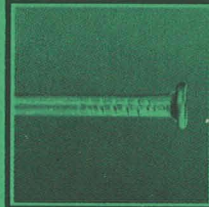
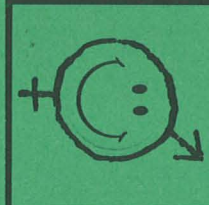
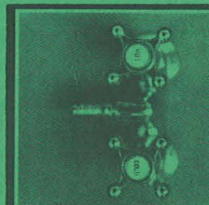
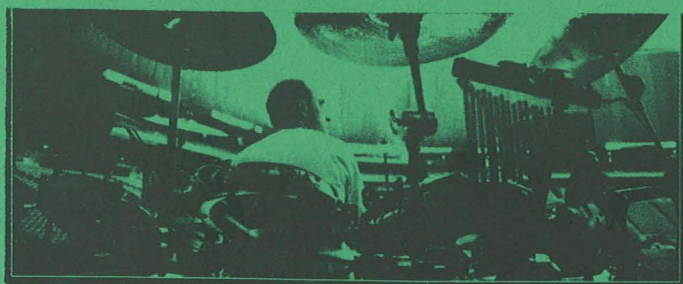
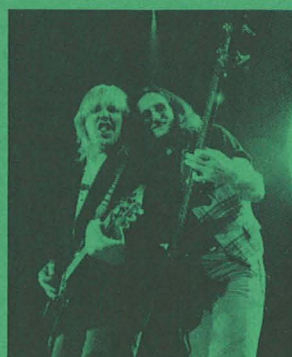
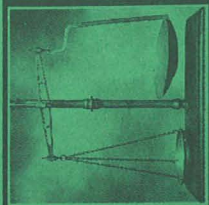


Spirit of Rush

MAY '94

ISSUE No. 26



ESPIRIT OF RUSH EDITORIAL

Hello and welcome to yet another packed issue of 'Spirit Of Rush'. By the time you read these words the 'Counterparts' tour will be over, short but sweet by all accounts. Your intrepid reporter Janet Balmer has flown over for the final four shows of the tour with Stuart once again (nudge, nudge). She is keeping a diary of their experiences to write up a full report for the next issue. We also hope to have another exclusive interview with Alex Lifeson; should be a good one.

If you have recieved a subscription reminder with this issue, remember to send it back as soon as possible. We are now bi-monthly, next issue, late July. Many people still have not re-subscribed since issue No. 25. Come on guys and girls, your support is needed.

After having a clearout in Garden Close. I have come across long hidden boxes of issue No. 2 and issue No. 15 (about 40 copies of each) so if you do not own these sought after back issues you had better get in quick. £2.50 each. No. 13 however is definetly SOLD OUT now.

Rush were honoured by the Canadian music industry by being inducted into the Canadian Hall Of Fame (farts?) at this years Juno awards on March 20th. Neil provided his customary eloquent speech and Alex was as humourous as ever. The event was televised in Canada and should be available here by now.

The band have completed a promovideo for 'Nobodys Hero' and may be doing one for 'Doubleagent' although this seems unlikely at this late stage in 'Counteparts' lifespan.

Brad Smith and Paul Goodhall of Ontario, Canada have some nice photos for sale. They are all 8x10, some 16x20 of the guys backstage in London, Ontario on the 'Fly By Night' tour on June 27th 1975. If you are interested in their catalogue just send 2 X international reply coupons to them at - 115 Ross Street, St Thomas, Ontario Canada. N5R 3XR. Do not forget to mention that you saw the details of their offer in 'Spirit Of Rush'.

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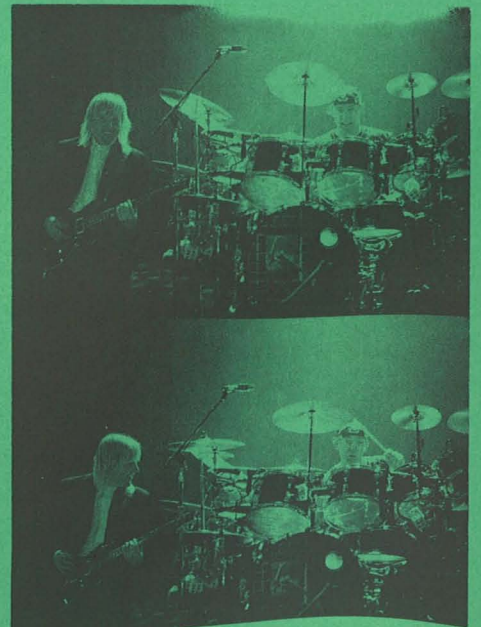


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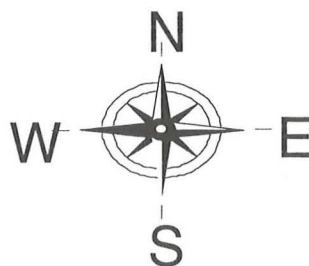
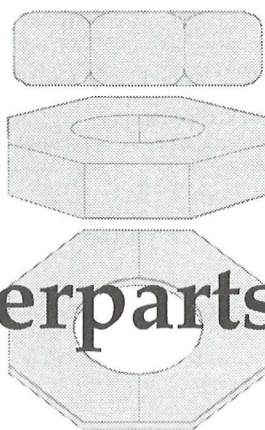
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rush counterparts



By Neil Peart (Rush Backstage Club Jan 1994)

Hi Folks-

Here we are again - a new album, **Counterparts**, is out and I hope you're all enjoying it. As usual, I have written a little "bio-thing" to accompany it, telling the story behind the making of the record, and thoughts on some of the songs. This will be sent out to educate the members of the press, and will also appear in the tour book (and possibly here in the newsletter - if they've got **room**, by the time I'm finished answering all these questions, so I won't recount the same stories.

Instead I'll get straight to what's **special** about this forum: answering the questions **you** people send in...

Q.1 What inspired the "Fear" trilogy, as heard in reverse order on the albums **Moving Pictures, Signals, and Grace Under Pressure**? Why were they recorded in reverse order?

Q.2 What is the significance of the phrase "Now it's dark" at the end of the liner notes for **Roll The Bones**?

John Berube
Old Town, ME

1/ I started with these two questions because many others have asked them too. The idea for the trilogy was suggested by an older man telling me that he didn't think life was ruled by love, or reason, or money, or the pursuit of happiness- but by **fear**. This smart-but-cynical guy's position was that most people's actions are motivated by fear of being hungry, fear of being hurt, fear of being alone, fear of being robbed, etc., and that people don't make choices based on hope that something **good** will happen, but in fear that something **bad** will happen.

I reacted to this the way all of us tend to react to generalities: "Well, **I'm** not like that!" But then I started thinking about it more, watching the way people around me behaved, and I soon realised that there **was** something to this viewpoint. So I sketched out the three "theaters of fear," as I saw them: how fear works inside us ("The Enemy Within"), how fear is used against us ("The Weapon"), and how fear feeds the mob mentality ("Witch Hunt").

As it happened, the last theme was easiest to deal with, so it was written first, and consequently appeared first on record, and the other two followed in reverse order for the same reason.

2/ The phrase recurs in David Lynch's comedy classic **Blue Velvet**.

Q. Any plans to celebrate your 20th anniversary with a tour, records, videos?
Laura Cremeans
address unknown

Yes indeed, we are giving that some serious thought. We can't think of another group which has survived for so long with the same individuals, and since those individuals are **us**, we think the occasion deserves some tribute. We haven't decided exactly **what** tribute yet, but we are thinking about the possibility of retrospective shows, live recordings, and videos. Later in the year we will have a clearer idea of what, exactly, we're going to do. But we're going to do **something** - at least have a cake!

Q. Is the boy on the **Roll The Bones** cover Julian Lee?
Flavio de Assis
Brazil

Flavio, I'm only answering this because you're from Brazil. No.

Q.1 Any reason why you used a single bass drum for the **Roll The Bones** tour?

Q.2 Are the references in Middletown Dreams to specific people, or are they allegorical?

Tom Gannon
Westfield, MA

1/ Just before recording **Roll The Bones**, I started changing my drum kit around a bit, to keep myself out of "familiar patterns". I had always wanted to try one of those "double pedals," a mechanical linkage which allows you to play with two separate pedals, connected to the same **drum**, and I found I liked it a lot - the notes were cleaner and more even, and I could get rid of that big empty resonating chamber: the other bass drum. So I did.

2/ A bit of both, actually. I was thinking of Sherwood Anderson and Paul Gauguin, a writer and a painter who found their "missions" late in life, but still followed them - they dropped out of their jobs in insurance and banking, deserted their families, and took off to pursue a **dream**. Not that this is **responsible** behavior, you understand, but the theme of the song was the power of dreams, and I wanted to make the point that it's never too late, and it's not over until...etc.



photo: H. Masters III Grande Mosquée, Djenné, Mali

The little vignettes in the verses are not specifically **about** those people, but were inspired by them as true-life examples. The young musician verse is more of a composite, based on so many small-town kids who follow that musical dream. An old story, but often enough a true one as well. (I'm here to tell you.)

"Middletown Dreams" came to represent a kind of "litmus test" for me - the way people interpret that song shows how they look at life. Although this was not intended, it appears that I left those little stories vague enough that some people interpret them as representing **failure**, and that I was writing a **pessimistic** song. I call this the "Tragic View". Whereas, as you can see, I was actually writing about dreams **fulfilled**, and this is called the "Romantic View".

Q. The inside flap of your **Roll The Bones** tour program contains the Morse Code message "remember death". Why?

Adam Hartman
San Antonio, TX

This gets heavy, so bear with me... The cover art reflects a style of 17th Century Dutch painting called **vanitas**, in which symbols, such as the skull (and also candles, books, flowers, playing cards, etc.), were used to remind the good Netherlanders of life's brevity, and the ultimate transience of all material things and

sensual pleasures. These paintings sometimes used a Latin motto: "**memento mori**", which translates as "remember death". So, as you can see, this is basically one of those lame intellecto-jokes, the kind that make your brain hurt to think about. (See also the line in "Cut To The Chase" - "I'm young enough to remember the future", Like.. **what?**)

But after all, if you're not a follower of Shirley MacLaine, how can you "remember death"? You can only remember that it's there. (And that it's a big **rip-off**.)

Q.1 Since you quoted the line "Now I lay me down in dreamland", I assume that someone else came up with it. If this is true, which writer came up with it and in what book or poem of his or hers can it be found?

Q. 2 Is it true that you guys were offered the sound-track for the movie **Batman**?

Q. 3 Is there any humor to be found on the cover for **Presto**? If so, please let me in on it.

Roy Horan
Great Neck, NY

1/ It's more of a paraphrase than a quote, really, but it comes from a prayer which was stitched into a sampler above my grandmother's bed. It began like this: "Now lay me down to sleep, I pray the Lord my soul to keep.." When I came up with the line for "Second Nature", I pictured it with a kind of self-mocking smile, of irony, and of facing reality rather than ideals, so I put it in quotes.

2/ No, it's not true.

3/ Isn't it awful when you have to explain your jokes? It's so awkward when the joke fails, and people insist you try - no one ever laughs at the **explanation** of a joke. Anyway, the idea was that these bunnies are taking matters into their **own**, um.. paws, and making **themselves** appear from the hat, and flying around in it. Go on - laugh your head off!

Q. Could you explain "Part IV of the Gangster of Boats trilogy"?

Meryl Rees
Great Britain

Um.. **part** four of a **trilogy**, get it? See above.

Q.1 Any reason for your playing with your sticks upside-down sometimes?

Q. 2 Is there any particular order to the numbers on the dice on the cover of **Roll The Bones**?

Joey Jone
Worthington, OH

1/ When I was starting out, if I broke the tips off my sticks I couldn't afford to buy new ones, so I would just turn them around and use the other end. I got used to it, and continue to use the heavy end of lighter sticks - it gives one a solid impact, but with less "dead weight" to sling around.

2/ No order - just descending into chaos. (This is also for Michael Splawn with the U.S. Army in Kaiserslauter, Germany, who asked about the dice as well.)

Q. Did you ever march drum corps?

Roy Flores
Miami, FL

This question actually came to me through **Modern Drummer** a couple of years back, but with no address, so I'm hoping it will make it back to Roy through **this** forum. In answer to that long-ago question, no I didn't, but I have a lot of respect for the complexities of modern drum-corp playing, and of course, I started out with the same 26 rudiments they do, and sometimes use that style of playing when it suits the music.

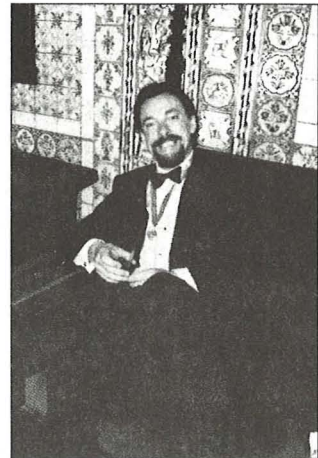
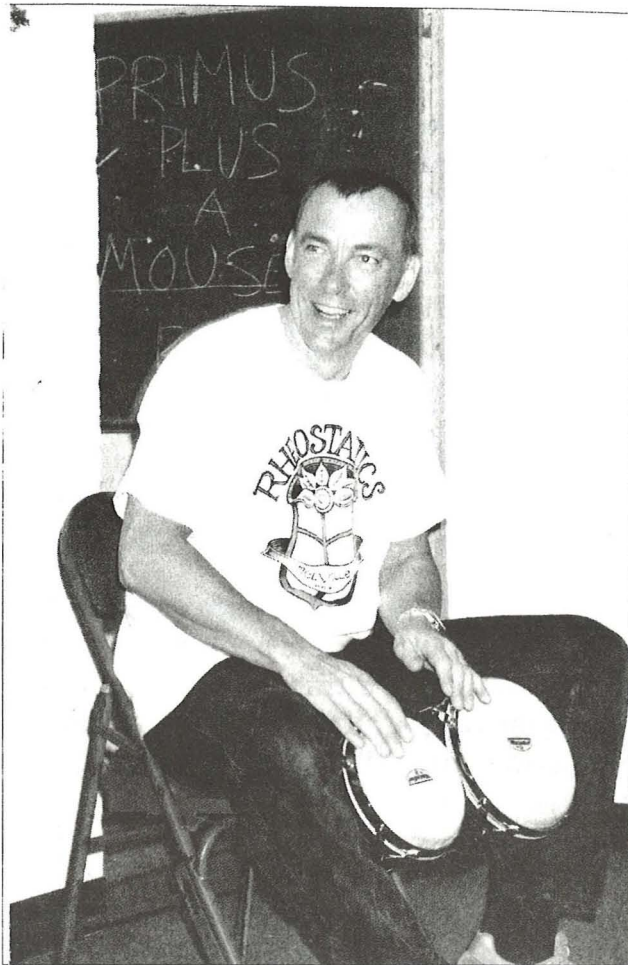
Q. It's fairly well known that you've been influenced to a great extent by the writings of Ayn Rand. Knowing that her philosophy places great emphasis on individualism and creative integrity, particularly in the realm of art, how do you reconcile this with the fact that the music of Rush is written collectively? What happens if one of you has your heart set on a particular part, but the other two are dead-set against it?

Eric Simpson
Miami Springs, FL

Well, I saved this one until last, and you can see why! Eric and other people often send in long lists of questions, and I hope they understand that I just can't justify spending half a page on a complex answer for each arcane question (for myself **or** the general reader) so I have to be selective. Since I'm giving my time to this as a service to others, I go about it in my **own** way - like the selfish bum I am.

Sometimes I choose questions which a **few** people have asked about, but which are unlikely to appear in an interview; sometimes I choose questions which I think are interesting: sometimes I head off a growing myth and debunk it for you; other times I just say "what the heck," and answer any old one. So okay...

For a start, the extent of my influence by the writings of Ayn Rand should not be overestimated - I am no one's disciple. Yes, I believe the individual is paramount in matters of justice and liberty, but in philosophy, as Aristotle said long ago, the paramount good is **happiness**. My self-determination as an individual is **part** of the pursuit of happiness, of course, but there's more to it than that.



In this particular example, working together with Alex and Geddy is a more important part of my pursuit of happiness than is my attachment to any line of lyric or phrase of music. Thus the conflict you describe would not arise - if we disagree on such a detail, we work on it until it satisfies **everybody**, and if (very) occasionally one of us has to sacrifice a petty preference, then hey - it's no big deal. Especially when you compare such an issue against the satisfaction we get from the **big** picture, the sum of our work together, it would be foolish to sacrifice long-term happiness for a small difference in taste.

