



E d i t o r i a l

Hello and a warm welcome to issue 60 of Spirit Of Rush. It is with a real sense of anticipation that I sit down to write this, for it is the first time in six long years that we start a new year looking forward to a new album from our three most favourite music making men. Excitement so thick...you catch my drift?

From the news coming out of North America (see News Pages) a Spring release (April?) looks very likely.

Once we find out more details we will rush the next issue out to give you the full picture as well.

To follow the release we are all keeping our collective fingers crossed that the guys will hit the road and tour again. Several of us here at Spirit intend to go over to the states to catch the opening 3/4 shows. If you are interested in joining us send me a STAMPED ADDRESSED ENVELOPE and I'll send you details of our planned trip as soon as we get it finalised. Lets hope the band decide to grace European shores at some stage of the tour so we can experience 'An Evening With Rush' over here as well.

Talking of 'An Evening With' the mighty Dream Theater will be doing their own version when they start their North American tour in March - no support band just 2 sets with an intermission. The European tour which starts in Manchester on Friday 25th January (see you there) WILL have a support though.

The bands new double CD - Six Degrees Of Inner Turbulence is an absolute monster

which sees them continuing to stretch the boundaries of rock music like no other band on the planet at the moment. One hundred minutes of scintillating musicianship and song writing skill. Check it out it's in the shops NOW!

Tickets are now available for this years convention at the Limelight club in Crewe, on Saturday 31st August. Please use the enclosed ticket order form and do not forget to include a SELF STAMPED ADDRESSED ENVELOPE for your tickets to be returned to you in. Unfortunately tribute band Spirit Of Rush have pulled out (see Signals) But 2112 the re-named Force Ten from last year will be playing. We plan to pull out all the stops this year to make it the best convention that you ever attended. Be there!!

Until later.....

Mick

**Editorial Address:
23 Garden Close
Chinbrook Road, Grove Park
London SE12 9TG
England**

Thanks to: Andrew Field, Monica Davidson,
Ken Hoffman, The Mad Jock.

Email letters etc. at: spirit_of_rush@btinternet.com

Website: <http://www.spirit-of-rush.com>

Webmaster: Steve Streeter

Photos: Various, Janet Balmer

Co-editor/typing: Janet Balmer

Editor: Mick Burnett

Cover concept & design by
Phil Dee of Alison Philip Design
(01788) 546565

R U S H H N E W S

Future Rush DVDs are in the Works

The following is a message from Geddy Lee's, My Favorite Headache Website. The following titles are being worked on: "Exit...Stage Left", "Grace Under Pressure" and "A Show Of Hands". Right now there is no scheduled release dates but hopefully sometime within the first half of 2002.

Ken Hoffman
Counterparts Web Master
Rush News Mailing List

Anthem Entertainment has confirmed that "Exit Stage Left," "Grace Under Pressure" and "A Show of Hands" will be released on DVD and have cited their release dates as early 2002.

Soul In The City 2

Alex Lifeson appeared at Soul in the City 2 Friday, November 9th at the Capital Event Theater in Toronto. To see some pictures of HRH and Rush fans having a great time check out this site:
<http://www.worldwidewebtour.com/>

Geddy Makes Toronto Appearance

As advertised by Q107, Toronto's Classic Rock radio station.

"Classic Q107 puts rock 'n roll back on the Yonge Street Strip... Monday November 26th - as we kick off the grand opening of The All New Hard Rock Cafe and official launch of Q107's all new Yonge Street Studio at The Hard Rock!

Join Q107 live on location all day long, beginning first thing in the morning for a FREE Pancake breakfast and guided tour of the world's newest Hard Rock Cafe location.....complete with Q studios, some of the world's coolest collections of rock and roll memorabilia and an upper level night club...The first Hard Rock Cafe in the world to have one.

Then, at 5 that afternoon, Geddy Lee joins John Derringer on our outdoor stage for the official lighting of The Hard Rock's giant neon guitar, Yonge Street's newest landmark!

It all happens Monday November 26th - beginning bright and early .. at the all new Hard Rock Cafe Yonge Street location. 279 Yonge (at Dundas Square)
Ken Hoffman

Sign The Rush Petition @ www.RushPetition.com

Hello Rush fans.

"Petition" is probably too strong a word here, as we are not trying to "demand" anything, and certainly no disrespect is intended! "Request list" would perhaps be a better way to put this...

But when Rush goes on tour in 2002 in support of their new album, we (the "hard core" fans) hope to hear some "rarities" included in the set list. So, we are working on this "petition", which we intend to respectfully submit to the band's management.

For the sake of getting some true rarities here, the song list (below) is being limited to songs that Rush has not played live in the past ten years (songs that have been played live between 1991 and 2001 are excluded).

It works like this - each person gets to select FIVE songs from the list at www.RushPetition.com, submit their votes, and then the final results will be submitted to Anthem/SRO for presentation to the band. The requests will be presented on the new album's release date (Spring, 2002). Each individual is allowed to vote once.

Our goal in doing this is to communicate to the band that the fans ARE interested in some of the more "obscure" songs, and try to offer specifics so they will receive feedback on which tunes the fans would be interested in hearing "brought back". With that said, we respect the band's artistic wishes. We sincerely hope this petition will be considered by the band, but are comfortable that they'll play what they want to play (that's the way it should be). If we merely end up communicating the results of this petition to the band, and nothing else comes of it, we will still have achieved our goal.

As an aside, we do also hope that the band will perform on the next tour in the same "Evening With" format as they did

R U S H N E W S

on the Test For Echo tour in '96/'97.

Please help spread the word about this page, and let's get some votes going! Thanks!

Albert Horta & Skip Daly

Rocket Science - Foolscape

Geddy Lee, Rob Higgins and Rocket Science are producing the debut Album from Rocket Science, "Foolscape." Check out

<http://www.rushradio.net/rocketscience> for a stellar review by Nunavuter. Get the CD at the band's official site - <http://www.rocketscienceonline.com> You can also find information about the band at the Official "Unofficial" site: <http://rocketsciencesite.tripod.com>

Album update, straight from Alex Lifeson!

Alex called Toronto radio station Q107 recently. According to Alex, the album is in the final stages of recording (Vocals and Guitar). The album will begin the mixing stage in the next couple of weeks. He hopes that the final mix will be completed in January, with a spring 2002 release date.

Alex also eluded that an extensive tour is being talked about, starting hopefully in May.

Ken Hoffman



Backstage Club News

Happy New Year people! For all of you anxiously awaiting the new Rush CD, you will be happy to know they are well into the mixing stage and we should hear something in the next few months. And then the real fun begins when they embark upon a new tour. There are no dates booked as of yet and the countries to be toured have not been finalized.

Rush Collectibles?

In a follow up message regarding Donna Halper's request for Rush collectibles for the Rock and Roll Hall of Fame, the Exhibitions department commented that should a Rush exhibition be erected that it would not be limited to a set period of time, and that Rush fans should check their exhibition schedule periodically. We're not quite sure what to make of the comment, but we're keeping our eyes wide open.

Worldwide Web Tour

Geddy Lee Chat on Barnes and Noble

From: "Dominic H. Kallas"

The following is an unofficial transcript of the Geddy Lee chat on barnesandnoble.com on November 13, 2000.

Meg from Barnes & Noble.com: Hello, Geddy Lee, and welcome! How are you tonight, and from where are you chatting?

GL: I'm good, I'm exhausted. I've been talking all day. Interviews all day. It's been a fun day, but it's starting to wear me down now. So I've got an hour left and I'm ready to talk with all of you out there!

Eric from New York: Where did the title, "My Favorite Headache" come from? What does it mean?

GL: Title was originally born out of a conversation Ben Mink was having with his father. His father made the comment about his mother that was having trouble dealing with something and said, "By the way, she gets the favorite headache." Ben told me that story and after I stopped laughing, I realized that what an irony that was -- the contradiction built into that phrase-- having something that you love to do but it makes you crazy to do it! This for me describes the creative process to a T and my relationship with music which is why I thought it an appropriate title for the album.

Jeremy D. Brown from West Lafayette, Indiana: Geddy, I've been a big fan of Rush since i was eleven. How did Matt Cameron get involved with the making of your solo album. Likewise is this a big departure from the Rush sound?

GL: Matt was suggested to me by engineer/producer Adam Casper who worked with him on Soundgarden before and he was absolutely the best choice I could have found. After he was suggested, I went back to pull out my Soundgarden records & listen to his playing. Myself and Ben Mink were both very impressed of course. We called him up & he was very enthusiastic and that's how the whole thing began. I think it's definitely a departure, but there's alot of commonality, certainly moments that are undeniably reflective of where I've spent the last 25 years practising my art.

Brian from Wichita, KS: Geddy, I love your work. How was the writing and evolution of this album different from when you write with Neil and Alex?

GL: Hey you're asking long questions! Well, on a Rush project, the albums are done in a way that are very concentrated so when we go to write, put time aside, leave our homes and families and go up to an isolated location and we write an album over a kind of 2 month period, then we record it and so on. On this project, the material came together very slowly, working sporadically over a 2 yr period, never working for more than 10 days at a time, so there was a lot of time to live with the material, make changes along the way. So it was a very interesting difference.

Enzo from Bari, Italy: Geddy, I am a big big fan of Rush. You guys are great. I have heard your new solo album. Please tell me how the writing of the beautiful song, "The Angel's Share" came about?

GL: Ok Enzo...that song was written in my home studio with Ben Mink and really with the concept, the title "share." I think we basically wrote melodies around Ben & I playing acoustic guitars together.

Glenn from Los Angeles: Geddy, how has your relationship with Ben Mink evolved over the years? I know he used to be in the excellent Canadian band FM, which opened for you, but then he produced, played with and co-wrote with K.D. Lang? What did he bring to MY FAVORITE HEADACHE that Neil and Alex didn't?

