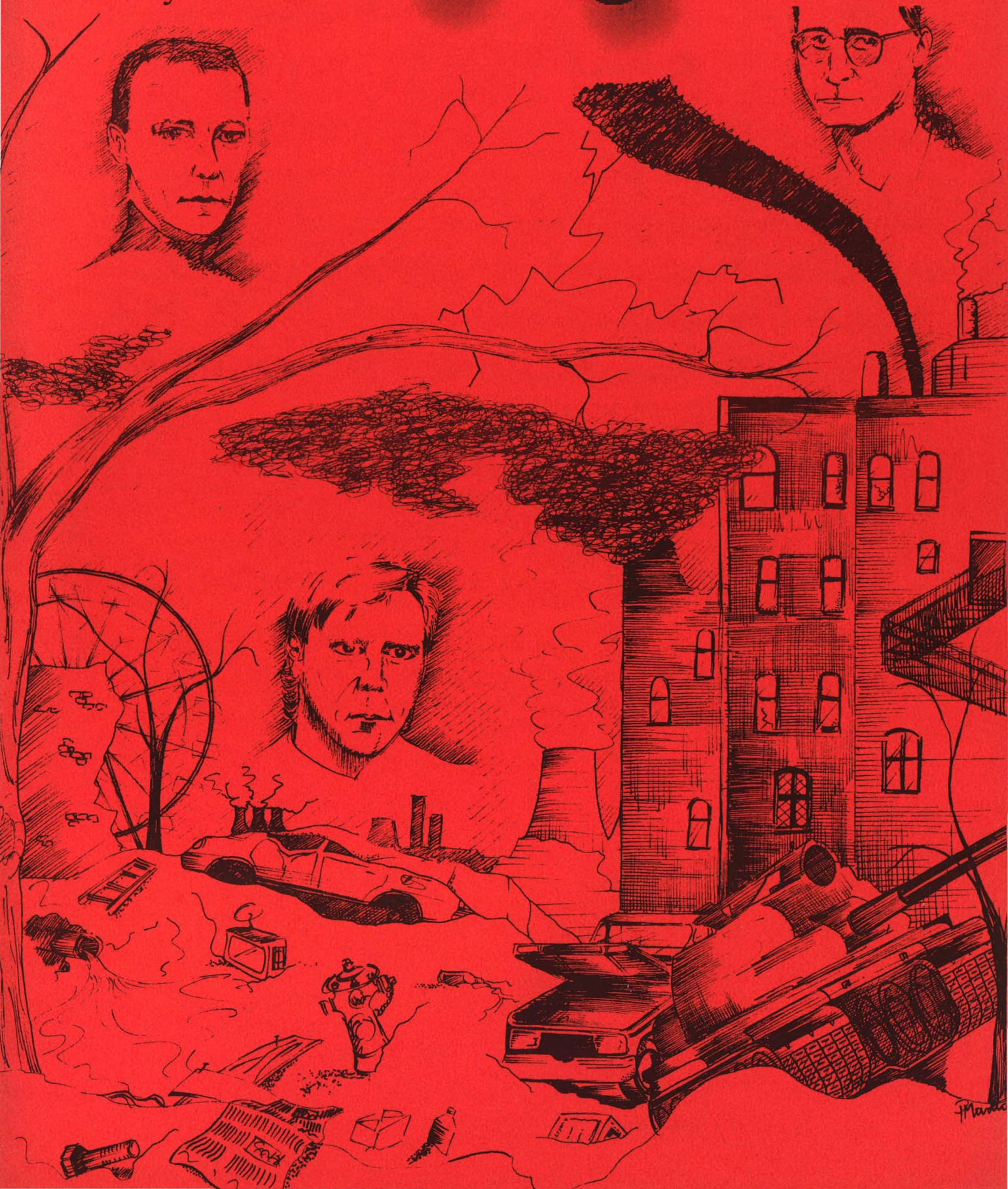


SPIRIT OF RUSH

May 1996

ISSUE 33



Spirit of Rush

EDITORIAL

Here we are with Issue 33. Where has the time gone, it doesn't seem more than a month ago that I was doing this last. Since the 32 there have been a few changes with the convention, not only is it bigger and better than before, it's also on a different date.

Because of slow ticket sales and a problem with the venue we decided to pull it back a bit, well about 2 months. The new date is now Sunday the 14th of July, with a start time of 2pm. Another reason for putting back to this date is because of the new Album. The final mix of the album was completed in the afternoon of Thursday April 25th. At the time of writing this I haven't heard about the title for record. If by the time I finish the editorial I find out I'll put a little stop press thing in.

More news on the tribute album, if you turn to the inside backcover you'll see a FAX I recieved from Magna Carta records in the States with a final tracklisting and artist lineup. The name of the record is *Working Man: A Show of*

Bands (hmm) and the release date is July the 23rd and will be released in Europe through Roadrunner records.

Since the last issue the entire editorial team have had good news of one kind or another, apart from me that is. Mick and Leslie have a new bouncing baby boy, *Steve*. Andy and his wife Kate have a baby boy, *Dominic*, Janet is getting married at the end of June and Neil and his wife Dawn are expecting a baby. So from me to all of you congratulations.

We recieved some items from SRO during April for the convention. T-shirts, signed pictures and programmes, drum sticks, guitar picks etc. But we also got a very special item which will be the grand prize in the raffle. A quadruple platinum presentation to the band from the Canadian Music industry for 400,000 sales of *Moving Pictures*. This item is very very rare and cannot be valued so please who ever wins it please look after it.

One last note, For those interest the US fanzine *A Show*

of Fans is still around, why not drop them a line. Each issue costs \$5.00.

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STOP PRESS

The new record is called:

TEST FOR ECHO

Different Strings

After a short break, Different Strings is back.

A new Rush guitar tablature book has appeared recently in the Guitar Anthology series. I don't have any details on this at the moment, but the track listing goes all the way from the first album to Counterparts. For more details contact Guitar Player Ltd. on 01706-222276. The stock code is RV0535.

A few people have written to me asking about guitar and bass tablature resources. The most obvious is the published tab books, a list of which was printed in SoR Iss.28. Next are the tab articles in US and UK guitar and bass magazines. Over the past few years there has been an increase in the number of these magazines. To my knowledge these are the most easily obtainable and useful titles: Guitar Player (US), Guitar World (US), Guitar (For The Practising Musician) (US), Guitar School (US), Bass Player (US), Guitarist (UK), Bassist (UK), The Guitar Magazine (UK), Guitar Techniques (UK). Most of the US titles print guitar AND bass tablature for songs featured.

I've collected these articles over the years, but I'm sure there are some that I've missed - let me know of any others. For the record these are the Rush articles I have:

Closer To The Heart, Freewill, La Villa Strangiato, Spirit Of Radio, Presto, Presto (bass), Red Barchetta (bass), Stick It Out, Double Agent, Cold Fire, Dreamline, Roll The Bones, The Trees.

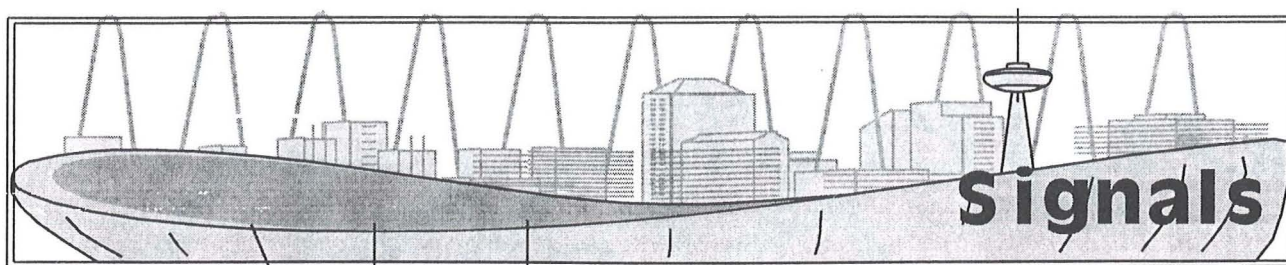
In addition, there was a transcription (standard notation & tab) of Alex's solo on the 'Beyond Borders' Guitar Player soundpage in that GP issue. Question: Was there a transcription of Neil's 'Pieces Of Eight' solo in Modern Drummer magazine? Please let me know.