I've said before that in regard to my own work, the lyrics, I am more often **excited** by the input from the other two than I am **disappointed** by it, and I certainly never feel **compromised** by it.

And there you can see how complicated it is to identify and pursue happiness, and how complicated it can be just to answer one question (out of **twenty** submitted by the curious Mr. Simpson, though others often rival him).

You see what I'm up against...

Bye for now,

NEIL PEART

"The RUSH Tapes" - Part Two

Alex Lifeson, The Walking, Talking King of Canadian Guitars

by Scott Cohen

Rush's prolific guitarist, Alex Lifeson is the subject of the Rush Tapes. The Canadian trio has most recently released A Farewell To Kings.

Cohen: Are you a walking guitar?

Alex: Well, I play guitar the way I walk.

Cohen: Are you a talking guitar?

Alex: I can't put things down in words when I want to say something - I don't have the knack for it - and the guitar is my way of saying a lot of things. I didn't really forget about the guitar before this past year, it was more like someone I had been living with for a long time and that I just took for granted. But this year, I've discovered a whole new appreciation for the instrument - what it could do for me and what I could do for it and with it.

Cohen: Like expanding your vocabulary?

Alex: Yes.

Cohen: If musical notes were words, you would be very articulate.

Alex: With me, that's the way it is. With this latest album ('A Farewell To Kings') I really feel that - that I'm talking. There are a few things I hear that, as a guitar player I'm really proud of. Every time I hear "it" I know exactly how I felt and what I wanted to say. This is something I always felt I was doing, but never to the extent that I am now. I've also gotten back to the technical aspects of the guitar and I'm getting back into classical guitar.

Cohen: Do you remember your first guitar?

Alex: Sure, it was a Kent. I got it for Christmas. It was \$13.

Cohen: Lets talk about the thinking process involved in selecting a guitar.

Alex: For me, it's mostly the neck, because that's what you're playing with. Because I've had the DS-335, which is the Gibson semi-acoustic, for nine years, I'm used to that neck and it's a very narrow and thin neck. It's really a nice guitar to play. The guitar is properly balanced as far as the overall weight and size of the

body in relationship to the neck. The Les Paul is a wider neck and you have to play it differently from the 335. So, you look at that first of all, and then Pick-Ups. I was using Pyramid Pick-Ups, made by Pyramid Guitars in Detroit, and I was pretty happy with them, and I also have a Pyramid guitar that they built - that's back in the shop because the neck is being sanded down a bit more and a few little things are being done to it. That's what I look for in a guitar. Nowadays, in a stock guitar you'll always end up changing things around... like the machine heads, and in a lot of cases, the bridge.

Cohen: Is it important how your guitar looks?

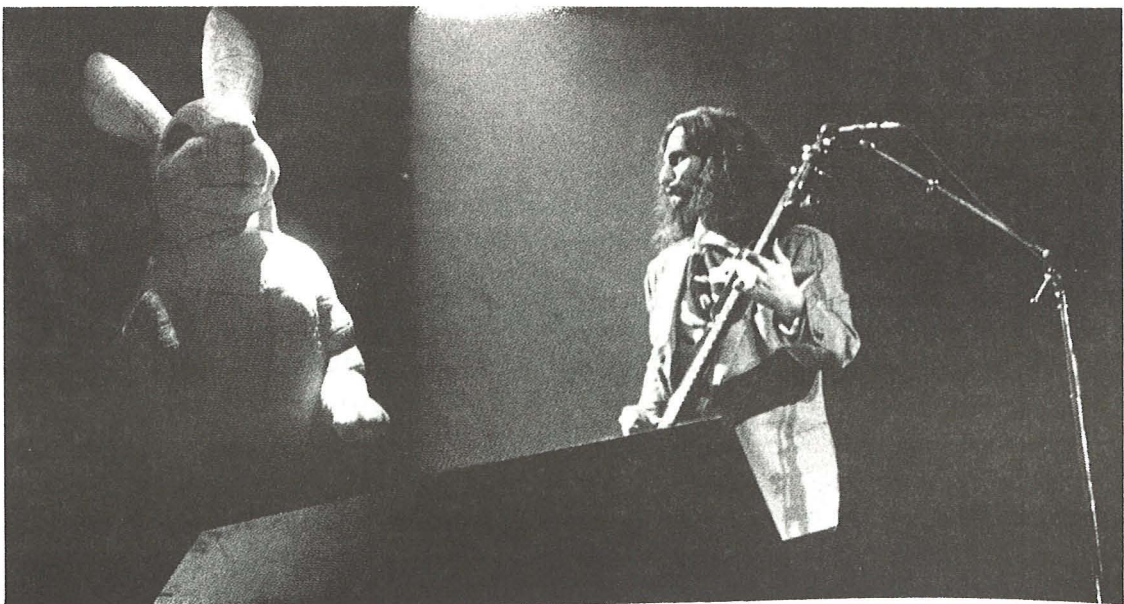
Alex: Yeah, you don't want an ugly guitar, but you're more concerned with the way it sounds. I got a new guitar a little while ago, a stereo model of the 335, and there I was concerned about the looks.

Cohen: Who was your first pop fashion image?

Alex: I guess Jimi Hendrix.

Cohen: How do you decide which of your guitars you're going to use?

Alex: Which ever sounds best for that song. I used to use the 335 about 90% of the time. I use the 355 most of the time now, and the 335 as a back up. I've revamped my whole amplifier system so I'm getting into different guitars for different songs, whereas in the past I didn't do that.



Cohen: Are you playing guitar to your full potential or is there room for improvement?

Alex: I can improve because I don't think I have changed that much in my basic style, but I've learned a lot of new things. I can still listen to our first album and I'll still hear some of those things on the new album, but I hear them in a way they should sound now - they were a lot more raw back then.

Cohen: Are there any finger exercises you do to stay in shape?

Alex: There are, but I don't do any exercises. I play every night and do sound checks in the afternoon and a half-hour before we go on, so there's three or four hours a day that I play guitar.

Cohen: Who has influenced your style?

Alex: There's been a lot of influences in the past - Jimmy Page, Peter Townshend, all the big guitar players of that era. I can think of very few guitar players who didn't influence me.

Cohen: Who do you listen to?

Alex: I like to listen to classical stuff the most - Jon Williams, Julian Bream, Segovia. I'm also getting into Weather Report.... Genesis I always enjoy listening to.

Cohen: Do you ever think of writing classical music?

Alex: Yeah, I'd love to, but there's so much I have to learn before ever getting into that. One of my goals, when I have the time, is getting back into classical music.

Cohen: Do you have a classical fantasy like being asked to play guitar with the Toronto Philharmonic?

Alex: Sure, I'd love to do that, but I'd love to be able to play on that kind of a scale. You'd have to be really, really good to be able to go on with the Toronto Philharmonic.

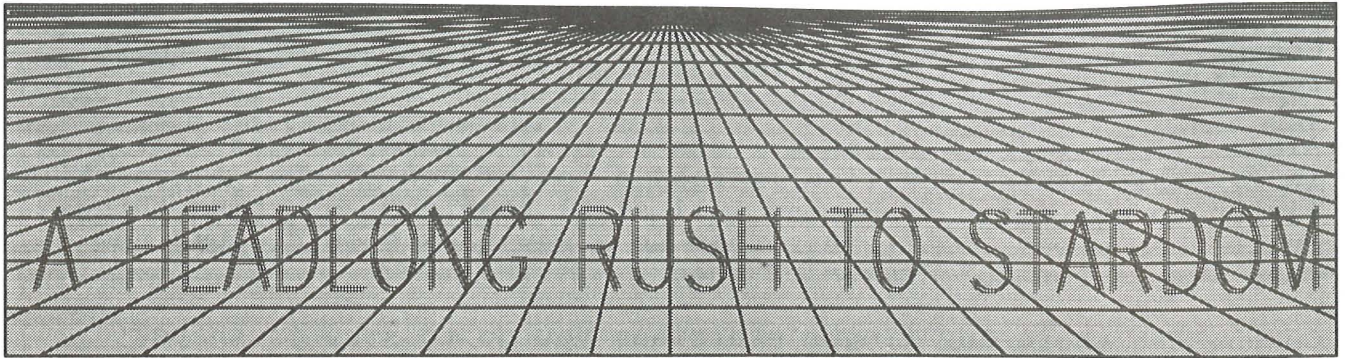
Cohen: Does a classical guitar player have to be better than a rock guitar player in relation to his own field?

Alex: Oh, yeah. There's not that much feeling in classical, you have to play in the way it's written. In classical it's mainly discipline, whereas in rock there isn't that much discipline. There's a lot of gut feeling in rock, and if it gets a little sloppy, it really doesn't matter.

Cohen: Do you remember the first song you played?

Alex: I think it was the theme song to Nobless Cigarettes.

From Circus Magazine Nov. 10, 1977



**For years, Canada's critics have scoffed at Rush, the Toronto-based power trio.
Now Rush has turned the tables.**

Jim Smith reports ('Sound' magazine July 1976)

Five minutes before curtain time and the audience is getting restless. This particular audience is not one which sits contentedly during intermission. For the most part, it's a young audience, drawn from the classrooms of Hamilton high schools, badly disciplined, and, judging from the aroma in the washroom, mostly stoned. The usherettes at Hamilton Place, swank civic concert hall, in Ontario's Steel City, spend most of the evening shaking their heads with dismay.

Off to either side of the stage, the p.a. has been warming up for the past 15 minutes. The speakers are banked to get the widest throw and the most power; they are also hissing with white noise at an ominously high volume, prelude to the acoustic onslaught to come.

Rush do not take the stage so much as attack. The lights and sound snap on simultaneously. Alex Lifeson rips off a savage guitar riff. Geddy Lee drags out some heavy bass notes, and Neil Peart slams the drums mercilessly. The audience is roaring approval, but no one can hear anything. And, for several minutes after Rush has left the stage, even after the hall has emptied, those who have sat through the concert will hear nothing else.

In a word, Rush is loud. Stripped of adjectives, taken down to the essentials, Rush is a powerhouse band, the loudest and most savage of the Canadian groups. Louder, more visceral than Bachman-Turner Overdrive, louder than Mahogany Rush or April Wine. Louder than A Foot In Cold Water. Louder, in fact, than loud.

In the beginning, Rush had little going for them, not even a distinctive name. (Even today, there is a tendency in some circles to confuse Rush with a Montreal act named Mahogany Rush.) They were simply three high school kids with no inhibitions to hold them back from playing the wrenching rock that presented an unappreciated and largely untapped market. So the critics laughed at them: the people bought them. Three albums in a row sold remarkable well: the second album, *Fly By Night* (Mercury SRM 1-1023), has become a gold record in Canada. The concert audiences grew larger, to the point where Rush was selling out venues like Massey Hall. And, finally, the band created *2112* (Mercury SRM 1-1079), a

remarkably sophisticated blending of hard rock and intelligent musical approaches à la Led Zeppelin.

All of a sudden, Rush has become a musical force that must be taken seriously. As this comes from the typewriter *2112* has entered the Billboard album listings at number 62 with a bullet, by far the best performance by the band yet in the United States and solid proof that they have, at last, achieved commercial viability throughout North America.

Neil Peart joined Rush slightly less than two years ago when John Rutsey, the band's original drummer, walked out. The band had one album, the hastily-recorded and unrewarding *Rush* (SRM 1-1011), and little else. Peart became considerably more than a drummer, however. Today he is the sole lyricist, giving the band a pseudo-intellectual verbal approach that is considerably advanced over the band's music. And he has become a seasoned spokesman, the kind of person who can field tough questions with ease and turn easy questions into solid hits for the band. Right now, Neil is speaking from Duluth, Minnesota where Rush is due to open for Blue Oyster Cult later in the evening.

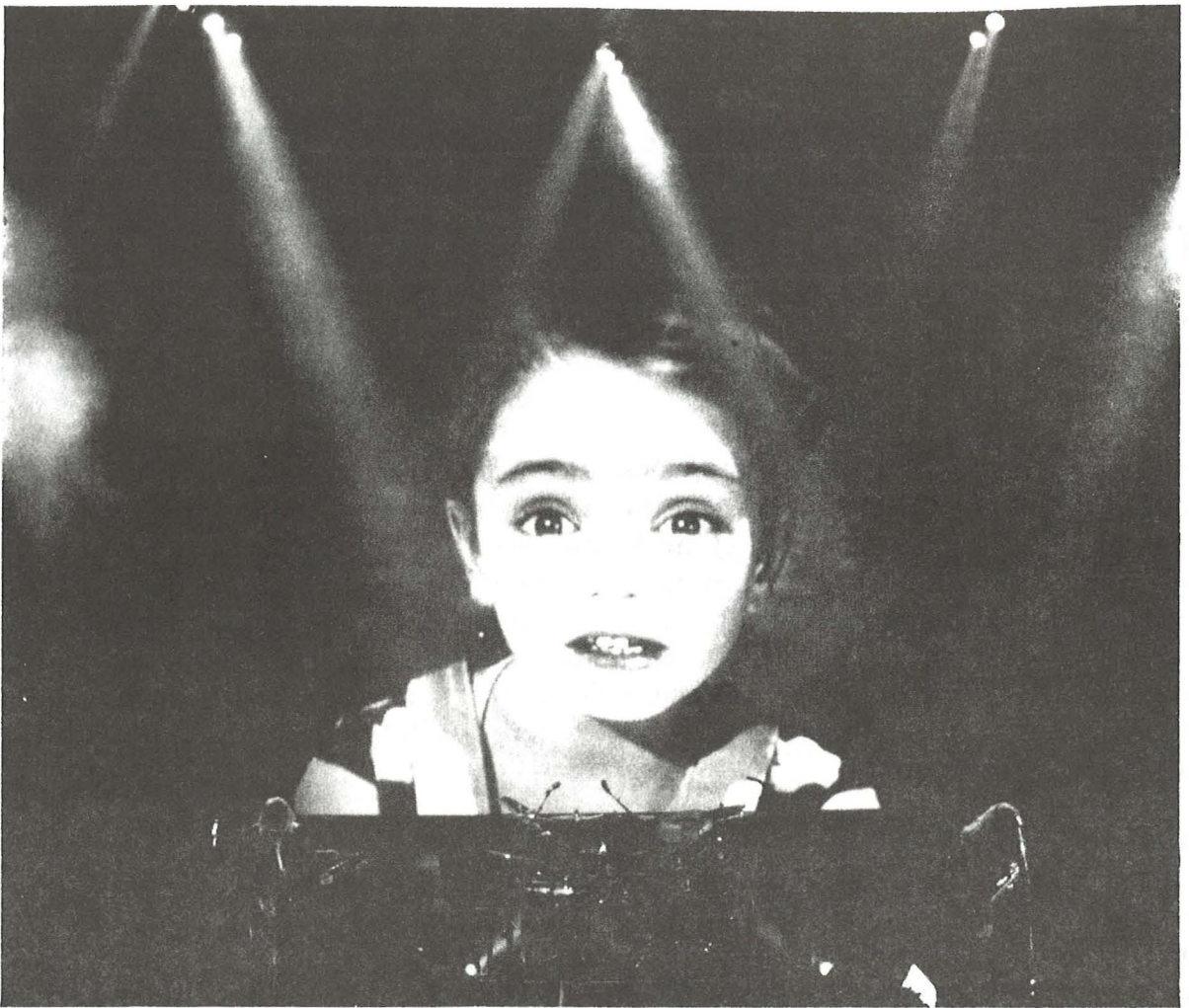
"Rush succeeded", Neil believes, "where other bands didn't for a lot of reasons, some of them outside the band. Part of our success had to do with good timing. A large part of it was due to good management. And the most important part, I suppose, was the fact that we worked very hard to get where we are now. We have been touring constantly since the first album was released, playing for thousands and thousands of people.

"It seems to me that there are only two ways that a band can become successful. Either you concentrate all your energies into getting a hit single with massive airplay, or you get out and work a lot to get person-to-person contact with audiences. The latter approach seemed to be our only option. We're not inclined towards sounding like a top-40 band. We may get a hit record eventually, but it will only be because the radio stations have been forced. I think Aerosmith and Kiss are good examples of that: radio stations didn't play those bands until their followings became so large that they couldn't be ignored."

But let's start at the beginning. Well, not exactly the beginning, since that was more than seven years ago, when Geddy Lee, Alex Lifeson, and John Rutsey first created Rush. Rather, the Rush that was born two years ago with the substitution of Peart for Rutsey. Peart argues the band's current philosophy of music.

