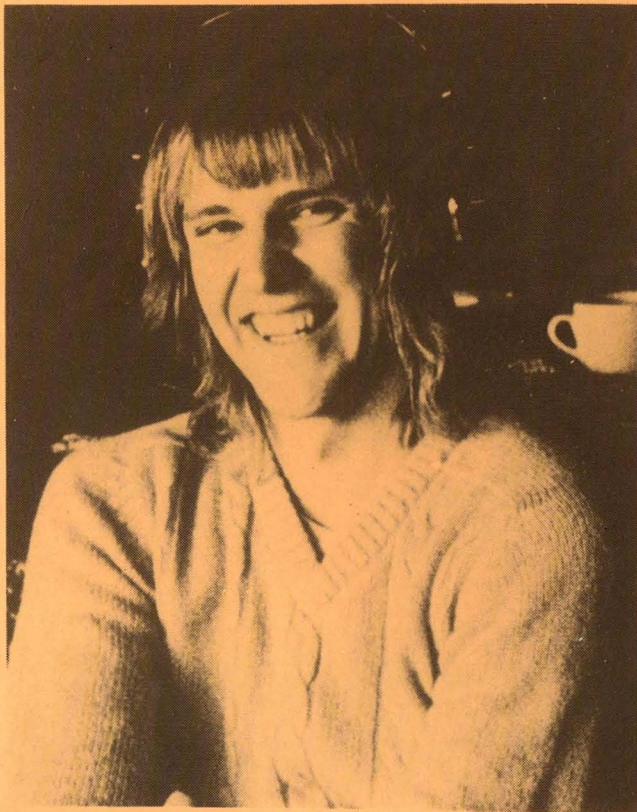


Spirit of Rush

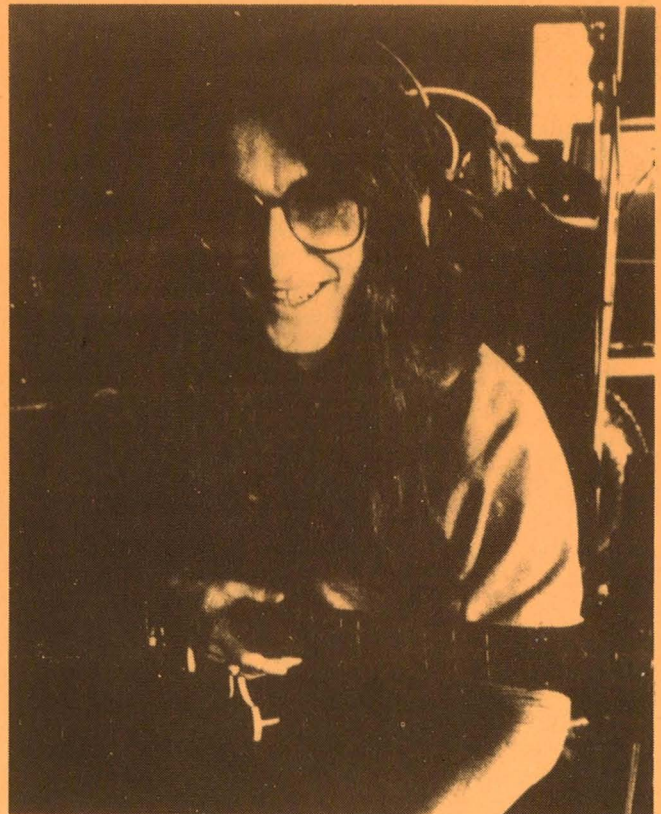
no. 22



NEIL PEART



ALEX LIFESON



GEDDY LEE



RUSH



THE SPIRIT OF RUSH EDITORIAL

Hello and welcome once again to another issue of 'Spirit Of Rush'. We had hoped to bring you news of the new album in this issue, but everyone at Anthem and Atlantic is being very tight lipped at the moment. Rumour has it though, that the album title is 'Critical Mass', but this is subject to change. It is rumoured to contain 11 new songs, a couple co-written with (again) producer Peter Collins. Ever thought of Bob Ezrin guys? It's due for release in early October, we hope to have all the details in our next issue in September.

The band were recently honoured (early May), as artists of the millenium by a bunch of wild and crazy guys in Cambridge, Mass. U.S of A. Alex, Geddy and Neil all attended the ceremony, where Neil was seen sporting a beard with Geddy showing the beginnings of one, see Steve Adams 'Trivia' page this issue for more info.

Talking of Mr. Lee, he was seen recently live all over the world via satellite (Sky Sports here in the U.K.) singing the Canadian National Anthem prior to the base ball all stars game in Baltimore U.S.A on Tuesday 13th July, unaccompanied we might add.

Do not forget to get your poll forms back to Neil as soon as possible. If you have not had one just send me an S.A.E and I'll pop one in the post. The results will appear in our next issue.

Dream Theater were well received by the majority of you when they toured here back in April. 90% of our readership are in favour of our featuring them and other bands in the mag. This we shall continue to do. Dream Theater are due back in October for another tour, and if you missed them last time, you would be mad to do so again! See feature this issue.

This issue sees a rise in subscription rates to £9.00 for 5 (five) issues. This still represents excellent value for money. Single issues are now £2.00 each, so now is the time more than ever to subscribe, not only do you save £1.00 right away you only pay bank/post office charges once a year, not five times as you would when buying issues on their own. If you have received a subscription reminder with this issue, please re-subscribe promptly. I cannot stress enough the importance of a committed subscription base of regular committed readers. Our subscription base is less than

RUSH BACKSTAGE CLUB

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350 at the present time, and this is not enough. We need subscribers to continue publishing 'The Spirit Of Rush'. It's up to you.

STOP THE PRESS !

Thanks to our man in New York, who wishes to remain nameless we have learned the title of the new album. Drumroll please. The title is 'COUNTERPART' one track will be called 'LUCY & DESI' Strange one this, why would the band write a song about a famous TV couple? I wonder if they'll call the whole album a 'Desilu' production. A prize CD to the first person to name the most famous 'Desilu' TV production.

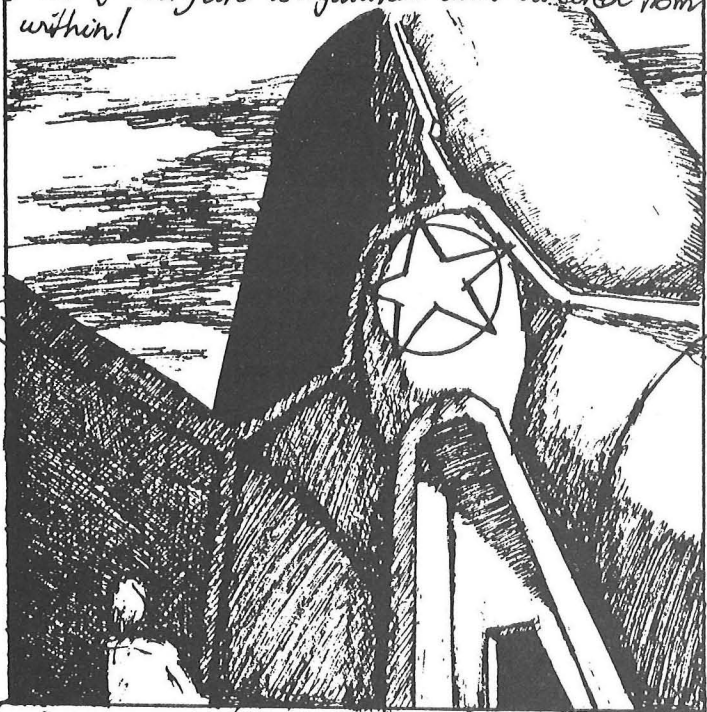
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The graphic adaptation
by Robert Dunn
and Colin McChesney



AND THE MEEK SHALL INHERIT THE EARTH

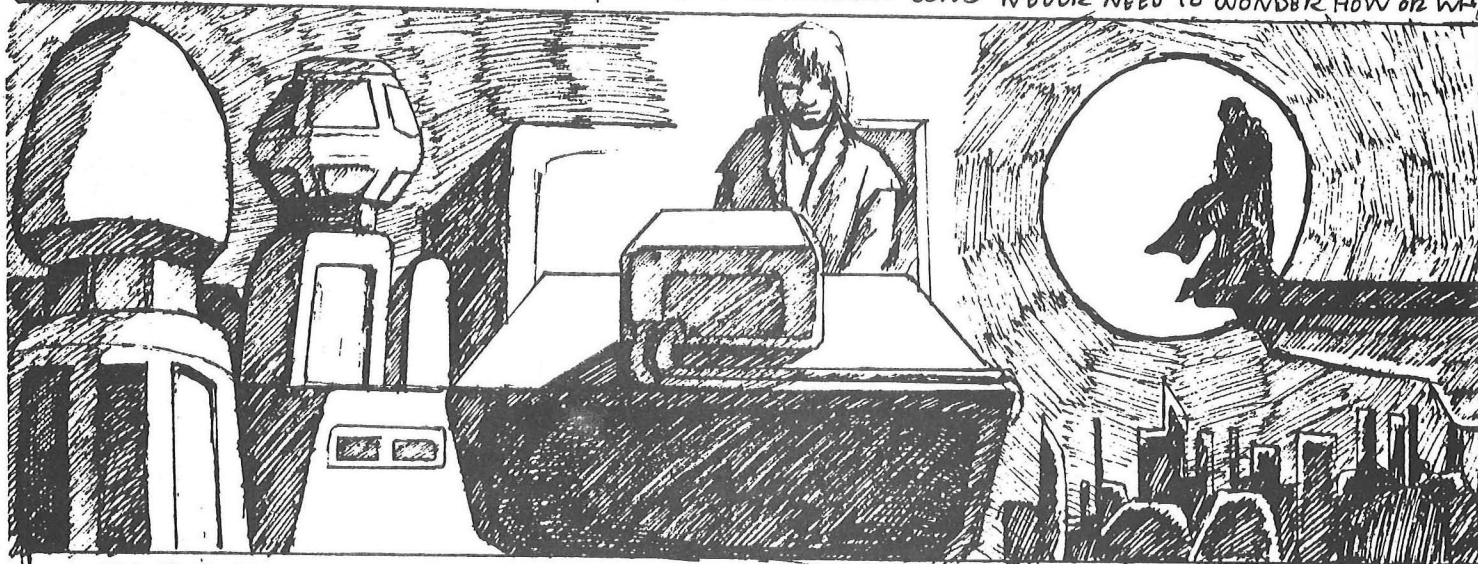
The massive gray walls of the temples rise from the heart of every Federation city. I have always been awed by them, to think that every single facet of every life is regulated and directed from within!



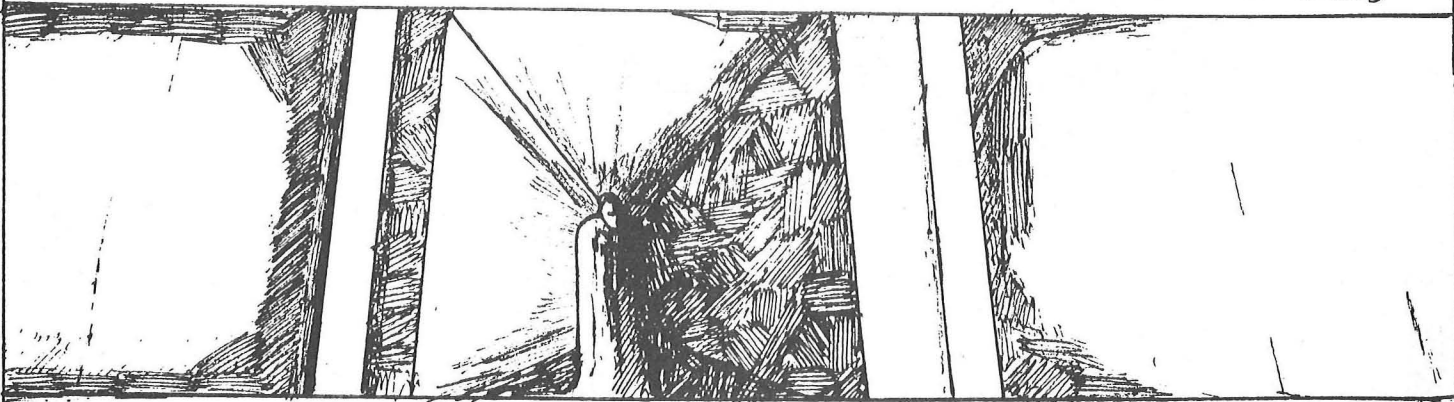
Our books, our music, our work and play are all looked after by the benevolent wisdom of the priests



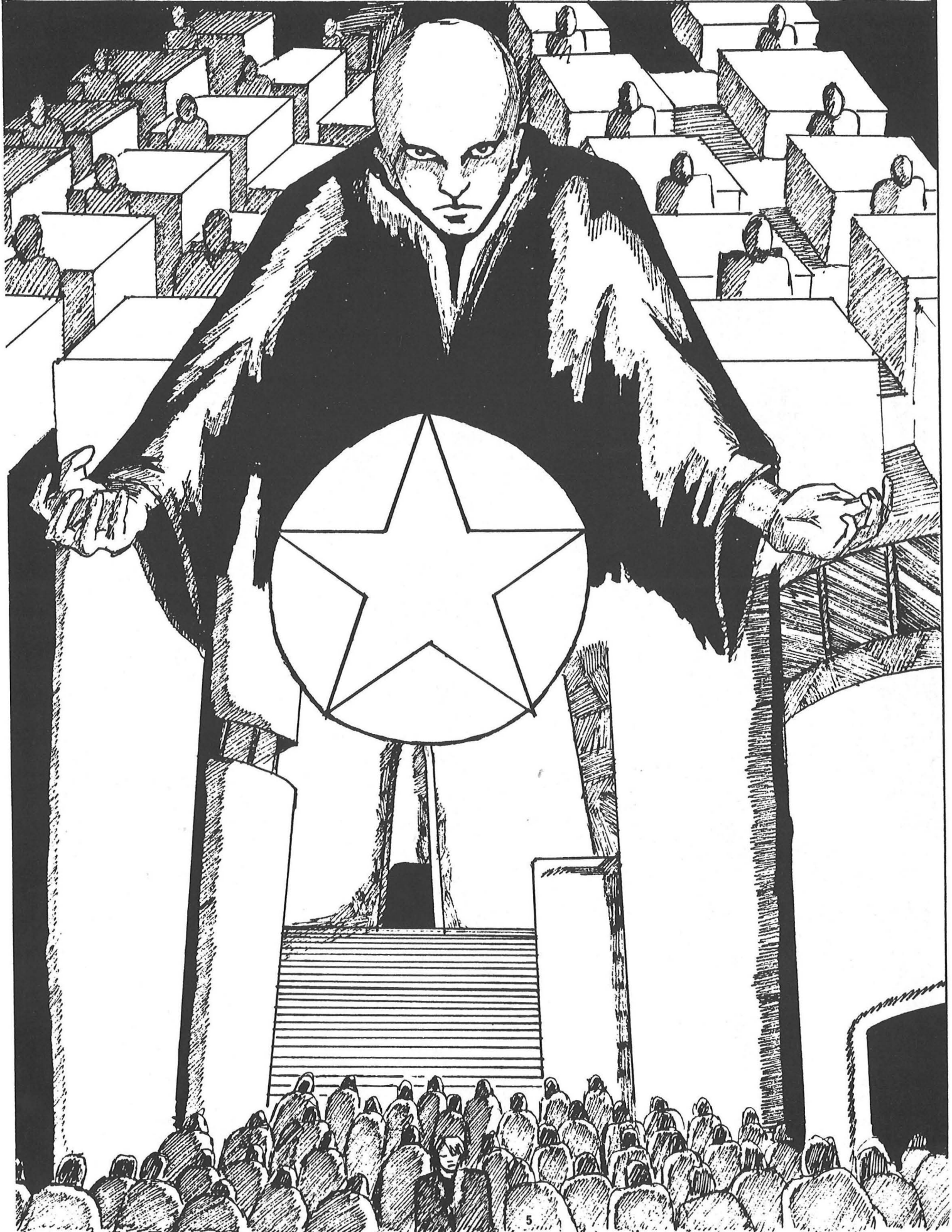
WE'VE TAKEN CARE OF EVERYTHING THE WORDS YOU READ THE SONGS YOU SING THE PICTURES THAT GIVE PLEASURE TO YOUR EYE. ONE FOR ALL AND ALL FOR ONE WORK TOGETHER COMMON SONS NEVER NEED TO WONDER HOW OR WHY



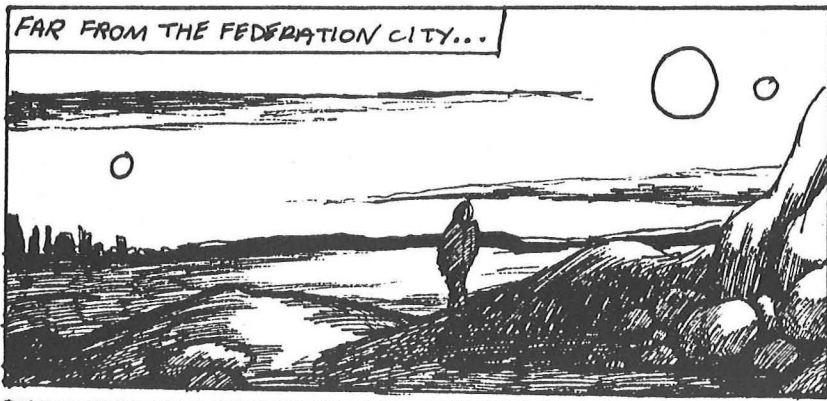
WE ARE THE PRIESTS OF THE TEMPLES OF SYRINX, OUR GREAT COMPUTERS FILL THE HALLOWED HALLS
WE ARE THE PRIESTS OF THE TEMPLES OF SYRINX, ALL THE GIFTS OF LIFE ARE HELD WITHIN OUR WALLS



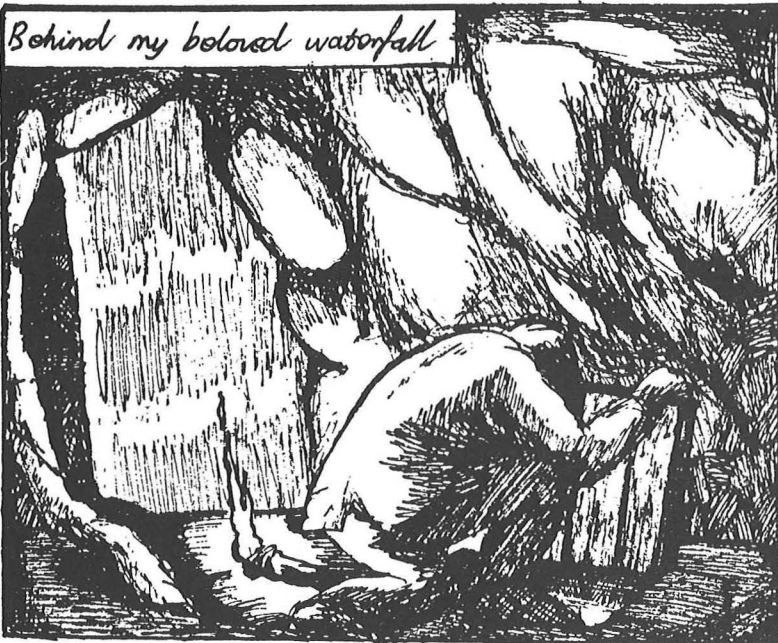
LOOK AROUND THIS WORLD WE'VE MADE EQUANITY OUR STOCK IN TRADE COME AND JOIN THE
BROTHERHOOD OF MAN . WHAT A NICE CONTENTED WORLD LET THE BANNERS BE UNFURLED
HOLD THE RED STAR PROUDLY HIGH IN HAND



FAR FROM THE FEDERATION CITY...



