

# Spirit of Rush

AUTUMN / WINTER '93

Issue No. 23

time and tide

thick and thin

tried and true

cut and dried

cheap and

range

taste

night and day

arrow

hope and pray

heaven and no

rock 'n roll

song and man

r.fox '93

# RUSH COUNTERPARTS





rush '93  
more guitar  
less keyboards?

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A	T	O	T
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P	R	N	E



# ESPIRIT OF RUSH EDITORIAL

Hello and welcome to the latest 'Spirit'. I'm sure you all have the new album 'COUNTERPARTS' by now? Your reviews/comments for publication in the next issue (Jan '94) should be sent for inclusion no later than the first week in December, I look forward to your letters.

We have an exclusive interview with Mr. Lee in this issue (thanks to all at East/West) With any luck this will be the first interview that you will have read regarding the new album. Geddy was interviewed by the following publications when he came to Europe in September. Guitarist, Raw, Metal CD, Riff Raff, Rock World, Guitar, Kerrang, Metal Hammer, and by the Raw Power T.V show. Look for the interviews to appear in the coming weeks/months depending on each magazines publishing schedule.

'COUNTERPARTS' is being officially 'launched' in North America by the band on national radio on Thursday 14th October. We will of course be bringing you a transcription of this broadcast in our next issue (Jan '94) We will also have an interview with Howard Ungerleider, who is returning to the fold for the 'COUNTERPARTS' tour, (see Geddy interview this issue) welcome back!

The recent poll results will also be in the next issue (won't they Neil?) so if you have not sent your one to Neil yet now is the time to do so.

Mark Hirst was the only entrant in our fun 'lucy & Desi' contest last issue to get the correct answer, (forty others got it wrong). The original or 'classic' if you prefer 'STAR TREK' was the answer. For confirmation look at the end credits of the show. A Desilu production well done Mark, your U.K 12" promo containing four tracks from 'COUNTERPARTS' should be with you by now. Enjoy!

Next issue (Jan '94) will include a competition to win some of the above mentioned 12" promo's and other goodies, donated by East/West Records.

If your subscription has expired with this issue you will have received a reminder and a re-subscription form, please use it and re-subscribe as quickly as possible.

Thank you to Janet Balmer our recently acquired typist, I'm sure you will all agree that she is doing a fabulous job.

Please note all back issues are still available at £2.00 each including post and packing.

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DREAM THEATER are returning to Europe in November to play some more shows. (U.K. dates appear later in this issue). If you missed them last time don't make the same mistake again; this will be the last opportunity to see the band in smaller venues. We here at 'Spirit' are quite convinced that the next time that the band tour Europe they will be playing the likes of the N.E.C and Wembley Arena. We will have an exclusive interview with two members of the band in our next issue (Jan '94).

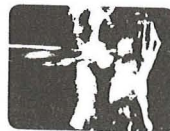
TOM SAWYERS TREASURE No. 2 is now available, you will find details later on in this issue on how to order it. If you are a collector this publication is well worth checking out.

A SHOW OF FANS Steve Streeters excellent North American fan-zine has reached issue No. 8, details of how to order direct from Steve can be found on page fifty of this issue. Once again for all things Rush A SHOW OF FANS cannot be beat.

The next issue of the 'Spirit Of Rush' will be available in Jan '94.



# Dirk, Lerxst, Pratt... and the Caveman!



## EXCLUSIVE! Interview with Geddy Lee

My phone rings at work: "Neil it's Geoff (from the record company). I've just arranged something for you, it took a bit of doing but it's confirmed so you CAN'T say no. How would you and Mick fancy interviewing Geddy at 12.30 on monday?" Well, I was going to do a bit of shopping, but I suppose I can cancel that considering you have gone to such trouble!, I reply. Just try and stop us.

Monday arrives, we get into the city, pouring with rain and head for East/West Records. Soon we are ushered into a conference room where the man sits, Mr Lee himself, yes it is real and not a cruel joke. Geddy sits there in jeans, a black shirt and bottle green tinted glasses! Greetings are exchanged and we sit down to begin.

SOR: The album is a marked change of direction, it's a very different style from Roll The Bones.

Geddy: Yeah, it is.

How long was the writing and recording process of the album?

Well I guess we took about two months of writing and rehearsing. After that it was about eight or nine weeks of recording.

Where was the album recorded and mixed?

It was recorded, basic tracks were done in Le Studio, Morin Heights.

There again? You love it there don't you?

Yeah. Well Neil's very comfortable there. Actually they've gone through a bit of renewal there. They've got new owners and they've done the place up a bit. We did drums and bass there, a bit of guitar work. Then we moved into Toronto to McClear Studio's to do most of the guitars, vocals and incidental keyboards.

Places you've been to before a number of times!

Yeah. And we mixed in a new studio, which will remain nameless cos we weren't very happy with it. We decided we weren't going to give them a credit anywhere. It was actually a beautiful facility but...

You've used London the last few times for mixing.



Yeah. Well we wanted to mix at home. We hadn't mixed a record at home in ages. We always seem to be robbing ourselves of the ability to take the work you are working on and listen to it on a system you know, which is your home system. So I think it was a great benefit to be able to have a real point of reference as opposed to living in a hotel room and listening on a ghetto blaster.

**Peter Collins, did you want him back?**

Yes, I did very much. Peter's a great guy. We've worked with him before, he's very professional and we've remained good friends, and we just felt after the last record that it was two records per producer, it was time to change. So really it was change for change sake. We also were interested in changing sonically. I think the last record, although I'm pleased with the way a lot of it sounds, I think there are certain moments on the record that could be more powerful and I think we were itching for a new approach. A drier, and a bigger fatter approach to making our records.

**It sounds a very aggressive album, very loud, very angry at times!**

It's kind of what we're after.

**Were you thinking of any other producers, or was it just Peter?**

We talked to Bob Rock, we talked to a number of people. Peter seemed the right guy to use. I think what we wanted to accomplish and how he saw our sound, were very similar. He had some very good suggestions and he was a good choice in the end. The thing I like about Peter is, at the moment he is a very different producer than he was when we first worked with him.





**He certainly achieved a very different sound this time.**

When we first worked with him he was just making the transition from pop producer to rock producer. And I'd say now he's very much a rock producer, with his experience of Queensryche and so forth have been very good for him and also transplanting himself to America. It was nice, he brought a whole different range of experience to the project than when we worked with him previously.

**Did he appear on the album at all, playing anything etc?**

He had one cameo vocal that I think ended up getting erased. I don't think there's any Hitchcock like performances, he likes to preclude himself.

**Any other guest appearances on the album?**

John Webster played keyboards of course, and it was the first time we'd worked with him, and even though he's a fellow countryman, we'd never worked with him before.

**There's very little keyboards on the album.**

Yeah, very little. He did a lot more that ended up, again, in the bin. Not because the work wasn't good but, we just didn't think we needed it. As was a lot of my original keyboard things, kind of binned as well. Also Michael Kamen of course did the string arrangements.

**Is it orchestra?**

Yes it is. It was recorded here in London.

**At Abbey Road Studios again?**

No, I think it was the New Air Studios he used. I don't know. We basically sent him the song, sent him some of our ideas and he sent the tape back with all the stuff on it. I was pleased, I think he did a good job.

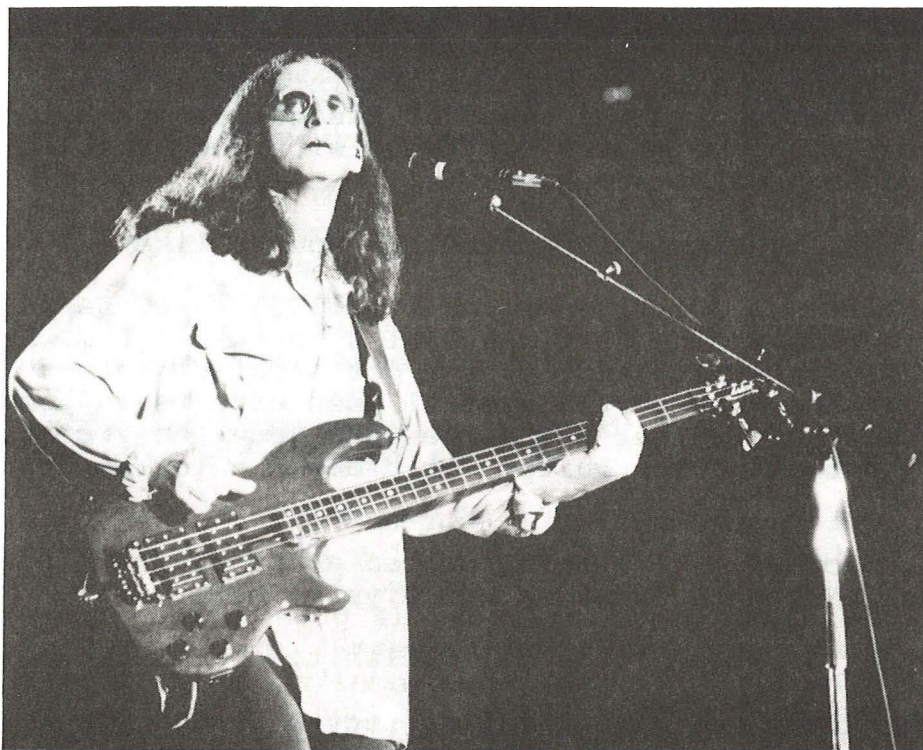
**Your vocals on the album, your singing in a lower key, they sound different, is that a conscious decision?**

I guess. They don't seem that different to me. To me they seem very much in line with the way I've been singing for the last three or four records. If anything I think the style of recording has brought about a bit more depth in my voice. I think they're recorded much more naturally. I think that's really true for every instrument. Number one, the engineer we used was very different stylistically, much less English sounding much more kind of American sounding. Also the end result is much drier, much less echo and reverb of vocals and other instruments.

**Just your natural voice then?**

Yes, as a result it's a bit more in your face. I think the same with bass/guitar/drums too, it's a bit more.... come at you.





**Are you playing any different instruments, are you still using the Wal bass?**

No. I used my old Fender Jazz bass on this album actually, and I used a different amplification system. It was quite a different approach. This engineer we used, Kevin 'The Cave Man' he really was a cave man, he was great. He plugged my bass through this old Ampeg amp that someone had pulled out of the garbage I think, and he said 'can I go in and make a few adjustments?' So like sure go ahead. He just cranked the thing through these Trace Elliott cabinets. They looked like they were going to blow up. And that, used in conjunction with the BI system I normally use, a direct system, and I used a bit of the Palmer speaker simulator to give me a bit more of a grungy sound. It worked out pretty well. I was really pleased.

**Is that going to be carried through to the live show?**

I'll have a new amp set-up although I don't think I'll be able to wrestle that Ampeg away from the guy, he cleaned it up himself out of the garbage, so I think he'll want to hang on to it. I think I'll make do with like a normal amp!

**Did Alex bring any new guitars in to the recording process?**

Again with him, 'The Cave Man' was hammering him pretty well to dump a lot of his effects, which of course, everyone has been yelling at him for years to do, but he wouldn't listen. So now he's re-discovered taking your guitar and plugging it into an amp. Period. And thank god for that.



