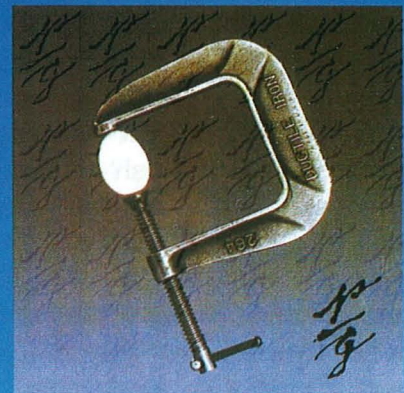
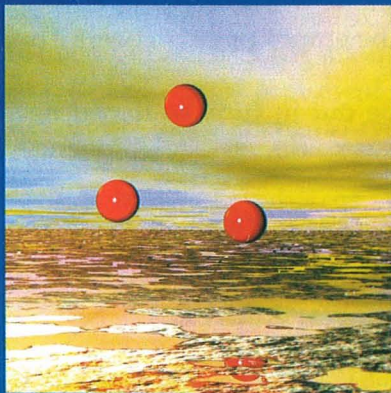
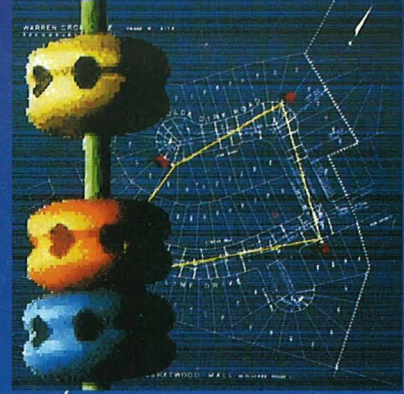
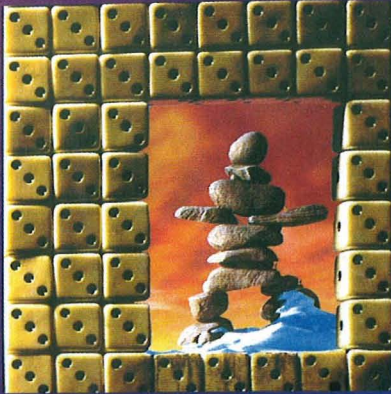


THE SPIRIT OF R U S H



Blue Funk

7, D, J, C, D, 9, 5, 6, C, D, 6, 4, 5, L
7, 9, 6, 6, 9, 5, 6, 4, 5, L

CATCH THE SPIRIT...

New Millennium Convention

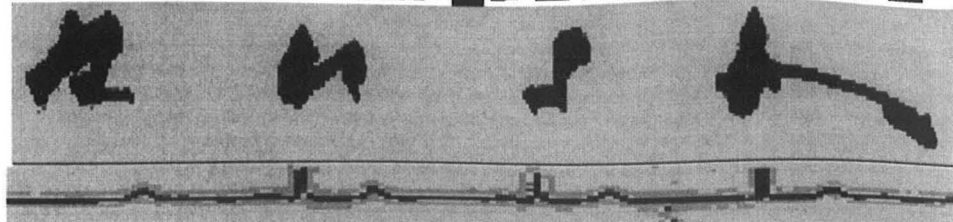
Limelight Club- Crewe

09/09/2000

Issue No. 51

Spring 2000

The Spirit of



E d i t o r i a l

Hello and welcome one and all to the second Spirit of the new century. Janet and I hope you are all well and have recovered from the Dream Theater shows that you ALL attended (you did go didn't you?). We met a lot of you at the 3 U.K. gigs that we were at and you all seemed to have enjoyed the show. Spocks Beard rated a special mention from most of you as being just about the BEST support band you had ever seen - we could not agree more. Look out for a new album and European tour from them in late summer. We'll be there you can be sure.

The best news that we have heard in a long time has been confirmed for us by Anthem (see Alex interview in this issue). Rush will begin writing a new album together in October for release next spring/summer. Geddy is also working hard on his solo album and if all goes well, this should be released THIS year prior to him starting work in October with Alex & Neil.

This issue we have an interview with Queensrÿche drummer Scott Rockenfield. The band have had so many Rush connections down through the years we thought you would find it interesting - we certainly did. Scott was very generous in allowing us to talk about many topics that he perhaps may not have covered before in the course of a typical Queensrÿche interview and for this we thank him.

Tickets for this years convention in Crewe 9/9/2000 in case you forgot - are going better than most previous years at this early stage, so if you do not want to miss out you had better order yours now. We have a limited number of tickets for sale (fire regs etc.) and they're going fast. Please use the order form that we have enclosed with this issue, it makes our life that much easier.

Oh, and do not forget to pop that all important SAE in with your order as well. Cheers.

I've mentioned them already and here I go again....Dream Theater's tour here in early April was such a resounding success that the band have already booked more dates here for October (this month is turning into something of a landmark one!) Now, however, they are moving from the smaller U.K. venues to the bigger time theatre circuit - Hammy Odeon at last (I've died and gone to heaven!). More details can be found later in this issue. Book your tickets early to avoid missing the band perform the entire 'Scenes From a Memory' album for the last time.

Lastly big thanks this issue to Ed Scott, Matt Goodluck, Anna, Andrew Field, Janet and the Jockular one without whose sterling efforts half this issue would be empty pages - cheers Tom.

Next issue will be out in June so if you need to re-subscribe please do it ASAP using the enclosed form.

Regards Mick

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Signals

Dear Mick,

Oh dear, I've just finished reading the article by Jim DeRogatis in Spirit #49, and I felt I *had* to comment on it. Yes, this is going to be one of *those* letters - you have been warned!

You know, it always amazes me the amount of time that people spend arguing their preferences. It's like two kids quarrelling over which flavour of crisps are better - only kids' arguments are marginally more entertaining.

Yep, even the god of my dreams, Mick himself (*ah, Tray - Mick*), has been guilty of this sin - remember the 'Great Presto Debate'? Why can't people just put their opinions forward and then gracefully accept the opinions of others? (Perhaps us Humans have just gotta defend our egos!) Okay, maybe there are readers out there who actually think it's *worthwhile* to try to 'convert' someone to their way of thinking, but I reckon it's like the crisp argument. A bit pointless, really. DeRogatis says rock 'n' roll is fun to argue about - I'd say it was a whole lot more fun to *listen* to. (I'm escaping from this paradox by simultaneously listening to *and* arguing about Rush!)

In fact, DeRogatis' argument falls to pieces. He describes 'Permanent Waves' and 'Moving Pictures' as being *less* metaphorical than the earlier material, whereas they are in fact brimming with metaphor. What does *he* think lines like 'All the world's indeed a stage' and 'Making arrows out of pointed words' are? He also describes Peart's nineties material as 'pedantic faux-intellectualism' which is a contradiction of terms. Perhaps *I'm* being pedantic, but I think 'Animate' has lyrics which demonstrate that Peart enjoys mental activity, and indeed does use his intellect. Faux? Pas!

If DeRogatis doesn't *like* Animate, then fair enough - he's entitled to say so. But why does he attempt to debase an art form? Art is dependant on opinion - there is no such thing as a good or bad album, there is only a *liked* or *disliked* album. I for one, like all of Rush's work. Enough said!

Signals

Sorry to go on (but Salt n' Vinegar are the best....) *any flavour but them Tray - Mick.*

TRACY GREEN

LYDNEY, GLOUCESTERSHIRE

Dear S.O.R,

It's been a few years since I wrote to you and after reading other fan's letters on how they got into Rush I thought it was about-time I put pen to paper.