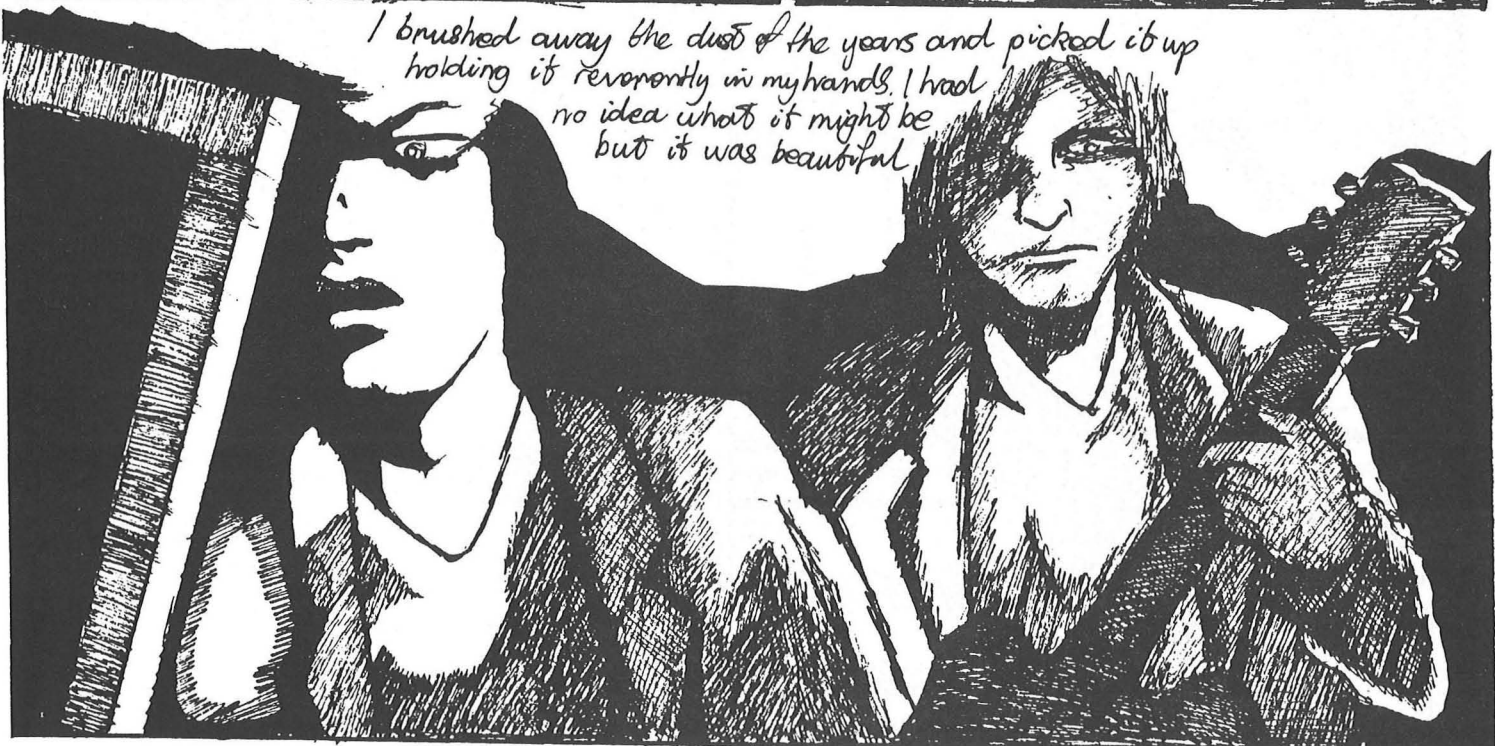
Behind my beloved waterfall



In the little room that was hidden beneath the cave I found it.



I brushed away the dust of the years and picked it up holding it reverently in my hands. I had no idea what it might be but it was beautiful.



WHAT CAN THIS STRANGE DEVICE BE?
WHEN I TOUCH IT, IT GIVES FORTH
A SOUND. ITS GOT WIRES THAT
VIBRATE, AND GIVE MUSIC
WHAT CAN THIS THING BE THAT
I'VE FOUND?

SEE HOW IT SINGS LIKE A SAD
HEART AND JOYOUSLY SCREAMS OUT
ITS PAIN. CHORDS THAT BUILD
HIGH LIKE A MOUNTAIN OR NOTES
THAT FALL GENTLY, LIKE RAIN

I CAN'T WAIT TO SHARE THIS NEW
WONDER, THE PEOPLE WILL ALL SEE
ITS LIGHT.

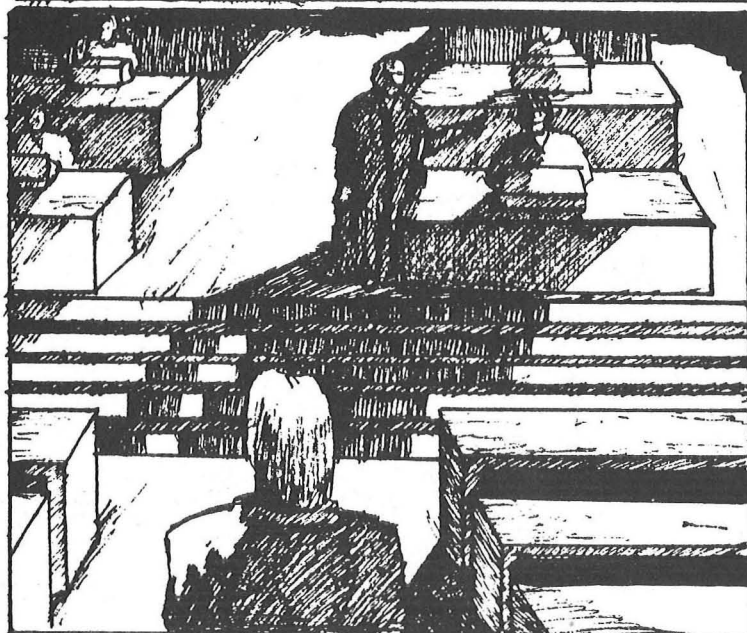
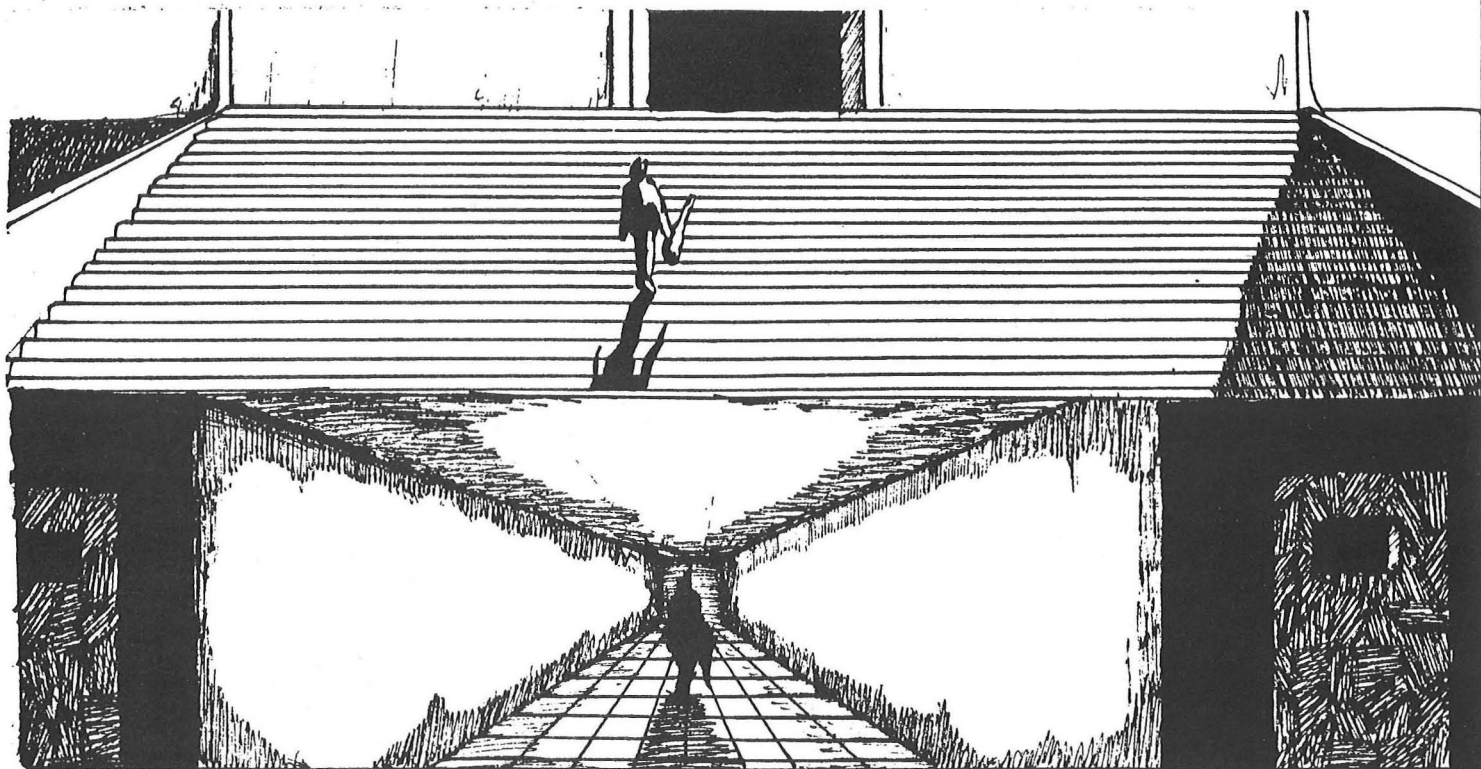
LET THEM ALL MAKE THEIR OWN MUSIC
THE PRIESTS PRAISE MY NAME ON THIS NIGHT



I learned to lay my fingers across
the wires, and to turn the keys to
make them sound differently.

AS I STRUCK THE WIRES WITH MY OTHER
HAND, I PRODUCED MY FIRST HARMONIOUS
SOUNDS, AND SOON MY OWN MUSIC

How different it could be from
the music of the temples! I can't
wait to tell the priests about it!



I KNOW IT'S MOST UNUSUAL TO COME BEFORE YOU SO
BUT I'VE FOUND AN ANCIENT MIRACLE . I THOUGHT
THAT YOU SHOULD KNOW



LISTEN TO MY MUSIC AND HEAR WHAT IT CAN DO. THERES SOMETHING HERE AS STRONG AS LIFE
I KNOW THAT IT WILL REACH YOU





YES WE KNOW, IT'S NOTHING NEW. IT'S JUST A WASTE OF TIME



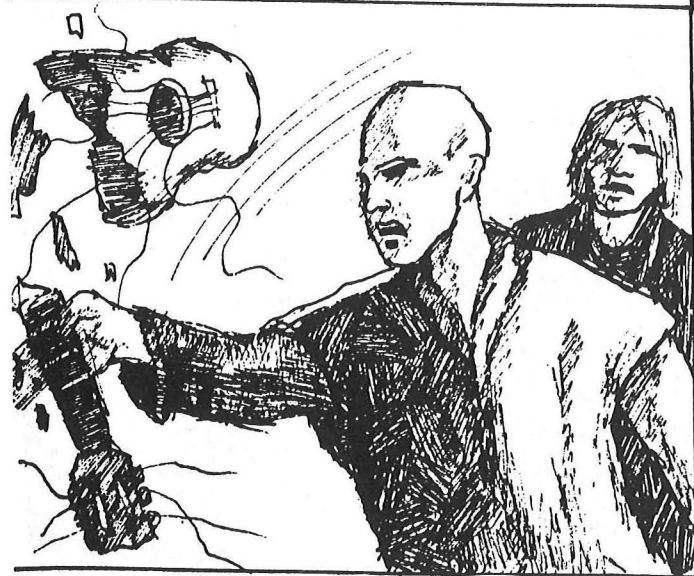
WE HAVE NO NEED FOR ANCIENT WAYS OUR WORLD IS DOING FINE ANOTHER TOY THAT HELPED DESTROY THE ELDER RACE OF MAN FORGET ABOUT YOUR SILLY WHIM IT DOESN'T FIT THE PLAN

I CAN'T BELIEVE YOU'RE SAYING THESE THINGS JUST CAN'T BE TRUE. OUR WORLD COULD USE THIS BEAUTY JUST THINK WHAT WE MIGHT DO.



Instead of the grateful joy that I expected they were words of quiet rejection! Instead of praise sullen dismissal I watched in shock and horror as Father Brown ground my precious instrument to splinters beneath his foot

DON'T ANNOY US FURTHER WE HAVE OUR WORK TO DO JUST THINK ABOUT THE AVERAGE WHAT USE HAVE THEY FOR YOU?



I WANDERED HOME THROUGH SILENT STREETS.