GL: last question: Lyrically, the song was born out of me imagining what if the heavens were full of characters designed to interfere with our lives as opposed to help them? And I mean this in a playful way of course. And the chorus speaks to the frustration of that mischief. this question: My friendship with Ben began absurdly and remains absurd, with many many fine moments of absurdity thrown inbetween. Every song on this album is co-written with Ben so his influence and support and enthusiasm, more importantly his synchronous sense of melody, by that I mean he's very similar what he responds to melodically as myself and I've found that to an interesting way to work. As opposed to writing with Alex, he has a very different sensibility and a lot of the great Rush music is born out of the differences and the tension caused by those differences when we put them together.

Pat Stammer from Western 'Burbs of Chicago: Hi, Geddy! Thanks for taking the time out to chat with us; trust me, it's an honor! Anyway, my question for you is this: Are you at all surprised at the attention that MFH has garnered thus far? Did you expect to have the typical "new-Rush-CD" kind of atmosphere that has been evident among the legions of fans, including myself? Thank you for your time.

GL: First of all, I'm very pleasantly surprised for the enthusiasm that has been shown for this work so far and I can't really explain how this has come about except partly it's due to the fact that it's been so long between Rush activity and just MAYBE it's a good record!

Nancy Blake from Knik, Alaska: Did you find that there was more of a "blank canvas" feeling prior to writing for a solo project as compared with writing for a new Rush project, with respect to audience expectations? ...Actually, at this point in your career, are audience expectations even a consideration?

GL: I would say yeah, I felt like this was a fresh start in some ways, even though I expected there to be some natural similarity in what I do in Rush and what I would naturally do outside of Rush. I still felt that I had very free -- and a clean page to start with, without the same reference points I've had over the years. No-one likes to think their work will only be appreciated by only themselves and their mother! [laughs] But I would say that you have to leave audience expectations outside the studio door to create an honest expression.

Laura Syplen from Far unlit unknown, PA: This is not a something that Rush would do. Geddy, How are you handling all the publicity, promotions, interviews etc? I am giving everyone a "Headache" for the Holidays!!!!

GL: I think some of it has been a bit unusual for me but I'm having fun with it.

Bill Gregory from High Point, NC: What did Alex & Neil think of your album?

GL: Well Alex has heard it, Neil has not heard it yet. Alex is very very supportive. In fact he told me he was proud of me. I punched him.

Rick N. from Minneapolis: Geddy, In five years, will the Leafs be the only Canadian team left in the NHL? You're the best. Thanks for all the great music. Can't wait to hear the solo disc.

Cheers

GL: Thank you for your optimism. I'll report it the Canadian Hockey Assoc. You're probably right...but I don't think Canada would ever let that happen. I'm sure they would pass legislation to prevent that. [laughs]

Baron Tucker from Houston: Do you usually write songs on the bass or do you write on a piano or guitar etc.

GL: These days I like to write on bass. but I always have my other instruments available to me in case I need them. I always have a microphone on in case I get a vocal melody I can put it down immediately.

Brian from Florida: Geddy, any plans for a mini tour to support the album? Or any signings in other areas of the country?

GL: I'm looking into the logistics of doing some shows but I have nothing definite to report at this time. yes I will be doing signings in other cities on the west coast and midwest, Canada.

Bwana Bob from Coram, NY: Hi Geddy. Rush has had some amazing support acts over the years. I imagine that some nights you'd sit offstage and watch them. Did any particular act make you say to yourself "These guys are hot tonight, we'd better take it up a notch" ?

GL: Sure, most of them! [laughs] Whenever we played with Max Webster in the 70s and 80s they always pushed us. We played with the Tragically Hip in Toronto one year and they were incredible. I could really go on and mention most of the bands...

RushFranki@aol.com from Janesville Wisconsin: During the World Premiere of MFH, we heard you say that the song "Home on the Strange" was about a guy you've worked with. You quickly slipped in the phrase, "I've worked with him in the past year". Were you trying to throw us off? Fess up Ged, that song is about Neil isn't it? :)

GL: Oh it's not about Neil. It says that 2nd phrase because I *didn't* want people to think it was about Neil.

Eric @ Barnes & Noble.com from NY, NY: Geddy, we are hearing Tom Sawyer on movie soundtracks and car commercials. This is something new for Rush's music. Was it a decision of the band to let your music be used in this way, or is it that Madison Ave and Hollywood have discovered the power of Rush's music?

GL: We've never had a policy that's precluded that possibility and we've been offered situations in the past that we didn't feel were interesting or monetarily viable so we never had a hard rule about it and it seems it's such a common thing right now and over the last few years we've been offered so many things! So we just try to pick the best situations for ourselves.

Rob from Detroit: A lot of songs you have written over the last decade, including the few song clips I have heard for MFH, seem to jar a listener from a hard, up-tempo verse section into a slow, soft melodic chorus section. Is this intended to keep the listener off-balance or try to increase the amount of dynamics of a song.

GL: Very much a desire to increase the dynamics and to provide some beautiful contrasting melodies to the powerful and sometimes atonal structures.

William G. Forrester from Trinity,N.C.U.S.A.: When will Anthem release a live DVD retrospective, or DVD`s of previously released video`s in a box set? They would sell a buttload! You the man Geddy!

GL: How much *is* a buttload? [laughs] That's the first question. Secondly, I have a lot of unreleased video material that I would love to package together at some point. The best thing you can do is write Atlantic records requesting a DVD from our previously unreleased material. That will speed things up.

Devin Zimmerman from Austin, TX: I can't wait to hear the album. Any influences on the songs you could tell us about?

GL: It's hard to be specific about your influences, since when you hear music and see a film or experience something that influences you it's not a direct influence but it's added to your subconscious collection of things that move you. When you start writing, naturally there's a response, but it's hard to name that response directly.

Nick Hoagland from Rockaway , NJ: Hi Geddy - What artists are you listening to these days ?

GL: I'm listening to Bjork, Radiohead, also I like The Tragically Hip. I've been listening to Jeff Buckley's first record a lot. I like the last Chemical Brothers' Record "Surrender." And I've been occasionally listening to Talvin Singh. And of course the Magnolia soundtrack, Aimee Mann was just brilliant on that.

Martin Watson from St. Louis: Geddy, I have had the privilege of discovering some great music thanks to Rush, and your stated musical influences. Listening to your discography over the years, I see many parallels (i.e., Caress of Steel and Yes' Relayer album). Looking back, could you comment on some of the music that affected you as a developing musician?

GL: Have some time? Here we go! I was very influenced as a very young musician by the music of Cream, Jeff Beck, these are bands that made me want to make music. As I became a more experienced musician, the progressive rock of Yes, Genesis, etc. These are bands that made me want to be a great musician. As I get older, these great vocalists and songwriters that make me want to go down in my studio and make music. So always inspiring sounds and their impact on me changes its angle.

Shannon Carey from Valley Stream, NY: Geddy, I am a HUGE fan! (I heard you on 102.7 this afternoon and am looking forward to Rockline on Wednesday and your phone call on Saturday Night Rocks on Saturday) I was wondering what the first recording sessions were like without the other members of Rush, and what it was like working with other musicians after spending most of your time with Neil and Alex. Were there changes that you had to go through to adapt to the change in personnel?

GL: I found it very stimulating, Ben Mink, my relationship with him. He was hilarious, not only was it rewarding musically but in a sense spiritually as well. And playing with Matt Cameron and Jeremy Taggart in many ways made me feel like I was new to the business again and I've found that to be invigorating.

Trish and Darrin from Humble, Texas: Hello Geddy!! Often times we wonder what our favorite musicians do in their off time, you know, for fun. What are your favorite things to do when not working on music? (Though I know music is a part of your fun as well!!) THANK YOU!!

GL: Have some time? (laughs) Ready? I have a very rich life. I spend as much time as I can with my children and wife of course, reconnecting with my friends. I am very physically active - love to hike and bike, play tennis and my wife and I love exotic travel. I collect wine, I love baseball. I love to read, go to films. Art. I have a lot of hobbies, I tell you! (laughs)

Dave from Michigan: hello Geddy! my question is were there other artists you wanted to have play on your album?

GL: Well you know it's a good question. Many names came and went. But at the end of the day, it all seemed a bit gratuitous because the atmosphere was casual and between Ben & myself, we play enough instruments so that it wasn't really necessary.

Eric @ Barnes & Noble.com from NYC: Geddy, another Rush question, one that I have wondered about for quite a while: It seems that every time Rush releases a live album, it seems to end a stylistic era in the band. Was this always planned, or did it just happen that way?

GL: last: Maybe the next project will involve other musicians. this: Well I'm very terrible at planning things, but I definitely believe in change, that after 4 albums it's time to record the band's live state of being. So we can't help ourselves after a live album to experiment a little.

Huff from B'ham, AL: Rumor has it that RUSH is heading into the studio next month. Any truth to this rumor and if so when will some new RUSH be out?

GL: Rush is not heading into the studio just yet. we have plans to regroup for writing purposes in January. Hopefully, those sessions will lead to an album being finished sometime late next year or early 2002.

Mike from Shelton, CT: Hi Geddy, How do you think this solo experience will affect your workings with Alex and Neil when you get together on a new album?

GL: Very hard to say. I would think there will be some getting reacquainted period but I suspect that whatever experience I take from this will not have an overt impact, but will put me in a good frame of mind to begin work.

Jerry Alexander from Bloomington, Illinois: Geddy....I've been a fan of your work for almost 20 years and I'm looking forward to the release of My Favourite Headache. Can you share some secrets of your incredible bass tone...especially anything that did during the recording of your solo record? What type of bass strings and or effects do you use to complement your playing styles on your Fender Jazz basses?

GL: Well on this album and on the last couple of Rush albums, primarily my 1972 Fender Jazz bass and I no longer use speaker cabinets in the studio but I use a series of speaker simulators, direct boxes, 3 to be precise. And I record those 3 tracks simultaneously. one of those tracks is a very clean conventional bass sound, the other has a particular type of extra low end that I like, and the third is a distortion track that I vary depending on the type of the distortion the song requires. This gives me flexibility to change my sound as a song develops around it.

yyzblues from Columbus, Ohio: What are your thoughts on the Presidential "election"?