There's on much raw guitar on this album.

I think this album really shows Alex off in a great light. And I think a big difference in the sound of his guitar is, he didn't play in the control room, he played out there with the amps, in front of the amps, and he used Stratocasters....

On 'Between Sun And Moon,' it definately sounds like a Strat on that.

Yeah. I think it's a Strat, I couldn't be 100% sure. He used Paul Reed Smith, Strats and he used Les Paul's on this album. He hadn't used Les Paul's in years. And he just got straight into a Marshall and a P.V. for the most part. He still uses effects in some areas, but for the most of it that's what he used just the vibration of the amp cranked, vibrating the guitar, it created a lot more sustained sound.

We heard three other titles being mooted about as the album title: Critical Mass, Northern Exposure and Crystal Maze.

Never heard any of those, it's all bullshit!

We also heard there was a song called Lucy & Desi?

No. Bullshit! Never heard of that.

Lyricaly the album seems very different. Songs about relationships, opening up, rolls in life and a lot of songs seem to be about love. Are you happy singing about that?

Sometimes. I wouldn't say every song is really about love. I mean 'Animate' is really about, it's an interior song, it's not a song about relationships. It's about internal struggle between male and female sides of our personality. 'Stick It Out' is a very different song about all the shit you have to swallow when your a kid and how easy it is to conform. And it's a song re-affirming the necessities, one way or another, stick to your guns or spit out the feelings, and if you have to use anger sometimes, then so be it. Whatever it takes to keep yourself intact. That's what that song is about.

The opening riff to 'Stick It Out' is so heavy, like Black Sabbath basically, and there's an excellent lead break in the middle of the song by Alex.

I know. He plays great on that track. I think the main riff of the song, which he wrote, is some of the best stuff he's ever done.

Were any of the solo's lifted straight from his 8-track this time, like on 'Roll The Bones?'

Well, some of the solo's came from his 8-track and occasional textural guitar noises that came from our original demo's. There's a lot of guitar stuff, not in that particular song, that was freshly recorded.



Just trying to go through the songs lyrically again:

'...Sun And Moon' is about peace of mind and the search for it, wherever you find it. When everything is kind of fucked up in your life, that kind of place you go to inside here (points to head), where everything is okay where you get yourself back together.

'Alien Shore' is about a whole lot of things. So to say that it is about relationships I think sells it short, cheapens what it's about. 'Nobody's Hero' is a song about loss, about the things we idolise that maybe we shouldn't idolise and people that we ignore in our everyday life that maybe be worth thinking about more. Worth more consideration than someone we don't know who impresses us on TV.

**Was the person, who apparently, one would presume died of AIDS in the song, was that a friend of Neil's?**

I never asked him if it was or not. I didn't really see it as being relevant, to me. If it was a friend of his, then that's why he wrote the song, that's fine. If it wasn't it didn't matter, I took it as a story and that's how I sung all the lyrics on that. So really if you look through the record, 'Speed Of Love' and 'Cold Fire' are songs about relationships, male/female directly, to me that's about it! Everything else is about people, and it's about whether the internal working of the human or how we work in context of one another.

**That would be the theme of the album then, beliefs and conflicts?**

Yeah, and the **Counterparts** that we have. The title really to me also refers to the three of us as Counterparts for each other and how you can be very different and have very, on the surface, different feelings towards something but yet you can work in conjunction, you can actually be a Counterpart. So, I think that's what the album is kind of about. To say it's about love is a very narrow view.

**Only scratching the surface?**

I think so.

**What is said at the start of 'Alien Shore'?**

I can't tell you that! I will tell you that it is 'The Cave Man' screaming into my bass pick-up, before the songs starts. I'll tell you next year.

**It sounds like Frank Zappa doing the voice in the middle of 'Double Agent.' But it's Neil yeah?**

Does it? That's interesting. No, it's me. But nobody recognises me! I was wearing the same thing I normally wear, I don't understand I didn't change my hair or anything.

**Does 'Leave That Thing Alone' have a sub-title? It's not 'Gangster' part 3 or 6 is it?**

No. It's not part of 'Gangster Of Boats,' that sank last year. It capsized. This thing is a different thing altogether. It has to do with creative facial hair!



**Because Neil has a beard now doesn't he?**

We all had different facial hair throughout the making of this record, which really kind of what the title relates too. You find your hand playing with this stubble.

**It's a very laid back instrumental compaired to the previous three you've done, it's very easy going.**

Yeah, I don't know, I really dig it a lot. I love the musical changes it goes through. I love that rhythmical maximum.

**Are you planning to play it live? And how many new songs are you hoping to get into the new live set?**

Yes we are and I hope a least five new songs.

**The album sounds very much like it's almost back to basics in the studio and one that you can very much enjoy live.**

I think it will be. Some of the songs especially 'Animate' and 'Stick It Out' I think will be great to play live. Also 'Alien Shore' will be great to play live, although it'll be tougher to play. It should be fun.

**So at least five new songs. Any older songs coming back In?**

I would hope, because it's kind of a 20th anniversary with Neil in the band, I would like to, and I haven't discussed this with them, I'd like to see something from every record, if we could. I think it would be a neat idea.





We are currently doing a readers poll in the magazine, and one of the sections is 'Song you would like to hear played live.' At present, out front is 'Afterimage.' Also 'Natural Science' is up there and surprisingly 'Losing It.'

Really? I'll keep that in mind when we put the set together.

A lot of people seem to like the more subtle side of your work.

It's funny, people do seem to be drawn to the more intimate side.

Going back to the last tour, it was a bit of an inspired move to bring back 'The Analog Kid.' It really went down well.

It was great to play too. It'd been years since we'd played it. I'd like to do more of that.

Did Neil suggest bringing that one back?

Yeah he did. At first I was against it, but once we started rehearsing it I realised, fuck yeah, this is a good song. It's reminding me of all the songs I've got to learn.

Are you planning to come to Europe this time around?

I would like to, cos I think that the last European tour was probably our most successful. Also we had a great time. We're just getting schedules together and I'd like to think that we can come over here for a few weeks. I guess it remains to be seen how it works out. I shouldn't think it would be before the spring.

When is the tour due to start?

I think early January.

Do you think the live set will be drastically different this time?

I'd like it to be. We're just starting to get ideas together for the show, and certainly, as soon as you walk in you'll realise it's a different set. It's all a bit early.

Are you planning any video's for any of the songs on the new album?

Well we're talking about it. We're a little torn whether to do them or not. Some people love us to do our video's and.....it's a bit like pulling teeth getting them done. A lot of our video's have been unsatisfying. It's just something conceptually about them that robs the listener of their own interpretation of the song. So I think if we did another video it would certainly be one that didn't take away from the mystery of the song, but maybe added to it. Maybe that's the direction to go.

You only did one video from "Roll The Bones" didn't you? Which was probably one of the best video's you've done I think.

Oh good. I thought it was our best video.



I expected to see the backdrop of the video on the tour.

It was too heavy. That was a motherfucker to build that thing. We maybe doing a video for 'Stick It Out,' beyond that I can't tell you.

Have you ever been approached to do anything like "MTV Unplugged?" Would you do it if you were?

Would I do it? Probably not. Aren't there enough "Unplugged" things running around?

You don't fancy doing an acoustic set?

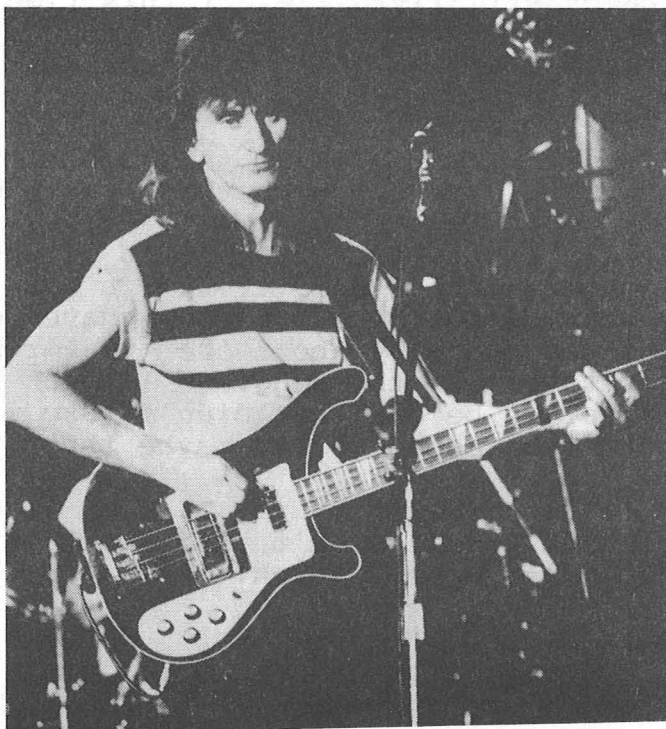
An acoustic set. I wouldn't mind doing a couple of acoustic songs, that's a possibility. I could see maybe even a song like 'Nobody's Hero' being acoustic live. That might be a possibility, I don't know, I'm just thinking out loud.

Do you think you'll expand on any of the new songs live like you did on some of the "Bones" tracks?

I'd like too. I like to stretch things out more, it was fun, it kept us more interested in the show too!

We saw your vocal duties at the baseball game here on satellite TV when you performed your national anthem. Was that nerve-racking?

Was that on here? Yeah it was nice of them to tell me it's going to 80 countries before I walk out there! Say, thanks a lot, you could have told me afterwards. It was a bit nerve-racking yeah, but it was fun and I'm glad I did it; just because of being a baseball fan. It was nice to be at that event in that capacity, so it was a good memory, nothing more nothing less.





Have you any outside projects completed or planned for the future with other people or guest appearances?

No, nothing at the moment.

How did you get involved with the Mendelson Joe album?

Joe's a friend of mine. I've known him a long time and he's kind of an eccentric artist in Toronto. He's just a friend and one of these guys who struggles to get his music heard, and I was just happy to help him out.

Did it take long to record your bits, a couple of days?

No. Half an hour an hour. A quick one. He does his records very low budget.

Thought you might be sporting your "Artists of the Milenium" medal? It must have been an honour?

No that's in a secret place. It was fantastic. It was very heap fun, big heap fun. The party the night before though was the initiation; of course, I can't tell you about it because I'm sworn to secrecy. It was very funny. It was wild because they had a cocktail party for us in the Harvard Castle there, the Lampoon Castle, it was a black tie thing and dinner with this whole ritual and it was cool.

Had you finished recording the album when you did that?

No we were right in the middle. It was a welcome break zipping down to Boston.

Are you negotiating a new record deal yet, as this album is going to be the last of the current deal?

Yeah we have, we've negotiated an extension with Atlantic Records. We're probably gonna stay there for a few more records.

No set number yet?

Three I think.

Would that possibly include a live set somewhere along the way?

Very possibly.

What is Alex's current sporting activity? Has he got off the golf?

Golf, golf and more golf. He's out of his mind for golf. We've lost him to golf.

What about yourself?

I still play tennis and cycle. More cycling these days.