AND FELL INTO A FITFUL SLEEP



ESCAPE TO REALMS BEYOND THE NIGHT



DREAM - CAN'T YOU SHOW ME LIGHT



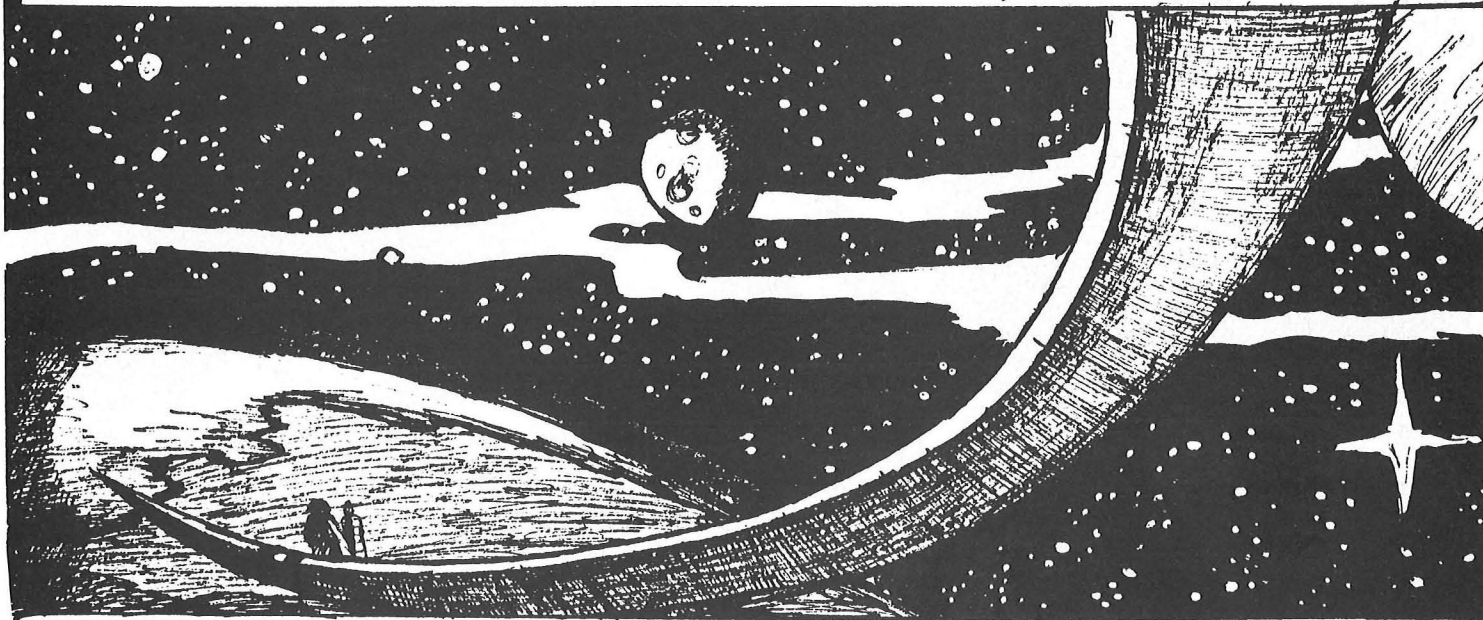
I STAND ATOP A SPIRAL STAIR



AN ORACLE CONFRONTS ME THERE



HE LEADS ME ON, LIGHT YEARS AWAY THROUGH ASTRAL NIGHTS, GALACTIC DAYS



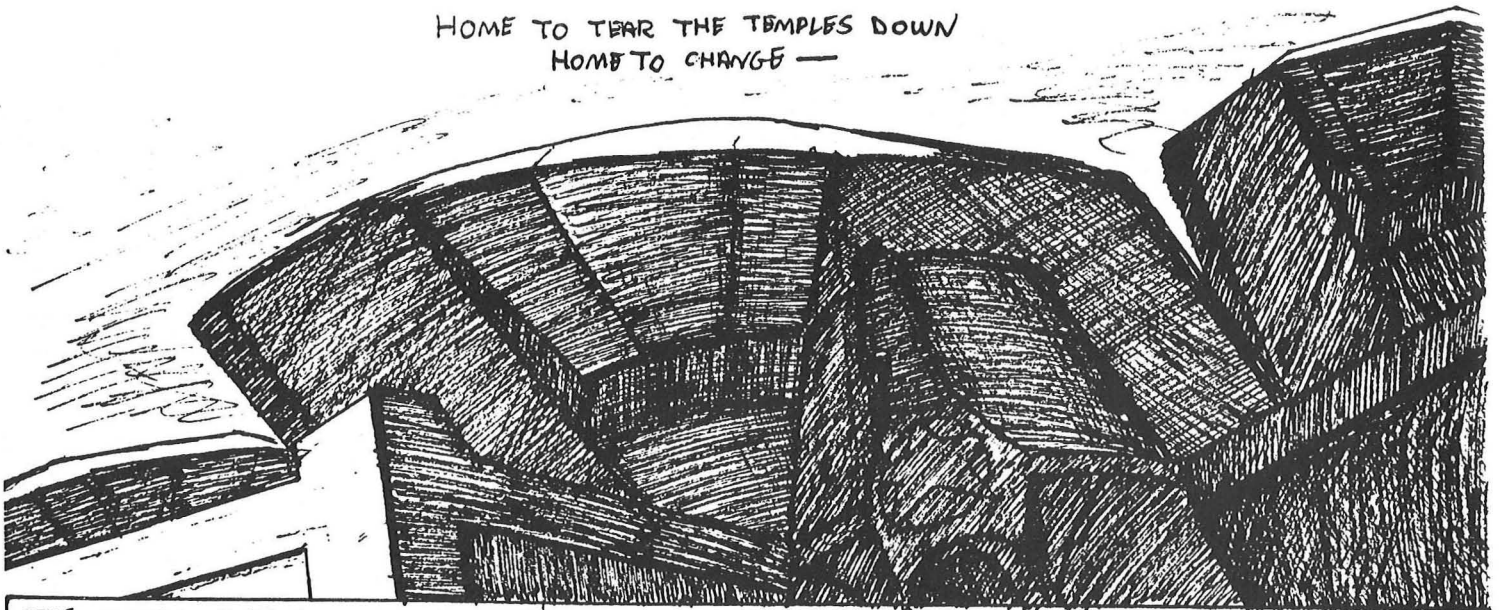
I SEE THE WORK OF GIFTED HANDS GRACE THIS STRANGE AND WONDEROUS LAND
I SEE THE HAND OF MAN ARISE WITH HUNGRY MIND AND OPEN EYES



THEY LEFT OUR PLANETS LONG AGO
THE ELDER RACE STILL LEARN
AND GROW
THEIR POWER GROWS WITH
PURPOSE STRONG
TO CLAIM THE HOME WHERE
THEY BELONG



HOME TO TEAR THE TEMPLES DOWN
HOME TO CHANGE —



THE SLEEP IS STILL IN MY EYES THE DREAM IS STILL IN MY HEAD I HEAVE A SIGH, AND SADLY SMILE
AND LIE AWHILE IN BED



I WISH THAT IT MIGHT COME TO PASS
NOT FADE LIKE ALL MY DREAMS

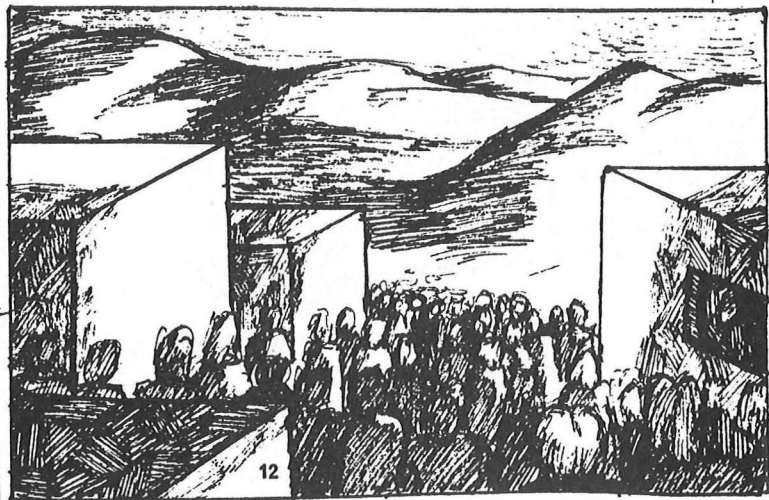


I guess it was a dream, but even now it all seems so vivid to me. Clearly yet I see the beckoning hand of the oracle as he stood at the summit of the staircase.

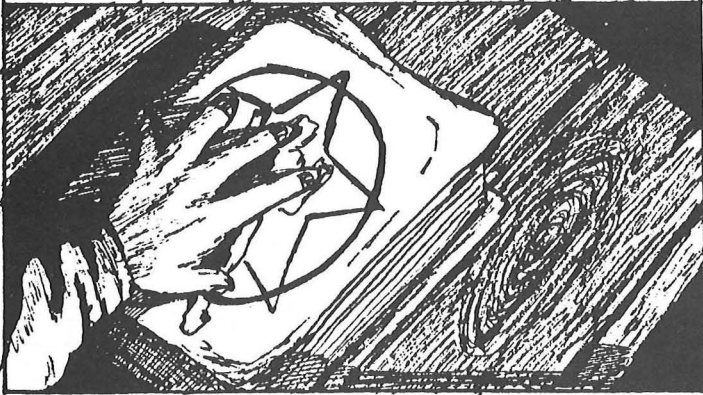
I see still the incredible beauty of the sculpted cities and the pure spirit of man revealed in lives and works of this world. I was overwhelmed by both wonder and understanding as I saw a completely different way to life, a way that had been crushed by the federation long ago. I saw now how meaningless life had become with the loss of all those things



I have not left this cave for days now. It has become my last refuge in my total despair. I have only the music of the waterfall to comfort me now. I can no longer live under the control of the federation, but there is no other place to go. My last hope is that with my death I may pass into the world of my dreams and know peace at last.



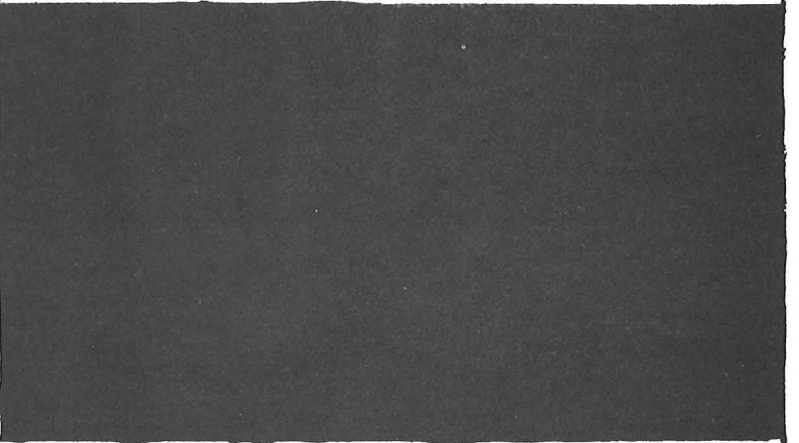
JUST THINK OF WHAT MY LIFE MIGHT BE IN A
WORLD LIKE I HAVE SEEN,



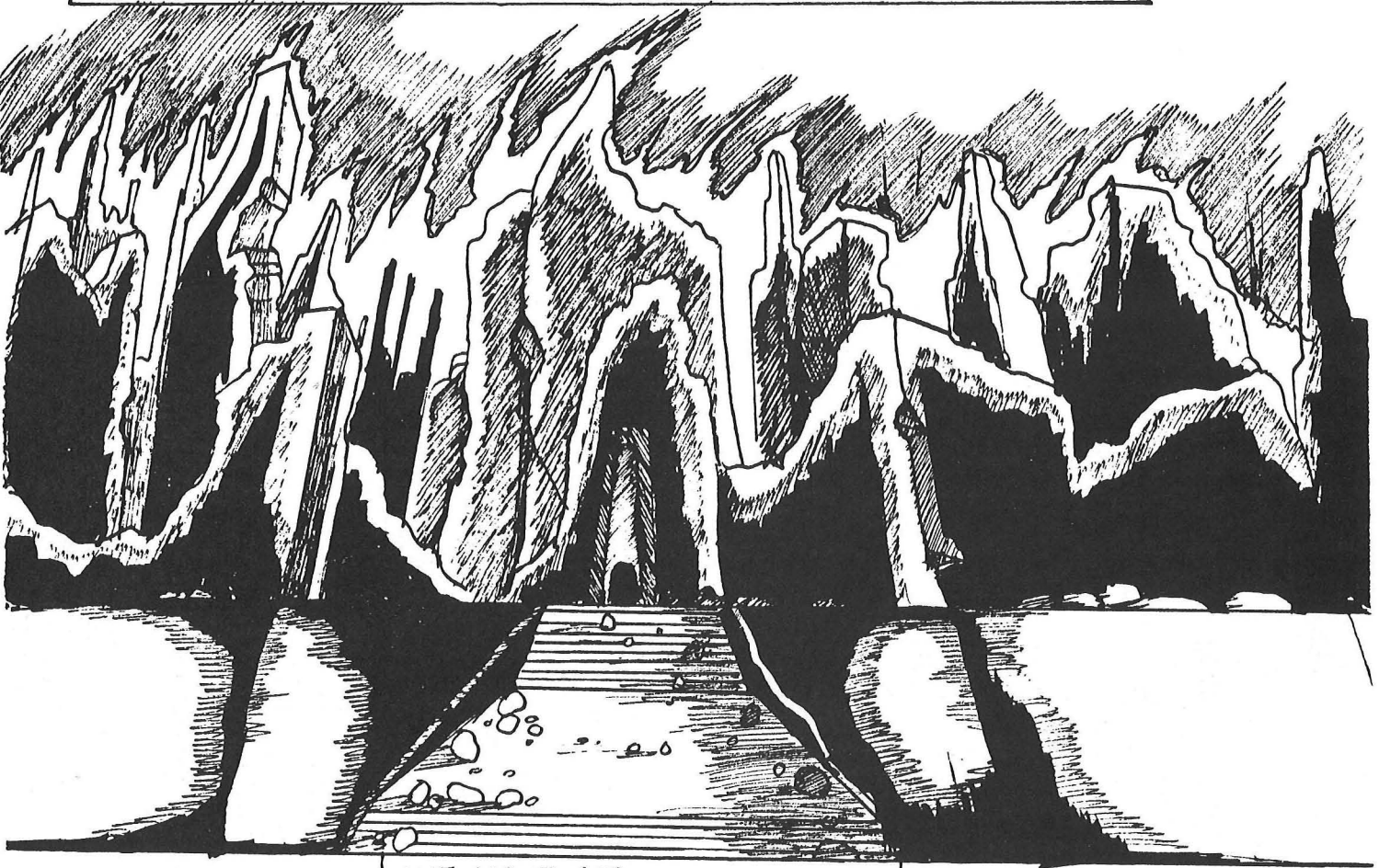
MY SPIRITS ARE LOW, IN DEPTHS OF DESPAIR



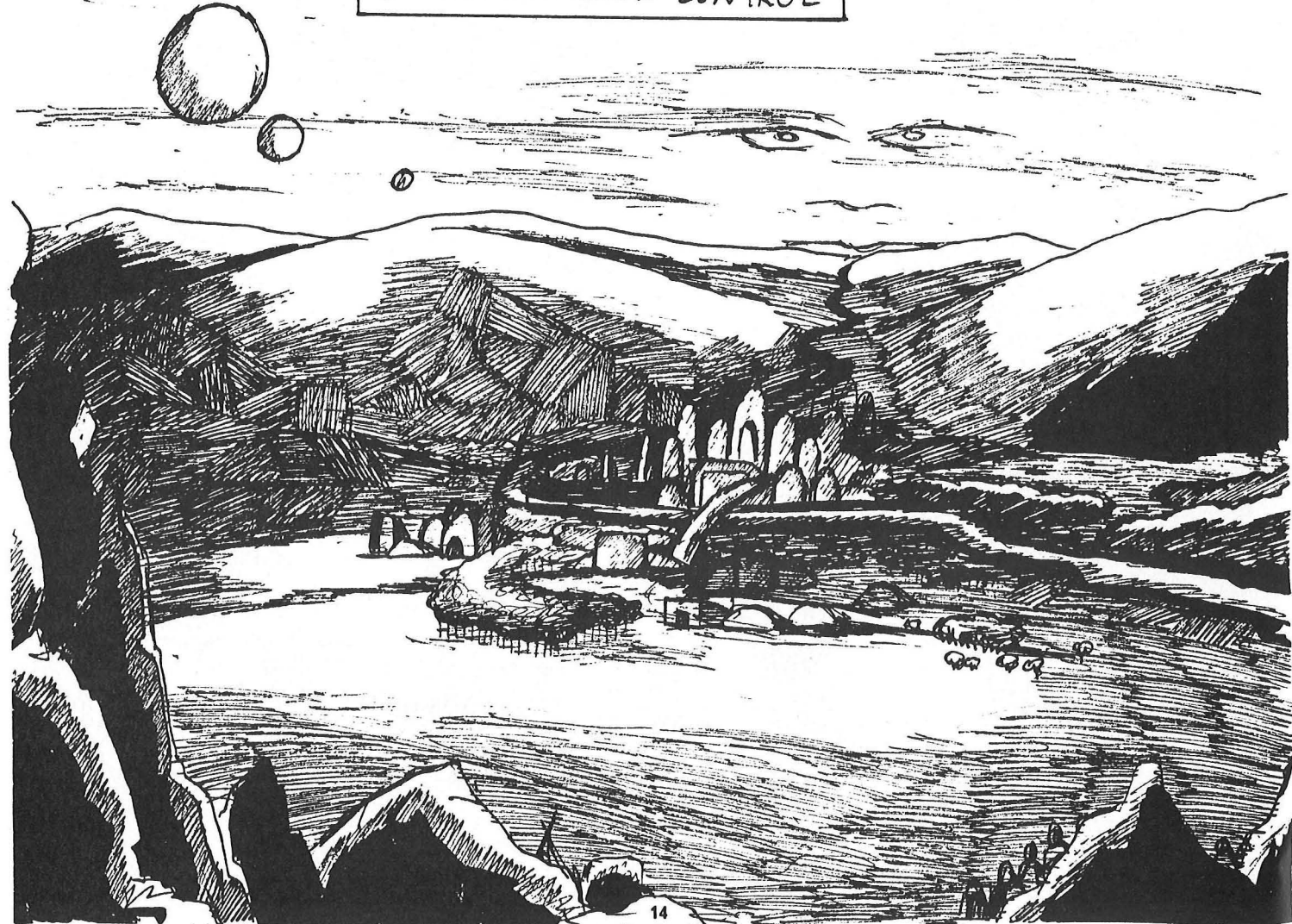
MY LIFE BLOOD SPILLS OVER ...