"Ever since the three of us got together, it has been our objective to take the natural thing that comes to us - which is playing hard rock - and making it more progressive, or polished. We are trying to make our music as good as it can be within the confines of that well-known genre of music, heavy metal rock.

"Now there are limitations involved in having only three musicians to the band. But I think that the limitations are balanced out by the nicer parts of the concept. The three of us, for instance, are creatively balanced because we all write and we all



arrange and we're all involved in the music right from the birth of an idea through to its recording. Right down to the very end, it is all split three ways, which is an even division that can't be found in larger bands. We have thought about adding a fourth member, but it would really tend to upset the chemistry and destroy our balance.

"Instead of adding that extra man, we're going to try to expand on the possibilities open to the three of us. We're going to be looking for new textures and new sounds. We're going to be adding different instruments that will be good for our sound."

Instruments are most critical to the success or failure of a trio than to larger groups. Three musicians can only make so much sound so it comes down to a situation where the sound must be recycled through various machines that stretch out the notes and give a hangover for continuity. In Rush's case, Alex Lifeson already had two Echoplexes, running at different speeds, hooked up to his guitar.

More than instruments, however, the rock trio relies on volume. Rush is loud for a better reason than simply enjoying volume: the trio relies on volume to survive. Or, as Neil puts it: "It must be understood that, for a trio to give a full sound, it must play at a pretty loud volume. You'll notice, I think, that most of the bands that have been playing at high volume over the years have been smaller-sized bands with a single melody instrument. You only have to look at the Who or Cream or Hendrix or any of those bands to get the point".

"However, it's become a situation with us where it is no longer simply requiring volume to survive. It's getting to the point where the volume is the contrasting texture. Okay, we all recognize that the problem with substance is that it has to be dynamically balanced to give it the impact we need. We have to be able to play softly initially and bring up the volume at the end as the climax to the show, something we haven't fully mastered yet. It takes time to develop those careful dynamics. However, we are working towards it as well."

Volume can create problems for a trio, too. The Hamilton Place concert was not memorable for acoustic fidelity. "It's a problem we've encountered with several new halls," Neil admits. "The sound goes straight back and you get a good, clean attack. But there's so much craziness at the end of the hall that the sound reverberates and accumulates. We would much rather play in older theatres."

The early simplicity and continuing fascination with high-decibel playing have been responsible for numerous false impressions. Among those impressions lingers the belief that musicians such as Rush must necessarily worship at the altars of Grand Funk and the James Gang. Neil, however, reveals some unlikely influences.

"Naturally, in the beginning, we tended to emulate the musicians who were on top of the musical pile. They were musicians like Jeff Beck and the Who and Led Zeppelin. In that respect, I don't believe we were any different from all the other young musicians of the day. But we are discovering new bands every day who are doing worthwhile things and becoming influences on us.

"It has reached the point where it is impossible to exclude any band as an influence. Bands like Genesis and Pink Floyd have been influences on our standards even if they don't have a direct impact on our musical style. Professional standards are something that every band must live up to and today, as we develop our own style, it is becoming more the rule that the principle influences are on our performing techniques than our music."

The culmination of those myriad and diverse influences is *2112*, a "concept" album consisting of a futuristic suite of the same title on the first side and five individual tracks on the second. It is, as we've noted, the album that has established Rush as a band of some artistic integrity, an album which has taken them beyond the confines of straight-ahead rock.

"We sat down and decided among ourselves that it was time for us to lay everything on the line," Neil contends. "We had been working towards something a little more ambitious on each of the previous two albums. We simply decided that *2112* would have to be the realization of all our hopes."

Along with the realization of the hopes, however, there were a few new problems. In particular, *2112* appears to have cost Rush the backing of many young fans, the type that Neil describes as "being there just to shake their heads to the same beat for five

minutes. Diversifying our music has cost us a few fans at that younger end of the range. But, as compensation, we're picking up lots more sophisticated fans at the other end of things."

2112 has also brought out into the open the band's objections to being compared with B.T.O. Both bands are signed to Chicago's Mercury Records and both, of course, are Canadian bands playing fairly hard music. But Neil and the others see red when compared to the Vancouver quartet.

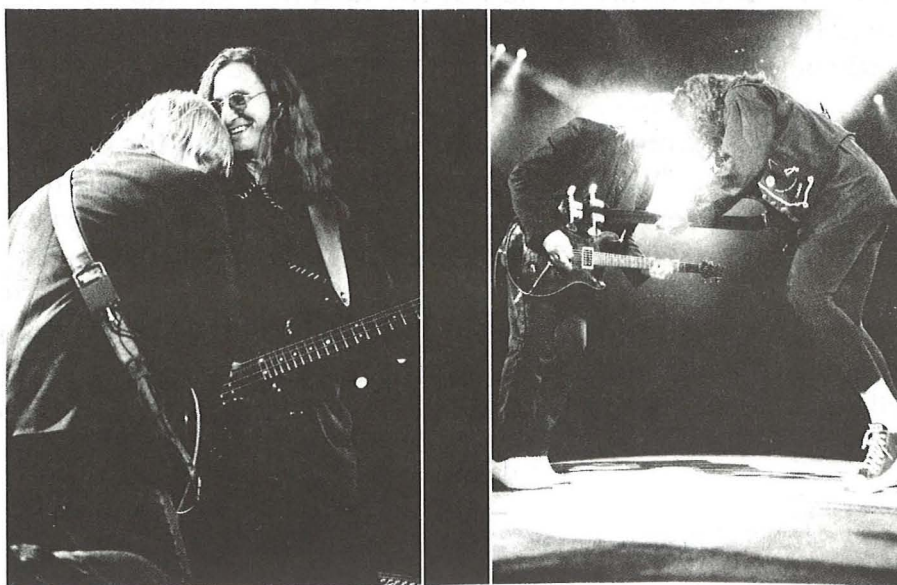
"We get very sensitive when we're compared to B.T.O. because they're the exact opposite to us in musical direction," Neil argues. "Our values and our beliefs are totally different and there's probably no one whom we would less like to be compared with. I guess the simplest way of putting it is: for us, it's music first."

Which is not to say that there are not still detractors who would suggest that Rush has somewhat lower musical standards than, for example, the Toronto Symphony Orchestra. Or the Smith's Falls Chamber Society. But that does not alter the fact that Rush do take their new position seriously. So seriously that they are looking abroad for new projects.

"*2112* is probably the last album that we'll be doing in Toronto. We now think that we can get a few different sounds into the music by changing studios. We've done four albums at the same studio (actually, they have only recorded the three newest albums at Toronto Sound Studios: the first was recorded at Toronto's Eastern Sound Studio) now and it seems like a good idea to look for something else.

"Trident Studios in London is the facility that we're most interested in right now. I've heard some beautiful sounds come out of that studio and I'm quite anxious to get in there and try it out. Our producer, Terry Brown, was trained in London's studios, so it will be like old times for him."

For Rush, it will be just one more sign of their attempts to stay ahead of the times.



HOLD YOUR FIRE TOUR RIDER

Further extracts from the 1987-88 Tour Rider.

ACCOMPANYING ACTS

Selection And Approval

Company shall be advised and shall have final approval (which may be withheld for any reason whatsoever) of all other acts on the bill.

Stage Space

Other acts shall be provided with no more than 16 feet of stage depth and no more than 36 feet of stage width.

Length of Set and Encore

The total time allotted for all other acts (including encores) shall not exceed 45 minutes and if such other acts are contracted to perform for a shorter period they shall so perform.

Dressing Room

Promoter will provide no more than 1 dressing room for the other acts.

Guest Passes/Tickets

Company Security Chief shall have control and approval of accompanying acts' guest list and backstage passes including the right to limit and refuse either.

TICKETS AND PASSES

Promoter agrees to the following box office and ticket requirements:

- (a) Complimentary Tickets: No later than 3:00 PM on show date Promoter shall provide Company with 50 complimentary tickets of the highest price to be located in good locations. Company shall have the right only in major markets to request additional tickets provided the Company has given Promoter reasonable notice of such request. If Promoter wishes complimentary tickets or passes he shall request same from Company. Promoter shall not distribute complimentary tickets or passes nor create any "guest list" without the prior approval of Company.

- (b) **Tickets: Generally:** The printing, printer, contents and all prices for tickets, the scaling of the house, and any and all discounting of tickets are subject to the approval of the Company who shall be advised and kept informed on such matters.

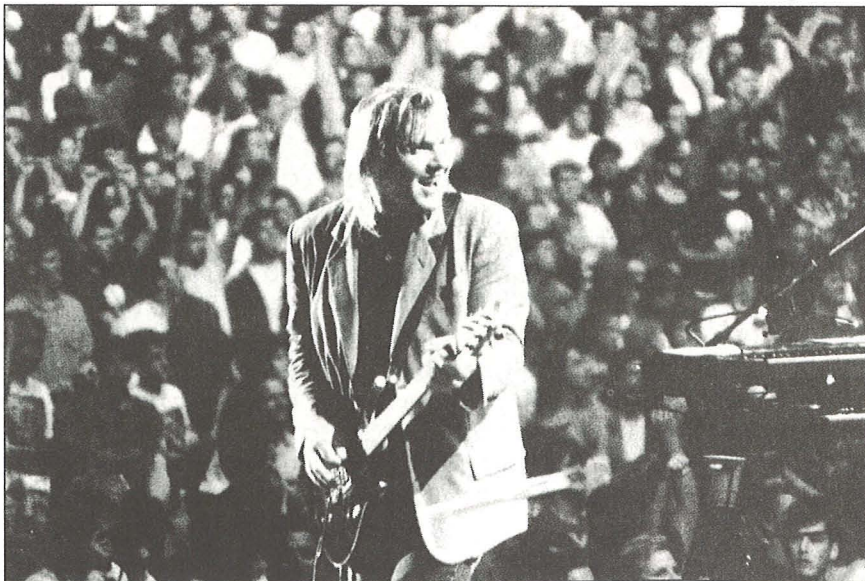
All tickets shall be printed by a bonded ticket printer approved by Company, or if the place of performance is at a college or university, the official printing department of the college or university. All tickets shall be coded and numbered and sold at prices in accordance with the ticket manifest.

The tickets for this engagement will display the Rush logo or name in the largest possible print. Neither Promoter's name nor the name of the building shall appear larger than 25% of the size print used for Rush.

The names of accompanying acts on the bill shall not be printed on the tickets unless Company approves such placement. Each ticket shall display only one price and have one stub.

All seating must be reserved. There shall be no general admission unless prior written approval of Company has been received. All tickets must be coded and numbered. No alterations are to be made to the agreed ticket price without prior written approval of Company.

- (c) **Unsold Tickets:** Promoter shall supply to Company Tour Accountant no later than 6:00 p.m. on the day of the show a ticket manifest. The ticket manifest shall be an original, notarized, signed statement from the printer of the tickets listing the number of tickets printed in each price category. On the day of the show the Promoter shall supply to Company Tour Accountant at such time as he may request all unsold tickets. In the event that there are tickets which cannot be accounted for as allocated in accordance with this Rider then such tickets shall be deemed to have been sold and the Promoter shall be deemed to have received the highest ticket price for which the facility is scaled for each such ticket.



- (d) Passes: Upon closing the box office, Promoter shall return all unclaimed tickets and passes to Company Production Manager.

Company shall have sole and exclusive control over all passes for Company personnel, Promoter personnel, accompanying acts, crew, the press and all others, including the right to limit and or deny same. Only passes issued by Company shall be recognized as valid by security personnel: no other passes shall be recognized as valid.

- (e) Seating Restrictions: Promoter shall not print or sell tickets relating to seating or areas to be obstructed or restricted.

MERCHANDISING

Merchandising Exclusivity

Company and its designees shall have sole, only and exclusive right but not the obligation to sell, advertise, promote and disseminate and to authorize the sale, advertisement, promotion and dissemination in and about the facility and elsewhere, of souvenirs, posters, programs, pictures, articles of clothing, jewelry, recordings and/or other articles or merchandise whether or not related or referable to Rush.

Bootleggers

Promoter shall utilize Promoter's best efforts to prohibit and control any and all authorized merchandising within the facility, within 900 feet of the facility in all directions, and in all parking lots utilized for or adjacent to the facility. Company or its designee are empowered pursuant to a special court order to seize unauthorized merchandise referable to Rush. United States Marshalls, local Sheriffs, local police and other enforcement agents will be utilized at selected engagements for enforcement.

ADVERTISING AND PUBLICITY

100% Star Billing

Rush shall receive 100% star billing in any and all publicity, press releases and advertisements, referable to the engagement, including, without limitations: newspaper ads, posters, flyers, marquees, signs, lobby boards, programs and tickets. All such publicity, press releases and advertisements shall designate the engagement as part of the Rush Hold Your Fire Tour.

No Interviews

Promoter shall not commit Rush or any Company representatives to any personal appearances, interviews, or any other type of promotion or appearance without Company's prior written consent.

Restrictions and Allowances

Company is generally in agreement with, and encourages some co-promotion with major radio stations, however the station in question must be approved in writing by Company prior to Promoter Committing the date to the station and prior to tickets going on sale.



Promoter shall use his best efforts to secure airplay for a one hour radio special on RUSH - "Hold Your Fire" album which may be provided by Company.

ADVERTISING

The following provisions shall apply with respect to advertising and promotion:

- (a) Radio Spots/Artwork: Company may provide Promoter with camera ready advertising materials and may provide two 60 second radio spots, and one 30 second spot to be used by Promoter for all radio advertising.
- (b) Print: Promoter shall use Company approved photographs and likenesses of Rush and logos associated with Rush in all print, video and pictorial publicity, press releases and advertisements referable to the engagement;
- (c) Music: Promoter shall only use Company approved music in all audio and audio-visual publicity, press releases and advertisements referable to the engagement.

PYROTECHNIC DESCRIPTION

As part of each performance, the Rush show has 2 pyrotechnic displays which consists of 4 simultaneous flashpot (smoke-puff-pot) detonations that occur during the performance. These flashpots are located 32 feet back or upstage from the front or downstage edge, and 2 each 20 feet either side of center.

The flashpots and flash powder used are manufactured by Luna Tech, Inc., Huntsville, Alabama. Each flashpot contains an electric match type of igniter and approximately one-half ounce of "Regular" flash powder. The flash powder used is a two component (A-B) type, Class "C" explosive. Type "A" consists of Potassium Nitrate which acts as an oxidizer. Type "B" consists of Magnesium which acts as the flammable solid. Prior to mixture these components are not flammable. The mixture and ignition of these two components results in a bright flash and white smoke. There is no concussion and no open flame.

The flashpots are detonated by a key switch type controller. The key is in the possession of RUSH's Production Manager at all times. The controller can operate on either AC or DC power and is operated off the left side of the stage. Two fifty pound CO2 Fire Extinguishers are located at either side of the stage. There are no personnel within 15 feet of any and all flashpots.

The flashpots are kept in a safe, secure location prior to the performance. They are placed on stage, in position approximately 5 minutes prior to detonation.

The flash powder is stored in two separate metal containers. One container holds 12 one-half ounce bottles of component type "A". The other holds the same amount of component type "B".

Rush's Production Manager possesses a New York City Fire Department Pyrotechnic Display license.

