



# DRUMS *etc*

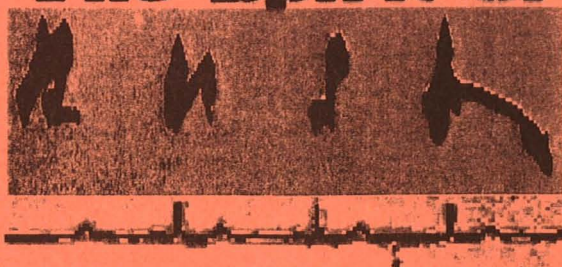
The magazine for Canadian  
drummers & percussionists

Le magazine pour batteurs  
& percussionnistes canadiens

neil  
**PEART**



# The Spirit of



# Editorial

THIS ISSUE IS DEDICATED TO JACQUELINE TAYLOR

.....stop press..... Just as we were about to go to print we received the following sad news .....

**Rush Drummer's Wife Dies of Cancer**  
by Jane Stevenson, Toronto Sun, July 4, 1998

Tragedy has struck Rush drummer Neil Peart again. Peart's wife, Jacqueline Taylor, is dead from cancer almost 1 year after the couple lost their 19 year old daughter last August in a single car crash. A spokesperson for Rush's Toronto based management company confirmed that Peart's wife had died, but declined to give details.

SOR would like to express its sincere condolences to Neil at this time.....

Welcome to another instalment of your favourite Rush fanzine. Hot news from Anthem about the live album - it will be a three disc set which should see the light of day around October of this year. Start saving those pennies now. Anthem have also confirmed that they will be supplying us with a bundle of various goodies for prizes at this year's convention (full details of what, next issue).....if the convention takes place that is. Let me explain - at the time of writing (30<sup>th</sup> June) we have only received 12 orders for tickets. As you can imagine we need a lot more than that to go ahead. If you're planning to come please order your tickets now. You should find a ticket order form inserted inside this issue. We have also enclosed a flyer for you to advertise the convention in your area (local record store/gig venue etc. etc.). Feel free to copy it as much as you like and plaster them all over the place. Remember, put Saturday, September 19<sup>th</sup>

in your diary now and order those tickets ASAP please.

You will also have found enclosed (all that paper....) a Rush poll/questionnaire (thanks Ray!). We have not done one of these for several years and thought it was about time we did. It's quite detailed and as an incentive to completing it and sending it in (deadline for completed forms is Saturday, 5<sup>th</sup> September) we are offering a prize which we will give away when we announce the results of the poll at the convention. So, get your thinking head on right away and start writing.

This issue we have an exclusive interview with Mr Russ Ryan. Russ was Geddy's bass tech for the 2<sup>nd</sup> leg of last year's 'T4E' tour. Russ was real nice to give up his time on a Sunday afternoon a couple of weeks back .....for this we thank him. Next issue (No. 44) will be with you before the convention (early Sept) and will be our best issue ever. We have lined up for you exclusive interviews with the following:

- 'JJ' - ALEX'S GUITAR TECH FOR OVER 20 YEARS.....
- 'GOWAN' - WE TALK TO LAWRENCE GOWAN ABOUT 'LOST BROTHERHOOD' THE 1990 ALBUM WHICH ALEX PLAYED ON .....
- 'SHIRLEY' - KEVIN (CAVEMAN) SHIRLEY TALKS ABOUT THE RECORDING OF 'COUNTERPARTS' AND MORE....

We are also hoping to interview 'Silersun' about their cover of 'Xanadu' in time for the next issue. See later in this issue for details of their single. Just enough space left to mention 'Dream Theater' again (see centre pages for a more detailed tour report). They will also be releasing a double live CD set towards the end of the year as well (two great live CDs to look forward to) recorded in Holland and France at the end of June - it should be well worth your attention.

Regards,

*Mick*

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Dream Theater, Ray Wawryzniak

Dream Theater photos: Janet Balmer



# Signals

Dear Mick,

Could you please put the following as an advert in the next 'Spirit', unless we manage to persuade Geddy that his future would better be served by joining us! Hmn?!

**PROFESSIONAL MINDED BASS PLAYER  
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Until later, cheers,

**SHANE COUNTER  
HEAVER, DERBYSHIRE**

Dear Mick,

Reference: Presto debate and Rush Mercury Remasters.

I must admit to being completely baffled by the "Presto" debate within the magazine. At first it went pretty much over my head but then I began to read all these negative letters and reviews about the album. For myself, Rush have always been a band whose music has evolved over time, with each album up to Counterparts a development of what has gone before. Certainly over the last twenty one years that I've been listening to the band, the music has changed and become more complex both lyrically and musically - and this is one of the fundamental strengths and attractions of Rush. They have matured and so have I.

However, of all the Rush albums, Presto is not the album I would have singled out for critical flak. I cannot comment on the vinyl release because I never bought it, I always had the CD. For myself, Presto seems a strong collection of songs, except that I never rated "Show Don't Tell" which I thought was clichéd. After that track, the music and lyrics are excellent with songs like "Chain Lightning", "The Pass", "Presto", "Red Tide" and "Available Light" all being superb examples of Rush making good, contemporary-themed material and the production is to my ears, clear and crisp with

# Signals

the guitar sharper than on Hold Your Fire and Geddy's vocals sounding very warm. I would agree that "Hand Over Fist" is not a good song but I could think of worse Rush tracks.

If I was going to pick one Rush album to dissect, it would be "Signals" ....and if you want to highlight an album for poor sound production it has to be this album. It is the one album where you might ask 'whatever happened to Alex Lifeson?' The songs are not bad, in fact "New World Man" is excellent and "Losing It" is outstanding. Yet, if you compare Signals to the previous album, Moving Pictures, or the underrated follow-up Grace Under Pressure, the songs do seem tame in comparison and the production is poor. The songs, with few exceptions, are drowned in synths and the guitar is buried low in the mix. So all the songs lack bite and range. It is true that the ultradisc and the recent remaster have improved the overall mix of the album, yet this cannot change the fact that "The Weapon" is a pale shadow of the live version and "Digital Man" is just a poor song. Even "Countdown" and "Subdivisions" lack power but live these songs were awesome, ground-shaking songs. Still what do I know? I think Counterparts is Rush's finest hour since Permanent Waves days, but it takes all kinds to make a fan. If other fans don't like Presto or any album I can accept that, after all, in the end it comes down to personal tastes. I know fans who loved "Roll The Bones" but hated "Counterparts", it takes all kinds to make a world.

## The Rush Remasters

I was fairly shocked to see the recent remasters taking some flak within the magazine, principally because the sound on almost all of the CDs is noticeably clearer, stronger and in many cases, radically better. The new CDs feature the original sleeve artwork and lyrics in miniature again - I liked that idea. Okay, the first album has not got lyrics but neither did the original vinyl release. Obviously, it is true that the more recent albums are not significantly different to the previous CDs - this is especially true of Power Windows and Hold Your Fire.

However, Signals has been transformed and the overall mix is far better than any previous release. I think Grace Under Pressure sounded better too, clearer and sharper defined, although the sleeve artwork on this release looks wrong. Is it just me or are colours different? Yet all the 70's albums are far better, clearer, sharper and cleaner in sound and that has to be a good thing.

The early live sets are restored with the full track listings and the sound is now much better than the previous fairly dreadful CD releases. Although I personally would have thought that the band could have added material to the three live sets, especially Exit Stage Left and Show of Hands, but both are now better than the original releases. The only releases I did not like were Retrospectives I and II, basically for the same reasons I disliked the previous compilation, Chronicles. They don't really reflect the best of Rush. In my personal view, how can you edit 2112? The song needs to be complete to make any sense and my taste in Rush seems radically different to those who compile these "Best of" sets.

My version would look something like this:-

#### Rush Classics Volume 1.

1. Finding My Way, 2. Working Man, 3. Anthem, 4. Beneath, Between and Behind, 5. By-Tor and the Snow Dog, 6. In The End, 7. Bastille Day, 8. The Fountain of Lamneth, 9. The Twilight Zone, 10. Something For Nothing, 11. Tears, 12. 2112, 13. Cygnus X-1, 14. Prelude/End from Hemispheres, 14. A Farewell To Kings, 15. Closer to the Heart, 16. Xanadu, 17. Circumstances, 18. The Trees, 19. La Villa Strangiato.

#### Rush Classics Volume 2.

1. Jacob's Ladder, 2. Freewill, 3. Natural Science, 4. Tom Sawyer, 5. Limelight, 6. Fear Trilogy (Witch Hunt, The Weapon, The Enemy Within), 7. YYY, 8. Vital Signs, 9. New World Man, 10. Losing It, 11. Afterimage, 12. Kid Gloves, 13. Between The Wheels, 14. Marathon, 15. Grand Designs, 16. Middletown Dreams, 17. Prime Mover, 18. Time Stand Still, 19. Lock and Key, 20. The Mission.

Okay, so my versions would have to be double CD sets, but to me that is a reflection of how strong Rush's albums are as pieces. I may not rate Signals as a good album but it had some good songs. All of the band's albums contain gems, some more than others. I would be

interested in a sort of fan poll, to see if there is a general consensus on the favourite top twenty songs (probably not!).

