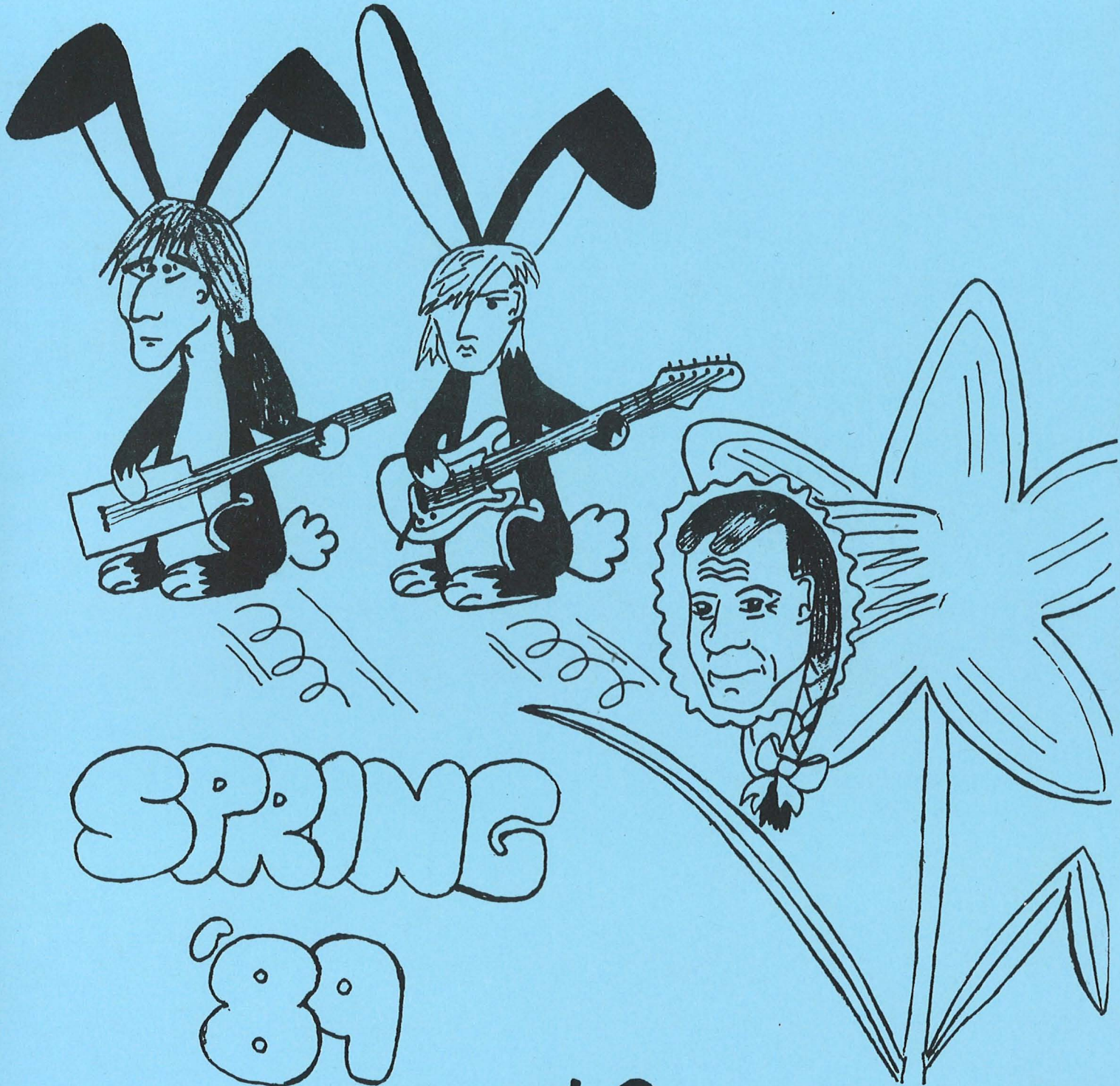


The Spirit of Rush



SPRING
'89

g. Cogger

Number 7

EDITORIAL

Hello and welcome to the latest Spirit of Rush. As i'm sure you are all aware, the 'A SHOW OF HANDS' concert film is now in the stores. Your reviews for next issue are welcome.

This issue see's the second part of the Geddy 'INNERVIEW' from 1982. Also a follow up to last issue's U.K. single's discography, again by Geoff Sheard. I bet you thought you had all of the U.K. release's didn't you? Well think again. We also have some recent (1989) interview's with the band, which i'm sure you will find interesting.

BACK ISSUE'S

All six back issue's are still available from the usual address. Price £1-50 per copy.

Next issue will be ready in June. Until then.

THE DRUMMER SOUNDS OFF

(not him again!)

Yes, it's that time once more. A new live album, *A Show Of Hands*, is probably being released as you read this, or maybe a long time ago, or maybe not yet. But anyway, it's finished.

Choosing the material was difficult. We didn't want to use anything that had appeared on previous albums, with the exception of "Closer To The Heart", as it has that snappy "improv" bit at the end that we liked, so we decided to put it on. Other than that, all the material is from *Signals* on, except for "Witch Hunt", which hadn't been recorded for a live album previously.

Most of the performances came from the *Hold Your Fire* tour, many of them recorded in Birmingham England during our European tour in April, with others recorded in New Orleans, Phoenix and San Diego. "Mystic Rhythms" and "Witch Hunt" were recorded at the Meadowlands in New Jersey, during the *Power Windows* tour.

The CD giveth and the CD taketh away.

While the growing popularity of CDs and cassettes allowed us to make *Hold Your Fire* a little longer than a record likes to be, this time we were in the quandary of making a double-record set that we wanted to fit on one CD, so you, the hard-pressed consumer, wouldn't be obliged to shell out for two CDs. So we had to keep the time down to around 74 minutes, and had to be fairly selective about the songs we included. There are some we had to leave off which we would like to have included, and no doubt some of you will be disappointed not to find one or two you would have liked too, but we had to be ruthless. (And now we have no more ruths.)

The approach to sound was a difficult balance too. In retrospect we always felt that *All The World's A Stage* was a little too raw, and that *Exit Stage Left* was a little too refined, so we were trying to find the right balance somewhere in between. We're pleased with what we've got, and hope you will be too. We wanted it to sound good, but we wanted it to sound live too, and it's difficult to find the right meeting point sometimes.

There will also be a concert video to accompany this album, which Geddy is working on now (I weaseled out of that job!). It was filmed during two of the Birmingham UK shows, and by all reports is going to turn out very well. Of course, that's another aspect of the live show that's very difficult to capture and reproduce; the visual performance. Really, it's impossible to record or film a live show in the way that either the musicians or the individual members of the audience experienced it, but again it requires a subtle blending of those varying, and sometimes diametrical, points of view. We can only try.

Here and now, in September 1988, we have just finished a sumr.er of rest and recuperation from the *Hold Your Fire* tour, which ended in Europe at the beginning of May. The tour began the previous October, and so stretched over about seven months, and it was a difficult one for us. The pressure of the performances, the musical and technological challenges, and the scheduling were all very demanding, and we finished up tired, but very proud of the quality of the shows we were able to produce, and satisfied with a good tour.

Sometime in 1989 we will start work on a new studio album, and each of us is already at work on ideas for that project. But at the same time we're enjoying the luxury of a little more time than we usually take, time to become reacquainted with life, and explore some of its other interesting avenues. In our fourteen years together we have never lived a second without a deadline hanging over us, whether five minutes, a month, or six months away, and for once we haven't got any external pressure on us, so we're going to enjoy it for a little while.

We deserve it!

(And yes- so do you.)



VOL 2
NO. 3

THE SPIRIT OF RUSH

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Not forgetting everyone who has helped in the past, present and future. There are so many of you out and about, it would take up an entire issue to thank you all by name.

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ROCKLINE!

A TRANSCRIPTION OF A U.S. RADIO PHONE-IN

INTERVIEW WITH GEDDY AND ALEX BROADCAST

6-2-89

Bob Richards: The triumvirate of Geddy Lee, Alex Lifeson and Neil Peart has given us one of the most potent and powerful trio's in the annals of Rock N Roll. And now Rush has released another live album, their third; featuring the band at the peak of their powers in concert. It's a pleasure for Rockline to welcome from Rush, Geddy Lee. Geddy, good evening and welcome.

Ged: Good evening. Nice to be back.