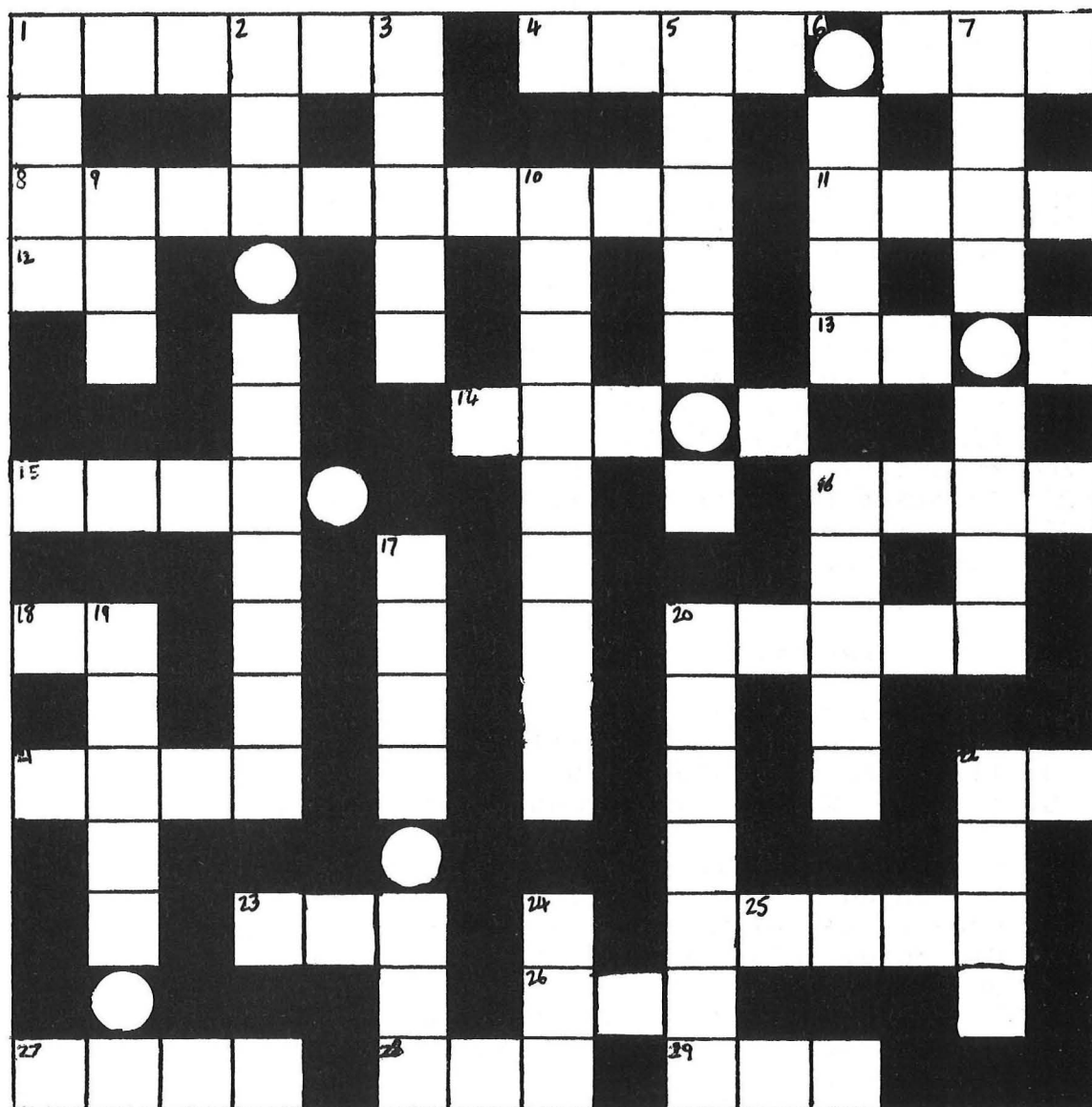
ATTENTION ALL PLANETS OF THE SOLAR FEDERATION



WE HAVE ASSUMED CONTROL



P R I Z E C R O S S W O R D



Complete the crossword, then re-arrange the letters in the circled squares in the grid to reveal Neil Peart's middle name (not an easy one this!). Send your answer with a copy of the completed crossword to: SPIRIT CROSSWORD 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY. The sender of the first correct entry will receive a copy of the Dreamline U.S. promo CD, the Ghost Of A Chance U.S. promo CD and a Roll The Bones Badge. The next 5 correct entries will each receive a copy of the Dreamline CD.

P R I Z E C R O S S W O R D

ACROSS

1. Location of My Thing? (6)
4. If you choose not to decide, that's..... (8)
8. Song in memory of Robbie Whelan. (10)
11. It remains stationary? (4)
12. Closer ___ The Heart. (2)
13. & 17 Down. Shoot craps? (4,3,5)
14. "...and fell into a fitful ____" (5)
15. Crucial Signs of life. (5)
16. See 28.
18. Initially the first producer. (1,1)
20. The Professor - Mr _____. (5)
21. Can't live life on the razor's edge. (4)
22. Finding whose way? (2)
23. & 22 Down. Fur coated guest violinist. (3,4)
25. Linked Lightning! (5)
26. King Lerxst's instrument. (3)
27. Original record label. (4)
28. & 16. "____ fire on the horizon" (3,4)
29. How much of the World's A Stage? (3)

DOWN

1. ____ You're Doing. (4)
2. Neil appears on their Whale Music album. (11)
3. 11 across motionless. (5)
5. '____ Within and Beyond' - Live cd. (7)
6. High H2o. (5)
7. Citrus fruit illumination! (9)
9. Something ___ Nothing. (3)
10. Non-digital nipper. (6,3)
16. Big Money spin big ones. (5)
17. See 13 across.
19. You'll have this if you fly close to the sun. (7)
20. Caress' universal cure for all ills. (7)
22. See 23 across.
24. The Best I am able! (3)





ROCKLINE



Presenter - BC: Live, via satellite from Hollywood and Toronto, Ontario, it's "Rockline" - the show where you ask the questions of the biggest stars of Rock & Roll. Hello again! I'm Bob Coburn. Tonight "Rockline" welcomes Geddy Lee of Rush. So get your questions ready! And for our Canadian listeners 'Happy Victoria Day' today. A lot of fireworks in the city tonight and most everything's shut down except for the ball park and that one's packed - over 50,000 there today. You know, audience response and radio research have come to the same conclusionRush is far and away the most popular band in album rock. Last December we spoke with Neil Peart about his role in the band and the making of the CD "Roll the Bones" - their latest. Tonight it's our pleasure to give you a chance to talk with Geddy Lee about the current album, the tour and whatever else is on your mind. It's always a pleasure for "Rockline" to welcome Mr Geddy Lee. How are you tonight?

GL: I'm just fine, thank you. Nice to be here.

BC: It's great to come up to Toronto and finally track you down.

GL: Nice to see you face-to-face.

BC: Really? We have done this thing all over the place - almost world-wide, and in fact in the past 6 months I've seen you in 3 countries. I mean, we've seen each other all over.

GL: I was surprised to see you in London.

BC: Yeah, it was something. I walked backstage and I saw you look up and kinda go "My gosh, what's he doing here!" you know. Great show at Wembley Arena over there in London.

GL: Thank you.

BC: And the first time you've been back to Europe in a while now.

GL: Yeah. In about almost 5 years.

BC: In 5 years? And first time for Berlin and Paris, is that correct?

GL: Yeah, yeah, first time for those 2 cities.

BC: Now weren't you scheduled to play Paris at one point?

GL: Yeah, we've had very bad luck with Paris. WE were supposed to play - I don't know, 8 or 9 years ago and there was a fire in the venue a week before we got there - something like that and then we never really made it back there since.

BC: Well we have, as I've said, had Neil on, we've had you on solo, we've had you on with Alex, we've got to get the 3 of you on together sometime before I die! Get the 3 of you together in LA in our Hollywood Rockline Studio. That's a life goal for me right now.

Let's talk about something a little more serious right now, and that is something that you guys are doing on tour right now. It's called the 'Rush Food Drive' and you're asking people to bring food to the concerts and what-not. How did this come about and what happens exactly when they bring the food?

GL: Well, it started originally as something we wanted to do in Toronto here - we did it when we played here in December. Usually when we play Toronto, we donate some of the proceeds - if not all of the proceeds - to various charities, and, times being what they are, we just thought maybe we should try to, you know, get people to bring some food. It's an easy thing to do and we don't see it that often at Rock & Roll concerts. You see it at sporting events - baseball teams have food drives - so why shouldn't rock bands have food drives? So it worked out so well, we raised so much food, it was just really a huge success. I think we had 3 semi-truck loads of food that kids brought out. It was just so great to see how everybody responded to it that.....

BC: I heard it was more than you expected.

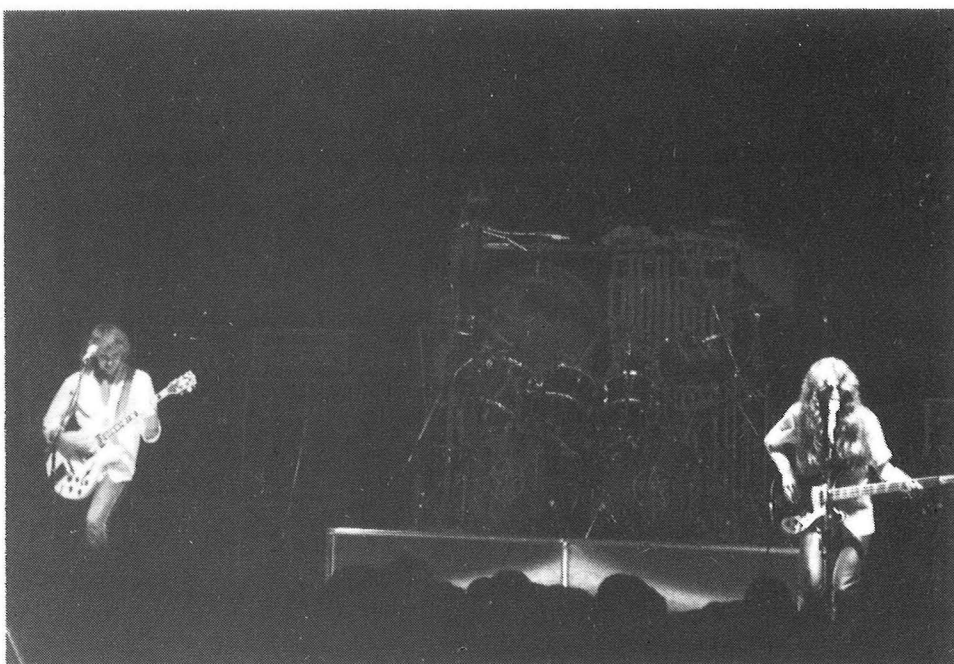
GL: Yeah, it was much more than we expected. It was just a great turn out, a really enthusiastic turn out, I mean everybody got really behind it. So we thought, well maybe this is something we should try in more places. More places than just our home town could use something like this you know so basically, you bring your food - as much as you can - and every person brings whatever quantity of food and basically gets an opportunity to have their name drawn out of a hat, or whatever it is.

BC: So they get a number or something?

GL: They get a number, yeah, and a number gets chosen and they get the opportunity to sit in a front row seat - so they reserve a certain number of front row seats - and it doesn't matter how much you bring, as long as you bring something you get an opportunity for that draw.

BC: Well, I think we've found out in recent weeks that it is a have and have not world and that the disparity between the two, needs to change.

GL: Absolutely, and you know, you don't have to bring much - anybody can help in any little way and I think it's an important thing to realise that some people don't help because they feel that they can't do very much, but you don't have to do very much - you just have to do a little and if everybody does a little then that's a lot.



BC: Now the third leg of the tour begins soon, just a couple of days from now I guess?

GL: Yeah, it begins on Thursday night in Memphis.

BC: In Memphis Tennessee! Great place to play. Alex Lifeson had intended to join us tonight. He has taken ill and obviously the priority is to regain his health for the tour.

GL: That's right. He was really sorry that he couldn't make it here tonight but I talked to him today and he was in a little bit of a rough shape so he felt it was best for him to try to get better before the shows.

BC: Knowing Alex, and what a trooper he is, I know he would be here unless he was really under the weather.....

GL: Yeah, absolutely.

BC: So, Alex, if you're out there and listening to Q107 - we're in their studios tonight here in Toronto - hope you get well and have a good show down in Memphis. One of the songs I think is going over really well live on this tour is one of the songs off "Roll the Bones" and we're gonna start with that tonight, with Mr Geddy Lee of Rush. It's called "Bravado" - on Rockline, on the Global Satellite network.

[Plays "Bravado"]

Welcome back to Rockline, I'm Bob Coburn. We're with Geddy Lee from Rush for the entire 90 minutes tonight and we would like to welcome a new station to Rockline,

actually a station that has carried the show for many, many years95.5 KLOS in Los Angeles. WE have been off the air there for 3 months and I have recently signed a 5 year contract with KLOS..... it's great to be back! It's great to have Rockline back on the air and I can't wait to get back to LA and talk to the LA audience once again. So welcome back 95.5 KLOS. Tom is on the line in Chicago listening to the LOOP FM98. Tom, you're on with Geddy Lee.

TOM: Good evening, Mr Lee.

GL: Good evening!

TOM: It's a great honour to be talking to you tonight.

GL: Nice talking to you.

TOM: I'd just like to say I've been a fan ever since "A Farewell to Kings" and I appreciate all you've accomplished as musicians and as people as well.

GL: Thank you very much.

TOM: And I'll be glad to help out at the Food Drives and I'll see you guys on the last 4 dates of the tour.

GL: Great! Hope to see you in the front row then.

BC: You could end up in the front row if you bring some food.

TOM: Oh well, that would be great. I have 2 questions for you tonight. How was the fan response in Europe this time round since you haven't been there since "Hold Your Fire" and how did you feel about playing there? The second question is, I heard some rumours that the new album was ready to go..... or start being worked on in November - what kind of plans do you have with that?

GL: OK. First question, how did Europe go? Europe went very well and the crowd response was very gratifying, especially for some of the German dates where we seemed to be attracting a lot of Eastern European fans that, I guess, had wanted to see us for quite some time. I saw a lot of signs from East Germany and people from Czechoslovakia and Prague holding up signs and it was really nice to see them there, and they looked like they were really enjoying themselves which made me very happy and I was talking to some afterwards after a couple of the shows and I guess it was real tough because it was fans that we'd had behind the Iron Curtain that never thought they'd get an opportunity to see the band play and they seemed real happy that they could finally do that and that kinda made a lot of those dates worthwhile for us to be able to play for them.

BC: Me, having seen the Wembley show in London, there were also flags from all over the Continent there.

GL: Yeah, it was like the World Cup soccer! You see flags from Norway and Spain and that's a nice thing for us and it was a nice change of pace to go over there cause we don't get over there very often and to know that these people are coming from hundreds and thousands of miles literally to see the band, so we really want to put on a good show for them.

BC: They get into you too. Even the people in the back rows, they stood and cheered for you the whole show! Now, what about a new album?

GL: Ah, well, we've nothing planned yet other than, as you mentioned, we're gonna start writing, I think, around late Fall/early November and hopefully we'll have a new album out next year.

BC: Tom, thanks for being on and we're gonna move on and speak with Mark in Cocamo, Indiana - a listener of Q95 in Indianapolis. Mark, you're on the Rockline.

MARK: How are you doing, Ged?

GL: Pretty good, how are you doing Mark?

MARK: Pretty good. First of all Ged, on behalf of my brothers Chris and Scott O'Brien and myself, we think you guys are the best band in the Galaxy.

GL: Thank you very much. Thank the family for me!

MARK: We'll definitely see you guys in Deer Creek on the 26th.

GL: Okay!



MARK: I have 2 questions for you Ged. First one is, how much of Neil's song lyrics are changed - if any - to accompany you guys' musical pieces or just to satisfy Alex and yourself? And the second one is , how did you guys come up with the nicknames Dirk, Lerxst and Pratt?

GL: Well, OK. first one first. In terms of lyrics, there are some songs that Neil gives us and you have to realise that when Neil writes, he writes a lot of stuff, so sometimes we'll get 5 songs at a time or 3 songs at a time or 2 songs at a time and usually there are certain songs that we gravitate towards right away, and there are other ones that kinda sit around for a while whilst we're writing and you have to think about them a bit more. And sometimes there are little changes that we make and some songs, if Alex and I are not quite clear on the direction of the song or don't feel 100% about a song we talk about it a lot and there's really a very open communication back and forth about anything that goes down lyrically and I might say as well, musically. He does that job, and it's like role reversal when it comes to the music. If there's something he's not comfortable with we talk about it and see if we can make it better or change things so I'm happy to report that there's very little ego involved when it comes to that side of the collaboration and it's a nice professional kind of working relationship.

BC: It's been said that identity is belief and your belief is your identity and I think Neil really revealed himself on "Ghost of a Chance" - he really went over the line, he wrote some great, great lyrics for that song.

GL: Yeah, I love the lyrics in that song and you know, there are certain moments in different songs where you can kind of see a true peek at Neil's personality and I think that's nice from time to time. Other times, you know, what he's talking about are a little more abstracted.

BC: I understand that "Ghost of a Chance " is one of Alex's favourite guitar solos that he's done over the years?

GL: Yeah, I think it's..... I know it's my favourite guitar solo on the album and I know it's his as well and that was an example of a solo that he did actually on the demo and we just kept it we just flew it in from the demo and he just wailed on it and it sounded so great on his little 8 track that we said 'Let's use it', you know,what's the point, you know.....so that stayed intact right from the initial inspiration.