Also I had hoped that on the Retrospective sets we might get some rare material such as the early singles, the edits of The Spirit of Radio, Vital Signs, The Big Money, Time Stand Still and live material like Vital Signs, Red Sector A, Witch Hunt, The Weapon, The Enemy Within etc, which appeared on the B sides.

Maybe Polygram are saving them for a box set? Then we might get Sir Gawain and the Green Knight and the live tracks recorded on the 1980 and 1988 UK tours? Or Battlescar (with Max Webster) and so on. Well I can dream, can't I?

Finally to stir up the live debate further, while I can understand that Rush being Canadian artists who live with their families in Canada would not want to be parted for too long..... but in these days of air travel and supersonic flight I would think that Rush could arrange some dates in the UK and Europe without being away from their homes for too long or alternatively they could bring their families with them. Really, I think it boils down to money, record company apathy (do Atlantic promote Rush in Europe or the UK in any way? - I don't think they do) and the fact that recent releases have not sold or been well received critically.

All the best.

SIMON DUCKETT  
YORK

Dear All at SOR and fellow Rush fans worldwide,

Please allow my humbled self to tell you a heart-warming story of 'fandom' which will touch the soul of any hardened cynic.

Some time ago, I wrote to request photographs and stills of RUSH, either as a band or as individuals. Increasingly, my own expressionism has become visual rather than audible. I now am satisfied with the Rush historical sound and I will never, ever lose the texture and structure of this sound. However, I am now leaning towards images of Rush rather than sounds. This leaning includes photographs books, mags, caricatures, stills and any other 'mountable' material.

Back to the first paragraph. Upon returning from work one day, exhausted and intimidated by the grind of the day, my fiancé told me that



something had arrived in the post from Japan. JAPAN!! Who the hell do I know in Japan? Anyway, I eagerly opened the meticulously packaged item to find the official biography of Rush, 'VISIONS'. To say that I was bowled over is indeed an understatement. Not only are there Rush fans in Japan, but they are also able to lay their hands on material to make a fellow fan happy. Whoever he/she is, they have a big heart (as big as Wembley) because he/she did not even

ask for money. What a culture shock! All that this person wants (if anything) is a few photographs of his/her favourite band. Is that really too much to ask? This is by no means a grotesque demand. Unfortunately, I am not in a position to send any Rush photographs BECAUSE I DON'T HAVE ANY!!! Anybody who can do (that) without any mention of - financial gain is not only a human oasis in a desert of heartless capitalism, but is a bloody saint as well.

So if anybody out there does have the odd

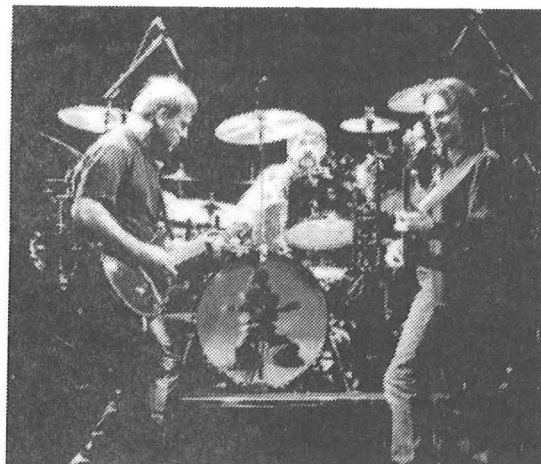
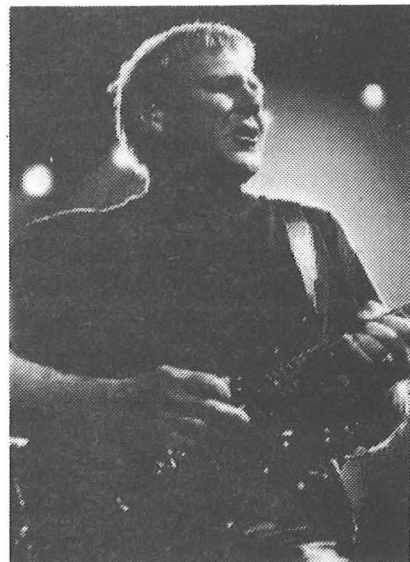
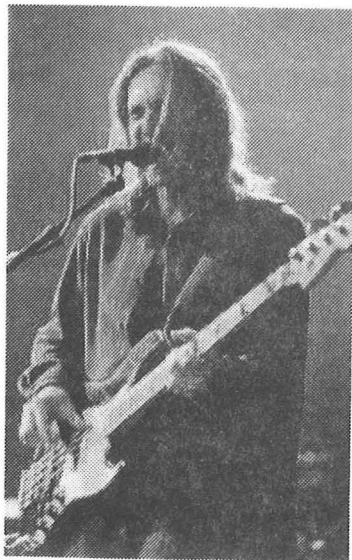
photo or any visual material at all that could be mounted in my 'shrine', then please send to me at the above address, or try to get them over to Japan:

TOMAHIRO KANO  
206 YONEZU-SO  
3-11-1 HATANODAI  
SHINAGAWA-KV  
TOKYO  
JAPAN

Or: Just send a letter and let him/her know that we haven't forgotten the Orient (no - not the football team, although I would like to forget them!!). Thanks again and much respect to fellow fans and all at SOR for great work.

CHRIS (KITT) EADIE  
98, Knighton Fields Road East  
LEICESTER LE2 6DQ

P.S. Tomahiro, if you're reading this:  
THANKS!!





# An interview with.....**Russ Ryan**

spirit of Rush talks exclusively with Geddy's  
T4E tour bass tech....



**SOR:** How did you start out in the music business?

**RR:** I started off being a musician many years ago, I guess when I was a teenager in high school I used to do weekend gigs here and there while learning to play guitar. I tried to then fix them myself when they went wrong and ended up running quite a few of them in the process, but I did learn a lot. That's how I got into the music biz.

**SOR:** Were you ever in any bands back then?

**RR:** I was in bands but nothing that I started myself, no recording contracts or anything like that. I really wanted to be a jazz player so I studied heavily with a lot of good teachers and tried to play in a lot of jazz bands, but as soon as I got out of high school I decided that I did not want to do this.

**SOR:** Are you a native of Toronto?

**RR:** Yes, born and bred.

**SOR:** Have you always been a fan of Rush or not?

**RR:** To be perfectly honest with you no, I have not. Many of my friends when I was in high school between 1975 and 1979, they were all Rush fans. Back then Rush used to play every New Year's eve at the Maple Leaf Gardens here in Toronto and all my buddies used to have to go. It was the big thing to see the New Year in. But not being a fan myself meant I had to find something else to do.

**SOR:** Had you ever seen Rush perform prior to working with them?

**RR:** No I had not, not until I started to work with them.

**SOR:** When was that?

**RR:** That would have been last summer on the second leg of the 'T4E' tour.

**SOR:** How did you come to work as Geddy's bass tech?

**RR:** Well, I have known Alex's guitar tech, Jimmy Johnson for a while. He called me up and said Geddy needs a bass tech - are you available? Fortunately I was.

**SOR:** How did you find working with Rush and Geddy in particular?

**RR:** Excellent. Of all the bands in all the years I've been working in this business (I started roading in 1982) - they are the best band I've ever worked for.

**SOR:** In terms of the way they're organised or how they generally treat the crew?

**RR:** All of the above really. Working with Geddy was great, he is just a really nice guy, he treated me with respect. We got along very well and had many things in common.....sports etc....baseball, hockey. We had many things to talk about and we really just got along.

**SOR:** What did Geddy use in his live set-up?

**RR:** He was using Trace Elliott - English equipment.

**SOR:** Did you handle all that equipment yourself?

**RR:** Yes, I would set it all up, plug it in and maintain it all, fix them if they had to be fixed.

**SOR:** When would a typical working day start for you?

**RR:** We (the back line) would never get to the stage until around noon/1pm, after all the lights and PA are up, as well as that huge Jumbotron screen. All that has to be set up before I can get on the stage. To be quite honest, I did not have much to do. Geddy's rig was so easy that I only had to modify it slightly to make it even easier than it was before I showed up.

**SOR:** Was Geddy pleased with the modifications which you did?

**RR:** He was very pleased. He asked me what I had done - I told him I was unhappy with the way that some of the things were patched. So through Geddy and Robert Scoville (Rush's sound man) they thought it sounded great.



**SOR:** How did it change the sound?

**RR:** It's hard to explain....without getting too technical.... what I heard was coming from Geddy's bass speakers on stage. I also had headphones which had a direct mix but they did not give me the same sort of mix that the sound guy was getting, so he told me by patching it this way it was being done the way it was meant to be done.....which was not the case before. Not that it was really wrong, I just did it different. More the way the gear was meant to be used.

**SOR:** Who was mixing Geddy's monitor sound?

**RR:** Well, his name was George Barnes, a Scottish chap who lives in Las Vegas, he started mixing on the second leg (another newcomer to the tour) Brian Keith did the first leg of the tour and could not do the second because he went to work with Queensrÿche.

