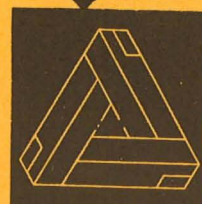
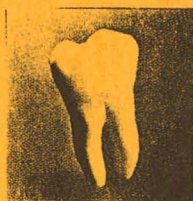
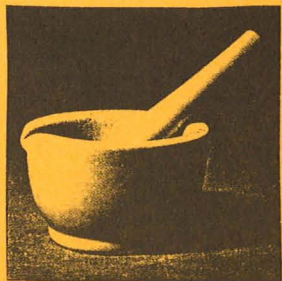
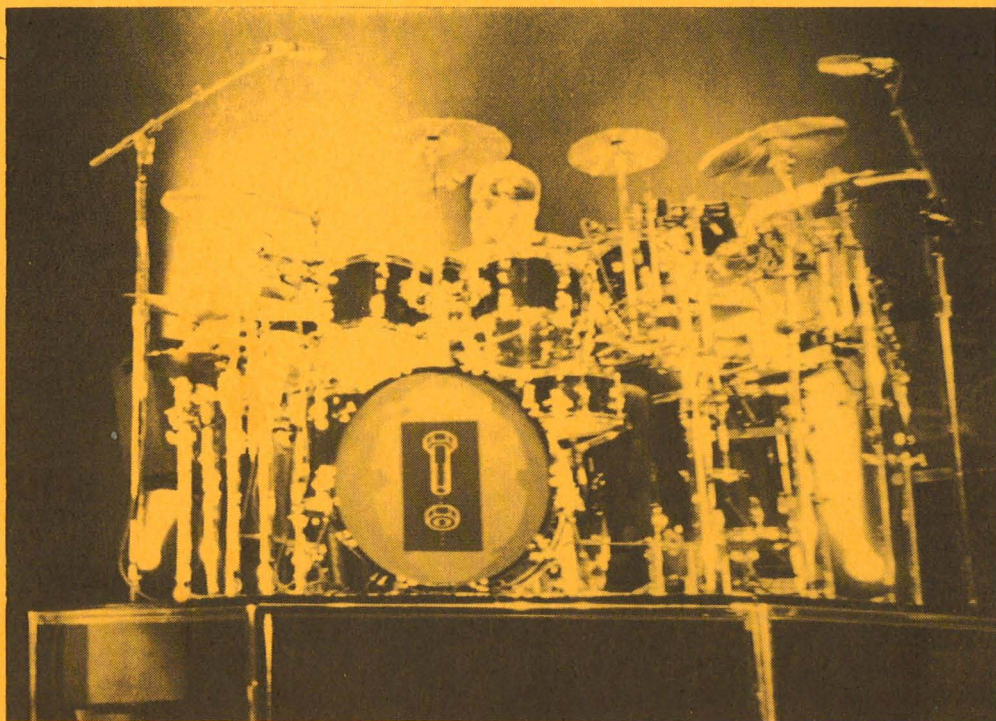
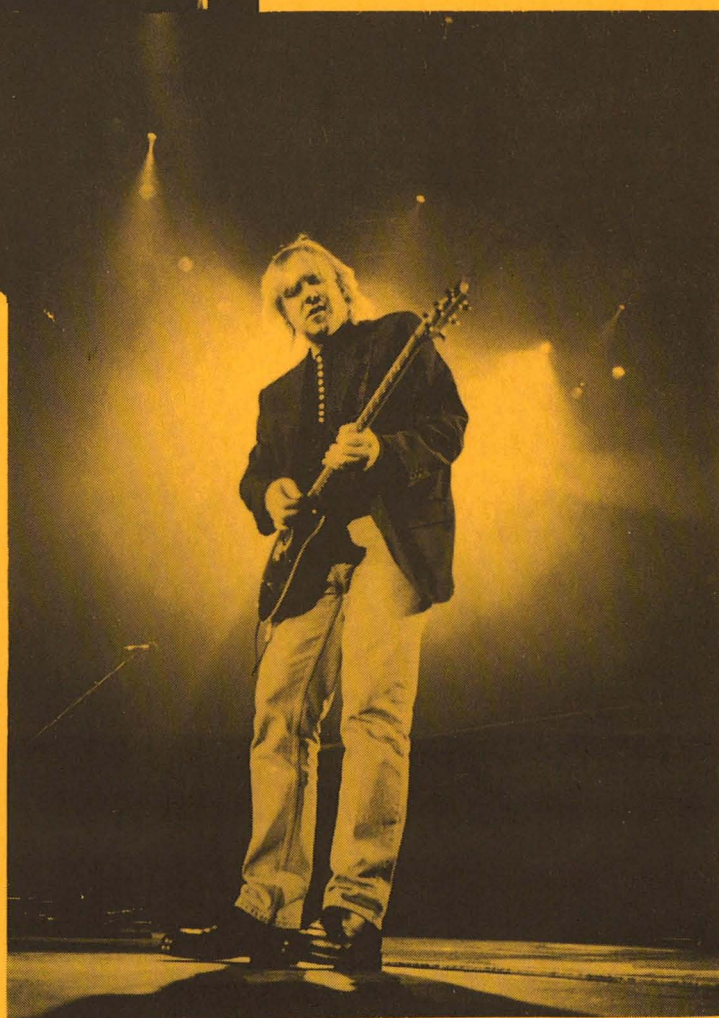
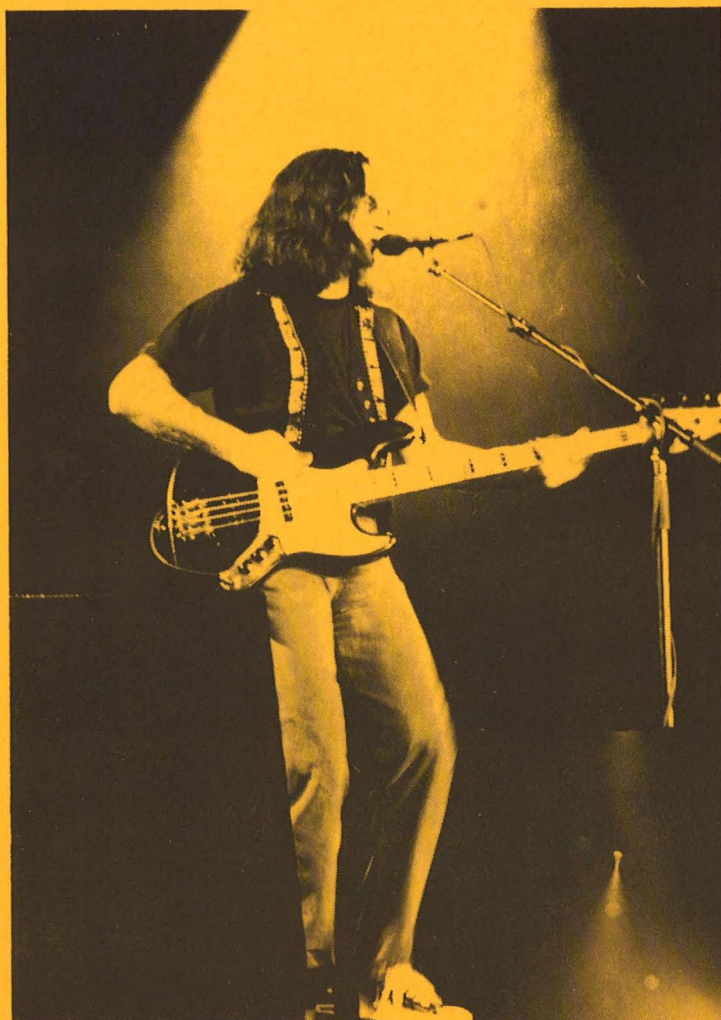


Spirit of Rush

MARCH 1914

Issue No. 25





ESPIRIT OF RUSH EDITORIAL

Hello and welcome to 'Spirit' number 25. The start of our seventh year, is it really that long ago that we started this thing?

The 'Counterparts' North American tour, the second leg having started a couple of weeks ago. Reports suggest that all is going well now with none of the teething problems that bugged the tours early shows, the set list as reported this issue has remained unchanged. All the remaining 'Counterparts' tour dates are listed over the page so if you can't make any of these dates then I'm afraid you'll miss the tour.

HMV Stores are currently selling 'Counterparts' tour T.shirts. The design being the hare on the tortoises back from the inner of the album sleeve, it also sports a design on the back. The same T.shirts are on sale at the shows in North America.

Neil has had a piece of his writing published at last, in collaboration with one Kevin J. Anderson. You can find their story 'Drumbeats' in the paperback 'Shock Rock 2' edited by Geoff Gelb. published by Pocket books, ISBN: 0-671-87088-2. If you cannot find it in your local book store I'm sure they would order it for you quoting the above number.

Rush are to be honoured at this years Canadian Juno awards in late March. The band will attend so it promises to be quite an event. Full report next issue.

'Tom Sawyers Treasure' the Rush collectors magazine reaches issue number three this month, if you would like a copy send a cheque or postal order for £2.00 payable to 'Jim Wright' to: 29, Ferry Road, Renfrew, PA4 8SA Scotland.

Many of you will need to re-subscribe with this issue, if you are one of these you will have found a reminder and a subscription form in with this issue. Next issue will be out in May.

All back issues are still available execept the following which are all now SOLD OUT! 1, 2, 5, 15, 22. If enough people show an interest we could re-print certain issues, write and let us know if this would interest you.

'Spirit Of Rush' UK price £2.00 per copy.
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Else-where £3.00 per copy.

Back issues only available from the editorial address at £2.50 per copy UK. \$7.00 per copy North America, £3.00 per copy Europe, £4.00 per copy elsewhere. Prices include P & P.



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US/CANADIAN TOUR DATES

RUSH



Murfreesboro, Tennessee	23 February
Atlanta, Georgia	24 February
Charlotte, N. Carolina	25 February
Miami, Florida	27 February
Orlando, Florida	1 March
Jacksonville, Florida	2 March
St. Petersburg, Florida	4 March
Chapel Hill, N. Carolina	6 March
Madison Sq Gdns, NYC	8 & 9 March
Worcester, Massachusetts	11 & 12 March
Detroit, Michigan	22 March
Cleveland, Ohio	23 March
Cincinnati, Ohio	25 March
Indianapolis, Indiana	26 March
Detroit, Michigan	27 March
Chicago, Illinois	29 & 30 March
Peoria, Illinois	1 April
Madison, Wisconsin	2 April
St. Louis, Missouri	4 April
Kansas City, Missouri	5 April
Milwaukee, Wisconsin	7 April
Ames, Iowa	9 April
Buffalo, N. York	18 April
Pittsburg, Pennsylvania	20 April
E. Rutherford, N. Jersey	22 April
Nassau Coliseum, N. York	23 April
Hartford, Connecticut	24 April
Landover, Maryland	26 April
Philadelphia, Pennsylvania	28 & 30 April
Providence, Rhode Island	1 May
Quebec City, Quebec	4 May
Montreal, Quebec	5 May
Hamilton, Ontario	7 May
Toronto, Ontario	8 May

COUNTERPARTS TOUR 1994

SPIRIT OF RUSH COUNTERPARTS TOUR '94

(Five Have Fun In Florida)

January 20th; and a cold grey day at Gatwick Airport, "Call this bleedin' tea? I can't drink this muck!! Mick wasn't happy. A couple of hours later however, we were airborne, headed for New Orleans and the first 2 gigs of the *Counterparts* tour. Anticipation was running high - what set would they play? What would the stage set-up be like? Could we get an interview? Even the tortuous flight, with its stomach-churning airline food, inaudible films and seriously un-cool fellow passengers, couldn't dampen our spirits.

The 'our' in this case comprised: Mick and Neil (your ever cheerful editorial team), Andy and Stewart (your guitar tab men and all things guitar-related experts) and yours truly.

After another, even noisier, flight from Houston we finally arrived in 'The Big Easy' and stopped at the first motel we spotted - the Monte Carlo. Sound classy? Wrong! (unless you're into synthetic orange shag-pile carpet, saggy beds and lamps suspended by chains). Anyway, at least it was cheap. On investigating our environs the next day, opinions of New Orleans were divided - ranging from Neil's "What a dump! It's a real shithole" to my own "It's got atmosphere and character". After breakfast at, what was to become our regular morning fast-food haunt - 'Dennys' (Call this bleedin' tea? I would've brought some Tetleys if I'd known it'd be this bad!) we drove out to the lakeside to check out the arena. That evening we met up with Jimmy, Monica and Steve who had flown in from the west coast that day. Ken and Ray (*The Weapon* freak) from N. York would join us the next day for the journey to Pensacola and the first gig.

After surviving Neil's driving (Hey Neil! Are you sure we're allowed to U-turn here?... and why are we zig-zagging around all those cars like that?) we arrived at the Civic Arena in bright sunshine and blue, blue skies at around 2.30pm. It seemed that Rush (band, crew and fans) had taken over the Grand hotel - they even played Rush in the bar!! We had splashed out on the price of a night here and to us it really did feel 'grand' after the ravages of the Monte Carlo. The atmosphere was totally different to a European gig. The local rock radio station TK101 had set up 2 vans playing continuous - but different - Rush tracks. "*The Weapon*, play *The Weapon*!" yelled Ray. Fans had draped huge banners over the walkways and we found out that the station had held a competition for the best one. The lucky winner received one of Alex's PRS guitars, a ticket for the gig and a backstage pass (why don't we have something like this over here?!). We also found out, that whilst we had been putting our gear in our rooms we had managed to miss Alex and Geddy walking from the hotel to the arena.....

Stewart had been trying to set up an interview with Alex for the Sunday but had had no luck in getting some kind of confirmation from Atlantic. Still, we could try again back in New Orleans.

Inside, the arena seemed surprisingly small - 6 or 7,000 I would guess, and the stage seemed huge in comparison. Rush's gear was covered in drapes but we could see the lights - most notable being a huge semi-circular rig above the front of the stage, and we could also see 2 clusters of PA speakers hung up towards the rear of the hall. The crowd were lively but mostly 'older' folk and there was, much to my fellow male companions' amusement, rather a lot of, how shall I say... enticingly dressed women!

The support band were *Candlebox* from Seattle (no prizes for guessing what kind of sound they have!) who were pretty well received by the crowd. Ken and I (being into 'Grunge') thought they were OK but the others were not impressed (Stewart and Neil spent the whole time asleep!).



The winning banner

THE SHOW

At 9pm the house lights went out and the curtains dropped. The first big surprise was the rear projection screen - it is now the full width of the stage; like a cinema screen. The intro' film was impressive - accompanied by the theme music from the film *2001, A Space Odyssey*, a huge nut and bolt are shown docking in space (Freudian undertones?). At the end of the film the band launched into **Dreamline**. Here were more surprises. Huge nuts and bolts at each corner of the stage and Alex was standing in front of a bank of Marshall stacks. The band seemed in good form, although a little tense - not surprising for the first night of a new show. The next song, **The Spirit Of Radio** kept the momentum going and then **The Analog Kid** retained from the last leg of the 'Bones tour. This one went down a storm!

Geddy then introduced the first new song - **Cold Fire**. Unfortunately there were real problems with the guitar and bass sound which I can only describe as 'mushy' and Geddy's vocals sounded completely out of place. This kind of lost the momentum with the crowd and the sound problems continued (in my opinion) for the next few songs. **Time Stand Still** followed, complete with new film and then **Nobody's Hero** with Alex playing both electric and acoustic guitars. Next up was **Roll The Bones** which started out well but then ran into problems with the film (as there were with films on other songs) - bits missing, poor synchronisation; all things that would, no doubt, work better with time.