Another major resource is, of course, the Internet. The National Midnight Star has it's own anonymous ftp site which contains a directory for tablatures. The address for the site is: [syrinx.umd.edu](ftp://syrinx.umd.edu). Directory path is /rush/tab.

This issues guitar and bass tabs on offer are: Mystic Rhythms (guitar) and Vital Signs (bass). Write to me for guitar and Matty for bass, enclosing 2 first class stamps. If any fans of 'The Professor' want to contribute to Different Strings, let me know.

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Matty Kassell,
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South Yorkshire S70 2BP



Dear Mick,

Thanks for the latest Spirit of Rush which dropped through my letterbox just before Christmas.

Like most readers I am concerned about the dwindling amount of subscribers to your excellent fanzine as this is my main source of information about the band except for an odd paragraph once a year or so in Kerrang.

I have been a die-hard Rush fan since Signals and over the years they have been a large part of my life. I listen to them almost every day and Neil Peart is my all time hero (or role-model as he would put it). Without wishing to repeat other people's letters too much I believe that fans have suffered partly from the lack of tours over here by the band (3 times in the last 16 years is a bit poor) and partly by the mis-handling of the band by their record company. Basically, although in my eyes the band themselves are faultless, they are not a band that is sellable to the masses (which personally I wouldn't want anyway) so East/West haven't really bothered at all. The last album that was reasonably advertised was Roll the Bones and that was because of the tour - but the way Presto and Counterparts were handled was crap.

Anyway, I always try to think positive about the band rather than moan, we have an Alex Lifeson album to enjoy and another Rush album (and hopefully tour on the horizon). I remember reading that they nearly split up after Hold Your Fire and I read a small item in Kerrang the other day where Alex said that they nearly split after Counterparts, so the fact that the band are still going is a good comfort in itself. Personally I don't think they've got a lot of years to go anyway, maybe five years if we're lucky but I can't see them together much after that.

In the meantime I look forward to 'the gathering' in the Spring and once again you're good work is very much appreciated. Bye for now.

Martin Withers
Bournemouth

Dear SOR,

After reading Issue 31, I had to reply to the comments made by other RUSH fans, about the falling number of subscribers, and the band's lack of touring Britain and Europe.

Firstly, I'd like to say, I understand entirely, the sadness and frustrations expressed by many RUSH fans regarding this problem. I, myself, am extremely eager to see RUSH 'LIVE' again, in Britain, simply because, (in my opinion) they are the finest band still going. BUT! WE MUST UNDERSTAND FULLY, THE REASONS WHY RUSH HAVE NOT TOURED BRITAIN FOR SOME CONSIDERABLE TIME.

YES, I believe we are ALL correct in assuming that the lack of EXPOSURE about RUSH in general today is obviously having its effect, on both NEW & OLD RUSH fans alike....., AND YES!... SOMETHING SHOULD BE DONE (LONG BEFORE NOW) ABOUT THIS. To try and understand why the band have not toured over here for some time, I think we ALL should put ourselves in ALEX, GEDDY & NEIL'S position, and then ask OURSELVES some SERIOUS questions about how WE would feel having been involved in this very DEMANDING business for over 20 YEARS (THAT ALONE IS WORTH THINKING ABOUT).

Before I continue, I am just as frustrated as you about wanting to see RUSH LIVE again. As we all know GEDDY has become a father again and that in itself, is good enough reason to 'take a break'. Being a father myself, I can understand COMPLETELY GEDDY'S need to be with his family (ITS CALLED 'GETTING PRIORITIES RIGHT'). I could go on and on, giving valid reasons for RUSH'S lack of touring Britain, but what I have just written is (in my opinion) more than enough good reasons as to why.

I myself am so glad that RUSH are 'alive & kicking' as SIMPLE MINDS once said. To keep on touring like many of today's bands do would be asking RUSH to think of US and US only. WE MUST RESPECT AND UNDERSTAND THEIR REASONS FOR DOING WHAT THEY WANT TO DO. I FIRMLY BELIEVE, RUSH WILL COME TO BRITAIN AGAIN. BUT..., I ONLY WANT THEM TO COME WHEN THEY ARE READY. There's an old saying, BETTER LATE THAN NEVER. TRUE. RUSH HAVE GIVEN US SUCH WONDERFUL MUSIC AND SHOWS OVER 20 YEARS. LONG MAY THEY CONTINUE. PATIENCE IS THE VIRTUE, THE REWARD WILL BE AMAZING.

Finally, we must ALL remember ONE thing, FREEDOM..... RUSH MUST BE ALLOWED TO DO THINGS IN THEIR OWN WAY AND IN THEIR OWN TIME. THAT IN ITSELF, IS WHAT RUSH MUSIC IS ALL ABOUT. RUSH ARE LIVING IN THE REAL WORLD. THEY DO KNOW AND UNDERSTAND THE IMPLICATIONS OF WHATEVER THEY DO (OBVIOUSLY REGARDING TOURING). THEY HAVE A RIGHT TO THEIR OWN DESTINY. WHATEVER THE PATH THEY TAKE MAY GOD GO WITH THEM. I CAN GUARANTEE THEM ONE THING, I'M 100% BEHIND THEM. THEY HAVE GIVEN US SO MUCH (MUCH MORE THAN MANY OTHER BANDS). I BELIEVE ITS TIME WE GAVE SOMETHING IN RETURN. PATIENCE.

From a RUSH FANATIC who LOVES RUSH as much as YOU!

Mike Brown
Southampton

Mick,

Keep up the good work guys! You're doing a brilliant job in what I'm sure is a difficult situation. Rest assured you can count on my cheque for as long as SOR is in existence.

I wonder if the three guys know that their recent inactivity is affecting their visibility and in turn the readership of SOR as much as it is! That's always been my one bug-bear about the band. I respect and admire their desire for anonymity. I just feel that in some ways they've taken it too far - to the point where they could have had even more successful and profitable careers than they have. It's so frustrating that fewer and fewer people seem to have heard of them, and in fact may 'casual' rock fans believe they have split up. Oh well! All the Best.

Neil Pearson

I recall Mick's introduction to the very first issue of Spirit in the summer of 1987: "This fanzine

you now hold in your hands, is the culmination of 4 year's frustration waiting for the band to tour Europe again". Now, after nearly 10 year's have elapsed, this subject, and the band's attitude to touring in general, is still paramount in the pages of Spirit.

With regard to Issue 30, I do not disagree with the views of Richard Pennell. Moreover, I would just like to expand on a particular point that has not really been touched on in previous letters and is in no way directed towards Richard or any other contributor to Spirit. This is, the apathy of many so-called fans of Rush. When I read about falling subscriptions and a poor response to the gathering, I do wonder how many genuine fans are out there and whether they genuinely care about the band or indeed this fanzine.

Of course the lack of touring is a big disappointment. But the band stated their policy on touring a long time ago and we have to accept that this is unlikely to change. Why can't we just be thankful that they are still around! In all this time Rush have continued to produce quality music - which is the reason we are reading this fanzine now.

So, AFTER the next (penultimate?) tour has occurred and subscriptions to this fanzine again start to fall, rather than apportioning blame solely to the record company and band, we should think again about OUR loyalty and especially the loyalty of those that choose to disregard and criticise the band.

**Gary Cross
High Wycombe**

Dear Ed,

I couldn't resist putting pen to paper and so I hope you will be able to print this letter in the near future. This fanzine is like gold dust to me, and I wouldn't dream of spoiling it with self-indulgent criticisms. SOR brightens up my day when it drops through my letterbox. This letter falls under 3 categories:

- 1) An explanation (as if any was needed) as to why, how and when I first encountered RUSH; and why I am still into RUSH after 21 years.
- 2) Some well-intentioned ideas as to how SOR could woo back some of those flagging subscribers; or even how RUSH themselves could widen their already massive appeal.
- 3) A humble appeal for a pen-pal (female).