You were into SCUBA diving weren't you?



Last winter I tried it for the first time and I enjoyed it. Not feverishly addicted to it but I thought it was cool to do. It's one of those things that you really should try.

Is Neil Still peddling around? Has he recently been off to Africa or Asia etc.?

Absolutely. He's somewhere in Europe now. I don't think he's peddling, I think he's on holiday with his wife. I think he's got a trip planned in November somewhere. I don't know where.

Going back in time a bit, 'Entre Nous,' was it originally going to be in its English equivalent 'Between Us' and was later changed, can you remember? The reason I ask is on the original pressings of the album here, on the label instead of 'Different Strings' they put 'Between Us' as track 2 and 'Entre Nous' as track 1.

Well it's funny because originally 'Entre Nous' was always called 'Entre Nous' and 'Different Strings' was called 'Between Us.' At the last minute we just decided it was too confusing, so let's change the title.

You never performed 'Entre Nous' live to our knowledge, did you?

I don't think so. I remember rehearsing it, I don't know if we ever played it live or not. We may have played it and then realised we weren't crazy about it.

Going back a bit further, something else that is a bit of a mystery to a lot of fans is the "Caress Of Steel" album and exactly how much of that was played live. There doesn't seem to be anything documenting exactly what was played live.

Well, quite a lot of it at one point. That was a very unsuccessful tour. Well 'Bastille Day' was played, if I can remember the songs on the record, 'I Think I'm Going Bald,' 'The Fountain,' not the whole thing, the first part of it, ten minutes or something.

At the time you were support slot with only 30-45 minutes most of the time, so things were limited.

Exactly. 'Lakeside Park' was played. I don't think I could name you another song on that. Are there any others?

'The Necromancer,' which you played live on your first tour here.

Actually quite a bit of it.

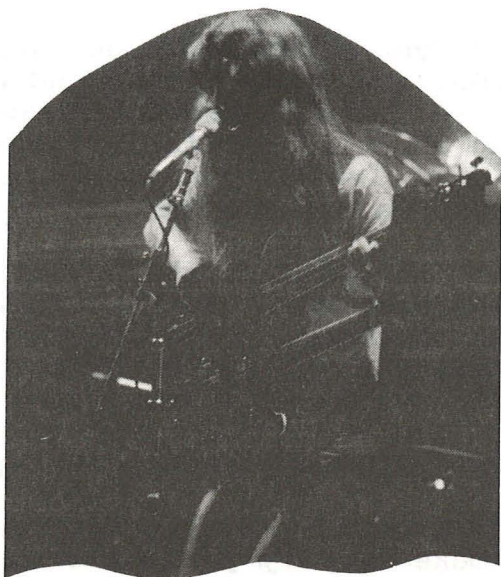
Your double-neck, you sold it to Andrew MacNaughtan didn't you?

Yeah. It was a foolish move. I still consider that he's renting it from me.

Did Andrew do the photo's on the new album jacket?

There are actually no new photo's on the album jacket. They're all candid shots that he took from the last tour. The covers quite an interesting melange of things.





When we interviewed Andrew a few years ago in Seattle, he said that you couldn't remember much about recording your first single, and didn't even have a copy!

I always say that. But I remember it very clearly and I do have a copy of it.

It's worth a few bob now.

Probably. I don't need the money! It's there and it sounds really rinky-dink and it's a really shitty song!

It's 20 years ago now that you recorded that, 1973, anything planned for the 20th anniversary of Neil joining the band other than perhaps playing a song off every album?

Don't know yet, it's early days. We had our first production meeting last week, so things are still shaping up. I can tell you that Howard Ungerleider is back with us, and we have the same crew and Howard has got some surprises planned. It should be a fun tour.

At the last show of the "Bones" tour in Chicago, at the World Amphitheater, I couldn't really see, but had Neil shaved his head?

Yeah. He shaved it and left a mohawk. He didn't show us until the last song, he stood up and took his bandana off. There's a picture of him with his mohawk on the album cover that he took in the bathroom of that gig, where Andrew shaved his head for him and he's sitting on this toilet with this look on his face. It was such a surprise and he looked really goofy when he did it. People have this image of Neil as this heavy guy and he's really just a goof.



All through your career you've had that though, as though you are too serious etc.

It's like that instrumental question you asked me is an example of what has plagued us our whole career, you write a song and come up with 13 goofy titles and pick one, and it's regarded with some great significance. When all it's talking about is our facial hair.

Why was "All The World's A Stage" such a drag to record?

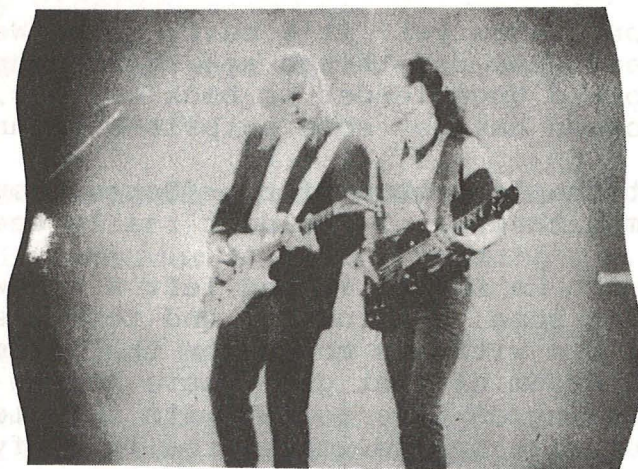
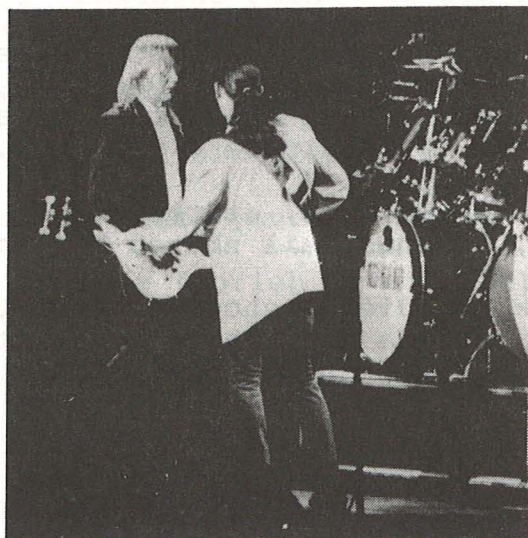
That was our first one wasn't it? It was just nerve-racking that's all, cos we'd never recorded live before. When that record was finished we couldn't help but think that we'd played better than this, I didn't think it really captured us at our best, but yet there it was the record.

With the next one "Exit...Stage Left" it was probably over-produced.

It was over produced, absolutely. A big mistake. You make mistakes, that was one of them. We tried to make it very perfect sounding, but you can't do that.

Is the recording process much easier now? You seem so professional in doing it, you're in and out in no time, not like Def Leppard who take four years to record an album, or one note!

They're a different kind of band. With us now, rehearsal is the most important thing. We've got our producer there with us, we've got our songs written in pre-production and Neil and I, particularly Neil, rehearses like a mad man, two weeks non-stop rehearsing every song. So when it comes to making a record you're not writing anymore, you're really just trying to capture the performance and get a good sound. He did drum tracks in two and a half days, which is unheard of. It's staggering! He was like a man possessed, he wanted to get them done quickly, he was ready, I'm psyched, let's go. 'Cave Man' was great because he recorded them, I think, the best recording of Neil's drums ever. They sound so real and big, powerful. That's really how his drums sound to me standing near him. It's the first record, I think, that's really captured his drums. He was ready to go and so was 'The Cave Man.'





Was Peter Collins happy with all your demo's or did he ask you to change bits and pieces to any songs?

He helped us on a few songs, some intensive re-writes. He's a great song guy, there's not many guys like him left around, producers that have that kind of respect for the songs.

There seems to be so many melodies on the album; more so than on the last few, would that be his influence?

No, I think a lot of that was already there. A lot of that was the way I've been writing vocal melodies for the last couple of years. To me, I've been working pretty closely to get his (Neil's) lyrics to a point where I'm not weighted down by them; where they have more of a flow and there's more room for me to sing, and sing freely, put more emotion into the lyrics and it's always been a bit of a problem in the past. You know, how many words per square inch can you put in a song? He's been so great to work with, I think he's come to appreciate my potential as a singer and he writes accordingly and he has no compunction if I'm having trouble with a couple of words, he'll just come up with something else or if I want to change them a little bit here and there so it suits a little better, he has no problem.

A lot of the way I write now, is me taking his lyrics and I have to feel some sort of melodic, almost like bio-feedback, I have to get some buzz from it myself before I think it's appropriate to carry it any further. A lot of the songs, the reason the melody's so strong is because the melody comes first and the song is written around it. As opposed to the old days we used to write just bags of instrumental stuff, scratch some lyrics off and groove them together and then start to mould them and fine tune them. Where as very much now our lyrics are a script and the melody is what the song must serve. So, its changed a lot and a lot of the harmonies are written by me at the outset.

A song like 'Stick It Out' for example, harmonies were written as one vocal part and they were definately a stylistic experiment. So they were written in the early stages of the song, and that's an example of a song that was written before lyrics, that song was completed before we had any lyrics. Neil then wrote lyrics.

So you gave the completed song to Neil to finish off?

Yeah, we gave it to him and he wrote the lyrics for that song. It goes both ways but it's a very complimentary relationship to each other. Why again I think the title of the album is so apt.

You still get that buzz, that's your favourite time, writing and creating new music together?

It is by far. Recording is real craftsmanship, it's labour intensive it's difficult. Especially mixing I find it an incredibly neurotic time, where you have to concentrate so hard and we have to try to avoid compromising the music, and I think this is one of the first album's we've mixed where I don't feel like we compromised the sounds. I think we were able to get the record sounding heavy, get Alex's guitar up front without compromising the drum or bass sound.