As on the 'Bones tour, the band then performed 3 songs in a row from the new album: **Stick It Out**, **Animate** and **Double Agent**. However before this, Geddy announced to the audience that Alex had something to say! As usual, it was difficult to make head or tail of what he was rambling on about - but I was informed afterwards that he was impersonating Beavis and Butthead! (yeah.... OK, so I haven't got satellite TV!). Alex used a Les Paul for **Stick It Out**, which again didn't quite sound right on the solo, but overall the song was played with more attack than on the record and had some flash explosions to finish with - all of which re-charged the crowd! **Animate** sounded great live - on the choruses each word flashed up in huge letters on the rear screen - POLARIZE - CRITICISE - CIVILISE etc, and on the outro' the word ANIMATE flashed up in dozens of different languages. The guitar solo was accompanied by a computer-generated swirling tube made up of the *Counterparts* symbols from the record sleeve. **Double Agent** was also well 'awesome' (a phrase we were to hear a lot of in the US!) with loads of 'effects'. A film ran behind the (sampled) spoken sections and on 'Wilderness of mirrors' the lights picked out eight large octagonal, pyramid-shaped, mirrors hanging from the lighting rig. At 'And the cross of holy fire', eight huge jets of flame shot up from the stage. Even 12 rows back, the heat from these things was pretty serious! The song ended with more explosions and another burst from the 'flame throwers'. The crowd went wild!

The first real musical surprise was the inclusion of **Mystic Rhythms**, with Alex changing from acoustic to electric for the instrumental section onwards. Next was **Limelight**, then **Closer To The Heart** and then **Show Don't Tell** - the sole representative off the *Presto* album and still sounding good live. The inflatable rabbits live on! Yeah! But now one of them is grey, smokes a cigar and packs a shot-gun. The bad grey bunny then shoots the good white bunny, (horror of horrors)

- an animated bullet flies across the screen and hits the white bunny, who begins to deflate and is then carried up to heaven by animated angel bunny girls! Hopefully this section will get slicker as the tour progresses - it all seemed rather slow and laboured when we saw it.

The last *Counterparts* song was **Leave That Thing Alone**. This song sounded more powerful live and showed off Geddy's 'fuller' bass sound. Neil's new arrangement of **The Rhythm Method** followed. Not radically different from the 'Bones tour, but with some new twists to hold the audiences' attention. Next up was **The Trees** - complete with a wonderful new atmospheric piece of film of lots oftrees! (my favourites).

Probably the musical highlight of the show was **Xanadu** segued with, wait for it **Prelude** from *Hemispheres*. The beginning of **Xanadu** was the point we noticed that there wasn't any lasers, and you actually missed them - it just wasn't quite as dramatic as the 'Bones tour, even when the huge lighting rig lowered right down over the stage. That aside though, this was Rush at their best and the problems with the sound seemed to have vanished. To get the authentic guitar sounds Alex had brought out his white Gibson 6/12 double-neck and the extra shimmering 12-string sound really added to the effect.

The last song of the set proper was **Tom Sawyer** - again played with real power and precision. The encore was another surprise: **Force Ten** followed by **YYZ** (in their entirety) with the little riff from **Cygnus-X1** tagged on the end.



The 'guys' (Back girls . back !!!)

Afterwards, opinions were mixed. Back in the hotel room the inevitable 'marks out of ten' scenario came into play, with scores ranging from 3 to 10 ("You gotta give them 10 out of 10 just for their cool outfits" - Ken & Ray). Overall I would say we were still pretty impressed, given the technical problems inherent in a first night show.

Next day we headed back to New Orleans for the second show which was scheduled for that evening. We decided to go via the 'scenic route'. After a couple of hours of steady driving through the most monotonous of scenery, Mick ventured, "Anyone seen anything scenic yet?" "Well there are lots of nice trees and I think we actually saw some cows back there and, hey, isn't that a big bend in the road up ahead?"

We got to the arena around 5pm. Once again the atmosphere was really building up, with people playing Rush on their car stereos in the car park - which led to more cries of *The Weapon* from Ray! Having suffered a communications breakdown with Atlantic regarding the interview, Stewart had had to admit defeat. However, a chance enquiry at the arena box office yielded..... a photo pass! A photo pass? Er now who's got a camera, and (more importantly) who knows how to take photos? Needless to say, I was elected to the job (the only one with a decent camera and *any* idea of how to take photos). Two hours before the show and I've got no fast film, oh no! After legging it to a nearby shopping mall and managing to find some film and commandeering Stewart's camera as a back-up I feltas unprepared as hell!

Once again, the arena was much smaller than I expected, even smaller than Pensacola. After spending most of the pre-show time in the ladies trying to calm my nerves, I made my way into the pit. I was told by one of the 'professional' photographers that there would be no pyrotechnics that night because the arena wouldn't allow it. He also, basically told me that my gear was inadequate, my film was wrong and that *maybe* I would get one or two decent pictures if I was real lucky. Thanks mate!

Pyrotechnics or not, this time the sound was technically much better apart from some guitar transmitter problems. The band's performance was less tense and the set seemed to flow more freely than the previous night. At one point Alex had a little jest with the audience down in front of the stage asking them "Why don't you guys do something for a change? In fact, the atmosphere in the hall was a little flat compared to Pensacola (mainly due to some rather boring people who remained seated throughout). Some folk behind us up on the left balcony sat virtually motionless for the whole show *and* complained to the bouncers asking them to make us sit down! "What's the matter with you", yelled Ray, "Don't you like Rush!!!"

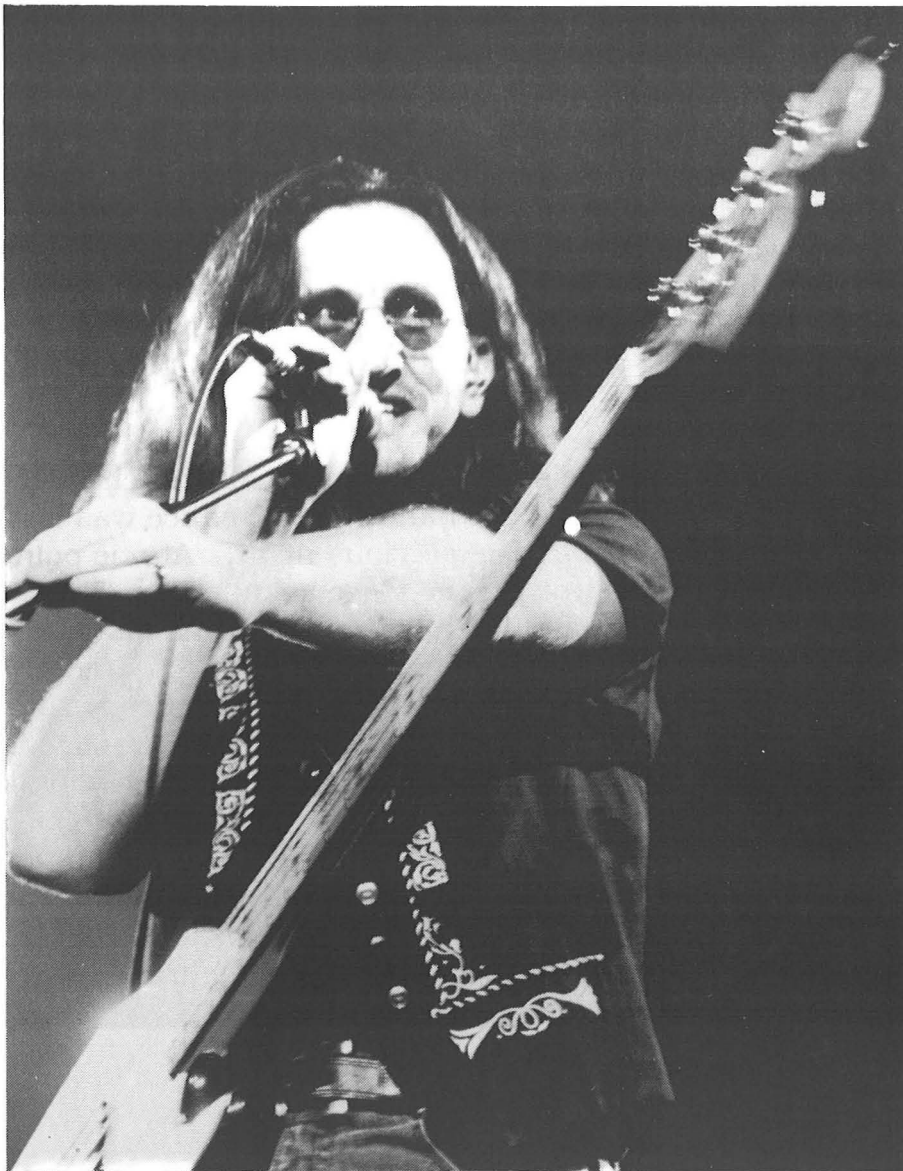
The new songs, especially **Cold Fire** and **Stick It Out** sounded much, much better this evening and the ending of **Mystic Rhythms** was extended to great effect with the band improvising. There were still a few synchronisation problems however, with Geddy actually singing "The sync is out" instead of the phrase "the force without form" in **Force Ten**!"

Having been hauled out of the photo pit at the beginning by a man who tried to throw me out (because there was no mention of either my name, Stewart's nor SOR on his list); subsequently persuading him to let me stay; consequently missing getting some pictures of the intro film; having one camera lock up on me and the back of the other fly open, plus lots of fans screaming and pushing me around; I was in a state of shock. It was one of my greatest experiences and most horrible nightmares rolled into one!

Back in the parking lot, this time, everyone was buzzing - really fired up by the show. "Hey, did you see how Geddy ran across the stage when he played YYZ? Did you see when those lights shaped like stars swept across the back of the hall, man? So let me ask you, what do you think it meant when Alex played his guitar with Neil's drum stick? What do you think it all means Ray?"

JANET BALMER

(With thanks to Andy for providing the bulk of THE SHOW details and also Stewart for his comments & photo pass!)



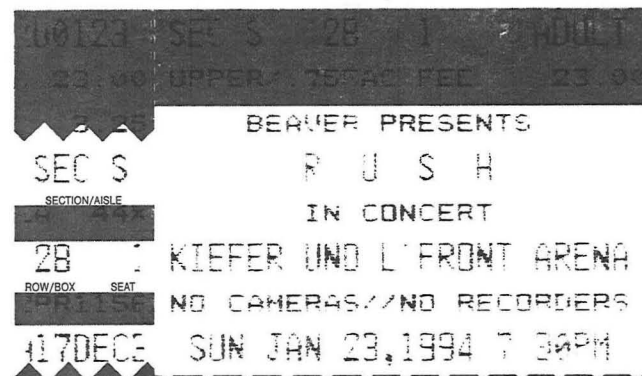
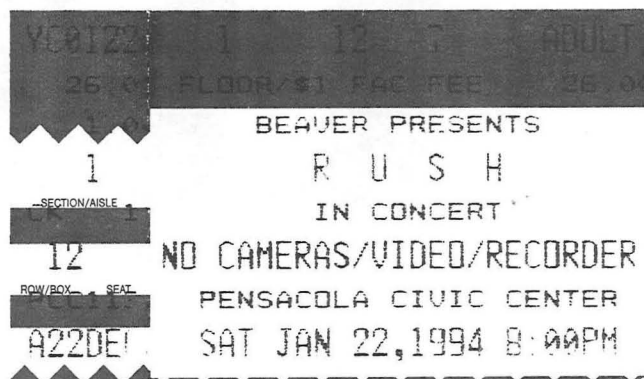
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OUR NORTH AMERICAN 'COUNTERPARTS'

STEVE, JIMMY, KEN, MONICA AND CHRIS KAY... OOPS! IT'S RAY.



Holland November '93

An Interview With Alex Lifeson .



Int: Hello, who is this?

Alex: It's Alex Lifeson calling.

Int: How are you doing Alex?

Alex: I'm good. How are you?

Int: I'm fine. How's the rest of the band doing?

Alex: Everybody's great.

Int: You play guitar in Rush isn't that right?

Alex: Yes, I've been known to play guitar in Rush for the last twenty years. Among other things.

Int: This album, Counterparts, is much louder than the previous one. It features more guitar work. Is that your idea?

Alex: Actually that's always been my idea. But with this particular record, on the last record we discussed a bit about direction; a lot of times for us nothing is decided until we are in the studio writing the material - but we talked much earlier about direction and we decided what we wanted to do with this record was bring the guitar back out into the forefront, and maybe push the keyboards back a bit and have that as the driving force. Once we do that everybody else kind of falls in and we tend to play more as a three-piece core - which is really what we wanted to get back to with this record.

Int: Did you guys talk about this, was this a serious meeting to discuss this?

Alex: Well we spoke about it on a few occasions while we were on tour. We didn't sit down and say this is what we are going to do; we talked about the kind of direction that we wanted to take with this record. It's a little difficult because you speak in the abstract when you do that, you don't have anything written, there are no lyrical ideas - so you don't really know what's going to happen, but conceptually that was what we really wanted to do. We went about it by working with people - Peter Collins we worked with again - Peter's worked with Queensryche, did the Empire record with them which is a, I think, a really good sounding record, he worked with Alice Cooper. He's got a very broad approach towards musical production. Kevin Shirley the South African engineer that we used for the basic recording, probably the best known thing he did was the last Baby Animals record. He has a very straight ahead approach. No EQ, no reverb, nothing. Just move the mic

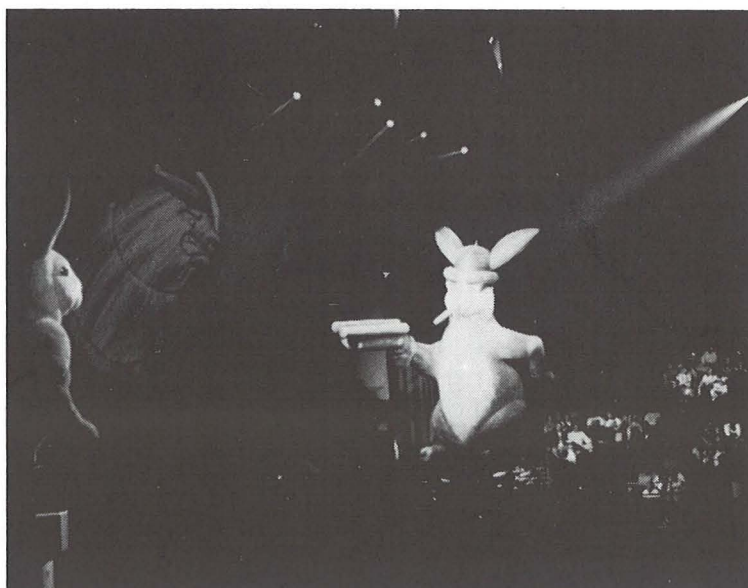
around until you get the sound you want. With the guitars it was a question of just plugging in, turning it up to a MILLION and playing. Michael Letho who was the remix engineer, had a very sophisticated approach to work, so it really was a nice combination of a lot of different elements and it all worked out for us.

Int: Earlier you talked about that there were no lyrics - how do you write songs.

Alex: Normally we set up an area, where Geddy and I will set up bass, guitar, vocal mics, keyboards, we used ADAT's for recording - and we would just work in this little area musically.

Int: How many ADAT's have you got stacked together?