RUSH CATERING REQUIREMENTS

7:00 AM Breakfast (Rigging Call):

Shall be served at 7:00 AM in a separate room or area designated for RUSH CREW ONLY. Signs should be posted in effect. Breakfast should be kept available until otherwise notified by RUSH Production Manager. Invariably breakfast areas become messy very easily, all efforts should be made to keep this area neat, clean, well stocked, and drinks at proper temperatures. Coffee and donuts should be provided for stagehands in an area close to the stage. The following items should be provided for the RUSH CREW:

2 loaves sliced whole wheat	1 coffee urn
2 loaves sliced homemade white	1 buffet table and table cloth
2 electric skillets	3 quarts 100% pure apple juice
2 spatulas	3 quarts 100% pure orange juice
1 hot water urn (for HOT tea)	1 quart pineapple juice
1 4-slice toaster	2 12-pack kellogg's small cereals
100 10oz. styrofoam coffee cups	8 quarts whole milk
50 16oz. paper bowls	3 quarts chocolate milk
50 16oz. paper cups	12 units assorted yogurts
50 plastic forks	96 units of coca cola
50 plastic spoons	12 units of 7UP
50 hard plastic knives	24 units of assorted soft drinks
100 paper napkins	2 lb. butter
50 paper plates	1 lb. Kraft or Skippy smooth pea-
12 towels & 3 bars of soap (Irish Spring or Dial)	nut butter
1 garbage can for GARBAGE	1 lb. Philadelphia cream cheese

1 drink cooler for DRINKS
4 lbs. bacon
4 lbs. sausages
4 dozen eggs
1 large bottle Heinz ketchup
24 english muffins
1 container artificial sweetener

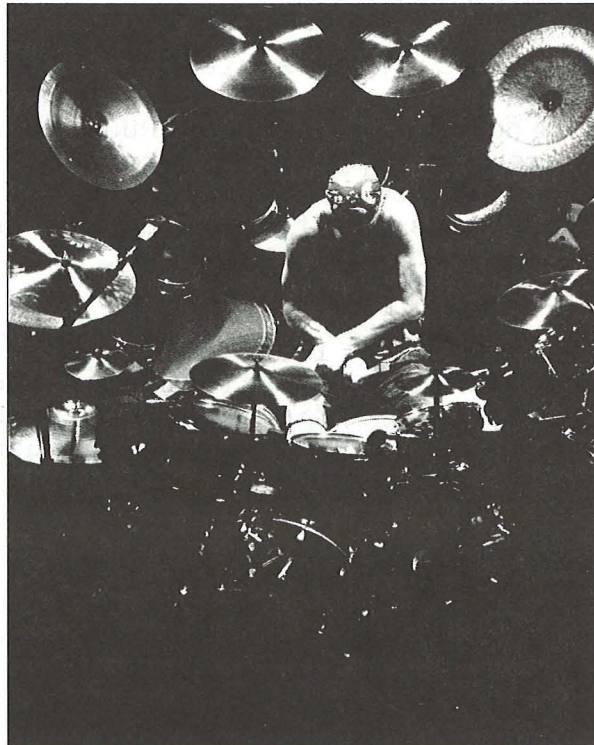
1 12 oz. jar of honey
1 12 oz. jar of real raspberry jam
1 12 oz. jar of real strawberry jam
2 gallons of spring water
2 quarts half and half cream
1 lb. sugar

1:00 PM Lunch:

Shall be served at approximately 1:00 PM. We will be feeding the stagehand crew at this time. Lunch should be prepared for at least 32 RUSH crew plus the total amount of stagehand crew and promoter personnel. Since many times lunch breaks may be split into multiple segments and times, provisions should be made to keep ample amounts of food and drinks available. Homemade soup must be provided each day in combination with:

deli plates for sandwiches
or
charcoal broiled hamburgers
or
chili dogs
or
recommended local favorites

Note: Egg salad and tuna fish must be provided for vegetarian meals every day.



4:15 PM

RUSH Dressing Room:

Please provide the following items:

1 small tea pot	1 box of tissues
1 coffee urn with fresh coffee	1 roll paper towels
1 electric kettle	72 6 oz. BOTTLES of coca cola
6 real cups and saucers	8 diet cokes
50 styrofoam cups	8 assorted diet drinks
50 10 oz. clear plastic cups	6 10 oz BOTTLES of Schwepp's
100 16 oz. colored plastic cups	or Canada Dry ginger ale
2 bottle openers	20 8 oz. Bottles of Perrier
1 quart half and half cream	4 8 oz. cans of V-8 juice
1 package Twinings English Tea	4 gallons of non-carbonated
1 large garbage container	spring water
2 quarts FRESH SQUEEZED orange juice	6 whole uncut lemons
1 quart WELCH'S grape juice	3 lbs. Concord grapes
18 bath size towels and 4 bars of soap (Irish Spring or Dial)	
1 cutting board and knife	

5:00 PM

RUSH Dressing Room

Please provide the following items:

1 pint 2% small curd cottage cheese	1 can red salmon (no salt)
1 can tuna (packed in springwater)	

5:15 PM Dinner:

Shall be served at 5:15 PM. Dinner should be prepared for at least 40 RUSH tour personnel, plus opening act, working stagehands and promoter personnel. Access to the dining area will be by RUSH laminated pass or meal ticket for stagehands only. Seating for at least 40 will be required with table cloths, napkins, real plates, knives, forks, spoons, salt, and pepper. All beverages are to be served cold on ice and in individual size containers. Dinner is to be served buffet style with the daily entree plus two other vegetables (FRESH NOT FROZEN) and to include:

- 8 vegetarian dinners (from the daily list)
- fresh-baked dinner rolls and butter
- fresh-tossed lettuce and vegetable salad for 40
- assorted salad dressings (include Russian)
- homemade soup for 40
- french pastries and desserts for 40
- fresh coffee
- 8 quarts whole milk
- 4 quarts chocolate milk (not chocolate drink)
- 24 10 oz. units of coca cola
- 4 bottles of ginger ale

ENTREES

- Monday: Italian Dinner consisting of spaghetti and meatballs, lasagna, Italian sauce, homemade garlic bread, corn on the cob with butter, potatoes with cheese sauce.
- Tuesday: Prime Rid Dinner consisting of sliced prime ribs, baked or mashed potatoes, creamed corn and horse radish.
- Wednesday: Barbecued Dinner consisting of barbecued pork ribs, homemade coleslaw and homemade potato salad.
- Thursday: Broiled Chicken Dinner consisting of broiled chicken, baked potatoes, and buttered carrots.
- Friday: Steak Dinner consisting of steaks, baked potatoes, and kernal corn.
- Saturday: Lamb Dinner consisting of lamb chops, mint sauce, apple sauce, mashed potatoes, and green beans with butter.
- Sunday: Turkey Dinner consisting of fresh stuffed whole roast turkey (not turkey roll), roast potatoes, cranberry sauce, and buttered green beans.

5:30 PM: RUSH Dressing Room

Please provide the following:

- strawberry and exotic fruit tray with real fresh whipped cream
- vegetable tray (raw) with homemade dip
- small french pastries and chocolate desserts
- cocktail peanuts, cashews, chips, etc.
- 1 case of Heineken (put on ice)
- 1 case of Michelob in cans (under the table not on ice)
- 1 case of Molson Golden (under the table not on ice)
- 1 case of exotic beer (under table not on ice)
- 2 large garbage bags
- 100 lbs. of ice (cubes or crushed) in a deparate container with shovel
- 12 towels



7:00 PM: Rush Production Office

Please provide the following:

- 1 bottle dry white wine
- 1 case Budweiser
- 12 cans of Coca-Cola
- 12 cans of Diet Coke
- cups
- glasses
- bottle opener
- ice

Ten Minutes Before The Show

Please provide a cooler delivered to the mixing and lighting consoles containing:

- 6 Grolsch beer (if not available please provide 6 imported beers, but absolutely no Heineken)
- 2 6 oz. cokes
- 20 cups
- 2 Perrier
- 2 towels
- 1 container of iced tea
- bottle opener

10:30 PM: RUSH Dressing Room

Time may change, however the dressing room must be prepared at least 20 minutes prior to completion of the show. Hors d'oeuvres shall be served in chafing dishes. The following must be provided:

3 26 oz. bottles of Perrier Joet Fleur de France or Dom Perignon (champagne)

6 10 oz. glasses or large wine glasses

Monday - 1 26 oz. bottle of Meyers Dark Rum

Tuesday - 1 26 oz. bottle of Chivas Regal

Wednesday - 1 26 Oz. bottle of Martell Cordeon Bleu (cognac)

Thursday - 1 26 oz. bottle of Tanqueray Gin
- 12 cans of tonic water

Friday - 1 26 oz. bottle of Kahlua
- 1 26 oz. bottle of Schnapps

Saturday - 1 26 oz. bottle of Smirnoff Silver Vodka

Sunday - 1 26 oz. bottle of Courvoisier Napoleon (cognac)

Plates, forks, napkins, and Hors d'oeuvres for 15 (select 4 of the following:

- scampi shrimps and sauce
- smoked salmon, cream cheese, and bagels
- sausage rolls (piggies in a blanket)
- king crab and sauce
- oysters on the half shell
- spare ribs
- escargot
- sushi
- swedish meatballs
- baked clams

one must be meat and variety should be changed if more than 1 night.

10:30 PM - Sandwiches and Drinks For Bus

Three cases of Coca Cola in cans and 200lb. of ice shall be supplied.

Sandwiches are to be prepared on whole meal bread, individually wrapped, and labelled. ALL condiments for sandwiches must be in separate containers. Sandwiches are to be placed in 3 separate boxes with the labels and contents as follows:

BOX #1 BAND

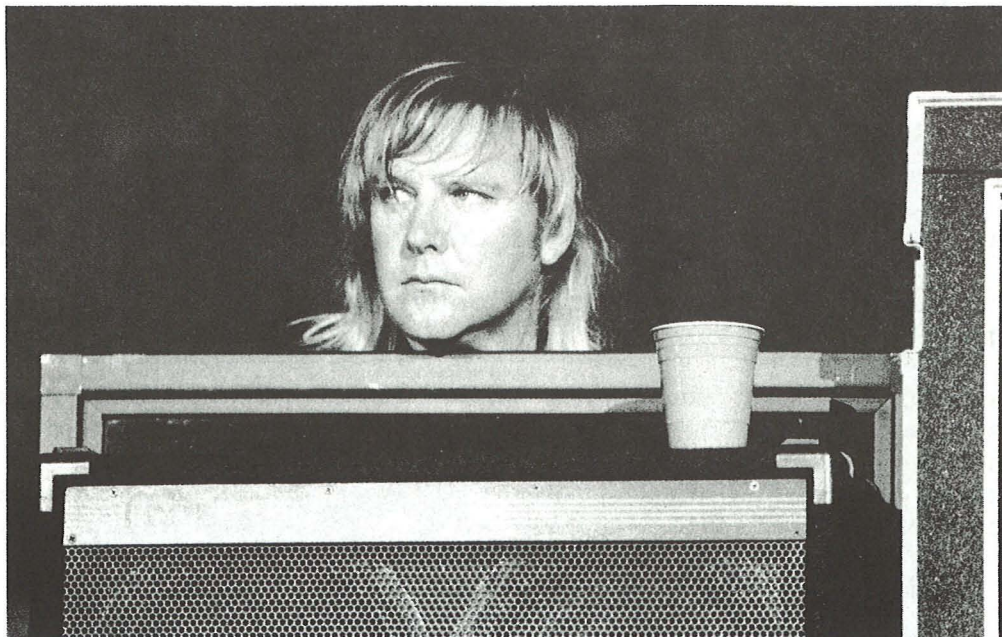
2 roast beef	2 tuna
2 egg salad	2 ham and cheese
4 hard Italian Salami	4 peanut butter and jam
1 package of cookies	1 package of 8 hot dog buns
1 package of 8 hot dogs (Vienna or Hebrew National brand)	
1 can of Planters cocktail peanuts	1 can Planters cashews
1 large bag of barbecue potato chips	

BOX #2 STAGE CREW

2 cheese	1 package of 8 all-beef hot dogs
4 tuna	1 package of 8 hot dog buns
10 peanut butter and jelly	4 ham and cheese
2 egg salad	1 package of cookies
3 hard Italian salami	

BOX #3 SOUND & LIGHTS

6 tuna	1 package of 8 all-beef hot dogs
6 hard Italian salami	1 package of 8 hot dog buns
6 ham and cheese	4 egg salad
2 cans of nuts (cashews or mixed)	4 peanut butter and jelly
1 package of potato chips	1 package of cookies



RUSH

"HATCHET, AXE AND SAW": CLEAR-CUTTING WALL-PAPER

By Brian Czernik ('The Exchange')

JOHN LENNON ONCE DUBBED THE clichéd, shallow, throw-away music that epitomised so much of the 1970s, "wall-paper music". A quick spin of the radio dial will reveal little has changed: the sonic forest of wall-paper still flourishes, only challenged sporadically by the popular ephemeral trends of the day - punk, heavy metal, rap, grunge - all of which in time yield their own wall-paper. What is rare is for a good band to transcend the fads of the time and write consistent, quality material that neither falls into overt preachiness or blatant pop sell-out, - music that depends more on quality than quantity or good timing. One group seems to epitomise, at least for me, what it means to cut through all this old-growth wall-paper crap.

The Rock-trio Rush has continued to defy Rock tradition for over twenty years by writing serious, meaningful lyrics about the personal struggles of individuals, freedom, remembrance, society and relevant social issues. Many critics, (who must only be familiar with songs such as "Subdivisions", in which a free-thinking youngster looks away from the conformity of his homogenous subdivided suburbs and in turn is drawn to the heterogeneous of the city), attribute Rush's success to their teenage, coming-of-age topics. But the critics are surely mishearing or just plain ignoring much of Rush's repertoire. Even a superficial look at their song titles will suggest that Rush's writing spans a cornucopia of topics: "Finding My Way", "Bastille Day", "A Farewell to Kings", "Closer to the Heart", "Red Barchetta", "Limelight", "Manhattan Project", "Mystic Rhythms", "Time Stand Still". The steady contingency of elder-statesmen, i.e.: thirty-something's, at Rush's concerts testify to the fact that the group still interest some of our older, more mature and cultured counterparts. A more reasoned, thought-out account of the band's success should therefore recognise that Rush's longevity and cult following come from their commitment to writing intelligent, thoughtful lyrics in opposition to the stark, worn-out trash of groups like Bon Jovi and Poison, the archetypes of musical cheese-whiz. The account should also acknowledge the trio's self-evident brilliance as musicians and technicians.

But what makes the group unique is their ability to continually define themselves through their uninhibited musical adventitiousness. And unlike many self-proclaimed "I'll save the world" folk-rock singers (R.E.M. and their Album "Green" come to mind), Rush has never taken themselves too seriously - though they undoubtedly take what they do, making music, seriously. It is this careful tight-rope of work and play that has enabled Rush to keep their core following through all the stages of their long career while still interesting younger listeners.

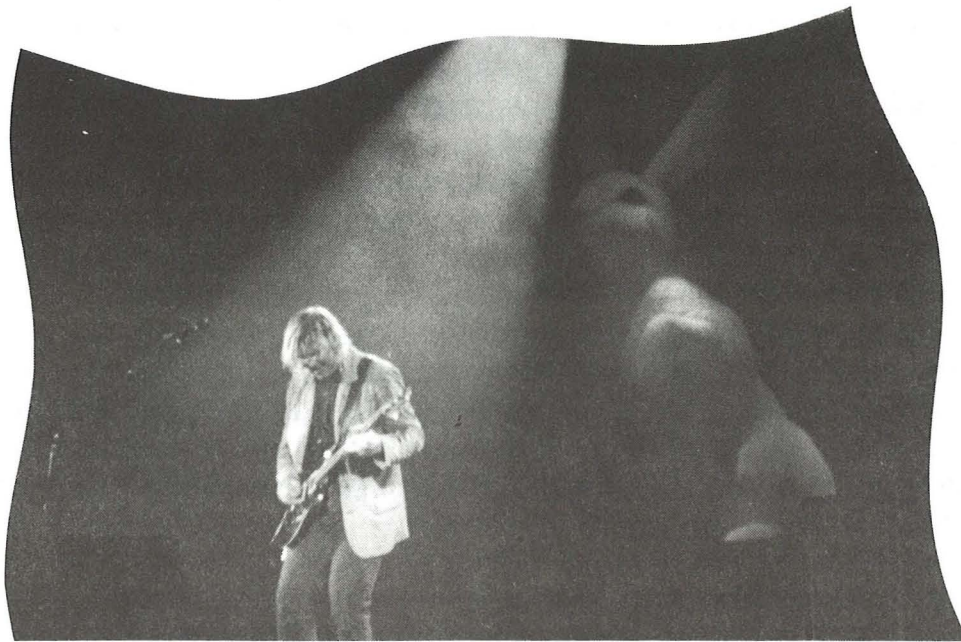
Rush formed in Canada in the late '60s/early '70s. They made their first album, "Rush", without the aid of future drummer/lyricist Neil Peart, who joined the band on the album's tour and has been with them ever since. Rush has long been regarded as a group of rock virtuosos. 'Rolling Stone' - who have often regarded Rush as an average/below-average band - has had to suffer through the countless years in which Peart and bassist Geddy Lee have appeared on their Annual Reader's Poll as best musicians in their respective categories. Their influence has accordingly been diverse and widespread, inspiring such modern alternative groups as Primus, The Red Hot Chili Peppers and Fishbone.

Aside from playing bass, Lee doubles on vocals and triples on keyboards in the studio and live. Rounding out the trio is Alex Lifeson on guitar. Even though many of their songs have long instrumental breaks which showcase their combined musical skills, Rush have rarely exposed or flaunted their naked technical skills by whizzing off reckless, meaningless lightening-quick scales or super-fast "I'm the biggest stud in the world" solos as many other hard-rock bands do: Whitesnake, Poison, et al. Instead they have concentrated more on thought-out rhythmic and melodic phrasings, often suggesting both blues and jazz influences.