My friend bought the album 2112 and I was totally blown away after hearing it when I was 14. I wouldn't care, but I used to take the mick out of Geddy's high pitch singing to my friend, but that soon stopped. I first saw Rush on their 1980 Permanent Waves tour at Newcastle City Hall - what a show. Through the years I started buying all their albums, cutting out and keeping any gossip about them from magazines, and I still have a couple of small Rush badges attached to my denim jacket.

When I was 23 I decided to get my first tattoo done. No guessing what I got done, the Starman on my back. It hurt but was well worth it. I next saw Rush on their Hold Your Fire tour at the Glasgow S.E.C.C. What great singers them Jocks were, especially to Closer to the Heart. Then on their Roll the Bones tour at Sheffield Arena, I couldn't believe the lack of atmosphere that night.

I was looking forward to seeing Rush in concert over here again but with the events which have fell upon Neil I hope one day they get back together and I can see them one last time over here before they call it a day. I am now 34 years old and after being into Rush for 20 years, not many days go by without me listening to their music. Long may it continue. I have not been able to make any of the conventions because basically I was under the thumb, but recently I have split up with her, so will definitely be there this year. Can't wait.

Keep up the great work Mick, Thanks,

GARY MILLER

ASHINGTON, NORTHUMBERLAND

Dear SOR,

Rush on the radio,...well blow me..

Just a wee note to let you know and other fans via the fanzine, that Moving Pictures is going to be played on Planet Rock. This will be sometime in September, and yes, it's the whole album. For those who don't know, you can find Planet Rock on a digital radio if you have one, or Channel 921 on Sky Digital. And one of the presenters is a Rush fan and likes Vital Signs, Nobody's Hero and there was another one I can't remember. Anyway, his name was Tank Montana, and you can phone, e-mail or use the web to get in contact with them.

As usual, I can't wait for the next fanzine. Keep up the excellent work, Yours,

PETER GRAHAM
(E-mail)

Dear Mick,

Can you please print this in the next publication as I would like to contact these fellows and have lost their phone numbers.

"A message for Andy (Brentwood), Peter (Henley) and Dave (Derby). Could one of you kind fellows please phone me? The last 4 months of '99 were a personal nightmare. I cannot find your numbers and I'd like to catch up with you long before the next convention. Thanks", SIMON: 01702 296690

Regards to all at S.O.R. See you in September.

SIMON HARRIS
SOUTHEND-ON-SEA

Dear Mick and S.O.R,

After reading yet another fine offering from yourselves I thought that a small contribution from myself wouldn't go amiss. It must be increasingly difficult to fill the pages when, understandably, the group are very quiet.


Firstly, in response to a letter in the last edition, I too remember Pans People dancing, or rather sitting, to The Spirit Of Radio. To say I was disappointed is an understatement, and to think I had told my unbelieving school chummies to watch the programme and learn a thing about music!

Anyway, I have listened to Rush since 1976 when I was 12. I had no choice, a mate of mine had bought 2112 so even though I had a good laugh at Alex's pants on the back sleeve, I was hooked. My mum from then on had to endure Geddy's voice over and over again and even years later, the mention of Rush brings her out in a cold sweat.

Part of being a fan has been to exist just outside of the norm and being proud of it, suffering cruel taunts like 'who's the tart singer' or 'what, Ian Rush?' being the usual comments. I am able to play my CDs at work, and to be honest, if nobody passed a jibe aimed at the group that would mean that Rush were finally normal.... and we wouldn't want that.

What I would be interested in knowing, is if anyone else is as sad as myself. I can remember where I was and what I was up to when any new LP came out, right back to 'AFTK'. I can

Rush
TOUR OF
THE HEMISPHERES



with special guests
STREETHEART
THURSDAY, NOV 2nd, 8 pm
VICTORIA MEMORIAL ARENA
FRIDAY, NOV. 3rd, 8 pm
BEBAN PARK ARENA NANAIMO
SATURDAY, NOV. 4th, 8 pm
COLISEUM CONCERT BOWL - VANCOUVER
TICKETS AT THE MEMORIAL ARENA BOX OFFICE
IN VICTORIA 384-1522 BEBAN PARK ARENA IN
NANAIMO 758-1177 AND CONCERT BOX OFFICES IN

RUSH
a powerhouse of Rock 'n Roll
with special guest
Max Webster
This Tues., Sept. 13
8 p.m.
Pacific Coliseum

Tickets at all Woodward's Concert Box Offices. Also appearing Wed., Sept. 14, 8 p.m. at the Victoria Memorial Arena. Tickets at the Memorial Arena Box Office.

remember my dad commenting on Hemispheres side one and the pitfalls of the concept album - as if I was in the least bothered! It was loud and lasted for 18 or so minutes. End of debate - I was only 14! I have seen people I know air drum the complete solo from 'ATWAS' and not feel compelled to wet myself. So what? I had a double neck Winfield tennis racket in my bedroom I'm glad I wasn't too big on Yes.

The point I'm trying to make is that Rush even now after so many years, have had an effect on my life, like all of us, I suppose. I feel lucky that I have followed a band that have lasted so long with the same three people, who give us so much quality music. I admit it has been disappointing not being able to see them tour for so long but that is a small price to pay when I look at my record collection. I couldn't criticise, not now and Manchester would be an ideal venue....only half an hour away and this time my wife might stay awake for the full show!!

Thanks Mick and all at S.O.R.

**GED M BRETHERTON
GODBOURNE, CHESHIRE**

Dear Mick,

I am writing to express my concern at the current outgoings (or lack of them) in the Rush camp.

It's been a long time since we heard anything positive, even the Different Stages video seems to have been knocked on the head. I thought this would have been released by now; it seems the Toronto show, like the 2 Detroit shows on the Presto and Counterparts tours (which were also professionally filmed) is destined for the archives only. *(The RTB tour was also filmed in Detroit - Ed)*.

Sadly, my own belief is that we will hear no more new material from the band, especially since Neil's family bereavements; *(see Alex interview for good news - Ed)* plus since the cycle of four studio albums then a live album was completed for the fourth time with the excellent D. Stages, I think the band have had enough anyway.

If this is to be, then fair enough, but at least release a live video box-set as a grand farewell to the loyal fans. This would also be a bonus to a fan like me who never actually got the chance to see them live. I only actually rediscovered

the band in the spring of '92 after 10 years of listening to Queensryche, UFO, Dio, Whitesnake and Maiden. I played all my '70s Rush albums and was fascinated enough to check out other CDs, namely GUP and RTB - then I was hooked again.

Nowadays as well as our heroes, I usually listen to Page/Plant, Tesla or Dream Theater.

On a lighter note, I am wondering if there are any fans who would like to exchange live audio or video shows of the band. I have managed to build up a collection of both over the last 6 or 7 years and I am very keen to expand. Could anyone who's keen, please contact me at the following address:

**Brian Swales
14, East Lea
Thornley
Durham DH6 3EA**

Finally, Mick, keep up the hard work (it is appreciated) and please blow my letter to bits with an announcement in your editorial of a new video, album and European tour. We live in hope! *(fingers crossed mate - ED)*. Cheers,

**BRIAN SWALES
THORNLEY, DURHAM**

Hello Mick!

I read on Channel 4 teletext, page 451, yesterday that Rush are booked to go into the studio in the autumn! Have you heard anything about this? Fantastic news if it's true, eh? *(see Alex interview later in this issue - Mick)*. Album out next spring? Live shows over here at last? Any tour at all? We shall see. Please note that I haven't sent for any convention tickets yet! One or two people have been 'umming and ahing' about going this time. Hopefully the latest news will inspire them! More fool them if they don't bother. *(Tickets are going well so it should be a stormer. Order your tickets now - Mick)*.