**SOR:** How many Fender basses did Geddy use for the tour?

**RR:** He had 3 Fender jazz basses with him for this tour, that's all he used. He used the black one for most of the show. Jimmy and I think it was a 1977 one. For '2112' he used a red one which was brand new. The final one he used on 'Stick It Out' - this was also a black one with a tortoiseshell pick guard. This was also a brand new bass guitar.

**SOR:** Is Geddy still using Taurus bass pedals or some other make?

**RR:** No Taurus, but we do carry them with us just in case they are needed. Geddy and Alex both have a set of Korg pedals (midi) for triggering the different sounds required for each song.

**SOR:** Do you only work on the road or are you involved in studio work as well?

**RR:** I don't do much studio work simply because I'm not that well located to be asked that often.

**SOR:** Have you done any work with Geddy recently?

**RR:** No, I've been very busy doing other stuff, so I have not worked with Geddy since last fall when I fixed up a few little things in his home studio here in Toronto and took home a couple of his broken basses to fix up for him.

**SOR:** When you were on the tour did anything go wrong at all?

**RR:** Funny you should ask .....on the second night of my stint with the band we had a problem with one of the teleprompters. Geddy had this little black box down on the floor by his main mike (and one by his keyboard set-up) - these were his lyric teleprompters. I would run the lyrics for Geddy from my station at the side of the stage. In '2112' when Alex did his little guitar piece ('Discovery'). Geddy would come off, sit down and rest by me. Unfortunately, I forgot to step the teleprompter. When Geddy returned to the stage I realised that the lyrics were right at the end of the song. And this is only my second show, oh no! I start pressing rewind and Geddy's looking at me, giving me that 'get it going' kind of look - not being pleased. He was very nice about it in the break though. He mentioned that it was only my second show and mistakes do happen.

**SOR:** Who else have you worked for in the past?

**RR:** Many solo artists and bands - Red Rider, Tom Cochrane, Cowboy Junkies, The Pixies.....I toured with them back in 1990 when they were really happening. Frank Black was great, he's still going strong now on his own.

**SOR:** Do you have ambitions to work with anyone you have not worked for so far?

**RR:** Only one guy really, Stevie Ray Vaughan, because I've always liked his style of playing. Unfortunately this is never going to happen since his tragic death.

**SOR:** Do you earn a good living doing what you do?

**RR:** Yes, you can. I'm doing OK at the moment. It's a struggle to start with, like anything in life I guess, but if you're good at what you do you'll always get by. I do work for a local Toronto company 'COLL-AUDIO' doing backline work when I'm not on the road.

**SOR:** Would you like to work with Geddy again?

**RR:** Anytime, Rush would get first shot ever time as far as I'm concerned.

**SOR:** Many of Rush's crew have been with them since the beginning, did you feel like one of the family?



**RR:** Yes, pretty much from day one. Jimmy Johnson introduced me to Larry Allen (Pearl's tech) and everyone else. Liam Birt has been with them since the start and is a great guy. Howard Ungerleider and I have known each other since 1982/83 when he used to manage 'Boys Brigade' who I was working with at that time. Geddy actually produced their one and only first album. When we were doing full rehearsals in San Bernadino last year and meeting all these people who have been with the band forever.....listening to the way they talked, the vibe amongst them all, it was great! The head rigger, Billy Collins, had his son working with him, who I guess was 22/23 or so. Billy has been with the band since the beginning and here he is now all these years later working alongside his son. Jimmy Johnson remembers Billy bringing the lad along when he was only 3 or 4, so many of the old hands have watched this boy grow up and are now working alongside him. That's a real family atmosphere I can tell you.

**SOR:** Were you aware that Alex is playing a charity gig at the Phoenix club in Toronto on Tues 9<sup>th</sup> June?

**RR:** No, I did not know that, I was talking to Jimmy Johnson earlier today and he didn't mention it.

**SOR:** Do you go to many gigs yourself.....are there bands you still like to go see?

**RR:** No, I'm really kind of a little bit jaded after doing live music tours for 16 years or so now. The last thing I want to do when I get time off is to go see a live band.

**SOR:** What plans do you have for the rest of the year?

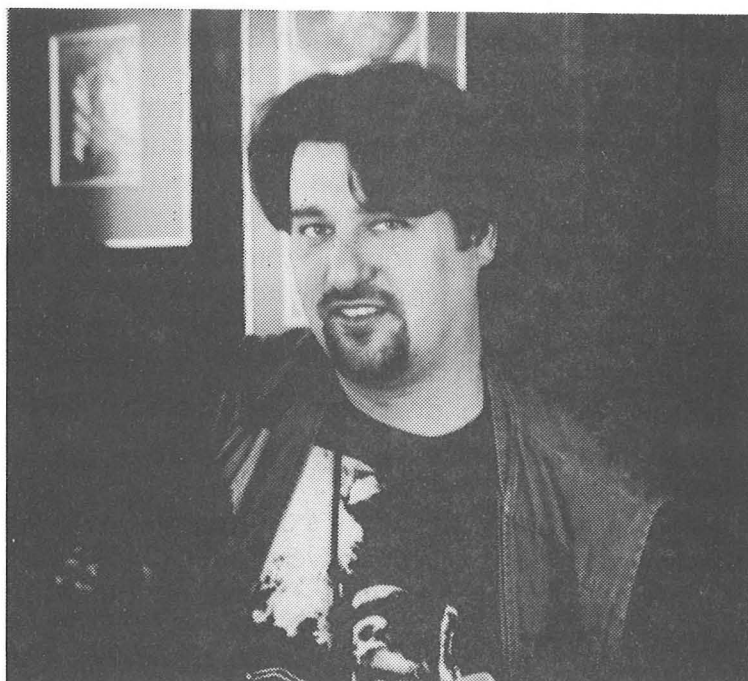
**RR:** On June 14<sup>th</sup>, I fly to Germany for rehearsals with 'The Scorpions'. We do a couple of shows in Germany followed by a whole bunch of festivals in Russia and Finland until mid July or so.

**SOR:** You recently worked with 'Dream Theater' are you a fan of their music?

**RR:** They are all brilliant musicians but I would not rush out and buy their records, to be quite honest.

**SOR:** Well, Russ, I'm afraid time has beat us once again. We would just like to thank you for taking time out to talk with us today on your day off. It's been a real pleasure and we wish you well for the future. Perhaps we can do it again sometime soon.

**RR:** Thank you, I enjoyed it very much.





# WHERE'S CHUCK?

A look at footwear and famous Canadians,  
heading into the 21st century

by: Ray Wawrzyniak

Often times, people will claim to have had what they refer to as an "out of body" experience. Granted, not too many actually *claim* to have had such an experience, and I believe even fewer people *believe* those who do stake such a claim.

I believe a parallel can be drawn between such "out of body" experiences, and "outside of Rush" performances. You must believe me, then, when I state that I, along with my usual traveling partner Kevin, and my brother Bruce, had the opportunity on June 9th to be in attendance at one of those such rare performances. That being, a member of Rush (Alex in this case) performing outside of the banner of "Rush".

The event was held on Tuesday, June 9th, at the Phoenix Concert Theatre in downtown Toronto. If this venue sounds familiar, it should; it was here that Rush performed their now-famous "secret show" back in December of '96. The concert was being billed as the "White Ribbon Benefit Concert". Proceeds were to benefit the promotion of stopping abuse against women. Whether or not the show was a success in that regard, in gaining dollars to meet their goal, I cannot attest. But I can sure say that the show itself most definitely was...

The doors to the Phoenix opened up at around 8:10 pm, ten minutes after the announced time of 8:00. As Kevin, Bruce (heretofore to be referred to as "The Donger"), and I first entered The Phoenix, we immediately downshifted into what inevitably seemed to have been a contest. That being, who can say the phrase, "I can't believe Rush actually *played* here!!!" more than the other. Indeed, here I sit, five days after the fact, and I'm still muttering that same phrase; "I still can't believe Rush actually *played* there!!"

The Phoenix Concert Theatre holds about 1,000 people. By the end of the night, Kevin, the Donger, and I estimated that about 600 people must have actually been in attendance. It was at 8:45 that the audience was first given some music to listen to, although the 12-piece swing band that ~~bored us~~, I mean ~~annoyed us~~, I mean played for 45 minutes or so was just an "opening act", for lack of a better term. It was at around 9:45, actually, when The Dexters strolled out on stage. For those of you who are unaware, The Dexters are the four-piece house band at The Orbit Room, Alex's club. Before breaking into their two opening tracks, the evening's host welcomed the crowd, and gave us a little bit of information on where our hard-earned money was going. After



his master of ceremonies duties were over, he officially introduced The Dexters, introducing them as "the best house band anywhere in Toronto, and the house band for this evening's show". Indeed, The Dexters served as the backing band for each artist that came out during the evening.

The Dexters opened up with two instrumental tracks, neither of which I (nor the other two) were familiar with. After the conclusion of their second song, the singer from a Toronto band called "Age of Electric" came out and sang two songs with the Dexters. After his performance, another singer, from Toronto's "Glueleg", came on and did two more songs as well, backed by The Dexters. The singer/guitar player from "Wide Mouth Mason" then came on and did two songs as well. It was his performance that was noticeably inspiring. Just as it's hard for a band to open up for Rush, it was hard for anyone to come before Alex on this evening. We just wanted to see Alex play, and anyone who came before him, no matter who he was, was immediately, and sarcastically, referred to as a "character", or "pretender". So, again, the fact that this particular artist made a positive impression on us should be noted.