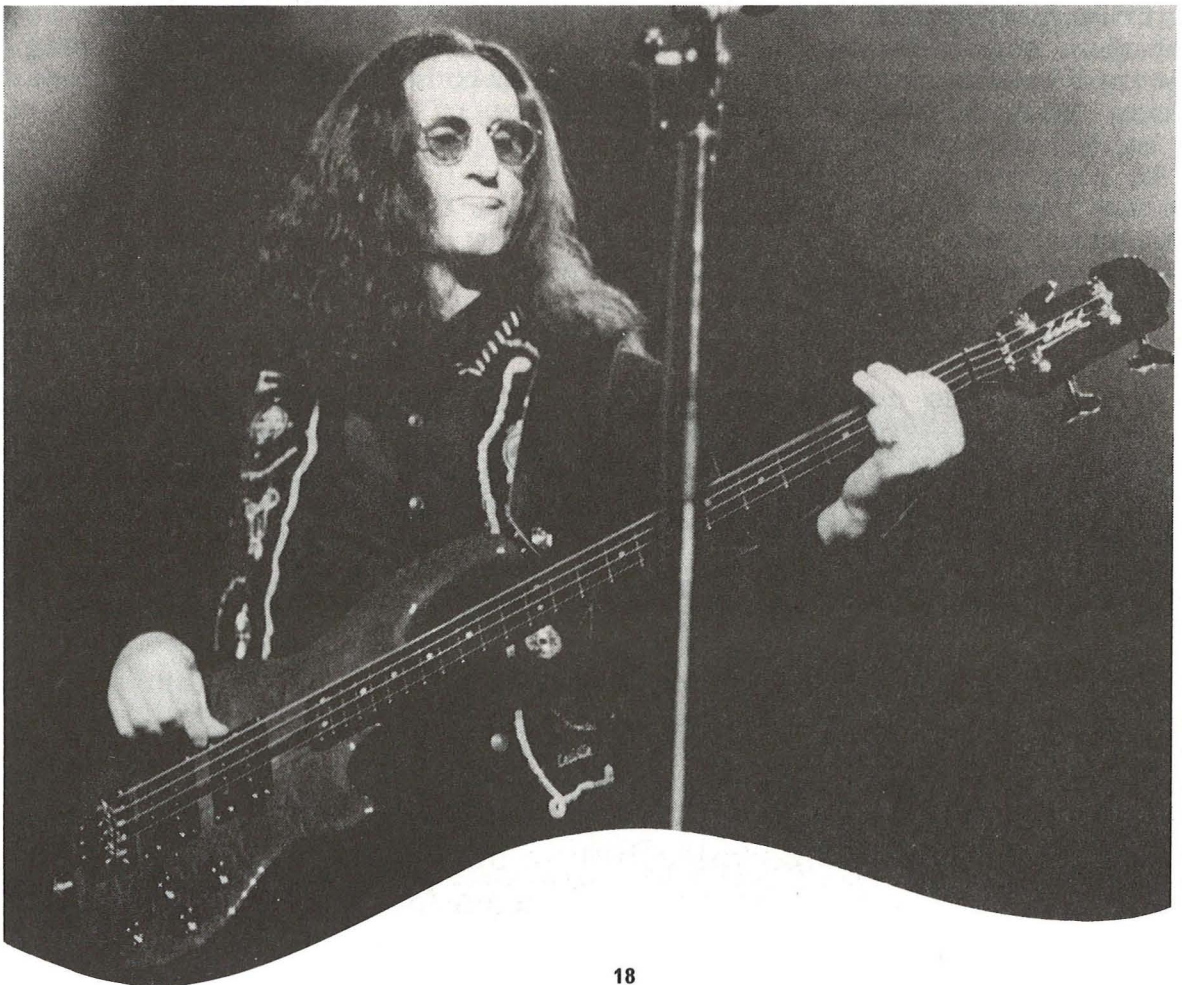
It was a difficult achievement and I was really pleased the way we approached it. We had a plan from the beginning to use two engineers, we knew right from the beginning whoever was going to record it was not going to mix it! We've never tried that before and it was very important to us to do that this time. So we looked for specific engineers and in a way we were happy because we looked for unknown guys, guys that were good but not famous.

Michael who mixed the record is very well respected and well known in his land, Australia, but he was kind of an unknown quantity so, we took a bit of a chance using these guys and I was so thrilled that it worked out because they were both so good. And 'The Cave Man' for all its worth, he's got a very coarse style but he's really fabulous to work with and I think he got us really enthusiastic and he has a real indomitable spirit that I think was very refreshing for us to work with.

It shows on the album, it's very rounded and complete. Thank you Geddy for your time, see you on tour, hopefully here, if not in your home town.

Okay, thank you.

Special thanks go to Geddy for his time, and especially once again, to Geoff Gillespie at East/West for his endeavours in setting everything up, a true gent in the finest tradition, cheers mate!





# DREAM THEATER

## UK TOUR DATES!!

ST DAVID'S HALL  
CARDIFF

NOVEMBER 20

LONDON  
ASTORIA

NOVEMBER 21

WULFREN HALL  
WOLVERHAMPTON

NOVEMBER 22

NOTTINGHAM  
ROCK CITY

NOVEMBER 24

ST GEORGE'S HALL  
BRADFORD

NOVEMBER 25

MANCHESTER  
UNIVERSITY

NOVEMBER 26

QUEEN'S HALL  
EDINBURGH

NOVEMBER 28

Yes! another chance to see, live in the UK, the extraordinary Dream Theater who are touring to promote their latest 'Live At The Marquee' album and also their most recent studio album 'Images And Words'.



# THE RUSH CONQUESTS

## 'Closer To The Heart' Will Be The Group's Sixth LP

North in Toronto, there's a spanking new Mercedes 450 SL waiting for Rush's Neil Peart, a Porsche Targa for Geddy Lee, and a Twelve cylinder Jaguar XKE for guitarist Alex Lifeson. But just as Canada's premier power trio didn't have time to pick out their own dream machines, they won't have the opportunity to put much mileage on their new wheels. Three years of incessant touring have made the winners of 1974's Juno Award (The Canadian Grammy) for "Most Promising New Group" this year's nominee for "Best Band," and Rush isn't about to stop now.

Although virtually ignored by "the rock critic establishment" and conventional radio programmers, Rush's latest release, the live double LP, All The World's A Stage has currently sold over 400,000 copies at last count, and 2112 their previous work, hovers just beneath the gold mark.

The hardworking road rockers will enjoy their first vacation in recent memory this spring. "We'll probably go wild," said Geddy Lee, the band's disarmingly shy bassist. "Except for Alex. He'll be waiting 'round the hospital for the birth of his second child." After the brief sojourn, Rush is due to headline the most prestigious event of their career - Canada's Concert and Exhibition - an annual event in the National Football Stadium - playing before a crowd of 23,000.

Following their Canadian grand performance, they're off to England for a week's worth of concerts, making the first time Rush has appeared in Europe.

After their English "mini-tour," the trio will squirrel themselves away in the country comfort of Wales' Rockfield Studios. With long-time Rush producer Chris Brown (their words not ours! - Ed.) at the helm, and a new engineer, Rush will record their sixth album, hoping for the kind of sound 10cc managed to squeeze out of Rockfield's dials.

The working title of the new LP is Closer To The Heart. While it has been frequently reported that much of Rush's lyrical inspiration is rooted in Ayn Rand's philosophy, not all of their material is culled from such erudite sources.

"We're still into science fiction," acknowledged Geddy, revealing that the origin of one new composition, "Cygnus X-1," is a Time magazine article that described "an actual black hole in space, beyond the stars."



And, unlike some performers who will sell their souls for a hit single, or are prone to throwing soggy sandwiches (and worse) at disapproving critics, Rush remains uncompromising, thoroughly unconcerned with lack of media favor.

"We've never been a critics' band, we've never been a DJ's band," states Geddy Lee resolutely, "We're not interested in writing AM hits, we're writing things that please us. And we've proved to ourselves that even if we don't get any airplay, there are still plenty of people out there who want to hear us.!"

by Russell Shaw - Circus Magazine 1977

## A Rush collectors' fanzine No. 2

### TOM SAWYER'S TREASURE A Rush Collectors' Fanzine

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# RUSH TOUR NEWS

The latest info available to date is that Rush will be touring the States and Canada from mid-January. At present we know of no plans to tour outside North America, however 'Spirit' will be publishing details of USA/Canadian dates in the next issue.

In the meantime, if any readers are considering going over there to catch some of the shows we recommend that they contact:

**Simon Lucas  
USA HOLIDAY SPECIALISTS  
Premier House  
Union Street  
BRISTOL BS1 2DT  
Tel: 0272 252311  
ABTA: C 4909**

Simon, (a fellow Rush fan and 'Spirit' reader) specialises in low cost scheduled and charter flights, hotels, car hire, airpasses, Greyhound, Amtrak, travel insurance etc, - you can be sure of getting the best deal of anywhere in the UK.



## COLLECTOR'S CORNER

Following on from last issue's 'Collector's Corner,' where the query was raised concerning "**Permanent Waves**" and the listing of '**Between Us**' as the second track on side 2 instead of '**Different Strings**,' on the initial copies of the album. I recently acquired a white label test pressing of said album, along with a record information sheet (reproduced aside).

This Sheet details things like release date, label, catalogue number, price etc., along with the track listings and timings and any amendments that are necessary. It also throws some light, although somewhat shaded, on the '**Between Us/Different Strings**' poser.

First let us go through the sheet. In the main top box for side one, next to the title, you will see that the date of 15/2/80 has been added in pen, presumably the actual proposed release date of the album? Along-side the initial track timings for '**Spirit Of Radio**' and '**Freewill**' you will that revised timings have been added. The box for side two has '**Different Strings**' in bold and the track time has been amended to read '3.42 fade' (check out your cd!). Also the sub-titles of '**Natural Science**' have been added, also in bold.

Returning to the '**Between Us/Different Strings**' question, we have further label details at the bottom of the side two box which state lyrics by **Neil Peart** except '**Between Us**' by **Geddy Lee**. In the boxes below and to the right, we have two dated amendments. The first on 29th November 1979 which states: Please note amendment to title on side 2 track 3 (addition of sub-titles). The second on the 19th December 1979 says: Please note change to title on side 2 track 2. i.e. '**Different Strings**.'

This still doesn't give us the reason why the title was wrong or changed in the first place. I suggested last issue that confusion may have arisen if '**Entre Nous**' was originally intended to be in its English equivalent (**Between Us**), but was then changed, and then someone by mistake, amended the wrong track! Whatever the reason, even with the label sheet and its amendments, the initial pressing of the album carried the wrong title on the label along with the banned '**Dewey Defeats Truman**' newspaper headline sleeve.

So basically, it still remains a mystery and perhaps always will. It's something that maybe only the band could explain themselves! If anyone has anything that can throw any further light or has any idea's on the subject, please let me know. Or, if there is anything else that is posing you problems on the collecting front, write in and let me know and I'll try and sort it out. - Neil.

STOP PRESS   STOP PRESS   STOP PRESS   STOP PRESS   STOP PRESS

Whilst interviewing Geddy recently I asked him about the '**Entre Nous**' question. I can now bring you the answer. If you read our exclusive interview with Mr Lee all will be revealed.

If you need to know, go to the source! - Neil.







# SIGNALS



"Time Stand Still - Revisionist Rock, Can We Do Better?"

Dear Ed,

Thanks for tracking down details of Rush's new album for us, we will all be anticipating what direction the lads will take next. In Issue 22 a point has spurred me into action on the writing front, should Rush go back to the style of production of "Moving Pictures"? - in my opinion, their best recorded work. Well much as I love "Moving Pictures" and crave for a return to such great albums of the era, I feel, both as a Rush fan and as a genuine rock fan, that rock music today is in a state of inertia.

We live in a revisionist rock era, with the best new album releases coming from plagiarism. Cathedral and Trouble are busy using Black Sabbath riffs, The Black Crowes want to cause a Rolling Stones revival, Raging Slab want Creedence Clearwater Revival back, Monster Magnet are into a Hendrix Fixation, Cry Of Love show Bad Company and Free influences and of course, where would Queensrÿche, Dream Theater and Kings X be without hearing Rush?