If the philosopher Martha Nussbaum's literary argument that the form of expression one chooses - such as the essay, philosophical treatise, etc. - has great importance to the message of an argument, can apply equally to music, Rush would make an interesting case study. The group has constantly challenged the limits of rock music, often playing in odd time signatures such as 7/4 or 5/2. In the process of experimentation, starting mainly in the late '70s, the group has increased their use of synthesised sounds and samples to add various harmonic textures, much to the distaste of many "real" Rush fans. Yet Rush anticipated early on, the resistance some people would put up against their new direction; in a pre-emptive strike, Rush silenced many critics by justifying their experiments in the song "The Spirit of Radio" by saying "all this machinery making modern music can still be open-hearted". They have gone on to disprove the worry of many, that well-engineered music is less inspired and honest than 'natural', unsynthesized music, by expanding their sound-environment with often gripping and powerful "synthesised" songs such as "Distant Early Warning", "Subdivisions" and "Force Ten".

But perhaps the biggest appeal for many fans have been the lyrics. Behind the lyrical musings of the drummer(!) Neil Peart, Rush has demonstrated that rock music can viably address a wide-range of topics without reverting to sentimentality, superficiality, or preaching, by *narratively* addressing such topics as the mob mentality in "Witch Hunt", the potential for nuclear war in "Distant Early Warning" and the literary tale of Kubla Khan in "Xanadu". Peart often talks about the struggles and competition that we face in life and universally refers to them as positive experiences.

In "Marathon", the worth of struggle, and arguably competition, is epitomised in Peart's use of the metaphor of running as a way to live life and to become a whole person: "More than just survival/More than just a flash/More than just a dotted line/More than just a dash". Life is more than 'survival', for each of us has long-



term individual goals we seek and these represent the long run, not 'just a dash'. Even if it appears your current predicament is poor, you have "to pick up the pace/If you want to stay in the race". The personal battle, like a marathon, is fought out by one who accepts responsibility for oneself and knows that while "Meters may overload/You can rest at the side of the road/You can miss a stride/But nobody gets a free ride". Nowhere does Peart talk negatively of the personal struggle to better oneself. In fact, he tends to glorify and idealise survivors, achievers, and their struggles in his stories.

Peart explicitly satirises an egalitarian system - a system that attempts to *make* people equal - in the song "The Trees" - a song which was made in response to the 1970s Successionist movement in Canada. In "The Trees", the smaller Maples, who want more sunlight and form a union, are pitted against the taller, 'greedy', sunlight-stealing Oaks. But in the end, it all works out for the 'best': "Now there's no more Oak oppression/For they passed a noble law/And the trees are all kept equal/By hatchet, axe, and saw".

While "The Trees" point is striking, the world of "2112", a long seven-part song, is a bit more subtle and at times resembles a world not unlike that in the book "Fahrenheit 451" - though I am also told this story parallels Ayn Rand's "Anthem". Peart, in this vision of the year 2112, writes "It's one for all, all for one/Work together../No need to wonder how or why". The emphasis is on the automatic, thoughtless happenings of a day, where individual thought is systematically subverted by Government censorship, the control of the media and the monotonous grind of compulsory work. It is not until the protagonist discovers his own voice through music that he questions this "cold and empty life", cold and empty without

the beauty stirred up in himself by making music. And once he discovers this beauty, he wishes to share it with others, but he is stifled by the Government which, fearing that this kind of rediscovery of the individual could undermine their 'great' society, tells him that music is a "waste of time", "a toy that destroyed elderman" and a "silly whim that doesn't fit the plan". Their claims appeal presumably to his ingrained belief that the 'elderman', maybe the late 20th and early 21st century man bloated with the indulgence in personal pleasures and desires, caused the problems that erupted into some terrible war. The Government also thinks that this selfish, egocentric exploration into music is against the good of the whole, the good of the whole based on a subversive, centralised power that has the proper "plan". So, in order to be of the right mind, the Government tell him to "think about the average" and realise that the society has no need for music, and even worse, that this personal music can be harmful. Of course, at the very least, Peart the musician rejects this world-view.

What Peart does affirm is the need to be responsible and accountable for our lives, our actions, and our situations. Perhaps more than anywhere else, "Freewill" expresses this independent spirit; for while some may believe that "a host of holy horrors ..direct our aimless dance", that "blame is better to give than receive", that "they have been dealt a losing hand ..[and are] a prisoner in chains", Peart finds these views - views that we do not have the power to choose and that some force controls us - troublesome. For, as he writes, "if you choose not to decide you still have made a choice", so these people - who believe there is no human choice - paradoxically presuppose and affirm their own freedom and self-identity by claiming that there is no free will. Peart in recognising the incoherence of such a position, decides to choose a path that's clear: "I will choose free will".

Other places that Peart stresses independence include "Tom Sawyer", where Tom's rebellious and free-spirited "mind is not for rent/To any god or government". Also, in "Anthem", Peart calls out for people to live for themselves: "There is no one else more worth living for/Begging hands and bleeding hearts will only cry out for more". Peart is arguing that the most effective and *worthwhile* way for one to live is, for oneself (after all we know our own wants the best); if we choose always to give, as an automatic, unreflected act, we will only be perpetuating the plight of the beggars by reinforcing their belief that through begging they will get something.

In "Something For Nothing", we are told "What you own is your own kingdom/What you do is your own glory/What you love is your own power/What you live is your own story. In your head is the answer let it guide you along". Peart is not only affirming the rights of ownership and the just privileges one gets from such ownership: he is revelling in each person's life and actions, each person's story, and is telling us to seek out these and other answers for ourselves in our "heads", i.e. rationality.

So, because each of us is "a cell of awareness imperfect and incomplete, genetic blends with uncertain ends", as stated in "Freewill", there are no assurances in life; life is an ongoing gamble and risk. Since we cannot know everything, we have to work with insufficient knowledge. Everything we do is a statistical risk; what we must do is take reasonable risks.

From the most recent album, Peart stressed this sense of risk in "Roll The Bones" where: "Good work is the key to good fortune/Winners take that praise/Losers seldom take that blame". Fortune is nothing more than the result of our own personal work; we are responsible for our own predicaments. Later on in the song this sentiment is reiterated: "We go out in the world and take our chances/Fate is just the weight of circumstances".

One might ask, in what type of world does all this happen? In "Heresy", Peart seems to suggest that the best life occurs in a free country, one with a free-market, laissez-faire economy. With the fall of the oppressive governments of Eastern Europe and the former Soviet Union, Peart is not so concerned with the political revolution but the economic one: "People storm the marketplace/And buy up fantasy/The counter-revolution/At the counter of a store/People buy the things they want/And borrow for a little more". This new order, dictated by the wants of the people, is an order of fantasy and economic free-choice. The years prior to the 'counter-revolution' are described as "dull", and Peart locates this social terrorism "from Moscow to Berlin" - so he is surely referring to former communist countries. Gone are the repressive governments that tried to hold down the desires, dreams and potential of it's people; in it's place is a freer market economy, an economic reality that spontaneously distributes power to individuals. In "Anagram", the limits of laissez-faire are hinted at but chosen over purely utopian systems: let us "end the need for Eden and chase the dreams of merchandise".



Attacking the narrow stereotypes of popular culture, Peart also addresses the subject of money. Whereas some song writers, such as Midnight Oil, hypocritically talk about the inherent evils of money and capitalism while raking in the Big Bucks themselves, Peart says the following about money in "Big Money": "Sometimes building ivory towers/Knocking castles down/Building you a stairway". Money is used both to knock things down and to provide a 'stairway' to new potentials, so "Big money give and take/Big money done a power of good/Big money make mistakes". This is surely not the two-dimensional view expressed in most popular mediums today; for while money can, and is, used for bad purposes, it is not inherently bad anymore than the rock used to kill Mr. Jones. A system of currency that helps to evaluate work and effort of diverse people, and allows them to trade for mutual benefit, is surely a good system in my book, as well as Peart's. Any particular use of money should be evaluated separately from money in general, for the former has to do both with intentions and consequences.

The kind of politically-incorrect statement that Rush makes in songs such as "Big Money" shows them, or at least Peart, to be free-thinkers. How many times have we heard rich pop-rock artists talk about the sad plight of the poor? Surely it is sad that some people are poor and have little opportunity to better themselves. Regardless, do we need Phil Collins, Poison and Michael Jackson singing songs about how bad it is for the homeless and poor while they, in turn, profit off of these peoples' misfortune or lack of opportunity? If they are so concerned, maybe they should take some of these 'unfortunates' into their mansions or better yet, give them jobs"! This kind of thoughtless writing is abundant and commonplace in popular music.

Perhaps the most frightening thing about ignorant, uninformed writing is that popular music wields tremendous power. Consider the power MTV would have if they decided to set some explicit political agenda (of course I am assuming they don't have one already, an assumption which many would challenge). They have already demonstrated their huge cultural influence over our generation (how else could Polly Shore become so popular), and they could be much more politically directed.

Some have already set their political and cultural agendas. Just consider some heavily played artists, such as R.E.M. and Midnight Oil, who certainly have had a political impact with their anti-capitalist, environment-above-and-beyond-all-else campaign. Michael Stipe, R.E.M.'s high-priest (or is it priestess?), has become the self-appointed Chosen One of the new-environmentalists, and I know at least three people who have become involved in the environmental movement purely as a result of following Stipe's off-the-cuff (i.e. vigorously rehearsed) statements and lyrics.

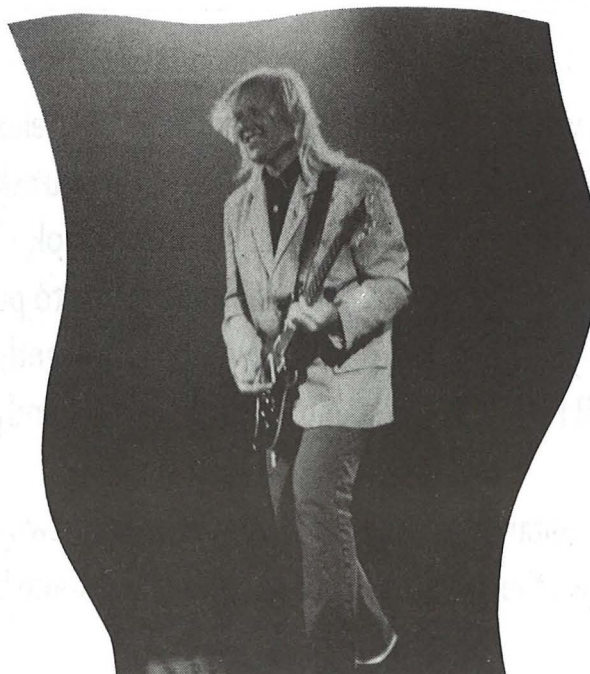
Also, the success of MTV's "Rock the Vote" campaign - a supposedly apolitical promotion advertised on MTV and present at many large concerts to get young people registered to vote - bears witness to MTV's potential persuasive power. One only needs to think back a few years and consider "The Conspiracy of Hope" tour, where Sting, U2 and Peter Gabriel flexed their influential muscles to help raise awareness of the international human-rights organisation Amnesty International. The organisation has grown quite substantially, particularly in the United States, since the concerts.

While I have no problem with 'awareness' raising, a few trends worry me. Young people, for some reason, listen to musicians, no matter how ignorant or one-sided they are, about the respective issue; reporters and interviewers help feed this trend. How many times have you heard a music interviewer ask a musician or singer who they voted for in the last election. I don't care who Axl Rose or Michael Bolton will vote for. But many people do.

"Rolling Stone" recognises that people want to know who will endorse who, particularly if the candidate they want to be elected is being endorsed by most Rock stars. Why else would "Rolling Stone" have been keeping an updated list of those Rock stars who endorsed a candidate prior to last year's election in their magazine? So there is a market out there, scary as it may be. But that is the way the market crumbles. In lieu of such examples, it is crucial to have intelligent groups such as Rush supporting important alternative views to reinforce the free-market of ideas.

I do not want to suggest that Rush's lyrics should have more persuasive power than the medium of Rock music allows: these are, after all, only Rock 'n' Roll songs. But songs, like television and popular writing, have a profound influence on the basic beliefs a culture will hold, and though they are not meant as elaborate arguments for ideas, they present a fresh, unique and important contrast to the usual status quo: the generic, stereotypical, unreflective lyrics so prevalent in "popular" music today.

Brian Czernik is currently a graduate Philosophy student studying at the University of Iowa.



W HATS HAT HING?

It's that time again, when we dust off a prize and ask you to tell us what the below section of guitar solo comes from. Just a small clue for you about the origin of the solo, it's pre Exit.. Stage left, but not too much before. Right well congratulations to Steve Zimmerman in Seattle WA for correctly identifying WTT 2 as being the start of the Subdivisions solo. As usual there is a gold disk winging its way to you by good old Royal Mail. This time I'm offering the lucky winner a Stick It Out Promo CD and something a little special that I'll be picking up from Anthem in early May. So the quicker you get your entries in the quicker I'll pull a name out of the hat.

I'd just like to let you the readers know that I have managed to get a coverband started up, apart from a minor problem and that is we don't have a drummer. So if you want to join us in playing some of the classic Rush tracks then write to me at the below address.

Stewart Gilray, 22c Church Street, Didcot, Oxon, OX11 8DQ.



Before I go here is a small word from Andy Piercy about the ever elusive TABs'

So what has happened to the guitar tablature of 'Animate' I hear you ask? Well, to cut a long story short we have had problems trying to get the final version to look right for the SOR format. Consequently we have come to a joint decision to abandon plans to publish the song tablatures in Spirit. However, if any of you want copies of the two songs currently available - 'Animate' and 'Territories', send me FOUR FIRST CLASS stamps to cover copying and postage and I'll send them to you.

I am still working on more guitar tablatures and will have another two ready shortly. If there are any Geddy or Neil freaks out there who want to get into doing some bass and drums pieces, let me know.

ANDY PIERCY, 27 NELSON STREET, BURY, LANCS BL9 9BL.



Rock In The Environment

An Interview With Neil Peart

(Play "Dreamline")

ANNOUN: Hi, welcome to Rock In The Environment. On this show we'll talk to Neil Peart - songwriter and drummer for the power trio Rush. Rock In The Environment is written by Craig Casnaught, produced by Scott Kirk. I'm Kathy Falconer.
(Play "Distant Early Warning").

KF: Over the years Neil Peart has written about the environmental crisis in many of his songs. The reason he says, is his passion for the issue.

NP: For me, when I'm sitting down to write lyrics, it's first of all an instinctive kind of response in me to something that I care about, or very often it's anger too and different points of my existence that I sit down to write about. I'm tending to write about what I'm most concerned about and in some cases I would first be outraged by things that were going on or things that I'd seen and thus wanted to comment on thembecause lyric writing in many ways is aimed at communication but also it's fundamentally expression - you're trying to express your concerns and certainly your feelings, obsessions and definitely anger I think, is a big inspiration in writing.
(Play "The Trees")

KF: Peart recalls the first time environmental problems had an impact on him.

NP: When I was just a little boy I grew up on the shores of Lake Ontario, and I went down. I used to go to swimming lessons every day in the lake and one day suddenly there was this big sign "No Swimming in the Lake" and I was probably 8 years old or something and this seemed incomprehensible to me. What do you mean you can't swim in the lake? And this would be the early 60's and the stories then were of chemical pollution and we had the big steel plants and everything of Hamilton Ontario at the end of the lake, and I presumed at that time that that was the cause of it, just industrial pollution. Well, it turns out in history and right up 'til now really the beaches of Lake Ontario are often closed every Summer - but it's faecal contamination, it's human manure that causes the level of pollution.
(Play "Red Tide")

KF: In his travels around the world Peart has seen widespread environmental problems. He says the waste he observed was in China.

NP: I was there in the mid-'80s, just after you were allowed to go there really, and they were really where we were in the '50s, in our post WW2 world when

industrialism was God and China now today points to their smoke stacks with pride as a sign of their progress. And I would say the rivers in cities like Shanghai or Beijing were just black or green or looked so opaque that you could walk on them and there was no consciousness of that, and even the litter factor which again, as a child, litter was a huge problem, something which I think North American consciousness has pretty much conquered in most places anyway. You don't see it like you used to, and when I do see it now I'm shocked and I see it to a far greater degree on the roadsides of Europe for instance but in China too. I was visiting one of the holy mountains of China and it's not tourists doing it, there was this Chinese woman had a huge bag of garbage, and she was equal distance from her garbage can and the side of the cliff and where do you think she threw that bag of garbage? I was surprised to see that, but again it's not a Third World syndrome, it's not a Western syndrome either - it's really human nature.
(Play "Tai Shan", "Where's My Thing")

KF: Neil Peart of Rush says environmental problems are not limited to China. Everywhere he travels he sees similar problems with a similar cause - lack of caring.