It's great to see a 'light at the end of the darkness' for the band. Here's hoping that the next couple of years are good Rush years. Be seeing you!

**DAVE LYTHGOE
STOKE-ON-TRENT**

P.S. Please note that the enclosed cheque for my subscription is from my 'other half'. What a lovely birthday present!! *(God you're lucky to have her, why doesn't she come to the conventions Dave? - Mick)*



The Spirit Of Alex Lifeson and his D8B

by Christopher Buttner

(From Mackietone News <http://www.mackie.com>)

Since their first major album release in 1973, RUSH has established themselves as the most enduring and interesting of "progressive" rock acts. Delivering a level of musicality atypical of the genre, the band remains popular both among fans and fellow musicians alike. Consisting of drummer Neil Peart, bassist/vocalist Geddy Lee, and guitarist Alex Lifeson, RUSH is renowned for their complex, if not epic, song arrangements. Formed in Toronto, Canada in 1969, to date the group's recorded legacy includes 16 studio albums and four multi-disc live albums, as well as four anthology sets.



Alex Lifeson of Rush poses with his Mackie D8B digital console.

Induction into a number of magazines' Halls of Fame throughout the world for Best guitarist, Bassist, Keyboardist, Drummer, and Band, attests to Rush's "musician's musician" status. The band's virtual hero status in Canada is further borne out by a place on Canada's Walk of Fame and being the first rock group recipient of the prestigious Order of Canada medal. Created in 1967 to recognize "significant achievement in important fields of human endeavor, the trio received that award as much for their community service - raising over \$1 million for food banks and the United Way - as for their contribution to the arts. Closing out the century on a high-note, RUSH, by a two-to-one margin, won the JAM! ShowBiz online poll as Canada's "most important musicians of all-time."

What's the band been up to lately? After a three year hiatus, RUSH is anticipating going back into the studio to record their 17th studio album in October 2000. (That's right, you heard it here first). But most recently, on the 'big budget Hollywood film front', Alex and Geddy contributed their guitar-layered version of their country's national anthem for the "South Park, The Movie. Bigger, Longer and Uncut" soundtrack. Alex states matter-of-factly, "Geddy and I recorded 'O Canada' for the South Park soundtrack here in my home studio, standing at attention during the entire recording process..."

Considered the 'scientist' of the band, Alex's extensive home studio has always centered around a Mackie console, evolving from an analog 32•8 with a 24E to the fully automated

digital Mackie D8B he purchased in late 1998. "At some point, I was thinking that I might get another D8B to replace the 24•8 I use for keyboard returns, and have the full 48 DSP returns. It sure would look cool!"

Alex shares time on the D8B with his 22 year-old son, Adrian, stating, "It's in constant use between Adrian and I. I have to book time in advance just to mess around with it." Continuing Alex states, "Adrian writes a lot of Electronica, I would almost call it transient... not really dance music, it's a little tougher sounding than that. We're actually in the process of putting some mixes together so we can seek a deal for him."



Alex Lifeson's home project studio, where 'O, Canada' was recorded for 'South Park, The Movie. Bigger, Longer and Uncut.'

Discussing the production process, Alex states, "The D8B's automation is so friendly and easy to use. I tend to get relatively complex with the music I create. Most of what I do is guitar-based, layered with piles upon piles of guitars that come in and go out all over the place. So to have the complete automation power of the D8B is a very important part of putting it all together."

So, what was the transition like going from an analog to digital console? "With analog, you're mixing on-the-fly and every time you do a mix of the same song, it's always a little different," states Alex. "If you have a very complex mix, things can become difficult. You obviously know where you are within the limitations of the console, since it's all laid out in front of you. But with the D8B you're working on four different levels and you know exactly where you are at any point in the project. The D8B is very direct, very easy, and very simple for everything that I use it for - and that includes tracking, overdubs, and mixing. With the D8B, there are no diversionary moves to achieve a simple goal."

Alex adds he usually has several projects in the works, all at various states of development. "You can get as complex as you want, developing whatever you're working on, especially with the compression, gain and EQ... and I use the DSP extensively. Without total automation there's always a risk of getting so deep in one project you lose sight of what you're doing on everything else. With the D8B, no matter how deep I get, I can always just recall an earlier mix from wherever I am at any point and bring it back every time, regardless of the complexity of the project."

What about sound quality? "The sound quality of my D8B is up there with significantly more expensive consoles. It has a very smooth, natural sound and is just plain easy to use. I love working on it, and that's what counts, right?"

All photos by Andrew MacNaughtan

NEWS OF THE YEAR: 'RUSH ARE BACK!'

By C. Bottomley

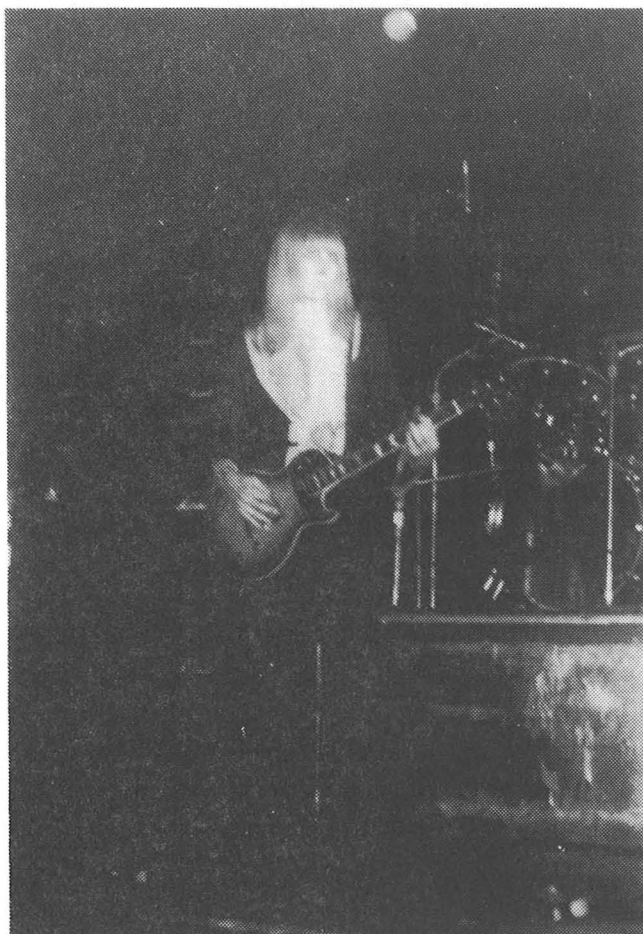
From <http://www.vh1.com>

VH1.com user, drop what you're doing, get naked, and go out and dance in the middle of the street like a loon. Because the next sentence is the best news you're going to get all year. Canadian rock trio Rush are about to return to the studio. Here's the second best news of 2000: Kansas have also reunited and are about to release a new album as well.

The Rush news broke when guitarist Alex Lifeson gave an interview to the website Mackietone News. Lifeson revealed to Mackietone's Christopher Buttner that the band would return to the studio in October 2000. It will be their 17th studio album.