GL: Um...now that we're in week three of election day it's a pretty fascinating example of democracy at work...or not at work. I'm afraid Mr Gore will still come out with the short end of the stick!

Todd from New Joisey: Geddy, I LOVE Rush. Been a fan since 1983. DREAMLINE is my favorite song. Do you have a favorite Rush song? If so, what is it and why?

GL: last question: Then again I'm from Canada...what do I know? (laughs) this: If I were to pick a couple of favorite Rush songs, Dreamline would be one, Bravado would be another, my mind has gone blank! So many songs, hard to pick!

Erica from Ottawa: Did you notice any change and/or improvement in your playing while making this album?

GL: Yeah, every record I make pushes me in one direction or another as a musician and working in a different context gave me new goals so rhythmically I think my bass playing took a big leap forward and I developed some techniques of chordal bass playing further than I had with Rush albums.

Monte McIntosh from Lansing, Michigan: Geddy, What has been a consistently great place to tour through (besides Toronto), and what place seems to leave a little to be desired?

GL: last: I also experimented a lot with multi-track bass parts, some very subtle melody parts that one would not necessarily recognize as being the bass. But it greatly enhanced the melodic content in certain songs. this: That's a tough one. There are many great cities and countries in the world to play. I'd be hard-pressed to pick out one more than others. Usually a favorite has more to do with whether you got a good night sleep the night before or you had a good meal on your day off. So it's not really fair to judge an audience based on your digestive system! [laughs]

Moderator from bn.com: Thanks Geddy & best of luck with the new album! Any parting thoughts for all your fans out there?

GL: I'd just like to thank you all for taking the time to send in your questions. It was very interesting for me to hear directly about how people feel about what I do and I appreciate your efforts!

Moderator: This concludes our chat with Geddy Lee. Thanks for your participation and great questions!!!

Dream Theater

“Six Degrees of Inner Turbulence”

(Elektra Records)

How many modern rock acts can boast that they have released 10 albums in 13 years? Add to that the multifarious CDs released by individual members side-projects (26 as at the end of 2001), and you're faced with one of the most prolific quintets of the modern age.

Frankly, if you're reading *Spirit* and you haven't yet heard anything by Dream Theater – well, you should be ashamed of yourself! For those who have been cave-dwelling for the last few years DT released their “2112” in 1999: “Metropolis Part 2: Scenes From A Memory”, a two act concept album of startling beauty and genuinely terrifying musicianship. It was so easily their best studio album thus far, building on the strengths whilst nullifying the weaknesses of the previous four and a half non-live efforts. A modern classic, and a bitch to follow up!

As with Rush, it is unwise to review a Dream Theater album until you've lived with it for a few months. Deadlines and bastard editors mean I have had less than a week to take in “Six Degrees of Inner Turbulence” (SDOIT). The biggest tribute I can pay the album is that the little bugger hasn't been off my stereo these last few days.

SDOIT is that most frightening of propositions: a double CD. The title track takes up the whole of CD2, broken down into a number of movements. As a piece it certainly gels, and features some scintillating moments, but takes a while to lodge in the brain in its entirety. After a week the old air guitar is out of retirement in response to the short, shredding third movement “War Inside My Head” and its segue into “Test That Stumped Them”. Special mention must go to opener “Overture”: a parping orchestral symphony, which wouldn't sound out of place at the Last Night of the Proms. Clever and self-aware, but entertaining nonetheless.

The real gems, the absolute best of Dream Theater, are on the first CD. One real highlight is “The Glass Prison”: the essence of DT distilled in just shy of fourteen minutes. Very, very heavy – heavier than Metallica – thanks to John Petrucci's mule-slaying rifferama. Unrepentantly driving, built as it is around Mike Portnoy's frenetic polyrhythms. Bass solo? John Myung obliges on his trusty six-string (yes – six, not four!). Otherworldly? New kid Jordan Ruddess continues to add light and shade by tinkling the ivories in ways previous incumbents Kevin Moore and Derek Sherinian simply couldn't. And, topping it all off, James LaBrie – singer: a classic rock voice in the Ronnie Dio / Ian Gillan vein.

“Blind Faith” is equally awesome, and will surely make the Apollo's quake when the band plays it live shortly. Another key piece is “Misunderstood”: the most individual, unfettered, different and moody piece here: its many atmospheres and progressions leave you dizzy by its close.

I am still discovering little nuances and moments of excitement within SDOIT's 90+ minutes of music. It is an album best enjoyed through headphones, with little distraction. It sounds great – proving that producers Portnoy and Petrucci do indeed know best (well done also to Kevin Shirley, the man who recorded “Counterparts” for Peter Collins, who mixed here).

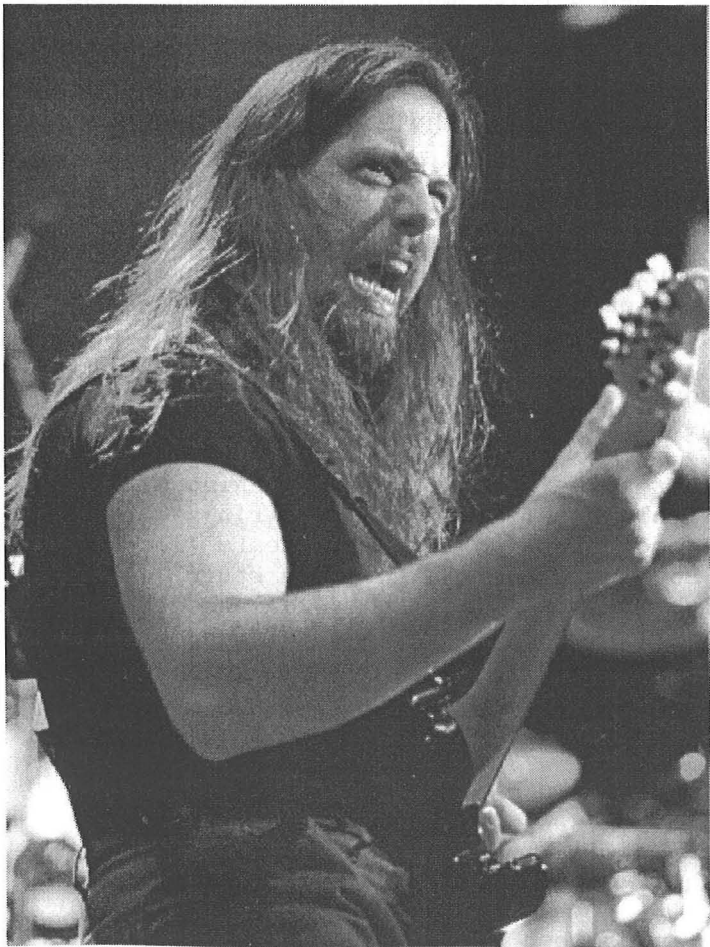
Without being too precious, it is a real pleasure being a Dream Theater fan. They make intelligent music: often groundbreaking, yet not too proud to stand on the shoulders of giants. They allow their songs time to develop and breath, challenging the listener and offering increasing rewards the more you get to know the compositions.

Having been there since the start, it gives me a real kick to see the band playing Apollo-sized venues in the UK. Dream Theater has achieved that feat without compromise. The fact that their fan base is ever increasing, that they are still signed to and supported by a major label, and that their new album is so fresh and exciting and better than the last nine: for me that makes DT a band to believe in.

Andrew Field

Dream Theater discography:

When Dream And Day Unite	1989	XXXX
Images And Words	1992	XXXX
Live At The Marquee	1993	XXX
Awake	1994	XXXX
A Change Of Seasons	1995	XXX
Falling Into Infinity	1997	XXX
Once In A LiveTime	1998	XXX
Metropolis Part 2: Scenes From A Memory	1999	XXXXXX
Live Scenes From New York	2001	XXXX
Six Degrees of Inner Turbulence	2002	XXXXXX



Guitar School

May 1990, Vol. 2, No. 3, pp. 20-24

Provided by Dan MacDonald
Transcribed by Dave Ward

MAGIC MAN

With his chops a blazin', Rush's ALEX LIFESON proves once again that the hand is quicker than the eye on the band's latest effort, Presto.

by Mark Mitchell

Upon completing their last record, the live Show Of Hands, the three-man dervish known as Rush found themselves in a peculiar position--they had some leisure time. Because they were between record companies, Alex Lifeson, Neil Peart and Geddy Lee were free of the superstar machinery for the first time in 15 years. The trio eagerly grabbed this rare break in their normally hectic schedules to get reacquainted with their families and reflect on their careers. But old habits are hard to break and, after a six-month hiatus Rush got the itch and were back in action.

Interestingly, the notoriously analytical threesome seems to have learned something from their extended period of rest 'n' relaxation. Presto, the band's 17th album and their first for Atlantic Records, is their most spontaneous and alive-sounding record since 1980's Permanent Waves. The band seems to have finally learned how to balance their more studied, progressive tendencies with some very fresh-sounding rock 'n' roll. "Show Don't Tell," the album's first single, contains the moody, atmospheric elements perfected on later projects, but erupts with a newly rekindled energy. It's the sound of three men at the height of their powers having the time of their lives.

We sat down with Alex Lifeson recently and happily discovered that he is not everything you would expect. Sure he's obsessed with his music and feels guilty when he neglects his guitar for extended periods. But there is also a very light, funny side to the blond guitar vet. To get a greater sense of how his music has evolved, we decided to go back to the beginning and ask him about the early days.

GUITAR SCHOOL: Can you recall some of the first guitar sounds that hit you, that made you really want to play?

ALEX LIFESON: Well, I remember hearing the beginning of "I Feel Fine" by the Beatles. There's a little bit of feedback that rings out in the beginning, and I thought that was the coolest thing I've ever heard [laughs]. Also the riff to "Day Tripper," the Beach Boys, the British Invasion stuff, and, of course, Hendrix's Are You Experienced, which made me want to throw all those other records in the garbage. You know Hendrix was right when he said, "You'll never hear surf music again." [laughs]

GS: Has Rush ever played a surf tune?

