



RUSH

FACT SHEET

- Early 1974 Debut album, "Rush," released on their own label, Moon Records, in Canada. Import copies surface in America. Several thousand are sold in the Cleveland market alone.
- Aug. 1974 Mercury Records signs group and releases "Rush" in the U.S. to coincide with a debut tour. Prior to the tour, Neil Peart joins the group as drummer and soon-to-be chief lyricist.
- Feb. 1975 Second LP, "Fly By Night," released and Rush begins a four-month groundbreaking tour as special guest to Aerosmith and Kiss.
- Mid-1975 Rush receives first Juno Award (the Canadian Grammy) as Most Promising New Group of 1974. The trio commences recording their third LP, "Caress Of Steel," their first concept album.
- Sept. 1975 "Caress Of Steel" released. Third U.S. tour begins.
- Dec. 1975 "Fly By Night" is certified gold in Canada.
- March 1976 Rush's breakthrough album in States, "2112," is issued. The title track soon becomes the group's signature piece.
- June 1976 Group appears for three sold out nights at Massey Hall in Toronto. The shows are recorded for a live album. Rush receives gold awards in Canada for "Rush" and "Caress Of Steel."
- Sept. 1976 "All The World's A Stage," a live, double album, is issued.
- June 1977 First tour of England and Europe to excellent response.
- Sept. 1977 "A Farewell To Kings" issued, the most adventuresome Rush LP to date. The by now obligatory U.S. tour commences.
- Nov. 1977 Three Rush albums are certified gold on the same days in the United States: "2112," "All The World's A Stage," and "A Farewell To Kings."
- Feb. 1978 A 16-date tour of England sells out two months in advance.
- March 1978 "Archives," a package including the first three Rush albums, is released in the U.S., Canada, and England.
- Sept. 1977 to June 1978 Rush draws well over one million people on their "A Farewell To Kings" world tour.
- June 1978 Rush receives second Juno Award, this time for Best Group of the Year. The band at this point has six gold and three platinum albums in Canada.

- Oct. 1978 "Hemispheres," featuring the side-long title track, is released.
- Dec. 1978 Rush scores their fourth gold LP in the States with "Hemispheres." The group also sells out three nights at Maple Leaf Gardens in Toronto, setting an indoor Canadian attendance record.
- March/April 1979 Rush wins second consecutive Juno Award as Best Group of the Year. The group commences a six-week, sold out European tour. During one of their five London dates, Rush is presented with a silver disc award for British sales of "A Farewell To Kings."
- June/July 1979 For the first time in five years, Rush takes a substantial vacation. However, they still begin writing material for the next LP
- Sept. 1979 As a special "thank you" to their British fans, Rush does two isolated British dates, drawing over 20,000 and turning away thousands more.
- Jan. 1980 "Permanent Waves" is released...

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Personal Waves: The Story Of An Album

By Neil Peart
Drummer for Rush

On June 4, 1979, the "Tour Of The Hemispheres" was brought to a successful close at the Pink Pop Festival in the Netherlands. After eight months of touring Canada, the U.S., Great Britain, and Western Europe, it is probably self-evident that we were glad to be returning home for our first summertime vacation in about four years.

This also marked the first time that we ever had taken time off prior to recording an album -- our usual schedule consisting of tour, tour, tour, write/rehearse/record, and then perhaps a couple of weeks Domestic Therapy to attempt to glue yourself back together before going on the road again! The advantages of a rest between touring and writing new songs are probably readily apparent and certainly proved themselves to us in the making of "Permanent Waves."

It was one of those classic, golden days of mid-July, six relaxing and enjoyable weeks later, when we made our way northward to a small town not far from Georgia Bay where we were to begin writing and rehearsing some new material. The place was Lakewoods Farm, a rambling and comfortable old house surrounded by a hundred acres of farmland. About a quarter mile from the house was a rough little cottage set on a tiny jewel of a lake, which proved to be the perfect setting for a flow of lyric writing.

I arrived in the afternoon to find Alex Lifeson happily at work in the kitchen preparing his famous lasagna, as he is our willing and very able chef at every possible occasion--even on the bus microwave! From the basement came the exploratory mewings of the long-awaited Interface, a device which allows Geddy Lee to trigger all of the voices in his polyphonic synthesizer by depressing one pedal of his Taurus Bass Pedals. This would give a rich and readily attainable texture to add to our sound, and came in very useful. As did Alex's cooking.

So here we were, tanned, healthy, well-rested, fairly busting with new ideas, and our gear crammed wall to wall in the basement. The first night we put together a giant hodge-podge of instrumental mish-mash, which we christened "Uncle Tounouse." It never became anything itself, but parts of it were plundered bit by bit to form quite a few other things. Within the first

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few days we had put together "The Spirit Of Radio," "Free Will," and "Jacob's Ladder," the ideas flowing in such a smooth and painless way that it almost seemed too easy!

I had also been working on making a song out of a medieval epic from King Arthur's time called "Sir Gawain and the Green Knight." It was a real story written around the 14th century, but eventually it came to be too awkwardly out of place with the other material we were working on, so we decided to shelve that project for the time being.