Bob: Nice to have you back again. And also with you tonight, making his first Rockline appearance is Alex Lifeson. Alex welcome to the programme.

Alex: Thank you!

Bob: First question I want to ask you two gentlemen tonight. Now the band has been around for so long now, and has such a rich history. How do you go about choosing what you perform live? There's so much to pick from!

Ged: Well it's a difficult decision. You know we have so many albums and everytime we write a new album it's another 50 to 60 minutes of music that we have to try and squeeze some of it into our shows, so, inevitably it's a very difficult decision to decide which ones are gonna go, which one's are gonna stay. But, we usually try to keep the ones we enjoy playing the most and then remember also the ones that seem to be perenial favourites.

Bob: You must have faced an almost even greater challenge in trying to figure out what was going on A Show of Hands the double live record?

Ged: Yeah, it was really tough. But, we knew that we didn't want to repeat many things that were from the last couple of live albums. So that gave us three or four records to work from. You know, sort of post Moving Pictures. And with the exception of Closer to the Heart, it all is pretty recent material.

Bob: Now I understand you have a full length concert video forthcoming, and that has an entirely different song configuration. How did that happen?

Ged: Do you want to answer that one Lerxst?

Alex: I don't know anything about it. Oh! Really? When is it coming out? Is it in colour?

(General laughter)

Ged: I better explain it then. The whole decision making behind that was, you know, the album is a compilation of many different shows from different parts of the World. And obviously with a one night performance you can't just pick and choose which songs you like and which are your favourite songs. You sort of have to present a complete show, beginning, middle and end; cos it's a one nights recording. And so basically we tried

to do a condensed version of the show.

1st Call: When fans of Rush are introduced to your music there is a wave of emotion that causes the listener to become kind of obsessed with the music, they begin to find themselves musically centred with Rush, never wanting to listen to anything else. There seems to be a sort of a cult following of fans that are always at the record stores first, never missing a show etc. My question is this. How do you as a group respond to such an overwhelming chemistry which you have with your fans?

Ged: Well, Alex? (laughs) What do you say?

Alex: I don't know. But that was a great question.

Ged: I think that's a tough one to answer. Whenever you're approached by fans in an over-enthusiastic way, you're sorta taken aback and a little embarrassed and you just trying to deal with it in sort of a reasonable and polite fashion. And, I think when you're actually in a band you try to concentrate more on the work at hand and what you're doing, than the kind of response that it's getting from the audience, although you appreciate it and it is very important to you, that kind of feedback you get back from the fans, especially when it's good. But I think you have to try and keep it in perspective and remember that the ongoing work is the important thing.

2nd Call: How do you guys feel towards not getting as much press as other Rock groups did?

Alex: It's never really concerned us that much. We've had our share of press over the years. We're not the type of band that perhaps is visually ...sensational. To put it mildly. We don't fall into the same category as a lot of other bands like, say, Bon Jovi or something like that, where there's a real publicity thing about a group like that. We've always been more concerned with the music rather than the image of the band. Thankfully! And it doesn't really concern us that much either way I guess with press.

Ged: I think those things are there if you want to chase them, and I think a lot of times we just, you know, rather not.

Bob: On the other hand, it's not like you've been ignored by the print media either, you've gotten your fair share.

3rd Call: Geddy I was wondering if you've ever considered using a fretless bass? And Alex I was wondering if you are ever going to sell or exhibit any of your paintings?

Ged: Well, which question shall we deal with first Lerxst?

Alex: Well I'm doing a painting of a fretless bass, that I was hoping Ged was going to play...(general laughter).. My painting, unfortunately I don't do quite as much as I should; cos I'm really a novice and an amateur but..

Ged: But he's a genius.

Alex: When we're in the studio, that's the ideal time for me, during basic tracks where I have a lot of free time, and you're in a really creative mode, and that's really the only time I do any of my paintings. But so far they've only gone out as gifts.

Ged: To me!

Alex: Yeah. To Ged actually. He's the owner of a couple.

Ged: Yes and they are fine paintings. Especially 'Sitting on a Cactus' is one of my favourites. As far as the fretless question. I have used a fretless in the past, but unfortunately it's not the easiest instrument for me to play, so, I don't really have a lot of confidence using it on stage or on record. But I play around with one at home.

4th Call: To what extent did existential writer Ayn Rand play, like as an influence on the bands music? And how did it manifest itself in the early music in comparison to, maybe the stuff that you've done in recent years?

Ged: Well I think you have to go back to, I guess, Neil's formative years. I think she was a big influence on him at some point of his life, and he read the things that she'd written and felt some sympathy and empathy towards what she was talking about. Could relate to them. And at different stages in our career and in our lives I think we've all read Ayn Rand's work and what she had to say; and I think have taken out of it what we can but I don't think you could call it an overwhelming effect on our lives to this point now. I think it's one of those things that affects you at different stages. As you grow you get interested in different authors and you have more to learn from a different variety of people, and I think that she was somebody that influenced myself at a certain stage, but, you know, one of many people I think, when I look back now.

5th Call: Hold Your Fire was the biggest production album you've released to date. Even you Alex, you've taken a front seat at the keyboards on top of your guitar and Taurus pedal responsibilities. Do you think that Rush, as a band, has become as busy as it wants to be onstage, or do you intend your next album to go deeper into post-production?

Ged: Well that's a tough question to answer, being at such an early stage of writing. But, I can't imagine us getting any busier on stage than we already are. Quite the contrary, I like to, myself, be able to loosen up just a bit so I can have a little more time to play bass, which I really enjoy playing a lot, and I sometimes feel a little confined behind the keyboards. So I am a little torn between the love to play bass and desire to have all the wonderful sounds that the keyboards can provide.

6th Call: My two questions are: First one is, I've unfortunately heard of a rumoured break-up of you guys. I sure hope that's not true? And please comment on that. And have you guys ever considered doing any movie soundtracks? You guys seem to have a lot of good lyrics, and seems like a movie soundtrack would be really good for you all.

Alex: Break-up? Nobody told me about the break-up. Oh! Great, now I don't have a job. Fantastic! Excellent! Well I guess I'll just go!
(General laughter)

Ged: I forgot to tell you Lerxst, before we came here.

Alex: I don't think we're gonna break-up, for at least a couple of weeks. At least.

Ged: And if we do we're not gonna tell anybody.

Alex: As far as movie soundtracks. I think both of us would love to get involved in something like that. I'ts I think, a much freer kind of composing than what we're doing right now. And you have an image that you're looking at that you're writing to. So it could be quite exciting.

Ged: Yeah, I think we'd really like to do that some point. And we have had opportunities, but, unfortunately its never really worked out with our schedules, and I guess we're just waiting for the amount of time and the right script, and the right person to ask us.

7th Call: My first question is: After you disband, heaven forbid, will you release those promo's and video's that you shot back in 75,77,78, Fly By

Night, you know those songs?

Ged: Boy! That's a really strange question. It's really hard to plan your, what's gonna happen when you're gone. Those are the things you just never think about and I think that your impression of what is, er, looking in the vaults, is probably a lot greater than what the reality is. I don't think that there's that much stuff that really hasn't been released. So, again it's not something that we really think about a lot. So I really couldn't answer that question.

7th Call: My second question is for both Alex and Geddy. What were your favourite tours and why?

Alex: Favourite tours? The Power windows tour was a really great tour.

Ged: Yes I would agree.

Alex: The pacing was right on the tour, we went to all the nice places, the tour was a good tour on its own. we came to the end of the tour and everybody still felt healthy. It was the end of the tour for sure, but, we felt a lot more positive and in good spirits when we came off that tour. And a couple of the earlier tours also have left a great impression for the excitement and for those dreams that came true at that time. To get out on the road and be playing on a big stage, lots of people, playing with bands you always looked up to.

Bob: And you agree with that Geddy?

Ged: Yeah, absolutely. I think the Power windows tour was a particularly enjoyable one. I agree with what Alex said about that, but also in my mind I would have to say that the first tour was just so exciting, and you never thought you'd get there. And at the same time you never thought you'd get there again! So, I think a lot of that tour is very clear in our minds, and also the first tour that we headlined. First time we actually got to step out from the special guest spot or the opening act spot and do our own show. I think that was a very exciting time.