Alex: We just used two, sixteen-track. Neil would work in his room, he's got his computer set up and he would be working on lyrics. The first couple of days everybody is sort of feeling their way - Geddy and I normally run through a couple of musical ideas that maybe we've been working on at home. We would just start playing and see what comes of it. This time Neil had three or four songs written lyrically that we went through, and quite often the songs went back for re-writes, more so than ever before. So it's really a trade off of ideas as we go along. We'll just jam basically, and once we get settled on a direction we'll just develop it and then take it from there and put it down on tape. Once we've worked out all the arrangements then it goes to Neil and Neil starts working on his drum parts. Once he's gone through his four or five levels of arrangement, then he is complete then we go into the studio proper and start recording.



Int: As you mentioned you worked with Peter Collins again and that's a nice reunion I think, why did you change producers and not work with him again?

Alex: We did the two records with Peter and they were quite different for us and for him. At that time we wanted to work with Peter again but, he decided what he wanted to do was work with a lot of other people and get a much broader experience, which was a good thing, we ended up doing two records with Rupert Hine - we enjoyed doing those records but it was time for us to move on as well. We wanted to work with a different producer, just once again to get a different experience, Peter's name then came up, we talked with him, he'd done a lot of things in the four years since we worked together, and we thought it might be a nice reunion and it worked out great. He was right in to the direction of the record, he's a great person to work and he's very very responsible - so he takes all the pressure off, you don't have to concern yourself with so many of the little things, you can just really concentrate on the music, concentrate on the record.

Int: Alex, this is album number how much?

Alex: I guess this is nineteen.

Int: Nineteen! So you make an album every year, cos you guys are together for twenty years now. What keeps you going?

Alex: This is an awful lot of fun, making records, touring - the last couple of tours have turned around and been very positive experiences for us. Really after so many years you get tired of the whole grind of touring, but we're learning how to enjoy it and you always enjoy getting on stage and playing. That's always a buzz. It's the other 22 hours a day you have to wait around for those two hours. That makes it difficult.

Int: It's also the enjoyment of playing your new stuff for an audience.

Alex: Absolutely. Especially with this record, I think these songs will translate very very well live and I really look forward to playing them live.

Int: Has it been harder, or maybe easier, to develop yourself, musically after nineteen albums?

Alex: You would think so, but in some ways it isn't... You always go in a little bit pessimistic, you feel like you've done everything that you can do, it's been so many years, what can I do that's different that's not repetitive. And you always manage to do something, at least that's my opinion - maybe I'm wrong (laughs) it all does sound the same. But to me it is different every time and it's something you feel more than sense, in the ear you know?

Int: What's the future bring for Rush? What are your plans for the future?

Alex: Well at this point we're going to go on tour in January. Originally we planned to go out until July, but it looks like we're only gonna go out until May. Then we're gonna take some time off, we're gonna record all the dates, we'd like to mix a live album in the late summer early fall, release it by next Christmas, and then do a very big 20th anniversary tour. What we discussed with that is possibly doing 'An Evening With...' a chronological set of all our albums. So we'll do one or two songs from each album in order - split it up between the two decades, do the first ten years, then take a bit of a break for maybe 15-20 minutes, show some film stuff about the history of the band, and then do the last ten years.

Int: This is planned for when 1995?

Alex: Yeah. That would be our 20th anniversary tour.

Int: Great. What's your favourite track on the new album Alex?

Alex: I kind of like Stick It Out I think. It's gonna be a fun one to play.

Int: I'm gonna play Stick It Out now Alex.

Alex: Okay. Well if you're gonna stick it out make sure you put it back in!

Int: Thanks very much Alex.

Alex: Take care Big Al, see ya!





In the music business, like the animal kingdom, a process of natural selection occurs that weeds out the old and tired while making room for the young and strong. As a result, musicians have the shelf life of an open carton of milk on a summer sidewalk in New Mexico. Rock is still such a relatively new art form that we, the consumers, sit in stunned amazement as anniversaries roll by (Woodstock was 25 years ago? No *way!*), heroes wither (Mick Jagger is 50? *Get outta town!*) and embarrassing fads make a comeback (bellbottoms - 'nuff said). Because it's so geared to youth culture, rock has a tendency to discard sounds, instruments, technology and people with the casual thoughtlessness of a toddler and his toys.

In most artistic endeavors age is equated with growing, improving and wisdom. In rock, ageing equals dying. That's why Rush is beyond rock. As the most enduring proponents of progressive rock, a field once crowded by now - (or ought-to-be) defunct bands such as Yes, ELP, Genesis and Jethro Tull, it should be easy to dismiss our homeboy power trio as a staggering dinosaur too big and stupid to know it's among the walking wounded. But it's not. As the band's peers fade to grey, Rush explodes into technicolor. Rush is the *metarocker* of the future. It couldn't have happened any other way.

As far as the three members of Rush are concerned, it's not a new or improved or even old Rush that surfaces on their (can you believe it?) 19th album, *Counterparts*, but simply *another* Rush - a Rush for the '90s. Harkening back to an earlier, rock-oriented sound before the clutter of synthesizers and drum machines, *Counterparts* reveals a lean, mean Rush that has come down to earth after almost two decades worth of apocalyptic, epic compositions. Cynics might charge that the band is conforming to the latest MTV-era fad of "unplugging" its sound, although the words "acoustic" and "Rush" have yet to (and still shouldn't) be uttered in the same sentence. The group hasn't unplugged its guitars, just all those bloody keyboards. After years of assembling musical monuments to technology, Rush has slipped back down the evolutionary ladder a few rungs to make its most *organic*-sounding release to date. Sniffing into his handkerchief, a little red-eyed and ravaged by a late summer virus, bassist/vocalist Geddy Lee explains how the formerly distant, aloof Rush turned warm and fuzzy. "We've been moving in this direction over the last two

or three records," he says, "slowly eliminating frills and trying to get a more rooted, more hard-hitting, basic sound." After years of pushing the outermost limits of the technological envelope, he asserts the new album is, in fact, "anti-technology".

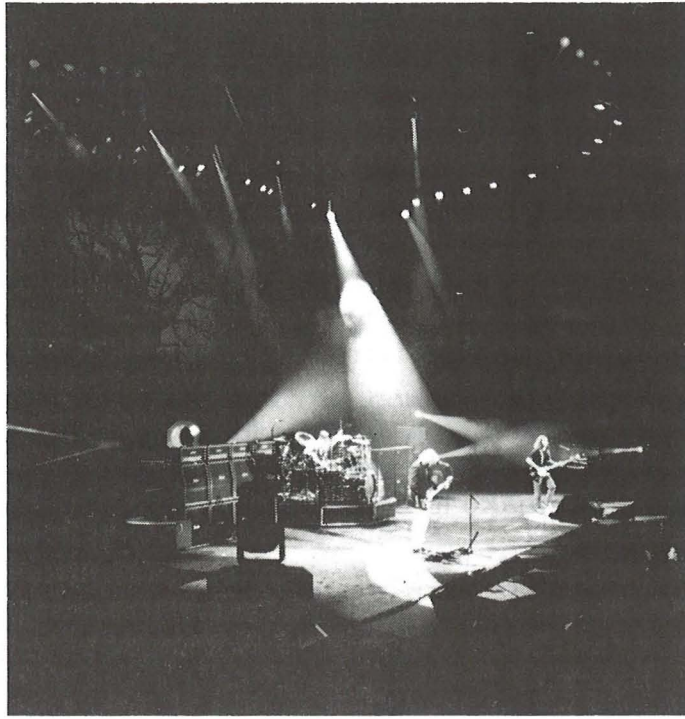
"We feel like we drowned in it and now we're coming up for air," says Lee.

As befits an Album made by adults (Lee and guitarist Alex Lifeson turned 40 this year, drummer/lyricist Neil Peart is 41) *Counterparts* reveals a side of Rush that its members actively concealed for the better part of their career. There are live songs on the album, not the band's first, but certainly its most (oh, oh, here comes the "m" word) *mature*, most realistic love songs as well as its most accessible commentaries on basic human nature. "I've been more comfortable with personal statements (and my) increasing ability to express them in non-cliché ways," lyricist/drummer Peart rather clinically declares over the phone from his home north of Toronto. "In 'Cold Fire' I have the woman speaking to the man and she's smarter than he is. It was a difficult technical challenge lyrically, but those are the kind of things that now, after all these years, you start to feel you have the craft to take on. I don't mind writing about love now, where I would have avoided that in previous years just because of the inability to get beyond clichés."

Although the band blossomed in the '70s (with classics like *Fly By Night*, *2112* and *Farewell To Kings*) and flourished in the early '80s (*Permanent Waves*, *Signals*) Peart says, "the mid-'80s were difficult because music was moving so far away from our values. Musicianship suddenly didn't count. We had no respect from the critics and everyone else considered us kind of irrelevant." Everyone else but the loyal fan base that pretty well assured them platinum-plus sales and sold out concerts around the world.

Rush suffered an image problem. Hobbled by the perception that it exclusively wrote dungeons-and-dragons style epics or cyber punk (before the word was coined) fantasies for nerdy 17-year-old boys, Rush found itself at odds with the way the music world classified it. "We were just as outside and experimental and idiosyncratic as Japan, Peter Gabriel or Brian Eno," Peart contends, almost defensively, "but certainly we never won that respect and were never perceived as having those intentions." This was a band that could have cleaned up selling pocket protectors along with its T-shirts at concerts.

But lately Rush can no longer claim to be the Rodney Dangerfield of rock. If the "respect" illustrated by ticket and record sales wasn't quite enough for Lee, Peart and Lifeson, then two recent awards, given for vastly different reasons and by vastly different organizations, have helped assuage their moderately bruised egos. In early September the Arts Foundation of Greater Toronto announced that Rush would receive the 1993 Toronto Arts Award for Music for having brought "new standards to hard rock." Citing the band's sale of 30 million records and six million concert tickets (including a record 22 dates at Maple Leaf Gardens) as an aside, jury head Denise Donlon (Director of Music Programming for Citytv/Much-Music) says the award had more to do with the "international acclaim they've brought to the city," as well as the extraordinary generosity of their very "personal and very private" donations to local charities. Over the years the band has raised over \$1 million for



the United Way. "Beyond all the awards and statistics," the announcement stated, "Rush's music continues to excite, challenge and entertain."

The other award came in May from out of left field. With tongues placed partially in cheek, the members of the *Harvard Lampoon* (at 117 the world's oldest humor magazine) declared Rush the Musicians of the Millennium. At a black-tie reception in the mysterious Lampoon Mansion a secret ceremony was held inducting the three as honorary members, a distinction shared by such diverse luminaries as Winston Churchill, Bill Cosby, George Foreman and Robin Williams. The award isn't exactly a back-handed compliment by a bunch of elitists snickering behind their smiles at a band that takes itself too seriously. Steve Lookner, a former member of the executive board that chose Rush, explains, "They're very literate - one of the few bands that actually puts some humor into its lyrics and tries to make jokes once in a while. When there's a band that tries to be funny in an industry which doesn't have a lot of humor in it, we respect that."

"A sense of humor has kept the three of us together more than anything," Lee contends. "People attach this sense of severe seriousness to everything we do, but it's not like that. There's a lot of goofiness that goes into our material that's described as heaviness, which is kinda funny. And I guess there is a serious side to us, but it was a great relief to us to have the opportunity to go to the *Lampoon* and for them to recognize a lot of these stupid things we put in our songs. Here's this generation of young bright lights who will be making their way into comic writing and positions of leadership in the future and *they got the jokes*."

The "jokes" (as in older songs like "Superconductor" and "Red Lenses" that poke fun at pop icons and political perceptions) are few and far between on *Counterparts*,

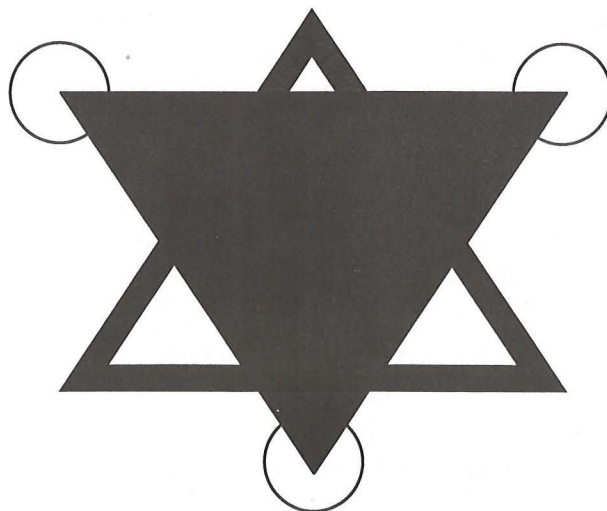
though. By shrinking the scope of his lyrics to personal rather than universal problems, Peart has verbally paralleled the down-sizing that Lee and Lifeson have accomplished sonically. But for both Lee and Peart what appears to be a simplification is, in fact, some of the hardest work they've done.

Where once it seemed all three players tried to fit as many notes or beats into a song as (in)humanly possible, now there seems to be a refinement of songwriting that resembles nothing less than conventional verse/chorus/verse three-minute pop song structure. "I guess the common word is 'retro,'" Lee says of *Counterpart's* sound, "but it's not, it's just simplified."

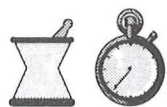
"That's the classic showbiz thing," Peart claims, "do a simple thing and make it look hard or do something hard and make it look simple. One is entertainment and the other is artistry."

"We've always written music to satisfy ourselves," Lee points out, "and we cross our fingers that there are enough people of a similar sensibility that will appreciate our music. We don't have a target market, we just do what we do. Enough of our audience has stuck around and there's been enough interest among younger people that our audience is really 14 to 40. In some cities (the audience) is real young, in some there's even people my age!" he laughs. "It's pretty gratifying - we've turned into what the Grateful Dead are, for our kind of music. It's almost a cult thing."

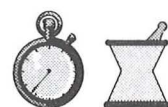
But while Rush might be a "cult thing" elsewhere, it's about as close to a musical institution in this country as anything on this side of Gordon Lightfoot, Anne Murray and *Don Messer's Jubilee*. At one time the band might have been a guilty pleasure or an embarrassing footnote in some snob's music collection, but today Rush returns to the head of the class with a refined sound that puts bands half its age to shame.



COUNTERPARTS ALBUM LAUNCH



WORLD PREMIER



Pt. 2

INT: Some of the most interesting comments that drummer Neil Peart had to make when we spoke, had to do with new bands on the scene today, and the return of a more organic stripped-down approach to making music. I asked him if Rush has been influenced at all by the new Rock of the 1990's?

NP: We always respond to the times around us. Through the 70's we were definately influenced by New Wave music and by the Ska and Reggae influences on Pop music of the time, even into the electronic dance music and New Romantic music of the early 80's and all that. All of that found its way into our music, and World music throughout the 80's, that found its way into our music too. We are a sponge! We don't try to hide that. We're perfectly open to it - new influences all the time - and love them and love being inspired by them. So, in this case yes we are reacting to the times around us but only in the most healthy and honest way of saying: Okay we're going forward with our evolution, which does tend to be a pretty straight road, but that doesn't mean we're not drawing in traffic from the side roads beside us. Certainly we didn't feel so alone suddenly as a guitar routed band and playing real drums - in the 80's just from a drumming point of view again, it was getting kind of worrlysone - cos everything you heard on the radio was programmed drums, however well done and all the bands and all the records were using sampled, even if there was a real drummer playing it was a sampled snare drum and a sampled bass drum, and there was no technique being demonstrated at all. Drums were well relegated to the background in the 80's, even in the so-called Rock music of the time was Light Metal and it was as programmed as could be, in both senses of the word, musically programmed and also radio programmed.