[Plays "Ghost of a Chance"]

VC: Some songs are just magical and that one certainly qualifies. That was "Ghost of a Chance" from "Roll the Bones" by Rush. And Mark from Cocamo mentioned nicknames. Can you tell us where some of these came from?

GL: Well...

BC: Is it too long a story, or too personal?

GL: Well, you know the stories involving the discovery of nicknames are pretty complex, a delicate matter and one that would take far too long to discuss..... (much laughter)

BC: You're dancing! (laughs)

GL:over satellite time - it's too expensive to spend on such matters!.... but maybe one day - in the forthcoming movie of the same name!

GC: Yeah, right, well, we'll discuss that when we get the three of you in the same room in the Rockline studio in Hollywood, then we're gonna pressure you about these nicknames and that type of thing!

GL: It's hard enough trying to spell Lerxst....

BC: I can imagine.....

GL:let alone explain it!

BC: Thanks to Mark for the call there. We're at Q107 in Toronto, we're with Geddy Lee. I'm Bob Coburn on Rockline and ... do we have a call lined up? We're going to a break, we'll be back in just a moment with Geddy Lee.

[Break]

It's an evening with Geddy Lee of Rush and you can call. We have David on the line in St Louis - a listener of K SHEE 95, a long time affiliate of Rockline.

DAVE: Good day Geddy!

GL: Good day!

DAVE: How are you doing?

GL: I'm pretty good, thank you.

DAVE: OK, my question is, this is the second time you're gonna be in St Louis on this tour on the 12th June and I was wondering if you're working on a live album or trying to hit as many people as you can or

GL: No, we played St Louis quite early in the tour if I recall, and we figured that kinda justified coming back through that area and we've never played at that particular facility which is supposed to be very nice so we wanted to check it out and try the outdoor thing. I don't think we've done an outdoor show in St Louis since, I don't know, one of the K SHEE birthday bashes, you know, 150 years ago! So we thought it would be fun to play that and to bring a slightly different show out there.

BC: OK, so be there David. Chris is on the line now in San Diego, Rock 102.1 is our affiliate and Chris you're on with Geddy Lee.



CHRIS: Hey, I'd just like to say that I think you guys are the best and I'm looking forward to seeing you up in Irving.....and I wanted to know, when you guys are working on an album how much do you actually practice on the songs that you work?

GL: How much do we practice? Well, it depends on the record really. It depends. In the early days we didn't practice very much because we were writing as we were recording so it was kind of pay as you play kind of thing, but for this particular album - and it's something that's been increasing over the last few years - we spent about, I'd say, 6/7 weeks writing and the last couple of weeks primarily just rehearsing and fine-tuning arrangements. We're doing quite a lot of rehearsing and it's really payed off because we ended up doing this album - all the recording in total was about 7 - 7½ weeks which is, you know, quite quick for one of our albums. For most rock albums - these days anyway - the bed tracks for example, which for people that don't know, consist of mostly bass and drums - called the rhythm tracks, we did those over, like, a 4 day period. So the rehearsal really did pay off.

BC: There are a couple of spots In the live show where I see Neil put on headphones and, I guess, that he has a 'Click' track so that he can match up with the video behind?

GL: That's right. There's a few songs that the film is kind of crucial to appear - certain film cues have to appear at a particular time, so he has to synch up to a

count-in at the beginning of that film and if you're off by one beat the whole thing doesn't work so it's pretty critical that he hear that count-in and stay in time with the film.

BC: There you go Chris, enjoy the shows. We're gonna move on now to Mike in Louisville, Kentucky. He is a listener of 95.7 QMF and Mike you're on the Rockline.

MIKE: Oh, hi Ged. I have to tell you it's an amazing pleasure to talk to you, um, it's just incredible basically.....

GL: [Through a lot of laughter] Well, thank you!

MIKE: You're very welcome. Thank you for all the incredible music you've put out over the years. My question for you is, I know you probably don't like questions like this, but I can't help but ask because I am a huge fan..... how many albums do you think there are left in Rush? Or would you venture to guess?

GL: I can't even venture to guess, to tell you the truth. That's something that only time will tell, you know. At the moment all I can say is that the attitude within the band is very happy and healthy - touch wood!.....and we're just very hopeful for the future so I can't really say how many more there will be.

BC: Let me kind of re-phrase that. There seems to have been a rejuvenation with this album with Rush, is that the case?

GL: Absolutely! I'd say so. I think it's something that started with "Presto" and it kind of continued very much on this album, and also on the tour and the touring thing became a much happier situation after "Presto". The "Presto" tour was a short one internationally because we weren't so sure about touring any more and things worked out so well, we actually finished the tour and everyone was still smiling, which is why this tour we've tried to push it a little bit and include Europe and play a few more dates in America and try to do a few outdoor shows. So, it's kind of like, we've still got our fingers crossed but we're enjoying it more and more so I hope that bodes well for the future.

BC: Sounds like you're really having fun again, yeah?

GL: Yeah!

BC: We're gonna play everything off "Roll the Bones" tonight - not every song but all the songs will be off "Roll the Bones" with the exception of one and we have chosen the song "Second Nature" from "Hold Your Fire!". The reason we chose that is because of the lyrical content and as we all know there has been civil unrest in North America - not only in Los Angeles and Atlanta and San Francisco but even here in Toronto some things have happened, and I'd like those of you listening, all you Rush fans out there, to listen to the lyrics to this and think about what it says.

[plays "Second Nature"]

BC: As Rodney King said "Can we get along together?" Can't we learn to do that? It's been a while since you heard that....

GL: It sure has, I haven't heard that in.....

BC: Takes on a different meaning now doesn't it?

GL: Yes, sir!

BC: Fighting the fire while.....

GL: While we're feeding the flames.

BC: Let's take another call. We have Ken on the line in New York City, 92.3 K-Rock is or affiliate there. We'll take your call now Ken. Hi!

KEN: Hi Geddy. It's a wonderful honour to be speaking with you, and I have 2 questions to ask you please. The first of which is regarding the set and this last leg of the tour. Is there gonna be any changes to the set? Is it gonna differ from the previous legs of the tour as far as songs and the structure of it? And the second involves the business of the band and the day to day business - what involvement does the band have in the business decisions of Rush, ie which singles are released, how the songs are doing on radio, how the tour ticket sales are progressing, that kind of thing? What kind of involvement does the band take in that area?



GL: Okay. Two big question (laughs). Question number 1, yes, the set will be slightly different on this upcoming leg, in particular, places that we have visited, or areas that we have been quite close to on the early part of the tour. At the moment I can't really tell you which songs are gonna be cut or which songs are gonna be dropped but I can tell you that there will be at least a couple of changes in different songs that we haven't played and one song in particular that we haven't played in quite some time so, until we get together and start playing them and work out the bugs I can't really tell ya which one's they're gonna be yet or which one's will go - we haven't fought over which one's are gonna get kicked out yet.

In terms of the day to day operation of the band, it's kind of a difficult question to answer. A lot of times you have to..... you know, we're kind of concerned with making the songs and once they leave our hands and go to the record Company, you just work together and you try to get everybody's opinion and you try to make sure that the people that are more expert in these particular areas are in control there. For a large part, once the album is delivered, you know, you kinda come up with a game plan but once we're out on tour, we're touring. We're worried about doing that show and playing well and doing interviews and what-not, so you can't really maintain a day-to-day contact on every aspect - it's just impossible, so you have to have people that you trust and put your faith in them and cross your fingers and make sure thathope that, everything works out OK, in terms of big important decisions, what we consider to be important decisions like, you know, things regarding merchandising or programmes or set lists or songs or things like that. We're very active in picking opening acts and try to be as active as we can within a certain degree as well, sometimes there's only so many bands available to open for you on a particular leg of a tour and you try to pick the one you think that, a) you like the most, b) that the audience will enjoy the most. So you have the best all around show cause we're big believers in a great show from opening act 'til the end.

BC: Speaking of big and opening acts, Mr Big is gonna be with you.

GL: Yeah, Mr Big is gonna be back with us on this end leg of the tour which should be fun because they're good guys and they're doing quite well these days and we're real happy to see that.

BC: Mr Big, we do. Ken thanks very much for the call. It's Robert's turn in Chicago, the loop FM 98 our affiliate there - Robert you're on.

ROB: Hi Geddy, how are you tonight?

GL: I'm pretty good, how are you?

ROB: Pretty good thanks. Just like to say I've been a huge fan of Rush music for quite some time and I'll be seeing 2 of your concerts in Chicago. I've got 2 questions for you. In your tour book for "Roll the Bones" you say that you might be moving to Chicago, if so, when? And also, what kind of bass strings are you using on the current tour?

GL: Well OK. Question number 1. I might be moving to Chicago. The nature of that whole section is - kind of..... on that whole part of our programme - for people that don't know, everybody has a page where we just ramble on about whatever we feel like rambling on about and that section was a stream of consciousness rambling about if I was gonna move, where would I move. And Chicago's one of my favourite cities and that's why I was musing on that and mentioning a few of the high points - there being 2 baseball clubs in the same town - one that had Frank Thomas playing on it. So I've got no plans at the present to move to Chicago at the moment, but if and when I do, I'll let you know. And the second part of the question - bass strings - I use Rotosound round-wound Funkmaster bass strings, extra-thin gauge.

BC: Well, I'll tell you, having lived in Chicago twice in my life and very much enjoyed it including living in Waverland Avenue, right across the street from Wrigley which was one of the thrills of my life, it's a great, great city with a ton of things to do. A moment ago we played "Second Nature", I want to remind everyone in the US that there are a lot of primaries that are still coming up, please register to vote. You can do so at any Fire Station or Post Office and there are also some people out on the streets now encouraging you to do that. We also have a Presidential election coming up. It is extremely important that you make your feelings known. What's going on here in Canada as far as Prime Minister - how long before something happens here?

GL: Well, it's a good question and one that probably many people are wondering right now. I think that there's a lot of unhappiness in the Country right now with what's going on politically and you know, like America and other places there seems to be lack of leadership and people want someone to come out of nowhere or come out of anywhere and provide some strong leadership, but it's no secret that we're in a recession here and a lot of people are hurting right now and they want someone to come and take the reins and I don't know if that person is gonna come along or not, but I'd say that what's happening in Canada is not that different from what's happening in America. There is a feeling that someone needs to take over here. We need some strong, intelligent leadership.

BC: We're gonna play an instrumental now - "Where's My Thing?" - nominated for a Grammy as was "YYZ" - flying into Toronto. How did the Toronto airport end up with "YYZ" as the code? I mean, "LAX" I can understand, "SFO" for San Francisco. How did they end up with "YYZ", do you know?

GL: I have no idea.

BC: Everyone I ask says 'I have no idea'. Here's "Where's My Thing?" Rush on Rockline on the Global Satellite network.

[Plays "Where's My Thing?"]

We have a call from Neil in Poplar Bluff, Miss, listening to KJEZ 295 and Neil you're on with Geddy Lee.

NEIL: Thank you. Hi Geddy! I've got a couple of questions - let me say I'm looking forward to seeing you guys in Memphis. I was reading through some of the old tour

books - the "Signals" tour book to be exact - and under the heading of "Subdivisions" Neil was talking about a song that was written and recorded called "Tough Break" and he also called that the "Jack Secret" song. I was wondering if that song had ever been released and if so, how can I get a copy of it.

GL: I'm afraid you can't. "Tough Break" is not available anywhere. It was a song that was written by one of the guys who works for us - Jack Secret by name - and the three of us played on it as a favour and just for fun and I don't think it ever got released.

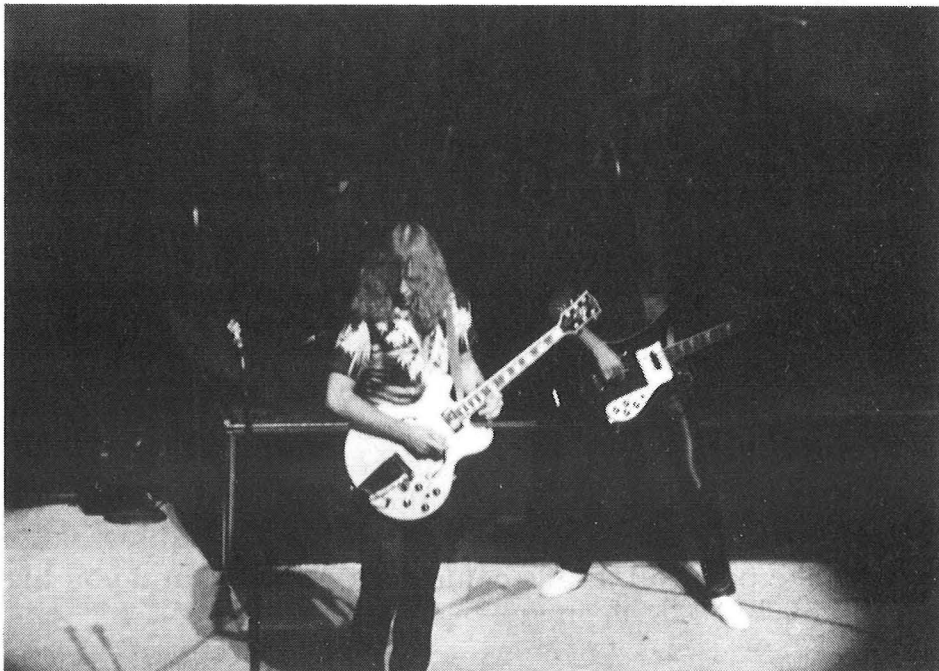
BC: So I guess it is a tough break.

GL: It's a tough break - you won't find it. Sorry to interrupt. What's your second question?

NEIL: OK, second question is, will you be releasing any more concert videos or any more video package releases in general because in this area we don't get to see "Roll the Bones" that much on video and I'd really like to see that.

GL: Well, I'm sure there will be one eventually but I can't tell you when and we haven't filmed anything on this particular tour as of yet but that is something we may do before the tour is over.

BC: 'As of yet', that's the operative phrase there. Alright there you go Neil, thank you for the questions. Our next call is coming from Dianne, she's in El Ferro, California and we welcome her to the programme. Hi, Dianne.



Di: Hi Bob, how are you doin'?

BC: I'm doin' good.

DI: We've missed you a great deal, it's nice to have you back on Rockline. Hi Geddy!
How are you doin'?

GL: I'm pretty good.

DI: You're a hard man to get hold of.

GL: Yeah, that's what I've heard! [laughs]

DI: I was wondering if there were any outside projects coming up for you guys and I'd heard in the past that Neil had possibly released a book on poetry. I was wondering if it was still available and I heard you talk about once that he wrote a journal about his trip through the Rockies on his bike..... if he ever released it or what became of that.....

GL: OK. There's a lot of points there. Number one, Neil hasn't written a book on poetry so don't look for it because it doesn't exist. He has written a number of journals. He goes on many bike excursions on his own and with a small group of travellers and he does write journals but mostly for his own personal satisfaction and he privately publishes a very limited number of them and gives them out to his friends, and I'm sure at some point he's gonna feel that he wants to publish them in a wider situation but he hasn't reached that point yet and I don't really want to speak for him as I'm not his publisher so.....I can't remember the beginning couple of points Dianne.

BC: Anything else, Dianne?

DI: If there's any outside projects coming up?

GL: Outside projects - not that I can speak of at the moment, no.

BC: Seems like Neil picks up a different sport every tour, I heard he's into archery this tour?

GL: Yes, he picked it up a couple of years ago, a year and a half ago - something like that, and he's at the shows quite early and every day about half an hour before sound check, 45 minutes before sound check..... and him and a couple of the guys in the crew are also into archery so they have these targets set up and they're zinging away there under the stage or in some area of the building.

BC: And I know you like baseball, that's common knowledge and you like tennis too don't you?

GL: Yeah, a big tennis fan, I love to play.

BC: And Alex likes golf and you don't like the clothing.

GL: Alex LOVES, Alex LOVES golf.....

BC: Loves golf yeah, but you can't hack the clothes.

GL: Well, it's not my favourite way to dress.

BC: You'd look great in plaid pants and turquoise shirt, come on. Dianne, thank you very much. We have a call from Kevin, he's in Moorhead, Minnesota listening to Q98 in Fargo, N Dakota and we welcome Kevin to the Rockline. Hi there.

KEV: Hey Geddy, how are you doing?

GL: I'm very good thank you, how are you?

KEV: I'm doing great. I've enjoyed the progression of your music through the years and my question is, can you give me some insight into the attitudes expressed in the song "Roll the Bones"?

GL: Sure. "Roll the Bones" is a song that basically discusses the possibilities of life and I don't mean to be ambiguous, but the element of chance, how it plays on our lives. So much of it may seem pre-meditated but something can happen and the direction changes and you can't really predict that and it's unpredictability that is a part of living. And the other aspect of the song I think is key is, you know, sometimes you're not sure of where to go in your life and a lot of people get stuck and you're wondering whether this is meant for you or this is not meant for you. Sometimes you can't make that decision, sometimes you just have to roll the dice and whatever comes up, go with, you know. It's kind of dealing with the hand you're dealt - it's an old expression. You can spend a lot of time wondering and sometimes you gotta just stop wondering and get on with it, you know.

BC: That's right. Before the wall came down somebody once said to me, 'Imagine being born one mile on the East side and one mile on the West - you're 2 miles apart and you grow up completely different'. Let's roll the bones.