The year 1975 held some surprises for me. At the tender age of 11, I stumbled upon 3 things that would change my life, or at least my social habits - GIRLS, FOOTBALL and RUSH. At a Youth Club disco, I dared my friend to put a request to the DJ. He (my friend) had brought along this strange-looking album. Need I mention the album? "Working Man" was played just before the "smooches" (remember them?), and my lame attempts to "air guitar" must surely have been nauseating to witness. I do remember a tingly, exciting feeling when I heard the "middle-bit" (as we called a lead break in those days). I was in love! All I know then, and all I know now, is that RUSH make me feel good, alive, distinctive, yet a part of a family. The greatest compliment that I can pay Neil, Geddy and Alex is that their music has been the soundtrack to my youth and adulthood.

On; the second point, here are a few ideas. Hope you like them! Firstly, could SOR readers send in poems, odes or stories about ANYTHING to do with RUSH? Doesn't matter if they are silly or

serious, as long as you are making an effort. Secondly, have RUSH ever considered writing in French? Have they considered new themes e.g. History, Travelling, Friendship, Romance etc?

Thirdly, why don't we fellow RUSH fans get together for charity? Perhaps a RUSH-A-THON? Getting the local - or even the national - media to come along would surely be a good way of getting the RUSH message across, wouldn't it? Finally, instead of issuing SOR cards at concerts, why not insert one or two cards into every issue of SOR, to be handed out in music pubs, cafes, meeting-places, record shops etc. At our end, we could photocopy the cards at our own expense. What do you think?

On a final note, is there a lady out there (30-35) who wouldn't mind getting to know a teacher? If you enjoy live music (esp RUSH and ROCK MUSIC), walking, talking, sharing ideas, pubs, travelling, why not get in touch?

I can't thank SOR and RUSH enough for the outstanding work that they do. Please, please, please keep going!! Good luck and good health always.

**Chris Eadie
Leicester**

Dear Mick,

One matter you may be able to help me with is that I wrote to Andy Piercy (what a nice bloke) who helped me out with some Rush guitar tab. I'm teaching myself guitar through tab so I think I'll be writing to Andy (what a nice bloke) for his help quite a lot. He said that you have some tab on 'Broon's Bane' in a back issue, so if you could send it to me I'll give you my word that I'll send the money for it.

The last time I heard from you was when you sent me the enclosed sub form. And in your letter you said "Now is NOT the time to let 'Spirit Of Rush' die without a fight." So be comforted to know that if you have to fight I'll be there with you on the front line, sword and all. If you speak to Andy (what a nice bloke) tell him thanks for the help and he will probably hear from me soon. Yours.

Martin Wait Bournemouth

P.S. I've decided that if I win the lottery I'll be making a large donation to SOR so keep those fingers crossed.

P.P.S. Sorry for the Dodgy handwriting but at the moment I'm Listening to Rush and drinking lager.

Dear Mick,

Thanks for printing my letter in issue #31; unfortunately, our e-mail and web page addresses have changed. If you care to print the new ones we would appreciate it very much:

e-mail: tiles@rust.net
www: <http://www.rust.net/~tiles>

The web page sound bytes are now compressed and take very little time to download.

We have received many letters from Europe asking how to order our CD since it is hard to find in stores. The easiest way is to send a check or money order (US currency only) to Standing Pavement Entertainment, PO Box 75, Trenton, MI 48183 USA. Compact discs are \$18 and cassettes are \$14, prices include shipping. A limited number of Japanese version CDs are available for \$31. Credit card orders are possible through The Music Broker at (313) 282-2212.

1996 is already a good year with Alex' solo album and a Rush album/tour scheduled for the fall. I'm sure I'll get all the inside information from SOR. Keep up the great work! Sincerely,

Chris Herin
Tiles

Dear Mick,

Having only just woken up to your mag, I find all this talk of falling subscriptions very worrying indeed! I think the mag is excellent (especially given that there isn't a lot going on at the moment), I think printing old articles and reviews is a great idea too.

I'm sending you an SAE for the convention details - c'mon everybody, support these things for gods sake! Also I'm interested to know whether there are any back issues available? Having only 2 at the moment I think I've got a lot of reading to catch up on.

Here's an interesting idea (stolen from Dream Theater's fanzine), what about a song poll? Then maybe when the band finally come over they can see which songs we really want to hear - maybe it will throw up some interesting results too. My vote goes like this:-

- | | |
|--------------------|---------------------------|
| 1. Cold Fire | 6. Circumstances |
| 2. Big Money | 7. Leave That Thing Alone |
| 3. Show Don't Tell | 8. Red Tide |
| 4. Afterimage | 9. The Enemy Within |
| 5. Kid Gloves | 10. Subdivisions |

Hopefully Rush will get over here again, as I rather foolishly didn't go and see the RTB tour in '92 - I did see the HYF tour though in '87 at the NEC, and what a great show that was.... Anyway, lets keep our fingers crossed.

R Carrier
Market Harborough

P.S. I have noticed vague references to "Progressive" fanzines here and there, any details would be appreciated.

Dear SOR,

For the first time I'm sending out a signal. It's a shame it's for the Alex Lifeson album, when I've never sent one for a Rush album. Saying that there's never any need to state the obvious (brilliance).

Well I'm not sure about anyone else, but Our (Time) Price had me wait a month before I got hold of Victor. I remember feeling like grabbing the CD out of the guy behind the counter's hands as he was putting it in a bag. It certainly looked nothing like I had imagined it to. Finally I had the

CD after a month's patience. And after flying home to Swansea for some (parental advice!!) I gave it a whirl.

To my horror my ear turned blue. I thought, you twisted mother Alex, what's going on. After the second listen, I started to get a feel for it. And actually, I like it. I'm not too much up on Joe Satriani or Thrash, Grunge, whatever. But one thing for certain, it makes a welcome change to my collection.

Instant tracks I like to date are, the title song, Victor, Strip And Go Naked, I Am The Spirit, Sending Out A Warning, and for my favourite, guitar-wise, Shut Up Shutting Up, though I could have sworn I'd heard it before. Maybe I'm getting a slight cross with the B52s. I don't know. But at the end of the day It may not be classic but it's certainly good. I'd buy a second if there were to be one. To those with Spirit!! Keep up the good work.

**Gary Hughes
Bournemouth**

Dear Mick,

Thankyou for Issue 31 of 'Spirit of Rush' which arrived a few days ago. I've been a 100% fan of Rush since I was fourteen years old which is some eighteen years ago. I remember hearing 2112 for the first time and it just blew me away.

I've constantly searched for any scraps of information on the band in the last couple of years but sadly there has never been much around. I did manage to obtain the 'Visions' biography last summer and found it an interesting read, with lots of good pictures to ogle over.

I really must take this opportunity to thank you for such an informative magazine and what seems to be the only way all Rush fans can keep "tabs" on what the band are up to. I have also enclosed an SAE as I would very much like more information on how to obtain tickets for the Rush Convention. I look forward to receiving the next issue of 'Spirit Of Rush'. Many thanks once again.

**Sue Bingham
Nottingham**

Dear Mick,

Like everyone else, I'm sorry to hear about the fall in membership of 'Spirit' and the consequent reversion to quarterly publication. Having only just subscribed (Iss.29), I was pleased to have found some like-minded people who share an interest in the band. I'm certainly up for the Gathering and shall await details eagerly. As regards a venue, anywhere on a main public transport route between London, Sheffield or Birmingham would fit the bill it seems to me.

I'm glad to see that you have the support of the record company as it seems that the band doesn't. Publicity for 'Counterparts' was very scarce. Any profits from the raffle should obviously be put into the magazine.

I really believe that the apparent decline in people's awareness of the band is down to the record company's unwillingness to put money behind them. Even on MTV, I've only seen the video for Stick It Out (excellent) and on VHI, Tom Sawyer live. MTV seem quite happy to churn out unplugged programmes by Queensryche, Bon Jovi etc. etc. but nothing for people a little more discerning. The first time I saw the video for The Big Money was on Newsnight would you believe! The band always put on a great show and it's a shame we haven't seen anything since 'A Show Of Hands'.

Hopefully Neil and Alex's projects will do well and encourage people to try out the music as I

really believe that over the years they've put out something for everybody.

Many thanks for an excellent magazine and if there are back issues available I'd be very interested. Many thanks.

R Roberts
Wellingborough

Dear Mick,

Ever since issue 29 when you announced falling numbers of subscriptions to SOR I've read the letters pages in which many of the letters deal with the reasons for this. I have to agree with all the points raised in the letters. I too think interest in the band is falling due to the lack of publicity for the band and their infrequent touring.