So it was worrlysone and I started thinking: Well what's happening to the real drummers? All the young guys that are playing through the 80's and learning, they've nowhere to play no bands to play in I'm sure unless they're in bar bands or something, because the atmosphere just precludes it right now. And then suddenly in the 90's all these bands were coming out and people like Matt Cameron from Soundgarden, suddenly here's a great drummer and Dave Edwards from Pearl Jam, suddenly a great drummer and this band Live From The States got a drummer called Chad Gracey again playing great drums. Somehow they weathered that time and came out of it with a fresh message for drumming in the 90's. And that was really kind of affirming to me to, just from the craft of drumming alone, even apart from being a member of Rush. And as a band I think yes, we were really feeling isolated through the 80's because of that, we

were one of the only Rock bands out there playing real instruments and playing Rock songs in front of Rock audiences. So there was a sense of maybe being alone and even of an anachronism, but when those bands came out, and yes they would say in interviews yeah we grew up listening to Rush and all that, and it was such an affirmation, just such a spark of yeah we're not alone! And there's no generational or age factor there now because were both bands making records and doing tours in all of these cases, so there isn't really a divide. We've been doing it longer yes, but we do have the same values - those bands are concerned about playing well, about getting better, about writing good songs in interesting ways and being original, and all those concerns are exactly the ones we've always stood for, so it's like the torch has been passed, everything's good.

"SLAVE TO THE HORMONE"

INT: At this point we have the instrumental track from the album cued up, called **Leave That Thing Alone**. Now Rush fans will probably make a connection between this song and **Where's My Thing?** the instrumental tour-de-force that was on the bands last album **Roll The Bones**. But as Alex and Geddy told me, there isn't really much of a connection between the two songs.

GL: Only the fact that they both have Things in the title.

AL: Yeah. And that they are on our records.

GL: The Things are different things!

AL: It's not the same Thing.

GL: Really you have to say it's just not the same Thing.

AL: No. No.

GL: It's a different Thing.

AL: Totally different Thing. It's someThing though.

INT: So how did we end up with another instrumental?

AL: Oh they're so much fun to do.

GL: Yeah. They're fun, it's like recess. Somebody blew a whistle, 'Let's do an instrumental' yee-ha.

AL: They're very spontaneous, they get written quickly, the ideas go down very very quickly, and the nice thing about this particular instrumental is that, there's a tendency to be very flashy when you do an instrumental, it's your kind of a release to be a show off. But I think on this song the melodies are very very strong and there's something that touches you more emotionally.



GL: Yeah, I think this is one of our best ones. I'm really happy with this one from two points of view - I think as Alex said, the chorus melodies especially the guitar melody, I think is beautiful. No matter what style of music you want to call it I think it is a great melody. But the other thing that I like is the rhythmic attitude of it, which is very different for us and it's an area we keep playing around with and experimenting with, learning how to you know: "White Canadians learn how to play Funk music." These are continuing experiments in that area, and even though it's not funk music by any Funk player's standards, for us it's got more of that rhythmic attitude which is a lot of fun to do. And sometimes I think it comes in reaction to having written ten very structured, meticulously put together songs, and here we are at the end of that we're going: 'Let's just have some fun, let's string these riffs together....' You know we always have a riot when we put these down.

AL: We kind of feel sorry for Neil 'cos he's not really included. We don't even let him in actually when we're working on those things.

GL: But then he gets his stab at it, and usually there is two or three suggestions that he will have that will change the arrangement a bit here or there or so. He gets his turn, but he has to work alone.

AL: And then he wrecks it with the drums. There the other Thing with all our songs.....

INT: Now unlike Leave That Thing Alone, our next track **Speed Of Love** features words, and not only that but they are words written by someone other than Neil. It's a rare collaboration between Neil and his old pal **Pye Dubois**. (A slight error there! - Ed.)

NP: In the past **Tom Sawyer** was co-written with Pye and **Force Ten** on **Hold Your Fire** was too, and I really like his style of writing, it's inscrutable to me sometimes as I think it is to other people too. But at the same time it has a certain power in his images and writing and also there was some strange symbiosis that seemed to affect the songs; when Pye was involved with Tom Sawyer and in Force Ten, it made them somehow a little different musically, his percolation through me I would get his idea's and I would add mine to them and structure it as a Rush song, and pass it along to the other guys - even through that chain of events, somehow there was some outside influence that was good, so we've always kept the open door to Pye's idea's anytime he had anything to submit, he would send it along to me usually scrawled in an exercise book, and in this case that was one that we all responded to some of the images in his presentation so, again I went to work on it, shaped it up into the kind of structure we like to work with and some of my own images and angles on it and so it went.

INT: And is that something you enjoy, just as a change of pace, having another input?

NP: Yeah, I'm a happy collaborator really. Obviously we couldn't have stayed together the three of us for twenty years if we weren't happy collaborating, and it's the same way lyrically, I do like working with someone else as long as they are equally open about it. I'm always concerned with Pye that - 'Do you think I'm wrecking up your work?' - because theoretically when he finishes it he thinks it's done, so, if I come in and start changing things around and adding and subtracting things, it could seem a bit presumptuous I guess. So I am always concerned about his feelings on that, but he seems comfortable with it too. So it's just like he said it, it's just turning out a good tune that counts, that's what matters to him. So it's just a nice thing to do to have somebody else's input. I've done it in the past even with Geddy and Alex who put ideas together in words, and a song called **Chemistry on Signals** was like that, they just wrote down a bunch of images and ideas and gave them to me and I stitched them all together into an organised thing. So that's always a fun way to work really, I like it.

"MY HEART GOES OUT TO YOU"

INT: If the first half of this album is in your face aggressive, the second half seems to be, for the most part, more melodic. Geddy told me it was a real challenge to organise the order of the songs on this record Counterparts.

GL: I think this was one of the hardest records to sequence that we've ever put together. It was much easier in the old days when you had two sides. And now that you have one side, boy it's really tough. Alex made this most magnificent artistic creation.

AL: Oh! Please...it's a kind of story-board.

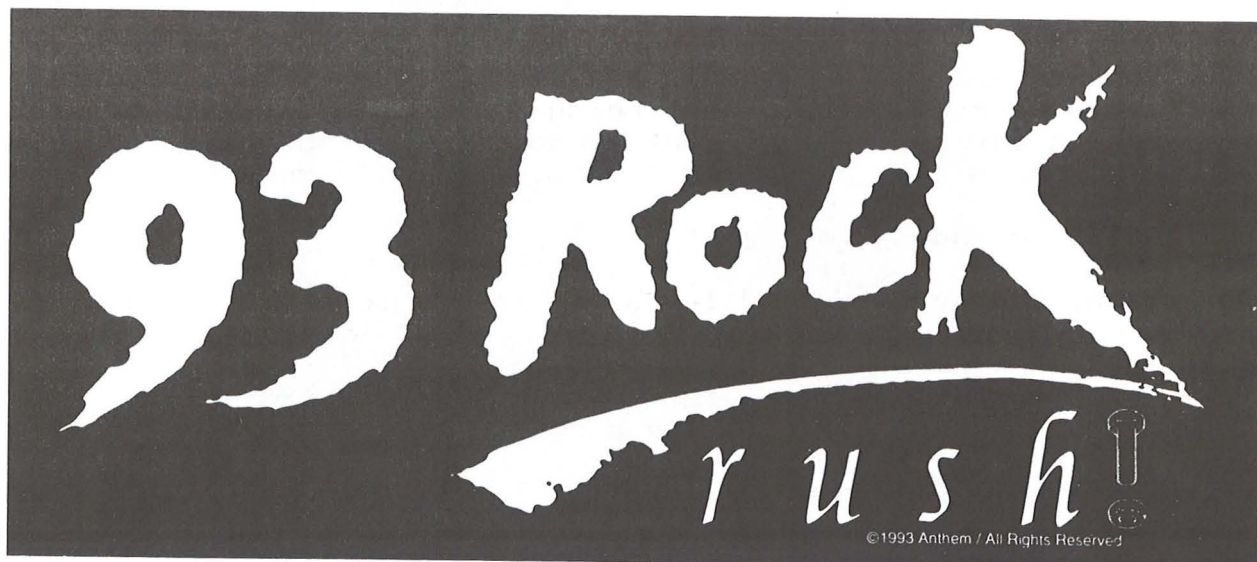
GL: He does this board, he lists every title. It's like a magnetic board where every title can be moved around, so you can play around with the sequencing, and on each of these little boards is a fantastic drawing representing the essence of the song as Alex sees it, which is convincing us more than ever that he's a sick human being. We played around with so many different combinations and it was really tough, and this was the one order that I think just seemed, when you're listening to an hours worth of music, and considering how much aggressive music was in there, we felt it was a nice way to ease you out of the record.

INT: Cold Fire is one of my favourite tracks. Can you tell me a bit about that?

GL: Cold Fire... that song went through many permutations.

AL: That was one song that we had a bit of a problem getting into lyrically, working on it from a musical point of view.

GL: Yeah, it was hard to know the approach and that was the song that we had a few re-writes with, and thankfully Peter Collins' prescience really pulled that song together, because he came in and he pointed out certain strengths in the previous versions of the songs that we had and he really helped us re-organise that song. It wasn't until he got there that we finally locked in on a feel for those verses, that enables Alex to play those great steel guitar lines, steel guitar like lines, that he's playing, that enabled me to open up harmonically. I was having trouble with the verses - you know it's a tough song when your dealing with this issue of male/female relationships, which is such a foreign subject for us to deal with in a song. You want to make sure it doesn't sound trite or hackneyed or your not just doing - who needs another song about relationships? So, it took us a while to get the right mood, and I was really happy with the mood we ended up with and the verses, and I think, oddly enough, as much as it was a nightmare that song for me, when I hear the record now, I think the verses are one of the strongest parts of the album on that song.



AL: Yeah I think there's a great balance between the romantic picture on the one side and how the music is sympathetic to those lyrics and then the other point of view which is much colder, more based in reality. The contrast between the lyrics and the music and how they support each other and really worked out successfully on that song, from what Ged said, it was a very difficult song to work on.

"DON'T BREAK THE SPELL"

INT: This might sound crazy because of the subject matter of the song and also something about the feeling and Geddy you mentioned Alex's sort of a steel guitar sound, I felt with a slightly different treatment this could be a Country song!

GL: It could be. (With a Southern drawl) Actually we did a very slow Country version of that song, we do have it on tape somewhere and maybe when we're dead and our manager is exploiting our remains, he will probably release that to some Country & Western fan, it's a Cold Fire, and it translates real well. So any Country fans out there, if you want to do that song and make it into a big Country hit we'd be appreciative of the cheque.

INT: To wrap things up we'll have one final track from the album, a track called **Cut To The Chase**, but before we get to that a final thought or two from Geddy Lee and Alex Lifeson. During the last Rush tour the band seemed to have a definite air of rejuvenation about them, now facing what will be a twentieth anniversary tour, to kick off in January, I asked if that euphoria and that sense of renewal were still with them?

GL: Oh I think that happy phase wore off pretty quickly.

(Laughing)

AL: Yeah, we feel like that again now. For at least this week anyway.

GL: That happy phase lasted about ten days I think, and we were renewed and reborn, and I think after so many interviewers asked us how we felt about being reborn, we felt we were not reborn anymore! All we want to do is fight. So this record we had some pretty darn good fights. That felt much better.

AL: Got a lot out of our systems.

GL: Yeah. Mondays Alex and I would threaten to murder each other.

INT: Is Rush kind of reinventing itself?

GL: Maybe. I don't know. That's a difficult word, reinventing.

INT: That's probably a vague question to ask as you could interpret that any way you want.

"EVIL AS A MURDERER'S DREAM"

GL: I think Rush is reassuring certain aspects of our band that have always been there and maybe haven't shined, the way they could have over the last couple of years, and not trying to disregard the lessons that we've learned over the years, we don't want to disregard the styles and some of the ways that we have gone about working over the last few years, it's not a total retro-movement, you don't cut off your nose to spite your face kind of thing.....

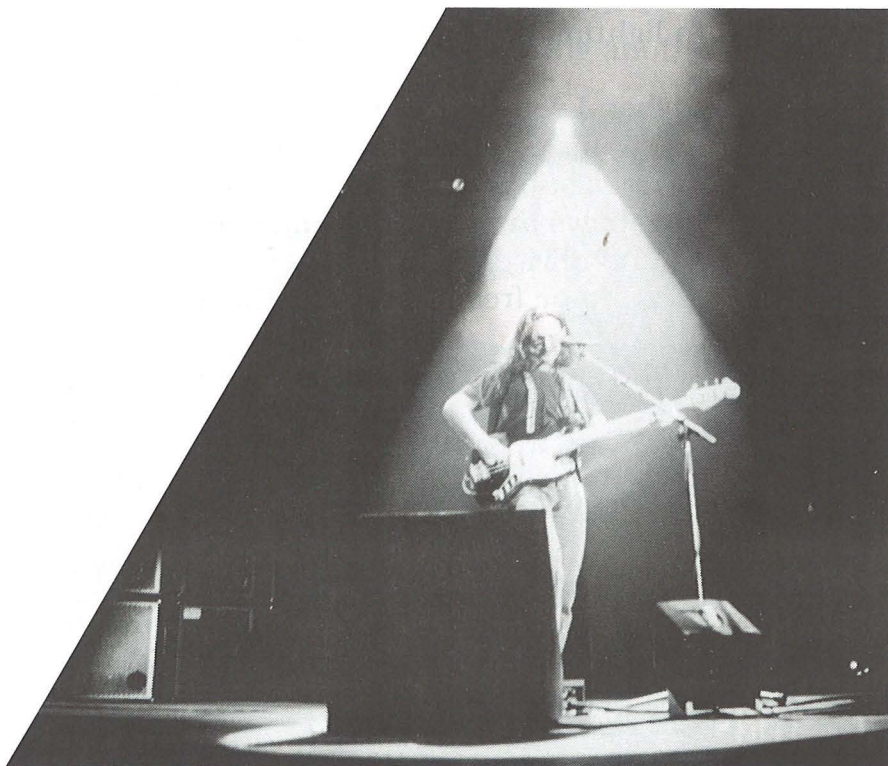
AL: You don't?

GL: Oh well maybe you do , if a song deserves a certain treatment you give it, if a song is not working that way you try something else. And if you're sitting there trying to write a song that in essence is raw and supposed to crank it up a bit, let's do it, let's not pussy foot. I think that is what this record is doing.

INT: One last thing, Geddy Lee's fall baseball prognostications. Geddy, if you would, gaze into your chrystal baseball and tell what's going to happen in this years World Series.

GL: Well, whose ever pitching stinks the least, will win!

"CAN'T STOP - MOVING"





Howard Ungerleider *Interview*

INT: Joining us now is our good pal Howard Ungerleider who has worked with some of the big bands in rock 'n' roll, designing lights, all sorts of things - tour accountant, tour manager..... You name it, he's done it, working with Rush, Def Leppard, Rod Stewart, Queensrÿche and many others. How did you get into this? - you were a musician originally.....

Howard: Originally I was a musician. I started out trying to get a recording deal/contract for a band that I was in. I lived in New York for a while - the only way to do this was to apply for a job involving sweeping floors for a talent agency in New York. I got side-tracked in the course of that and became an agent and launched myself into the business, so to speak.