8th Call: I'd like to say congratulations on what is, correct me if i'm wrong, Rush's first single by-line production credit - A Show Of Hands! In a previous interview Geddy, you mentioned what a learning experience it was to speak to so many different producers, when the three of you as a group were planning to work with someone, besides Terry Brown, with as far as production is concerned. What specifically in terms of ideas for the future of Rush, or recording philosophies in general, did Peter Collins have that made the three of you make the collective decision to say "Hey, we'd like to work with him," and why was it that Peter Henderson only produced Grace Under Pressure?

Ged: Yeah, I think it is actually. Thank you. Well, that's a long and involved answer there. I think to start with Peter Collins was the kind of producer, both these questions sort of tie in together. Originally, when we started looking for a new producer, after working with Terry, we decided we wanted to work with someone who didn't come out of the School of engineering, producer. We wanted to get a song producer. More of a guy who wasn't technical, but has his sort of focus on the music and song-writing, and to help us get a different perspective on that than we'd had in the past, and our search was exhaustive for Grace Under Pressure and, we never found exactly that, and we had some other people that were lined up to do the record, and at the last minute they sort of bailed out. And to make a long story short; we ended up deciding to go with an engineer, just to do that record, and that's why we chose Peter Henderson, he was a very good engineer, and all along we sort of intended only to do that, get Grace Under Pressure done and on with the look. So then we kept on looking and when we discovered Peter Collins, he just had all the pre-requisites that we looked for. He was fundamentally sound, he was very responsible,

he knew a good song and he wasn't afraid to tell us when he didn't think we we're at our best. And he encouraged us to try to improve our song writing and to point out those areas that he felt were weak, and I think we learned a lot in the world of arrangement and production from him.

9th Call: I noticed that you had an additional musician, Andy Richards, playing keyboards on your Hold Your Fire album. Is there a possibility that the great Canadian power trio will become a four-some?

Alex: I don't think so. We've often thought about that, especially in the past around the time of A Farewell to Kings really. We decided whether it was time to get a fourth member in and do the things that we wanted to do - expand the sound the way that we wanted to and add that extra dimension to it. But decided to take it upon ourselves to learn to play the other instruments, to get the other textures, while not disrupting the chemistry that we have between the three of us. So we spent all this time trying to do it right. I don't think we're gonna get somebody else now.

10th Call: Whatever happened to John Rutsey?

Alex: John's still around. I see John quite often, he gave up playing shortly after he left the band, and went into body building. He competed on an amateur level for a while, doing that for a few years, and has sort of been in and out of that, but he still works out, and I work out with him a few times a week at a local gym here, Golds here in Toronto.

Bob: There you go. And of course John, the original drummer for the band.

11th Call: With your new CD live album, I was wondering if you planned to do any studio double albums, something like that?

Ged: Well, right now we're in the process of writing the next studio album. We started about a week ago, and we should, hopefully in June, we'll start recording it, and hopefully before the years out you'll have a new studio Rush album.

12th Call: I was wondering why you haven't played Freewill on your last few tours? The song kind of deals with not believing in god, and I was wondering if maybe your ideas changed?

Ged: First of all, I don't think that song is about not believing in god. The song is about freedom of choice and Freewill, and you believe in what you decide you believe in. That's what really the song is about. And secondly, the reason we haven't played it is, we played it for quite a few tours in a row and we sort of got a little burnt out on it. So we're giving it a rest, but you never know when it might come back.

12th Call: My other question was, I noticed in the sleeve for Hold Your Fire, there's a couple of symbols from like, there's the fire hydrant from Signals, televisions from Power Windows, the number fifteen, which I guess represents that Hold Your Fire is the fifteenth album. I was wondering if that was something just thrown in, or, if there was some kind of reason for that? If all the albums are represented on that somehow?

Ged: Yeah, there's a few references to albums, but it's really nothing more than just sort of a whim.

Alex: A graphics thing.

Ged: Yeah. It's like one of those graphic things. Like graphic artists like to do, you know, refer to other records, and I think it also makes the cover more interesting when you have something to look for.

Bob: Yeah it sure does, and it's something to hook you into there.

Alex: Did you find the secret phone number there?

Bob: (Laughing) Don't do that to him Alex.

Alex: Million dollars! You can win a million dollars!

13th Call: Now that you've been in the music business for a while! Do you enjoy touring as much now as before? Or do you prefer recording in the studio at home, where you can be with your family?

Alex: They're two different things, touring and recording. They're both very difficult in their own ways. Touring now is probably not as satisfying as it was in the early days, because it was exciting and it was a new thing. But, after fifteen years it does become a bit of a grind, and you lose some of the excitement. I don't think it's so much the playing as it is sitting in a hotel room and then sitting in a dressing room and sitting in a bus and all that. You try to make it the best you can. Geddy and I play a lot of tennis, or go to movies, catch a show whatever, to make it a little more interesting, but, it has dulled a bit over the years.

Ged: But I think it is very important to add that, it is how you tour. The longer you're a band together the more tours you do, the more aware you have to be of how quickly the interest can wane, and the worst thing about it is if you're going out on a tour and you're tired and missing you're family, and all those kind of things, you don't play your best. So I think you have to balance it, so that you are in a good state of mind all the time you're on the road, and that if that means playing a few less dates per tour to keep you fresher, then I think it's worth it, because those performances that you give will all that much better.

Alex: Yeah that's true. If you get yourself down it's very difficult to recover from that. Especially when you have an eight month tour looming ahead of you.

14th Call: Three quick questions for you gentlemen tonight, if you don't mind? First of all. Alex, have you been posing in any speedo swimwear lately?

Alex: No. I won that bet.

Bob: Let's stop. Lets fill everybody in. You made a bet, and part of the bet was if you didn't lose 20lbs in a certain amount of time, that you would have to pose in a Speedo, and then it would be published in a major periodical. But he lost weight so...

Alex: So I lost 187lbs.

Ged: And I must say Alex. You look marvellous. You really do.

Alex: That's only one leg. (General laughter)

14th Call: My next questions roll together I guess. First of all, do we have a new producer lined up for the new album? Second and third, if you care to comment on these. Do we have a new label lined up for you guys? And, what about the rumours that Neil is gonna be joining The Who for their next album and tour?

Ged: (Laughing) Well that's news to him I'm sure. Let's see, one at a time. First one, No we don't have a new producer lined up for the next album, we're in the process of talking to them. Second question, we have no comment at this time. And as far as Neil joining The Who, I think that's news to him.

15th Call: When you were selecting what you were going to put on this album,

why did you exclude Toronto from your live recording?

Ged: Well we'd done a lot of live recording in the past in Toronto, and we figured that it was time to record some audiences in different parts of the United States and overseas. We thought we'd go south.

Alex: We also filmed a special on the Grace Under Pressure tour that was done here in Toronto at Maple Leaf Gardens. And there was a live sound track from that as well.

16th Call: First of all I'd like to ask Geddy. You have a unique and excellent style of bass playing. And I was wondering when you're writing a bass line, are you trying to make a statement about your bass playing, or do you just try to write a bass line that fits in the context of the particular song that you're writing?

Ged: Yeah, I think it's really the latter. You're just trying to write a part that suits the song and enables you to play something that is

interesting and you won't get bored with. I think what happens is though, after years of playing you develop your own style. and that's the kind of thing that becomes sort of inevitable in whatever bass line you choose to write. Whatever melodies come out, there seems to always be something that is uniquely you, in the you're playing.

16th Call: Secondly, I'd like to ask you guys. Two of my favourite Rush songs are La Villa Strangiato and Y.Y.Z. I was wondering if we'll hear another instrumental song from Rush?

Ged: I think that's very possible.

Alex: Yeah, we talked about this just recently; that we'd like to do another instrumental song on this next album.

Ged: So we'll try and do it.

17th Call: My first question is for you Alex. And being a great guitarist that you are, I'm surprised nobody has asked you this question yet, but, what is your favourite guitar solo and what was the hardest one to put down on record?

Alex: My favourite solo? It's a little difficult. There are so many. No there are parts of solo's, or there are some solo's that I really like, but I like most of them. It's like if you have fifteen kids, which one do like the best? Limelight has always been a favourite of mine, and the solo from Mission, I've always felt captures an emotion which is, I think, probably the most characteristic thing about my playing. The second question, I remember the solo in Camera Eye being very difficult to get. It had been a long day, worked very, very hard working on this solo, couldn't find a direction, couldn't find anything. I turned to Terry and said "Terry, I just got to get out of the studio for some inspiration." And I went outside, and there was a full moon out, and I thought - I'll walk out there, and I'll look up to the moon and try and get some

inspiration. And I looked up at the moon, it was a big full moon, and as soon as I looked up, this big cloud came in front of the moon. And I went "okay, thank you." Went inside and said, "maybe we don't really need a solo here."