Okay, the band say that there is a problem with Anthem promoting them. Fair, but at the same time it is the band that chooses when to tour and when to release albums. I cannot believe that their record company would actively talk them out of touring or releasing albums. Some responsibility must lie with the band members themselves. From what I read of the band they are committed to friends and family which is admirable. But they are rock musicians and they are successful because they are so brilliant and surely they must accept some of the duties of being a rock band, namely bringing out albums and touring. To use Jerry 'Broon Jr' Brown's quote 'To have or to have not'.

But again, what is the point of all these gripping letters. What are we all trying to say? That if Rush continue to show this indifference to their British and European fans, we'll stop listening to them. Who are we kidding? Admit it, if you're committed enough to be a subscriber to SOR you couldn't give up Rush on point of death. I have to listen to Rush almost every day and I have sections of a whole day just listening to Rush. I admit, I am a sad, bad case. I think we all have to admit that even with the band's bad treatment of us we will always be diehard fans, forever.

For the record, thanks for the effort you put into SOR. It really is appreciated. In the last issue JP Srivalsan listed the Rush records he appreciated the most. Maybe it would be a good idea if everyone who wrote to SOR listed their favourites. We can all compare and criticise. Mine are TURN THE PAGE, SPEED OF LOVE, NATURAL SCIENCE, GHOST OF A CHANCE, FOUNTAIN OF LAMNETH and 2112, again in no particular order.

Maria King
Neath, West Glamorgan

Dear Guys,

As I'm just about to take out my second subscription to your completely awesome magazine, I thought it was about time I put pen to paper. After all, just lately your letters pages have seen some very heated discussion concerning our favourite Canadian musicians.

There has been a great deal said about the drop in your readership. Who can explain it? I doubt even Mulder and Scully could get to the bottom of this one - it's certainly not due to the quality of your mag, which is nothing less than amazing. I can't believe that it's due to readers becoming disenchanted with Rush either, as the band have just released what I honestly believe to be one of their best albums to date... Perhaps it's due to the recent lack of activity in the Rush camp - after all, for us poor old Europeans, the action stopped when the album came out in October '94. We've had no single releases from the album, unlike those from "Roll The Bones" (OK, neither "Roll The Bones" nor "Ghost Of A Chance" set the charts alight, but there was some media interest). We've also had no European tour to support the album, which unfortunately seems to be becoming

a more and more regular problem.

Why? Well, it's a simple answer. This has, I know, been said many times before, and more eloquently than I'll probably be able to manage, but the whole problem with Rush outside of America has been one of exposure (or more accurately, the lack of it!). When, for instance, did any of you last hear a Rush song played on the radio? Hardly a case of invisible airwaves crackling with life is it? (Well, alright, a certain obscure song by the name of "The Spirit Of Radio" - ever heard of it? - has been played to death by Virgin 1215, but have they ever played anything else by the band? No, of course not. The band just aren't popular enough are they? Ha!) When, come to think about it, did you last see Rush on the TV? Quite. If I hadn't seen them at gigs and in the hallowed pages of your magazine, I would not have a clue as to what the three Canadian rockers in question actually look like! Yet in America, these men seem to be everywhere! Is this one of those rare cases where Americans seem to have far superior taste in music to their European "Counterparts"? (Groan!)

Looking at the whole sorry business from the point of a record company, the only possible excuse for not touring where there is genuine demand is that of poor sales. Yet Rush's albums regularly do pretty good business here in the UK. Or do they? When I rushed out (oops, sorry, another bad pun there) to buy "Counterparts", I was dismayed to see just how low in the album chart the album was placed (although, granted, this was the Woolworths' album chart, which as we all know, is rigged to exclude just about anything that's worthwhile). I have no idea how high the album charted in the Gallup charts, but I've been labouring under the (mis)understanding that Rush have been selling a lot of albums.

So if the band are flogging barrowloads of albums, why don't Atlantic release any singles from the albums? We all know that massive album sales does not necessarily mean huge single sales (look, for instance, at Pink Floyd - with "The Division Bell" they had a huge-selling No.1 album, but the singles from the album barely made the Top 40...), but until you try it, you aren't going to know, are you? With "Stick It Out", "Nobody's Hero" and "Animate" (to mention just the most obvious ones), Atlantic had some sure-fire rock single successes waiting to happen, but nothing was released. Why? The main criticism from many "serious" rock fans (i.e. the ones who only listen to records that reach a certain number of decibels) would be that Rush "didn't rock hard enough". Surely "Stick It Out" would have done a lot to win over some of those who had previously dismissed Rush as ageing Prog dinosaurs?

But, although it would be nice to see Rush get some single success again, it's hardly essential when it comes to organising a tour. As long as you shift enough albums to make a tour worthwhile, there's no problem. (Witness Floyd's tour in support of "The Division Bell" - and they didn't have any real single success, did they? OK, I know, they're all multi-multi-multi-millionaires, and didn't really need financial success with their album and singles to get their show on the road, but let's not get into that..) So, if Rush are indeed selling loads of albums, why don't they tour over here? The objections must be purely personal if they can afford to bring their show over here, and that possibility leaves a very nasty taste in my mouth.

But still, there are many misconceptions about the band, which, although, hopelessly outdated, lead many to believe that Rush aren't worth bothering with. Talking to some of my less Rush-literate friends, there are several myths that continue to endure about the band.

- 1) "They're like bloody Genesis, aren't they? All that bloody prog-rock toss, like.."
WRONG. They're no more prog-rock, now than, say, Led Zeppelin ever were. It never dented Page and Plant's reputations, did it? And "like Genesis"? Do me a favour!

- 2) "They've split up, ain't they? I ain't heard nothin' from 'em since "The Spirit Of Radio"..."

WRONG. But, of course, we all know who to blame for this particular myth, don't we? European radio, Atlantic records and the music media, roughly in that order...

- 3) "They're old hat now. All those silly songs about bleedin' fountains and snow-dogs..."

WRONG. OK, so they wrote the occasional song about some odd things in the past, but a couple of songs about purely fantastic subjects doesn't mean they didn't write more serious songs about important topics. Anyway, no-one ever levelled this accusation at Led Zeppelin, even though they were pretty daft ("Custard Pie", "The Crunge", "The Lemon Song"... need I go on?) Ad what about Floyd? ("Lucifer Sam", "Corporal Clegg", "A Spanish Piece", "Seamus", "Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With a Pict"...).

- 4) "The singer sounds like a bloody woman! I can't take 'em seriously!"

WRONG. OK he was indeed er... quite high-pitched in the early days, but that was a while ago now. Come on, fellas, when Rush started recording, Geddy's balls had only just dropped!

- 5) "I like seeing my favourite band play live! Rush never tour!"
To which there is no answer....

The only way to make people forget such silly, outdated misconceptions is to start promoting the band properly. Atlantic would no doubt argue that the band have already established a solid fan-base which guarantees a healthy level of sales. No doubt this is true in the US, but the media-led misconceptions about the band over in Europe have led to the gradual death of the band in the UK; this leads to major fan irritation, as they tour here less and less often due to their lack of exposure to the "floating" record buyers who could turn the situation around. Unless Atlantic pull their finger out, and promote the band as well as such a veteran band deserve, the band will probably decide to leave Europe out of the equation altogether, and who can blame them? If you were in the same position - healthy record sales and packed out concerts in the States, and measly record sales and poor ticket sales in Europe - where would you tour the most? And which would you enjoy most? If Rush aren't prepared to confront Atlantic with the truth of what is happening, it's up to us to do something about it ourselves...

For the time being, we have at least got Alex's amazing "Victor" to tide us over until the summer. I was concerned when I heard Alex was doing a solo project, I thought that perhaps he'd tired of the continual "guitar Vs. keyboards" conflict within Rush and had decided to call it a day. I was extremely glad to hear of the new cohesion and understanding shared by all three band members as reported last issue. And "Victor" is brilliant. If Alex's playing is this good on the new Rush album (and who am I to doubt such a thing?), then we're in for a real treat ... More stuff like "Double Agent", please, Mr Lerxst...