After that performance, Colin James, the excellent Toronto guitar player, came on and did three songs. Kevin and I thought this was most deserving, as James is a highly respected, and supremely talented, Toronto guitar player.

At this point, things were moving along at an excellent pace. I'll admit that I was a little concerned that this "White Ribbon Concert" was going to turn into another "Kumbaya '95" experience!! (you don't want me to get into that again, do you?!?) However, the fact that each artist was only playing two or three songs really made the show flow nicely. And knowing that not too many artists were included on the bill, we knew we didn't have to wait long to see Alex. As well, Kevin, the Donger, and I were standing right in front of the stage. The set-up was general admission in this bar, and there no "crowd-surfing" of any sort, or slam-dancing, going on. It just wasn't that kind of event. We were all standing right in front of the stage, with a few people in front of us (a fact which The Donger couldn't believe I handled with such little concern!!), cameras at the ready.

We were getting anxious, when Edwin was announced and brought onto the stage. Edwin, the former lead singer of the excellent Toronto-based "I Mother Earth" (who opened up Rush's Maple Leaf Gardens show on the band's "Counterparts" tour), is now best known to most Rush fans as the singer on the majority of tracks on "Victor". Edwin came on and, again backed by The Dexters, performed (I didn't know this was possible to say, but, ...) a great version of Prince's "When Doves Cry", as well as a great version of U2's "One". Indeed, all the artists were doing cover versions that evening. Zeppelin's "Good Times, Bad Times, was heard, as was the Stones "Sympathy For The Devil" (post-show voted Kevin's least favorite rock song of all time). It should be noted that, when





**ALEX LIFESON**  
Rush



**JEFF MARTIN**  
The Tea Party



**EDWIN**  
formerly of I Mother Earth



**TODD KERNS**  
Age Of Electric



**SEAN VERREAULT**  
Wide Mouth Mason

**JUST COLIN JAMES**  
**REUBEN** - Glueleg  
**JOHNNY FAVOURITE SWING**  
**ORCHESTRA** and other  
special guests

NORTH BY NORTHEAST MUSIC FESTIVAL

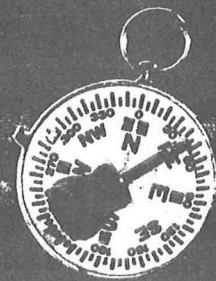
# THE WHITE RIBBON CONCERT

"men's apology to the female spirit"

Jeff Martin - The Tea Party



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introducing Edwin, the evening's host mentioned that Edwin had flown in all the way from Vancouver just for the event. To me, that would lend a little bit of disbelief to the current rumor that Edwin and Alex are back at work in Toronto on "Victor II".

At this point, according to my calculations, only two other artists remained, including Alex. Therefore, my party and I thought now would be an appropriate time to launch into a series of loud (and I'm guessing a little annoying) "We want Alex!" cries. As many others in the crowd did the same, we were encouraged by the keyboard player from The Dexters to continue. "Sometimes he needs a little encouragement", he joked. Moments later, we were rewarded, as Alex walked out on stage, and launched into a version of a popular Buffalo Springfield tune ("Stop, children, what's that sound, everybody look what's goin' down..."). Kevin, The Donger, and I, were obviously in our glory. There was Alex, performing right in front of us, in this tiny little club, just ten feet or so away. Obviously, our cameras were being put to the test, as we rattled off a bunch of shots. After the conclusion of his first tune, Alex and The Dexters played an instrumental tune which was just awesome. I don't what what the heck the song was, and I really could care less. All I know is (as if I didn't know this already...), Alex was awesome. I must have yelled out a few of my vintage "All right Aleeeeeeeeeeeeeeeeeeeeeex!!!" cries about a zillion times!!

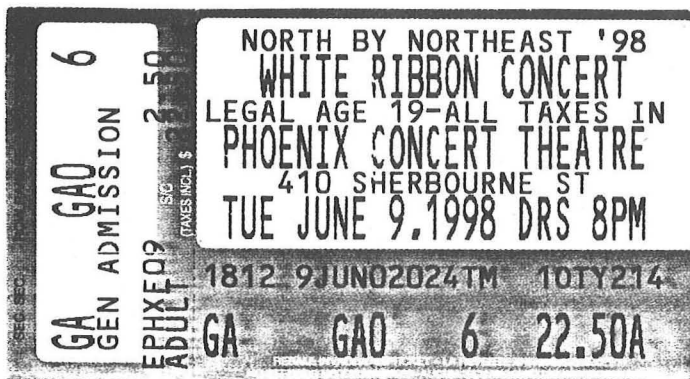
After finishing his second song, Alex left the stage, and Jeff Martin of The Tea Party joined The Dexters. Jeff's only previous appearance that evening was to come out on stage prior to Alex's songs, and present a Fender Stratocaster guitar, which had been autographed by all of the evening's performers, to the winner of a drawing. Anyway, Jeff played two songs as well with The Dexters, to a good reception.

Kevin, The Donger, and I had wondered aloud if we thought Alex would be back or not. Not only did he come back, but so, too, were all the other performers, for an end-of-show jam session. However, for about a thirty-second period, Alex was the only artist to re-appear on stage, as the logistics were being figured out back stage. Sensing the delay, Alex broke into one of his comical country-riffs, which he made commonplace prior to "Cold Fire" on the "Counterparts" tour. It was then that the Phoenix started filling up with the sounds of Rush song titles being screamed out. "Hey Alex, play 'Something For Nothing'!!" "Hey, Alex, 'The Trees'!!" "Aleeeeeeeeeeeex, play 'Totem'!!" When Edwin appeared second on stage, the song titles changed to material from 'Victor'. "Sending Out A Warning!!" "Promise!!" Even Edwin himself heard these cries (How couldn't he? The place was so darn small!!), and he looked over to Alex and can be seen smiling, and simply saying, "Victor".

Shortly thereafter, with twelve or so artists packing the small stage, with Edwin on lead vocals, everyone launched into a version of Bowie's "Fame". That was obviously the planned song to jam to, although Edwin

did have the lyrics written down on a piece of paper to help himself along (How do I know? He said so!!). The crowd went wild after the song ended!! Actually, the crowd went wild too *during* the song!! A young lady actually jumped up on stage and ran over to Alex, kissing him on the cheek, and proudly displayed to the crowd her cd booklets from "Hemispheres" and "Grace Under Pressure". You could read her lips as she asked Alex, "Could you sign these", to which he replied, "After the show". After the song, though, the artists did stay on to jam to one last song, that being Hendrix's "All Along the Watchtower".

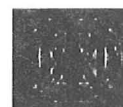
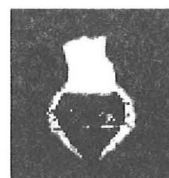
Feeling hot, emotionally drained, but more than anything else privileged to have seen Alex play four songs in such a unique setting, we exited the Phoenix. On the way out, we exchanged pleasantries with the winner of the 1998 "James Cameron look-alike contest". We raved about the show. We raved about the excellent subs we had before the show. We raved about all the photos we took. We sat in the car, rested our feet, only then wishing ol' Chuck Taylor had found his way to the show as well. But, that's another story, for another time....







# Midsummer Nights' DREAMS.....



**On the road with Dream Theater for the 2nd  
European leg of their 'Falling Into Infinity' tour by Janet Balmer**

## ***Lybatekus Ampitheatre, Athens, 15/6/98***

If you tried to imagine the perfect rock venue you'd probably come up with something close to the Lybatekus ampitheatre. Cradled amidst the rocky summit of the highest hill in Athens city, it was purpose built for concerts but with the added advantage of a beautiful location.

Getting there, however, was not easy - a 1 hour climb in 34° heat in high heels (essential for seeing over the stage) carrying heavy camera gear - but it was worth it for the view alone. For some unknown reason every taxi driver I had stopped had refused to take me up there. I imagined the scene had our infamous editor been with me.....and realised that I actually missed his moaning.....was the sun turning me insane?

I had no idea what to expect of the Greek audience but from the profusion of rock record shops I had found downtown I got the feeling that the Athenians would be up for it tonight. Sure enough, as I arrived I was confronted by a sizeable group of fans already queuing, 3 hours before the start of the concert. Once the doors were opened people poured in. It was a predominately young crowd - lots of long hair, black clothes and metal T-shirts. The atmosphere was more akin to a festival, with people warmly greeting each other, swathes of aromatic smoke and even the odd dog or two roaming around. Folk had climbed up onto the side scaffolding and even perched themselves on the precarious rocks that surrounded the ampitheater ('welcome to the guys in the cheap seats' - James). The stage was pretty huge with three walkways projecting out into the crowd and a massive lighting rig. At last I was going to see DT on a proper sized stage.