(Laughter)

18th Call: What happens to a lot of your technicians and stuff, on some of your live albums you see, crew chiefs and stage left and stage right and what have you. What happens to these guys down the line, are they kind of temporaries, or are they permanent with you?

Ged: Well a lot of the guys have been with us quite a long time. A few of them disintegrate along the way, but, generally we try to keep the same people together. A lot of our closest crew members have been with us for

quite a while.

19th Call: I noticed on your last album in Time Stand Still and Mission, and some songs like that, that possibly you're coming to a middle-aged crisis as a band. And you're reflecting upon your past experiences and that maybe you're a little depressed about some things. And I was wondering if you could talk about that?

Ged: Well I wouldn't call that depression at all. I mean, I think there are certain things you go through in your life the older you get that you have to deal with. And actually it almost seems in a way that your eyes are opening wider and wider the older you get. And I don't think it's a depressing thing, it's just the things you go through in life and they help you grow, and sometimes they're not always pleasant, but you get over them.

20th Call: Geddy, you said that, a long time ago, that you wanted the band to achieve something musically that Ayn Rand had in her novel 'Anthem'. Do you believe that Rush has reached their goals? I believe so.

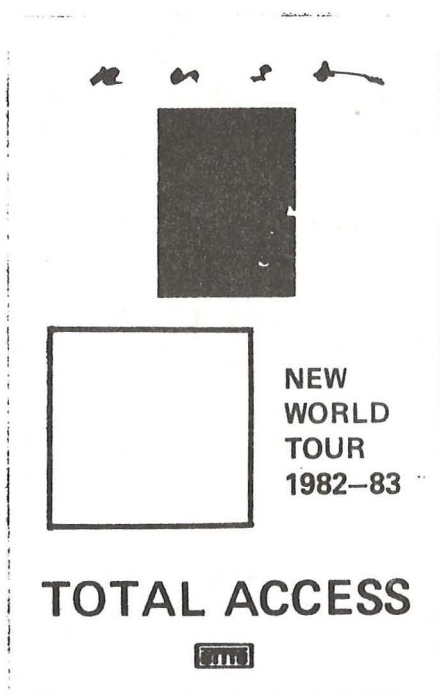
Ged: I think it would be presumptuous of me to compare anything that we've done in that same light to a great novel like that. But, I feel we've done some good things, but I always feel that there's a better thing around the corner. So I just keep plugging away.

Bob: Thank you gentlemen. Thanks for being on tonight, really enjoyed it.

Alex: A pleasure.

Ged: It was great fun as always.

Bob: And good luck with the new album, we'll look forward to hearing it. And continuous success with the live album. Rush my guests on Rockline tonight!



MILWAUKEE ARENA · MARCH 2, '81
TOUR PASS 8

a show of hands

Dear Ed,

Having just heard Rush's new release - A Show Of Hands - I felt I just had to write to you in a mood of total ecstasy...

I am a fan of everything Rush have ever done, and find it difficult to believe that anybody else can derive as much pleasure from their music as I do. To describe myself as fanatical would be an understatement. I could write volumes on just what I think is so special about the band, however this is a review of 'Show' so I won't bore you.

Let me start with 'Hold Your Fire' - musically Rush's greatest accomplishment to date in most respects, lyrically, songwriting and individual musicianship. However, to me the album lacks that certain bite and aggressiveness displayed on earlier albums, particularly 'Moving Pictures' and 'Grace'. To me the album is a little too subtle. However the live versions of the four 'Fire' tracks on the 'Show' add that missing vigour and energy on Mission, Turn The Page, Force Ten and Time Stand Still, leads to the songs being the highlights of the album and possibly the best music Rush have ever created.

I was a little surprised at the decision to include Distant Early Warning and Witch Hunt, considering live versions of both songs are available on the B sides of Time Stand Still 12" and Prime Mover 12" (3D cover). Perhaps the inclusion of The Weapon and Territories would have been a better move.

I am aware that some people did not approve of Closer To The Heart being included as we already have 3 live versions previously on 'Exit' (LP and video) and on the GUPT video. However I think many will agree this version is so good that it was worth it. Neil's 'Rhythm Method' has to be the drum solo to end all drum solo's. The world's best at his best.

Other highlights, on the album include 'Subdivisions', which benefits tremendously from Alex's guitar work; 'Red Sector A' is full of energy and passion - fabulous - 'Distant Early Warning' demonstrates just how much energy and power a trio can generate in a live situation, however I must confess to preferring the version recorded on the Grace tour. Small touches such as the inclusion of "The three stooges" and running the songs together without gaps, as on 'Exit' gives the album much more of a concert feel. I must also mention how impressed I was with the sound quality - quite outstanding.

So there we have it, the 15th masterpiece from Rush, absolutely brilliant from start to finish. I am left with one question - is it possible to improve? only Geddy, Alex and Neil can answer that.

MARCUS GAULT (BUCKS)

CD REVIEW

Dear Editor,

Despite being a keen follower of Rush since 1977, I was not expecting much from 'A Show Of Hands'. It's two live predecessors never impressed me and 'Exit' just annoys. I do not believe live albums serve the purpose they used to, and Rush's music is not the type to be enhanced sufficiently live, to produce live albums that can stand on their own away from the concert setting and associated visuals. Rush do not chop songs about and improvise to the extent of Hawkwind for eg..

But with effort number three, Rush now offer a collection of live interpretations of familiar songs, and I think it is the material that they now produce that makes the live set as successful as the others were unsuccessful. The main concern I had as I put the CD into play was, would the horrendous audience noise of the GUP soundtrack be copied, and render more live recordings unlistenable? - No here the audience noise is very little and rarely intrudes the music, overall the sound of this set is typical modern day live album sound, which is very solid, lots of bottom end, a degree of guitar clarity but lacking the bite of the actual concert sound. It is a very pleasing and powerful sound, something previous Rush live recordings have certainly lacked.

The only disappointing song for me is 'Marathon', which I also thought the only low point in the concert I saw last year. Live it sounds mechanical and just has not got the sheer pace and 'celestial sense' of the original. Unfortunately the awesome opening three song attack of the 'Fire' concerts is not complete on this set as 'Limelight' is missing, a major error.

'Turn The Page' and 'Mission' are actually pacier than the recorded versions and they were fast, these live versions are simply wonderful. 'Distant Early Warning' deserves it's place despite being one of the 'duplicate' tracks, free from the already mentioned horrendous noise on the GUP video, it now emerges as the classiest rock song performed live by anyone.

'Witch Hunt' is not essential as it is not that much different than it's previous live outing and it would have been nicer to have had 'Territories' or 'Lock And Key' which I am astounded is missing. 'Red Sector A' is essential, though as it's much better sounding than on the GUP video. 'Force Ten' and 'Time Stand Still' are my favourite songs from 'Fire' and though live they are not as the originals, the versions included here are very close and powerful and genuinely interesting alternatives to listen to.

'Closer To The Heart' does actually work despite appearing again, it's by far the best version ever released, is awesomely powerful and as the concluding track, lyrically it sums up Rush. Neil's drum solo is the most essential track on this set, it's relatively short, to the point and not just another drum solo, it sounds amazing. Geddy Lee has no hope of reproducing his vocals live as per recording - most evident on 'Force Ten'. But this actually improves on some phasing in a couple of songs.

Between the different venues slight differences in sound are noticeable but the tracks do run together very well, minimal gaps and chat all add up to something 'Exit Stage Left' was not. The running time is short for

a double live LP, but excellent for a CD single and I expect the length was dictated by the CD - at least no missing tracks between formats. Now what is the video/CDV like?

MARK HOLBOROUGH (SUFFOLK)

Dear Editor,

So here we are again once more. Yes, the long awaited, much delayed double live release from the lads has finally arrived. "14 of their all time best" the cover proudly announces - and yes, this is true. From the powerful opening chords of 'The Big Money' to the no holds barred, rable-rousing finale of 'Closer To The Heart' the band certainly delivers the goods.

The first question I asked myself upon playing this platter was; "Does it take me back to last April? is it THAT great?". The answer is obviously "No" - However good a live album may be, it will never recapture (hold) that fire and glory of a full blown concert. I had hoped that 'A Show Of Hands' would prove me wrong, but...