INT: What about the interest in lighting design?

Howard: I used to go to shows when I was younger, seeing the really great shows in those early days - Pink Floyd, The Who ... who both had great productions. Then seeing other bands' shows that weren't so great I thought, 'Wow?' you're paying all that money for a ticket and some shows are excellent and some are not. It inspired me to get into this lighting thing and always put on a spectacular show. So you get your money's worth. I always liked to be freaked out, sit there wide-eyed you know.

INT: I don't think many people who go to shows think too much about how the lighting came to be.

Howard: A lot of people think that the lighting system is in the building, that bands come and play and use the same rig. It does not happen that way. You have to design it, you have to think of the coloration you're going to use, how to circuit them, what type of bulbs are we going to use, what kind of special effects etc. It's a very detailed type of work.

INT: Everything has to fit the music.

Howard: The music, yes, it helps when you have a great group. I've been lucky enough to have had the good fortune to work with really great groups.

INT: I guess you really cut you teeth with Rush.

Howard: Yes. Nice guys, serious musicians. They really give me creative freedom to create for their concerts.

INT: You were there for their first tour back in 1974.

Howard: Yes, this year marks their 20th anniversary with Neil in the band. 20 years on the road.

INT: How did you teach yourself to do this?

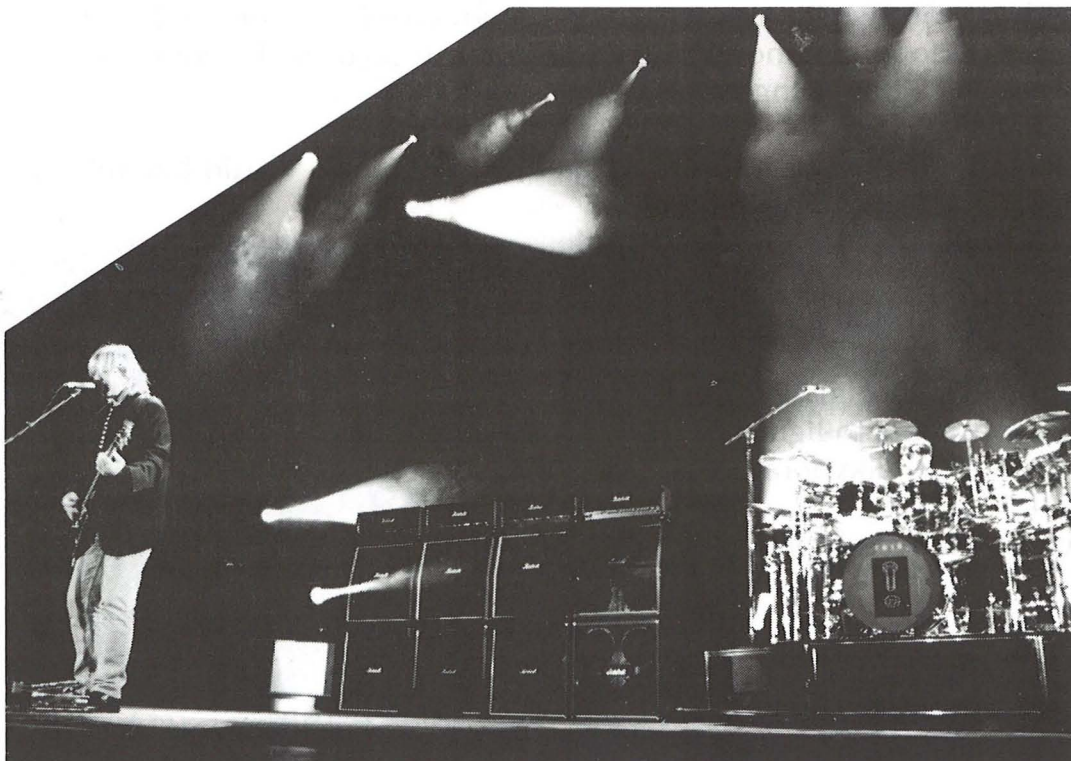
Howard: Just from watching really, I was at university for a while - I studied theatrical lighting, I took some of the technics that I learned there with what I saw going to shows, mixed the two and really it was a 'hands on' thing. You start small with a 20 channel board and work your way up.

INT: You're also known for your work with lasers.

Howard: Yes, I do a lot of laser work - all sorts of special effects, pyro, video - working with people such as Norm Stegler, a very good friend of mine who works downtown. He does a lot of video work with us, he prepares all the Rush films, with the guys in the band and myself putting it all together to have a multi-media show.

INT: Right now I guess you're working on the new Rush 'Counterparts' show?

Howard: We're well into it right now, I'm using another friend of mine who's an



architect - Henric Hopkins. Together we're putting together a beautiful design for Rush to deliver this powerful record that they just released.

INT: How did you get to where you are today - the most respected lighting designer in the music business?

Howard: Just by working very hard and delivering what people want. I look at it from the audience perspective, I say to myself, what would I like to see if I was sitting out there watching this or that show? I try to be as versatile as possible when doing my job.

INT: I guess as Rush's career grew, yours did too?

Howard: Yes indeed! I owe a lot/most of it to Rush.

INT: The 'Roll The Bones' tour you designed but did not go out on the road with them. Why was this?

Howard: Because I was out with Queensrÿche at the time. Rush took a long break before starting the tour and Queensrÿche's 'Empire' tour was so successful that it was extended to 16 months which overlapped the start of Rush's tour so I could not go out with them.

INT: But you will on the 'Counterparts' tour?

Howard: Yes, I will be out there with the guys in '94 - the 20th anniversary.

INT: Do you try to outdo yourself every time?

Howard: Oh yes, without a doubt. I try to keep the tours looking different. I don't want each tour to look the same, otherwise it's senseless. I try to create a different look for each band that I work with. It's how you use an effect, it's not so much what you use as how you use it. You can over-use an effect - it's one of the things I try very hard not to do in my shows. I try to eke it out so over the course of two hours - you never see the same thing twice.

INT: Is there anybody you have not worked with who you would like to?

Howard: Genesis or Peter Gabriel I think.

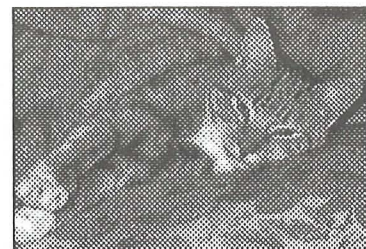
INT: What are your plans beyond the 'Counterparts' Rush tour?

Howard: I have a special effects company going. Right now we're working on a lot of projects. I would like to light the city of Toronto - it needs some spectacular lighting - the CN Tower, The Skydome, let's make them do something, you know!

INT: Howard, it's been a pleasure, good luck with the Rush tour, come back and see us again.

Howard: Thank you very much.

RUSH Crowded House TRIVIA



Did you know that Crowded House were formed from the ashes of Split Enz and got their name from the confined living quarters in Los Angeles they lived in while recording their debut album in 1986... or that the title of their second album *Temple Of Low Men* has a highly dubious sexual reference... or that bass player Nick Seymour (brother of Hunters & Collectors lead singer Mark) has painted each of their album sleeves?

Time was when this column, indeed this entire fanzine, was all Rush-related, but others would have this good thing come to an end. Rush no longer need to be the focal point according to Andrew Frankish (Signals, issue 23), who wants to see (deep breath) Marillion, Queensrÿche, Watchtower, Saga, Megadeth, Metallica, Iron Maiden, Living Colour, Faith No More, Pendragon (up and coming? – only for the past decade), Galahad and Magellan on these pages. Sorry Andrew, but I'm making a point. And as for Kings X and Dream Theater (the editorial team's other favourite band) aren't we getting a bit carried away with them?

If I want to read about other rock/ metal bands I'll buy Kerrang or whatever. I generally don't, but just because I have different musical tastes (thus the Crowded House material) to the majority of SOR readers, that doesn't mean I shouldn't be catered for too. I read SOR, as sad as this sounds, to read about Rush. This might be insular and at the root of my social and conversational inadequacy ("have you heard that Alex Lifeson has got his golf handicap down?") but there you go.

The point is that reading about other bands in this publication is fine, but only if

there is a tangible link to Rush (and try as I might I couldn't find one for the Crowds – they aren't even a three-piece anymore). The Trivia section is exactly the place to put bits about support acts, bands that Rush members have guested with, and so on. In the next issue this page will feature some of the more tenuous links to prove how diverse a range of acts we could cover. Please drop me a line if you have an inventive link I can use. But the fact that an SOR reader likes a particular group just isn't good enough. By the way, Thomas, the cat in the top corner, belongs to me. That's his connection to Rush. And he wasn't even named after the classic Mark Twain-character-inspired track.

The perfect, and final, example to illustrate this already laboured point. Time methinks, to (ahem) get back to basics.

The year in review (it felt like it)

But what about another gripe before continuing. Apologies to all who contributed, but I found the endless stream of *Counterparts* reviews in the last issue tedious in the extreme. Of course I look for the reviews in the music press (Q – the U2/Clapton/Sting fanzine – typically getting it arse about face, side 2 beats the hell out of side 1), and as much as they might be largely inaccurate and often brief and dismissive, at least they are brief. For the most part they also try to be objective, or at least as objective as a subjective listener can be. I've reviewed albums for other publications, but wouldn't dream of trying to tell this Rush clique, and that's what we are folks, how good or bad (and more importantly why) the latest album is. Preaching to, or indeed pissing off, the converted, is a pretty lame exercise,

whereas praising and/or introducing Rush to an outsider is far more rewarding – ask any Jehovah's Witness.

And to think there was new interview footage from the album launch radio show that had to be held over...

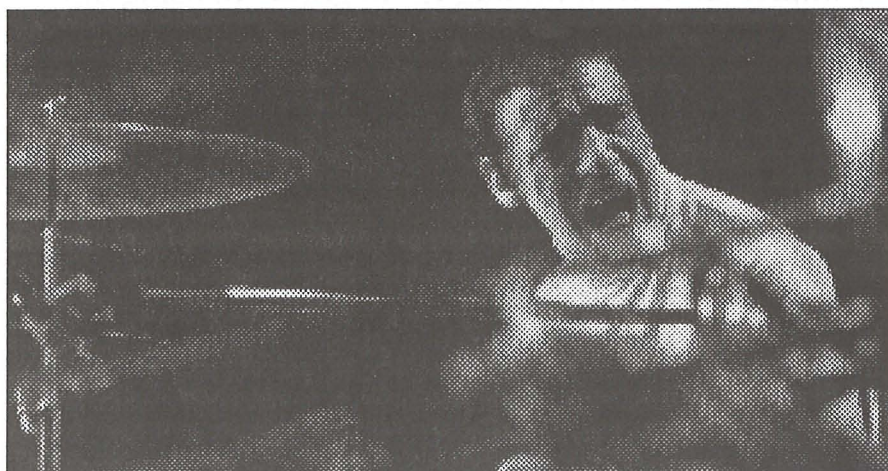
Up the poll (right up it)

Just to prove I can stomach the views of others, a few observations on the poll results. The album-by-album favourite track thing was fairly predictable (*2112*, *Spirit Of Radio*, *By-Tor*, *Limelight*, etc) for the most part, but good to see *Afterimage*, and more surprisingly *Middletown Dreams* and *Bravado*, doing well. But the taste monster reared its ugly cranium again with a lousy score for *Different Strings* (surely the all-time Rush classic) and bottom-of-the-class ratings for the bloody wonderful *Red Lenses* and *High Water*. Reflecting now on my apathetic abstinence I wonder if my vote would have made a difference. Then again look at the last General Election when everyone I know voted one way (or at least said they did) only for the proverbial "I Think I'm Going Bald" contender to take first prize.

One thing, or rather one person (I assume it was only one – and I therefore calculate that roughly 430 people voted in total), particularly caught my attention from the poll figures frenzy. Stand up now ye who voted for *Tom Sawyer* as best track on *A Show Of Hands*. Take the stage, take a bow, accept your award... and leave the room in disgrace.

The **Track You'd Like To Hear Live** section bemused me almost as much as our shameful friend above. Show some initiative people! Of the top ten runners and riders, only four (*Losing It*, *Available Light*, *Circumstances* and lo, the mighty *Different Strings*) have to my knowledge never been performed on stage. If the band scanned that section for tips for the 20th Anniversary bash we're right in the shit. Instead they should listen to me: *Different Strings*, *Losing It*, *Open Secrets*, and, oh alright then, *Afterimage*, and while we're at it *The Big Wheel*, *Everyday Glory*, *Cut To The Chase*, *Alien Shore*...

Incidentally, this 20th Anniversary idea is all very well (if a tad trite), but I must take umbrage at the idea of doing the material in exact chronological order. That would make the final encore *Nobody's Hero* or *Stick It Out*, which I'm afraid just isn't good enough. To my dear Canadian music makers and Maple Leaf Mayhem Merchants I have but one thing to say: **It's got to be Different Strings...**



■ Okay, so you've flicked through the mag a couple of times, seen this picture and flicked on, paying it little heed. Neil Peart in semi-traditional polo neck, before the headscarf and goatie – but in agitated mouth open pose? Look closer. It's actually Buddy Rich. Eerie.

SIGNALS



Dear Editor,

I'd just like to start by saying that 'The Spirit Of Rush' is a superb fanzine, and having only recently discovered it, I find the articles/interviews/reviews etc. very interesting. 'The Spirit Of Rush' will remain a constant source of information and interest for me for years to come.

The Rush story as far as I am concerned began early in 1980. There I was, sixteen years old, listening to the radio and this record comes onwell, it knocked me out! I knew as soon as I heard it that I loved the song, and made a mental note of the band and record - 'Spirit Of Radio' by Rush. I'd never heard of Rush prior to this. Anyway, I knew straight away that I had to buy it, so the next day I did. I couldn't keep the record off my turntable, it was the best song I'd heard in ages. I thought to myself, 'Well, I really like this band'.

I then proceeded to purchase 'Permanent Waves' which I thought was a great LP. Anyway, I think it was "2112" that I purchased next, although I have to admit that I wasn't too keen on it at the time, then "Moving Pictures" in 1981 which I loved, even more than "Permanent Waves".

And then the story ended, until late 1992. Yes, eleven years between "Moving Pictures" and the next Rush album that I got. A very long time, by anybody's standards. It was towards the end of last year that I thought to myself, 'Hey, there's not much decent music in the charts at the moment' (something that I'd thought for years actually, especially with all the crappy 'rave' music I had to put up with).

It was then that I looked through Rush's back catalogue and didn't realise how many records they had released, pretty impressive! Well I thought I might be missing out here, so "Grace Under Pressure" followed, and the rest, as they say, is history!

I have now accumulated all Rush's LP's and have come to the conclusion that Rush, quite simply, are the best band in the world. They have progressed from their 'hard rock' beginnings (I had never thought Rush fitted the 'heavy metal' category), and have since produced records of a variety of different styles, never afraid to experiment and explore new ground. In the process, they have consistently produced excellent material, my personal favourite LP probably being the live "A Show Of Hands", with "Mission" the stand-out track. Having said that, it would be unfair to single out different LP's and individual songs - there are so many good ones.

Messrs. Peart, Lifeson and Lee have proved to be very talented and articulate musicians, bringing pleasure to a great many people (including myself).