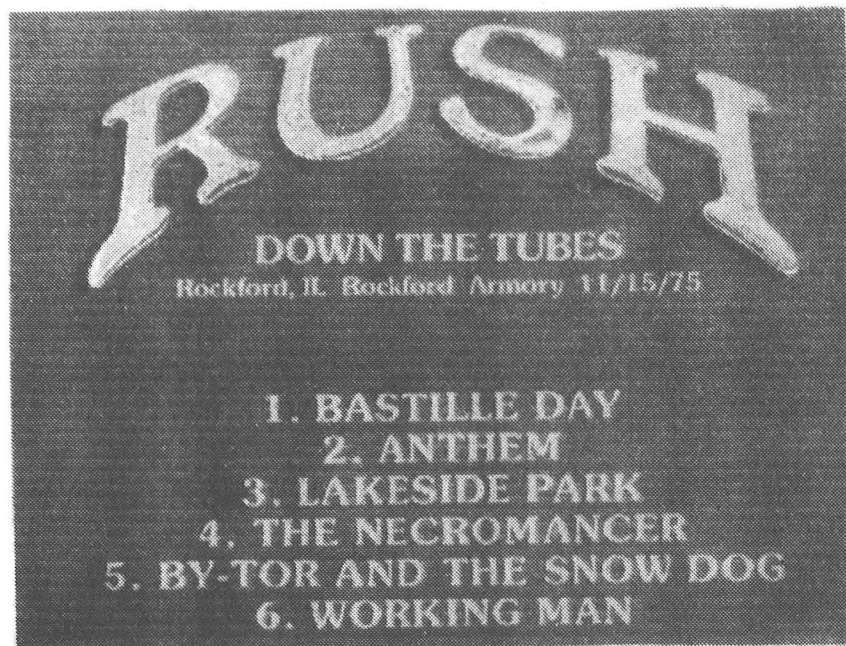
JAM! Music contacted Rush's management company to confirm the news. They said they were "hopeful" that members of Rush were about to end the three-year-long lay-off that began after 1997's Test for Echo tour.

In January, however, Rush's inimitable bassist/screamer Geddy Lee explained that the band would remain dormant to allow drummer Neil Peart to recover from losing his daughter in a car crash and his wife to cancer. "Considering the magnitude of the tragedies that have befallen Neil I would say that we are on an appropriate hiatus," Lee told Jam! Music. "[Peart] is doing as well as anyone would be in the circumstances. He is sounding more positive, trying to put his life back together. That takes time ... Every time we get together, we are fired up to do something. That is a good, healthy sign."



~~THE SEARCH BEGINS~~ THE HOLY GRAIL

By: Ray Wawrzyniak



Put aside the fact that you are a Rush fan for just a moment. Granted, in the context of a fanzine dedicated solely to Rush, I know what I'm asking might not be the easiest thing in the world for you to do. But, just bear with me for a minute...

It is my contention that most people, no matter their profession or walk of life, have identified publicly, or privately, something they desperately covet, or, their own personal "holy grail" which he or she might spend an entire lifetime seeking. Which brings me back to Rush.

I'm assuming that since you receive, and are now reading 'the Spirit of Rush', that you are not only a Rush fan, but likely, a collector of their memorabilia as well. Maybe you collect just their tour books, or just magazines featuring the band. Maybe you just seek out the band's commercial releases, or, like myself, you covet anything that is associated with the band.

Now, I'm going to make an assumption here. Granted though, I have done no formal research, no mass polling, or conducted no survey before coming to this conclusion. However, I feel almost twenty years of dedicating myself to Rush, and being an avid collector of Rush-related memorabilia, gives me some sort of knowledge on which I can base the following assumption: for a Rush collector, the "holy grail" of collecting is the band's first single, Not Fade Away/You Can't Fight It, released in 1973, on the band's own Moon Records label. As you just read that statement, chances are you most likely nodded your head in agreement. However, it wasn't until recently that I realized exactly *why* all who seek that single as their "holy grail" do so. They feel that single, that limited release from almost 30 years ago, is the rarest of all Rush collectables "It must be my holy grail" the collector thinks. "There's so few of them, what could possibly be *more* rare?" Well, there is something, something more rare than that first single...

Chances are, you may not own a copy of Rush's first single. Equally good are the chances that you don't even *know* anybody who has one! Whatever the case, however, you know (or at least you know *now*), that this single *exists*. There is such a thing as a Not Fade Away/You Can't Fight It 7" record. For certain, it is quite a rare item.

But let me ask you this: do you own a live show (i.e. bootleg tape) from Rush's "Caress of Steel" tour? Do you know of *anyone* who does? Have you ever even *heard* of one existing? I would assume that your answers to each of those three questions were most likely "no", "no", and "no" respectively. Which brings me back to why I'm at my trusty computer today..

During a phone conversation, Mick (Burnett, the editor) and I shared in the recent past as well as similar phone conversations my friend Kevin and I share quite often, we echoed a sentiment both of us have shared with each other often in the last fifteen years or so. That being, how is it that between the both of us (Mick and I, and Kevin and I), two longtime Rush fans, both with great collections of Rush memorabilia; two fans who are friends with, or who correspond with, literally hundreds and hundreds of other respected fans literally around the globe; two fans who have grown up with this band; how is it that *still*, after all these years, neither of the two of us own a "Caress of Steel" live show, and have pretty much given up hope of ever owning a "Caress of Steel" live show. How is that possible? I mean, we (Mick, Kevin, myself and probably *yourself*!) all have live shows from the band's tour in support of their first album. The same can be said for live shows that exist in support of 'Fly By Night'. For every tour Rush has ever gone out on, live audio tapes can be obtained, if you are into that aspect of collecting. Every tour, that is , except for "Caress of Steel".

Well, that was it. I told Mick that for once, I was going to stop wondering why this was still a fact, and actually *do* something about it. I was going to write a piece for inclusion in 'The Spirit of Rush' in which I would basically plead to the readership to come forth. "Please, come forth," I would plead, "come forth if you have been holding a rare collectible such as a live show from this tour." I would do it. I would prove that, even if I can't *have* one, I would at least prove, like the Not Fade Away/You Can't Fight It single, that such an item does at least *exist*. Kevin and I decided an appropriate title for this piece would be "The Search Begins". And so, I sat down at my trusty keyboard, and began my quest. A quest that would benefit not only me, but maybe even *you* and every other Rush collector out there.

Until, suddenly...

I got one. That's right. I have one. I'm going to say it again: I have one. *I* have one. I *have* one. I own a live tape (CD) from the "Caress of Steel" tour. Heck, I should have stolen a line from Alanis Morissette's "Ironie" in retitling this piece. How ironic is it, after all, that literally days after I begin a piece about officially beginning my search for a live "Caress of Steel" tape, one almost falls into my lap. My holy grail arrived to me in the form of a simple email...

"Dear Ray,

If you're still interested in those photos I offered you from that Rush show from back in late '75, let me know. Oh, and by the way, I taped that show, and have put it onto CD. Let me know if you'd like a copy of that as well...."

Huh? What? Excuse me? I'm sorry? Pardon me? One more time please? Can you repeat that? You have a copy of the show?

And so, here I am, staring at it as I speak. This CD is from Rush's 11-15-75 appearance at the Rockford Armory in (god-forsaken) Rockford, Illinois. Rush was the support act that evening, opening up for Kiss. The CD features Rush's entire six song, approximately 50 minute set. You can hear (in order); Bastille Day, Anthem, Lakeside Park, The Necromancer (in it's entirety) By-Tor & The Snow Dog and Working Man (with drum solo). Sure, I was a little disappointed not to find any material from side two of "Caress of Steel" being performed that evening. But, this was not a headlining set. This was a support act slot. But to hear Geddy introduce "Lakeside Park" as... "a song that just came out as our new single" was enough for me. That was confirmation that indeed, after all these years, a live "Caress of Steel" show *did* exist...