NP: Not too long ago I was travelling through Italy and Greece and Yugoslavia and every roadside would be a garbage dump. There would be a bend in the road and people would just pull up dump their garbage out and drive off! I mean household garbage, not just litter, I mean huge, impromptu garbage dumps down the side of a cliff, which with all our faults, you won't see that here. And the same sort of things in Africa, where for reasons of poverty they have greater concerns than worrying about litter - but it would be the same thing. You'd be going down this beautiful road and there would be a bend in the riverbank and down the riverbank would be all the garbage of the nearest village - so in these cases it's education but it's not as dry as that, it's just people caring or being able to care. Like I say, it's perfectly excusable in a place like Africa where they have much more serious concerns of hand to mouth, day-to-day existence but for Western Europe and for North America there's just no excuse not to have that much social responsibility.

KF: Peart says another cause for the environmental problems we've (GAP IN TAPE).

NP:because it's de-personalising and people who are in giant corporations for instance. Another cycling story of being in West Virginia and going through the hillsides where all the chemical plants are, and then I would see local people fishing in those rivers, the same rivers that are receiving all the effluent from these chemical plants and I'm thinking, 'God if they catch anything there, what does it look like?' It's like there was an episode of "The Simpsons" with the 3-eyed fish, you know. I think all the fish in those rivers must look like that, but it's when you get those kind of corporate levels people can de-personalise it and remove themselves from blame, like, 'I've just got my job to do', and even if they do feel badly about it, it's not their responsibility so greed is a part of it.
(Play "Big Money")

KF: Peart says people can make a difference in the environmental arena if they choose to get involved and take action.

NP: These people are elected officials in our democracy therefore votes count, letters count, social action counts in that sense, and I know from Canadian politics for instance, if you take the trouble to write a letter it's taken for granted that that letter represents 500 people who feel the same way and weren't bothered to write the letter and so that's an enormous way of letting your voice be heard, and again a path of choice and a path towards change just through caring enough to make that bit of effort.

KF: Neil believes there is still hope in the battle to save the environment.

NP: Not only is there hope but there is action in hand now doing the right things, and I see it around me and I see it in the changing behaviours of people and even a rock band on the road. Suddenly we have re-cycling bins in the dressing room and stuff like that - even 5 years ago that kind of thought didn't exist, and I live in Toronto now and we have kerb-side recycling. The response to it was so enormous that they couldn't keep up. When they first introduced it, they had the Blue Box Programme where you put all your recyclables into it and the response was immediately so immense that the system completely broke down because obviously it was a very noble programme to institute, but the infrastructure wasn't there yet to support it, so they were completely overwhelmed and didn't have the mechanical processes really to deal with it. But at the same time it was a great reflection of how willing people are to do something when it's a way of changing their own behaviour and it's the kind of thing that makes me think that it is individual choice and individual action that can really make an enormous difference.



SIGNALS



Dear SOR,

I was lucky enough to hear a preview of 'COUNTERPARTS' in the USA as I holidayed in Florida. Some songs like 'Nobody's Hero' and 'Leave That Thing Alone' were instantly likeable, very 'Roll The Bones'-like. As for the others, I thought, 'what have they done!?'

Now, a month or so on, I rate this album as one of the best RUSH have ever produced. I simply can't leave it alone. On my first hearing I wasn't too sure if this aggressive style was suited to them, but now it seems such a natural progression.

The songs are so strong and the music so loud, no other RUSH albums can compare to this one. It's wonderful! 'Roll ...' sounds so tame, when played alongside of this. I cannot wait to hear songs like 'Animate', 'Stick It Out' and 'Cut To The Chase' played live. I hope that wait will not be too long.

I won't bore you with a 'track by' analysis, as I consider them all excellent, and all great counterparts to one another. I look forward to reading what other RUSH fans think of this new album. Many, no doubt, were expecting 'Roll The Bones - Part II', while others would have liked to have seen a return to a time circa. 'Farewell ...' and so on. For me though, the essence of RUSH is their ability to change and produce a new sound and direction, album after album ... but who am I to judge, being a RUSH fan of less than 5 yrs.

I know what I like and I like COUNTERPARTS!

Best wishes.

**PETER WILKINSON
BRINSLEY, NOTTS**

PS. Thanks for producing such an excellent mag. Please could we have more features on 'RUSH-like' bands e.g. SAGA, DREAM THEATER, even ELP! I am sure most RUSH fans would take to these, particularly SAGA who seem to get very little exposure. Anybody who listened to the brilliant 'The Works' collection could not fail to be hooked by their originality.

Dear Spirit,

If Rush are following change as it happens, which I think they are, then their present situation would parallel modern music which is back to basics. (In the words of

'Circumstances' - "Plus ça change, Plus c'est la même chose"), so maybe stepping back is a valid form of change if it is presented in the right way. I've heard Neil say before that 'Nothing is really new', it is just done in a different way and, in most cases, done better. I think 'Counterparts' is a good example of this, because they've gone back to basics, but in a more refined way due to experience and growth.

I heard an interview with the late Frank Zappa as a tribute to him on Radio 1 and in it he talks about the nostalgia step back as a potential threat to modern music (and a lot of other things). In the hands of these 'synthetic bands' who blatantly copy old hits, nostalgia is a threat to creativity. 'Counterfeit creativity' is the phrase I think fits. Getting back to the 'Spirit Of Rush' though now. I see it like Neil explains, in that interview from S.I. Magazine - where the tribal elders pass down the wisdom and perhaps a bit more is gathered on the way. Just gathering up the past and the present and arriving at something close to the future.

Going back to 'Moving Pictures' would for Rush be a bit contradictory, but for another group or a new group to adopt that style wouldn't be.

'Techno-rock' (which I think is the best description of the sound Rush invented on 'Moving Pictures') is just as much a style of music as jazz, metal or dance, for this matter. I'd like to hear groups playing 'Techno-rock' (with good inventive lyrics like Neil's). There would be no shame as long as none of the songs sounded directly like Rush tracks.

I, myself like to play in the style of 'Techno-rock' with other influences mixed in, like that of Genesis, Yes, Hendrix, Boston and Max Webster etc. but with a more modern approach.

So, P.J. Bannon of Eire (Spirit 25), I don't think either that Rush should or will backtrack that way and do 'Bat Out Of' I mean 'Moving Pictures II', but maybe other groups will do something similar.

Hope so.

**GARY TUNSTALL
ST HELENS**

Dear Spirit,

I've just received my latest copy of 'Spirit' and congratulations for putting together another fine issue. It was interesting reading others' views on 'Counterparts'; personally, I think it's Rush's best album since HYF, and although it doesn't reach the heights of 2112, Grace Under Pressure or HYF itself, it is yet another classic album - which leaves me asking myself, what on earth happened to the three men from Willowdale when they produced Presto? I'm just glad it was a temporary aberration. Anyway, that moan aside, the best track on 'Counterparts', in my humble opinion, is 'Double Agent'; not only is it musically superb and menacing, it contains some of Neil's best lyrics on the album. However, there are other tracks

which will undoubtedly join my list of Rush classics, most notably 'Nobody's Hero', 'Alien Shore', and 'Everyday Glory'. Oh, and I like the cover - it's neat, striking, and to the point. Well done, Hugh Syme.

Moving on, I thought I'd pass on a little bit of trivia and information. A few 'Spirit's' ago there was a reference to Terry Brown working on 'Super Ted'. Well, tucked away at the back of my wardrobe, I have a copy of a 1972 Purple Records release (PUR 111) entitled 'Who is the Doctor?' and sung, if that is the right word, by Jon Pertwee. And who produced and arranged this 'Doctor Who' masterpiece? None other than one Rupert Hine. This, I think explains a great deal about 'Presto'.

More seriously, the 'Camille Palier' referred to in the first part of the 'Counterparts' album launch 1st issue, is, I'm sure, actually Camille Paglia (pronounced Palier), an American professor at the University of Arts in Philadelphia. She has become a rather high profile and controversial character in the US as the author of 2 books - 'Sexual Personae' and 'Sex, Art, and American Culture' - both of which are available in the UK.

Also, as Mike Wlach pointed out, Ayn Rand books are far from rare. 'Atlas Shrugged' and 'The Fountainhead' have sold quite literally millions of copies in America and are still available, published by Signet, at \$6.95 and \$5.99 respectively. Whilst it is true that Rand books are hard to find in Britain - book stores' philosophy sections occasionally stock 'The Virtue of Selfishness' and 'For the New Intellectual' - any of her books can be obtained quite easily mail order from the US, for example, from Laissez-faire Books, Dept.C121, 938 Howard Street, San Francisco, CA 94103.

By the way, for anyone who hasn't yet read Bill Banasiewicz's biography of Rush 'Visions', do so. I wholeheartedly recommend it; it's published by Omnibus Press and had the ISBN number 0-7119-1162-2. Best wishes and keep up the good work.

**CRAIG S. LINDSAY
LYTHAM ST ANNES**

Dear Spirit,

I must say that I'm very impressed with the new album "Counterparts" - it is superb! I've been following the band since the arrival of "ExitStage Left" when Phil Easton used to play it on his rock show!

At present I'm trying to set up a bulletin board on the PC university networks - so if anyone is interested perhaps you would be good enough to give them my "E-Mail" number via Aberystwyth (where I am at University) "decb" - RR02. Also do you have any other "S.O.R." subscribers there! Keep up the good work and best wishes for the future!

**MARK ORMEROD
CHESTER**

RUSH TRIVIA

Once again I'm starved of material (come on you NMS guys – or did you vote in the poll) so the imagination is forced to take over again.

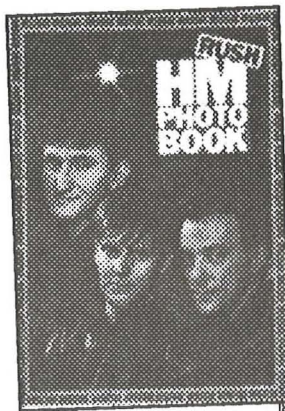
So, err, nice weather we've been having and err, what a crap time Margaret's been having in Brookside, and isn't Geddy's voice particularly high pitched on *Armageddon*? (*Hemispheres* is attempting to provide inspiration for me as I write this).

Last time I was talking about how we should concentrate on Rush in this fanzine, and aside from realistic connections generally steer clear of other bands. Dave Lythgoe (Signals, last issue) is thus well within bounds for mentioning Aimee Mann's excellent debut solo LP (the Til Tuesday stuff wasn't bad either). No doubt you that was you calling for *Time Stand Still* during the encore at the Wolverhampton show...

I had planned to list a diverse range of acts that can legitimately be linked to Rush this time around but got bored with the idea. My favourite example though – just cos she's a bit different – is kd lang; whose work, including the wonderful *Ingenue* album, is generally co-written and produced with Ben Mink, violin soloist on *Losing It*. Far more rewarding entertainment than the work that Rush stalwarts Hugh Syme, Howard Ungerleider and Terry Brown have done for other artists, which really doesn't bear thinking about (those Whitesnake sleeves, touring with Queensrÿche, Super Ted videos et al). The boys themselves haven't been doing any guest spots recently, so end of subject for the time being.

Cyber gods and Euro tours

At this point a non-gripe. The last issue was a bloody great read. I particularly enjoyed Perry Stern's very astute cyber gods piece from



Q: Does anyone know why this book never saw the light of day?



Shit! save me from this Trivia nonsense...

Network Magazine and Paul Harvey's thoroughly entertaining Euro tour diary. I'm not creeping Paul, it was good stuff. And you're a terrific bloke too.

I was a bit disturbed by Andy Piercey's 'three things' idea; a bit like trying to put together an "Our Tune." Sickly, sentimental – contrived – tosh. For the most part I don't think Rush songs, with the odd very rare exception, are lyrically that affecting; Peart is a thoughtful writer, but rarely an emotional one. He's said himself how loathed he was to write about love because of the ease with which clichés manifest themselves, and it's only recently that he's actually given us something deeper than a story or concept which largely comes from the mind rather than the heart.

This contrasts with Alex and Geddy's playing, which is quite the opposite; they have always been the emotive side of the band.

That said, I'm gonna do a 'three-

thing' thing just to fill up some space on this page (notice how the type has changed and grown too):

1. *A Passage To Bangkok.*

The classic track for an air guitar session at any house party when I was 16. I'd take the 12" of *Vital Signs* along to every one, slip it on when no one was looking (all upstairs trying to get laid or outside puking up Breaker by this time) jump to track 2 and go for it. My only problem was whether to play the solo or riff along with the power chord rhythm guitar alongside it. I tried to do both.

2. Bollocks, I can't think of any more. If I'm bereft of stuff again for the next issue I'll try and come up with two more. In the meantime will someone please send me something I can use? (NMS subscribers/contributors are particularly urged to respond to this request).

Send any stuff to me, Steve Adams, at: 33 Orchard Drive, Coventry CV5 7FP, UK. Cheers.

'We Have Assumed Control'

'Heavy Metal Lives' thunders GEOFF 'kerraannng' BARTON (again) as the Priests Of The Temples Of Syrinx, alias RUSH, lay waste to Planet Earth (well, Sheffield).

('Sounds' 1977)

*'Attention all planets of the Solar Federation.
Attention all planets of the Solar Federation.
We have assumed control
We have assumed control
We have assumed control.....'*

"Hello! How're you doing, England?" Rush bass player Geddy Lee shrieks a greeting above the dying echoes of the opening number, 'Bastille Day'.

The reply comes, a loud, riotous, raucous roar, England is doing alright and Rush are doing better still.

Sheffield is the town, June 1st is the date, a red letter day for the band, representing the first date of their British tour. Also representing, coincidentally, Rush's premier overseas performance, their debut gig outside of America and their native Canada.

And you know what? They went down the proverbial storm.

A momentous occasion for me, seeing the band at last take to a British stage, an occasion to which I'd looked forward to for so long. I'd seen them once, just once before, hardly in the most ideal of settings. In Montreal it was, supporting Aerosmith. Literally, we'd just disembarked from a heavy-duty transatlantic flight and were seriously contemplating not going to the night's concert, tired and wasted as we were. But, in the end, we made it - and who should be supporting, lo and behold, than Rush. Oboy, did that get the adrenaline running.

See, at that time, (around Christmas last year), the band were still much of a mystery to me. I'd got all their albums and enjoyed each one, from the straight-ahead 'Rush' platter to the complex '2112' conceptual opus, but the prospect of seeing them live had never really entered into my head, I'd never really thought seriously about whether they'd be able to cut ice on-stage or not.

And could they? Well, judging by the 20 minutes or so I saw of them at Montreal, probably. But I had doubts, I seem to recall, in my jet-lag-addled mind. Were they perhaps a little mechanical musically? Were they, with their sci-fi slanted heavy rock music, truly able to generate real excitement? Weren't the stage versions of their songs rather too close to the recorded originals? Jeez when a band's half a mile away in a vast Canadian auditorium, how can you really tell?

In the end, in an article in 'Sounds' not so long ago I tipped the scales in Rush's favour, most definitely. But now, backstage at Sheffield City Hall, doubts began to assail me, like they always do.

Back in the 'Sounds' office, I always get ribbed for going over the top on bands like Kiss, Judas Priest, and - yes - Rush. No matter how much effort you may put into shrugging off the jibes, some of them are still going to stick. Some of them are going to nag away at the back of your mind and worry you, just a bit.

AND I WAS worried, backstage, for Rush. And Rush were worried too. With lots of special effects and lighting equipment languishing at Customs at Heathrow, plus apparent difficulties with the difference between American and British electrical voltage, they were going to be unable to present their full show tonight.

First night nerves added considerably to the problem. All three of them, Geddy Lee, Alex Lifeson and Neil Peart were solemn and relatively silent, gearing themselves up to the gig.

"The stage is so small," groaned Geddy.

"I'm having trouble with my guitars," remarked Alex.

"Gnnn.." a despairing noise from Neil, coming from deep down inside his throat.

Fingers crossed, I left the dressing-room for the hall proper. Small, quite congenial, the kids were tightly packed around the stage, hard core fans each one. At least I hoped so.

Just after 9.00 the main lights went out, applause started, cheering began, a voice boomed from the P.A. "From Toronto, Canada, will you please welcome - RUSH!" and -

Nothing happened.