Is the album good? well, yes it is - but it's not as good as it could (and should) have been. As live recordings go, it is one of the best I've heard. The production of this album is far above the disappointingly dull quality of 'Exit' but somehow, in the wake of Peter Collins magical work on the two last studio efforts, it still leaves something lacking. Perhaps this is because the band decided to take on the job themselves. A wise decision, you may think, and yet at times Alex's glorious guitar work still manages to bury itself beneath synthesisers. Also Neil's drumming seems to be too far 'up' in the mix - here and there they tend to drown out the rest of the music, and his solo does seem to be a little out of place, stuck way out at the end of side 3 all on it's own. Artistic license, obviously.

These are, however, just minor niggles. All in all, they've done a damn fine job, managing to capture the spirit, if not the impact of their concerts. So, to my one major complaint and, as always with live albums, it is down to the choice of tracks. Three in particular stick out like a sore thumb; 'Distant Early Warning', 'Witch Hunt' and 'Red Sector A'. Is it my imagination or hadn't live versions of these tracks already appeared on B-sides? admittedly these are different recordings not simple half-inched from the GUI video, but couldn't they have been forsaken in order to give us something else?

The album lacks a 'Limelight' or a 'Lock And Key' and when I think of all the material from the 84/85 tours that they could have come up with, I just wonder what might have been. I'd also have liked to have seen one of the medleys, preferably the latest one, crop up on side 4, just to give us a true concert conclusion. And why, oh why, is the album so short? the first two sides barely manage to make thirty minutes. One wonders what happened to all that preaching the band did a couple of years ago about recording "for the CD market". Surely there was room here for at least a couple more tunes WITHOUT having to change the existing running order? still, pressing problems no doubt chucked that idea out the window. Shame...

Okay, okay, so I'm never going to be satisfied with any complition of Rush tracks - Lord knows I've tried to come up with the ultimate compilation enough times myself and failed miserably. So, with what Rush have handed us, what do I really think? it's fine. Not just because it's Rush, but because the musicianship is simply awesome and, whatever I may have said, it does bring back memories.

Neil's drumming is as graceful and precise as always, Alex's fretwork is a marvel to hear, and Geddy's bass playing is even more unbelievable than in the studio - just cop an earful of 'Turn The Page', 'Mission' and the magnificent 'Closer To The Heart' and you'll hear what I mean. Yep, it's damn fine. I have no doubt that it is destined to become my favourite live album of all time - and I cannot pay it a bigger compliment than that.

The covers pretty good too, and the use of the inner gatefold for pictures puts 'Exit Stage Left' to shame. Nice touch on the CD too, merging the four sides of the record together to make one long concert. Yep, damn fine. - Now for the video - Fine...

STEVE DAMARELL(STANMORE)

Dear Editor,

Here is my little compact review of a nearly perfect live album. - The intro, Stooges them great. Big Money, brill, just like at Wembley where I saw them twice - oh, the memory comes flooding back. Subdivisions, Marathon, sheer magic. Turn The Page, one of my personal favourites done to perfection.

In fact all the songs are better than ever, but why, oh why the repeats. Distant Early Warning, Red Sector A, Closer To The Heart, oh God, more repeats than the BBC, and as for the demolition job on the drum solo well, need I say more. A good few other tracks could have been included but that's another story. All in all a damn good LP.

But wait until you see the horrendous demolition of the drum solo on the video....

TERRY (CATFORD)

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Aging Gracefully

After years spent scrambling to the top, Rush are not sure which path to follow next. Maybe they'll just enjoy the view.

Rush, the little bar band that could, still thinks it can after 14 years of rocking arenas.

Trends continue to come and go, but the Toronto trio are hardly likely to go out of fashion, for they've never been *in* fashion—even in England, where for

years they have been consistent winners (individually and collectively) in music press polls.

How many other acts have gone directly to world-touring without ever trying either to write a hit or to cultivate an image?

We're talking confidence here. This month Rush are releasing their third audio concert (on CD, cassette and double album), AND their second feature-length video concert.

Once again the unmistakable voice of bassist Geddy Lee, the consistent percussive complexity of Neil Peart, and the characteristically brilliant playing of guitarist Alex Lifeson confirms Rush's place as the only giant in the Canadian rock jungle.



Life in the mature lane
(from left): Neil Peart,
Alex Lifeson and
Geddy Lee.

FIN COSTELLO

Rush are hugely alone. Virtually all of their competitors have capitulated. For similar proficiency you'll have to check out the condescending cats in fusion jazz. For a similar sense of adventure, you might look to Robert Plant, who inspired the group when he was with Led Zeppelin.

They started out by making five albums in 2½ years. The Rush ambition was first hinted at in a progressive-metal mini-epic called "By-Tor & The Snow Dog" on the second album *Fly By Night*, which also introduced the inventive percussion and lyrics of Neil Peart (replacing original drummer John Rutsey).

The breakthrough fourth album *2112*, was a downright Wagnerian concept that made obvious their intention to be taken seriously. "Attention all planets of the Solar Federation ... We have assumed control ..."

And the fifth, the first live double, showed them to be at the head of their class. To move on they would have to establish their own school.

One year later, in September of 1977, came the first of their great albums, *A Farewell To Kings*. This was not just the next Rush album, this was the album by the *next* Rush. In one mighty, artistic stroke, it separated them from their peers. They were leaders. They would continue to have followers (more than one million at Rush concerts in the next nine months alone) but they would never again have imitators.

For if the guts of Rush were no longer metallic, the team still could not yet digest pop. Their spacey trip was purely post-psychedelic; their progress no longer owed anything to 'progressive' music.

After a more playful sequel called *Hemispheres*, though, the turn of the decade brought a dramatic shift in the direction of simplicity. One song on *Permanent Waves* was almost entirely in 4/4 time.

Moving Pictures was leaner still. Neil thinks of it as "the *Who's Next* of our career." The longest track, an 11-minute song called "The Camera Eye," was built around four insistent notes. Aside from "Tom Sawyer," the writing was uncommonly straightforward, though no less vivid. ("Living in a fisheye lens / Caught in the camera eye / I have no heart to lie / I can't pretend a stranger / Is a long-awaited friend.")

Signals and *Grace Under Pressure* continued their move away from arty far-out fantasy towards artistic here-and-now reality. They were mostly starker settings of darker visions.

Nonetheless, it was *Power Windows* (1985) that gave them back their hope. Its last song begins: "So many things I think about / When I look far away / Things I know, things I wonder / Things I'd like to say / The more we think we know about / The greater the unknown / We suspend our disbelief / And we are not alone."

"I'm agnostic," said Neil at the time, "but curi-

ous, and romantic enough to want it to be true."

Hold Your Fire was hailed as the strongest album of their career, the set of songs most likely to be imitated. But Rush won't even imitate themselves.

As Geddy sang (in Neil's words), "*The things that we're concealing / Will never let us grow / Time will do its healing / You've got to let it go.*"

Which is exactly what Rush have done.

Alex, Geddy and Neil are part way through the longest break of their careers. They have made no promises, not even to each other. They have no plans ever again to do another concert. Or not to. They haven't even decided when they are going to make a decision.

What they are doing is asking themselves hard questions about what they are doing.

"You start thinking that because you've been doing something for a long time, you should feel guilty that you've been doing it for so long," says Geddy. "Plus people come up to you all the time and say, *Don't you want to do something different?* And you go, well, *sort of*, yeah. But what do you do? I'm not a caterpillar that can just turn into a butterfly. You can't just snap your fingers and say, I'll change.

"The reason for this break," explains Geddy, "is one of those little awareness-moments where you realize you're burning out on being ambitious, that you're burning out on the treadmill of accomplishment.