LIFESON: No, we haven't. Maybe at some point we did it as a joke. But no, I don't think so.

GS: Could you talk some about how you got started playing?

LIFESON: I started playing when I was about 11 years old. I begged for a guitar for Christmas. and got an \$11 Kent acoustic--it was just terrible, but my parents still have it [laughs]. Then the following Christmas my parents bought me a Cenora, which sort of looked like a Gretsch Country Gentleman. Both were inexpensive, poorly made Japanese guitars. I borrowed the guy-next-door's Paul amp whenever I could, and

taped "Vox" in black tape on the front of it[laughs]. I played for hours and hours and hours.

GS: Roughly how old were you when Rush first started?

LIFESON: Actually, I was about 12 or 13 when I started playing with Rush's original drummer, John Rutsey. We knew about six or eight songs and we'd play them over and over at these basement parties in our neighborhood. Then when Rush got together, though I'd played with Geddy for maybe a year before, we'd just turned 15.

GS: When you first started, how much time did you spend playing?

LIFESON: When the band first got together, I'd come home from school, play from about 4 to 6 p.m., have dinner, then continue playing from about 7 'til 10 p.m.; then I'd do homework in that 10 to 10:05 period [laughs]. Then resume for maybe another 45 minutes. I was playing all the time. When we played bars, we'd play three or four hours total, and I'd play just about everyday in the afternoon. I'd get up, make a cup of tea, and sit around and just play my guitar. It seemed to be the only thing that I was interested in at the time. When we started touring, I always played about an hour in the tuning room before the show and, in those days, I often took a guitar back to the hotel room and played. Even now I still play four or five hours on tour. When not on tour I probably average an hour or less a day, occasionally missing a week or two. Then I feel guilty and start playing a few hours each night for a week.

GS: So your practice sort of corresponds to its application?

LIFESON: Yes, exactly.

GS: You're preparing for a tour now?

AL: Yes. I'm trying to play six to eight hours a day now. I have to. We took this long period of time off. When you're in the studio you play all day and your playing gets real sharp. But your priorities shift when you're home for a long period of time; you become more domesticated and play a lot less. It seems to take a lot more time to get back into shape, but it's probably because we take more time off now.

GS: How does Presto differ from past efforts?

LIFESON: The approach on this record was to go for a chunkier, more unaffected sound--getting away from my terrible 10-year dependency on chorus [laughs]. I really liked having just the straight-forward guitar into the amp sound. It may be taking a few steps back, yet is still refreshing for me. My custom Signature [see Vital Stats] with the split-coil active bridge pickup gives me clarity and brightness; at the same time I can get a chunky thickness and warmth out of the humbucker.

GS: Your comment on the chorus makes me think of a story about Jaco Pastorius. He was playing a concert with Joni Mitchell and she came in with one of the first chorus amps, maybe a Roland. When he heard it, he just immediately commandeered it and played through it the rest of the night. It's such a great sound.

LIFESON: I went through exactly the same thing on Farewell To Kings, way back in '77. I rented a new Roland Jazz Chorus before the session, and I couldn't believe how it sounded. I thought, "Where has this sound been all my life?" Unfortunately, I got very dependent on it.

GS: What guitars did you use on the opening riff of "Show Don't Tell"?

LIFESON: I used the Strat and the Hentor [see Vital Stats].

GS: What about the 16th-note strums in the verses?

LIFESON: That was a direct Signature with tons of reverb, and some repeats on it, single-tracked.

GS: You seem to use suspended chords a lot. Is that how you're hearing it these days?

LIFESON: Yeah, I've always played that way. As a three-piece band it's been important for the guitar to fill in a wide tonal area. For the last 10 years I've concentrated on playing suspended chords just to fill in that space.

GS: There are some chords in "Show Don't Tell" that are really striking. There's a section where you play a suspended chord while Geddy's keyboard is adding the minor 3rd and minor seventh, which creates a real thick and lush minor 11th sound.

LIFESON: Yeah, exactly. It really gives a nice, rich sound.

GS: One last question--have you ever seen a UFO?

LIFESON: No... not sober.

VITAL STATISTICS

Age: 36, born in Ferny, British Columbia, in Western Canada. Raised in Toronto.

Studio Guitars: Signatures, Fender Stratocasters and Telecasters, a modified Strat nicknamed the "Hentor" (Strat body with Shark neck, Bill Lawrence L-500 bridge pickup, standard Strat middle and neck pickups). "All have quite a different character that, when combined, create a good overall sound."

Live Guitars: Signatures. (Signature is a Canadian company that Alex has been involved with since its beginning.) His favorites are a white Strat copy with three single-coil active pickups and a custom version of their latest model that features a neck-through contoured top with a rear split-coil humbucker and two single-coil active pickups.

Acoustic Guitars: A Washburn, "it's got a full, rich, John Mellencamp sort of 'wide strumming' sound"; a Gibson Dove, a Gibson J-55 with a Nashville tuning for jangly high-end emphasis.

Amps: Gallien-Krueger CPL 2000 preamp, 400 series Mesa Boogie tube power amp, GK 2 x12-inch cabinets.

Dependability is crucial to Lifeson in live situations: "People are paying a lot of money to come and see you."

Effects: Bradshaw switching system. "His systems are spectacular, clean, organized and dependable." TC Electronics 2290-1210 for chorus, DEP-5 for reverb and other "long" effects and a Roland GP-16 multi-effects unit--DOD DSP 128. Alex is currently awaiting a "hush-hush" new preamp from GK.

Strings: Dean Markley .009s

Picks: Markley #1

Early Influences: Jimi Hendrix, Beatles, Beach Boys, the Who, and Led Zeppelin.

Non-Rock Influences: Ten months of classical guitar lessons.

Favorite Classical Composers: Bach, Villa-Lobos, Vivaldi.

Favorite Canadian Whiskey: Doesn't drink it.

First Songs: "Satisfaction," "Last Time," "For Your Love," "I'm A Man."

DREAM THEATER

'SIX DEGREES OF INNER TURBULENCE'

New album out on January 21st

For the last decade **Dream Theater** has been playing with fire. While some bands seek out a cool safe spot to avoid being burned by risky undertakings, this quintet travels headlong into the blaze, fusing such diverse genres as metal, jazz, and classical. Not many groups could stand that close to the flame and come away unscathed, but **Dream Theater** has proven it time after time while continuing to ignite a world-wide fan base hungry for the band's next musical challenge.

In the style of classic prog rock masterpieces such as Rush's 2112 and Yes' Close To The Edge, **Dream Theater's** sixth studio record is packed with jaw-dropping technical proficiency (a band signature), hypnotic hooks, and majestic, otherworldly interludes. The multi-faceted title track, which spans the entire length of the second CD, earns them a place alongside those legendary bands.

As they did for their last studio record, 1999's *Scenes From A Memory*, Portnoy and Petrucci took the reigns as producers and called on long-time associates Doug Oberkircher to handle the engineering duties and Kevin Shirley to mix. Having creative control over the writing/recording process led the band to explore countless possibilities.

As a testament to their unbridled musicianship, **Dream Theater** wrote and recorded simultaneously. The band, comprised of Portnoy, Petrucci, vocalist James LaBrie, bassist John Myung and keyboardist Jordan Rudess, locked themselves in BearTracks Recording Studio in Suffern, New York, in early 2001, and when they emerged, a fluid collection of larger-than-life sagas was committed to tape.

"Misunderstood", "Blind Faith" and the ghostly "Disappear" explore the more ominous aspects of the band's atmospheric side. By bringing in influences as far-ranging as Pink Floyd, Radiohead, Tool, Fryderyk Chopin, and Metallica, the band sought to break new ground.

As the band's music heads into new territories, they embark on a new tour. Their first stop is Europe and then it is off to Asia, South America and the States -- headlining all the way, to the delight of fans.

"The fans are with us through thick and thin, whether we release a triple live CD, like our *Live Scenes From New York*, or this new double studio CD," says Portnoy "We've survived for over ten years because we have built up a following around the world. It's the fans devotion that makes our music possible. With their support, who knows where we'll go next?"

UK dates

January 25	Manchester, Apollo
January 26	London, Hammersmith Apollo

Album Tracklisting:

CD1

1. The Glass Prison / 2. Blind Faith / 3. Misunderstood / 4. The Great Debate / 5. Disappear

CD2

6. Six Degrees Of Inner Turbulence: I. Overture / II. About To Crash / III. War Inside My Head / IV. The Test That Stumped Them All / V. Goodnight Kiss / VI. Solitary Shell / VII. About To Crash (reprise) / VIII. Losing Time / Grand Finale.