If they (hopefully) tour the UK soon, I hope to catch them live, as I have yet to witness them 'live in the flesh'. In the meantime, I look forward to the release of "Counterparts" and will send in my review when I have heard it (at the time of writing, it is rumoured to be out in just over two weeks). All that remains for me at the moment is to wish Rush and their fans all the best, and hope 'The Spirit Of Rush' goes from strength to strength. I hope to contribute to this fanzine a lot in the future.

JAMES

Kingsbury, London

Answer to P.J. Bannon - Eire

I TOTALLY agree with you, as to whether Rush should do a 'Moving Pictures II'. The sheer MAGIC of Rush's music is to search for NEW TERRITORIES.

Over the years (I'm 40+ now), I've followed The Moody Blues, and one of their albums was titled, IN SEARCH OF THE LOST CHORD. The title of this album fits in well with Rush's music since the "RUSH" album ('74). I hope they NEVER find that 'LOST CHORD' because if they did they may call it a day (together with Rush, let's journey forward NOT backwards).

For me to pick a favourite Rush album is IMPOSSIBLE. They ALL have their merits relating to the time in which they were written. I would, however, like to inform you the first Rush album I heard was "Caress Of Steel" way back in the late '70's, and since then I have followed Rush to the present day. THEY HAVE NEVER MADE AN ALBUM WHICH I DISLIKED.

I have heard some people say that "Signals" through to "Hold Your Fire" was too keyboard orientated. RUBBISH! RUSH PROVED JUST HOW CREATIVE THEY ARE.

MIKE BROWN

Southampton

Dear Spirit,

After 22 issues of this brilliant fanzine, I thought it was about time I put pen to paper and made my first contribution in writing. Anyway, I'd like to tell you how I first got into RUSH.

Around '79/80 I overheard some guy's talking about HM/HR LP's and among the records they were looking through was one by a group called RUSH - A.F.T.K. I had never heard of them up until this time, and so, I kept them in mind. The following weekend I went around the record shops searching for A.F.T.K, but it was not to be

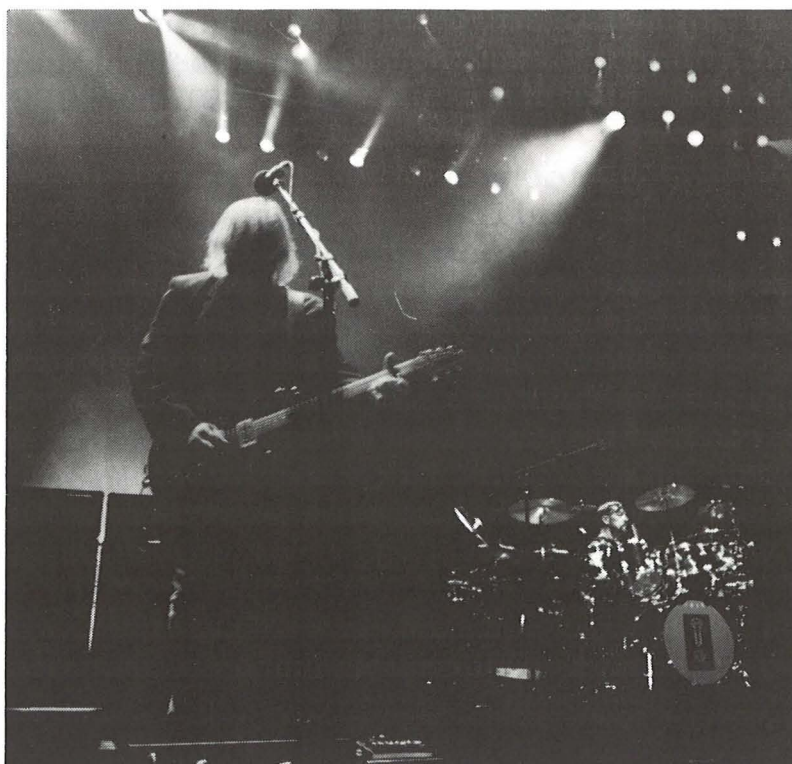
found.... but I did come across another album, this had the title, "Hemispheres". I bought it, and played it constantly. I particularly liked "LA VILLA .." (this being my first RUSH album to own, it would definitely not be the last). Within a few weeks, after searching other record shops, I was a proud owner of 1st, "F.B.N", "C.O.S", "A.F.T.K", "2112" and "A.T.W.A.S." As you see, I was hooked on this super group, I only wish I had heard of them a lot earlier. I could just not get enough of them - I was playing the records all the time when I had the time.

Then soon, I was looking forward to the new forthcoming album "Permanent Waves", this is still one of my favourite LP's. What I wanted next, was to see them live. I missed them on tour in 1980, but made sure I wasn't going to miss them again so in 1981 I went to see them live at the Deeside Leisure Centre, Chester, and again the following month in Essen, W. Germany - both these shows were brilliant. I saw them again in '83 at Birmingham NEC, Wembley Arena '88 and last year at the Sheffield Arena, - all shows were again fantastic. I can't wait to see them again, probably next year with a little luck. To me, there is, and never will be, another group in the universe like them, they're just brilliant in every way.

Finally, I'd just like to say that my RUSH collection has come a long way since I first got into them. My collection now consists of 45 LP's (of which some of them are bootlegs, interviews and picture discs, 17 12" singles, 53 7" singles (my prize possession being the first "Not Fade Away/You Can't Fight It") and 20 bootleg tapes. I also have 15 photograph albums full with cuttings from music mags and papers. Pretty impressive or what? *(You must be an avid reader of 'Tom Sawyer's Treasure' then? - Ed).*

Finally, I'd like to say thanks for a brilliant, informative fanzine, for which I have learned more about Rush than I ever could by reading magazines and papers. Keep up the good work. *(Thanks for the kind words Mark - Ed).*

MARK V LILLY
Doncaster



Dear Mick and staff,

Upon reading Spirit No 22, I loved everything up until I read the D Mulnar (Newcastle) letter in the 'Signals' section. It stopped me dead in my tracks. He stated he spotted the name 'Terry Brown' under the heading 'Editing And Sound Effects' on a 'Super Ted' video? 'Is this what has become of our beloved 'Broon'?"

Letters like this need not be printed in 'Spirit' or any other Rush fanzine! This is the kind of comment that starts the rumour-mills running rampant. Gee, lets see how many people have the name Terry Brown on the end credits of any given video or movie?

The answer to this ridiculous question is simple D Mulnar needs to stick with 'Super Ted' instead of Rush trivia. Besides, Neil Peart died of cancer after his final writing of 'Lucy & Desi' on the new release 'Critical Mass'. "We fight the fire, while we're feeding the flames", indeed. I encourage all fans to stick with the facts when writing in.

'Broon' has been very busy producing various artists since leaving Rush. Everything from 'Cutting Crew' in the late '80's to 'Fates Warning' in the '90's. Don't count 'Broon' totally out of the picture either, Geddy Lee said in an interview that Terry may very well return to the Rush camp in the future.

JERRY 'BROON JR.' BROWN
Portsmouth, USA

Dear Jerry,

I think you missed the point somewhere along the way, humour man, humour! - Ed.

"WHATEVER"- AIMEE MANN

I know it's not Rush related, but what the hell

A Brief History

1987 - Rush have a vocal part that would 'suit a female voice' on a track called "Time Stand Still".

They ask Chrissie Hynde of The Pretenders, she declines. They consider Cyndie Lauper, they re-consider. They ask Aimee Mann from Boston mass band "Til Tuesday". She agrees and sings 3 words and some oohs and aahs.

I'm intrigued, and investigate Til Tuesday and discover they have released two albums. The second, "Welcome Home" features a song called "What About Love", which was the track that inspired Rush to ask for her assistance.

1989 - Til Tuesday release a third album and break up. All is quiet.

1993 - A track called "Could've Been Anyone" is played a few times on national radio and an album entitled "Whatever" is released. I buy it

The Review:- Whatever - Aimee Mann (Imago Records 72787-21017-2)

I could review this album simply by saying 'it's good - buy it' but that wouldn't do it justice.

If anyone reading this (who hasn't fallen asleep yet!) likes garage-type rock (R.E.M, Byrds etc.) you know, jangley guitars and loose playing, then you'll like this. If you're not, then you'll still like it.

There are some beautifully crafted songs on here and something for everyone from rock ("I Should've Known" + "Say Anything") through slower songs ("Stupid Thing" + "Mr Harris") to just beautiful ("I've Had It").

The constant focal point of the album is Aimee Mann's voice - strong and assured at one moment then almost painfully fragile the next - none moreso than on "4th Of July". It's a worthy addition to anyone's collection and, while I appreciate it may not be everyone's type of music, it's well worth a chance.

It's good - buy it!

DAVE LYTHGOE
Stoke-on-Trent

Dear Ed,

Could you please help me, I've been trying for some time to get music books for Rush albums. I already have the music in T.A.B. for Presto and Roll The Bones, but I can't get any more apart from what guitar mag's sometimes print. I know you can get Rush music but it is not in T.A.B. - but as I can't read music it aint much use to me.

Have you any thought's on the matter. I would love to be able to play classics like Distant Early Warning and Time Stand Still as well as many others.

C BRUMWELL
HARRABY, CARLISLE

Dear SOR,

Having just ploughed my way through the 23rd issue, with "Counterparts" leaping out of the system, I felt moved to write by the "Signals" section. Firstly, to P.J. Bannon's letter, I would argue that the great joy of Rush's music, is, for me, not that they hark back to any particular style of production or playing, but that after 20-odd years they are still producing music they are justifiably proud of. As a non-professional musician (and I would be interested to hear other musicians' opinions),

to me, the fact that they still enjoy their music, and whatever direction it takes them (backwards, forwards, inside or out), and they can still reflect this enjoyment in the vitality of the music, is the crux of the matter. It is what makes it SPECIAL. With regard to the argument of including more material about other bands in the magazine, I must admit, it isn't what I pay the subscription for, but I certainly wouldn't ostracise SOR if it went in that direction, as long as it retained it's main raison d'être.

To add my ha'penny's worth to the ongoing arguments about the medley's, I would hark back to the opening argument. Much of the appeal about Rush is that they are thoroughly professional musicians who care a great deal about what they do. I would pay a great deal of money to see Rush play their entire back catalogue, however, I suspect they would have a different opinion of this. If they as musicians, feel that justice can only be done to part of 'Xanadu' - given that their main object is to show us, the fans, the new material - I, like Dave Lack will not lose any sleep. Indeed I will merely go home and play "A Farewell To Kings" as loud as the law will let me. As long as they are still proud of their music, I will still keep buying it and remain humbled.

GRAEME STEWART
LONDON

Aimee Mann
LIVE

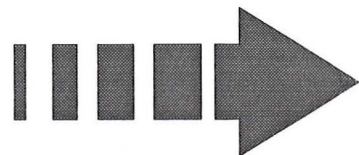
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"A REAL LIVE ONE"



Rush: A New Live Album

Rush, in a career move that parallels the one recently parlayed into a platinum album by their good pals Kiss, have just recorded a live album. They hope this disc will bring their vast underground concert audience into the record shops, and give the band their first hit record in five tries.

"We're at the point now where we have four albums out," explains drummer Neil Peart, "so we've covered a lot of material. This will represent the end of phase one, more or less an anthology of the high points of the first four albums.

"Another big advantage to doing a live album at this point is that it gives us a little breathing space creatively, because it's really hard to come up with something that is satisfying in that short length of time," he added. "This gives us a full year between studio albums to get our brains cleaned up and get some new ideas generated."

Rush recorded three sold-out concerts at Massey Hall, in their hometown, Toronto. The full houses were particularly satisfying to the band, because Rush grew up in the Toronto bar circuit.

"Yes, it was six years of playing all the bars here 972,000 times," guitarist Alex Lifeson recalls.

"Each of us played every bar and high school for a thousand miles from here," adds drummer Peart.

Rush estimates that probably 95% of the Massey crowds were recent converts to the band's adrenal heavy metal. Most of Rush's following have been recruited just within the last year, so they have only recently done their first headline tour - only west of the Mississippi though, do they top the bill. "Now we're at the point where we're headlining in the mid-west, the northwest and the southwest," says Peart, "while we open three-act shows, sometimes, in the east. It's absurd."

The main reason for their east coast anonymity, the band is sure, is the lack of airplay they've had there. But in the mid-west, where the FM stations have looser formats, the band has received an enormous amount of airplay, pushing them right to the edge of stardom in that area of the country.

Rush will choose material for their live LP from selections from their four studio albums, 'Rush,' 'Fly By Night,' 'Caress Of Steel,' and '2112.' A thirty minute version of '2112' was recorded, (a bit of an exaggeration there we think - Ed.) "Something For Nothing" from the same record. Some other tracks recorded were "Bastille Day," "Lakeside Park," "Panacea," (highly unlikely - Ed.) "In The End," "Working Man," and "Finding My Way."



RUSHING AROUND EUROPE

PAUL AND GROG GO OUT TO PLAY, PART III (PARTS ONE AND TWO WERE BEFORE WE WERE BORN)

Just a few words by way of introduction. For the third time in 9 years, me and Grog find ourselves shamelessly following 3 grown men around Europe, much to the chagrin of my girlfriend. What follows is just a rough guide of the tour which I've tried to avoid making too esoteric, not wanting to bore you with too many details. What I can say is that following a band around Europe is one of life's great pleasures and particularly so when the band is one of your endearing passions. To those of you Rush fans who feel that a Euro tour is out of the question because it's difficult to get the time off work, or because your girly will throw a wobbly or whatever, I would say this: Stop whingeing and get a tour down your neck.

Hanover

Actually I didn't make the first show - honestly, certainly, most definitely, couldn't get the time off work (hypocrite, you rightly say). However, my friend and confidante made a brave solo foray into Germany, and secured a bridgehead whilst I brought up re-inforcements a day later. This was most brave of him, as he refuses to learn the most basic rudiments of another language, and I was pleased to discover later that no-one picked on him in my absence.

Grog tells me that the show was at a place called, unsurprisingly, the MusicHalle, being a former factory or warehouse in a derelict, industrial area. If the setting sounds a little odd, the inside proved to be one of the 3 Great Surreal Moments of the tour. The entrance looked like a tent, with a canopy suspended from the roof, to give it that special 'big-top' effect. Just inside the entrance was a cafe on stilts (naturally) which was situated behind a garden rockery, complete with waterfall. And there were pool tables - lots of 'em - spread about this area (just like the NEC, eh?). Grog rated the show as one of the best of the tour, with the 4,000 crowd really giving it some, and the band laying a perfect set. Bit of a bugger that I missed this one. By the way, Grog asked one of the crew for a drink of water, who, mistaking Grog for a fellow tour person, directed him backstage, saying something like "Help yourself matey". Needless to say, Grog enjoyed a leisurely stroll in this allegedly restricted area.

Cologne

I flew into Köln on the Thursday afternoon, having gone directly to Brum airport from work. The British Airways flight was delayed by an hour and, as I was cutting the timings fine anyway, this stressed me out in a big way. However, Grog was waiting for me in arrivals - he holding up a sign saying 'Mr P Encildick' (what a charmer) -

and whisked me off to the concert hall in the hire car which he'd collected in Holland (allegedly from someone called 'Hertz van Rental'). The hall is one of your typical concrete block affairs, and held about 5,000 people.

I enjoyed the show a lot, having had a few beers and gone into tour mode. The crowd responded appropriately, as did the crowds at every German show, and the band played well. As an aside, and not being politically correct, I must confess that me and Grog giggled a bit at the Germans' pronunciation as they sang along i.e. "Ze vurld veighs unn my shurldurz" etc. No offence, Teutonic dudes!