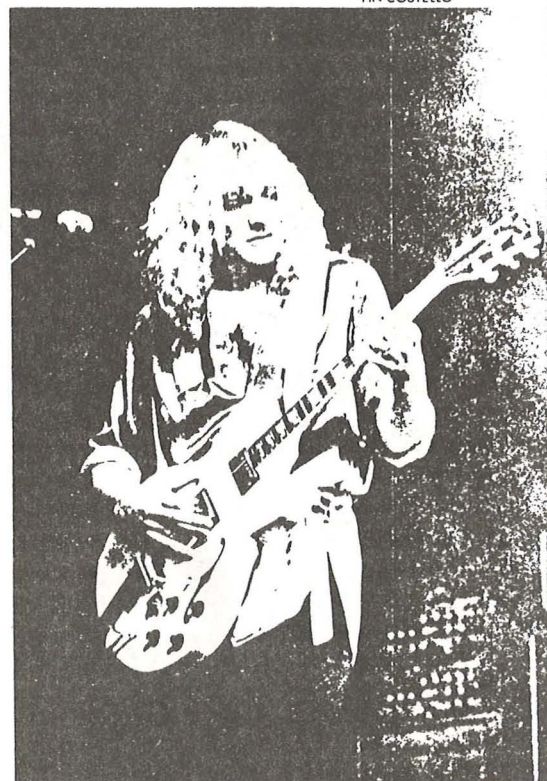
"You work very hard writing. You work very hard recording. You take a token break to assume the role of husband and father and person-involved-in-other-things. You tantalize yourself with interests in art and architecture and baseball and whatnot. And then you leave...

"You're living one life and visiting another and trying to train yourself to assimilate instantly—you get home and you try to meld yourself into that person that you left.... So we're finally taking time to fully live a settled life."

He is playing tennis with Alex and baseball with other friends. He's reading various histories and exploring divers' geographies. Recently he bought a cottage and is "looking for things to put in it. It's been designated as My Project by my benevolent wife, who is busy with her own career (she co-owns a Toronto-based clothing design company called Zapata), and has decorated many a home in her day, but has passed on the torch to me ... and I'm not too shabby either."

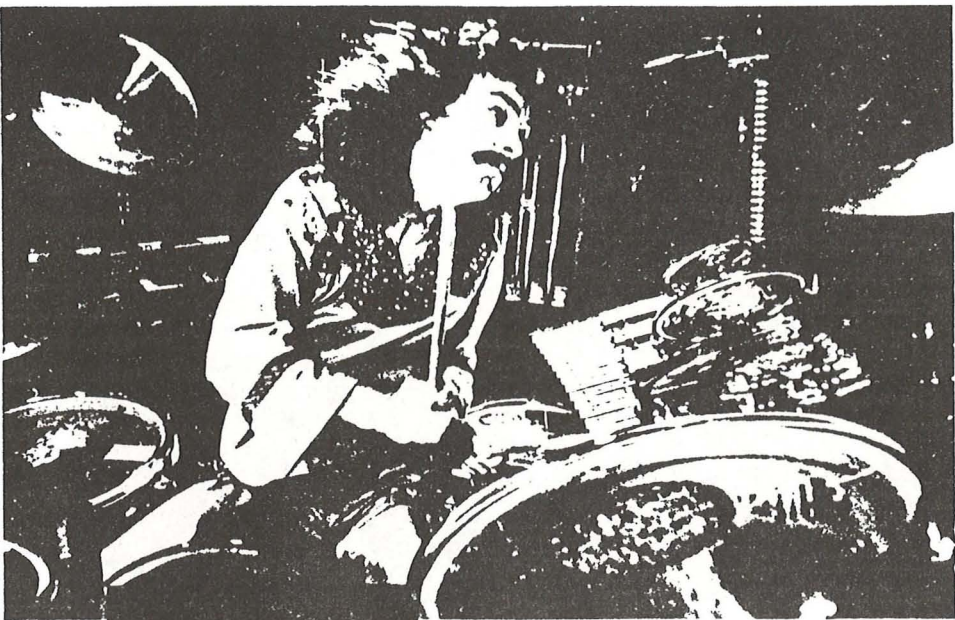
But hobbies aren't forever, it seems. After a

FIN COSTELLO



Brilliant, busy guitarist: Alex Lifeson.

by WILDER PENFIELD III



FIN COSTELLO

ANDREW MACNAUGHTAN

Top: the power and the passion of Neil Peart's drumming. Above: Alex Lifeson is no less of a driving force.

while, "the game you play with yourself is how long can you stay away from working before you go nuts?"

Neil is nuts about bicycling.

An organized bicycle tour of China got him going. Since then he and a group of friends have cycled the Alps from Munich to Venice, the Pyrenees from Barcelona to Bordeaux and, this past year, the Rockies from Calgary to Vancouver.

He hopes that by the time you read this he will have brought his bicycle back from a trip to Western Africa.

"It's faster than walking, but still slow enough that you're intimately connected to your surroundings," he says. "And people are much more friendly to cyclists than to either pedestrians or motorists—a cyclist is obviously a harmless eccentric."

He is also working intensely on writing. He has always been responsible for Rush lyrics; now he is concentrating on prose. Especially travel writing. "For me it's perfect. It's like Rush's music. There's nothing that doesn't fit into travel writing."

And no, he hasn't given up his addiction to reading, but now, he says, "I find I want to re-read every good book I ever read for enjoyment—to see how it was done."

He has no book writing plans for himself yet. The learning is satisfaction enough. "It's like starting drumming over. At the beginning, improvement and progression come so rapidly, whereas after 20-odd years of drumming, I've reached the point of such small return that I know I'm at my potential. Without false humility or unworthy pride, I can say that I'm as good as I can be."

"And that's a difficult thing to face."

Lee: "We don't want to be wimpy."



ANDREW MACNAUGHTAN

But as a friend recently wrote him, "Crisis is both danger and opportunity."

And fortunately, he doesn't feel he has stopped growing as a musician, which is how he uses his peaking skills as a drummer. "Your palette of colors may be full—that's the drumming part—but how you apply those colors, of course, that's the painting. And painting the arrangement together with the other guys, that part has lost none of its shine."

Geddy agrees. "Part of the reason that we are a trio," he says, "is because when we were younger we wanted to be busy. And strut our stuff. Not have to be subservient to another instrument."

"We were a technical band. We were musicians putting vehicles together for our musicianship. I think our approach is very different now. We're songwriters now, we're craftsmen—composers and orchestrators and arrangers."

Geddy isn't looking to Neil just for attractive syllables to mouth, he wants to be singing something he can stand behind. "I have to feel comfortable with what he's saying."

Rush defines itself by the choices it makes moment by moment, song by song. "It's hard for us to see the big picture," says Geddy. "We really don't know what we're going to do before we do it."

Some songs suit them all instantly. "Others need more discussion, more exploration."

After all, accepting a new lyric often means committing to singing it hundreds of times.

Musically there is a shared sense of purpose. "As much as we like to get heady or pseudo-intellectual," says Geddy, "the reason we play in a band is because we like to play rock. We like to play hard rock. I think that's the one thing you'd get the three of us to agree on: we don't want to be wimpy."

"So I guess whenever we feel like we're getting too mature, something in us rebels and wants to kick some butt!"

Sound like the formula for a perfect three-way marriage?

"The analogy is tempting," says Neil, "but the difference is that the nucleus of Rush is the work." Not the people.

"And while the work is binding, we're outside of it. So that takes a little pressure off the interpersonal part of it."

For example, "If someone suggests a different direction, you're at least willing to be open about it, because it doesn't threaten you as a person."

Geddy defines what they share as a sense of stability in the worth of what they are doing together.

"We're fortunate," says Neil, "that the essence of what we want to do happens to be engendered by our being rock fans."

They don't think they have a duty to the world. They do think they have a responsibility to their fans. But that responsibility does

not include perpetuating themselves. Or leading anybody anywhere.

Nonetheless, they have some of the most fervent post-teen followers in the rock world. The previous live video showed thousands of air-drummers doing unison reproductions of Neil's most complex foundation patterns and unison lip-sync on his most complex lyrics.

A particular challenge for Geddy was learning to relate to the audience personally. "We're such a formal band—so damn structured. I've taken a more casual approach to talking to an audience over the last couple of years."

But it came hard. "I'm generally a quiet person off-stage—unless I'm with my closest friends—and being at one with 15,000 people made me uncomfortable. I didn't like the Hitlerian schtick so many bands use, demanding that you Have A Good Time. And I didn't have a lot to say."

But he has learned to give people the impression that he is being himself.

Fully occupied behind his drum kit, Neil doesn't have that problem, so he finds another: "the tendency to fall apart" when recording live, knowing that "every little inaccuracy, you don't just commit it into the ether of a live show, you commit it onto the firm iron oxide of rolling tape"—and onto your inner consciousness, where it causes pain.