Much of the above bands mentioned I really like, but has rock music run out of new ideas totally? The good point from all this is that new rock fans might discover Rush through bands like Queensrÿche and Dream Theater. I hope Rush don't back-track and create a "Moving Pictures II". I want the spirit of adventure to continue into the 1990s, Rush should be visionaries not revisionists. I'd love fellow readers to give a reply on this matter.

**P J BANNON**  
Eire

Dear Ed,

I am writing in response to Ian Tomkins's letter in Spirit 22. As one of the people who felt that "Xanadu" should be played in it's entirety, I found Ian's comments intriguing to say the least. Naturally he is very much entitled to his own opinion, but the claim that I was not impressed with the shows I attended could not be wider of the mark. Indeed, one of the reviewers that agreed with me thought that it was the best gig he had ever witnessed! Despite my distant view, I left the shows having witnessed two hours of wonderful entertainment, but disappointed that, arguably



Rush's finest moment had been curtailed. Remember that it was not part of the medley but included in the main show and about seven minutes of the eleven minute piece were played. The way that the beginning of the song was treated by the band, with the stunning light display and faultless musicianship, almost demanded that the song be played in full.

Having said that, it was still just a disappointment. Not an outrage. Not a case for me to rally any like-minded fans and lobby our MPs! Just a disappointment, that's all. To answer Ian's questions; yes, I am all for the medley, and no, I do not sit there checking off all the songs as they come and go. I deliberately ignored the set list published in "The Spirit" before the shows, so as to add to the spontaneous feeling.

It would be interesting to know what others feel on this subject I have to admit it's only "Xanadu", the first Rush song I ever really got into that I feel this way about, but I won't lose any sleep over it, that's for sure!

**DAVE LACK**  
Romford



PHOTOGRAPH BY MIKE SMITH



Dear Mick and all at 'Spirit',

I have been spending the last week reading the latest fanzine, and it has been a good read. I always relish the prospect of a 'Rockline' transcription, and I was pleased to see many more letters on the 'Signals' page.

The edited version of "Xanadu" on the last tour seems to be (still!) something affecting each of us individually, and I feel both arguments to be strong. The fact that we got to hear it again was definitely an inspired move by the band. However, without twin-necked guitars and kimonos and that guitar solo one wonders if it was relevant at all. I found one thing to be true though after meeting with a few travelling Rush fans - and I tend to agree - should a song of such towering strength be interrupted by a seemingly impromptu jam of "Superconductor"?

It wasn't so much the edit, as the manner in which Rush tried to stick closely to that elusive two hours! However, in that respect, it is their band!

Collectively, we all feel some of "Xanadu" was a deserved inclusion on the set list.

I have also found myself fascinated by the growing debate on the quality of production in Rush music. Obviously, the band has set many standards for itself and for other contemporary artists. We all love the facet of the band that strives for growth and progression, and so can expect standards to rise for as long as the band records. A sizeable essay would be required to analyse the implications of Rush production in any depth. It seems though, that personal taste will override: I find my favourite Rush songs to be those that either represent an attitude and/or spark an emotion in me. In this sense, regardless of production technique, it will be the music and words of songs such as "Afterimage", "Time Stand Still", "The Analog Kid" and "Bravado" that I retain as personal milestones.

All Rush songs are born in a pre-production stage somewhere North of Toronto, and given that the current attitude (as guided by Messrs Hine and Taylor) seems to be 'Go with it!'..... is it production or chemistry?

---

Over a number of years and among many other players I have spent a lot of time studying Alex's approach to guitar playing. It is with this in mind that I was delighted to read Andy Piercy's short account 'Style With Substance'. Alex's guitar playing is definitely unique, and the subtleties and textures of his style are often over-looked. The attitude of 'Team Player' has always served him well, and it is perhaps this above all else that is the key trait of his playing: the effective use of electric and acoustic guitars in a hard-rock trio.

I applaud Andy on an excellent article, which is both accurate and shows a deep understanding of the techniques employed. I look forward to the continuing development of this regular feature.



As a final point, I wonder if either Andy or Stewart has plans to look at Alex's guitar work on Gowan's "Lost Brotherhood" album? *Guys!?* -Ed

---

..... and finally I'd like to thank 'Spirit' for the update flyer regarding the new album. Very much appreciated and heartedly looking forward to the release.

Until later.

**SHANE COUNTER**  
Hucknall

Dear SOR,

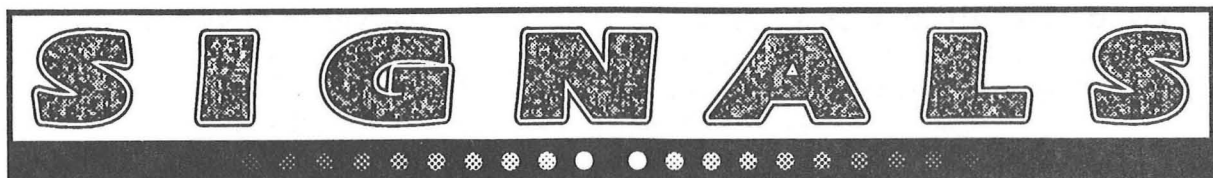
I would like to suggest that your excellent fanzine could, each issue, present articles on selected bands within the presently narrow furrow loosely termed, progressive metal. These could be along the lines of previous features on the quite brilliant Dream Theater and Kings X. It would be interesting to conduct a poll of the other bands which SOR readers enjoy listening to and whether they support them with the dedication which they do Rush.

I for one, have been a fan of bands such as Marillion and Queensrÿche for a long time now - Watchtower, Saga, Dream Theater, Kings X, being four other favourites. Though I also enjoy the music of bands such as Megadeth, Metallica, Iron Maiden, Living Colour and Faith No More.

Perhaps features on up-and-coming bands could be given some thought, possibilities being Pendragon, Galahad and Magellan.

Thanks for consistent quality reading.

**ANDREW FRANKISH**





## Rush Receives Marvel Comic Honors

by Peter Crescenti (Circus Magazine)

Marvel Comics scripter David Kraft, an avid fan of Rush and their heavy metal sci-fi epic '2112,' dedicated an issue of his *The Defenders* (#45, March 1977) to Neil Peart, Alex Lifeson and Geddy Lee. In the story, entitled 'Divided We Duel,' Kraft even has his villain, Red Rajah, quote from Rush's "The Twilight Zone:"

"Truth is false  
And logic lost!  
Obey the Rajah -  
He seeks universal  
Peace at any cost"

"We were knocked out, and it really means a lot to us," says Neil Peart of Kraft's dedication to the band. "It was like real credibility. That tiny little line in the comic book meant more to us than a whole issue of Rolling Stone or anything else. It really means something to us because that's a real measure of respect. It's from another artist, and it's like the praise of the praise-worthy."

"I read that issue and I enjoyed it," says Neil, who once claimed Marvel's Spider-Man as his favorite comics character because of his "great wit." "The defenders was a pretty cerebral kind of comic. There were a lot of things involved in it, and I don't know if a kid could relate to it, but I thought it was excellent reading. I really liked the way Dave put the lyrics to some of the songs in it."

Besides an affection for high-decibel rock'n'roll, Kraft and the members of Rush also share an appreciation for the philosophies espoused by Ayn Rand, who's novel "Anthem" inspired Rush's '2112.' And Rush's song "Anthem" contains Neil Peart's impressions of the Rand book.

Much of Ayn Rand's appeal stems from her basic belief that man has the right to totally govern himself - independent of an organized government and the meddlings of "concerned citizens." Like Rush's '2112,' Kraft's "Divided We Duel" reflects a deep respect for Rand's ideas.

"Red Rajah stands for what all humanitarians really stand for," Peart explains. "They all claim to be so selfless, but all they want is to pull the strings. They say 'Let's all get together and do this,' but it's all 'Let's get together and do this with me telling you how to do it.' The humanitarians are just the same as the dictators."

Peart isn't sure if Rush will ever directly base another LP on an Ayn Rand book again, but even if they don't he says, her influence will always be evident.

"The values are gonna be there forever," he emphasizes. "It's not a conscious kind of thing, but once the values are infused in us, then our writing is naturally gonna reflect them. All our work is gonna be set by those values."



# CARESS OF STEEL

## Poor Man's Zeppelin? Or Underrated Scions Of Sword And Sorcery Rock? Geoff Barton States The Case For RUSH

*(‘Sounds’ 1977)*

*‘Across the river Styx, out of the lamplight,  
His nemesis is waiting at the gate.  
The Snow Dog, ermine glowing in the damp night,  
Coal black eyes shimmering with hate.  
By-Tor and the Snow Dog square for battle,  
Let the fray begin.....’*

*- ‘By-Tor And The Snow Dog’*

You wouldn't have thought it possible, not really, listening to Rush's first album.

Not that it was bad, far from it. It's just that there was nothing, not a single clue, not even the smallest amount of evidence to suggest that, with subsequent platters, the band would develop into anything more than an above average heavy rock outfit, if that.

Called simply 'Rush', the debut LP was energetic and enthusiastic enough, yet it lacked that vital spark of originality to set it apart from similar riff-dominated metallic product. With hackneyed song titles like 'Need Some Love', 'What You're Doing' and 'Working Man', plus a vocalist who followed so closely in the footsteps of Robert Plant it was often acutely embarrassing, the future did not appear to bode at all well for the band.

They seemed to be doomed to flounder in that familiar minor league of power chord purveyors, of groups who release a few albums, have limited success, and eventually disappear in a cloud of dry ice and a last resounding 'ker-ang!' never to be seen again and without many people caring very much anyway.

But after that rather ordinary premier record release, Rush acquired a new drummer. And it made one *hell* of a difference.



Uh-huh. Is that a look of incredulity I see on your face? I thought so. You're wondering, why in God's name should the hiring of a new drummer effect such a sudden and dramatic transformation? Well I'll tell you.

John Rutsey, the band's first percussionist, was little else. Meaning he could do his job and thrash away at those skins as well as the next man, but - it would seem - his imagination did not possess the almost limitless bounds of his successor's, one Neil Peart.

Once a member of the band, Peart's Tolkien-slanted fantastical visions were allowed to run riot. Suddenly there was a second album and By-Tor, knight of darkness, centurion of evil, a dark, many fanged creature of the Devil fighting with the Snow Dog, protector of the Overworld; plus Rivendell, slumbering haven from 'Lord Of The Rings', a magical, enchanted village; and also more, much more.

Rush's music was lifted by the sword and sorcery tales. The effect was simply shattering.

BUT BEFORE I get too carried away - a brief historical update. Rush were formed some eight years ago in Toronto and, as a high school and bar act, played a seemingly endless string of one-nighters until 1973 when it was decided that the time was ripe to record.

In April 1974 an album was released on Rush's own label, Moon records, and soon enough radio stations were picking up on the band - in particular one prestigious FM company in the heart of industrial Cleveland. Interest grew, and Mercury records eventually offered the group a label contract.

With a nationwide distribution system to help it along it's way, the debut album sold well enough and to promote it Rush were sent out on tour, opening for Uriah Heep and later Rory Gallagher. And they haven't looked back since.