[Play "Roll the Bones"]

We have Phil from Ottawa, Ontario - a listener of 54 Rock and Phil you're on with Geddy.

PHIL: Hey Geddy, Happy Victoria Day!

GL: Thank you, you too!

PHIL: Thanks. I'd like to thank you also for the great show you guys did here in November, it was the best show I've ever seen.

GL: Well, thank you very much for saying so.

PHIL: OK, my question is, I know you guys are known to have a pretty good sense of humour and I have a pretty silly question for you. Is the title of the song "Anagram (for Mongo)" a reference to the Mel Brooks film "Blazing Saddles"?

GL: Absolutely is. You are correct sir. [laughs]

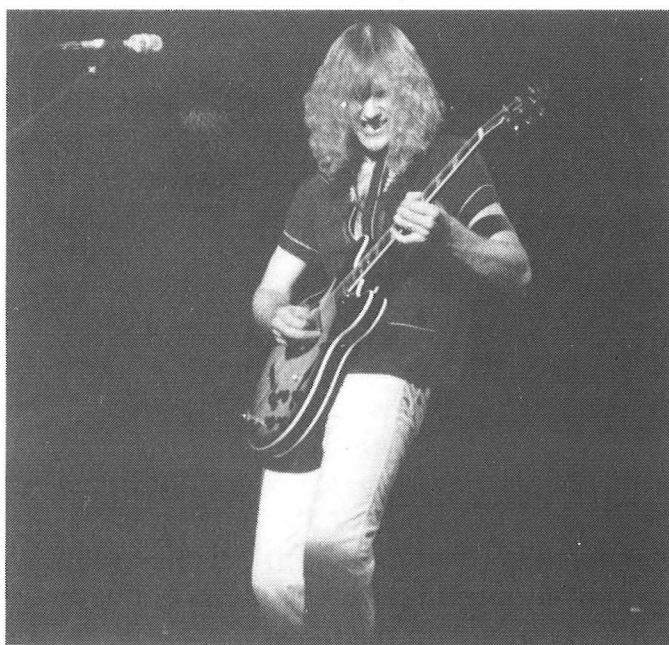
BC: And what does he win? Anything else Phil?

PHIL: No, I just wanted to ask that.

BC: You're right, very astute. We're gonna talk with Brian now. He's in Hackettstown. He's listening to a station in Allentown, Pennsylvania 95.1 WZZO and welcome Brian to the Rockline. Hi there.

BRI: Hi, good evening. I've got 2 basic questions. First is, what is your opinion of all the big benefit concerts going on nowadays and the second is, will you guys be doing any of the longer story-book songs like "2112" or "Hemispheres" again?

GL: OK. Benefits. I think benefits are always a good thing as long as the issue is brought up - what you're benefiting and theres really 2 purposes to a benefit, a) to raise money, b) to raise awareness. If you're doing these things then you can't criticise the event, I think. More power to whoever puts the event on and people that are involved in it. As for the longer story-book songs, it's very hard when you have as many albums out as we do and you only have about, I don't know, 2½ hours of attention span. You reckon to accomplish that and to get all the songs in, so unfortunately I don't think we **can** play a 30 minute song anymore and still satisfy



everybody's desires. You got to appreciate there's a wide range of people who are out there all waiting to hear a different favourite song and you've got 3 guys on the stage that are trying to keep themselves happy too so it's hard to juggle all that and to squeeze in 2 songs that are half an hour long or 20 minutes long.

BC: "2112" would be 20% of the set. Brian thank you very much for calling. We have Chris on the line from Semende, Florida. Chris you're on the Rockline.

CHRIS: Hey Geddy, it's a real pleasure to talk to ya. Basically I'd like to thank you for your songs and your talent overall else but I was basically wondering what the band's influences were for "Presto" more or less or overall for the spiritual influences as in the song "Presto".

GL: Well that's a difficult thing. Going back a few years now, trying to remember what was influencing you in that time period is not an easy thing to do really and the 3 of us are influenced by different things you know, so I don't think I could faithfully answer that question as to what we were being influenced by at that time - now being about 4 years since we've written that.

BC: Wasn't that the album where you left the city and went North somewhere and kinda got away from everything?

GL: Yeah, we do that every time though.

BC: Oh, you do that every time[laughter], well forget that then.

GL: Yeah, we kinda go out of town - just barely out of town, just to do our writing. I wish I could be more specific for the caller - apologies, but I couldn't be more specific about what was influencing us at the time.

BC: Chris, thanks for the call. It's Mitch's turn. He's in Prem, Arkansas - a listener of Magic 105 in Little Rock and welcome to the programme Mitch.

MITCH: Hello, thank you. Hello Geddy. I just wanted to start off by saying that you and the other guys in Rush have been such a big influence on my life and music - the way I look at things - that I've named my son Geddy Lee.

GL: Oh God! Well, I hope he doesn't resent that! I appreciate the

MITCH: Oh, he won't, not if he's anything like me. We play your music down there and I was wanting to ask you, you know you played different bass on different albums and use a different bass on different tours..... I was just wondering if there was any specific reason.

GL: The main reason is that once in a while I get a little bored with the sound that I'm using. I guess, you know, musicians are constantly tinkering with their sound just to see if they can get something a little different, a little better. Better is kind of a flexible wand, a fluid wand, what's better is sometimes only a something that's a little bit different from what you've been playing so, every so often I change basses

and every so often I change amps and just change the sound a little bit..... and somehow it just keeps things more interesting for me and also subtly changes the bottom-end sound of the band.

BC: And you have to keep yourself interested. If you're not, how can anyone else be?

GL: There's a lot of great people making different instruments out there and it's fun to try them and to change rather than to just restrict yourself.

BC: There you go Mitch, and that's very flattering to have your son called that and good luck with your bass playing. This album just keeps on going "Roll the Bones" and the next track off it is going to be this one it's "The Big Wheel" on Rockline on the Global Satellite network.

[break]

We are back. I'm Bob Coburn with Geddy Lee live from Q 107 in Toronto. Brand new studios here, beautiful too. This is really an amazing facility. We have Drew on the line in Baton Rouge, Louisiana. He's listening to 99.5 FM in New Orleans WRNO. Drew, you are on the show.

DREW: Hey Geddy, how are you doing?

GL: I'm doing very well, how are you?

DREW: Pretty good. I'd just like to say you all are my favourite band. I caught you in New Orleans, it was incredible.



GL: Thank you, thank you very much.

DREW: Well, what I'd like to ask you is, how you all came up with Primus for your opening act because watching Les Claypool and you bash out on bass was incredible.

GL: I'm glad you enjoyed them. We were just given a shortlist of a number of bands that were available and we listened to their record and we liked them a lot and they're just our kind of thing - a little off the wall and really good musicians, and it's been great. We took them to Europe with us and they were on a major part of the American tour and the crowd loved them and we loved having them so, if you're out there guys, we wish you a lot of luck.

BC: There you go, and that's a good break for them and a good thing to do. Drew, thanks for the call. Dave, it's your turn, he's in South St Paul, Minnesota - a listener of 93X in Minneapolis, you're on Dave.

DAVE: Hi, I'd like to start by saying we all hope Alex is feeling well soon.

GL: Thank you very much, I'll pass that on to him.

DAVE: My question tonight is to do with MTV and VHI, I wonder how you feel about Rush not getting near the exposure that we all know they deserve. As far as the videos, I think we've seen "Roll the Bones" twice on MTV and the same with "Big Money". I want to know how you feel about that and what us fans can do to help that situation.

GL: Well, that's kind of you to ask. It's a hard thing to know, you know. I mean, you try to figure yourself as a vital band and I'm pretty proud of most of the videos that we've done and "Roll the Bones" did get a certain amount of airplay on MTV - can't tell you how much, I haven't been around to watch most of it - but I don't know if any band that's not kind of top 40 is ever gonna get that extreme amount of video airplay. And that's where we've always fallen as one of those album oriented bands and so it's hard to compare yourself with a band that puts out single after single and gets that kind of intense exposure but as for what fans can do, I guess just call in and ask for it [laughs]..... but thanks for asking.

BC: And it comes down to, in some ways you really don't need it, like I said in my introduction, you really are coming out as the top band in the AOR format right now and that's to your credit and you can do it without a lot of MTV or Much Music here in Canada. Dave thanks. We don't do this often - we're gonna stay in the same area and take another call from a listener of 93X in Minneapolis in Plymouth, Minnesota and this is Andy. Andy, how are you?

ANDY: I'm good. Geddy how are you?

GL: I'm very good thank you.

ANDY: I'm 16 right now and I like your music a lot. I've been listening to your group for about 4 years now and I was wondering what direction is your band going for the next album?

GL: Well, I can't really tell you. We had a question like that earlier but as I was saying we don't really know where we're going until we've got there and then gone beyond it. When we sit down to write in November we'll kind of figure out what kind of music we're gonna be making and usually it kinda just takes shape, you know, we start writing and we see what kind of songs are coming out and it kinda takes shape but I can say we've been real happy with the direction of the last 2 albums and I would hope that we would get up further into that little more streamlined area.

BC: Let me answer that, I can tell you where you're going. You're going to St Louis on June 12th for a concert [laughter].

GL: We're going South!

BC: [LIST OF CONCERT DATES FOLLOWS]

Andy, thank you very much for your call. Thanks to everyone for listening and calling. Joining us next month via satellite from London will be E.L.P as Rockline brings you the premiere of their new CD "Black Moon". Coming soon Santana, Gene Simmons and Paul Stanley of Kiss - you opened for them years and years ago didn't you?

GL: Yeah, our very first American tour we opened for, I don't know, a thousand months for them.

BC: A thousand months!

GL: Yeah.

BC: Thanks to Geddy Lee. Give our best to Alex and of course to Neil Peart and good luck on this 3rd leg of the tour and I'll see you in Southern California when you come and play there.

GL: Thank you very much and it's been great talking to you one more time.

BC: I'll see you soon and be seen and I'll be seeing you!

Dateline 18/5/92



DREAM THEATER

Several of you have written with your views and reviews on Dream Theater's recent U.K. tour. From the response we have received from you, it appears that what you saw and experienced was all very positive and entertaining. The following is a selection of comments and extracts from your letters, culminating with our own personal experience of the time we spent with the band.

' PULL ME UNDER '

Just a few lines about one of the best live shows I have seen in years. Dream Theater at the Bierkeller, Bristol. As to whether their music would sound as good live, well it wasn't as good, the music was a hundred times better! LaBrie's vocals certainly matched the power of the music. The one image that will stick in my mind is of Mike Portnoy, a look that was sort of a cross between an early Ian Anderson and a re-incarnation of Rasputin, leaning over the drums like a giant lizard enticing us all into his pit! If people out there still haven't checked this lot out yet..... WHY? - JON ANDREWS, BRISTOL

" LET THE LIGHT SURROUND YOU "

I managed to see Dream Theater in Dudley and they were mightily impressive. I would rank them alongside Rush and ELP in the performance league. Hope they increase their following so as to be able to play a larger venue next time. A support slot to a major band would be ideal exposure, but they would blow 99% of groups away! - PAUL HUNT, BIRMINGHAM

" JUST LET ME CATCH MY BREATH... "

We travelled to Milton Keynes to see them and what followed was amazing. The sound was crystal clear and the 'joint was jumping.' For a band, who haven't hit the big time (YET!), to produce such a performance was beyond belief. How vocalist LaBrie kept hitting those notes I'll never know. These guys deserve bigger venue's, arena's etc. In fact, if John Petrucci hadn't dropped one (and it was the only one) note in the encore, I'd have said they were using tapes and miming - it WAS that good. If these guys aren't the biggest band in the world in the next three years then I don't know anything about music. - IGOR & BEER MONSTER, SHERWOOD FOREST

" IN WITH THE ASHES "

The burning question raised when they announced dates was, can they do it live? When they hit the stage at the first Marquee show they began with Metropolis and almost blew away any doubts and fears. I firmly believe that if there is any justice in the world Dream Theater will be huge in a few years. I also fear however, that they are seen in some quarters as too metal to be progressive

and too progressive to be metal. If they do fall between two stools and consequently fail, it will be nobody's fault but ours; the record buying public. Think on that. It's in our hands! -
DAVID LACK, ROMFORD

' TAKE THE TIME '

Your intrepid editorial team ventured forth to see the band at Dudley and Milton Keynes, with an interview booked at Dudley. Not sure of the venue, we stopped off at a record store with a couple of long-haired, T-shirted guys standing outside. On approaching them I noticed they had D.T. laminates around their necks. This turned out to be manager Jim Petulski and guitarist John Petrucci. LaBrie and Myung soon appeared. We had a brief discussion and they headed back to the venue for soundcheck time. The venue was to say the least, a major disappointment.

On retiring to a pub for refreshment, some 30 minutes later in walked band members James, Mike and John (bass), along with their manager, road manager and sound man. Meals etc. finished we got down to talking generally amongst ourselves, then a little later on head to head, Mick with Mike Portnoy, myself with James LaBrie.

Portnoy turns out to be a huge Frank Zappa fan, which may go some way to explaining the mans slightly manic outlook, appearance and playing style! As well as a big Rush fan. James, for a while, was in Coney Hatch, but did not record anything with them. Due to the failure of the recording equipment the scheduled interview was cancelled. Sorry folks!

Onto the show. The minute stage didn't allow for much movement and the house P.A. was of pretty poor quality, but the most was made of what they had and they put on an excellent performance with sound man Vinnie extricating a mix that was as good as was possible to achieve. Finally seeing them live for the first time was a great pleasure and experience. Onto Milton Keynes....

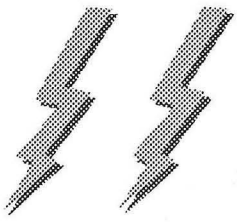
We arrived early in time to see the stage etc. being set up, chat to band and crew prior to soundcheck where upon they run through a couple of songs (minus vocals). Then, one of the main highlights: keys Kevin Moore and voice James LaBrie ran through a version of Wait For Sleep by themselves. LaBrie's vocals backed by swirling keyboards in the quiet empty hall was just haunting.

The show was again a stormer with the sound and mix being perfect. Watching from the mixing desk it should have been! These guys can really carry it off and should only go from strength to strength. We left saying our goodbyes and headed for the Marquee.

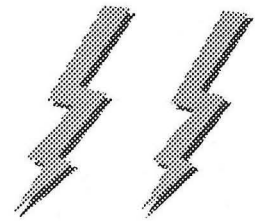
The Marquee show was recorded for the release of a live album. It has been delayed slightly but should be out by mid-August. Six epic tracks which, believe me, are excellent. The sounds amazing!

Our thanks go to James, John, Mike, Kevin and John. Also to Jim Petulski, Vinnie Kawalski, Mark, Derek Oliver, Geoff Gillespie and Dante Bonutto for their time, effort, help and patience. Cheers!

"TO LIVE FOREVER"



SIGNALS



Dear Ed,

Last issue you asked for more people to make an effort and write in to the 'Signals' page. Presumably then - although I find it very hard to believe - Rush fans out there don't have anything to say about the band unless an album has just been released? Surely not? Anyway, the reason I am writing is that I have recently received from a friend, a copy of Vancouver Island's 1992 'Top 500' tracks! Well, by-passing the number 1 slot of Queen and 'Bohemian Rhapsody', how well did Rush, do you ask? Altogether they weighed in with nine entries and appeared at the following positions: 34 - 'Tom Sawyer', 87 - 'Spirit Of Radio', 177 - 'Closer To The Heart', 235 - 'Limelight', 264 - 'Fly By Night', 399 - 'Time Stand Still', 415 - 'Freewill', 454 - 'Big Money' and 494 - 'Presto'.

Probably some surprising inclusions and some very obvious omissions, but there you go. I hope this little effort has helped in your request for feedback? Keep up the excellent work.

D HOPE
Rugby

Dear Ed,

Thank you again for a great Issue (21), it was a joy to read.

I really enjoyed the interview with Neil (SI Magazine), it was a thrill to read. I think that it shows Neil in a very interesting light, one which is very often mis-read by people who know nothing about Rush the band, - the music, the people behind the music, him. I say this, I have never met the guy, I would dearly love to, but one can gain a degree of an idea from interviews, his lyrics, his most brilliant drumming, he is the BEST at what he does.

Neil Peart is a very, very interesting person, not because of the fact he is part of Rush, but because he does come across as a "human being", a real fine person. I think it is a shame that other people don't (in this world) take as much care, pay the same attention to each other. Here endeth my lecture!

Well, I guess that's about it for now, keep up the great work, it's always fantastic to get my copy of Spirit.

HAYDON COOPER

Dear Ed,

Thanks for yet another interesting issue of the Spirit, I particularly enjoyed the Dutch item about Neil Peart. I was also interested in the growing debate over a letter written by Andy Parsons (Issue 20) concerning the topic of the quality of production in Rush songs. I agree with the point raised by Paul Hunt, what makes a good song is a matter of personal taste. However Andy did have a point.

I agree with Andy that 'Moving Pictures' was a great album and marked a peak in production expertise. However, according to Banasiewicz's book ('Rush Visions - The Official Biography') the production on the album was as much down to the work of Terry Brown, their producer at that time, than just the playing of the band. Therefore another consideration in the debate would be the input made by the producers.

Rush have a sound and approach to their craft which is unique. To have their album production evolve into a Def Leppard sound would be like turning the clock back twenty years or so. To the time of Rush - Rush, when their sound was like Led Zeppelin.