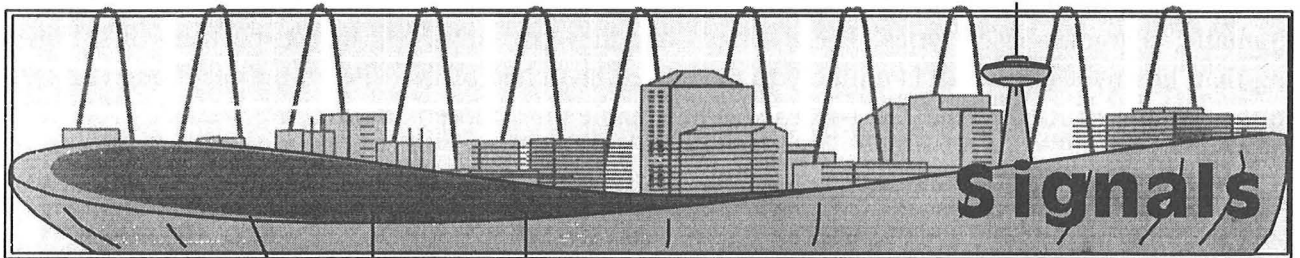
Sorry, I have waffled on a bit, haven't I? But surely I'm not the only person who's written a similar letter to you over the last 6 months? Let's hope this increasingly difficult situation can be resolved, and that Rush have a smash hit with their next album and do a huge European tour, eh? I for one am dying to see the "Counterparts" material belted out in it's full-on rockin' glory! (How about the return of "La Villa Strangiato" or "2112" for the encore, eh, lads? And for God's sake,

drop "Tom Sawyer"!!)

Anyway, keep up the good work, people. I for one will continue to subscribe until the bitter end!
Regards.

**Dave Cooper
Evesham**

PS In the wake of the recent re-mastering of the back catalogues of Genesis, Pink Floyd, Led Zeppelin, Yes and so on, is there any indication that Rush will do the same? The poor quality of the CDs currently available, and the hideous prices of the imported re-masters, make me wonder if the band want to do anything about this situation themselves....





Has Alex Lifeson constructed a new identity for himself? The Frankenstein-like montage brooding on the cover of this release would be unrecognisable to most of us as the sonic scientist of Rush. Who is this Mr X?

Or Mr Sex, if his apparently long-suffering wife is to be believed; and we could refer to his own dramatic, character-based lyrics. These songs - and they are songs - portray a spectrum of suffering that, however universal, is unlikely to have been broached by Neil Peart, master though he is, in the domain of Rush. True, the l-word was detectable on *Counterparts*, but the f-word? Well, it's all here.

Lifeson's band mates are given high billing but there's no doubt who's headlining. The odd time signatures (it seems the beats cut out of *Don't Care* found their way into *Promise*), the arpeggiated riffs, the passionately articulated solos, the cool fresh guitar sounds. Vast soundscapes, punctuated by Manning's solid kit playing, yet all animated by Lifeson's supernatural guitar. It has become a cliché to recall that Rush started as a mere Zeppelin imitators, now Lifeson is comfortable enough to quote their riffs again (*Start Today*), this time adding that extra beat to make it his own. This is the Alex we know and love; it's just that now we know him a little better.

**Matthew Henry,
Nuneaton.**

Inevitably, comparisons with Victor and Rush will be drawn. But what has to be made clear is that Victor is not a vehicle for Alex Lifeson the musician, but also Lifeson the song writer as well. It is in this department where any resemblance with Rush gets thrown out of the window. After all, for all you who have heard the album (and I presume the majority of you have), I ask would the title track "Victor", feature on a Rush album? I personally, think not.

Overall though, Victor is a mixed bag of songs. The opening two tracks are full of energy and it becomes clear that Lifeson has surrounded himself with a competent crowd of musicians. But the rot sets in with track 3, "Start Today", which bears more that a passing resemblance to Led Zeppelin's "Four Sticks". It is only the guitar solo which can rescue this example of plagiarism from mediocrity.

"Mr X." though is much better. A beautifully crafted instrumental which, like "Strip and go naked", displays an on form Alex Lifeson. In fact his musicianship throughout Victor cannot be faulted. Other aspects however, can. Take for example, "Shut up, Shuttin' up". Even though it is experimental, the song comes across as a novelty. a filler which, from this listener's perspective, lacks staying power, as does the title track which substitutes singing for spoken narrative. The repetitive music, which Lifeson speaks over, lacks a strong melody and the result is not an inspir-

ing one. This is not to dismiss Victor though. Alex's guitar playing (which is surely the main motivation for purchasing the album) is consistently good. Edwin proves a fine choice as a vocalist, and tracks like 'I am the spirit' show lifeson's strength as an all rounder.

Overall, the album has it's highs and it's lows. But, on the whole, wets the appetite for that next Rush album. But most importantly, it is a good, if not brilliant, album in its own right.

**Chris Green,
Burnley.**

The album starts with the grungy "Don't Care", with it's very explicit lyrics. The following two tracks for me are excellent. "Promise" and "Start Today" wouldn't have sounded out of place on Counterparts with Ged providing the vocals. The two instrumentals are okay "Strip and go Naked" in particular (where the hell did he get this from). "Sending out a Warning" and "The Big Dance" are very very heavy the former with its sabbath style guitars. The only tracks I cannot get into are the witty "Shut up Shuttin' up" and the disappointing story of Victor.

The album sounds very different from Rush (as expected really) with a surprising amount of keyboards, Edwin's vocal performance is quite good, tending to grow on you the more you hear them, but I would like to have heard Alex actually singing a song instead of talking. So generally Alex's Victor project works quite well with me but hurry up with the next Rush album please.

**Brian Swales,
Co-Durham.**

Everybody knows it takes ages to get into a Rush album, but it forever to get into "Victor". At first I was deeply put off by Edwin's vocals in particular, and what I considered to be a half-baked mix.

But now, 20 plays later, it all makes sense. My personal favourites have become "Strip and go Naked" and (particularly) "I am the Spirit", with "Mr X." not too far behind.

I have come to love the Alex has mixed and matched styles on "Victor". We've always known he like to rock like a bastard, so it's great to finally witness this on "Start Today", "Sending out a Warning" and "The Big Dance". I think it's cool that he's got Adrian involved, I admire the left-field take on Auden, I giggle at Charlene and Esther.

But must of all, I', glad I persevered with "Victor". I've never had to wait so long ... but the rewards were bounteous. And if you believe what Alex says "Victor" could just be the prelude to the Rush album to top them all.
I can't wait.

The Analog Kid.

This morning, finally(!), I got a copy of Victor. Not one shop in Oxford got a copy... not HMV, Virgin or Our Price! So I had to get it mail order... and a day late (Oh God! I'm not a true fan if I don't get it within half an hour of release). So...

Well, it's so easy to review something by drawing comparisons - I've already seen mention of Nine Inch Nails, Soundgarden, Eric Clapton(Ok, Who mentioned Clapton!? - Ed), The Rembrandts(!?) etc. etc. The one comparison that we won't be hearing is Rush. This is not remotely a Rush record.

If I had to equate it to anything I know, it has the Spirit of Vai's "Sex and Religion" - but with a vocalist who can sing! But Alex isn't Steve and he doesn't try to be. I've heard the album 9 times now and it is quite obvious that Alex is not using this to showcase his talents, as such, it's more personal.

I do have to say it is, in spirit, desperately depressing. It pains me to think that Alex may feel this way. it's bleak, it's cold, it's aggressive. No, this is no Rush record. HOWEVER, I think I love it. All the tracks are instantly lovable. It oozes personality. This IS Alex.

High points? Many. Alex's reading of Victor is especially touching. My favourite tracks are (and hey, let's remember this is day 1 and by next week It'll all be different!) "At the End", "Don't Care" and "Start Today".

Low Points? The front cover - this is my GOD that's being depicted this way! The sound of my phone ringing occasionally through "Victor" (so irritating). The first 5 seconds of "Mr X." (Urgh).

I won't do a track by track analysis (I'll leave it to others). I just hope that this project doesn't lead to tensions among the boys. It's a fascinating diversion while we wait for the main event later in the year.

One final message for Alex: Cheer up, man! (But don't record an album that sounds like The Rembrandts...).