There was no support and the gig began prompt at 9pm. The band crashed onto the stage bathed in the glow of the last rays of the sun as it descended behind the distant hills. The crowd went wild. Throughout the gig they were to remain vocal and animated in their appreciation of the music, often chanting 'Dream Theater' over and over again in football crowd fashion.

For the record, the set list was as follows: A Change Of Seasons (ACOS) I & II, Puppies On Acid (intro' to The Mirror), Just Let Me Breathe, Burning My Soul, Voices, Under A Glass Moon, Lines In The Sand,

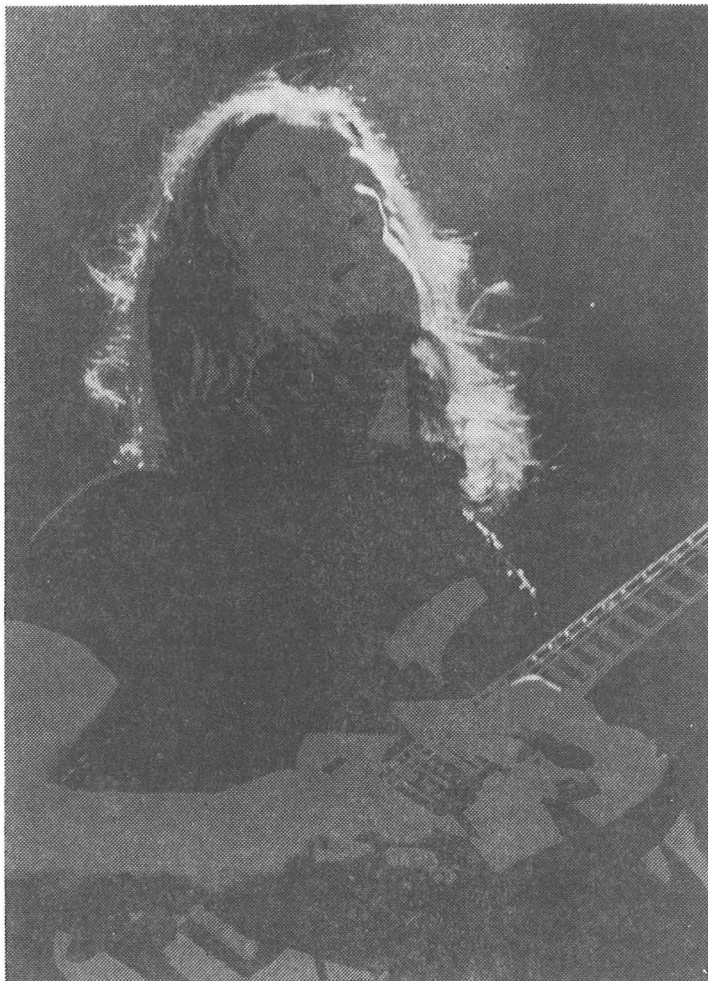
Caught In A Web, Lie, Peruvian Skies, Pull Me Under, Ytse Jam, Trial of Tears and an encore medley comprising Metropolis, Learning To Live and ACOS VII. The omission of the 'quieter' songs such as Hollow Years and Anna Lee came as a surprise. However, once the gig was underway, the amount of head-banging and fist thrusting that was going on was an indication that the heavier slant of the set was much appreciated. It didn't take long for this enthusiasm to translate to the band, who really seemed to be rocking out and enjoying themselves. James was a joy to see, running around and going crazy on this large stage. As the gig progressed, the cool of the evening was the perfect environment for a lively performance. What a welcome change from the airless, sticky crush of the small indoor venues.

For me, the heavier songs such as 'Lie' and 'Caught In A Web' came across most strongly - Petrucci's guitar chords cutting through the night. During 'Peruvian Skies' the 'heavy' section was more powerful than ever and included excerpts from 'Have A Cigar' (Pink Floyd) and 'Enter Sandman' (Metallica). John Petrucci was even forced to pause during his solo break because the crowd were chanting 'Petrucci, Petrucci' so loudly that he couldn't hear properly. His solo this time included an ethnic/folky type dance melody and a blistering rendition of The Flight of The Bumblebee.

Just when you thought things couldn't get any better, Mike Portnoy joined John in a very fast version of 'Paradigm Shift' (Liquid Tension Experiment). Portnoy's solo spot was equally entrancing and well received by the audience. Once again, he brought a drum down to the front and invited two fans to drum with him. Both guys were pretty good - one of them jumped up onto the stage to bear hug Mike, so great was his delight. Portnoy rewarded him with a pair of drumsticks which, incredibly, this guy threw to the crowd before diving off the stage.

The sound quality of the gig throughout was superb. All credit again to Vinnie Kowalski and his team who, I learned, had slaved away in the blinding sun since 10 o'clock that morning to iron out the technical problems caused by the heat. Apart from a brief problem with James' mic at one point, it was a very well balanced, clear sound.

After the encore as DT left the stage (to a deafening ovation) one of the crazy fans got onto the stage,



grabbed James and spun him around and around whilst jumping up and down with glee. The other band members looked on in amusement as the security guards struggled to get him off!

As the crowd slowly dispersed - there were no security guards forcing everyone to leave and the bar stayed OPEN - I stopped to chat to 'Lol' the lighting man. Having been with the band for most of their European dates his only comment was, 'you have just been privileged enough to have experienced a truly great gig'. What more can I say?

### ***The Forum, London, 23/6/98***

The grey sober facade of the Forum, the strict security and the chilly weather was a bit of a shock after the laid back scene in Greece, however a few hours watching football and playing pool in the pub across the road soon cheered us up. Once inside, the place seemed pretty much packed out. I was amazed to meet folk from Germany, Holland and Spain who had made the long trip to see this band. After another short yet lively set from support act Rudess Morgenstein, DT once again hit the stage.

The set was similar to that of Athens, bar the omission of Voices and the addition of Take The

Time, Anna Lee and Hollow Years. For the 'quieter' songs Mike Portnoy played his smaller 'Majesty' kit which was set up right at the front of the stage. We were also lucky enough to hear one of the demo tracks that didn't make Falling Into Infinity - Speak To Me.

The surprise of the night, however, was a rendition of Elton John's 'Yellow Brick Road' which believe me, was a really great version of that song that had the crowd all singing along. James' vocals, in particular were well impressive. This time Paradigm Shift was played along with Jordan Rudess on keyboards. Live this song is so fast - a real mover of a track.

Mick and I were crushed down the front and had a thoroughly good time but I have to say that the sound quality was pretty weird down there. Since there was no photographer's pit, we were behind the p.a. and therefore got all our sound via the on-stage monitors. As a result, we got a strong mix of guitar, drums and bass and very little vocals or keyboards - interesting for all those musos out there! Reports from the rear of the hall, however, confirmed that the sound was much better balanced further back.

By the end, the crowd which was very 'well behaved' by comparison with the Athenian audience, had finally degenerated into a chanting mass of bodies. Dream Theater finished off with the customary medley and left the stage leaving behind yet another satisfied audience.

### ***Le Bataclan, Paris, 25/6/98***

The indications were that this was going to be a monumental gig, so Mick and I had made the tortuous journey (the cheap route via nauseating hovercraft ride) over to Paris. Dream Theater had brought in Kevin Shirley (of Counterparts and Falling Into Infinity fame) to record this show for the planned live double CD - as had been the case at the Rotterdam fan club gig on the previous Monday (22/6/98). The show was also to be video recorded.

Luckily there happened to be no World Cup games in the Stade de France at this time and we were pleasantly surprised to get absolutely no hassle for being English throughout our stay (we had prepared our 'nous sommes Américains' contingency plan nevertheless). As it turned out, all the people we met in Paris were really nice to us! As soon as our feet touched French soil however, Mick was on full form. French driving, French double parking, French toilets and the 'f#\*\*ing scumbag' service stations all came in for the 'Burnett' bashing. Unfortunately I aggravated his condition by leading us miles out of our way when looking for the venue when it was right around the corner from our hotel (I was truly knackered after the 4.30 am start).

The venue was a typical small 'old style' one-time theatre, not too dissimilar to a West End theatre





hall, minus the seats. Crowd anticipation was high since we had been told that DT would be performing an extra long set tonight in order to capture as much material as possible for the live CD.

And we were not disappointed. The set was split into two halves of around 1½ hours each - in fact the whole gig ended up spanning over 3½ hours! All in all, Dream Theater played a combination of the songs performed both in Athens and London, with the addition of Scarred, ACOS IV and Take Away My Pain. There were also more of the FII demo songs - The Way It Used To Be and Cover My Eyes (my favourite). For songs that had not made the album, both came across strongly live.

The final song of the first half, Take The Time developed into Freebird (shades of DT's April UK dates) and the 'ballads', Anna Lee and Hollow Years, once again had Mike playing his 'Majesty' kit. This kit was retained for the U2-esque Speak To Me which was followed by covers of Hey You (Pink Floyd) and another cracking version of Yellow Brick Road. Cover My Eyes was next, followed by one of the undoubted highlights of the gig - Take Away My Pain. Unlike the studio version, this song was performed with acoustic guitar and with Derek providing a different solo break on keyboards rather than guitar. This was the first time I had heard this track live. Certainly, performed in this way the song had a far more emotional edge - particularly in the way the vocals were sung. For a live situation this was a great

version to hear, however, I must admit that I missed that guitar solo.