I believe the jury is still out over a change in approach to production and will probably remain so for quite some time. There is a lot more to the sound made by Rush's production than just changing instrument sounds. I feel we all have a favourite direction we would like Rush to develop along (for example Moving Pictures II) but I still enjoy the thrill of the first listening of a new Rush album because, like great craftsmen, they keep on getting better and changing. Personally, that's the way I hope they will continue for many years.

ANDY DUCKWORTH
Ashford
Middlesex

Dear Spirit,

Thanks for the article on bootleg cd's in the last issue, it was really helpful in choosing which shows are worth getting. The thing that really bothers me is, why are there so many versions available of the same old shows like Montreal '81 and Toronto '84? Surely it must just be different bootleggers trying to make a fast buck regardless of whether it has been out before or not! Anyway, keep up the info on them, it's much appreciated.

Finally, one thing I spotted recently while watching my daughter's 'Super Ted' video, (that's my excuse anyway) on the end credits under the heading 'Editing and Sound Effects', was the name Terry Brown! Is this what has become of our beloved 'Broom'?

D MULNAR
Newcastle

Dear Spirit,

How about listing all the known shows that the band have played live since they first officially started touring in 1974? It would be really interesting to see where and when they played, also with whom they supported. Does such a comprehensive list exist? Surely Anthem must have it?

PAUL MUSGRAVE
Hants

Well Paul, it's something we are working on at the moment. We have a list from a guy in the US who has tried to achieve this, but you can imagine the difficulty in compiling anything near to a completed list considering the length of time the band has been going. We hope in the future to feature his list tour by tour if we get his blessing. By the way, Anthem say they only have vague old tour details which only start around Power Windows! - Ed.

Dear Editor,

I have just received Spirit of Rush no 21 and the questionnaire and feel that you deserve more of a reply than just a returned questionnaire.

Firstly some comments about the questionnaire. There were a few sections missing. How about favourite single? Or the song that people think should have been released? Also, the categories are a bit narrow, for example, 'Force Ten' and 'Tai Shan' are in two completely different styles that can't really be compared, yet the choice has to be made.

I saw Rush at Wembley for the Bones tour and I enjoyed it immensely. I'm sure that the majority did as well but there seem to be a few who weren't so equally impressed. I think 'Xanadu' provoked the most comments. It was claimed that it was such a classic that it shouldn't be tampered with; 'all or not at all' seemed to be the rallying cry. What rubbish!

'Xanadu' is one of my all time favourites of any band. I would much rather hear some of it than none of it. The whole Rush principle is that it is stimulating and refreshing, otherwise they get bored! If that means changing an arrangement, adding 'false' endings, then let them do it. Predictability means the show's effect is lessened, ie; it's much more fun going to a concert oblivious to what's going to happen than sitting there with a playlist and ticking each off as it is performed.

The final note on this subject; if all these people really believe in the 'all or not at all' principle, does that mean that Rush shouldn't perform a medley? Of course not!

All in all I think the magazine is very good. I feel much more connected, kind of in the know more. The good work is getting better.

IAN TOMKINS
Medway

Dear Ed,

I don't know if it's just because I play the drums to Rush that people around where I live have taken time to listen to the band or what, but it does seem that way and it seems interesting to them to compare me to Neil Peart - although Neil could probably roll better with his feet than I can with my hands. Anyway, these people have found Rush interesting and some of them are only school kids into chart music and that, but now they've discovered real musicians and honesty in music and as an extension to their homework have found the lyrics interesting. The kids of today are really understated in relation to their intelligence and people forget that they are future Neil's, Geddy's and Alex's - if they are given a chance in the right direction.

As Neil explains in Issue 21, maybe Rush were a pariah a few years ago but it seems they are becoming more cool and contemporary, not just through their own music but through their "we're gonna record what we feel like" attitude which is becoming popular and like individuality, Rush certainly are commanding more respect and with it the fans!

I think that every fan who has been with Rush for a while dreams of finding them in the top 10 and refusing to mime on 'Top-of-the-Pops' maybe, and I think Rush are well capable of achieving chart success with more publicity and "short and nifty" versions of their records like 'Spirit of Radio'. I also think that the band are ahead of this and prefer anonymity. So, maybe they're exactly where they wanna be, and now I come to think of it, they've got a pretty cool attitude if that's the case!

I hope the new album turns out as good as the 'Bones' record, if not better! Now, on that note of expectation I'm eagerly looking forward to it's release

GARY TUNSTALL
St Helens



COLLECTORS CORNER

NEVER GIVE UP HOPE!

These words should never be far from the mind of a collector. Read on!

A couple of years back, due to lack of space and a change to the CD format, I decided to sell off my entire record collection apart from the Rush section of course! I had all the standard album releases, plus a couple of 12" singles but like many others in those early days I had never really bothered about tracking down singles. I figured that now was the time to search out the few items I thought were needed to complete the set. However, when a friend passed me a copy of Record Collector which contained a complete (?) UK discography, I soon learnt the horrible truth. Out of a total of 34 releases listed I had just 4!

To be honest, getting hold of the majority of the releases proved to be relatively easy. The Countdown picture disc, Body Electric 10" red vinyl and the Subdivisions 7" picture disc were soon in my hands, along with most of the standard 7" & 12" issues. My quest was made easier by the fact that I was attending record fairs as a seller, trying to shift those dodgy LP's of mine. So, as time went on I was left with fewer items on my wants list - the 12" Countdown being one.

Come the release of Roll The Bones I was determined not to be left behind! Every format was snapped with ruthless efficiency - including three copies of the RTB picture disc from HMV who could not work out what size it was and offered it at 99p! Of course, although I was mainly on the lookout for UK releases (as Jim Wright suggests in S.O.R. 21, set your sights low, it's cheaper!), RTB spawned a number of interesting releases on the promotional front. The RTB Radio Special CD was being touted by mail order companies for at least £60, but I found a dealer with a box full for £15 each! At the same time the US promo's for the Bones singles were cropping up for just £5-£6, and I soon had all these, bar Ghost Of A Chance.

So to the end of April '93 and another fair, this time close to home, in Croydon. Trading was slow, but it was still late in the day before I managed to go for a wander. Eventually I found myself at a stall run by Andy Adams (who puts together the Zep collector's mag. "Early Days & Latter Days"). He always carries a number of items by various Canadian bands, especially Max Webster/Kim Mitchell, mainly on vinyl. However, in a small box of CD's was something far more important, a copy of the US promo of Ghost Of A Chance, and for only £5. So, somewhat happier, and after a brief chat about all things Rush, I moved on. The next stall seemed huge and was made to look even bigger by the fact that only one person was browsing. Finding the "R" section for 12" singles was easy because that's where the other bloke was standing, holding a rather nice red vinyl US promo for Red Sector A. Naturally we started chatting. "I'm only after one more 12" to complete the set,

Countdown." As the words, "So am I" left my mouth the inevitable happened! My fellow fan flips through a couple more items, lets out a cry of delight, and pulls out said 12" single, in perfect condition, priced at a reasonable £7. "I'll take this one" he says to the stall holder. "I bet you will" I think. Turning back to me and looking decidedly pleased with himself he apologises for getting there first. "No problem, another one will turn up soon enough" I say, not for one minute believing it! "Just looking for one other thing now" he continues, "the Roll The Bones picture disc." "Oh, really? Now I might just be able to help you there.....

See what I mean. Never give up hope! By the way, I have since acquired that elusive Countdown 12" thank you very much!

N. Pudney, Whyteleafe

I have a couple questions/points of interest for the 'Collectors Corner' column, writes **Andy Piercey** of Bury.

- 1) My vinyl copy of Permanent Waves has side two listing Between Us as the second track. No mention of Different Strings is this common or a rarity?
- 2) How unusual is the 12" Closer To The Heart single with the two rpm speeds - 45 and 33 in silver lettering?
- 3) I have a cassette single of The Pass on Anthem (ANCS 002), was this a limited edition and is this a rarity in the UK?
- 4) Finally, for the Trivia section; have you noticed the shout of Snap! or Stop! by Geddy (I think) at the very end of Neurotica, immediately before the start of You Bet Your life? Turn up the volume and you'll hear it.

Thanks for writing Andy. First things first, the listing of Between Us seems to be on the initial pressings of Waves, along with the later banned newspaper headline. Whether it was corrected on later pressings I don't know. Check your copies people and let me know. Those of you who know your French will know that Entre Nous means Between Us, but, who screwed up in the first place and what has this got to do with Different Strings? Perhaps Entre Nous was going to be in its English equivalent and was changed near to the release of the album, and Different Strings got clobbered by mistake?

The Closer 12" again was pressed originally with the wrong credits and speed on the label and corrected later. There appears to be no real indication as to how common either copy is.

The Pass cassette was a standard Canadian release; obviously an unknown number was produced. As with any foreign release it has a certain rarity value in the UK, but nothing major.

Finally, we have heard the Stop! at the end of Neurotica, but I bet there are quite a few people out there who haven't. Any other questions/points out there? Write in with them and I'll try and answer them for you. - Neil.

RUSH

TRIVIA



As a reaction to these technologically advanced times of Apple Macs and grandly graphic designs I thought it was time to revive the spirit of early issues, return to days of yore, put nostalgia on the menu and give you a reminder of the original Trivia logo. Apologies to the sterling keyboard-and-mouse efforts of Steve Streeter and even me (last issue). Another new logo next time.

This issue's Trivia was planned to completely update the band members' extra-curricular recording activities, but such was my disappointment with the recent Mendelson Joe and Rheostatics efforts (brief reviews to follow) that my enthusiasm waned as surely as the old fella downstairs in sub-zero temperatures. A full listing and run down on the Max Websters, Jeff Berlins and Platinum Blondes to come. I'd be grateful if anyone can confirm details about the material Alex apparently produced for a band called Wireless in 1981

Still on the quest for reader participation, I'd also like to know more about the existence of the following dodgy musicians-who-want-to-copy-their-favourites style cassettes:

- * "Star Jam Series: Neil Peart Style"
- * "Starlicks Guitar Lesson: Alex Lifeson Style"

In the meantime, some news of what I suggest is one of the greatest, and certainly the coolest, accolades the band has ever been awarded. And that is ... **Band of the Millennium** by the 117-year-old humour magazine the Harvard Lampoon, which is based in Cambridge, Massachusetts.

Rush are the first musicians to be granted the honour, joining previous magnificent (and for the most part, VERY cool) recipients Bill Cosby, Robin Williams, John Cleese, Billy Crystal, Winston Churchill, Natalie Wood and George Foreman. If only the organisers could put together a TV special hosted by Cleese with live performances by the band, Williams and Crystal

Rush were chosen for the award "for their combination of artistic achievement, sense of humour and coolness". I can hardly believe I'm writing this. I take my hat off and salute each and every member of the judging panel, and indeed every member of the Harvard academia.

Following on from the literary connection piece in Issue 12, I can "exclusively reveal" (sorry, I've just been reading Viz) that the title of the last album was inspired by the story "Gonna Roll The Bones" by Fritz Leiber. Literary enthusiasts can apparently track it down in "Dangerous Visions" edited by Harlan Ellison.

And so to the reviews. If I suggest that the St Etienne track "Conchita Martinez", beats both the first two albums, then you'll get the idea. (Has anybody heard that Young Black Teenagers track featuring "Tom Sawyer"?)

Mendelson Joe - "Women" (1992)
Featuring Geddy Lee throughout.

Geddy's, or should I say Mr Weinrib's, bass playing is largely unrecognisable on this appalling folky 'thing'. Instrumentally the album's reasonably listenable, but Mr Joe's voice is so bereft of any harmony that any good work in the previous area is wasted. Interesting to note the appearance of Ben (brilliant violin on "Losing It") Mink, who should have also stayed away, preferably with the brilliant KD Lang. As for this, definitely not recommended.

Rheostatics - "Rheostatics" (1992)
Neil appears on the tracks "Rain, Rain, Rain", "Palomar" and "Guns".

I like to hear Neil Peart play in a different style (he was brilliant at the Buddy Rich tribute), but this sort of stuff really is nonsense. The 'experimental' idea - sounds and styles constantly contradicting each other - of the project starts off OK, and again the music side of things is interesting, but the vocals are just a confused mess.

Marie Lynn Hammond - "Vignettes" (1983)
Geddy plays on "All The Horses Running" and "Over Queen Charlotte Sound".

At last a decent singer! This material - complete with overtracked vocals, saxophone and violin (Ben Mink surely) begs comparison with Clannad, which to my mind is no bad thing. Geddy keeps the beat in a nice, round, understated way, and the whole thing is frankly quite enjoyable.

The Big Picture - "Dream On The Horizon - A Tribute To The Olympic Spirit"
Alex plays on a selection of tracks of this 1988 offering, including "Fanfare", "Running With The Light" and "Higher Ground".

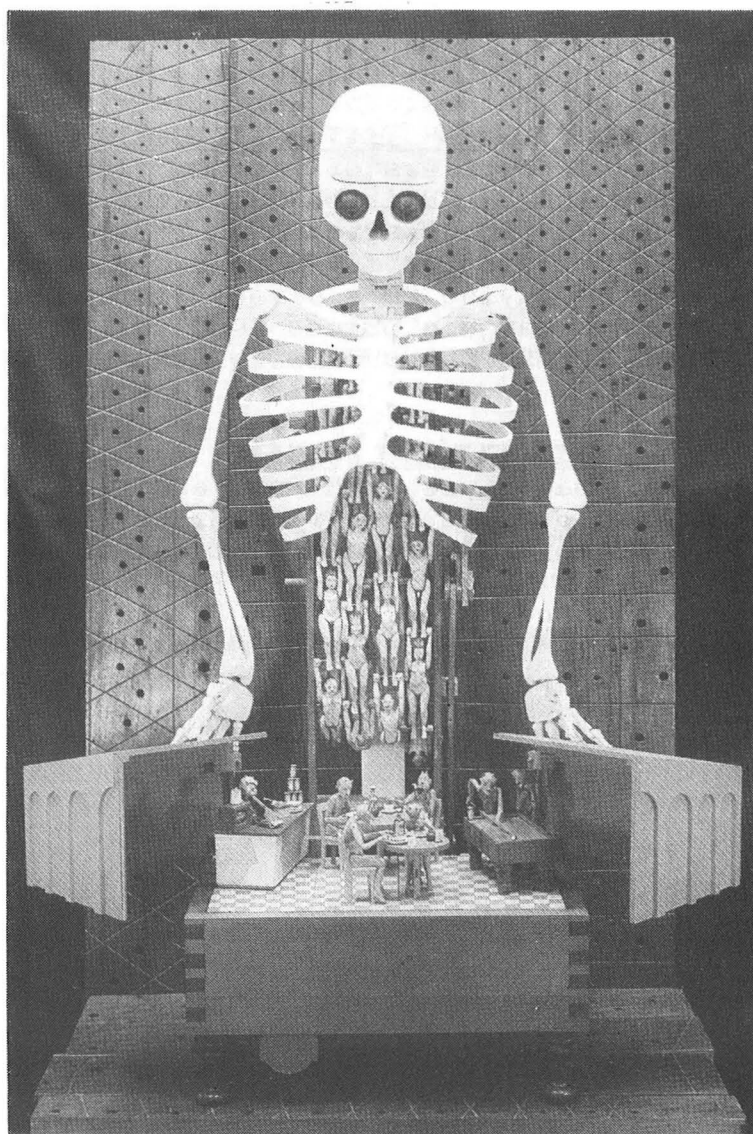
Resplendent with pretentiously naff title, I can't really comment to any great extent on this stuff because the copy I heard was in such bad shape. From a distance it sounded like fairly predictable keyboard-heavy wimp rock and I honestly couldn't pick out Alex's guitar playing at all. If anyone can supply me with a better quality copy on tape I'd be grateful.

Finally, how about this?

Skid Row - "What You're Doing" (1991)

Hardly my cup of tea, but vocals apart (a bit too much of the now standard G'n'R 90's style for my liking), this version stays fairly true to the original, if beefing it up into a slightly more frenzied metal offering.

Next issue features a look at the surprisingly good material of bands produced by members of Rush; namely Boys Brigade and Clean Slate (and maybe Wireless?)



PERMANENT TRADES

HUGE RUSH COLLECTION FOR SALE. £3.000 NO OFFERS - WORTH OVER £5.000 IF SOLD INDIVIDUALLY. SEND S.A.E FOR LIST TO BOX NO. 2112 AT THE EDITORIAL ADDRESS. NO TIME WASTERS PLEASE. ONLY THOSE WITH THE MONEY NEED APPLY.

RUSH AUDIO

Comprehensive list now available. Containing live shows, promo's, interviews and specials, from 1973-1992. For a copy of the list send a SAE (9"x4") or 3 IRC's to: RUSH AUDIO, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY.

COLLECTORS

Large collection of Rush memorabilia for sale. Includes many rare promo posters, music magazines, from 70s/80s/90s, original photo's UK/US/Canadian 7" singles, and loads more. Many exclusive Canadian items! For extensive, detailed pictured list, send \$1 to: RUSH STUFF, P.O. BOX 372, THORNHILL, ONTARIO, CANADA L3T 4A2.