**Jon Baker,
Oxford.**

THE JACK SECRET SHOW

A Tribute to Rush

As most of you will know we are playing at the Rush convention on July the 14th. We also have a couple of warm up dates lined up for Mid-June.

We have a problem though, our vocalist has decided he “can’t be bothered” anymore. So this is a plea for help. We need to find a vocalist ASAP.

Applicants must know the lyrics pretty well, covering all periods of Rush’s Career. Living in the South Oxfordshire would be a huge help.

One thing I must say though it, we are looking for someone who has a good sense of humour, and someone who WON’T waste our time.

Please call either:
Stewart on 01235 812501 or
Steve on 01491 836922.

In Conversation with:

(Not conversation - Ed)

Alex Lifeson.



PART 2.

by Stewart Gilray.

Going back a time a bit now, to the start of the last tour and the first show in Pensacola. When you started playing Prelude the place went crazy, and completely over the top.

It's been a long time since we played Hemispheres.

Yeah, at least 10 years ago. I read somewhere that you prefer playing the older stuff.

I like doing some of the older stuff, especially stuff we haven't played in a long time, it's fun to play it. There's more freedom for one thing, we're not locked into our areas of the stage, worried about cues. so we can let loose in playing, you know when you finish a record, you think it is the best thing you've done and with as many records as we've done it's very difficult to find

a really good balance of stuff. But the whole thing with Hemispheres came about with Primus, we were playing with them, they'd go out and start playing that stuff in souncheck as a joke, they said you should bring some of that stuff back into your set it's cool, so when we started rehearsals we thought you know maybe they have something there.

At that first show when you start playing Hemispheres, there were people behind me that were in there 40's or even 50's jumping around like school kids.

I have to say that during that tour you could see the older Rush fans, right away, as soon as we'd start that, the jaws would drop the eyes would go wide, you know they couldn't believe it, and for the newer, younger segment of the audience it was, oh yeah what's

this?

Coming right back up to date now, do you think you'll go out and do some live stuff for Victor?

That's, it's difficult right now. I Mother Earth have a record out in February, they'll go out on tour right away, and I'm in the studio till April, it's really hard to say right now because of everyone's scheduling, if I could squeeze a few weeks worth of dates we could do 2 or 3 nights in one city and do something like that, I've already talked to Howard (Ungerlieder) about production and what we could, so we have talked about it in a fantasiful way, but the reality is I think we will be able to get the scheduling together.

I think the ultimate, would be to see you in a corner of a club, or a hall or something with just a Marshall in the corner, no flash production just getting up and playing the stuff.

Well that's probably possible (laughs), after all I have a club, I could do it there.

This next question is way off the bat, just a little oddity, what CD or tape is in your car right now?

Hmm, I can't remember, actually I have a Colin Lyndin CD, he's a blues player who I met at Kumbaya last year. He's just release a CD, I have that in the car.

Kumbaya, again. Last years, you did All along the watchtower, Wow, that looked

fun, it sounded spot on...

...Accept for the horns, (laughs)

I didn't want to say that, so I'm glad you did. Up there was, Tom (Cochrane), Molly (Johnson), Bill (Bell) and Laurence (Gowan). In the lead line you played, you added a few runs, lines here and there, that brought it alive. Who made the decision to play it?

Well Tom went on to do this own thing first, then we were going to come out and play one song. We just picked that, as we'd thought it would be quite cool to do a Hendrix version of it, well a Hendrix-e, we all learnt it by our selves, then we got together on the day and ran through it for about 20 mins, and then went out and played it.

This years(1995) Kumbaya was a hell of a difference to the previous 2 years. Those times you ended the evening this time you practically started it, why was that, did you not want to appear at the end of the event this time?

This year there was a real mix up, you know poor Molly works really hard at organising the whole thing, and she had so many people that committed then cancelled at the last minute, It was at a new venue, they tried to make it into a bigger event that in previous years, and there were just a lot of organisational problems, we were going to do a thing with the Tragically Hip, as The Tragically Rush, yeah so were going to do a Hip song and then Limelight, they did Limelight for a

tribute to us when we receive the an award here in Canada, it was actually kid of fun to watch, Gordon trying to hit those high notes. And Gord's wife was pregnant, she was due that week. Ged always to a commits to a family outing that last week, it was the labour day weekend, also everyone is gone, it's not really a good week to hold something like that, it just degraded in terms of organisation, and I was sort left on my own(laughs) at the end of it, I had committed to Molly that I'd do it, unfortunately we didn't get a chance to do what we wanted to do, so I got up and played with the Boomers. I know those guys, I've known them for years, I got up and played. Because there were problems with the organisation I felt that because I had promised Molly, I thought ok I'll play, so I lived up to my words.

Incidentally that day, I just came in from rehearsals, so I decided to get a cab, the traffic was pretty bad, the air show was on as well, I was in this cab, in a line of cars going up to Ontario Place, and I looked out the window and I witnessed a Nimrod crash, it happened right before my eyes, I had a perfect vantage point of what happened, what a horrible thing to see.

Yeah, Nimrods especially across here in recent years have been crashing a lot, actually back in Aberdeen where my folks are they had four crash last year, one even managed to land on the sea and to remain intact. There is definitely something not right with those planes.

Back to the matter in hand. Have Ged

and Neil heard Victor, and what do they think?

Well we didn't really get into it, It was something that I wanted to do, they both made comments about it, positive comments, Neil listened to it more lately, as we were trying to get particular sounds and stuff like that, that I have on the record, but I wasn't really looking for an opinion from them, I didn't do it to get a slap across the back or a slap across the face, it's nothing really to do with them. And I get asked this question every time I do an interview my usual response is, if you want to know how they felt about it then you should ask them.

Are there any other musicians you'd like to work with? Ones who you didn't have a chance to work with this time, but would like to work with in the future?

None specifically, but I would like the opportunity to work with a band at some point in the future, but I'm not even so sure as what kind of band or what kind of music, I'd like to, I just like to experience working with different musicians. It was fun to work with Bill and it was fun to work as a producer and a director and playing on the record, and it is something I think I'd like to pursue at some time in the future.

In the past you've worked with Laurence Gowan and Tom Cochrane, you did all the guitar work on Laurences album, Lost Brotherhood, who else has there been?

There was little local band, I helped them out at a sort of Battle of the Bands contest, here, and Anthem were thinking of signing them, they were kind of a hard rock bar band, *Cleanslate*, this was about god, 8 to 10 years ago. it was a very limited budget, most of it was, Free (laughs). But it was fun to work with them those guys at that time were pretty young, and inexperienced, so it was really pushing it, I like to work with people who are accomplished and who work in a very professional manner, so you can sit down a work things out then pursue them. I've also worked with Platinum Blonde, mostly because the guitar player was a friend of mine. I guess that's about.

Going off at a tangent again, I don't know if you know about this or not, I assume you do. A few years ago there was a 20 minute cartoon done in Canada. The cartoon's music was ALL music by Rush, I guess it was made in about '86 or '87, it was called "The Body Electric" do you know anything about it?

Nope nothing, never heard of it.

Ok, back to a more up to date subject. At the start of Alien Shore, The Caveman shouted something it to Ged's pickup.

Yup.

Now the last time we spoke to Ged we asked what it was, and he wouldn't tell us, is said he'd tell us next year, do you know what it was?

I'm not going to tell ya, you'd better

ask him again(laughs)

We've mentioned golf a couple of times, I guess you're still an avid player?

Yup I still play, although I've not had that much time this year to do so.

have you played at St. Andrews in Scotland?

No I've played Turnberry, That's the only course I've ever played in Scotland.

I'm not sure if you know, but we're organising a Rush convention for next year (96). SRO/Anthem have been very kind and arranged some stuff for us. We feel that organising something like this would be extra promotion for you guys, as we're hoping to tie it in around the same time as the new record comes out, do you mind?

No, not at all.

We think it might do a better job than say East/West do, to try and make the public realise that you guys are still around.

Well I don't want to get into that whole thing, but I guess for them Rush is a tough sell.

Well now on to the final questions, these are a couple of questions I was asked to ask, so I take no responsibility for them at all. Are there any Rush songs you'd like to re-do?

No, of course you would re-do everything if you could, but there is no sense in that, as they mark a certain point in time, of bands

development and evolution that, You know there are certain songs I can't listen to now, but they were certainly important to me at the time. You look at the whole thing and carry on.