Problems from the outset, no guitar sound, a roadie dashed offstage, tiddled about, the PA buzzed and hummed then went silent, and a hush fell over the hall, a painfully long hush that was only broken by an abrupt - KER-ANNG!

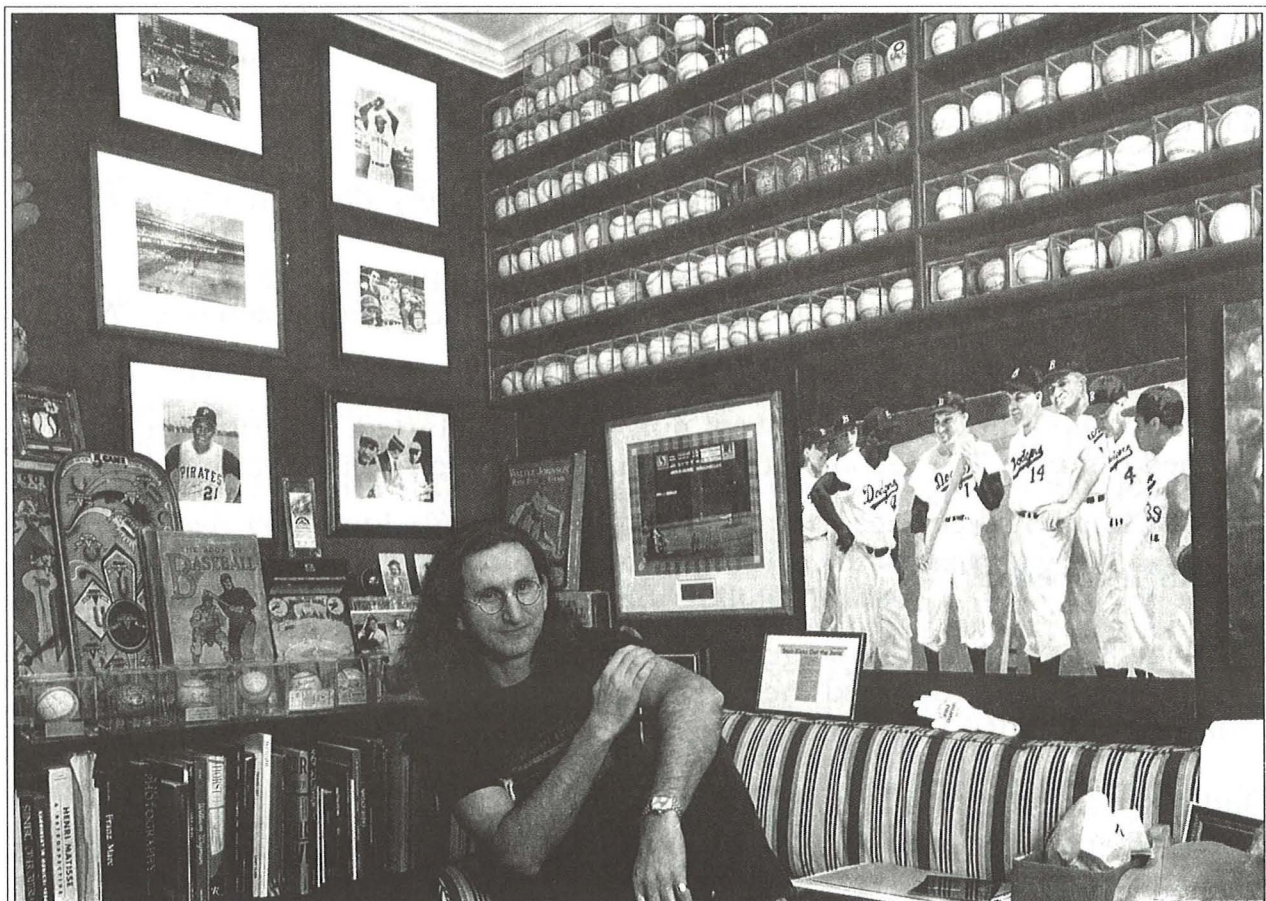
Suddenly, Lifeson's guitar was back in action, the riff to 'Bastille Day' began. Suddenly, I knew I shouldn't have been so sceptical. Suddenly the storm began.

UNCERTAINTIES forgotten, Rush exude on-stage confidence, Lifeson, on the left, young and blond-haired, dressed in black, plays his guitar vigorously, viciously. Drummer Neil Peart twirls his sticks with the same precision as his moustache and hits those skins hard. Geddy Lee's bass growls like a gorilla on heat. Gods, throw all doubts to the wind, Rush are some band.

After his "How're you doing England?" rap, Lee introduces 'Anthem' which is in turn superseded by 'Lakeside Park'. Rush gain impetus and the kids lap it up - Lee and Lifeson, the front men, sweep their guitar necks up and around in unison, good and posey without being pretentious, while music hits top gear and then smoothly slips into overdrive.

For a three-man band Rush make a lot of noise. As a guitarist, Lifeson is everywhere, riffing, licking, soloing, plucking and strumming all within the space of scant seconds.

Lee, as well as playing a mean, dirty sounding bass and singing, also contributes mini Moog passages, playing the instrument's floor-keyboard with his feet. Peart is a flashy, powerful drummer with an amazing amount of equipment at his disposal. It all amounts to, as I say, a lot of noise.



'2112' is next up, along with cheers from the audience. Great stuff this, and not without its subtleties, the effect of a dazzling flash-bulb being more than counteracted by some extraordinarily mellow sequences. '2112', as you know, is Rush's tour de force, a science fiction tale set to music, all about life in the future when the world has buckled under the dictatorial rule of the Priests of the Temple Of Syrinx.

Live, it comes to life, so to speak, even more so than on the album. Whenever the presence of the Priests is announced, lights glare out from the stage into the audience, highlighting the menace in the words. And after Lee sings "my lifeblood spills over", when the hero of the story dies, all hell breaks loose, the guitar-bass-drums triumvirate create a well-nigh solid wall of sound.

'Xanadu' follows, a brand new number which has both Lee and Lifeson playing double-necked guitars, an amazing sight. Multi-faceted, immaculately constructed, with an abundance of Moog swirlings, it's a potential classic. Can't wait to hear it on the new album (which, if you're interested, will also include a fifteen-minute song about black holes in space).

'You Don't Get Something For Nothing', more direct heavy metal, hits hard and low and prepares us for 'By-Tor And The Snow Dog', also leading into 'The Necromancer' somewhere along the way. A fearsome rendition of this, you can almost hear the gnashing of teeth and the slashing of claws.

'Working Man' and 'Finding My Way' conclude the set in good time rock n' rolling fashion and the encore, 'Fly By Night'/'In The Mood' caps it all nicely.

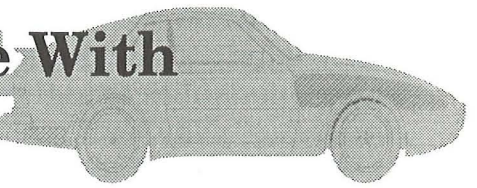
Enjoyable? I'll say, although the band themselves were not altogether happy with the gig, mainly because of the equipment problems, certainly, which didn't manifest themselves to any great extent as far as I was concerned.

Rush released is an experience, one that I am looking forward to repeating over the weekend when the band play London. As a heavy rock group they're up there with the front runners, you'd be foolish to miss them, miss the shrill, piercing vocals of Geddy Lee, the virtuoso metal guitar playing of Alex Lifeson and the drum kit thunderings of Neil Peart.

Don't know about the planets of the Solar Federation, but Rush have certainly assumed control of me. How about you?

**Search Continues For Missing
2-Dimensional Album Cover Boy**

Life In The Fast Lane With Rush



By David Farrell

Record Week, August 22, 1977

Chicago's IBM building stands loftily in the centre of the downtown business section of this industrial city. Halfway up its icy cold glass face is the headquarters for Mercury Records Inc. One of the few major U.S. companies to locate outside of the music hubs (New York, Nashville and Los Angeles), the flow of traffic is slower, the pace of work more humane and the reception given to visitors almost genteel. Off the main corridor, past the wall of gold and platinum records, beyond the main boardroom where the deals are signed and marketing strategies wagered, press director Mike Gormley ends off the day's messages stacked ominously on his desk. A onetime musician from Ottawa, and former journalist for the Detroit Free Press, Gormley looks harsh under the white fluorescent lighting; but the day is far from over. Couched around the room, various members of Max Webster are stretched out, chomping on some fast food stuffs brought in and washing all down with coffees and Coca Colas. Life in the fast land ain't always dinner at the Ritz.

The familiar face of Tom Berry strides in through the open doorway, Mike Tilka grins between bites and asks what's next on the agenda. Berry is trouble-shooter for the band, as well as director of Anthem Records which handles Max, Rush, Foot In Coldwater and Liverpool north of the 49th. When in the U.S. and Europe, however, Mercury is the label that carries the weight, handles the records and promotes the groups.

Berry confers privately with Gormley, then announces that a sound check is scheduled in 30 minutes at the Aragon ballroom, "then we're all back to the concert site." Traffic is slowing down to a crawl outside as the Rush tour creeps slowly toward 4 p.m; the party quickly fans out the main doors and into the awaiting cars.

BACK UP TOP, however, Anthem's brass and mainstays behind power-trio Rush, Vic Wilson and Ray Daniels are banging out conditions for promotion with Mercury People for Rush's upcoming tour in Europe and Britain. Gormley is highly optimistic about the first tour, sensing that what has gone down in North America over the past 12 months could well be the tip of the iceberg of what is yet to come.

As he counts down the success story the label has had with the trio over the past year, the drone of the local FM station suddenly cuts out and Geddy Lee and Neil Peart start rapping about their day at a local high school in the area. There's a guy in the office from Circus magazine to write a story about the visit and his ears perk up immediately. In the August issue of the same magazine he was to write of the trio's institutional visit:

"The Plan went something like this: Hersey High, being one of those Progressive Centres of Higher Learning found in the affluent suburbs of major cities, features a couple of courses on rock 'n' roll ("Boogie, It's History and Social significance in Western Civilization).

"These courses are taught by one Lyne Trainer, an English composition teacher who came up with the terrific idea of bringing in a Real Rock Band for his inquisitive minions to interrogate about the deeper meaning of pumping 30,000 watts through a couple of hundred loudspeakers at 10,000 pairs of drug-benumbed teenage ears".

Following this exercise in frustration, drummer Neil Peart put the whole affair down to "so much nonsense." The band had been duped and the end result was that a solid opportunity to get a few of the facts of life across to the "minions" was lost. The whole shelf of thought buried in *Anthem*, *2112* and *Temples of Syrinx* gone by the wayside in favour of uncovering the vital fact that Rush dig fast cars, and yes, Alex Lifeson does have a woman in his life.

LATER that same night, out of earshot and sight of the towering IBM building, at the Avedon Max is winding up its set in the rock 'n' roll hall. Drugs aren't a big problem here for this is the doorway to the mid-west ("wild west country" as Ted Nugent likes to call it). Booze is the working man's milk down here and, since vapour is actually falling down from the ceiling, nobody's pushing to start a fight. Actually, the floor is calm, most are sitting down taking in one of the last song's of the band's set, "Gravity".

Backstage: Alex Lifeson and Geddy Lee are warming up the hands and checking over the roomful of guitars set carefully on stands. As soon as the lights go on the audience roars out, at first applauding Max then it's "RUSH."

It is the first night of two at the 9,000 capacity hall. It is also the last city on the tour before a brief break and then off to Europe. By the end of the night, Rush will have performed before some 200,000 on the five long months of road combat. (There isn't a real break in the tour for another three months ahead!) "That's nothing," remarks Alex flatly, "we've been doing this for six years and I can't say we've got any regrets. We started off with a rent-a-truck and a handful of bar gigs in Southern Ontario. Now we've got a full-time crew on the road, our own camper and a loyal following in just about every city we play. It's not as if we're going backwards."

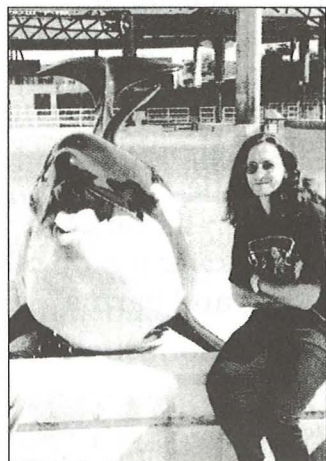
Backwards is hardly the direction Rush has moved in since discovery in 1973. Not counting the latest album, *A Farewell To Kings* (shipped gold day of release in Canada), four out of the five albums available are now gold in Canada and the last three albums have sold collectively well over one-million units in the U.S. With the informal break-up of Bachman-Turner Overdrive, Rush has become heir-apparent to BTO's rockpile throne. Similar to BTO, Rush gained much of its initial public acceptance in the U.S., by touring its backside off and has earned little else but scorn and criticism by the press at home. If the press is venomous in its bite, at least it had a reaction. The radio side is even worse. While Paul Anka can stop off in Canada once every blue moon to buy a greeting card for his mother and earn a

packet off the CBC for some television spot, his records are played round the clock by commercial radio. He collects his royalty cheques in the mail in California and loses 10 percent on foreign exchange. Rush makes its home here, is lambasted by the press and totally ignored by radio jocks from the Atlantic Ocean to Vancouver Island.

The fact that Rush can sell out Massey Hall, the Concert Bowl and now plays the exhibition stadium ground is totally irrelevant to top-40 and "progressive" radio. Until the band sells out the Pacific Ocean marina, Canadian radio programmers just don't want to know about the band. Two-hundred and fifty thousand album sales mean nothing. Ted Nugent sells a million and they don't want to know about him either. It's Fleetwood Mac and "much more" Fleetwood Mac.

Perhaps it is a bit unethical to take a stab at the radio and press for ignoring this power-rock trio, but, then again, Canada has never been known for playing footsies with its bed-mates. If a band gets successful in Canada, give them the boot and do everything in one's power to ignore the fact. That, at least, appears to be the status quo conscience when dealing with a situation such as Rush.

DEVASTATING is the only way to describe the effect Rush has on its audience. In Chicago the fans jammed the narrow street leading into the Avedon and jammed the street after the show. Standing on the balcony leading off the dressing room, Alex, Geddy and Neil bowed to the collective throng, floating an autographed paper plane down into the street with a roar of approval shooting back up through the hot, still air. It was the same way when I first saw the band at Massey Hall. It takes a certain appetite, a certain type of spirit (no pun intended), a degree of revolutionary spirit to



attend these kinds of shows. We're not talking of tweed and satin dressed credit-card carrying patrons at these kind of shows. This is music of the people for the people. The Karl Marx of the music industry. In the same circle are such names as Nugent, Dave Byron, Aerosmith, Led Zeppelin, Moxy: the axes play wide, the drums are all stick action and the bass comes through like some deranged gorilla aping Idi Amin Da Da in a basement coffee house in Istanbul. It's hard core stuff and "please" and "thank you" know no translation in this dictionary of thought. So it was in England. If the mid-west is buffalo country, then Sheffield, Cardiff, Liverpool, Newcastle, Leeds and other blue collar centres in the U.K. are pure, unhomogenized punk centres where the only bars known are buildings that sell booze. In this kind of environment Rush excels.

And so it was in Britain and most centres played in Europe; In the venerable *Sounds* magazine, Geoff Barton was to pen of a date in Sheffield: "Just after 9.00 the main lights went out, applause started, cheering began, a voice boomed from the P.A. From Toronto, CANADA, will you please welcome - RUSH!.....Suddenly, Lifeson's guitar was back in action, the riff to Bastille Day began. Suddenly, the crowd went bananas. The storm began.

New Music Express termed another concert, "The Rush Phenomenon" while the more staid *Record Mirror* wrote of "delirious kids" rushing the stage in Manchester and put the whole scenario down as being "most impressive".

There is a dichotomy at work in Rush which is not immediately apparent and thus passes unnoticed by critics' eyes and ears. The distinction, however, is such that it separates this trio from the pack, and is the essence of a fan's worship. The side that is the most apparent, the dominant macho pose that so incenses critics, of course, is SHEER VOLUME. The amplifiers are built to suck up electric power, digest it, then wham it out past the main intersection of town. At first it was as metallic as the hull of the Edmund Fitzgerald, then slowly it gained colour. The first time is witness to the Stelco approach to performance; at around the same time, bands such as Deep Purple, T.Rex, Black Oak, all were experiencing a new birth as previous legends fell back in their kitchen chairs too wasted to move. Album two was another story and ranks as one of the band's finest accomplishments thus far. *Fly By Night* finds Rush transcending beyond mere repetition, and seriously attempting to conjure a philosophy with music and words. Hence the opening track, "Anthem." Alex Lifeson penned this with a little help from friends, in Beamsville, Ontario, of all places. Utopia, Ontario, as the life up there turned out to be and with Neil Peart the two delved heavily into surreal fiction (philosophy and good sci-fi). So came to be the imprimatur of the band's finer side.