But he feels it's important. A live album tends to "cement an era" and gives the band time and encouragement for new exploration. "It has always marked a change for us, though not of conscious design"

Geddy dreaded going from mixing the album to mixing the video.

"But you know? I really enjoyed it. We were doing it to picture, and I never get to see us. There are effects and magical moments I'd never known were happening."

When he's on stage he has to think about the performance moment by moment. "For me the hardest thing to get right is to sing in key over the din of the hall and the crowd and the PA. So I'm concentrating on the monitors.

"You're also thinking about what you're playing on bass, foot-pedal moves, what song is coming up next so you can be in position to change switches to set up the next song on cue...

"At your peak you've got full peripheral awareness. You're all lit up. The stage is pumping and you're connected to everything going on. It's a high."

Does this sound like a man who might throw it all over for more art galleries and baseball games?

He feels even more positively about studio recording.

"Albums are really time-capsules for us. We go in



ANDREW MACNAUGHTAN

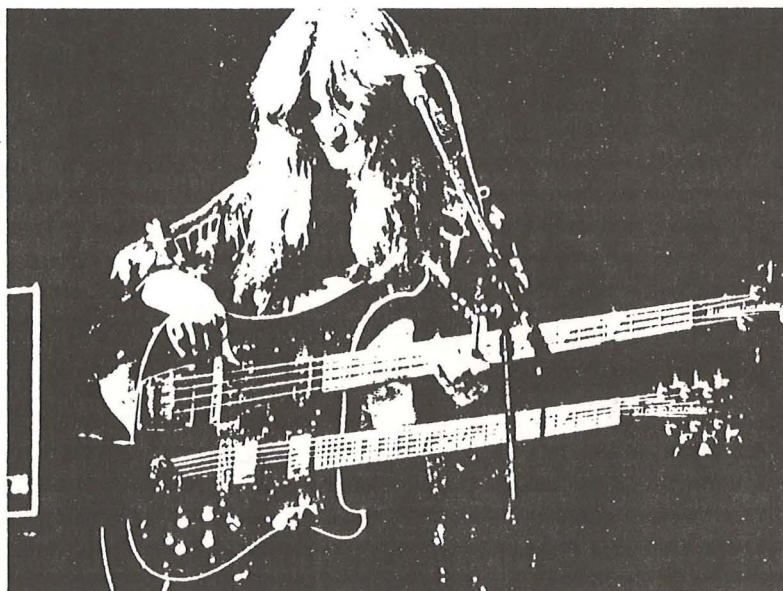
with very little and work very intensely and come out with this finished thing. Who you are and what you're going through is very much a part of the record."

They have to have faith that no matter how an album turns out, it will prove one day to have been a necessary step on their way to wherever they're going.

"You experimented. You learned from it, and then let it go. You move on. Letting go is the tough part. It's probably the toughest part of life. But on

Peart in concert; a live album tends to "cement an era."

FIN COSTELLO/WORDS AND FACES



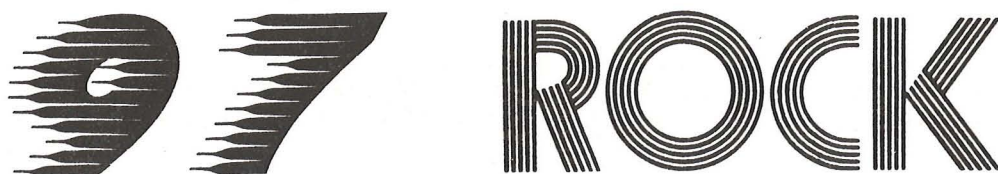
Geddy Lee in younger days; all Rush wanted to do was strut their stuff.

you go."

On to the next thing.

Whatever that is.

Wilder Penfield III, who has been writing about music for 20 years, is a columnist for the Toronto Sun.



A TRANSCRIPTION OF A U.S. RADIO

INTERVIEW WITH GEDDY. BROADCAST JAN 89

- INT: Back on the '97 Rock Music Paper', with this weeks cover story on Rush. With the release of 'A Show Of Hands', (the bands third double live album) bassist Geddy Lee spoke to the '97 Rock Music Papers about the live recordings in the bands future plans. 'A Show Of Hands' video concert was recorded in just one show over in Birmingham England, and I asked Geddy if he was surprised about the fact that so much of the album itself, (the audio portion) was also recorded in just one night.
- GED: I don't think it's any coincidence that most of the live album came from that night, (the night after we shot the video in Birmingham). We were so relaxed because the night before when we shot the video we had ten cameras pointed at us on stage, there was all this excitement and hype and vibe when you know there's a film crew there, and conflict of emotions performing in front of cameras. The next night we hit the same stage, in the same building and there's nothing there, just us and the crowd. I think we were so relieved that everybody was gone that we were all in a good mood and very comfortable and relaxed, that we played very well, and I think we really forgot that even the audio crew were still there, so I think it worked. But we sort of had to trick ourselves, in an accidental way, to get it to happen.
- INT: 'A Show Of Hands' consists of more recent material, I asked Geddy if the band takes requests from their fans, when they put their live sets together.
- GED: I think that sometimes some of the older songs we bring back into the set, are based on the fact that maybe they've been asked for a hundred times by different people, we can't ignore that, it's a strong response. If you enjoy playing the songs, there's no reason not to really. Because it makes those people happier, and you enjoy it as well, I think that's a fine thing. I don't think it ever really effects us in terms of writing, it's mostly in terms of song selection and paying attention if somethings been done at a concert in your name, that wasn't right, or if merchandiser's have sold shoddy material and they speak back to you, it's something you act on. Things that come to your attention, that maybe the people representing you out there, representing your name are not doing the job they're supposed to, that's when you have to pay attention, and act on it too.
- INT: The band has gone through so many progressions, they've developed into one of the top touring bands ever to hit the concert stage. I asked Geddy who influenced the band in their stage approach.
- GED: I think mostly it was trial and error basically, I think that's the way I learned. I mean, you get advice in quiet ways by watching other bands that your opening for, we've toured with a lot of bands and it was an unspoken advice we got, with some bands we

learned how not to tour, and how not to put on a show, and the wrong kind of attitude to have. But from other bands, we learned a degree of professionalism by example; by watching how they work and how well a show could be put together, respect for the importance of putting on a show, all those things. I think that's the most advice you get when you're a young touring band, is the example of the bands who are headlining give you, because you're so hungry to learn you're sitting at the side of the stage every night, watching every move of the headliners, trying to learn something, trying to absorb something.

INT: With an average of one live record every 5th outing, I asked Geddy what the bands plans were for their next studio outing.

GED: I can't really tell you before we start writing, we don't like to plan too far ahead. I think we have little goals, little things we would like to accomplish, but there are more technical things in terms of verse structure, chorus structure, arrangement structure, things like that. You may have an overall sense of where you want to go, but until you actually sit down and start writing, and it starts coming out, you don't know what your feelings are at the time, in order to keep it natural, and not a contrived thing, I think we prefer to let it happen. Whatever we come out with, is where we're at, at that time, so it becomes a reflection of the kind of people we are, the kind of players we are, at that moment, and I think that's very healthy for us.

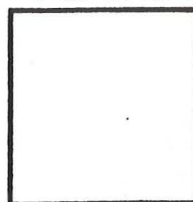
INT: Thankyou Geddy, good night.

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WORLD TOUR
1984-85

RUSH U.K. SINGLES DISCOGRAPHY PART TWO

Geoff Sheard lists the records that did not make Part one.

In the first part of my article on the U.K. singles, I asked people who had U.K. items I had not mentioned to write to the editor with details of them. Well, it seems I missed out so many that Mick, the editor, asked me to do a follow up article! How could this happen? When I wrote the article that appeared in Issue six of "The Spirit of Rush", I thought I had tracked down every U.K. Rush release and that my collection was complete. As you will see the truth is more complex than that.

First of all I will deal with records that I now know exist, then go onto the records people say they have seen, or heard about, but which they don't actually have copies of. The first omission was the 12" version of the first U.K. Rush single Closer to The Heart that came out in January 1978. I mentioned this single in my first article, but was unaware that it was issued with two different labels. When the single was first released the blue Mercury labels were printed with the speed 33 $\frac{1}{3}$ r.p.m. which was blocked out and the correct speed, 45 r.p.m., printed next to it. The original label also credited the song Closer to The Heart to Lee/Lifeson, which is of course wrong, the latter label correctly crediting it to Lee/Lifeson/Peart/Talbot. There seems to be no difference between the records other than the labels, so the differences are sufficiently small to go unnoticed by most collectors and dealers alike. The two versions of the single seem to be of roughly comparable rarity and thus command the same price of £7.50 in mint condition. The 7" version of the first EP, RUSH 7, has also turned up with cream and silver labels, again prices for both are similar.