However, after a few days, my euphoria turned to greed. I mean, if there's one out there, there has to be *another*, right? I mean, I've now got a show Rush did as a *support* act. How about trying to get a copy of one of their *headlining* dates on that tour? Such a show would probably have material from side 2, right?!?

So, I ask you, *is* there such a show? Do *you* have one? Do you know anybody who has one? Have you ever heard of another one existing? I mean, such an item, a live show from the "Caress of Steel" tour, *does* exist. It can now be proven. In a way then, my search, while it no longer can be said to be "beginning", still goes on. That's more like it: "the Search Goes On"...



!! COMPETITION !!

As I'm sure many of you are aware, Neil Peart wrote and recorded a song for Modern Drummer magazine 13 years ago called 'Pieces Of Eight' PRIOR to 'Hold Your Fire'.

Many fans have often speculated as to why he gave it the title PIECES OF EIGHT. Well Dave & Margot, our good friends in Vancouver, have sussed out just why in fact he did.

The sly old dog hid eight Rush songs from eight different Rush albums throughout it.

For a chance to win a Different Stages T-shirt just tell us which eight songs Neil hid in the piece AND where they are. Remember this pre-dates HYF, so that makes it easier. Just send in your entries before 10th June to the editorial address. Good luck to you all!

You can download Pieces of Eight in MP3 from:

www.napster.com

This is a shareware sight - you go into it & sign on, then you share your songs with whoever is on line at the time. But, unless someone is on line that has it, you can't access it.....however, there has not been a time we have been on that it has not been there - it may take several tries to get a near perfect copy.



Dream Theater

Manchester Academy – 3 April 2000

The Monday Dream Theater played Manchester was just like any other Northern Monday: cold, wet, miserable. Arriving at the venue during soundcheck I was met by your trusty Editor Mick, who by nature displays similar character traits (!).

Joking aside, Mick and I were, to quote the locals, mad for it. Inside the venue the stage set-up indicated something special: four video screens, Portnoy's kit seemingly even bigger than last time, amps everywhere.

Having made it in to the Academy before the unwashed masses, Mick, Janet and I took our places dead centre at the front (the Mad Jock was with us until he realised there was a bar near by). Soon after the doors had opened, and the bruises had started to develop around my ribcage, support act SPOCK'S BEARD came on to muted applause.

Forty minutes later the audience were sold. I hadn't seen or heard this mighty quintet before but my god they were wonderful. You will never, ever see a band having such fun on a stage. You will rarely encounter a band who add so much flavour to their own particular melting pot. You will never see another drummer who looks so much like Mike Portnoy (who made a guest appearance mid-set in full Kiss getup). By the end of their smart set I was planning to buy their entire back catalogue, and pronto.

The Academy is a typical student union venue: flat ceiling, shite sound, 2000 mad souls packed in so tight the sweat drips off the ceiling. That DT filled this venue is testament to the size of their following in the North (I was surrounded by Mancs, Scousers, Geordies, Jocks, Shandydrinkers and even Celts). That the sound was crystal clear is proof that decent sound engineers are still out there!!



Dream Theater 2000 are a quite awesome spectacle. How many bands have the sheer gumption to perform just three pieces of music over two hours? What we got tonight was Metropolis Part II in its entirety, plus two medleys. It's painfully obvious that elsewhere these boys are playing on bigger plains - rarely has such a small venue seen such expensive equipment on the stage, and such a professional performance.

All the heady ingredients were in place. Mike Portnoy made the most obscene polyrhythms look as simple as making a brew. James LaBrie was like a freshly charged battery - utterly at home on stage, voice strong and robust. John Myung was his usual self - playing his bass like a marvel, yet largely in the shadows. Jordan Rudess let himself down by performing the most excruciating and 80s-sounding keyboard solo I have heard since, well, the 80s - the show's only low point.

But my man of the night was John Petrucci. I have often been the guitarist's harshest critic, particularly on those many occasions when he has lapsed into fretwankery. Not tonight though. His performance was

stunning: note perfect, sharing with the audience, calm and controlled, and (trust me on this, I was down the front) so loud I could feel it in my bowels.

"Metropolis Part II" was just brilliant. As for the medleys, I was a bit disappointed: they played stuff by Liquid Tension Experiment which was unnecessary (this was a DT gig after all), they teased with songs - often

giving us the "big riff" and not much more, with "The Mirror" for example. However it was great to hear them bang in a few faithfuls from the debut "When Dream And Day Unite", the first time they have properly acknowledged that little opus for a while.

The boys seemed pleasantly surprised by the strength of their support in Manchester, something which I believe was echoed at the other UK dates. Such was the power of Dream Theater's performance tonight that word-of-mouth will surely see them in the Apollo's of this country next time round.

I feel DT's time is coming. Their "Moving Pictures" purple patch is just an album away.

Just to get you thinking: let's say Rush DO go into the studio in October. New LP Summer 2001. Rush tour Sept 2001 'til July 2002 (last show in Toronto). Who's to say Dream Theater won't be the support?

We can but hope.

Analog Kid

Confirmed Dream Theater Tour Dates for UK **- Autumn 2000**

Monday October 16 : Colston Hall - Bristol,
Tuesday October 17 : Town And Country - Leeds,
Wednesday October 18 : Barrowlands -
Glasgow
Friday October 20 : University - Norwich
Saturday October 21 : Hammersmith Apollo -
London

An Interview with Scott Rockenfield Queensrÿche

SOR: I don't know if you're aware, we publish a Rush fanzine so I'm probably going to bore the pants off you with lots and lots of questions about your association with....

Scott: No, no. when I heard it was 'The Spirit of Rush'..... it really is a Rush fanzine. So what do you really want from me?

SOR: I'm just going to ask you loads of questions about your association with Rush and so forth.... personal and all that.

Scott: Never heard of them before! (bursts out laughing). Is that the question? Of course, Rush were an early influence of mine. Back in my youth I spent a lot of time listening to their records. 2112 was the first record I ever bought. That was probably my reason for being what I am now. It got me into playing drums. I was fascinated by that record and their music in general. Then I've just continued to follow their career through the years. I thought they were kinda different, you know.....did just what they wanted to do and I liked that, you know.

SOR: You pretty much do that as well.

Scott: Yeah, we kinda did the same sort of thing. Our personalities, they match a lot with the guys from Rush. I've only met the guys a couple of times in my life ...briefly in passing, although I've hung out a bit with Alex over the years, playing shows in his home town he'd come out and see us. Neil's pretty elusive – I've only said 'Hi' to him.

SOR: He's the same with everyone.

Scott: You do a magazine – you'd probably know....

SOR: We've interviewed Alex and Geddy on a number of occasions but never got a sniff of Neil.

Scott: He doesn't talk a lot. He's kinda a quiet guy. When it comes to fans and that, he just wants to be his own person and not deal with that.....and I can respect that. He doesn't do any press, none of the guys do much press. We have had quite a bit of connection with them, our previous management company Q-prime were old friends of Geddy and the boys, so through them we've had a lot of connections. We felt kinda interconnected with Rush. The guys from Rush got a hold of early mixes of stuff, like 'Mindcrime' through Peter (Collins) to see what they thought of the stuff. It's flattering 'cause I kinda grew up listening to the band, and....

SOR: They wanted to hear your albums

Scott: Yeah. That is a flattering thing.

SOR: Of course, you're managed by Ray Daniels. How did that come about?