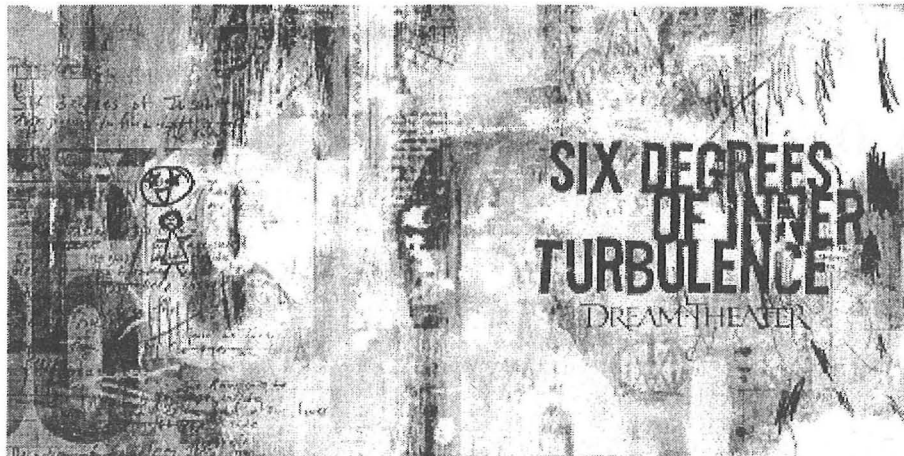
Images of Dream Theater are available on www.imagenet.co.uk

For more information

electric lighting station
46 kensington court
london w8 5da
telephone 020 7938 5500
facsimile 020 7368 4900

a division of
warner music uk ltd
registered office:
the warner building
28 kensington church street
london w8 4ep
registered no: 880511
VAT no: GB 424 1810 84
a time warner company

Dream Theater 2002 European Tour Dates



January 25th - UK, Manchester - Apollo
January 26th - UK, London Hammersmith - Apollo
January 28th - Denmark, Copenhagen - KB Halle
January 29th - Norway, Oslo Club - Spectrum
January 30th - Sweden, Stockholm - Hovet
February 1st - Germany, Berlin - Columbiashalle
February 3rd - Germany, Hamburg - Docks
February 4th - Holland, Amsterdam - Heineken Hall
February 5th - Belgium, Deinze - Brielpoort
February 7th - France, Paris - Zenith
February 8th - Germany, Boblingen - Sporthalle
February 9th - Germany, Oberhausen - The Arena
February 11th - Germany, Munich - Colosseum
February 12th - Switzerland, Bulach - Stadthalle
February 14th - Italy, Milan - Palavobis
February 15th - Italy, Rome - Palaghiaccio Marino
February 16th - Italy, Bologna - Palasavena
February 18th - Spain, Barcelona - Razzmatazz
February 19th - Spain, Barcelona - Razzmatazz

Of the two shows in Barcelona, Spain, Pain of Salvation will only be opening at the first show. The second night will be a VERY SPECIAL evening with Dream Theater with no opening act!

Creem, 25 November 1976, issue #144 RUSH RELEASE: Canada's Power Trio is Switched On Live

by Anastasia Pantsios, transcribed by Linnea Knollmueller

"Ooooh-yeah!" It's Rush on the rampage, a screaming hard rock band from Canada. Drummer Neil Peart is in back, flailing away in the heavy, ornamental style required of drummers in power trios. Golden-haired Alex Lifeson's guitar whines, and up front, bassist Geddy Lee gives forth with the shrill, screeching vocals that have given Rush its reputation as "Led Zeppelin Junior." That's a first impression, but have you looked and listened lately?

Neil Peart, who's the band's lyricist and is full of articulate, well-conceived explanations for every aspect of Rush's existence, suggests optimistically, "The connection with Led Zeppelin doesn't come so quickly anymore. 'Screaming hard rock group' is a limited assessment of our group." And indeed it is. But first impressions die hard, and it takes a second look to realize how far the band has come since the release of its first album, *Rush*, back in 1974.

Now, the band is giving everyone an opportunity to see at a glance where it's come from and where it has arrived, via its newly released live set, *All the World's a Stage*, on Mercury. The two-record set presents the band's current hour-and-a-half headlining show in its entirety, a show that comprises material from all four of its Mercury albums -- *Rush*, *Fly By Night*, *Caress of Steel*, and *2112*. *All the World's a Stage* was recorded during a three day stand from June 11-13 at Massey Hall in the band's native Toronto. Why a live album now?

"With *2112*, we felt we had reached a first plateau. We had realized the goals we set for ourselves before the second album [when Peart replaced the band's former drummer, John Rutsey]. Musically, it looked like a logical place to do a live album. We had four albums' worth of material honed down to a live show. And the record company was hot for a live album." Peart feels that the live album will help present a more accurate picture of where the band is currently at. "When we play a piece live, we add all our little quirks to it. It grows; our older material shows a remarkable progression. Some of the old songs have developed until they're superior to the originals. This gives us a chance to bring them up to date. We always felt there was something happening live that didn't come across on record. Now we have the opportunity to capture that essence of the band. "Also, *All the World's a Stage* presents our material to people who may have heard or liked a couple of our songs, but never got into all our albums. Now they can have those songs together on one album without our having to put out a Best of Rush package."

The Canadian trio acquired their sticky label as just another screaming hard rock band back in 1974 when they leapt feet first into recording. That debut album emerged after five years of gigging around high schools and bars in southern Ontario. Finally, Lifeson, Lee and Rutsey decided it was time to put down an album. Recording was done late at night and in short spurts due to lack of finances. Rutsey was on the verge of leaving. He had been the band's prime lyricist, and shortly the band was left in a lurch with an album's worth of music without words. Lee leapt into the void, hastily supplying lyrics, a task he didn't take to and which later fell to Peart. The resulting product was turned down by every record company in Canada and put out independently by the band's management on their own label, Moon Records. By lucky accident, an import fell into the hands of Cleveland's trend-setting WMMS, where music director Donna Halper was instrumental in bringing the band to the attention of both Mercury Records and their American agency, ATI. Mercury released the Canadian album in the U.S. By that time, Peart had joined the band and the group had, for the first time, defined what it was attempting musically. The album was no longer truly representative of them, yet it was on that album that they first toured the U.S. and got shoved into a pigeon-hole.



Peart explains what happened to Rush at that point: "The first time the three of us got together there seemed to be an understanding. We wanted to achieve the same goals. Up until that time, there wasn't that seriousness. We realized that there are a lot of issues contingent to being a musician, a lot of choices to be made. That was when everything became professional. There was money in five figures involved. "Most of the material on the first album had existed for five years -- the band had played it around bars and high schools in Ontario. But with the second album, we wrote the material specifically for the album." As the band discussed the territory it wanted to explore musically, the members found that, despite broad musical tastes, they shared an admiration of English progressive music -- groups such as Yes, Genesis, Pink Floyd, the Moody Blues, and Supertramp.

"All of us are admirers of the English progressive wave. We looked at the roots we had, which was hard rock music. But we decided that there was a lot more we could do with it. We decided that what we wanted to do was a combination of progressive music and hard rock. I think we finally achieved that with the last album [2112]. The softer things and the harder things seem to have more continuity. *Caress of Steel* and *Fly By Night* were more experimental. So now it's time for us to set new goals." Which are? "Well, we've tossed around some formats and concepts. The last two albums have had one side devoted to a theme piece. I think our next album will have more space, giving us more room to spread out. "We're expanding our individual sounds. Alex just got a double-neck guitar, and Geddy's been experimenting with Moog bass pedals. He's getting a double-neck too. I'll be using keyboard percussion, things like tubular bells."

Peart's lyrics especially show a debt to English cosmic/rock groups, with their sweeping range and grand ambitions. "2112," for instance, is a saga of an individual grasping for freedom in a highly regimented future society. "I never thought seriously about writing lyrics until I joined this band," Peart admits, "and it became a necessity because no one else was doing it. I'm an avid reader though." Among his literary tastes are Tolkien, Ayn Rand, 18th century novelists like Hardy, science fiction, and mysteries. "Actually, I'm a high school drop-out. but I've educated myself."

Rush's ability to emulate the musical approach of the keyboard-dominated English cosmic groups without duplicating their sound is one of the advantages Rush finds in remaining a guitar/bass/drums trio, a format that has fallen out of favor in the 70s. It's a format that Rush is still enthusiastic about, and Peart's got a handful of good reasons for that too. "It's a nice extra challenge to us. I don't think we've taken it as far as it can go. It puts more responsibility on each of us. Trios were split in two waves. There were the progressive trios like Hendrix and Cream, and the garbage trios that gave them a bad name. Trios did a lot of beautiful things. "This band has almost always been a trio. Back before I joined, it had a keyboard player or rhythm guitarist for brief periods. And we're always re-evaluating whether to add a fourth member. But we have such good interpersonal chemistry that we're afraid to upset it. I went from band to band before I joined this group and I've seen a lot of ego problems. This band is blessedly free from that."

Now that the band has defined its goals and, to its mind, achieved them in its blend of progressive sounds and conceptual lyrics with hard rock music, former doubters, the ones who have tagged them "heavy metal screamers," have gone to hear them and come out surprised. But the band isn't worried about its unjustly shallow reputation. Peart insists sincerely, "The music we're playing is the music we honestly want to play. I like playing hard rock; it gives me a lot of scope. There have been inferior hard rock bands and people have

used it to disguise a lack of talent. "Our strongest point is our mentality, I think. The thing I love about this band is that we're honest. We're not in it purely as a matter of economics. It's fun and enjoyable. We would like to become rich, but that's not our sole objective. We don't see the point of trying to get a hit single by appealing to the lowest common denominator."

But the band considers itself lucky that so far it hasn't had to make any concessions. "We've justified ourselves in the eyes of the scoffers -- the people in the music business who, when we'd outline what we wanted to do, would sigh and roll their eyes toward heaven, taking a 'word to the wise' attitude. They encouraged us to repeat what we've already done. But we've encountered no undue opposition. "We thought 2112 was an ambitious project. It's progressive and it takes more than a casual listen to appreciate it. But it outsold the other three albums by twice. The others were way back around the 100,000 mark. So far, 2112 is up to 260,000. Just when it was crucially important, we pulled through."

Touring has always been critical to Rush's mounting popularity, so a live album is especially appropriate. "There are only two ways to be successful," Peart feels. "One is to have a hit single or a string of them. The other is to be around so much, to always be touring, so that you'll have to be noticed." And Rush has been around a lot. In the past 20 months, they have toured around the U.S. almost constantly. A number of acts that took that route to success -- Bob Seger, Kiss, Peter Frampton -- broke out really big with a live album that showcased what they were best known for. Could the same thing happen to Rush? "I'm very curious," says Peart. "But that's the record company's problem. We've got honest motives for putting out a live album now. "I just re-read Ayn Rand's novel 'The Fountainhead' for the first time in years, and I'm relating it to the music business. It deals with corruption of the spirit. A lot of people outside music have no idea how much corruption there is under the shell. I like to feel that we're doing our part to change that through our music. And so far, we've managed to justify our ideals to the people in the music business -- and they're the ones that count, because they're the ones in a position to hurt us."

Since Rush plays English cosmic music without keyboards, the spacework falls to guitarist Alex Lifeson. Rush's literary lyricist Neil Peart was a high school dropout. Opined one writer about the vocal style of bassist Geddy Lee, "If his voice was any higher and raspier, his audience would consist exclusively of dogs and extraterrestrials."