Is being a rock star more or less what you thought it would be?

A rock start is a state of mind, I wouldn't consider myself a rock star.

Put it another way, did you expect to be doing this now when you started out or was it a case of lets do this till we get "real" jobs.

Well I guess I hoped I would, when we were playing bars way back in the early 70s I guess I thought this is a lot of fun, and I did wonder how long I could do it before I got a real job, but fortunately for us, we were in the right place at the right time and when those opportunities came our way we took them and we changed them into a lifelong career, so we've never had to get those jobs(laughs).

So what do you think you would be doing if you weren't doing what your doing now?

I have no idea, I've been asked that a couple of times lately. This record, Victor has really forced in me the love I have for playing guitar and writing music and being a musician, and sometimes when you're bogged down with the riggers of being on the road you kind of forget about that, and think of it as a little bit more job like, with this, what I came to realise that I

love doing what I do and it is really important to my life, and It's really important to me, and without it I don't think I could happily survive. I'm very adaptable and I think I could put myself into just about any situation and I know I would make a 100% effort into what I was doing whether I was plumber, an account or a lawyer, you know I would put my full effort into it, fortunately I'm doing exactly what I wanted to do and loving it.

Ok now the last question, do you ever see the day when you can put your guitar down, or do you think you'll keep going till you drop?

Maybe when the arthritis sets in, but till then I don't think so.

Ok well, that's it apart from I hope everything is working with the writing sessions and you're not working too hard (Laughs).

Well actually, Right now, Ged and I are in there every morning from 10:30 till 7pm then I work with Neil in the evenings from 8pm to about 1, 1:30 in the morning at that's 5 days a week.

Well thanks again..

All right Stewart, I know that you and Mick are having some concerns with the magazine with readership and stuff.

Ahh you do read it, we're never sure if you do or don't, you we send them but that's it.

Oh yeah I always look at the issues, it's something to read.

Well once again many thanks, and I'll talk to you in the future.

Ok Stewart, well all the best and say hi to Mick for me.

Well thats it, you've read it all now, that's it, apart from when I asked needed to go and I asked if I could ask a couple more questions, so Alex, thanks for giving me those extra minutes and I hope everything goes well with the new record.



Neil's new Drum Workshop kit.

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"There's no

Got myself into a spot of Rush-related bother on the information superhighway the other week, which I thought I'd share with you (in the hope that you'll see my side...).

It all happened when I came across a controversial (to say the least) posting while traipsing through the latest batch of ramblings from the National Midnight Star looking for inspiration for this column. Rather than explain I'll let Bill Terney (wterney@ycp.edu)'s offending submission on Teaching and Rush speak for itself:

"After recently graduating from York College of PA with a Secondary-Education English degree, I began substitute teaching. Whenever I go into a school, I write a quote from Rush/Neil on the board. The other day, a girl mentioned she liked the quote, but that she wasn't sure who Neil was. Before I had a chance to reply, a kid in the back of the room named Dan says aloud, 'You don't know who Neil Peart is?' He then launched into a brief discussion about Neil. I didn't stop him, even though he just started talking aloud. Heck, I left a note at the end of the day for the regular teacher stating

Top Ten

Ways You Know You're A Rush Fan



A lighter hearted item stolen from the NMS, posted by a guy called Scott, and occasionally (point 5) spot on. David Letterman eat your heart out. The much loved "You Can't Write That" feature will return next issue. Probably.

favouritism in my classes..."

that Dan did an excellent job today and should be given extra-credit if possible. No favouritism in my classes...

And last semester when I student-taught, we studied a poetry section. I took in The Pass, Anagram – excellent for teaching half-anagrams and end-rhyme, and several other songs. When we studied the Puritans and the Salem Witch Trials, I took in Witch Hunt and played it for them on a CD player. Let me just tell everyone that this was a wonderful experience. Not only did I get to enhance the class a little, but we might have a few more fans joining the ranks as well. The kids learned something too. As do we all from Rush. I hope Neil, Geddy, and Alex realize just how far their influence extends."

I don't know how you interpret the above, but my immediate reaction was horror and fright. What's wrong with this guy? How could he possibly justify inflicting his favourite rock music on pupils in the name of English education? Rush may be great musicians and Neil Peart an erudite, thoughtful

lyricist, but he's hardly Shakespeare, Austen or Hemingway, and would probably find Mr Tierney's behaviour even more contemptible than I did.

Giving a kid extra credits for simply knowing who Neil Peart is doesn't bear thinking about. The implication being that any kid of mine could be disadvantaged if his/her teacher was a Boyzone fan...

So of course I ran straight to my newly-installed e-mail thing at work and posted all my objections direct to the NMS.

And of course Bill wasn't happy with what I had to say. And he replied to me personally (it's amazing – and a little unnerving – how this internet thing can bring people together), justifying his behaviour thus (hope Bill doesn't mind me using this):

"I just read your post and I want you to consider what I have to say. First, I wish you would have written to me in addition to TNMS. Secondly, I didn't compare Rush lyrics to great classical novels or poetry, I merely added it as a 10 minute discussion on how music and poetry can correspond.

The students were permitted to bring in lyrics of their own which contained elements of poetry we discussed in class. I did not attempt to persuade any student to listen to Rush. Just to let you know, too, that I gave the student one point of extra credit for pointing out iambic pentameter used in the Rush song we discussed. I honestly forgot to add that. Several other members of TNMS have used lyrics in class as a creative way to stimulate thinking. I believe Steve Horowitz was one of them. And lastly, deriding members of TNMS brings down the overall quality of the newsletter, but do what you want. I'm certainly not going to write in and fan you back for your opinion. Just think things over before you write back."

Points taken, but Bill is obviously back-peddalling after the bravado of the line adorning the top of this page. And I even got a second message, describing how "Anagram for Mongo" had been used in some English journals (including The Journal and The English Digest), as an example of half and full anagrams.

For a while I felt guilty for jumping in with both feet and slugging Bill off, but after re-reading his original posting I realised I was right all along. His initial message – without the justifications he sent me after I rared up – *was* outrageous, and well worthy of my OTT response. This whole Rush thing is surely, and *purely* for our own (banal at times) fun. To treat it as anything more – which Bill definitely did – is a frightening proposition, and chalking a Rush quote on the blackboard at the start of an English lesson is not the behaviour of a rational human being.

There's a strong argument that subscribing and/or writing for a fanzine about a 25-year-old three-piece Canadian rock band is itself straying too close to the boundaries of rational behaviour for comfort, but again the justification is that no-one is getting hurt or compromised by it. I'm still not convinced that was the case in Bill's classroom.

by Steve Adams – probably no longer sponsored by the National Midnight Star

RUSH TRIVIA

10 You bought 'Victor', even though you hadn't heard a single note of it.

9 You bought 'Burning For Buddy', even though you can't stand big band jazz music.

8 You can't concentrate on anything on the day of a Rush concert.

7 You still hope MTV might actually be playing a Rush video when you switch it on.

6 You thrust a fist in the air and yell "Hey!", during those parts in Overture/Temples at a Rush concert.

5 You can air drum to Rush SO good that you actually believe you could do it on a real drumkit if one was set in front of you.

4 You've heard one too many "Mickey Mouse on helium" type comments about Geddy's voice.

3 You automatically look up Rush in any 'Encyclopedia of Music' type books at the bookstore or library.

2 You want to tidy up the Rush section of CDs in your

local record store (put 'em in chronological order, displace the ones that don't belong, i.e. "Who put this Runrig crap in here?!!").

And the Number One Way You Know You're A Rush Fan...

1 You get the NMS! (Can I substitute SOR in there? – Ed)



LIVE AT

HIP TO THE TIP



All of you will have heard of Alex's club/bar "The Orbit Room". It's one of those 60's R&B clubs where the musicians just play what they feel, and basically get down.

Well the house band at the club are called "The Dexters" and they've just released their first CD, "Hip to the Tip", which was recorded live at The Orbit Room over a couple of nights.



Lou
Pomanti



Mike Sloski



Bernie LaBarge



Peter Cardinali

It is a strange disc, not only is it a music CD, but there is also a CD-Rom section to the disc, but not in the conventional sense of the word, you can play the first track as music on a HiFi CD player as well.