Next up was Trial of Tears...but this time with the opening bars of Xanadu woven into its intro'. There followed another superfast version of Paradigm Shift between Portnoy and Petrucci, The Flight of the Bumblebee and then the last song of the second half - Pull Me Under, which, as always, went down a storm. In the intense heat of the small hall the crowd looked like they were expiring by this time and their bodily movement had all but ceased, their vocal enthusiasm however, remained strong.

Everyone agreed that this had been a special experience - 3½ hours of wonderful music. The band had been on good form again tonight and hadn't seemed nervous given the pressure of the occasion. In fact they seemed to be having a jolly good time and much playing up to cameras was in evidence. How they managed to play such strenuous stuff for so long to such a high standard is surely a mark of true professionalism.

Whether you were standing at the front or the back the quality of the sound was faultless once more - the acoustics were perfect which, presumably was one of the reasons this venue was chosen for recording. Afterwards, bruised and exhausted but totally sated, Mick and I sat in the recording truck to interview Kevin (Caveman) Shirley (see next issue). The 'rough' mixes of the gig we heard were very impressive. Looks like the live CD will be a good one.

Talking to fans after the show the message was unanimously loud and clear, 'Dream Theater.....Europe thanks you for coming - just let us know when you're coming back!'

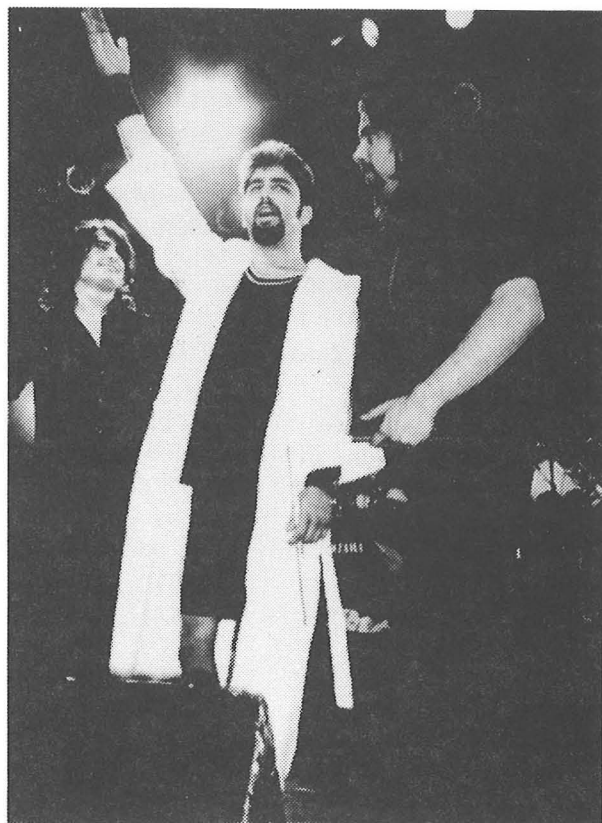




Illustration: Jim Angelillo



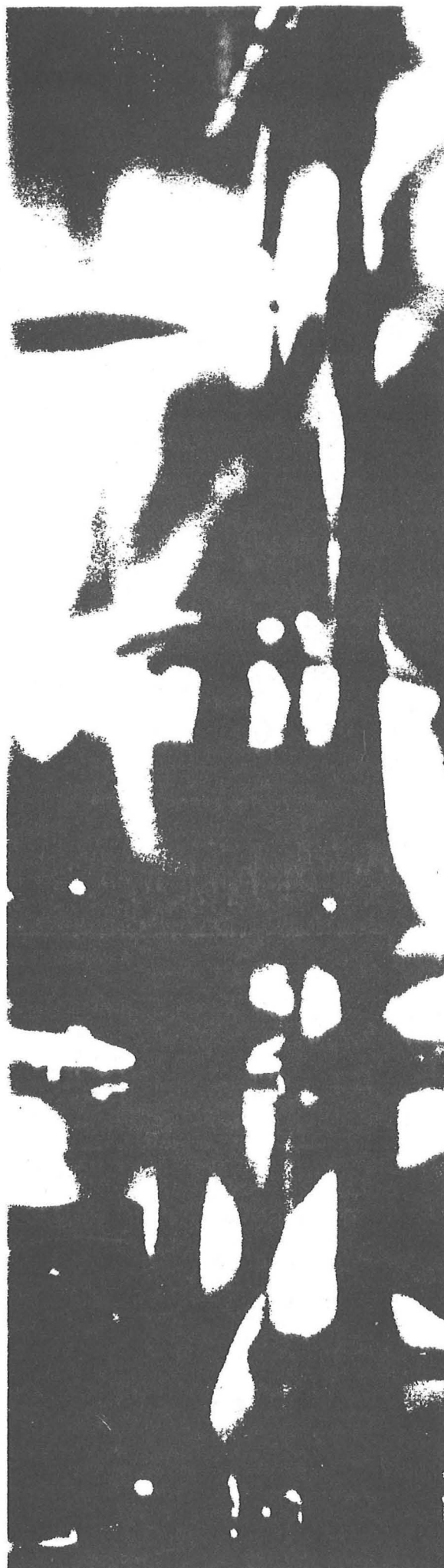
# NEIL PEART

## LEARNING TO SWING HAS EVERYTHING TO DO WITH LEARNING TO ROCK

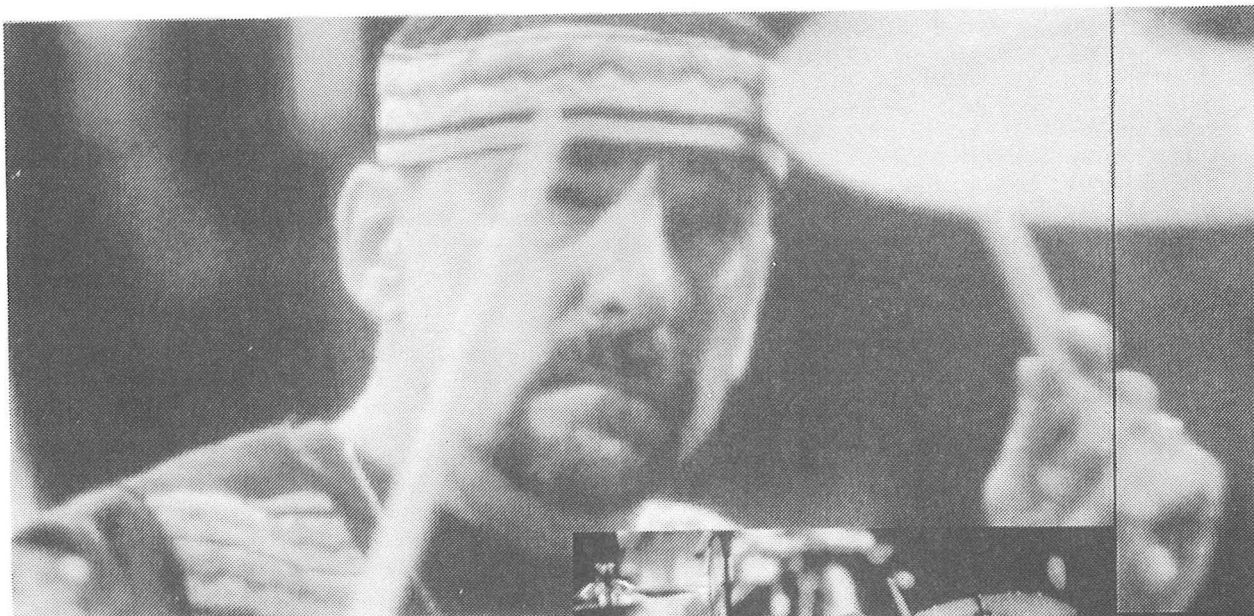
Welcome to the world of Canadian drum legend - Neil Peart. We are going to hear some of his new perspectives on drumming after his exciting rediscovery of rhythm with the inspirational help of his coach Freddie Gruber - friend and mentor to the legendary Buddy Rich. Let's listen in and hear Neil's words of wisdom as told to Rick Gratton and Maureen Brown of DRUMS ETC.

When I think back to when I first met Freddie Gruber, I realize that it was a wonderful collection of coincidences - it seems like a miracle. After 30 years of playing, I had reached a point where I was a bit restless. Without realizing it or putting it into words, I was trying to reach greater heights. I somehow knew that I had to take up new challenges to keep from going stale.

At the time, I had already known Steve Smith for quite a few years. We had played together on the Jeff Berlin record. I always knew he was a really good player, but I was just amazed at how his musical style had grown. In the Burning for Buddy sessions, everything he played sat well with the band. Yet, it didn't look too careful or staged. I saw a lot of movement, but it was beautifully placed and musically phrased. That's what struck me the most - not his technique, although it was pretty incredible too. I asked him what his secret was, and he said: Freddie Gruber.