THE BOOTLEG BULLETIN 1993

Is a list of all major suppliers of bootleg vinyl and CD's from Europe and North America. No British suppliers are included on the list. The average price of a single CD in the bulletin is about £10. A copy of this publication is £5 per copy and considering the money you will save by buying CD's direct from suppliers, I think you will agree it is a bargain price. Send to: RICHARD MASON, 49 LON CWM, ITHON GARDENS, LLANDRINDOD WELLS, POWYS LD1 6BE.

MAGAZINES

I have the following magazines with Rush articles in them for sale: Kerrang - Alex cover, 6 pages live from Grace Under Pressure tour. Kerrang No.67 - Rush cover, 7 page history. Kerrang No.26 - Alex cover, 5 pages. Kerrang No.7 - Jan. 82, 2 pages. Kerrang No.5 - Nov. 81, 4 pages. Kerrang No.107 - Alex Int. on Windows, 4 pages. Record Review Aug 81 - Alex cover, 5 pages. Record Review Feb 83 - Alex cover, 6 pages. Guitar Player Aug 84 - Alex int, 6 pages. Guitar Player Apr 86 - Geddy cover, Geddy/Alex int, 16 pages. Sounds Fan Library No.6 - 48 pages. Write to: JIM FARMER, 9A CASULA ROAD, CASULA, NEW SOUTH WALES 2170, AUSTRALIA.

WANTED

Articles, artwork, pictures, ideas, thoughts, letters etc. for use in 'Spirit'. Any contributions will be greatly appreciated. We still need your help and assistance in keeping the magazine going and anything you think may be of use either send it along or let us know. Many thanks in advance. THE SPIRIT OF RUSH, 23 GARDEN CLOSE, CHINBROOK ROAD, GROVE PARK, LONDON SE12 9TG.

FOR SALE

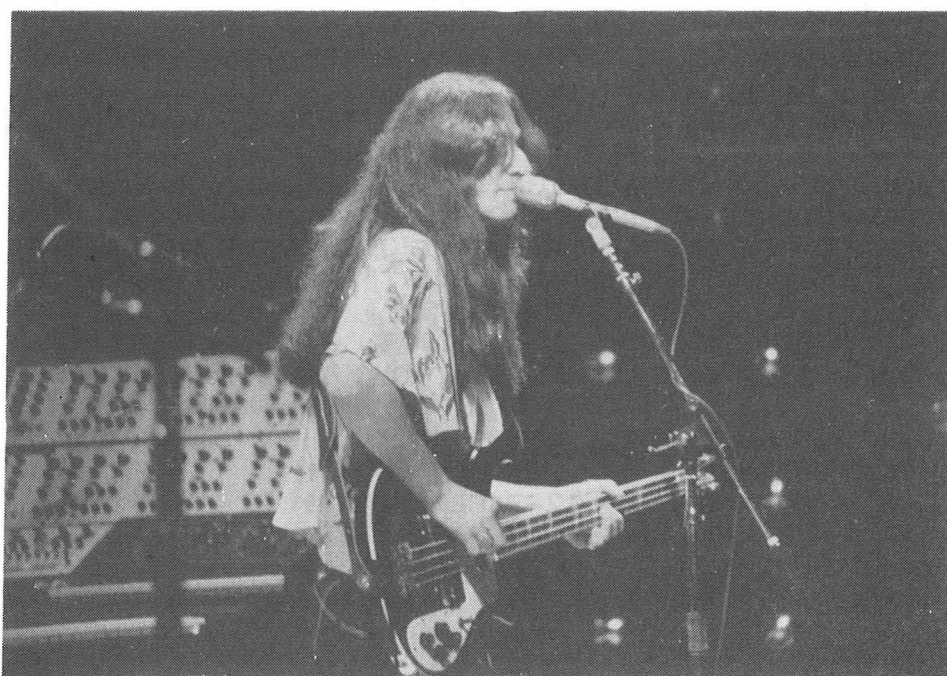
Rush 'Interviews Thru Time.' Genuine interviews from U.K. music press for sale. Sounds, NME, MM and others 1975-1991. SAE to: J.P. MUNDAY, 95 SHAKESPEARE ROAD, PLYMOUTH, DEVON PL5 3JT.

SET SALE/AUCTION

Auction ends 30th September 1993 SAE with bids to: LES SPEARING
17 FALKLAND HOUSE, CATFORD, LONDON SE6.

Rush/Fly By Night/Caress/ATWAS/Kings/Hemispheres. All original U.K. LP's in mint condition with lyrics etc. Min Bid on each LP		£12
Closer To The Heart - U.K. 12" single P/s - Absolute Mint		£10
The Pass - Anthem cassette single (sealed)		£6
Show Don't Tell - Anthem cassette single (sealed)		£6
Time Stand Still - U.S. Promo CD		£7
Body Electric - U.S. 7" Promo single		£10
Tom Sawyer - Anthem 7" single VG		£8
Big Money - U.S. NTSC CD video (sealed)		£12
Grace Under Pressure - U.K. 1-sided promo LP		£20
Signals tour book		£9
Permanent Waves tour book	Min Bid	£12
Presto tour book	Min Bid	£10
2112 - Canadian Mercury original LP VG	Min Bid	£10
Caress - Canadian Mercury original LP VG	Min Bid	£10
ATWAS - U.S. Mercury original Tri-fold sleeve VG	Min Bid	£15
Permanent Waves - Anthem original LP		£12
Hemispheres - Anthem Red vinyl Lp with poster	Min Bid	£25
Rush Through Time - Dutch LP		£7
Presto promo pencils - Black	Min Bid £4	
	White	Min Bid £3
Roll The Bones - U.K. promo CD album		£15
Dreamline - U.S. promo CD	Min Bid	£6
Where's My Thing? - U.S. promo CD	Min Bid	£8
Roll The Bones - U.K. 12" promo	Min Bid	£10
Roll The Bones - German CD single		£8
Roll The Bones - German 7" single		£6
Roll The Bones - German 12" single		£10
Roll The Bones - Press kit	Min Bid	£5

161 ITEM VIDEO LIST ALSO AVAILABLE, INCLUDING ARTIST OF THE MILLENIUM
AND GEDDY AT THE ALL STAR BASEBALL MATCH. PLEASE SEND AN S.A.E FOR LIST.



AUCTION

The following items are for auction. Each has a Minimum Bid (MB) set against it and the condition of each item is generally excellent or better unless otherwise stated. Send offers in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to me at the address below by 30th SEPTEMBER 1993. Trades are welcomed, please let me know what you have on offer. If you need any information about an item, write enclosing a SAE or 2 IRC's, or call. All items are U.K. unless otherwise noted! Do not be afraid to put in a bid, as quite often items do not receive an offer, or sometimes not much above the MB. Postage and packing is extra.

7 "

MB

- 1) THE SPIRIT OF RADIO - RADIO 7 - NO P/S£1
- 2) THE SPIRIT OF RADIO - U.S.£4
- 3) VITAL SIGNS - VITAL 7 - P/S£2
- 4) VITAL SIGNS - VITAL 7 - IRISH£4
- 5) TOM SAWYER (LIVE) - EXIT 7 - NO P/S£1
- 6) BATTLE SCAR - MER 59 - SINGLE WITH MAX WEBSTER - P/S.....£6
- 7) NEW WORLD MAN - RUSH 8 - P/S£2
- 8) THE BODY ELECTRIC - RUSH 11 - PAPER LABEL£3
- 9) THE BIG MONEY - RUSH 12 - P/S£2
- 10) TIME STAND STILL - RUSH 13DJ - DJ PROMO - P/S£5
- 11) PRIME MOVER - RUSH 14DJ - DJ PROMO - P/S£5
- 12) PRIME MOVER - RUSH 14 - PAPER LABEL - P/S£2
- 13) ROLL THE BONES - SAM 974 - 1-SIDED PROMO EDIT£5
- 14) GHOST OF A CHANCE - A7491 - P/S£1

12 "

- 15) COUNTDOWN/NEW WORLD MAN - RUSH 1012 - P/S£3
- 16) THE BODY ELECTRIC - RUSH 1110 - 10" RED VINYL - P/S£5
- 17) THE BIG MONEY - PRO 382-1 - U.S. PROMO W/ STICKER SLEEVE...£6
- 18) THE BIG MONEY - RUSH 1212 - P/S SLEEVE SLIGHTLY DAMAGED...£1
- 19) ROLL THE BONES - SAM 869 - 3-TRACK PROMO£7
- 20) ROCK SAGA'S - ALEX INTERVIEW - CT-1026 - PICTURE-DISC.....£6

CD's

- 21) TIME STAND STILL - CDP 05 - U.S. PROMO£5
- 22) TIME STAND STILL - RUSCD 13£6
- 23) GHOST OF A CHANCE - PRCD 4458-2 - U.S. PROMO£6
- 24) MAGIC BEHIND THE MUSIC - PROMO CD INC. TIME STAND - CAN. .£8

CD SET SALE

- 25) DREAMLINE - PRCD 4120-2 - U.S. PROMO INCLUDING POSTAGE ...£5

OTHERS

- 26) ROW THE BOATS - 'BONES' 12-PAGE PRESS-KIT - NO PHOTO£3
- 27) ROLL THE BONES - A7524TE - SQUARE DICE PICTURE-DISC£3
- 28) RUSH THROUGH TIME - DUTCH LP.....£6
- 29) K-TEL ROCK '81 VARIOUS ARTIST CANADIAN LP INC. LIMELIGHT .£3

SPECIAL ITEMS

- 30) RUSH THROUGH TIME - DUTCH LP PICTURE-DISC£25
- 31) PRESTO PROMO PENCILS (A PAIR - 1 BLACK 1 WHITE) - U.S. ...£4
- 32) ROLL THE BONES - ELECTRONIC VIDEO PRESS-KIT£10
- 33) OFF THE RECORD - 2LP U.S. RADIO STATION INT. W/ NEIL '92 £20
- 34) PROFILED! - PRESTO PROMO INTERVIEW CD - U.S.£17
- 35) NEW WORLD MAN - 12" PROMO CLEAR VINYL - U.S.£25
- 36) HOLD YOUR FIRE - ADVANCED PROMO CASSETTE£5
- 37) ROLL THE BONES - 1992 PROMO CALENDAR£5
- 38) THE FLY - MECD 2069 - LIVE NEW YORK 1991£12
- 39) LIVE CUTS - 1990 U.S. RADIO STATION CD WITH 6 ARTIST'S
INCLUDING CLOSER TO THE HEART LIVE - WITH CUE SHEET£12
- 40) ATLAS SHRUGGED BY AYN RAND - U.S. PAPERBACK BOOK (RARE) ..£5
- 41) U.S.A. BY JON DOS PASSOS - PENGUIN CLASSIC PAPERBACK BOOK -
NEIL PEART'S INSPIRATION FOR THE CAMERA EYE! (RARE)..£8

The following are rare 1 hour U.S. Radio Station single LP's.
They generally include a short interview with a band member, plus
a couple of tracks. The LP's also include other artist's:

- 42) ROYALTY OF ROCK - WITH NEIL - 1982 - WITH CUE SHEET£15
- 43) ROCK OF YOUR LIFE - WITH ALEX - 4/7/1986£12
- 44) CLASSIC CUTS - WITH GEDDY - 19/10/1987 - WITH CUE SHEET .£15
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ALEX LIFESON - STYLE WITH SUBSTANCE

Alex's guitar style has been variously described over the years as 'taut', 'textural', 'atmospheric' etc. But the one thing that I think really characterises his playing is his ability to do what is right for the song first and foremost. Having to compete for space in the mix with very rhythmic drums, percussion and bass, as well as synthesizers, samples and sequencers is no easy task.

From sounding almost like a Jimmy Page clone on the first album, Alex has developed a style that really is his own. There are several features of his playing today that have been emulated by other 'name' guitarists and have influenced WE fanatical amateurs!

A major part of Alex's sound is his use of effects. He has always kept abreast of changes in guitar effects technology and has employed most types of effect at one time or another. Perhaps the biggest influence on his sound came around the time of 'A Farewell To Kings' when he got a Roland Jazz Chorus amplifier. The 'chorus' effect can make one guitar sound like two or more therefore producing a broader sound - very important in a three-piece band. However, with the increased use of synthesizers during the '80's and the bands recent return to a sparser sound, Alex has tended to use less and less chorus.

One of Alex's favourite effects techniques is the use of timed echo repeats similar to that used by The Edge of U2. Listen to the beginning of 'Kid Gloves' and you can hear the echoes in time with the 5/4 signature. Other examples can be heard in the first verse of 'Middletown Dreams' and in 'You Bet Your Life'.

One of the most 'in vogue' effects is the harmonizer or pitch shifter. This creates the illusion of two guitars playing in harmony in real-time. Alex has used the harmonizer in different ways; the second half of the screaming solo in 'The Analog Kid' uses a harmonizer set at a fifth while the 'koto' sound at the beginning of 'Territories' is slightly modulated octaves.

Being skilled and experienced in studio techniques, Alex has played tricks on the listener by using backwards guitar. The solo in 'Chain Lightning' is entirely backwards, the interlude section of 'Territories' contains backwards electric guitar and the instrumental section of 'Mystic Rhythms' contains backwards acoustic.

Alex's rhythm playing techniques have two very obvious traits. Firstly, his use of suspended or sus chords rather than straight major and minor chords. Very often he plays these chords without the third or mediant note thus making the chords ambiguous. The first part of 'Natural Science' and 'Distant Early Warning' are prime examples of his choice of this type of chord. Secondly, Alex has increasingly used fragmented chords to produce sequencer-like patterns and very often combines this with suspended chords to produce a unique sound. Some of the best examples of this approach can be heard in 'Dreamline', 'Bravado', the chorus of 'The Pass' and the chorus of 'Turn The Page'.

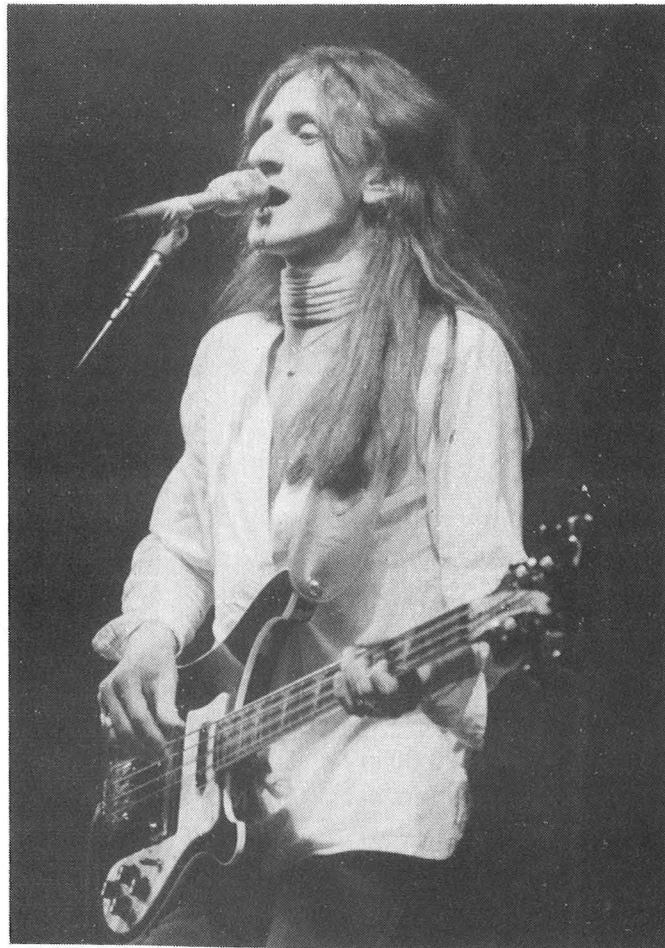
Alex has also used natural harmonics extensively to expand the range of the guitar even further. He not only uses them in solos (eg. 'Big Money'), but often as part of a melody - the intro of 'Red Barchetta' and the verse pattern in 'Grand Designs' are all natural harmonics.

Alex's solos are sometimes unusual but always interesting and above all melodic. He frequently uses part of a song's melody to begin or end a solo, for example, the solos in 'Chemistry', 'Between The Wheels' and 'Ghost Of A Chance'. He also ends some phrases on notes you wouldn't expect and so creates tension; good examples are the solos in 'Tom Sawyer' and 'Middletown Dreams'. His soloing has certainly changed over the years; from the million-notes-per-minute solos of the first couple of albums, to the more emotional passages of songs like 'The Pass', 'Mission' and 'Bravado' (an exception being 'The Analog Kid'). He has also expanded his solos from being all single note affairs to include double-stops and sometimes whole chords - an excellent example of this is the solo in 'Red Sector A'. Alex himself has cited the solos in 'Limelight', 'Bravado' and 'Ghost Of A Chance' as his personal favourites.

Although Alex has not been as obviously influential as the Van Halen's, Vai's and Satriani's of this world, his playing stands for taste-over-flash, being a team-player in a successful band and proving there can be style WITH substance.

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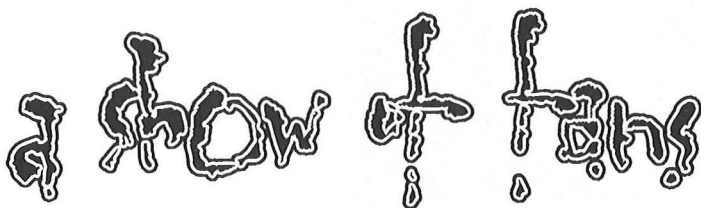
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