'Fly By Night' was Rush's second album, the one alluded to earlier - Neil Peart's first with the band, so naturally enough also the first to showcase new-found fantasy leanings. The cover depicted a huge snow-coloured owl soaring directly at you, yellow eyes blazing, from the dark sky; the music inside was similarly high flying.

The LP's inner sleeve was plastered with reproductions of Peart's lyric sheets, embroidered as they were with tiny sketches, scrolls and well-nigh indecipherable words that bore more than a little relation to J.R.R Tolkien's own inscrutable alphabet. Other band members, guitarist Alex Lifeson and bassist, vocalist Geddy Lee, ostensibly inspired by Peart's fanciful lyricism, produced music of a rare heavy rock quality.

The riffs, as on 'Anthem', were still there in abundance, naturally enough, but at the same time Rush's playing had a depth, a commitment, even a subtlety that had been noticeably missing from the first LP. And Lee had begun to sound less like Plant and more like himself. It was sensational, and then came - 'Fly By Night' containing



straight ahead rock numbers, plus 'By-Tor And The Snow Dog', plus 'Rivendell', an acoustic track of astonishing serenity and peacefulness. Rush were on their way.

OF COURSE, there have been bands and artists that have, in the past, been much intrigued by the works of Tolkien, Moorcock, Howard, Burroughs, Edison and others. Led Zeppelin - or rather, more accurately, Robert Plant - have written lines like 'It was in the darkest depths of Mordor I met a girl so fair/But Gollum and the evil one crept up and slipped away with her' and 'The Ringwraiths ride in black'; Bo Hansson devoted an entire keyboard album to an, albeit largely limp and banal, interpretation of 'Lord Of The Rings'; Jon Anderson did 'Olias Of Sunhillow'; even the horrendous Uriah Heep have been known to compose songs of a somewhat sorcerous nature, ie: 'Rainbow Demon'.

But Rush beat them all. They've taken their convictions so much to heart, are so honest and unapologetic that it's scarcely credible. And 'Fly By Night' was no momentary flash of brilliance - the subsequent LP, 'Caress of Steel' just made the flame burn brighter still.

The cover, again, was suitably compelling - a mysterious robed figure standing on top of a stony peak, snake coiled menacingly at his feet, cowering away from a glittering, floating prism, smoke billowing all around.

With the exception of two tracks, the endearing 'I Think I'm Going Bald' and 'Lakeside Park', 'Caress Of Steel' boldly went where no album had gone before. It went to a bloody 'Bastille Day'; it went to a grim, grey, depressing land ruled by a cruel 'Necromancer' who met and was defeated by Prince By-Tor (again); it went, ultimately, to the 'Fountain Of Lamneth'.

A complete tour de force, the track 'Fountain Of Lamneth' took up the whole of the second side of the album. One of Rush's more obscure compositions, it resembles one lengthy, complex Shakespearean soliloquy in places and appears to be a tale about some sort of fountain of youth.

The music was suitably captivating, many faceted, Geddy Lee's now mature vocals shrieking and soaring; Alex Lifeson's guitar work resourcefully inventive; Neil Peart's drumming original and inspiring. Although a humble three piece, Rush consistently succeed in shaming other bigger, more powerful, more successful bands.

AND THEN came the album '2112'.

If the 'Fountain Of Lamneth' had been an epic, then this one was a piece de resistance. Same formula as before - one side comprising several short tracks, the other accommodating a magnum opus, in this case '2112'.

In seven succinct parts, '2112' takes place in the not-so-distant future, when the entire globe is under the rule of the Priests Of the Temples of Syrinx, 'Big Brother'-like dictators who govern with iron fists and iron hearts. One man who tries to bring





back some of the pleasures of the past is rejected, harassed and hounded and ultimately falls victim to the priests' omnipotence.

Rush, through 'Overture', 'The Temples of Syrinx', 'Discovery', 'Presentation', 'Oracle: The Dream', 'Soliloquy' and 'Grand Finale', chronicle the tale at once with heavy rock verve, then with gentle acoustic tenderness. 'Grand Finale', the final part of '2112' has Lifeson's guitar seething power, eventually reverberating away to the sound of a voice, booming - 'Attention all planets of the Solar Federation -we have assumed control'.

And if that isn't enough, now there's 'All The World's A Stage' to contend with, a riotous Rush live double set, their most successful album so far, containing 12 cataclysmic tracks - 'By-Tor And The Snow Dog' and '2112' running hand-in-hand with several other numbers, including some from the first album, here benefiting from hindsight and coming across supremely well.

I've voiced my opinion in SOUNDS in the past that Rush should tour Britain in the immediate future, if not sooner, and if there were any nagging doubts in my mind as to how well they'd perform onstage (live albums often benefit from overdubs, y'know but we won't go into that here and now) these were dispelled when, a month or so back, I saw the band play in Montreal.

It was totally unexpected. We arrived in the city (snow-bound as it was and 25 degrees centigrade below, the sort of temperature that freezes your eyelashes together when you have cause to blink) primarily to interview Mahogany Rush and catch an Aerosmith concert at a nearby Astrodome. And, as you might imagine, when I heard that Rush were the support act for the night I couldn't get down there fast enough.



Unfortunately, it wasn't quite fast enough. Montreal's roads being under something like a foot of slush, it took the cab a fair time to wallow the short distance between hotel and hall, so when we finally took to our seats Rush were about half way through their set.

Through bleary eyes (we'd only arrived in the city from London a few hours before) and iced-up ears, I managed to catch the tail end of 'Anthem', and then, quickly and smoothly, the synthesised taped introduction to '2112' began.

As on 'All The World's A Stage', the in-concert version was minus acoustic interludes, and all the more powerful for it. Lights flashing rhythmically, Lee and Lifeson cavorted around the all but deserted stage, powering out the music with gritted teeth conviction. Behind a vast drumkit, the twirled ends of his curly moustache clearly visible, Peart thundered along with them, in total sonic sympathy.

Although Rush have a somewhat unassuming stage presence, the music is produced with such faithful, well-oiled dexterity that you can do little but sit back, enjoy and maybe even marvel at the sounds this three man Canadian band create.

The volume geared way up, Lee's high-pitched vocals cut through you like a chilling knife-edge, the Lifeson guitar is a big, beefy roar, while the bass and the drums beat time, each thud a depth-charge explosion.

With '2112's' end tape echoing away, Lee introduced 'Working Man', incorporating 'Finding My Way'. After the complexity of '2112', it came as something of a relief to get down to the basics 'Working Man' provide. A number from the band's first album, considerably more refined than when first recorded, it pounded forcefully out of the skyscraping PA system. And when 'Finding My Way' was smoothly slipped into the framework of the song, the sound engineers increased the volume to touch the pain threshold, G-force acceleration-type skin malleation being the end result.

By the encore, 'Fly By Night', I was finished. Jet lag and sheer heavy rock noise had left me almost bereft of my senses. But *boy*, how I'd enjoyed myself.

All of which goes to prove that the sooner Rush tour Britain the better. In other words -

*'In your head is the answer,  
Let it guide you along.  
Let your heart be the anchor,  
And the beat of your song'.*

OK, boys?





# HOLD YOUR FIRE

## TOUR RIDER 1987 - 1988

The following pages are the first instalment of extracts taken from the 1987 - 1988 Hold Your Fire Tour Rider. The Tour Rider forms part of the contract document sent out to Promoters containing provisions therein of what the venue and Promoter are expected to conform to in respect of Rush appearing and playing at the venue. It contains many different aspects of setting up a show from staging, lighting to catering and dressing room size. And of course, the show itself.

I think you'll be surprised over the next few issue's, to see just how much goes on behind the scene's, that we, the ordinary concert going public, do not realise has happened before we take our seat.

### Parking

Promoter shall provide parking for at least five 48 foot tractor-trailers, three 40 foot Silver Eagle buses, and two 24 foot box trucks as close to the venue as possible. A secure separate parking area is preferred, fenced or otherwise enclosed.

### STAGE

#### Size of Stage

Promoter shall provide a stage 56 feet in width, by 48 feet in depth, by 5 feet in height. This stage must be clean, level, and capable of supporting 1,000 pounds per square foot. There should be a stage skirt, preferably in black, capable of covering the width and height of the stage. There shall be a minimum clearance of 40 feet from the floor of the stage to the nearest rigging point or ceiling obstruction.

#### Sound Wings

Promoter must provide 2 sound wings 12 feet in width, by 16 feet in depth, by 2 feet in height. These wings must be recessed 4 feet from the stage front. Guard rails or "kick-strips" must be provided to accommodate all exterior sides. Sound wings shall not be placed into position until approved by Company Production Manager. Both wings shall be removed immediately upon completion of performance. This is to accommodate rigging and sound set-up and breakdown.

#### Stage Stairs

Stage stairs shall be placed on stage left only. All stairways leading to the stage shall be well lit.



### Ice Arenas/Sideboards

In ice arenas, side boards must be removed to accommodate specified width of the stage, wings, and/or technical areas. All ice shall be covered with non-porous materials, especially in work and technical areas.

### Completion of Stage

All stage construction and preparatory work shall be completed at least 8 hours prior to the first stage call.

### Approval of Stage

Company reserves the right (without liability to Company, Rush or Rush's management) to cancel any performance where in the opinion of Company the stage or the facility unsafe.

### Risers: Mixer and Lighting Consoles

Promoter shall provide 2 risers: 1 for the mixing console and 1 for the lighting console. One riser 12 feet in width and depth, by 2 feet in height for lighting console. One riser 16 feet in width, by 12 feet in depth, by 6 inches in height for sound console. These risers shall be placed no further than 100 feet from the front of the stage. The risers shall be as close to the center of the hall as possible. These risers must be capable of supporting 1,000 pounds. Final placement shall be determined by Company's Production Manager.

### Rear Projection Requirements

RUSH will use a 35mm rear screen projector. This projector requires 30 feet in unobstructed width and height and 20 feet in unobstructed depth between the rear of the stage and the front edge of the projector. Where the projector must be placed in a seating area, the Promoter must provide a platform 8 feet by 8 feet capable of bearing 2,000 pounds able to straddle seats. The use of the projector is a key element of this production; the above requirements should not be overlooked or underestimated in importance.

### Water Supply: Lasers

For each laser system used the Promoter shall provide a cold water source within 50 feet of upstage center. This cold water source must be capable of providing a minimum, constant, uninterrupted flow of 16 gallons per minute at 135 pounds per square inch. Pounds per square inch and gallons per minute requirements are formulated for horizontal delivery: vertical delivery should be compensated for by adding 5 pounds per square inch and 5 gallons per minute for every 10 feet of elevation.

Cooling water from pools, reservoirs, lakes, etc. shall be filtered for particles of 500 microns or less in size before delivery to the laser systems. In addition the Promoter shall provide a drain within 50 feet of upstage center capable of accepting a flow rate of 16 gallons per minute with minimum back pressure.





#### **Quadrophonic Sound Platforms**

Rush uses a quadrophonic sound system. The Promoter shall provide 3 platforms to accommodate this equipment. The placement of these platforms shall be determined by the Company Production Manager. These platforms shall be erected prior to load-in. Each platform must be: 16 feet wide, by 8 feet deep by one and one-half feet high; capable of bearing 2,000 pounds; and, able to straddle seating.