## APPRENDRE À SWINGUER EST INTIMEMENT LIÉ À L'APPRENTISSAGE DU ROCK



➤ During those Burning for Buddy sessions, I had a chance to meet and talk with Freddie. He came across like a lunatic. Dave Weckl told me that he thought Freddie was just a flake, and wouldn't have anything to do with him. But, I was so impressed with Steve's results that I really wanted to try the same thing. I decided to throw everything up in the air and see what would happen. Freddie agreed to have me spend a week working with him in New York. Every day that week, I worked all day long in a small rehearsal room with him.

I played for about thirty seconds, and he watched the way I moved. Actually, he's more like a coach than anything else. People don't understand that. They often ask: "Why would you have a teacher after 30 years of playing?" I tell them that it's the same thing as a tennis player who always has a coach. And "coach" is definitely the right word to use in this instance. He doesn't teach you how to play a beat or a double stroke roll. He just watches the way you move, and tries to find ways that are more natural for you. The more natural you are, the more musical the sound will be. He tries to get everything to flow so all

your limbs work together. Oddly enough, this is one area where I have difficulties. I have a problem getting my hands and feet to work together. I'm so uncoordinated that I was never any good at sports! When you have to put together a flowing and rhythmic pattern, it gets complicated if you lack coordination. Freddie was a real inspiration and a tremendous help that way.

At the time, I was about to start work on a record with Geddy Lee and Alex Lifeson from Rush. I put everything on hold. I told them I needed more time, because I wanted to give these things I was learning a chance to mature. The truth is that I really did throw everything away - everything I had learned before. I started holding the sticks differently, sitting differently, striking the pedals differently.... I completely revised it all, not knowing if it would ever come to anything professionally. But, I was just so inspired at the thought of starting all over again. Everything I had ever known was useless, since I had to approach drumming in a completely different way.

I switched to traditional grip with Freddie, because he said, "Why not try it? It doesn't make any

difference in the end." So, I went ahead and tried it. I discovered that traditional grip works in a way that is similar to the whole orbital motion idea. I liked what was going on between the beats, and found that it made the actual back beat feel different. I thought to myself: "Different is good!!!" I stayed with it, and recorded the entire Test for Echo album with traditional grip. When we went on tour, I just chose whatever grip worked for the songs. Some were better with traditional and others with matched grip.

Any time I learn new things as a student, I surrender to the teacher. Otherwise, what's the point in being there? Some days, I would just go through the motions, do the exercises and play around. I may not have been really making any progress, but it's still rewarding since you keep the tools fresh. Every two weeks or so, I would have a day when it would all come together. Everything seemed effortless. Suddenly things were happening, and new avenues were opening up. Very few things in life make you feel as good as that does.

A lot of people don't distinguish between performing and playing. If you go down to the base-

ment and play your drums, there can never be a negative moment. If anything goes wrong - who cares? It's just like people who play catch in their backyard, and think that it would be nice to be a professional baseball player. They're confusing playing a game and performing. The same thing applies to a musician. How many people fantasize about the idea of being a musician and playing for a living? Of course, when I am down in the basement or at the rehearsal studio, I am playing just like anyone else. But when you're on stage or in the recording studio, it's a different story. Then you have to perform. There is a certain level of competence that you come to expect from yourself. Delivering that is no small feat. A lot of musicians believe that you're only as good as your last performance. I certainly felt that way when I was on the road. I realized that each time, I got another chance to go up there and do it again. That's part of the subtle addiction of performance. Every time you play, it's a fresh round - another chance to get it right.

When we were recording the Test for Echo record, Geddy came

out just after I recorded the title song. He told me how good it sounded. I said that it was hard to imagine that two years ago, I could not have played anything in that song. He found it really hard to believe, because a lot of it sounds deceptively simple. Although I might have been able to imitate the sound, I would not have explored it in the deepest sense. I probably wouldn't have formulated it the same way. And, I would not have been able to articulate and deliver the sound in that way from a deep time sense.

Working with Freddie made me feel the pulse of things that I had never consciously sensed before. He helped me apply that feeling to my work. It gave me much more control over my playing in terms of tempo, and the looseness or tightness of my grip. I learned how to push hard to make the sound more aggressive, or relax and make it sound more comfortable. I suppose that every craftsman strives to master his tools. Freddie helped me do that, which increased my level of confidence.

We just finished a tour...I think we did 67 shows. I have never felt that kind of confidence or control while playing. I was really in tune with my instrument, the band, the tempos and dynamics. Any ups and downs I might have experienced during the tour were not related to my playing. Most drummers spend many years being insecure. I know I was for a long time, and I'm glad to get beyond it now. I give Freddie credit for a large part of that. I think of him as my 70-year old brother.

➤ When I covered Buddy's career, I looked into every detail of his work - in group situations, with vocalists, and with his own big band. I realized that his di approaches were rendered with consummate mastery and taste. To hear him play *brus* Here's that *Rainy Day* or play with Nat Cole in the 40s was truly a pleasure. I was con impressed with just how good he was.

Buddy Rich knew how to change with the times. I have always believed expression: "Out with the old, in with the new." And, he personified that in his work. If styles changed, so did he. He never resisted change; he simply changed with it. He onc "If people come to see me expecting a Tommy Dorsey revival, they're going to be pointed." He always wanted new arrangements and new challenges. In fact, he did a standard repertoire at all. It changed constantly as the times changed.

In the *Burning for Buddy Vol. 2* video, you see Buddy in a live performance he is on the verge of a heart attack. He was playing an opening act and back-up ba Frank Sinatra down in Puerto Rico. It was incredibly hot, and he was wearing a tuxedo. he must have been in his late 70s by then. During his performance, his daughter Cath ized that something was wrong. She could tell that he wasn't well, but he was playin liantly and relentlessly. He did not cut his performance short, but went back to the di room right away where he collapsed and had a heart attack. Cathy said that he called next morning and asked, "So, do you want to go to the pool?" It's just the kind of guy t He didn't care if he died; he only cared if he didn't play well. That is certainly an insp for any musician!

Rush has two things on the back burner right now. We have been recording t two tours and we would eventually like to put together a live anthology. At the same ti are eager to get started on new work. We have talked about starting the new studio all the beginning of next year. In any case, we are working on getting both projects goin now, since they are so promising.

Aside from my work with Rush, I have also been writing a book based on our to a combination of my motorcycle adventures around the back roads of America and rock tou: riences. I think that if I combine the two in the end, I'll call it *Landscape with Drums*. ④

**Note:** We would like to extend our heartfelt condolences to Neil and his ly upon the loss of his 19-year old daughter, Selena Taylor, who died in a car cri August 10, 1997.

By the way, Dave Weckl ended up tak- ing lessons from Freddie Gruber as well. After Dave practiced what he had learned, he called Freddie back and said, "You're not a lunatic after all!!!" You know, it takes a whole day to get a half-hour lesson out of Freddie. That's the way he works. I love his stories, and I love the man.

Producing the *Burning for Buddy* ses- sions was tremendously challenging and very rewarding. I found myself falling even deeper in love with the music all the time. I developed more and more respect for Buddy Rich as a musician and drummer. It was really hard for me not to watch the other drummers when we recorded the *Burning for Buddy* sessions. I would sit behind one of the speaker monitors so I couldn't see the drummers. I just closed my eyes and listened, because I didn't want to see what they were playing.

It wasn't until the *Burning for Buddy* video was made that I actually saw the guys play. When a new drummer would come in for the first take, I would usually sit in the studio between the drummer and the band. I would listen to the sound as if it were an entity unto itself. Then, I would move back into the control room, and step into the professional role. For the most part, I just had to keep my eyes closed. I knew that if I watched them, I would have totally ruined my job. In that sense, I was much more of a supervisor, organizer and motivator. When I recorded my own tracks, I basically learned by ear - using Buddy's version of the tapes. For months, I had been play- ing along with Buddy's versions of those songs. This was my first opportunity to step away from that, and really work with the band as a whole.

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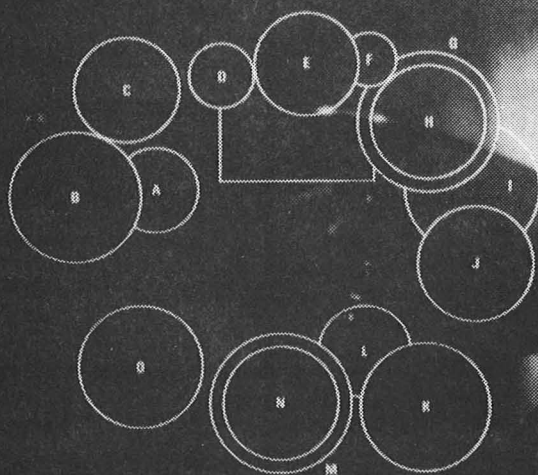
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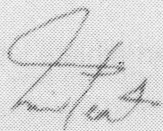
## TALKING CYMBALS

ART IS THE TELLING OF STORIES, and drumming is one of the earliest forms of that art. Just as spoken languages have adapted and changed over time, so too has the language of the drums. For the contemporary drummer, the drums themselves are the nouns and verbs, the voices of character and action, while cymbals are the punctuation marks, the modifiers, the shades of narrative and meaning, of mood and texture.