Scott: Well, it's the same management company. It's fate, I suppose. About 2 years ago, we were wanting a back up to our 'Hear In Now Frontier' record which came out in '97. Summer of '97 we started touring with that and a couple of weeks into the tour the record company EMI went bankrupt – or the US division of it. We were left high and dry trying to support a tour and record without a label for it, so we cut the tour short to 10 weeks and in the fall of '97 decided to regroup and make a new record.....and shop around for a new record company. We thought it the best answer at the time.

SOR: You were made redundant in effect.

Scott: Yeah, yeah, pretty much. So that record didn't get the support it should have.

SOR: Did you intend to tour it in Europe?

Scott: Oh yeah. Typically, we've done 6 months tours before, even with 'Promised Land' – 5 or 6 months globally, ya know. That's about the average we've done. So a lot of places suffered in the world, including here (UK) because of lack of support. As we made this record we severed our ties with Q-prime. It was pretty much an amicable split – just different views after 11 or 12 years. Guess it was just time to move on. So we were again high and dry with no management. To make the record took all of '98.



SOR: It's quite old now really.

Scott: Yeah, cos it didn't come out until '99. We finished mixing and mastering in March '99. Then we started shopping around. And through the grapevine and people we knew in the industry, companies got a hold of it and Kevin Williamson at Atlantic in the US got a hold of it and he's a big fan – he loved it. But we were still looking for management before the deal came through and Howard, who you'll know, who's done lights for Rush for years liked it and suggested we talked to Ray as he didn't have a lot going on and he was interested in what we were doing, had been a fan for many years...and he knows how to deal with a band who have had longevity like Rush. We talked and signed a deal, he then carried a deal through Atlantic. It's great, a record company that doesn't constantly fire their employees every 3-4 months. With EMI we were about the longest standing, about 15 years and about every 3 months it would be a completely different office. We didn't even talk to the A&R people as they changed that much.

SOR: You wouldn't be able to get a relationship going.

Scott: Yeah, completely. Why talk? They won't be there in 3 months..... so Atlantic is a much more stable place . We've always been fans of the bands on their roster. They have a really good rock environment. That's a great thing and the thing with Ray is really great, you know, he refreshingly believes in us again.

SOR: Who is with you now, apart from Liam (Birt – tour manager), who may have worked with Rush?

Scott: God, absolutely nobody – oh our monitoring engineer has possibly worked with Rush in the past.

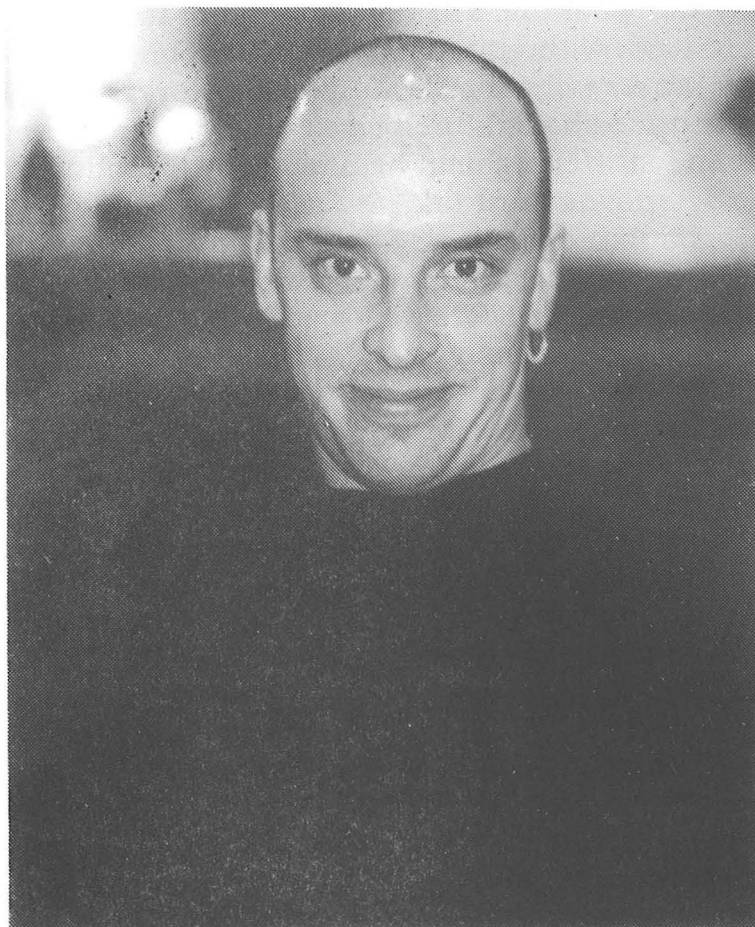
SOR: Howard?

Scott: Oh, Howard has designed our light show for us. He came to Seattle about October and we sat down and mapped out what we wanted to do. We've used him extensively in tours in the past – 'Empire', 'Promised Land' and he even designed 'Hear....Frontier'. The last 4 tours of our headlining career he has designed all our light shows. We sat down for this one and you know, he's always been a talented guy. His visuals have always gone well for what we wanted to view ourselves as.....the type of lights we use is not the conventional stuff, it's that kinda 'Rush' presentation. The nice thing with Howard is his knowledge with the screen stuff that he's done with Rush.... It works well with us. When we asked questions it was to the right person who had experienced it. So the first tour with the screens wasn't a nightmare. It was fairly smooth because of his expertise and that of Norm Stanley, I don't know if you know him.....he works with a company called 'Bair Spots' in Canada. They do all the film footage for Rush and us too.

SOR: Have you got screens on this tour?

Scott: No. Well yeah, we do have a screen on this tour but we're not projecting movies. It's all just lighting imagery, designs and psychedelia-type things.

SOR: Was it a conscious decision to scale things down as you're not doing arenas?



Scott: You know, certain things are required for arenas or large theatres. In the states most theatres you can fit things in but over here it becomes costly as you can't get so many people in. The balance of expense to profit is not a lot. We also want to re-associate ourselves with our fans, ya know. We got a new guy in the band – Kelly, who joined 2 years ago when the last record was happening. It's a whole new scene for us. There is a whole new scene, especially in the US.....MTV has taken over..... it's so opposite of what it used to be. We used to be a staple of it and now they won't even take our phone calls....so it's a case of re-associating ourselves with our core fans, you know..... who are the people that are likely to come and see us. You have to take away some of the spectacle too, then they focus on you and they watch you.

SOR: When I saw the 'Empire' tour at Hammersmith Odeon – oh, must be 10 years ago, it was amazing. The light show, you wouldn't believe it was a theatre.

Scott: It's funny, 'cause it's the same thing we've done this tour. Howard agreed on this tour, lets do a very nice visual package. Let's pull the movies out because it is extremely costly and hopefully the fans won't miss any of it as hopefully they are there to see us. We've found out they are there to see us. That's been nice (laughs). We've been proved right. Even though we're playing theatres, we want to make it look like an arena show.....people not feeling they are missing anything but loving the more intimate setting. Howard's really good at that as you saw on the 'Empire' tour. A visual onslaught that made it feel like a bigger thing.

SOR: Is Howard with you this time?

Scott: He's got so many things on, he's at the high end of things he's done. He asked if we would like to work with guy that's a kinda protégé of his – a young guy called Joel Wahlshijck. He's a really talented guy. He's worked out great. Howard's busy doing his Mercedes trade shows – the biggest things you've ever seen....airplane hangers, 12,000 lights and stuff (laughing) he has his own production company going on.

SOR: Going back to Peter Collins why did you choose him? Was it because he produced 'Power Windows/Hold Your Fire'?