On the CD-Rom section there are various movies and pictures taken from the club, including a tour of the club by Alex, with his usual witty banter. He even tells you why Gaffer tape is better than Scotch tape for taping an organ to a car, Lerxst what a guy.

One of the stranger things about the Rom is a complete history to Lou Pomanti's (Keys player in the Dexters) Hammond B-3 organ, including a breakdown of how it works, how long he's had it etc. with example sounds



The video sequences are 24-Bit quality, which is fine for showing on a TV but on a PC it is a little too high, 256 colours would have been better, Just as good visually and perhaps wouldn't slow down as much on non-Pentium PC's. I also think that the video window is too small, perhaps doubling it in size would have been a good idea.

Musically this CD really kicks, it reminds me of when I was a kid listening to my Dads old vinyls' old classics like Green Onions, Peter Gunn and Melancholy Serenade.

Don't forget this ISN'T rock in today's sense of the word, this is where today's music started, but it is a disc you'll want to put on when you're having B-B-Q on one of our hot summer days.

Big Al Dexter (aka Alex Lifeson) plays on 2 tracks, Born under a bad sign and 1967 again. Other musicians that crop up are, Katalin Kiss, Phil Dwyer and Bill Bell (where have I heard that name before -Ed) to name but a few.

There are 15 tracks on the disk in total totalling up 47 minutes of pure unadulterated R&B, that will bring back days of old. I must admit it has made a welcome entry into my CD collection.

Rating: 7 / 10

Rush Tribute

Artist

Billy Sheehan (Mr. Big) Bass
Brad Kaiser Drums
Brendt Allman (Shadow Gallery) Guitar
Carl Cadden-James (Shadow Gallery) Bass
Chris Ingles (Shadow Gallery) Keyboards
Deen Castronovo (Ozzy Osbourne, Social Distortion) Drums
Devin Townsend (Steve Vai, Strapping Young Lads) Vocals
Eric Martin (Mr. Big) Vocals
Fates Warning (Ray Alder -Vocals, Jim Matheos-Guitar, Joey Vera-Bass, Mark Zonder-Drums)
Gary Wehrkamp (Shadow Gallery) Keyboards & Guitar
George Lynch (Dokken)
Gregoor van der Loo (Aura) Vocals
Jack Russell (Great White) Vocals
Jake E. Lee (Ozzy Osbourne, Badlands) Guitar
James LaBrie (Dream Theater) Vocals
James Murphy (Testament) Guitar
Jeff Brockman (Cairo) Keyboards
Jens Johansen (Yngwie Malmsteen) Keyboards
John Petrucci (Dream Theater) Guitar
Marcel Coenen (Aura) Guitar
Mark Slaughter (Slaughter) Vocals
Matt Guillory Keyboards
Michael Romeo (Symphony X) Guitar
Mike Baker (Shadow Gallery) Vocals
Mike Portnoy (Dream Theater) Drums
Rich Chycki (Winter Rose) Guitar
Robert Berry ("3", GTR) Keyboards
Sean Malone (Cynic) Bass
Sean Reinert (Cynic) Drums
Sebastian Bach (Skid Row) Vocals
Steve Morse (Deep Purple, The Dregs, Kansas) Guitar
Stuart Hamm (Joe Satriani, etc) Bass
Trent Gardner (Magellan) Keyboards

Track Listing

Working Man
Bytor The Snow Dog
Jacob's Ladder
Analog Kid
La Villa Strangiato
YYZ
Natural Science
Anthem
The Trees
Mission
Red Barchetta
Free Will
Closer To The Heart

VICTOR

a poem by W.H. Auden.

Victor was a little baby,
Into this world he came;
His father took him on his knee and said:
"Don't dishonour the family name."

Victor looked up at his father
Looked up with big round eyes;
His father said: "Victor, my only son,
Don't you ever ever tell lies."

Victor and his father went riding
Out in a little dog-cart;
His father took out a Bible from his pocket and read,
"Blessed are the pure in heart."

It was a frosty December,
It wasn't the season for fruits;
His father fell dead of heart disease
While lacing up his boots.

It was a frosty December,
When into his grave he sank;
His uncle found Victor a post as cashier
In the Midland Counties Bank.

It was a frosty December
Victor was only eighteen,
But his figures were neat and his margins straight
And his cuffs were always clean.

He took a room at the Peveril,
A respectable boarding-house;
And Time watched Victor day after day
As a cat will watch a mouse.

The clerks slapped Victor on the shoulder;
"Have you ever had a woman?" they said,
"Come down town with us on Saturday night".
Victor smiled and shook his head.

The manager sat in his office,
Smoked a Corona cigar;
Said: "Victor's a decent fellow but
He's too mousey to go far".

Victor went up to his bedroom,
Set the alarm bell;
Climbed into bed, took his Bible and read
Of what happened to Jezebel.

It was the First of April,
Anna to the Peveril came;
Her eyes, her lips, her breasts, her hips
And her smile set men aflame.

She looked as pure as a school girl
On her First Communion day,
But her kisses were like the best champagne
When she gave herself away.

It was the Second of April,
She was wearing a coat of fur;
Victor met her upon the stairs
And he fell in love with her.

The first time he made his proposal,
She laughed, said: "I'll never wed";
The second time there was a pause;
Then she smiled and shook her head.

Anna looked into her mirror,
Pouted and gave a frown;
Said: "Victor's as dull as a wet afternoon
But I've got to settle down."

The third time he made his proposal,
As they walked by the Reservoir;
She gave him a kiss like a blow on the head,
Said: "You are my heart's desire."

They were married early in August,
She said: "Kiss me, you funny boy";
Victor took her in his arms and said:
"O my Helen of Troy."

It was the middle of September,
Victor came to the office one day;
He was wearing a flower in his buttonhole,
He was late but he was gay.

The clerks were talking of Anna,
The door was just ajar;
One said: "Poor old Victor, but where ignorance
Is bliss, et cetera."

Victor stood still as a statue,
The door was just ajar;
One said: "God, what fun I had with her
In that Baby Austin car."

Victor walked out into the High Street,
He walked to the edge of the town;
He came to the allotments and the rubbish heap,
And his tears came tumbling down.

Victor looked up at the sunset
As he stood there all alone;
Cried: "Are you in Heaven, Father?"
But the sky said "Address not known".

Victor looked up at the mountains,
The mountains all covered with snow;
Cried: "Are you pleased with me, Father?"
And the answer came back, "No".

Victor came to the forest,
Cried: "Father, will she ever be true?"
And the oaks and the beeches shook their heads
And they answered: "Not to you."

Victor came to the meadow
Where the wind went sweeping by;
Cried: "O Father, I love her so",
But the wind said: "She must die".

Victor came to the river
Running so deep and so still;
Cried: "O Father, what shall I do?"
And the river answered: "Kill".

Anna was sitting at a table,
Drawing cards from a pack;
Anna was sitting at table
Waiting for her husband to come back.

It wasn't the Jack of Diamonds
Nor the Joker she drew at first;
It wasn't the King or the Queen of Hearts
But the Ace of Spades reversed.

Victor stood in the doorway,
He didn't utter a word;
She said: "What's the matter, darling?"
He behaved as if he hadn't heard.

There was a voice in his left ear,
There was a voice in his right,
There was a voice at the base of his skull
Saying: "She must die to-night".

Victor picked up a carving-knife,
His features were set and drawn,
Said: "Anna, it would have been better for you
If you had not been born."

Anna jumped up from the table,
Anna started to scream,
But Victor came slowly after her
Like a horror in a dream.

She dodged behind the sofa,
She tore down a curtain rod,
But Victor came slowly after her;
Said: "Prepare to meet thy God."

She managed to wrench the door open,
She ran and she didn't stop,
But Victor followed her up the stairs
And he caught her at the top.

He stood there above the body,
He stood there holding the knife;
And the blood run down the stairs and sang:
"I'm the Resurrection and the Life".

They tapped Victor on the shoulder,
They took him away in a van;
He sat as quiet as a lump of moss
Saying, "I am the Son of Man".

Victor sat in a corner
Making a woman of clay;
Saying: "I am Alpha and Omega, I shall come
To judge the earth one day."