For this particular drummer today, this very particular drummer, the Avedis Zildjian "A" cymbals have been my "punctuation marks" of choice since the time I could first afford a choice. My 23" ride, for example, has been with me since I joined Rush, and has appeared on every record and every concert I've done for over twenty years. I couldn't imagine playing without its strong clear bell and articulate bow. For many drummers, the ride cymbal is an artful part of the story. It represents the running dialog, the linked phrases, and the accented syllables of rhythmic speech.

The 16" crash is just the sort of quick punctuation I like - effective without being intrusive - and it represents the comma, the semi-colon, the dash. The 18" crash makes an exclamation mark, or the definitive full-stop at the end of a sentence, while the 30" crash is a warm swell like the cresting of a wave. The 8" and 10" splashos offer their subtle comments and accents, and the China Boy ranges from a soft whoosh to an attention-getting smash. The 13" hi-hats seem almost able to speak, and they sure can dance.

Like all of my Zildjians, they not only talk.  
They sing.



# Zildjian

The only serious choice.



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

Scott Cohen Frost

Taken from Circus -- October 27, 1977

Geddy Lee is the distinctive lead singer of Rush, Canada's pre-eminent rock trio. Their latest LP, Farewell to Kings, has just been released on Mercury Records. Scott Cohen talks to Alex Lifeson in Issue Number 168.

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

Lee: "Perseverance" is a better word.

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

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

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

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

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

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

Cohen: Who spends the most money in the group?

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

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

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

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

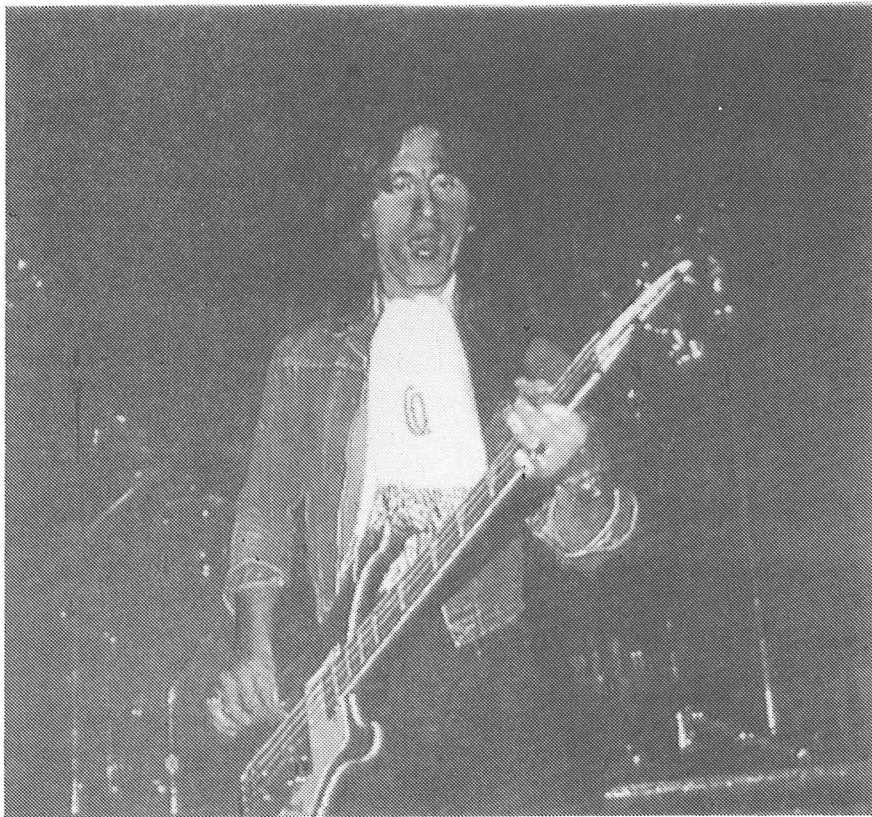
Lee: Yeah.

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

Lee: I would think so.

Cohen: Do you ever sit back and enjoy it?

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



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

Lee: How it's produced.

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

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

Cohen: That's a big word.

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

Cohen: What do you think a producer does exactly?

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

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

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

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



Lee: You see why it is?

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

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

Cohen: Who makes the business decisions?

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

Cohen: What kind of things do you discuss?

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

Cohen: How did you meet your wife?

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

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

Lee: Yes.

Cohen: Why did you?

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

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

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

Cohen: Where did you go on your honeymoon?

Lee: Hawaii.

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

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

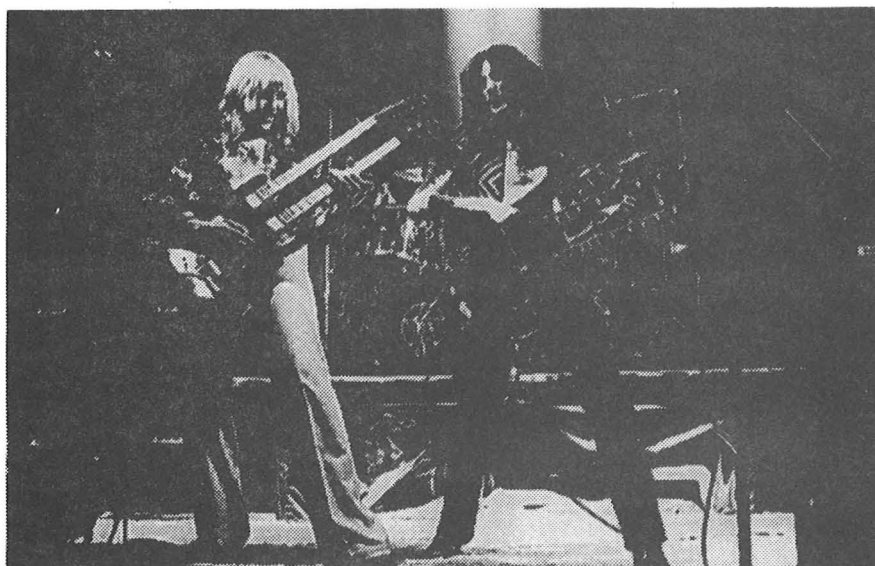


Cohen: How did your parents get from Europe to Canada?

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

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

Lee: I would say so.





## A MAD JOCK REQUIRES HELP!

*At the moment I am trying to contact as many rock based DJs on radio and in pubs and clubs to advertise the Rush convention (and by so doing the fanzine too). If there is a local radio station near you or one you know of could you find out if it has a rock-type/based programme and if there is, take a note of the name of the DJ, programme and address of the station (or rock club for that matter) and send the details to me at:*

*Tom Cornell  
73/4 Murrayburn Park  
EDINBURGH  
EH14 2PR  
Scotland.*

*So I can send out relative mail outs to these people.*

*Last week (as I write) I was at the Ozzfest wearing a 'Test For Echo' shirt and found several people asking me where I got it. They didn't know about the fanzine or convention until I told them. One of them already has apparently ordered a ticket for the convention. There is a latent interest in Rush - we need to let people know about our happy wee band and let them have a chance to join us.*

*Out of 5 people who didn't know about the fanzine/convention who spoke to me has, so far, resulted in one more person at the convention - just imagine if we could let more people know by means of radio, T/V and rock clubs.*

*I look forward to your help and seeing you all at the convention.*

*The Mad Jock.*







**SILVER SUN**

1. TOO MUCH, TOO LITTLE, TOO LATE 2. KANADU 3. YOU MADE ME REALISE 4. I'M A DICK

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side A 1. **TOO MUCH, TOO LITTLE, TOO LATE** 3:40 Written by N. Pegg, B. J. Turner. Published by Thousand Years Music/MCA Music Ltd. Original track recorded by Ben Jones. Mix & Overdubs by Al Clay. Produced by Al Clay & Silver Sun. 2. **KANADU** 4:02 Written by Lee. Written & Performed by Lee. Published by Lee Music. Produced by Al Clay & Silver Sun. Recorded & Mixed by Al Clay. © 1998 Polydor Ltd (UK). side B 1. **YOU MADE ME REALISE** 3:26 Written by Kevin Shields. Published by U2 Music Publishing Ltd. Produced by Al Clay & Silver Sun. Recorded & Mixed by Al Clay. 2. **I'M A DICK** 1:40 Written by K. Gattick. Produced by Carlos Sured-Panato. Produced by Silver Sun. Recorded & Mixed by Ben Jones. © 1998 Polydor Ltd (UK). Recorded at Master Range Chapel and Echo Studios.



Why are we so in it? Because we said we never would. Jaxon Broad - Electric/Acoustic Guitar, vocals, Richard Kane - Bass, Electric Guitar, Percussion, Moxey Backing Vocals, Antwerp, Richard Barry - Drums, Percussion, Backing Vocals, Paul Smith - Piano, Electric Guitar, Overdubs of Effects. Al Clay - Shaker (on Gattick). Mastered by Chris Blair at Abbey Road. A Very Nice Man! Design: SPD.

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Silver Sun want to thank all who sailed with us in 95/97. Brandish New Sounds Available Soon. See You Around.



**SILVER SUN**

Too Much, Too Little, Too Late



500 915-2



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