Caress Of Steel, beautifully illustrated by Hugh Syme, finds Alex Lifeson experimenting on the guitar, acoustic bridges being introduced into the final batter. And again, three more songs destined to become hits in the underground. Herein can be found the original versions of "Lakeside Park" and "Necromancer Into Darkness" (the prelude to 2112 and the birth of a new seriousness in the band). Released just over a year ago, the album details life in a technocratic society and has become the all-time fave in concert for the band. It also propelled Rush from opening act to a headliner in Canada and the U.S.

In the band's first major media press conference following the release of the live album, Lifeson admonished that 2112 was the guide post for the future. The general feeling within the trio was that the live album marked an end to an era.

A FAREWELL TO KINGS is for Rush what *Sgt. Pepper* was to the Beatles. Not having heard it at the time of writing, this writer has the innate belief that it will deliver the goods. From beginning to end, the trio has treated the subject matter with almost gentlemanly detachment. Every facet in its way was treated with calmness. Plans were actually underway for a return tour even before Rush finished rehearsals finished at the Rockfield studios where the Farewell LP was recorded. The studio lies couched between the Welsh mountains in a setting right out of Barry Lyndon.

Cat Scratch Fever is not the Rush style of doing things. Ted Nugent's mistake is that he must now live up to his high-rolling public image and that can be a killer. Those UPI shots one sees of Robert Plant (Zeppelin lead-vocalist) strolling with his wife and the sheep strung out across the spread, that's more the Rush style of living life.

In closing this brief profile on the band's rise to fame, a mention to Terry Brown is an absolute must. Perhaps best known as the key man behind Klaatu, Brown has proved to be a brilliantly perceptive translator for the band and has nurtured them from their beginnings and taught them to constantly work toward progress. Beyond a shadow of a doubt, Rush has mastered the electronics of rock and have now spun on to compose with it as if it were an instrument, which it is. In the past year the inflow of new equipment has allowed the band to generate a far more complex series of sounds from its battery of speakers. Pedal synthesizers, double-necks with multiple sustain pedals, a mini-moog: all of this enables the players to further a show.

AUGUST 23: Rush gambles its reputation in home town and headlines the CNE Exhibition with Max Webster supporting act on the bill. The date is important for the band for it points out in no uncertain terms their power to command an audience. Kansas, equally big in the hard rock cafes in every town, were chicken to take the gamble of leading the show and lured Canada's April Wine to second on the bill. Max attracts, but they haven't sold the albums April Wine has.

IMMEDIATELY FOLLOWING: August 23, *A Farewell To Kings* is shipped gold day of release and it is second day on the road for a tour billed as *A Farewell To Kings World Tour, 1977-78*. The band winds north to the Lakehead and then west to Victoria. A foot In Coldwater rides with the band as far as Winnipeg and then Max Webster is in the saddle to re-conquer the fans pepped up by their recent appearances with Styx. By late spring the following year it will be back into Europe and Britain.

Life in the fast lane has proved good to these three gentlemen from Toronto and the odds are in favour of even bigger success ahead. As Wilde testily advised his audience one time, "Art should not attempt to reach down to the public, the public should reach up to the art." While it might sound sacrilegious to call the Rush sound art, remember people once thought the world was square. Perhaps it still is, on both counts.

Rush, local band, makes good

Rush to the C.N.E.

**Rush returns from triumphant European tour
(Entertainment Weekly, August 26, 1977)**

You may not have noticed, but suddenly, Toronto is the proud possessor of a band which has not only sold gold three times, but has also taken two of the bastions of innovative rock (the U.S. and England) by the proverbial storm.

Rush's background is basically the same as any band struggling up the ladder in the music business, except that in the past year their story has travelled with increasing speed. The bass player, Geddy Lee, and Alex Lifeson, the lead guitarist, both attended the same high school, Vanier High in Willowdale. They began to play together at school, and any other gathering that would have them, for any kind of fee. When they left school, the Toronto club circuit was waiting to be conquered, and for a few years that was the biggest billing they got. But they were getting attention, and finally, Anthem Records discovered their potential and signed them up.

In August 1974, the band released their debut album. "Rush," and had a change in personnel when John Rutsey, the drummer, left, and was replaced by Neil Peart. Only four days after the album came onto the market, and ten days with Peart, Rush descended on America as opening act for Uriah Heep, and later, Rory Gallagher. The band received welcome signs of acceptance - encores in concert, and vastly increased record sales.

The first foray into the States ended in late December 1974, and by January, the band were back at work in the studio on the "Fly by Night" album. Neil Peart's lyrical skills were further developed, and the band as a whole emerged with a more confident, heavy sound. Their popularity in the States was cemented with this second L.P., and finally, the home market produced a reasonable sales response for them. Canada also honoured its own when Rush were presented with a Juno for Most Promising New Group in the same year.

The band's career began to escalate. A packed schedule was suddenly there to keep them working, and they departed for a four month tour in the U.S. as opening band. After that was completed Rush found themselves north of the border once more, but as headliners, even selling out Massey Hall. July, 1976 saw Rush in the studios again to cut "Caress of Steel". No sooner had they completed that, than they were off to America once more for their third crack at stardom - this time, though, as guest artists in picked locations, and headliners in larger venues.

Impressive album sales were being clocked up in northern Europe, and Japanese fan clubs were getting gratifyingly large. But this was a drop in the ocean compared with

what was to come when "2112" was released. The virtual cult status the band had achieved in some parts of the States mushroomed to immense proportions, and Canadians were showing their appreciation of Canadian talent by buying up the album as fast as it entered the shops. "2112" was a Neil Peart concept that was an experiment for Rush, in that it had a Sci-Fi epic story on one side, which very few rock bands had got away with. The band just sat and watched the sales graphs rise off the top of the pages, as sales doubled those of "Caress".

Any band must put out a live album, if only to prove to their critics that they can produce the goods outside of a studio environment. Rush booked Massey Hall for three nights and proceeded to record "All the World's a Stage" - a double set, documenting exactly what Rush is all about, the heaviness, the energy, the audience response. For the three nights the Hall had attendance records set, with packed houses crowding in to witness the recording on stage (how did the foundations stand up to it?).

More recently, Rush has experienced their biggest gig to date. They have just returned from a tour of England that was plagued with problems at the start, but which was wildly successful. English rockers turned out in Sheffield on June 1st this year in large numbers, and the apprehensive trio were given the approbation they needed most - tangible, very definite acceptance outside North America. For the first couple of stops, Rush had to perform without most of their lighting and special effects equipment that they had brought with them - it was held up going through the British customs, and there was nothing they could do to release it. Eventually, however, all the niggling problems were resolved, like changing all the equipment over to the different wattage, and the band played to sell-outs and critical acclaim wherever they appeared. The following quote comes from one of Britain's biggest music publications, The New Musical Express: "...Rush still proved themselves bigger than your run of the mill Black Sabbath - Led Zeppelin imitators. There was a delicate romance in 'Lakeside Park' and slick, jazzy drumming at the beginning of 'By-tor And The Snow Dog.' And with Alex Lifeson's guitar blasting away like Hawkwind meeting Jaws in St. Paul's Cathedral and fighting to the death, Rush have a sound to match the subject. Most impressive." The English press also praised the professionally-controlled lighting and effects that play such a large part in Rush's stage appearance. Each of the band members was given enthusiastic write-ups - like "fine all-round rock drummer" about Neil Peart, and Alex was said to have put out "virtuoso metal guitar playing".

Rush have now come full-circle, for here they are, back home in Toronto, ready to play the C.N.E. this month. And not only that, but they are due to offer the rock public a new album to be titled "A Farewell To Kings", slated by those inside the industry to be their best yet. The album is to be released upon us to coincide with the C.N.E. date, to bolster what is bound to be an unmitigated knockout. Is it not strange though, that Rush had to go to the States to achieve some kind of recognition? We should count ourselves lucky that Rush have decided to stay north of the border, thereby giving the Canadian music industry much prestige and putting Toronto on the map as a breeding ground for up and coming stars, instead of a barren ground upon which seeds of talent fall unnoticed will give heart to many bands following Rush's well-trodden path.

PERMANENT TRADES

AUCTION

The following items are for auction. Each has a Minimum Bid (MB) set against it. Send offers in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to the address below by 15th JUNE 1994. Trades are welcomed, Let me know what you have First. If you need information about an item, write enclosing a SAE or 2 IRC's, or call. Items are U.K. unless otherwise noted! Don't be afraid to put in a bid, as sometimes items do not receive an offer, or not much above the MB. But remember, some of them are quite rare, and they will therefore attract firm bids to secure.

Postage and packing is extra.

7"

MB

- 1) CLOSER TO THE HEART - 76124 DJ - U.S. PROMO£9
- 2) TAKE OFF - 76124 - GEDDY ON BOB & DOUG MCKENZIE SINGLE ..£10
- 3) PRIME MOVER - RUSH 14DJ - DJ PROMO - P/S£5
- 4) ROLL THE BONES - SAM 974 - 1-SIDED PROMO EDIT£5

12"

- 5) ROCK SAGA'S - ALEX INTERVIEW - CT-1026 - PICTURE-DISC.....£6
- 6) COUNTERPARTS - 4-TRACK PROMO£8

CD

- 7) DREAMLINE - PRCD 4120-2 - U.S. PROMO£6
- 8) GHOST OF A CHANCE - PRCD 4485-2 - U.S. PROMO£10
- 9) STICK IT OUT - U.S. PROMO£8
- 10) LIFE UNDER PRESSURE - LIVE TORONTO '84 - ITALIAN£12
- 11) RUN FROM THE FANS - LIVE U.S.A. '92 - ITALIAN£12
- 12) TEMPLE OF SYRINX - LIVE ST. LOUIS '80 - ITALIAN£10

LP

- 12) RUSH - 6338 524 - GERMAN - WITH RED RUSH LOGO£6
- 13) RUSH - ANR-1-601 - CANADIAN - ANTHEM RE-ISSUE£7
- 14) FLY BY NIGHT - ANR-1-1002 - CANADIAN - ANTHEM (POLYDOR) ..£8
- 15) CARESS OF STEEL - ANR-1-603 - CANADIAN - ANTHEM RE-ISSUE .£7
- 16) A FAREWELL TO KINGS - 6338 834 - AUSTRALIAN£10
- 17) HEMISPHERES - ANR-1-1014 - CANADIAN - ANTHEM£9
- 18) PERMANENT WAVES - 9111 065 - AUSTRALIAN£10
- 19) MOVING PICTURES - 6337 160 - AUSTRALIAN - BLUE LABEL£10
- 20) GRACE UNDER PRESSURE - 818 476-1 - AUSTRALIAN£8
- 21) HOLD YOUR FIRE - 832 464-1 - GREEK£9
- 22) A SHOW OF HANDS - 836 346-1 - AUSTRALIAN£10
- 23) PRESTO - 82040-1 - AUSTRALIAN£7

OTHERS

- 24) RHEOSTATICS - WHALE MUSIC - CASSETTE - INCLUDES NEIL ON 3
TRACKS RELEASED ONLY IN CANADA!£6
- 25) ROCK OF YOUR LIFE - RADIO STATION LP W/ ALEX - '86 - US .£10

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 15th JUNE 1994.

RUSH VIDEO

List of over 175 items available. Includes promo's, live shows, interviews, TV specials and Counterparts 1994 shows. Also Stick It Out & Hero's promo video. Send SAE or 2 IRC's to: L.SPEARING, 17 FALKLAND HOUSE, BROMLEY ROAD, CATFORD, LONDON SE6.

RUSH AUDIO

Comprehensive 1994 Master list now available. Containing live shows, promo's, interviews and specials covering over 20 years from 1973-1994! Including Counterparts shows. 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.2 now available. £1.50 per issue (UK) or £5 for a 4-issue subscription (UK ONLY). Issue 2 includes the second part of an exclusive band interview, bootleg CD review, plus new album news. Any contributions, ideas etc. are welcomed. Send Cheque, Postal Order or Money Order (POUNDS STERLING ONLY), made payable to NEIL ELLIOTT and send to: IMAGES & WORDS, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY (ENGLAND)

AUCTION

The following are for auction with a Minimum Bid alongside. The closing date for offers is 1st June 1994. Postage extra.

	<u>MB</u>
The Big Money - 888 191-7 - U.S. (PS) 7".....	£7
Closer To The Heart - 76124 DJ - U.S. Promo 7".....	£9
Subdivisions - 76196 DJ - U.S. Promo 7".....	£9
Spirit Of Radio - 76044 - U.S. 7".....	£5
Battle Scar - MER 59 - (PS) 7".....	£8
Vital Signs - VITAL 12 - (PS) 12".....	£5
A Show Of Hands LP - 836 346-1 - U.S. Promo	£9
Rush LP - SRM-1-1011 - U.S. (Buildings Label)	£6
Permanent Waves LP - ANR-1-1021 - CAN. - Banned Sleeve	£10
Caress Of Steel LP - SRM-1-1046 - U.S.	£6
Exit Stage Left LP - ANR-4-1035 - CAN.	£10
Power Windows LP - 826 098-1 - French	£9
Grace Under Pressure LP - 818 476-1 - U.S.	£5
Power Windows LP - VERH 12 - U.K. - Gold Stamped Promo	£5
King Biscuit Flower Hour - December 1990 CD	£50
Bravado - PRCD-4580-2 - U.S. Promo CD	£10
Ghost Of A Chance - PRCD-4458-2 - U.S. Promo CD	£10
Time Stand Still - CDP 05 - U.S. Promo CD	£6

MISC.

A Show Of Hands - 18"x 14" 3-D Counter Stand	£10
Hemispheres - Press-Kit (Rare)	£15
Rush Rock N Roll Comic - July 91	£4
Grace Under Pressure - U.S. Tour Programme	£25
14"x 22" Concert Poster - Thomas & Mack Arena 86	£6

Send your offers by 1st JULY to: ANDY HEARN, 64 HILLSIDE ROAD, SALTASH, CORNWALL PL12 6EY.

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DREAM ON!

NEW YORK OUTFIT SET TO ENTER STUDIO FOR NEW LP

DREAM THEATER will start recording their new album on May 1st at One On One Studios in Los Angeles. Their second LP for East West America, and their third overall, the as yet untitled record will be produced by Duane Baron and John Purdell, the partnership responsible for albums from both Ozzy Osbourne ("No More Tears") and Heart ("Desire Walks On").

The band - vocalist James La Brie, keyboardist Kevin Moore, bassist John Myung, guitarist John Petrucci & drummer Mike Portnoy - have prepared over 10 new tracks for the LP, some of which were performed on their last world tour. The finished product will clock in at over 60 minutes, and is scheduled for release in September, with another world tour to follow.

In the meantime, Dream Theater's previous album, "Images And Words", continues to approach platinum status in Japan (100,000) and gold status in the US (500,000).

The mini-album "Live At The Marquee" (released last year in Europe and Japan only) also proved a strong seller, alongside the band's debut longform video "Images And Words - Live In Tokyo", a combination of promo clips and live footage recorded on the 'Music In Progress' World Tour.

The fan club address is:-

Dream Theater International Fan Club, Midtown Station, PO Box 1188,
New York, NY 10018, USA.

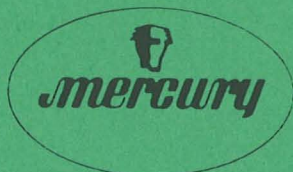


ON THE WINGS OF
"FLY BY NIGHT"

A Major Canadian Tour

BY *RUSH*

*Windsor	Cleary Auditorium	June 13
*Regina	Trianon Ballroom	June 18
*Winnipeg	Convention Centre	June 19
*Thunder Bay	The Arena	June 20
*S. Ste. Marie	The Arena	June 21
*Dundas	The Arena	June 22
*Lakefield	The Arena	June 23
*Toronto	Massey Hall	June 25
*Kitchener	Waterloo Lutheran University Theatre	June 26
*London	Centennial Hall	June 27
*Bala	Kee To Bala	June 28
*Port Dover	Summer Gardens	June 29



SRM-1-1023
MC8-1-1023
MCR4-1-1023

Marketed by Polydor