Signals

Hi Mick

Thanks very much for your coverage of the band, we were bowled over from the response of your readers to our show at the Convention. See you there in August. We have a few things to report. Firstly a change of name. After some consideration and discussion we felt that the name Force 10 perhaps didn't grab the attention of those fans who were more familiar with the Rush music of the late 70's through the mid 80's. With this in mind and considering the main focus of our set we came up with 2112. We felt this would grab most people's attention who have some knowledge of Rush and would get them coming to our gigs (we hope). So a fresh start to the new year with a new name. The band remains the same and we have been busy putting together new songs for the set which I hope people will enjoy.

As far as gigs go we have the following confirmed and will be adding to them soon.

15 March The Revival - Halifax
24 March The Limelight - Crewe
19 April The Office - South Shields
23 May Trilliums - Newcastle
24 May Rock Garden Durham

Some of your readers expressed interest in getting us on in their home town, If any of your readers wish to pursue this or would like more information about the band they can contact me at gaclarke@onetel.net.uk. We also hope to have a website up and running in the near future, we will let you have details as soon as we have them.

Is this okay Mick, hope its not too long. Once again thanks for your assistance and support.

Regards,

GRAHAM
e-mail

Hi Mick,

It is with regret that we let you know that the band has recently folded.

Due to a distinct lack of gigs we were unable to justify the cost involved in sustaining the outfit, and so reached a decision to call it a day. In staging a gig such as the Astoria, the cost far outweighed the considerable time and effort needed to get the set to the high standard

Signals

we and the audience expected. As a result the few gigs we had booked for the new year have been pulled.

May we thank you for your support and words of encouragement during the year - we are very appreciative. The endless notes of thanks we received from those who attended the Astoria gig was enough for us to realise we had done a good enough job in reproducing some of the finest music ever written and to leave it be, and, give our wallets a bit of a rest. We could not continue to operate at a loss.

All the very best to you and all those who took the time to come and see us. We hope to surface in one guise or another soon but individually..... Regards,

DEC, STEVE & STEVE
The Spirit Of Rush

{Sorry to hear the sad news guy's, come to the convention on Saturday August 31st to catch the re-named Force Ten (2112) - see previous letter - and get up and play in the karaoke anyway. You will be missed if you do not turn up - Mick.}

Hi Mick,

Once again, many thanks for a great day at the Convention - all your hard work paid off again. Force Ten played a great set and the karaoke was a blast. I will get some serious practice in for next year, promise. If anyone wants a copy I have about an hour, except YYY at the end.

I understand Babs, Moz and the rest of the Manchester gang were there. I'm sorry I missed them.

A couple of issues ago a guy from Burton Latimer wrote in so if he could contact me that would be great. Also if anyone has a copy of Counterparts on vinyl, could they get in touch and we could come to an agreement.

Once again many thanks for a great day and hopefully we will see some new material from the guys in the New Year. Kind regards.

ROBIN ROBERTS
Wellingborough

L.O.S.O.R.R.U.O.K,

I hope so! I also hope I find my fellow Rush fans (counterparts) ALIVE AND WELL! I am

sure all who attended this years convention will agree we sure had a swell time.

I've been there for the last twenty one years (dog years). What about Force Ten? Boy were they good! Spot on. I haven't seen the Spirit of Rush as yet but if they can better Force Ten John Gilchrist says the drinks are on him next year.

I did however notice that there were some familiar faces amiss this year. Yes, if you're reading this you'll know who I am talking about. Well hear this, I don't know if you know or not but we have a brand new Rush album coming our way soon. Perhaps this will create a spark and ignite some new-found interest and excitement in your hearts and minds.

We really shouldn't have to tell true Rush fans to go to the convention. It ought to be second nature, I mean, you can learn to resist anything but the temptation to go to the convention. Ten pounds a ticket is hardly big money, so get your tickets when available and keep them under lock and key then stick it out until the big day.

I will be there, you bet your life. Until later.

GRAEME WEARMOUTH
Bedlington, Northumberland

Dear all,

Just thought I'd drop you a line or two to tell you about three gigs that I witnessed recently. The first was at the Mean Fiddler in the West End of London to see The Spirit of Rush. I must admit to a sense of surprise when the gig was announced, especially when it was from a cover band that hadn't played at a convention before and that it was at a relatively high profile venue. When we first arrived, it looked as if my fears were not without foundation, seeing as there were only a handful of people there. After a brief chat with your good selves (thanks for the t-shirt) the band appeared. By this time the crowd had become quite healthy and gave the band a good reception. They launched straight into The Big Money which sounded tight and compact and people began to look impressed, When Declan started singing, huge grins broke out all round (myself included) at how good his vocals, and the band as a whole sounded.

With a set list mostly drawn from the Permanent Waves - Power Windows era there was enough variety to please everyone, but I was particularly pleased that they went as far back as Fly By Night (for the title track) and as far forward as Counterparts (for Animate and the truly wonderful Cut To The Chase). However, the biggest receptions, not surprisingly, were reserved for Xanadu, Tom Sawyer, Overture/Temples of Syrinx and The

Spirit of Radio. All in all, the band did the material proud and looked genuinely well chuffed with the response they got,. It's great news that they'll be co-headlining next year's convention *{sorry Dave but that looks extremely unlikely now - see earlier letter from the band - Mick}*, and hopefully, the family willing, I'll be there!

The following night it was back to Charing Cross Road for the mighty Transatlantic at the Astoria. The sense of expectancy for this show was almost tangible as we entered the hall. The place was absolutely packed, but we managed to squeeze in near the front and waited for the show to begin. Starting with the 26 minute Duel With The Devil, the sound was rather poor and muddy with a bit of feedback thrown in too. I could clearly see that Mike Portnoy was not a happy chap, a fact that was confirmed when he acknowledged the feedback problems to the crowd after the first number. Thankfully the problems were mostly ironed out and the band and the crowd began to really enjoy themselves. Roine Stolt was cool and laid back, Pete Trewavas was busy and energetic, ad-hoc member Daniel Gildenlow had a huge smile on his face throughout the whole evening and Mike (complete with glasses and beret) was , as usual, like an octopus - our side-on view giving us a unique perspective of his talents. As a biased Spock's Beard fan though, I have to say that the star of the show was Neal Morse. Mainly on keyboards, he also chipped in with most of the vocals, electric and acoustic guitar and a bit of drumming too" During one particular piano piece, a stunned member of the crowd called out "Neal, you're f**king God!" I don't know about that , but I hope Neal appreciated the sentiment.

The bad news was that they only did one song (All of The Above) as the encore. The good news was that it was 31 minutes long! By this time the band was flying and I felt privileged to be witness to five such talented musicians in full stride. My only regret is that, after this tour, Transatlantic will be no more far at least a year due to other commitments.

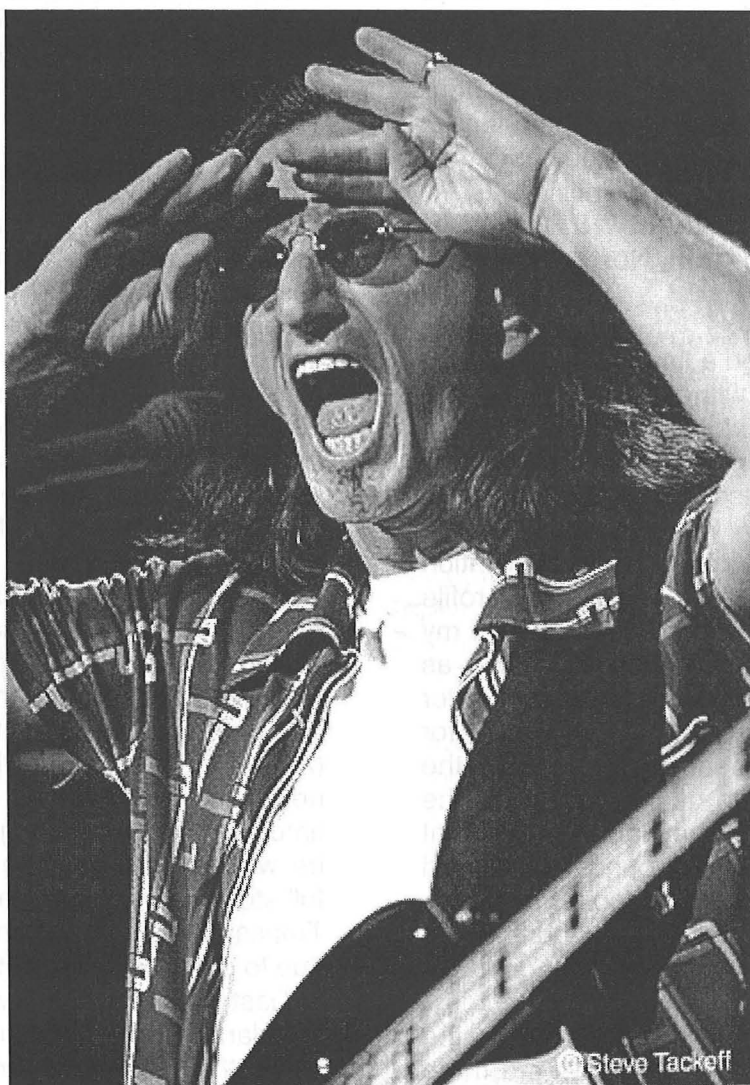
My last gig of the three was to see Muse at the Docklands Arena on Tuesday 13th. I'm a big fan of their recent album (Origin of Symmetry) and in the past few weeks I've heard Muse compared to Rush, Queen , Radiohead and, most bizzarely, to Yes. In truth, it's only the Radiohead comparison that is truly valid, mostly due to Matt Bellamy sounding a little like Thom Yorke at times. I wondered if I'd be the oldest one there seeing as Muse are perceived as a 'chart act' and the tickets had 'under 14s

must be accompanied by an adult', (!) printed on them. When I got there it was clear that less than 2% of the audience were over 30 and most of those had their kids with them! Still, Muse put in an excellent performance with a stunning light show and back projection effects. It was hard to believe that they are only a three piece (where have I heard that before?) There were some in the audience, however, that seemed to be more interested in checking out their mobile phones than checking the band out

but it takes all sorts I suppose.