#### **Pyrotechnics/Lasertechnics**

RUSH use pyrotechnics in their show. RUSH will use an Aragon laser, a krypton laser and laser projection systems. All necessary permits and licences shall be obtained by Promoter as far in advance of the performance as possible.

#### **DRESSING ROOM**

##### **Rush Dressing Room**

The promoter shall provide 1 clean private first-class dressing room exclusively for the use of the members of Rush. This room shall:

- (a) **Size:** Be team size and able to accommodate 30 people;
- (b) **Furnishings:** Be cleared and furnished with: a living room suite consisting of a couch and chair, occasional chair, coffee and end tables; a banquet table; incandescent lamps; a carpet; and a full-length mirror;



- (c) **Television:** Contain a 22" color television fully operable and able to receive all television stations available in the particular area;
- (d) **Lavatory:** Contain or be adjacent to a lavatory or shower closed to everyone other than the individual members of Rush;

#### **Rush Tuning Room**

The promoter shall provide 1 clean private room for the use exclusively as a tuning room. This tuning room shall:

- (a) **Location:** Be the best room close to the stage and adjacent to the Rush dressing room;
- (b) **Size:** Be team size and able to accommodate 30 people;
- (c) **Furnishings:** Be cleared and furnished with tables, chairs and a full-length mirror;

#### **Production Office**

The Promoter shall provide 1 private room for use exclusively as a production office by Company. This room shall:

- (a) **Location:** Be located as close to the stage as possible, and be completely separated from offices of the facility and the promoter;
- (b) **Size:** Be able to accommodate 10 people;
- (c) **Furnishings:** Be furnished with at least 1 large table and 4 chairs;
- (d) **Telephones:** Be equipped with 2 telephones, which are not pay telephones. One telephone shall be capable of only receiving incoming calls and one telephone shall be capable of only making outgoing calls.

#### **VIP Room**

The promoter shall provide if requested by Company Production Manager 1 private room for use exclusively as a hospitality VIP room for the Company. This room shall:

- (a) **Location:** Be located in an area completely separate from the other rooms;
- (b) **Size:** Be team size and able to accommodate 30 people;
- (c) **Furnishings:** Be furnished with chairs and tables;
- (d) **Other Matters:** Be otherwise set up, supplied and maintained in accordance with the instructions of Company Production Manager.

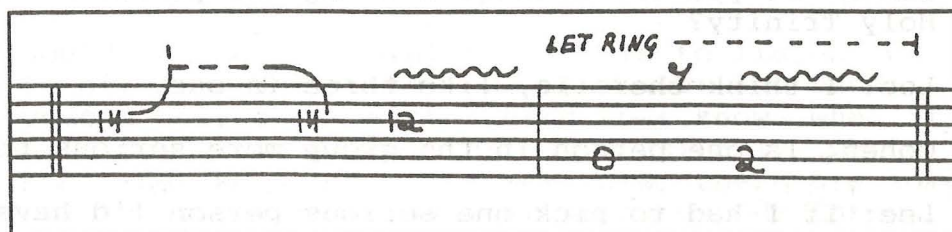
More from the Tour Rider next issue.



# WHAT'S THAT THING?

Welcome to the first guitar solo competition. The idea for this compo came to me after I had a chat to Andy Piercey about this issue's TAB of Animate. I thought it would take up too much space to transcribe two songs in each issue so why not just a single transcription and a small competition?

WHAT YOU HAVE TO DO. Simply write to me at the address below telling me which song the following solo comes from. As you may have noticed there are only 2 bars printed below, this is to make it slightly tricky. What you win is a marvellous CD gold disk for use as a coffee mat. These are on limited offer, so only the first name out of the hat wins the prize, I'm afraid.



22c Church Street  
Didcot  
Oxon  
OX11 8DQ  
Tel 0235 816252

Oh yeah-is there anybody reading this who would be interested in forming a Rush cover band with me? If you're a Geddy or a Neil then write to me at the above address.

Stewart J. Gilray.

Due to unforeseen circumstances we cannot bring you the TAB of Animate this issue.



# **"The RUSH Tapes" - Part One**

## **Geddy Lee, From Immigrant's Son to Rush's Lead Singer**

by Scott Cohen

Geddy Lee is the distinctive lead singer of Rush, Canada's preeminent rock trio. Their latest LP, Farewell to Kings, has just been released on Mercury Records.

Cohen: Is persistence a key to Rush's success?

Lee: "Perseverance" is a better word.

Cohen: Did any one member persevere more than the others?

Lee: No, the three of us had an equal weight on our shoulders.

Cohen: Do you think there's a magical power in "three," like in the Holy Trinity?

Lee: I think there is, like three-in-one.

Cohen: Is one person in the group more serious than the others?

Lee: If I had to pick one serious person I'd have to pick Neil Peart. No, he's not serious either. Everyone's serious. We all stick to what we are.

Cohen: Who spends the most money in the group?

Lee: Peart's very loose with money. I'm very loose with money. Alex is sort of loose with money.

Cohen: Do you like to work with others or alone?

Lee: I like to do as much as I can alone.

Cohen: Do you ever go home and play your own records?

Lee: Yeah!

Cohen: Will you listen to your records the way an athlete looks at movies of past games - to learn from his mistakes?

Lee: I would think so.

Cohen: Do you ever sit back and enjoy it?



Lee: Only after a lot of time passes. When you're making an album you're so involved, you can't listen to it - at least I can't. I was just listening to our third album last night and a lot of it I liked. A lot of it I thought we could have done better. But I realise that at the time we were writing it, it was an amazing accomplishment. Now I look upon that album and what I see that could be better shows my growth.

Cohen: What do you listen for in other people's music?

Lee: How it's produced.

Cohen: What is an example of a well produced album?

Lee: To me a well produced album is Supertramps 'Kama Sutra' or a lot of music Todd Rungren produced - he's a real genius.

Cohen: That's a big word.

Lee: He's a pretty big guy. An excellent guitar player. Everything he tackles he tackles well. At one point I liked the Beach Boys. Every band gets to a certain point where they're really well produced. Ian Anderson is a great producer.

Cohen: What do you think a producer does exactly?

Lee: Well, what I would do from my point of view is to listen to what the band has to offer. I'd like to recognise what the band wants to say, and you can only do it with a band that knows what it wants to say. Then I'd try to interpret that and basically try to help the musician hear what he's trying to say. Now, there are some producers who produce the way a film producer produces. He takes care of the whole business scene, makes sure the right session musicians get hired...all that stuff.





Cohen: Sometimes the producer's ego is stronger than the artist's. I myself sometimes do that in interviews.

Lee: I thought you were going to ask questions like "When did you first get laid?" and we were very negative about doing it because we got the impression that you did a gossip type of interview.

Cohen: You should see the letters I get from the readers - some of them think I'm a total pervert.

Lee: You see why it is?

Cohen: I see why it is. I get a lot of nice letters too, for the same reason. If you were a record producer, could you also see settings things up so you don't have to depend on a record company?

Lee: The worst thing in the world is to have to answer to somebody. For us, the most frustrating thing in the world is being told what to do. We feel we know what we're doing. We know our music and how it should be presented to the world. We know who we're trying to appeal to and we know us - and there's no one who knows us better than us. That's why we have an excellent manager - because he understands us and exactly what we're trying to do. He doesn't touch us. He just lets us do what we want to do. He takes what we've done and tries to present it to the world in a way that he believes we would want it presented.

Cohen: Who makes the business decisions?

Lee: Every business decision about this group is discussed between our manager and ourselves.

Cohen: What kind of things do you discuss?

Lee: We discuss our tour schedule, when we're gonna record - anything to do with timing and touring, who we're gonna work with - we try to get as much control over this as possible.

Cohen: How did you meet your wife?

Lee: How did I meet her as a wife, a girlfriend or a person? I knew her from a couple of years before. Her brother used to play in our band. Once I was set up to meet her as a girlfriend. We got married a year ago; we'd been together off and on for seven years.

Cohen: People must ask you why you got married after seven years?

Lee: Yes.

Cohen: Why did you?

Lee: We were in love with the idea of having a wedding. So we had a wedding and we were married.

Cohen: Did it take seven years to plan the wedding?



Lee: No. One day we thought about getting married, romanticized about having the wedding, got carried away...

Cohen: Where did you go on your honeymoon?

Lee: Hawaii.

Cohen: How does your mother feel about what you do?

Lee: When I first started playing my mother was very against it. She had come out of the war, out of a concentration camp - and she wanted me to be what her people could never be - to grow up and have the security of being a doctor and this and that. "My son should never go without shoes, is what she thought. "Always have something to eat." The first years I was doing this she couldn't understand it at all. It was a very intense situation. Then she saw me on television - and she could relate to television - and she said, "My son's on television." Now my mother's overjoyed at my success, not simply because we're artistic or anything, but because I'm feeding myself and I don't look like I'm going to be out of a job. But she still worries. Now she says, "How long can you do this?"

Cohen: How did your parents get from Europe to Canada?

Lee: My parents were in Poland at the outset of the war, and the Germans came in, and every man they thought could be a threat to them they shot. As the war moved on they were taken to a concentration camp. As the war got a little heavier, they were all moved to different concentration camps. My parents were sent to Auschwitz where they survived, which they thought was a miracle. When they got liberated - when the war was over - they didn't know what to do. They still lived in the concentration camp, as most people did, trying to collect themselves. When they liberated them, they thought they were the only people left in the world. Can you imagine that? They thought they were the few survivors. They were slowly informed that the world was still going on. Then they couldn't understand why they were saved. How could it happen? How could God let it happen? They gathered up what they could and came to Canada. They were going to go to New York, but someone said it was nice in Canada.

Cohen: Was "perseverance" a key word to their survival?

Lee: I would say so.

Geddy Lee used to fight the Robert Plant Comparisons. But Rush's sound has grown and Lee's voice has matured.

From Circus Magazine October 27, 1977

# RUSH

**By Henry Dumatray ('Hard Force' Magazine - June 1992)**

Neil Peart, the drummer with Rush is a heck of a talker. Two and a half hours of interview, before the first Paris concert of the group, were necessary in order to cover a full 18 year career. It was difficult to select the best moments of this interview - which could have filled 84 pages!

INT: So ..... you're happy to be playing in Paris?

NEIL: Totally. However I don't consider concerts as leisure, it's real serious work which demands a huge personal investment. When we're in the States, we regularly play in halls with more than 10,000 people, who, expect perfection from us every time - which is perfectly legitimate. It's a thing that is therefore often demanded of us which requires a lot of concentration and physical effort.

INT: The fact that your music is pretty complex doesn't make this an easy task.

NEIL: That's true, if we were a 'big' pop group, people would, no doubt, demand the opposite from us. But that's not the case and, as a drummer, I can tell you that it requires 100% from me during our concerts. When I write, for example, the simple act of writing fills my mind and my body can rest. On stage, I concentrate on what I'm doing and my body is in total motion. I wasn't really an athlete at first; I became one after hours and hours of playing. When I'm not touring, I train myself physically in order to keep in shape - by running or long distance skiing, for example.