Scott: Yeah, kinda. At the time, the first record we did together was 'Mindcrime'. We had just signed a deal with Q-prime. They suggested him as a guy who had worked with Rush – extremely good with our style of music, having a song sensibility too. Which was, and is, goodinstead of just being extremely progressive, be progressive but write songs around it. Some have a problem doing that. We thought 'great idea' and he was into doing it. He knew of us and thought he could add something.

SOR: He made you change your clothes.

Scott: Totally (laughs). He came in and we started on 'Mindcrime'. The relationship was great from day one and it worked out great.

SOR: Did he have any influence on Mindcrime?

Scott: We had most of it demo-ed, the concept and idea were already in our heads. He basically came in –as he's done on every record – kinda after the facts, sits down and goes 'lets fine-tune everything'. The fine tuning and little details can make all



the difference in the world. He's really good at that. Pretty much we've driven our own thing. You know, very organised. We know what we wanna do. 'Mindcrime' was pretty much written, but as I say he just kinda fine tuned it, embellished it and helped it to the end....making suggestions, being really inventive, stuff like that. Peter is very good at budgets – not taking shit from anyone. He's really good outside the scenes. It's a great relationship and he's the one that suggested bringing in a guy he'd been working with, you know, Jimbo Barton. A young chap at the time and it was a great relationship at that time. Jimbo is extremely musical, he's an instrument player and good at driving his own stuff.....a lot of the production ideas, sonic ideas, all that. Paul Worthfield had a lot to do with 'Mindcrime' –doing the engineering at Le Studio where we did a lot of stuff. He was a major player too in the segues..... and we tracked all the tunes in Philadelphia. Jimbo then mixed it.

SOR: On this record, you produced yourselves?

Scott: Backing up first, 'Empire' was done with Peter and Jimbo and became a huge hit, but by 'Promised Land' Peter was busy with other things and we couldn't wait so we did a lot of the stuff ourselves with Jimbo running everything. It was recorded in a log cabin on an island outside Seattle. For six months we lived there. By setting up a studio there we kinda started the phase of 'home recording' which has become a big thing with a lot of bands. That worked out great and was successful. Then on 'Hear.....Frontier' we decided to go the other way and do a corporate studio record, so we got Peter back in and a different engineer in, for a different sound. That took 3 months. Then with this one, things were different. We didn't have a record company. We felt confident enough based on what we'd already done. Kelly was brought in to be the producer of this record even when Chris was still in the band. We had talked to him in the summer of '97. We'd done a couple of Seattle based projects together - radio broadcasts he'd engineered. He's been a friend for over 20 years, I mean, I went to school with him. He's done a lot of production things like Candlebox. We wanted him to produce the new album for something different. Then Chris dropped the bombshell that he was leaving the band, however, we continued to talk with Kelly.

SOR: This was before any new material?

Scott: Oh yeah, before we'd written anything. Before we replaced Chris we asked Kelly if he had any ideas as to who to replace Chris with, you know, 'you've got a lot of connections, blah, blah' and waited for him to say 'I'll do it' (everyone laughs). But he didn't say that. He was like, 'what about the guy from Soundgarden or Candlebox etc.' and we were thinking like, 'nah, pick up that dusty 7 year old guitar.....start tinkering'. So we sat down in Jan '98 and started writing songs together. It started to fall into place, you know, like we were destined to make a record, and with Kelly being such a part of that as he was going to produce it with Chris anyway.

SOR: A lot of the previous 3 albums seemed to be composed by Chris and not the band.

Scott: Yeah, that was one of the things we wanted...was to go back to our roots and work on the album as a band. The last record was heavily driven by Chris who had got to the point where he'd stay at home in his own studio and us in ours and we'd

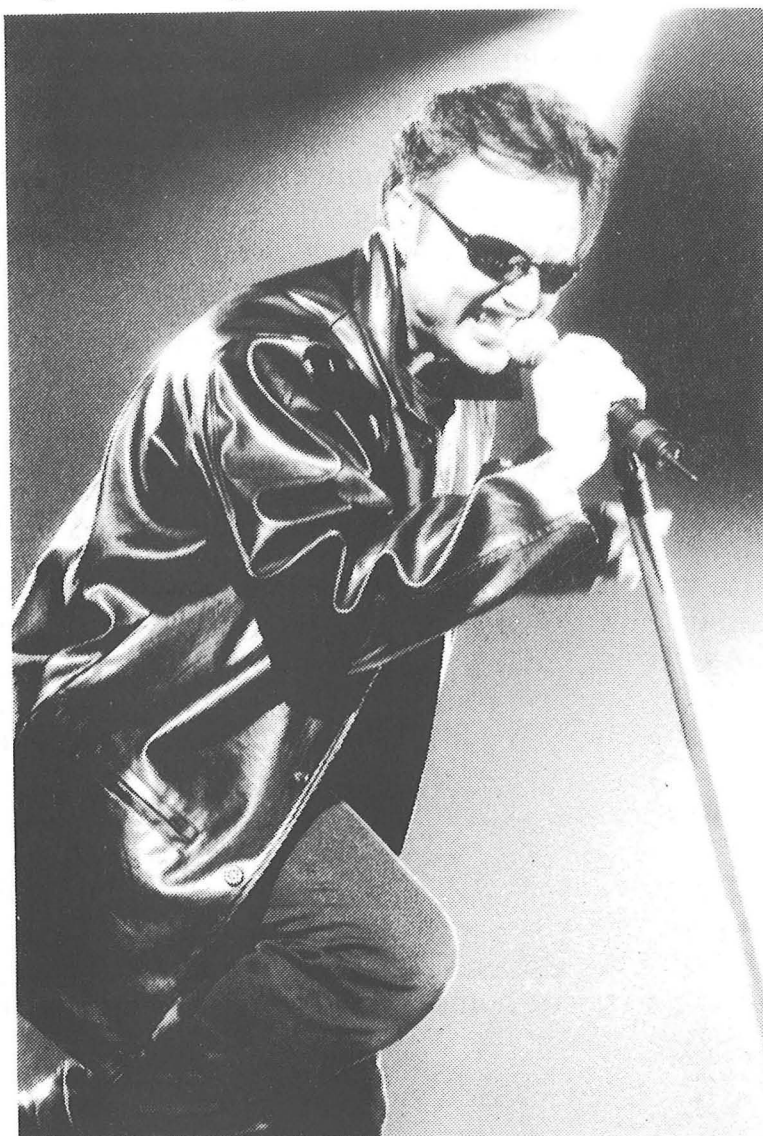
pass tapes around...not seeing anybody. That can be a bit stale. Ultimately it becomes driven by one person and that was mostly Chris. He had an idea what he wanted to do and he did it. We allowed it to happen. It was one of the reasons he split, the feeling of wanting to do his own thing.

SOR: Does that mean he wants to do the singing too! He's done that before.

Scott: Oh, he probably does. However, Kelly came in with a similar background - where you work together in a room and feed each other and capture moments. We got all our gear together into a truck and dumped it at his house. As we started we had tape decks recording so you hear these 'captured moments' on the new album. We didn't even go back later and re-do things. It became a live record in a way. Certainly not as produced as the last few. That was cool.

SOR: How much rehearsal did you do for this tour?

Scott: We were constantly playing, although we started rehearsals around April/May and kept going 'til around September. As it was at home, we'd start early to allow flexibility, it's not like 9 hours a day, 6 days a week. After that it's hardcore pre-production for a couple of weeks. We rented a place in Seattle and did the whole production. Kelly's fitted in really good. He's fitted into the shoes of the past very well. He adds his own flavour. He's different to Chris. Chris was this technical player, very precise, very exact, but Kelly's the opposite.....kinda 'catch the moment'. He's got a blues background. He's more 'what the hell'. He adds that and puts a new spin on it. Keeps it exciting.