Anyway, enough of my gig reporting. I hope you managed to increase your list of subscribers as a result of the sterling efforts you were putting in at the tribute show. The news from Canada continues to be encouraging and lets hope 2002 is a year to remember!, Regards,

DAVE LACK
Gidea Park, Essex



The Analog Kid and the Curse of the Carling Premier

Incorporating "The Sixth Annual Rush Convention", Crewe Limelight Club, 8/9/01

Sat here some days later I'm still trying to work out whether or not this year's Convention really was the best of the lot so far. Don't get me wrong: I had a TERRIFIC time. But, as the Fast Show character would put it, I was very, very drunk. Although you shouldn't need to drink to have a good time, I don't think I'm the only attendee who was "rocket fuelled" on the day – and thus having the time of our little Rush-affected lives.

I arrived in Crewe on the morning of Saturday 8th September with a wry smile. The year before, the wheel arch of my Peugeot 406 had fallen off whilst I was travelling down from Manchester. On the M6. At 85mph. NOT funny. My current car, a somewhat knackered old Escort, can't even do 85 –but got me to Crewe without anything falling off.

Call me a mad fool, particularly after "t4e Canada", but I had agreed once more to "room" with our esteemed Editor. For those who remember my report on our little excursion to Toronto: well, nothing much has changed. After greeting me with a "Darling!", he was off for a king-size dump and a whinge en route about amplifiers, ticket sales, lack of bog roll.. I was then reminded, in a fit of tourettes, what would happen if I didn't work hard / didn't sell all the raffle tickets / didn't have a go in the karaoke / did get drunk too quickly.

Fortunately I was saved by Chris, also sharing the room with us. Chris had got lost driving back to the hotel from the venue (where he had been helping to set the place up), meaning he was no longer running on "Mick Time". I let Chris take a verbal slapping for a few minutes whilst I changed for the main event (Mick: "you don't need a \$*@king jacket on, leave it here").

Sweet bliss to arrive at the Limelight: a "club" in the truest sense of the word. I wish it could be my local, I'd never be away. I hid from Mick for long enough to enjoy my first pint, and it wasn't even midday!

I settled myself down in the back room, selling stuff for the fanzine and showing people around the wonderful prizes sent to us by Anthem. Our Canadian friends had outdone themselves: there were t-shirts, CDs, photos, books, passes galore! And, the "piece de la resistance": the platinum disc award for Different Stages (which raised a few eyebrows I can tell you). As our old mucker and twice winner Kevin wandered in I saw him give the aforementioned a furtive glance. I couldn't be sure if he wanted to win it or not. Surely if he did win, his route out of the Limelight would not be an easy one!

It was good to see old faces, "bad smells" as my wife calls them: people I've bumped into since Leicester. A few deserve particular mention. Like the person (I shall not name him) who happily chatted to me for half an hour before reminding me I spilt a whole pint down his front at last year's Convention. Or the "look-alikes" who had a few beers outside: Freddie Mercury, Tiff Needell, Harry Dean Stanton, DATA / Geordie LaForge (erm, that's me that is!). Kiera brightened things up with her shocking pink hairdo, and The Mad Jock looked as sexy as ever in his kilt – still looking ten years younger than he really is (the big 40 next year!). And I managed to avoid another conversation with one regular about fundamentalist Christians, which made last year's event just a little too heavy ("I've got one word to say to you, bud: dinosaurs"!).

But what I really got a kick out of this year was meeting the NEW faces, many of whom had come after reading about the Convention in Classic Rock magazine. I spent ages talking to a bloke who saw Rush at Manchester's Free Trade Hall back in the days when Rush albums only came in to the UK on import. I think he saw their second ever UK gig – fascinating stuff for someone like me who was only five or six years old at the time (fnar fnar). At the opposite end of the scale was Paul and his girlfriend Sarah: at 19 years old they weren't even born when Moving Pictures was released. Paul only discovered Rush last year: I saw in him

some of the wonder, awe and excitement I had when I first heard Hold Your Fire back in 1987. With so much still to hear and discover about the Three Men of Willowdale, I felt both happy for him and jealous at the same time.

So, anyway, apparently I was no use to anyone before the karaoke even started. Frankly, I don't remember. I know that I lost track of time, was now drinking Carling Premier like people bought petrol after the fuel crisis, and was actually going up to people and talking to them (not like me AT ALL!).

The karaoke was brilliant. It was SO good to have the instruments back again, meaning so many more people could get involved. It didn't matter whether you were any good as a musician / singer or not: you could feel confident the whole room was behind you. Special mention should go to Totalrock DJ Badger: who looked positively BEAMING to be 'doing a Geddy': bass and keyboards at the same time no less! Everyone had a crack, even me...

...Ah, now this is where I should have gone home. Feeling fearless, confident and 20 years old again (your fault, Paul!) I decided to have a go on the drums.

Having not picked up a stick, touched a tom-tom or brushed a ride cymbal for over three years...

Actually, with my trusty cohorts on guitar and bass I did alright for a bit (I think it was YYY we were playing, but I might be wrong), until I decided I WAS the Son of Peart and attempted a "stick chuck". The offending Vic Firth ended up at the back of the stage having ricocheted off the lighting rig. I completed (did we complete it?) whatever we were playing with one drum stick. Then hid until my face wasn't so red.

Only remember two things about the raffle. Harry Dean Stanton (sorry Kiera's Dad!) won the Geddy Lee t-shirt he had been looking at all day, mumbling something like "oh yes, it will be mine". Tiff Needell won the t4e long sleeve I wanted, but couldn't win because I am "staff". And Kevin didn't win the platinum disk, which was great news for everyone else (and probably a relief for him too).

To these ears, covers band Force Ten were INCREDIBLE; and frankly no-one can tell me any different. By this stage I was so drunk I could close my eyes and be at Wembley Arena, Philadelphia Spectrum, Quebec La Colisee: watching my favourite band blow my head off. As long as I didn't open my eyes I was OK: dude, the poodle perm HAS GOT TO GO.

It is a brave man / woman indeed who goes down the front when the band is on at these Conventions. As well as me, the best air guitarist of them all – my whammy technique RULES, you get the other "air musicians", a few fat bastards falling over, the topless wonders, and the token girl (usually having got lost on her way to the toilets). Frankly, its like the Somme on Christmas day: bloody dangerous, but the sort of thing memories are made of. People who usually wouldn't hang out together lost in having a great time. A place where friendships are made.

By now I was dribbling. Fortunately I was not tempted to dance during Badger's disco. I might be 30 but I am still not ready to get up for Queensryche's Silent Lucidity. A bit of Pantera and I might have been jumpin'.

Apparently there was a party in our hotel room. Apparently I went to sleep fully clothed. The last things I remember are Mick tucking me in ("you'll get f&*%ing cold, my son"), and Chris getting up to go home at some godforsaken hour.

The next morning I opened my eyes and thought I'd escaped the hangover. Then I sat up, and the whole population of Quebec was shouting inside my head. Just to make it worse, Mick farted and it smelled like blocked drains. The carnage at the breakfast table was a wonder to behold. People who had headbanged together the night before looking forlornly at their sausages. Brave individuals opening their wallets, finding them empty, then grimacing at the memory of how many raffle tickets they bought ("I'll have 35, mate!"). Mick ordering scrambled eggs and then not eating them ("too f&\$%ing chewy"). The hotel staff exchanging horrified glances and praying for the end of their shift.

There were a noticeable number of "regulars" who didn't come this year. To them I say: you missed a blinder. In fact, yes – I've decided – the best one so far. To quote our 19-year-old friend Paul in an email to me today, "Me and Sarah had the best weekend for many years and will be there every year from now on". Now that's a recommendation!

I must close with a thought for those of you who agree with me that UKRushCon01 was the best so far. Next year WILL be better. Why? Because, god willing, we will have a new Rush album, possible tour dates, and 2112 the re-named Force Ten tribute band doing a new set list. Personally, I can't wait!

The Analog Kid

(My thanks go out to Carling, Nurofen, the canteen at the Limelight, and especially to all my fellow Rush fans who made it such a special day for me. And, being serious for a minute: well done Mick. I know it takes some doing, but you brought it off again! See you all soon!)

Arena Baptized with Heavy Whine

The Detroit News February 19, 1980

by Jim McFarlin

Walk, walk, walk, walk, walk, walk. Mutter. Climb, climb, climb, climb, climb. Grumble, grumble. Step, step, step, step, step -- gasp, wheeze -- step, step, step. Shiver, curse, deleted expletive. Legs are turning to frozen marmalade. Aren't we there yet?

The rock 'n' roll kingdom discovers the Joe Louis Sports Arena. There is apparently no truth to the rumor that the Detroit Red Wings don't practice regularly in their swanky new downtown home because some team members are still trying to find their way inside the building on their own. "Why is everybody walking this way?" one perplexed pedestrian asked no one in particular, stuffing his wineskin inside his jacket as he pointed behind him to the building he sought. "Because this is the way you get there," came the equally puzzled reply. Now we know why hockey fans are considered such a hardy breed. Once inside, patrons were greeted by \$1 hot dogs, improving rest room facilities, a resplendent red-and-white interior that easily rivals or betters such major league playgrounds as Denver's McNichols Arena or the Market Square in Indianapolis and, not incidentally, the blustery Canadian rock trio Rush. There are no lousy sight lines, practically no viewing obstructions, and acoustics are remarkably good for a building designed primarily for ice capades. But those holding tickets for Rush's second show tonight, take heed: Getting there is most definitely **not** half the fun. It's amazing how much the place looks like an inflated Cobo when filled with thousands of screaming rockers and various types of smoke billowing to the ceiling. But a feeling of breaking new ground also permeated the air. "You know something?" bellowed the show's emcee, WABX disc jockey Steve Kostan. "You, me, everybody in this whole ----- place, we're making history tonight!" True enough. But history is not always cloaked in appropriately capricious trappings, nor is it always particularly pleasant.