Frankfurt

After sleeping in the car (or not, in my case, Grog having the most appalling pneumatic snore), we drove on to Frankfurt and located the Festhalle without too much bother. Having been there the last few times, I have to say that Frankfurt is a town that we've never explored much, as we tend to wander down to the train station area, go to the same bars as before, and maudlinly reminisce about previous visits. Sad, really

The second Great Surreal Moment of the tour occurred as we hung around outside, trying to avoid the crass, loud, and drunken US Army lads who try, and easily succeed, to piss everybody else off. Next door to the hall was a sort of cabaret/nightclub place, quite small and gaudily painted so that it looked like a fairground stall. This had 2 big bouncers, in evening dress, protecting it from the hairies who stared in curiosity. Immediately outside the club were 2 large and intricate ice-sculptures, around which would circle, from time to time, a bevy of the most gorgeous girls, surprisingly dressed as very big pieces of fruit. As the sun went down, an obviously wealthy clientele began to arrive, and on went 2 massive searchlights, which played bright beams of light across the night sky (I considered this imprudent as there is still at least one Lancaster bomber flying). The whole scenario was quite bizarre.

The Festhalle is a splendid old opera house, constructed in a vague hour-glass shape, with a beautiful glass dome for a roof. It holds around 8,000, and is always a full house for our boys. It also has the most varied crowd, with lots of yanks and Italians (nice to see the same Italian Fan Club banner as last time) mingling with the Germans. It was a mostly good show, although both Alex and Geddy had to change guitars because of technical problems, and Peart ballsed up the "2112" intro, which is most unlike him. As usual in this hall, we stood towards the back which gives a fine view of the show, leaving only during the drum solo, to visit the bar. I can just about handle the wacky synth drum stuff, but spare me the rest or we might as well go all the way back to the mid-70's and start wearing flared Brutus Gold jeans, denim waistcoats and cheesecloth shirts. Anyway, the boys went down very well with the crowd. Slept in the car again.

Heidelberg

Day off, and being so close, we popped off to this wonderful old town to stop the night. It's the German equivalent of Oxford, I suppose, and a great place to spend a day or two, with it's immense river and hordes of good-looking students hanging out

around the many cafés and bars. The weather was suitably sunny, and to celebrate Grog got squiffy.

Berlin

We split the huge drive to Berlin over 2 days, stopping overnight on the motorway. Spending hours sitting in the car would involve endless roll-ups, me drinking the duty free port, listening to the 5 tapes we had (imagine how fed up we were of those after 12 days), bored conversation, breaking wind and sweating - all the standard male-bonding techniques.

Entering into the old East Germany was an experience. Although the old borders have gone, it's easy to know when you've left the West, as the towns and villages all look grey and depressing in the East (a bit like Croydon). However, there's a massive amount of building work going on everywhere, and the whole communications infrastructure is being re-vamped.

We found an old, dingy hotel in Berlin centre; it's dark interior and sweeping staircase made me think of the Bradbury Building in 'Blade Runner'. Berlin's a cracking place to explore, although we were hampered by an underground strike, and the city has an immediately cosmopolitan feel. The main drag in the city centre is the Kurfurstendamm (known as the Ku'damm) which, owing to the variety of orifices for open sale after dark, we re-named the 'Schlappentickell Strasse'.

The hall was a pain in the arse to find, although we made it in the end. This was the smallest show of the tour, with perhaps only 2,000 or so there, and the sports hall was so small that the lights had to be scaled down to fit. As this was my 50th Rush gig, I was in the mood to celebrate such a milestone, and duly proceeded to get the



beer in. Grog went off to the front and left me to it, by the mixing desk. Thus, as I happily yelled and hopped about, beer in hand, I was be-friended by a very decent Berliner, which led to the Third Great Surreal Moment of the tour. During the swirling lasers at the start of 'Where's My Thing?', I leaned over to my bestest new mate, and, in pidgin German, yelled, "Ist est fantastische, ya?" to which he replied, "No ...I zink it ist a lazur". Wow! The show itself was very good, problem free, and Ged sported a pony tail. Me and Grog gave out the last of our 'Spirit Of Rush' cards, which we had been doling out here and there (fawning towards the producers of the mag there). Slept in the car again.

Nuremberg

A pleasant surprise - I expected this place to be an eye-sore, but instead found a splendid old town area, penned in by medieval walls topped by pointed turrets, and divided by a river. Despite the odd heavy shower, I went shopping in the market, and bought a whole brie (didn't know the German for, "A slice of your wiffiest brie please, luv") and a tub of the most delicious marinated olives. This gluttonous levity was brought on by the third of a litre of port that I'd had for breakfast, which put a rather rosy hue on everything.

The hall was an NEC-ish-type building, and held about 4,000 people. It was easily found on the fringes of the town and me and Grog felt this to be the best show of the tour. The band really fired on all six, and the crowd responded in kind. For me, Rush have really improved as a live band over the past ten years or so. Whilst they always played well, there were many times when they were mentally elsewhere (if I spent 9 or 10 months away from my home and family, I'd feel the same) and that special energy was absent. Now that they tour less, they seem much more into the shows that they do play, and much more relaxed. And the inflatable rabbits are fucking great as well! Slept in the car again.

Stuttgart

Been here a few times, but, owing to the fact that every road seemed to be dug up, became very lost. Found a sweet little hotel not too far from the centre, and, rather ominously, opposite a strip club. Oh, crikey!

On the way to the hall, which is attached to a sports complex, we got a bit lost and ended up in a bar which I suspect that we were the first tourists to visit. In fact, the bar looked a bit like someone's front room, but it's all part of that genuine tour experience. The hall held about 4,000, and had a velodrome track inside it (I'm surprised that Peart wasn't whizzing round it). As with all the shows on this tour, the band went down very well, and played a good set, which featured the first snippet of 'Cygnus X-I' in what became an increasingly OTT 'big' ending. Enjoyed the luxury of a hotel bed for the first time since Berlin, although this didn't stop Grog snoring, sadly.

Paris

A huge drive across Germany and France then ensued, which we spread over 2 days, sleeping at a service area, as usual, and puzzling over the complete lack of border controls anywhere. We picked up my brother from Charles De Gaulle airport early in the morning (he'd kindly flown out to translate for us) and headed straight into Paris.

Driving straight into Paris proved to be something of a toe-curling experience, however, Grog loved it, claiming that you were OK, provided that all normal motoring rules and laws were ignored. He had a point; the French are the worst drivers in the world. We found a relatively cheap hotel, just off the Place De La Republique, and headed for the show.

The Zenith arena is a semi-circular modern arena, holding around 6,000 people. Touts were out in force and I feared that we would be paying over the odds to get into this one, but I'm pleased to say that the hall had kept a couple of hundred tickets back for sale on the night. I was surprised to find the arena packed out, considering that Rush haven't played in France for at least 13 years. The band put on a perfect show, and the crowd really got into it. I enjoyed the evening a lot, a few beers and the heady aroma of wacky baccy added to the good mood I'd been in all day. It was a damn fine set on this tour, nicely balanced, and I'm glad that they didn't milk the new album to the 'nth degree. What a surprise to see those improvised and extended intros/outros - every time they played - the new ending of 'Bravado', the hairs on the back of my neck bristled and I'd be air-guitaring without shame.

Day off in Paris, and the city of light relieved us of our wages - it's without doubt the most expensive city I've been to, and I've been to a few. We found a boulevard cafe selling the ineffable 'Bishop's Tipple' for over a fiver per bottle. Ouch! Saw a few of the sights, queued for ages to get into the Louvre, Grog insisting on seeing the 'Intravenous De Milo'. A little underwhelmed by the 'Mona Lisa'.

Rotterdam

Having no further use for brother Neil, we put him on a plane back to Blighty, and headed for Holland. My diary says, "A fast drive". Grog proudly claims that no-one overtook us throughout the whole of Belgium, which isn't saying that much, considering that Belgium is about the size of Grantham (and a lot less interesting too). Very sobering to pass through the Somme area. The place where blokes like you and me suffered unimaginably and died en masse, is now sleepy, rolling farmland. 'Territories' sums it up much more cogently than John McRae ever could.

The Ahoy Halle is another place that we know well, so no probs in finding it. The hall has been expanded since my last visit, with the cycle track being removed, and now holds about 12,000. Rush have always had a very large and passionate following in Holland and this show is usually a hot one. On this occasion though, and in contrast with the previous report in 'Spirit', on this gig, I found the crowd rather muted until the encore. The band were fine enough though, and the 'Big Ending' is now so big that it's almost a concept piece. What a silly bunch.

There followed a long, long night of roll-ups, beer, more beer, coffee, and headaches, in that order, as we hung around Amsterdam airport whilst awaiting the morning flight to London. Rather deflated as it's all over. My, I will miss the travelling, watching the strange towns and cities drift by the car window, and always, always pleading with Grog to stop playing his bleeding 'Aldo Nova' tape. A good tour, and good fun. How about a bit of a convoy next time?

HOLD YOUR FIRE TOUR RIDER

Following on from the last issue, here we present the second part of the 1987 -1988 Hold Your Fire Tour Rider. The Tour Rider forms part of the contract sent out to Promoters and Venues, as to what they are expected to supply or conform to in respect to Rush performing. It certainly makes interesting reading to see what really goes on at the grass roots level of a show!

General Requirements For Dressing Rooms

The Promoter shall ensure with respect to the Rush dressing room, the Rush tuning room and the Company crew room:

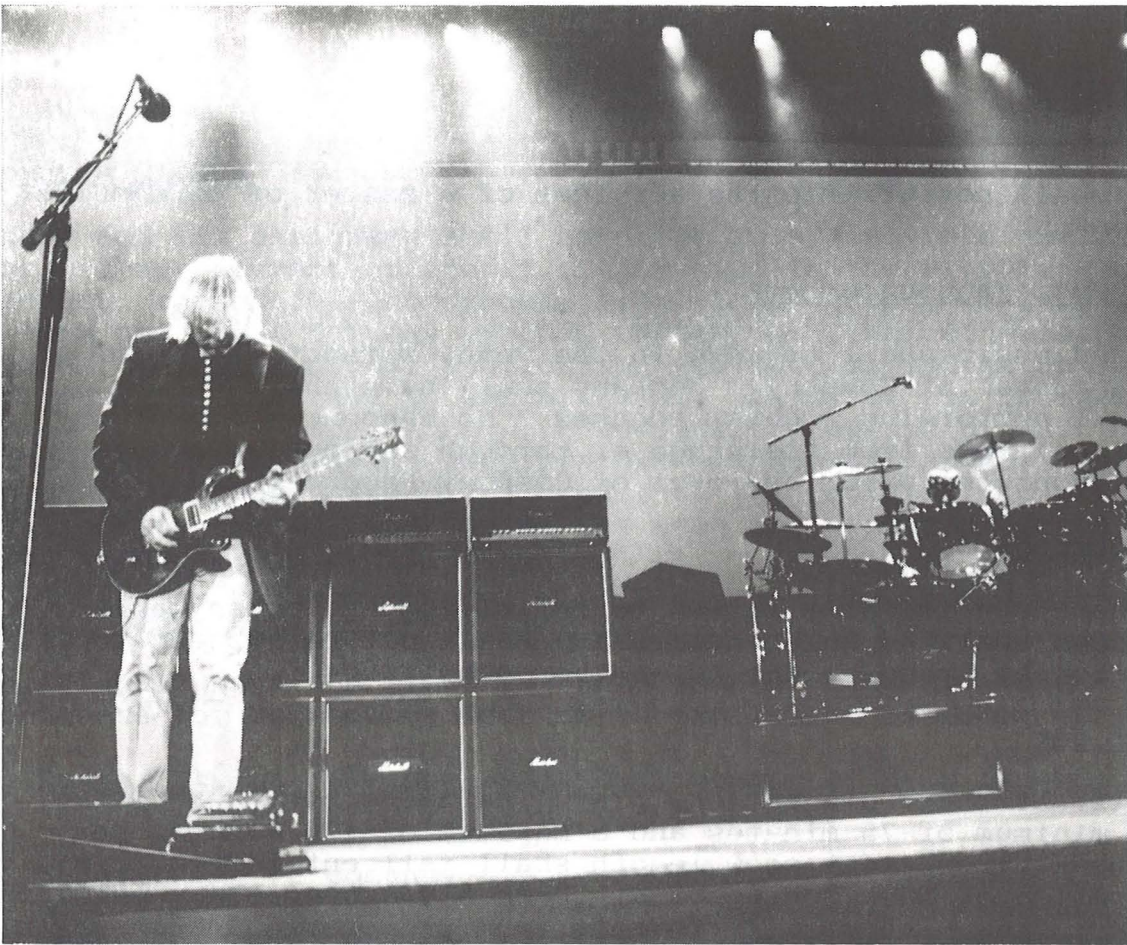
- (a) Supplies: That lavatories referable to such rooms shall be clean and supplied with 24 towels, soap, toilet tissue, and hot and cold running water;
- (b) Temperature: That the temperature shall be maintained between 68 and 75 degrees farenheit;
- (c) Access: That such rooms shall be accessible to the stage without passage through any audience or public area;
- (d) Public: That all such rooms shall be closed to the general public and curtains or drapes shall be utilized to ensure privacy in the immediate dressing room area;
- (h) Security: That all such rooms be guarded by 1 security guard for each room at such times as Company shall require.

Showers After Load-Out

The promoter shall provide shower facilities for Company's crew for use after the completion of load-out. In connection with these facilities Promoter shall provide 24 towels and 6 bars of soap which shall be delivered to Company production office no later than 12:00 noon on the day of the performance.

Sound Check/4:00 PM

That part of the facility used for the performance shall be closed to the public, building personnel and all non-tour and non-Company personnel for the duration of the sound check. During the sound check only Company personnel shall be allowed access to the facility and all others shall be excluded. The sound check shall occur no sooner than 4:00 PM on the day of the performance.



Where there are other acts on the billing a sound check will be provided for them only if time and circumstances permit. Public access shall not be delayed to allow a sound check for accompanying acts.

No Sound Check

The Promoter shall ensure that the sound check shall be available. If Company is unable to do a sound check due to the fault of the Promoter or the facility Rush shall not perform and Company shall be entitled to payment in full.

SHOW

Time of Public Access

Promoter shall not allow audience to enter place of performance until such time as all set-up has been completed, all security required is in place, and such set-up and security has been confirmed to Promoter by either Company Tour Manager or Company Production Manager. The overriding consideration at all times shall be the safety of the audience, Company, facility and Promoter personnel and the members of Rush: Promoter shall be responsible for such maximum safety and act accordingly.

Time of Show: 7:30 PM

Promoter shall schedule all shows to begin with the accompanying act at 7:30 P.M. Any other scheduling shall be subject to the prior written approval of Company. Promoter agrees that all shows begin promptly at the agreed starting time.

No Master of Ceremonies

Promoter shall not utilize the services of a master of ceremonies to introduce Rush.

Recorded Music/Announcements

No recorded music shall be used in the venue without the prior written approval of Company. Company shall have the right to approve all performing rights licenses. No announcements of any kind shall be made from the stage or through any public address system without the prior approval of Company Production Manager.

Indoors/Outdoor

Except where specifically agreed to in writing by Company all performances shall be held indoors and shall not be subject to cancellation by Promoter due to weather conditions.

Length of Set

Rush shall, at their discretion, play (including breaks between songs) a minimum of 75 minutes and a maximum of 120 minutes per show. However, the exact show length shall fall entirely within the discretion of Rush and Company. Rush may exceed the specified performance time without interference from Promoter and Rush may take a scheduled or unscheduled intermission.