SOR: Do you do a lot of new stuff live?

Scott: About half the record and another hour and a half of the old stuff.

SOR: The other connection for us is Hugh Syme.

Scott: (laughs), yeah, yeah. You're hitting me with faces from the past. We did 'Promised Land' with him. Once again it's a link with the past..... I mean his talents. He's visionary when it comes to art. His record covers have been impressive through the years. Rush of course, but a load of other bands too. More recently Megadeth and Van Halen. We met with him, wanted something different and in conversation he explained what he was doing and how he would do it. 'Hear....Frontier' was a continuation of that. This time we used a friend from Seattle.

SOR: It's a great cover.

Scott: He's a computer hacker (laughs). We had a bit of an ideasomething to represent Queensrÿche in the year 2000. We gave it to Rory and he played on his computers. The cool thing is, we did a computer rendering of the cover for Atlantic for a TV commercial and it's all this computer animation so the record cover comes flying out and the tryche explodes. Jesus it's good.

SOR: We'd like to see that. Have you done any videos for the album?

Scott: Not yet. We're in the process of shooting one while we're on tour.....sporadically capturing different nights..... and we'll put something together when we get home. We're shooting the whole show too for the future. We archive everything. We have 'Promised Land' on video and tape. Every show there's about 5,000 tapes. There will be a live album too, but that's in the future. When we did 'Livecrime' – the box set, it was hugely successful.....multi-platinum, almost unheard of. If that's an indication of what we can do, we should do more of them (laughs). In the next six months we've got a 'Best of' thing coming out through EMI. We want to make it a package with the CDROM of 'Promised Land 'with a box set DVD 'Livecrime' enhanced. We love playing with new technology, that's been with us for years.

SOR: What's next?

Scott: We finish here in Europe, go back to the States, have about 10 days off then it's another 5 weeks touring. After that we'll take a break and wait for open air festivals in the summer. Whether that will be the States or here, I don't know. We really want to come back over here and capitalise on some of the festivals we've done before – years ago. It'd be fun to do that. You get to hang out with all different musicians.

SOR: In America would you be playing somewhere like The Gorge.... big open place?

Scott: Yeah, expand on the show. Get a package with 2 or 3 other bands doing the same kinda thing as us.

SOR: Like Rush.

Scott: (laughing loud), yeah! Phone them up. 'Hey, Neil, let's go' (laughing again).

SOR: *Did you see the last tour?*

Scott: What? T4E? No, I really wanted to. We were kinda on the road.

SOR: *Yeah, you were about to do more on tour last time we were over for Rush. I wish we could have come back as you didn't tour over here. We didn't know.*

Scott: (laughing), nor did we, nor did we.

SOR : *What about a bio of the band?*

Scott: We have this really really cool fanclub, a great club on the website..... we sell memberships at every show and you can get a backstage pass for every show you wanna go to and can hang with us after the show - possibly the biggest selling point in the world for a fanclub! There is a mag too, full color, which is expensive to do.....you also get promotional stuff. Its about \$30 which pays for 4 issues. As for the future, we plan to make available stuff you can't get anywhere else, like we did a show January '99 in Seattle to about 800 of our fanclub who flew in from all over the world. We filmed it, recorded it and we plan to give it away to our fanclub as a present - possibly Xmas.... and stuff like that. We've talked about doing a book shaped like a pizza box with the history of Queensrÿche..... we've been around a while, we should have something to say! However, we don't' have any sagas! With VH1's Behind The Music thing that features bands, you see all the tragedy in that (laughing). They won't have us- we haven't got any tragedies or stories to tell.

SOR : *Didn't you meet Chris recently?*

Scott: No, everybody else did. A museum has opened in Seattle called The Experience Music Project which has a wing dedicated to Queensrÿche. It's got stage gear and other things pertaining to The band. All the band went but my wife was having our 3rd child when the promotion was going on. I was, as you could say, kinda busy (laughing).

SOR : *Congratulations what was it?*

Scott: Thanks. It was a boy.

SOR : *Finally, is there anything you regret throughout your career?*

Scott: Yeah, I wish I could have met my wife when I was about 20 because I've only had about 7 years with her...

**[SOR would like to thank Scott for giving us his time for,
and the pleasure of, this interview.]**

THE MAD JOCK RECOMMENDS.....

Sometimes I feel I'm a cynical old sod. You know, not believing until it's a bit late. Well, hopefully not too late.

When Andy Faulkner, Rush fanatic and Geddy worshipping gent told me he played bass I thought 'nice'. When he told me he had the fortune to join a great band called 'Jump' I mumbled pleasantly 'Ah right'. Internally thinking 'I'm sure they'll be alright'. Well bugger me, from the two albums I now own all I can say is 1) Andy - sorry: 2) I'm a believer.

Courtesy of another friend called Judith from Merseyside I had also been informed they were great live. The live album 'The Freedom Train' gives me reason to believe that. Recorded in 1998 and released last year, it features 14 songs, some great lyrics and playing, a large sense of fun and some bits of other people's songs.

Highlights for me are the funky (yeah, you read right) 'Poison In The Sea' where vocally, John (the singer, strangely enough) reminds me of Robert Plant. The solo on 'Alone Ahead' which reminded me of classic Marillion (Rothery at best - 'Chelsea Monday'). 'On My Side' - a lovely song dedicated to his wife which ends up with lots of Led Zep stuff going on ('Push, push', 'Wanna be your backdoor man' etc.). The Springsteen(y) feel of the title track bringing in to it a section of the Boss' 'Independence Day'. However, I'm not sure of the Tony Blair reference. I think (hope!) it's sarcastic.

The new album 'Matthew' received a good review in Classic Rock and quite right too. The title track has lots of REM bits including guitar riffs and bits of lyrics 'Automatic For The People' and 'Sitting In The Corner' and considering the rest of the lyrics, is heavy with irony. Mind you (I hope the band don't hate me for bringing this up) quite a lot of it reminds me of early Marillion - even vocally where I could see Fish singing it. Other highlights include the riff in the 'Thinking Man's Chorus', the quaint Britishness of 'Highwayman', the solo on 'Alone Ahead', the lyrical storyline to 'Nine Sisters' building through troubles down the years to now and the wonderfully funky 'Tongue-tied' reminding me of Purple with Glenn Hughes (or Hughes/Thrall).

The reason I mention all of this is because:

- a) I like sharing when I hear something I like
- b) Andy's a Rush fanatic
- c) The band have enclosed bits of Rush apparently, as moments during their own songs
- d) They deserve a mention for being a bloody good band

They have some gigs coming up, so if you want to see them (or me at two of them), hear some great music, be entertained (changing 'Sweet Home Alabama' to 'Sweet Home Santiago' for Pinochet...) and have a few beers look out for these dates.

SAT 18 APRIL - BEETHOVENS, TILEHURST (READING)

SAT 9 MAY - ZAKS, WOLVERTON (MILTON KEYNES)

SAT 27 MAY - HALF MOON, PUTNEY (LONDON)

SAT 24 JUNE - THE BLACK HORSE, LACY GREEN (HIGH WYCOMBE) - Mad Jock will be there

Info from 'Jump', PO Box 65, Princes Risborough, Bucks HP27 0TZ.

Website - <http://ds.dial.pipex.com/Jump/Jump>

E-mail - Jump@dial.pipex.com