In this instance, history first appeared in the guise of Max Webster, a four-piece Canadian entity that apparently has gained enough acclaim in its native land to release a new live LP, "Live Magnetic Air." Capitol Records contends the album has captured 11 of the band's "audience favorites." Not this audience. Max would make a tremendous American bar band, but little else. Then, to the whining drone of a spaceship launching, the equally alien Rush took over, generating as much contrived presence as three slender man can on an oversized stage.

Rush is obviously in its natural element when it the concert environment, and the band is composed of three consummately talented musicians. But Rush imprisons its music in such wearisome heavy metal conventions that its skills rarely have the opportunity to come forth. For the uninitiated, it's difficult to determine when one Rush song ends and another begins. "2112," their opening selection and the one

which first brought them prominence in the States, is a 20-minute ode to frustration which sounds more like a muddled amalgam of five dissimilar parts. The shorter music from their latest album "Permanent Waves," particularly "Spirit of Radio" and the contemplative "Jacob's Ladder," burst from the bands self-imposed shackles, but by the time they finally got around to making listenable music in a five-song concluding medley highlighted by "Bastille Day" and "Finding My Way," they actually *needed* the gaudy technical effects upon which they rely in order to support the sound. Their lone encore number, "Strangiato," killed what little momentum had been started. The whole affair ultimately became as predictable and grating as Geddy Lee's high-pitched "ThankYEW" at the end of each song -- when he wasn't singing in that same brittle whine, that is.

Alex Lifeson is a quiet virtuoso on guitar, but his contributions were more than overmatched by Neil Peart, who kept performing simple assault on his drums. Nevertheless, Rush undeniably fills a need: The throngs roared their unbridled delight at every change of key or tempo, and the rafters held more banners than you're every likely to see for McCourt or Nedomansky. Still, Joe Louis coulda had a real contendah for its musical debut. The pushover that served as main event was game but couldn't go the distance.

Excitement the byword for rock band Rush

unknown Portland newspaper March 19(?), 1980

One definition of the word "rush" is the initial quick, euphoric reaction produced by a drug.

Rush is also the name of a rock band, known for its fast, stimulating and electric sounds. Neil Peart, drummer and chief lyricist for the Canadian group, said in a recent telephone interview that "excitement" is their byword. "When it comes to writing a song, or trying a new idea, all of us have to be excited about it or it won't happen," he said. "We have one of the few working democracies around. Every decision we make is subject to unanimity. We deal in consensus, not majority rule. "There has to be enough excitement in our music to make it fresh for us even after days and weeks of rehearsing. It is conceivable that one composition may be playing 300 or 400 times. If the music is exciting and alive to begin with, there is a better chance that it will still be alive for us and our audience after the 300th or 400th playing."

Rush, which will play the Memorial Coliseum at 8 p.m. Thursday, March 20, has been around for about eight years. Peart did not join the group until six years ago when bass-player Geddy Lee and guitarist Alex Lifeson needed a new drummer. The band's original percussionist had left as a result of disagreements, according to Peart. Peart described Rush's music as very simple in the earlier days, as compared to the group's style now. At that time the instrumentation consisted only of bass, guitar and drums. Now the band makes heavy use of electronic synthesizers to produce a much more powerful, complex sound.

One other factor contributing to the increased complexity of Rush's music has been the heightened skill of the group's musicians. Peart said, "A lot of credit is due to other musicians, whom we've admired. As you progress, the standard within your grasp becomes higher and higher. Different influences, and often better influences, are constantly breaking into, and improving, your own eclecticism."

When the drummer first joined the group, bass-man Geddy Lee was writing most of the lyrics. Peart's assignment as lyricist came about "as much by default as anything." Although he had only dabbled with words for his own relaxation and enjoyment before joining Rush, Peart now considers his writing serious work. His interest, he says, has been sufficiently sparked to tackle short stories and novels someday. Peart's lyrics are more involved than a string of simple refrains strung together. Read apart from the music they are poems imbued with a sense of mysticism -- themes that probe beyond the simple concrete existence of man's life on earth, which this excerpt from "Free Will" demonstrates:

There are those who think that life
Has nothing left to chance
With a host of holy horrors
To direct our aimless dance
A planet of playthings
We dance on the strings
Of powers we cannot perceive
The stars aren't aligned
Or the gods are malign
Blame is better to give than receive

Rush's audience is young -- mostly in the 18- to 25-year-old range. With that age group and the high excitement level of the music, one would anticipate festival seating at the Coliseum on March 20. But such will not be the case as the group has put a moratorium on festival seating (in performance halls that will allow them the choice), since 11 young people were trampled to death Dec. 3 outside a concert scheduled by The Who, in Cincinnati. "I have wanted to get rid of festival seating for several years now," said Peart, "but before the Cincinnati incident, no one would take that request seriously. "Our audiences (like The Who's) have the tendency to get very fired up. I like an enthusiastic audience, but I do not like to watch people in physical pain. Occasionally fans would charge en masse to get to our stage during a performance. I saw people pressed against the stage, or picked up and dragged by their feet. "The problems with festival seating and the high excitement level of rock concerts were brought home for everyone in Cincinnati."

Dick Reynolds, general manager of Memorial Coliseum, echoed Peart's concerns but said it is not the policy of the coliseum to require either reserve or festival seating. "Such a decision is up to the act," he said. Reynolds said that, to date, he has only received two requests for reserve seating from bands who normally ask for festival seating: one from Rush, the other from The Who.

my favourite shit

STATIC-X

WAYNE STATIC

TROUSERS "I gotta go with Dickies, they last forever, fit right and sag a little bit in the right places."

ALBUM "Rush's 'Permanent Waves'. I've been going through a phase of buying the re-mastered CDs of albums I grew up with. When I first heard Rush I thought there was something magic about them and 'Permanent Waves' is probably their finest album."

DRINK "Jack Daniel's and Coke. I enjoy a couple every night after the show, but only after the show. Sometimes when I'm feeling particularly white trash, I'll drink Jack and Mountain Dew because that's the ultimate white trash drink."

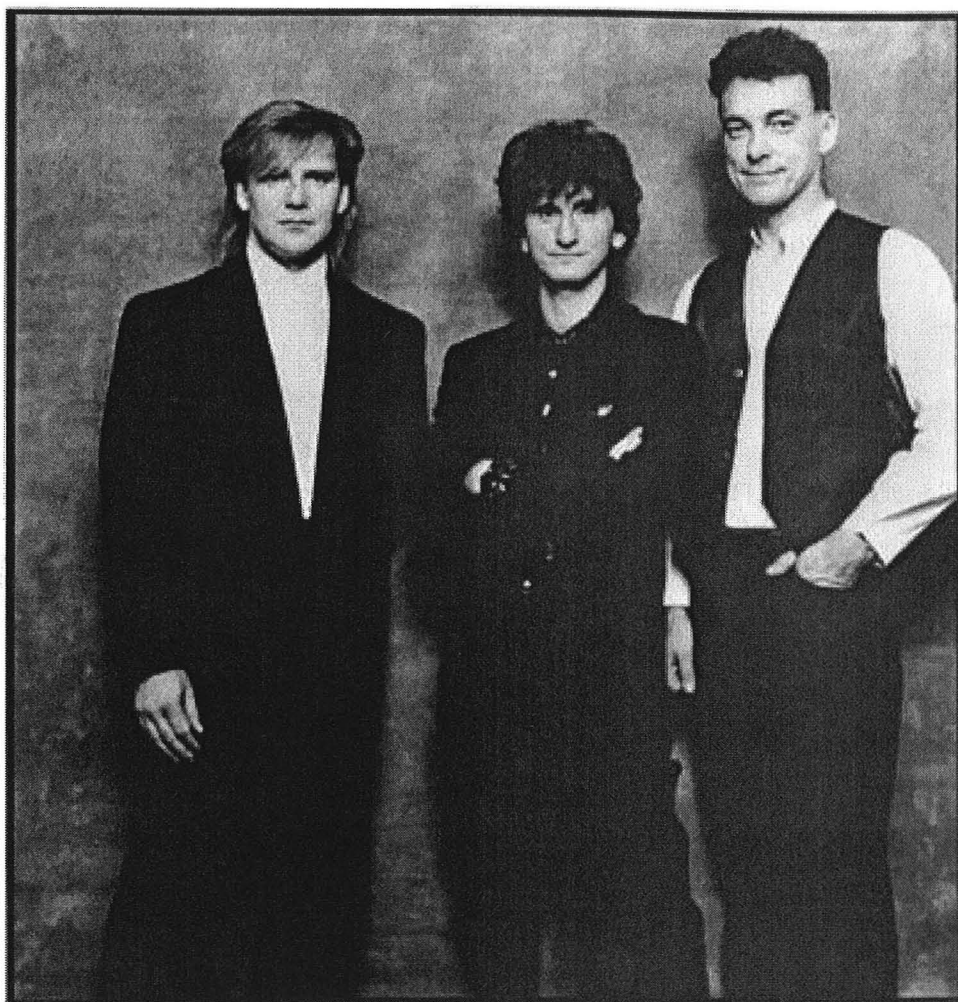
DRUG "Caffeine. I rely heavily on coffee in the mornings and it'd be hard to get through life without it. Caffeine and alcohol are the only drugs I'm interested in."

MOVIE "A low budget, black and white, artsy vampire movie called *Nadja* from 1994. It ran in the States for like a week in a couple of theates and it just came out on DVD. I'm afraid to bring it on tour because if it gets stolen I know I'll never find it again."

HAIR PRODUCT "White Rain Mega-Hold Spritz, the best hair spray on the market costing a dollar a bottle. A bottle will last me two weeks, but for some reason the Mega-Hold type is hard to find on the road so I load up with a huge stock in LA before we go on tour."

"I SEE A LOT OF MYSELF IN BEAVIS, WHICH IS KIND OF SAD, I GUESS."





© PolyGram Records 1987

R U S H



PolyGram Records
.....