Restrictions On Recording Devices

Producer shall take all necessary precautions to ensure that the following provisions of this rider are fully and faithfully complied with:

- (a) No Recording: Rush's performance or any part of it shall not be broadcast, photographed, filmed, taped, embodied or recorded in any form or format for any purpose whatsoever, including for the purpose of reproduction, publication or dissemination;
- (b) No Admission: Recording devices of any kind whatsoever (including movie cameras, tape recorders, video cameras and cameras) shall not be permitted anywhere inside the facility;
- (c) Ejection: Without limiting other remedies, unauthorized individuals in possession of recording devices of any kind whatsoever, shall be removed from the facility;
- (d) Notice At Facility: The following notice shall be clearly displayed in legible and readable print with letters no less than 4" high at every entrance to the facility:

NOTICE

VIDEO AND/OR AUDIO RECORDING EQUIPMENT AND/OR CAMERAS NOT ALLOWED IN THE FACILITY. ANY PERSON FOUND IN POSSESSION OF SUCH EQUIPMENT WILL BE EXCLUDED FROM THE FACILITY AND ALL FILM AND TAPE CONFISCATED.

Company's Rights

Company and its designees shall have the sole, only and exclusive right without payment or credit of any kind to the Promoter to broadcast, reproduce, photograph, film, tape, embody or record in any form or format for any purpose whatsoever (including for the purposes of reproduction, publication and/or discrimination) the performance of Rush and to authorize all or any of the foregoing. Company shall have the right with respect to the use of such broadcasts, films, tapes, photographs, embodiments and/or recordings, without payment or credit to the Promoter, to utilize and authorize the utilization of the name and likeness of the Promoter and or the facility.

Company Right To Cancel Performance

Company shall have the right to cancel and/or terminate the performance for any one or more of the following reasons:

- (a) **Death/Illness:** If any individual member of Rush becomes ill or incapacitated for any reason or shall die;
- (b) **Safety:** If in Company's sole judgement, performance may directly or indirectly expose any individual (including any member of Rush, any agent, servant, employee, independent contractor, legal surrogate, contractual associate or other representative of Rush and/or Company, or member of the audience) and/or any property to danger of injury or damage for any reason whatsoever (including for reasons of violence and civil disorder);
- (c) **Force Majeure:** If for reasons outside of Company's control (including reasons such as: detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor difficulties; epidemics; acts or orders of any governmental, public or court authority; acts of God; accidents; gasoline rationing; dangerous weather conditions; national, state or local emergencies; fire) performance is rendered impossible or impracticable;
- (d) **Sound:** If the Promoter attempts to interfere with the sound or equalization levels referable to the performance;
- (e) **Unauthorized Recording:** If any unauthorized recording by means of visual or audio equipment occurs at any time;
- (f) **Segregation:** If the audience is segregated for reasons of race, religion, sex, age, color or origin in connection with the sale of tickets or admission to or seating or accommodation at the performance;
- (g) **Legal Action:** If the performance would expose Company or any member of Rush or S.R.O. Management Inc. or the agents, legal surrogates, servants, employees, independent contractors, contractual associates or other representatives of Rush and/or Company and/or S.R.O. Management Inc. to civil or criminal proceedings.

More from the Tour Rider next issue.

emotion detector

Do you remember the first time you heard RUSH? Do you recall how the music made you feel? Do certain albums or songs mean something to you?

After reading *Spirit Of Rush* for a time, it's clear that RUSH fans are a passionate breed. They live and breathe the music day in, day out. Neil said in an interview that RUSH's music had, to a certain extent, reflected the lives of their fans and, in some cases, been the soundtrack to their lives. That is certainly true for me. Songs, which to someone else may mean very little, become very important - reflecting parts of your own life or echoing the feelings you might have about a particular issue.

Write in, citing three tracks, albums, gigs or any combination of these things that are somehow special to you. It might be one line from a lyric, it might be an instrumental passage, anything that stirs your emotions. To start things off here are three choices I've made

'Hemispheres'

A friend had lent me a copy of '2112' about a year before 'Hemispheres' was released. After the first few minutes of side one I was hooked. However, it was 'Hemispheres' that really got me heavily into the band. I played the album to death!! Everything about the album was music to my ears; exactly what I had been looking for - the 20 minute sequel to 'Cygnus X-1' just blew me away with it's power and symphonic quality, 'The Trees' had so many different 'feels' to it, and of course, 'La Villa Strangiato' - the ultimate instrumental piece.

It is still my favourite album from the '70s and would be in my top 3 albums overall. I know some people feel that it is very over-the-top (Neil could probably get the message of 'Hemispheres' across in under 6 minutes nowadays), but that was '70s RUSH - Brilliant!

'Time Stand Still'

I'm sure we've all felt like this at one time or another (*No time to pause*). That feeling of things passing you by before you can fully appreciate them (*Experience slips away*). I remember thinking about the lyrics of this song while standing on a mountainside in the Alps; looking down into the sunlit, snow-covered valley and taking in the view in absolute silence (*Freeze this moment a little bit longer*). One of those times when you wish time **would** stand still.

'Ghost Of A Chance'

I felt an immediate connection with the chorus of this song. The words just about summed up how I felt about '*the meaning of life*', if you like. Religion, Astrology and Fatalism all debunked in favour of pure chance, circumstances and personal choices. *Why are we here? Because we're here.*

ANDY PIERCY

PERMANENT TRADES

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 unless otherwise stated. Send offers in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to me at the address below by 1st MAY 1994. Trades are welcomed, please let me know what you have on offer first. If you need any information about an item, write enclosing a SAE or 2 IRC's, or call. Items are U.K. unless otherwise noted! Do not be afraid to put in a bid, as occasionally items do not receive an offer, or sometimes not much above the MB. But remember, some of these items are quite rare, and they will therefore attract high bids to secure them. 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 | £1 |
| 4) THE BODY ELECTRIC - RUSH 11 - PAPER LABEL | £3 |
| 5) THE BIG MONEY - RUSH 12 - P/S | £2 |
| 6) AFTERIMAGE - JAPANESE P/S (VERY RARE) | £20 |
| 7) PRIME MOVER - RUSH 14DJ - DJ PROMO - P/S | £5 |
| 8) ROLL THE BONES - SAM 974 - 1-SIDED PROMO EDIT | £5 |

12 "

- | | |
|---|----|
| 9) ROCK SAGA'S - ALEX INTERVIEW - CT-1026 - PICTURE-DISC..... | £6 |
| 10) COUNTERPARTS - 4-TRACK PROMO | £7 |

CD's

- | | |
|---|-----|
| 11) DREAMLINE - PRCD 4120-2 - U.S. PROMO | £6 |
| 12) ROLL THE BONES - A7524CDX - PIC-DISC SINGLE | £4 |
| 13) GHOST OF A CHANCE - PRCD 4485-2 - U.S. PROMO | £10 |
| 14) STICK IT OUT - U.S. PROMO | £7 |
| 15) A NEW REALITY - LIVE MONTREAL FORUM '81 - AUSTRALIAN | £12 |
| 16) LIFE UNDER PRESSURE - LIVE TORONTO '84 - ITALIAN | £12 |
| 17) RUN FROM THE FANS - LIVE U.S.A. '92 - ITALIAN | £12 |

OTHERS

- | | |
|--|-----|
| 18) PRESTO PROMO PENCILS (1 BLACK 1 WHITE) - RABBIT IN HAT ... | £8 |
| 19) ROW THE BOATS - 'BONES' 12-PAGE PRESS-KIT - NO PHOTO | £5 |
| 20) ROLL THE BONES - A7524TE - SQUARE DICE PICTURE-DISC | £5 |
| 21) SOUNDS FAN LIBRARY (POOR CONDITION - BUT RARE) | £4 |
| 22) ROLL THE BONES - PROMO CALENDAR - U.S. | £7 |
| 23) RHEOSTATICS - WHALE MUSIC - CASSETTE - INCLUDES NEIL ON 3
TRACKS RELEASED ONLY IN CANADA! | £6 |
| 24) ROCK OF YOUR LIFE - RADIO STATION LP W/ ALEX - '86 - US .. | £10 |
| 25) COUNTERPARTS LP (NEW) | £8 |
| 26) COUNTERPARTS - 1994 TOUR PROGRAMME | £10 |
| 27) CARESS OF STEEL - 943 POLISH CASSETTE (SEALED) RARE | £3 |
| 28) SIGNALS - 888 - POLISH CASSETTE (SEALED) RARE | £3 |
| 29) POWER WINDOWS - 887 - POLISH CASSETTE (SEALED) RARE | £3 |
| 30) A SHOW OF HANDS VOL.1 -889- POLISH CASSETTE (SEALED) RARE | £3 |
| 31) A SHOW OF HANDS VOL.2 -890- POLISH CASSETTE (SEALED) RARE | £3 |

THE FOLLOWING ARE ALL ULTRA-RARE 6"X 5" POLISH FLEXI-CARDS. THEY EACH CONTAIN A SINGLE TRACK:

32) WHAT YOU'RE DOING	£6
33) FINDING MY WAY	£6
34) ANTHEM	£6
35) BEST I CAN	£6
36) BENEATH, BETWEEN & BEHIND	£6
37) IN THE END	£6
38) MAKING MEMORIES	£6
39) BY-TOR & THE SNOW DOG	£6
40) FLY BY NIGHT	£6
41) RIVENDELL	£6
42) 2112: THE TEMPLES OF SYRINX	£6
43) 2112: ORACLE - THE DREAM	£6
44) 2112: GRAND FINALE	£6
45) LESSONS	£6

SEND YOUR OFFERS OR ENQUIRIES TO: NEIL ELLIOTT 8 RYELANDS CLOSE,
CATERHAM, SURREY CR3 5HY. OR PHONE FOR INFO ON 0883 345375.
DON'T FORGET THE CLOSING DATE IS 1ST MAY 1994.

RUSH AUDIO

Comprehensive 1994 Master list now available. Containing live shows, promo's, interviews and specials covering over 20 years from 1973-1994! For a copy of the list send SAE (9"x 4") or Overseas send 3 IRC's to: RUSH AUDIO, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY.

DREAM THEATER

Images & Words Fanzine No.1 now available. £1.50 per issue or £5 for a 4-issue subscription. Issue 1 includes the first of a two part exclusive band interview, press-releases, reviews etc. Any contributions, ideas etc. welcomed. Send cheque or Postal Order made payable to NEIL ELLIOTT and send to: IMAGES & WORDS, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY (ENGLAND)

FOR SALE

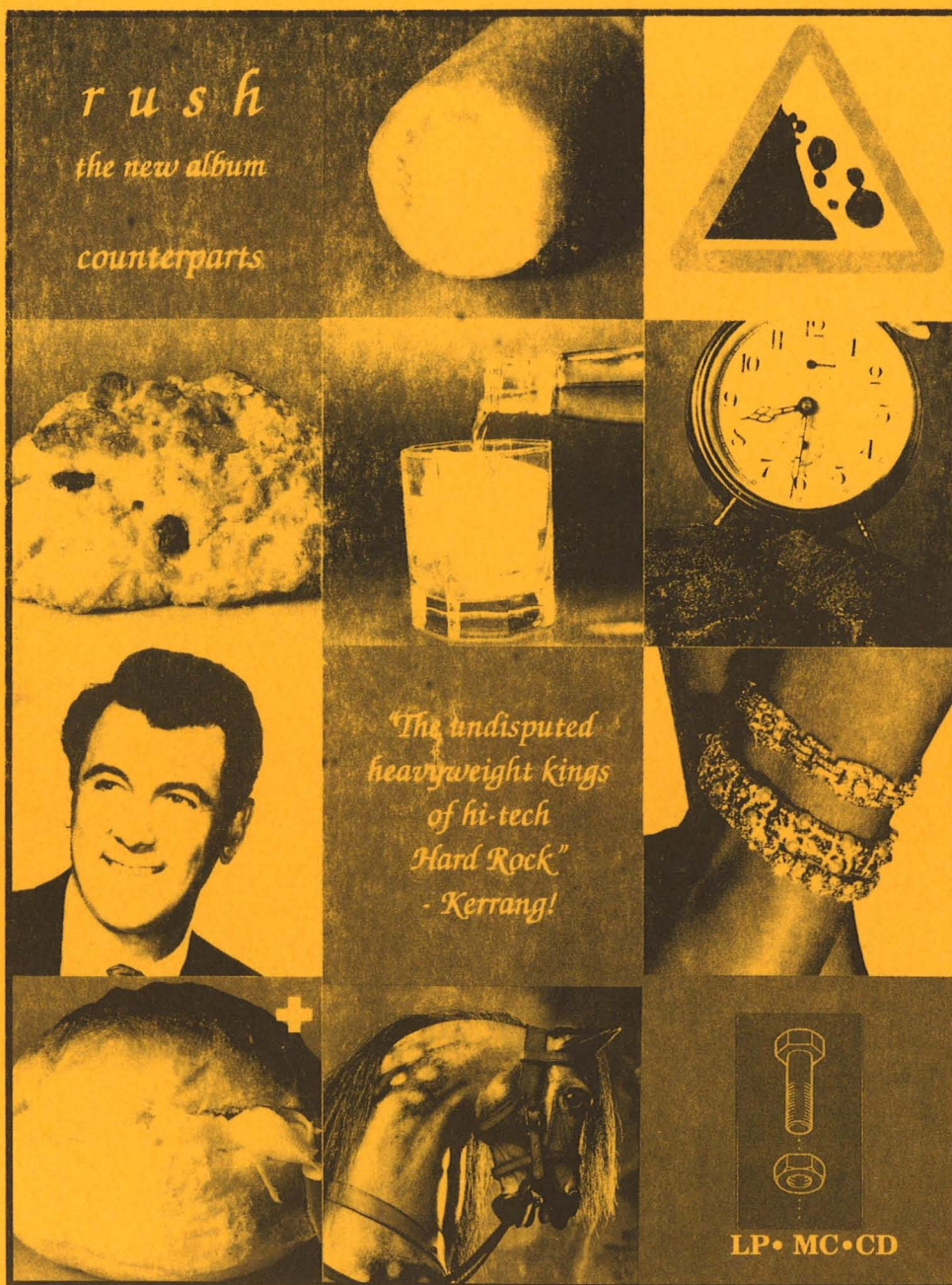
Rock n Roll comic - Rush £4; Rushian roulette CD £12, Temple of Syrinx CD £12, Currently In Vogue CD £12, Watchtower - Control & Resistance CD £8, Voivod - Nothingface CD £6 from ANDREW ROSE, 7 KENILWORTH ROAD, ST. LEONARDS-ON-SEA, EAST SUSSEX TN38 0JD.

FOR SALE/AUCTION

Rush (1st album), Canadian original on Anthem ANR-1-1001. Minimum offer £10. Offers to: MARK CHITTY, 17 ROTHERHAM ROAD, HOLBROOKS, COVENTRY, CV6 4FF.

RUSH VIDEO

List of over 170 items available. Includes many promo's, live shows, interviews, tv specials etc. Also the new video for Stick It Out. Send SAE or 2 IRC's to: L. SPEARING, 17. FALKLAND HOUSE, BROMLEY ROAD, CATFORD, LONDON. SE6. INCLUDES 'COUNTERPARTS' SHOWS!



HOW MANY WAYS DO WE HAVE TO SAY IT?