These two idyllic weeks in the country were soon over, however, and it was time to move into a small studio in north Toronto called the Sound Kitchen, where we would be able to record the songs in a rough fashion, to hear what they really sounded like, and if they were any good or not! Also, we had to prepare ourselves for a series of dates which were to hone us into razor-sharp precision prior to entering the studio proper. We spent our time here refining and rehearsing the arrangements, aided and edited by the keen perception and critical appraisal of the omniscient Broon (Terry Brown), our beloved and belabored co-producer. We also were to spend the last few days putting together a new stage presentation and polishing up our older material.

During this "Semi-Tour Of Some Of The Hemispheres," we were able to play "The Spirit of Radio," "Free Will," and "Jacob's Ladder" during our sound check every day, and the former two we worked into the new show. Although it was only a three and a half week tour, we did cover most of the areas in the United States, along with two shows each in Canada and England, and by its end, we and the songs were certainly ready for the Main Event: Le Studio.

Le Studio is a wonderful place nestled in a valley of the Laurentian Mountains about 60 miles north of Montreal. It is situated on 250 acres of hilly, wooded land surrounding a private lake. At one end of the lake is the studio, with the luxurious and comfortable guest house located about a mile away. We commuted by bicycle, rowboat, foot, or in laziness or bad weather, by car. The recording facilities are nothing less than excellent in every way. The room itself features one whole wall of glass, overlooking a spectacular view of the lake and the mountains. This is in direct contrast to most studios, which are more like isolated, timeless vaults. Here, though, we worked in the light of the sun and one could watch the changing seasons in idle moments.

Our engineer, Paul Northfield, soon proved himself to be a helpful, capable, and congenial member of the project, as did all

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of the excellent people who were employed there. I don't think we have ever been so well treated anywhere. Alex's place in the kitchen was taken over by the wondrous Andre, who would bring the most amazing French food to the house, or we could alternate by going on an "outing" to his restaurant, La Barratte, which was in a nearby town. Suffice to say we were well fed.

We began our great labors by working on the individual sounds of the instruments. This consists of the musicians banging away at his particular object while the engineering types experiment with different microphones, mike positionings, and their own arcane world of knob-twiddling, refining the sound to a true and/or pleasing reproduction of the original.

By the second day these complexities were resolved to everyone's satisfaction, and work began on the "basic track" or "bed track" or rhythm track," take your pick! Here is where our preparation really proved it's value, as we were able to record basic tracks for "The Spirit Of Radio," "Free Will," "Jacob's Ladder," and "Entre Nous" in an amazingly short time. We also were able to arrange and record the previously unrehearsed "Different Strings," which we had been saving for the studio as sort of a production number.

There was still a gaping hole in our plans, however, for with the departure of "Gawain," we had left ourselves nothing with which to replace him! So at this juncture, we parted ways; Alex, Geddy, and Terry began working on overdubs while I was imprisoned in my room until I could emerge, glowingly triumphant, clutching some wonder of spontaneous genius to my knotted and sweating brow!! Did I perhaps have a title for this piece? Ah, no. Did I have some strong ideas lying around? Well, no. Did I have any ideas at all? Well, maybe...but not exactly. And for two days I stared in frustration and growing uneasiness at blank sheets of paper. On the third day of my confinement, though, something began to take shape. It was the product of a host of unconnected experiences, books, images, observations, and confirmed principles that somehow took the form of "Natural Science." At any rate, I like it and the others liked it too, so we began another brainstorming session to set the monster to music.

To digress for a moment on the subject of the cover, planning and organizing had been going on in the background for the last couple of weeks. The album still had not received a title until we were ready to record since every time we came up with something, it seemed to be taken already. Even when we did settle

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on "Permanent Waves," it immediately popped up all over the place too. But by then it was too late, as the artwork was already in progress, and we knew it was an original idea, if not the only one.

"Natural Science" became a piece forged from some bits of "Gawain," some still unused instrumental ideas, and some newly written parts. This is where some of the time we had gained earlier was used up, as we had to work on refining something as new and complex as this had grown to be. Halfway through our time at Le Studio, we moved into the "Overdub Mode."

Alex and I splashed oars in the lake with shivering hands to record "tide pool" effects, voices and guitar sounds were sent out over the lake to make use of its natural echo, the tympani was recorded outdoors, and guitar amps were strung all over the building to take advantage of as many different sounds as possible. The parade of guitars, synthesizers, vocals, percussion and experiments went on, and the days wore away. But...we finished early!! We had about three days at the end to spare in which we could make some rough mixes of the songs to take home and listen to before the real mixing began. In the past, we had always had to begin mixing the day after the recording was finished, giving no opportunity to get away from the material, and return to it with a fresh, objective ear.

One week later, we flew to England to begin the two weeks at Trident, which is buried in the small street of lurid night-life scene of London's Soho district. This would be the final stage in the album's history, the mixdown. This doesn't result so much in any big changes as it is a series of small adjustments and refinements.

Here again, Alex moved into the kitchen, as Trident is so completely equipped as to possess one, and proceeded to regale us yet again with a series of delicious meals.

This is also the point at which Broon really came into his own. Taking over the engineering himself, the console became an instrument, as he and his capable assistants orchestrated the faders and switches. The gods once again ruled in our favor, and we worked ahead of schedule, our two weeks at Trident speeding by pleasantly. Soon it was time for this most satisfying and enjoyable of ceremonies, The Final Playback. This was the climax of the whole project; the time when we stopped working on the album and just listened to it.

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This is the moment for which all that has gone before becomes a fair value; all has been worth it. The moment when you sit back and think to yourself: "It is good."

We hope you agree.