INT: Are you sometimes unhappy with your performance on stage?

NEIL: Yes, of course. Even if the public didn't notice anything at all. It's one of the mistakes that people make. They think that because they love the music they know everything about it. They are convinced that if they like a concert it's because the musicians were good. I've been playing for 25 years, I know what I play and I also know better than anyone else if what I did was good or bad.

INT: Rush have been around for 18 years. How would you analyse the different phases of your career?



NEIL: It's very difficult because the period is so long .....18 years! That's so much of my life, to tell the truth I can't easily classify according to phases but rather in a general evolutionary context.

INT: Your influences, if you have them, have they changed over the years?

NEIL: We are definitely a group influenced by everything that surrounds us, by a lot of music that we hear. And we're proud of it. I know that at the end of the '70's there was a return to 'minimalism' of a sort, and this affected our songs: we concentrated on the basics. To return to your previous question, I can say that at the beginning our evolution was, mostly technical. We were focused on a better mastery of our instruments and we learned to play better and better. So what we were doing was, a lot of invention of all kinds - putting our efforts into our technical musicianship. And all this was sometimes poorly linked: the structure of the songs wasn't very simple. Then towards the end of the '70's we realised that our mastery was sufficiently good technically and that we should be concentrating more on pure composition. And this was so until the middle of the '80's. We therefore learned to clearly express our ideas through composition and, after this stage, we concentrated on arrangement as a way of making our songs more presentable. This, more or less makes up the three most well known stages in our career: first stage "interpretation", second stage "composition", third stage "arrangement". But we have learned from each of these three stages during the career of the band.

INT: If you have followed the development of music closely, what do you think of the present situation?

NEIL: I think that we are about to return to musicians music. The bands that are successful at present are guitar-based and interested in genuine interpretation. When you listen to bands like 'Pearl Jam' or 'Soundgarden', you realise that they're true musicians who are creating good songs. The guitarists are good, the drummers are good, the music is well done and the lyrics are very interesting. This constitutes, to my mind a very positive development. Primus, who are our support band on this tour, are equally captivating a band and, moreover, they are really nice people. Before the concerts, we sometimes jam together; someone bangs on the drums, others sing..... there is a very good understanding between the two bands. We would like to tour again with them in the future.

INT: To return to your career: it seems like 'A Show Of Hands', your last double live, has marked the end of a phase.

NEIL: Generally, after four studio albums we have recorded a double live and it is true that each of them has marked the emergence of new directions in our music. It was much more evident in the beginning because now, our style is well established. But I think, however, that this reflection is true and that 'A Show Of Hands' effectively marked a new stage in our progress. In fact I would even say that it was a very important stage for us because we were at the end of our contract with our record company and we decided, for the first time in 14 years, to really make a break. Because before, we were always under pressure, continually chained to recording and touring. Even if we had a little time to blow, we were, all the same,



concentrating 100% on the band. So after 'A Show of Hands' we decided not to sign anything for a while in order to have time to recover and for us to consider things. For 6 months we maintained a break between ourselves. Then we got together anew and started to write 'Presto' - with excitement and inspiration. After the album came out we toured, then composed 'Roll The Bones', then we went touring again. We have recovered our previous cruising pace! I would say that 'Presto' was the moment when we achieved the most complete harmony between us because nothing really pushed us to be together to compose this time and so this was a totally voluntary step on our part.

INT: Do you think that 'Roll The Bones' is the first of your albums with a song that is destined to climb the charts?

NEIL: That wasn't our intention, that's all I can say! (laughs). But to clarify this point, in fact 'Roll The Bones' is without doubt, the most "accessible" record for everyone. But be careful, this doesn't mean that it's the most commercial, don't get me wrong. The exact word is "accessible" and this was deliberate on our part - to go this way. It's above all, a communications problem. If one of our pieces of work doesn't reach the public as we would have wished it, I consider that this is our own fault. If we had an album that we were proud of, well composed etc and it didn't touch the people, it wouldn't be the latter who would be to blame, but ourselves - because we hadn't composed it so that people would be touched by it. If we can manage to show an emotion in what we do by combining our musical technique with



our composing abilities and add all this to the arrangements we create , then this is a step in the right direction. Our goal will have been achieved only if, everyone who listens shares our impressions and feels the same emotion. It's true that it's quite difficult to predict this when you're at the composition stage.

INT: There are, however, a certain number of people who reproach you on certain things. Can you answer these critics?

NEIL: Sure, no problem!

INT: In 18 years this is the first time that you have come to Paris? Why?

NEIL: We have tried to come twice before but each time it had to be cancelled. In fact we came here in 1982 or '83. We were already in Paris when the promoter cancelled the date, and it happened a second time - the only difference being that we weren't already in Paris. But I must confess that I often go to France where I've got quite a lot of good friends. And, on the other hand it's interesting to be able to come "incognito" to a country because it allows you to appreciate it differently. Rush is not a group that deliberately went looking to be popular in your country, and if we come this time, it's only to meet the needs of our fans.

INT: Some people think your music is too sophisticated and only accessible to a few people.....

NEIL: - No, it's not true. We do our music as honestly as possible, without compromising. We like to give people the choice , it can be simple or elaborate. when we write a love song, for instance, we don't do it in the same way as the groups who look for commercial success and sing stupid songs. Love is a very serious subject and very often they don't treat it as so. We prefer to tackle this subject in a more developed way, to take into account the fact that love is a difficult feeling.....there are even people who commit suicide because of love. So, we want to show people a more complex view and make people think about it. And this is the same with all our music we just try to work it as best as we can because we respect the listener and we don't want to throw out bad work.

INT: Some people might say that your audience is made up of people who are not open-minded, who believe that only progressive music is good and who think that what they like is good and they know everything about music.

NEIL: Well, my answer is very clear: they are wrong. There are lots of other forms of music which are very good. Indeed we listen to a lot of varied music. It's good that progressive music and especially Rush attracts them, but it's not so good if they limit themselves to only this kind of music. And who knows everything about music? It's impossible to know all this. As I told you previously, people often think that what they like is good and what they don't like is bad. It's a big mistake that is probably caused by a general lack of knowledge. I think that one of our main qualities is that we are open-minded and that we are interested by all that surrounds us musically. It's very important to be interested in such things. When you want to put forward a point of view you have to know your subject properly.

## 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 November 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) VITAL SIGNS - VITAL 7 - P/S .....£2
- 3) NEW WORLD MAN - RUSH 8 - P/S .....£2
- 4) THE BODY ELECTRIC - RUSH 11 - PAPER LABEL .....£3
- 5) THE BIG MONEY - RUSH 12 - P/S .....£2
- 6) THE BIG MONEY - RUSH 12 - DOUBLE-SINGLE GATEFOLD P/S ....£5
- 7) TIME STAND STILL - RUSH 13DJ - DJ PROMO - P/S .....£5
- 8) PRIME MOVER - RUSH 14DJ - DJ PROMO - P/S .....£5
- 9) ROLL THE BONES - SAM 974 - 1-SIDED PROMO EDIT .....£5

### 12 "

- 10) THE BODY ELECTRIC - RUSH 1110 - 10" RED VINYL - P/S .....£5
- 11) THE BIG MONEY - PRO 382-1 - U.S. PROMO W/ STICKER SLEEVE..£6
- 12) ROLL THE BONES - SAM 869 - 3-TRACK PROMO .....£10
- 13) ROCK SAGA'S - ALEX INTERVIEW - CT-1026 - PICTURE-DISC.....£6

### CD 's

- 14) DREAMLINE - PRCD 4120-2 - U.S. PROMO .....£7
- 15) GHOST OF A CHANCE - PRCD 4458-2 - U.S. PROMO .....£10
- 16) ROLL THE BONES - A7524CDX - PIC-DISC SINGLE .....£4

### OTHERS

- 17) ROW THE BOATS - 'BONES' 12-PAGE PRESS-KIT - NO PHOTO .....£5
- 18) ROLL THE BONES - A7524TE - SQUARE DICE PICTURE-DISC .....£5
- 19) RUSH THROUGH TIME - DUTCH LP.....£6
- 20) KERRANG! ISSUE 298 - ON COVER AND 4 PAGE ARTICLE .....£2

### SPECIAL ITEMS

- 21) RUSH THROUGH TIME - DUTCH LP PICTURE-DISC .....£25
- 22) PRESTO PROMO PENCILS (A PAIR - 1 BLACK 1 WHITE) - U.S. ....£5
- 23) BRAVADO (EDIT) - PRCD 4580-2 - U.S. PROMO CD .....£8
- 24) ROLL THE BONES - XL BLACK VEST ALBUM COVER FRONT - U.S. .£10
- 25) CARESS OF STEEL - 943 POLISH CASSETTE (SEALED) RARE .....£5
- 26) SIGNALS - 888 - POLISH CASSETTE (SEALED) RARE .....£5
- 27) POWER WINDOWS - 887 - POLISH CASSETTE (SEALED) RARE .....£5
- 28) A SHOW OF HANDS VOL.1 -889- POLISH CASSETTE (SEALED) RARE £5
- 29) A SHOW OF HANDS VOL.2 -890- POLISH CASSETTE (SEALED) RARE £5
- 30) COUNTERPARTS - SAM 1263 - 4-TRACK 12" PROMO .....£7



29)	IN THE END - ULTRA RARE 6"x 5" POLISH FLEXI-CARD .....	£7
30)	ANTHEM - ULTRA RARE 6"x 5" POLISH FLEXI-CARD .....	£7
31)	MAKING MEMORIES - ULTRA RARE 6"x 5" POLISH FLEXI-CARD ....	£7
32)	THE TEMPLES OF SYRINX - ULTRA RARE 6"x5" POLISH FLEXI-CARD	£7
33)	WORKING MAN - RARE 6"x 4" POLISH POSTCARD .....	£5
34)	TOM SAWYER - RARE 6"x 4" POLISH POSTCARD .....	£5
35)	CLOSER TO THE HEART - RARE 6"x 4" POLISH POSTCARD .....	£5
36)	THE SPIRIT OF RADIO - RARE 6"x 4" POLISH POSTCARD .....	£5
37)	RED SECTOR A - RARE 6"x 4" POLISH POSTCARD .....	£5
38)	THE PASS - RARE 6"x 4" POLISH POSTCARD .....	£5
39)	FORCE TEN - RARE 6"x 4" POLISH POSTCARD .....	£5
40)	THE BIG MONEY - RARE 6"x 4" POLISH POSTCARD .....	£5
41)	EMOTION DETECTOR - RARE 6"x 4" POLISH POSTCARD .....	£5
42)	GRAND DESIGNS - RARE 6"x 4" POLISH POSTCARD .....	£5
43)	BONE THE ROLLS - LIVE U.S. '92 - 1 CD .....	£12
44)	SUPERCONDUCTOR - LIVE WEMBLEY '92 & RARITIES - 1 CD .....	£12
45)	OVER THE EUROPE - LIVE '92 - 2 CD .....	£22
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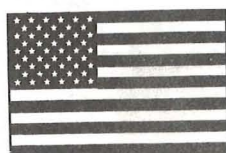
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