The labels on the 7" version of the single Time Stand Still, released in October 1987, are a source of another rarity, some were pressed up with red labels rather than the regular silver. The labels, record and sleeve are otherwise identical so collectors should get into the habit of slipping copies of Time stand still out of their sleeves when they come across them at record fairs, to check the labels colour, if it is red buy it! Once again this is a relatively minor change from the normal single so you will be able to pick up a red label version of Time Stand Still at a record fair for about £1.75 with the dealer being unaware he is selling anything out of the ordinary. Once again it is very difficult to say how many red label copies of the single were issued compared to silver label, when I found out about the existence of the red label version I checked every copy at the next record fair I went to (about ten) only one of which had a red label - this may or may not be an accurate guide to the red label versions rarity.

Variations on a singles label took on a new dimension with the release of the single Prime Mover in March 1988. The 7" version was originally issued with a red, white and black printed paper label. Very nice but also expensive, resulting in later pressings of the single having the cheaper silver on black plastic label used on the D.J. version of the single. I don't know how rare the cheaper silver label 7" version of Prime Mover is, but once again check copies you come across at record fairs. The single Prime Mover has also surfaced in 7" form with a totally incorrect label for a single by Miles Jaye I've Been a Fool For You (Cat.No. BRW 92). This is even more strange when you consider that the single I've Been a Fool For You was issued by Island records, so it is anyone's guess how this label came to be on a Rush single. The B side of this mis-labeled version of Prime Mover has Tai Shan on it, with the correct paper label and catalogue number. How rare is this single? It may be unique, or there may be thousands, so a price is impossible. If I owned two copies of this single, I would keep the second one as a trade item to use when I was trading with another Rush collector for something rare, so my guess is you will either pick up an item like this for a couple of pounds at a record fair, or will have to trade for it.

The 7" version of the single Countdown (RUSH 10) was also first issued with a paper label, then subsequently pressed up with silver labels. Again, expect to find this single at record fairs for £2.00 or less. The only 7" UK Rush singles ever to have paper labels are Countdown, The Body Electric, and Prime Mover. If record company policy was to put out a cheap version of the single shortly after the paper label version, which it seems to have been, then a silver label version of the 7" The Body Electric almost certainly exists. The UK 7"


7" versions RUSH 12 and RUSH 13, only the limited edition sleeve and double pack versions RUSHG 12, RUSHD 12 and RUSHD 13. These almost certainly were not pressed with silver labels as they were limited edition collectors items. The only unknown is, therefore, the silver label version of the 7" The Body Electric (RUSH 11), which I suspect exists but have never seen.

One really odd item that has got everyone involved with "The Spirit of Rush" scratching their heads, turned up after the U.K. discography appeared in issue six. A collector in Holland wrote in to say he has a 10" copy of The Body Electric single, RUSH 1110, pressed in BLACK vinyl. The 10" version of The Body Electric was, of course, a limited edition red vinyl single, so the existence of a black vinyl version is very odd. The single has identical labels to the regular red vinyl version and the same catalogue number RUSH 1110, it does not have a picture sleeve. The absence of a picture sleeve may indicate it was some form of test pressing - but then white labels would be expected. Possibly the picture sleeve has just got lost over the years, indicating that there was an error at the pressing plant resulting in a few of the singles being accidentally pressed on black vinyl, and sent out to the shops in a sleeve with a "limited edition red vinyl" sticker on. If this is the case there must be other Rush collectors with the black vinyl 10" The Body Electric single, write in if you have a copy. A price for an item like this is impossible, if you do come across a copy, pay what you think it is worth, bearing in mind it is one of the rarest U.K. Rush singles.


Since issue six of "The Spirit of Rush" was issued a compact disc video of The Big Money has been issued. The CDV contains a 4:42 video of The Big Money and a 5:36 audio version, with additional audio tracks Red Sector A live and Marathon. The 5:36 version of The Big Money is the album version, so the 4:52 video is a new edited version of the song. As I don't have a CDV player I can't play the video to find out how it is edited! Very frustrating. The live version of Red Sector A is nothing to write home about, it is just the "Grace Under Pressure Tour" video version that appeared on the 12" version of the single The Big Money when it was released in October 1985.

NEW SINGLE

BATTLESCAR

BY MAX WEBSTER WITH  **RUSH**

LIMITED EDITION PICTURE BAG

 **phonogram** MER 59

MAX WEBSTER TOUR DATES

JAN 22	LONDON	— HAMMERSMITH ODEON
23	NEWCASTLE	— CITY HALL
24	LEEDS	— QUEENS HALL (WITH BLACK SABBATH)
25	STAFFORD	— BINGLEY HALL

The single The Big Money recently turned up as a one sided acetate. Before I go any further, I will explain what an acetate is, as they do not turn up very often so many collectors may be unsure of exactly what they are. In order to make a record you need a set of plates to press the record. The plates have to have ridges on them which press the grooves into the vinyl. In order to make these plates a mastering machine is used, which acts as a record player in reverse. Instead of the needle following the grooves in the vinyl, it cuts a groove in the soft plastic of an acetate. An acetate is a steel disc that has been coated in soft plastic, which can have grooves easily cut in it by the mastering machine. After the groove has been cut in the acetate it is electro-plated with metal (probably nickel) which forms a flat plate with ridges where the grooves were. Once a set of plates has been made, white label test pressings are produced and played back to ensure that the plates are producing good quality records, if they are, a set of plates may be used to press up 100,000 copies of a record before they are discarded and a new set made.

As an acetate is two layers of plastic with a steel disc inside, it is very heavy and about 5mm thick. Acetates can be played like a record, but wear very quickly as the plastic is so soft. Acetates come in a number of different formats, 7", 10" and 12". They can be single or double sided, and occasionally you come across a 7" single cut in a 10" acetate.

During the 1960's, before the cassette, acetates of rough mixes, or unreleased songs were sometimes cut so the band could listen to them at home before the final mix or selection for an album, was made. As Rush became famous in the 1970's it seems unlikely that there will be any acetates of rough mixes, and record company executives would no doubt be given pre-release cassettes of new songs rather than acetates. The up shot of this is that acetates are an essential part of the record manufacture process, but you only need one acetate for every 100,000 vinyl copies of a record, so they are rare.

The acetate of The Big Money that has turned up is a 7" single sided acetate with a Phonogram label. The label contains blank spaces for the artist name, song title and record catalogue number. It is interesting that the song title, The Big Money is typed onto the label, but the artist name and catalogue number are hand written. I would have expected the label to be either typed or hand written, not a combination of the two. The acetates catalogue number is RUSH 12, the catalogue number of the ordinary 7" version of The Big Money released in October 1985, it is then surprising to find that the acetate contains the version of The Big Money that appeared on the 7" D.J. version of the single, RUSH DJ 12.

The value of an acetate is hard to pin down, they are very collectable and undoubtedly rare. They are also easy to fake as the details are usually hand written on standard blank



labels. A reasonable guide to the authenticity of an acetate is whether it appears with a record company blank label, acetates with completely blank labels can be genuine, but are often fakes cut by someone who has access to a mastering machine. This acetate of The Big Money sold for £15 which is a fair price. Acetates of Rush singles should be priced between £10 and £25 depending on condition and age.

It is now perhaps worth mentioning several U.K. Rush records about which there is some doubt. Mick Burnett (the editor) is sure he at one time owned a copy of the first U.K. Rush E.P. Closer to The Heart in 7" form, released in January 1978, with a picture sleeve. He then accidentally sold it with a load of other records. I know a record dealer who was working in a record shop when the first E.P. was released, who was really into Rush and swears that this E.P. never came out in a picture sleeve and that the strain of editing this magazine has obviously caused Mick to go senile! Take your pick, personally I hope an ultra rare picture sleeve version does exist. There are also rumours about a 12" version of the Max Webster single Battle Scar issued in the autumn of 1980. The adverts that appeared in the music press at the time did not mention a 12" version, which indicates that it did not exist. There was a 12" promo of Battle Scar issued by Mercury in the U.S. (Cat.No. MK 159) and so it is possible that the rumoured U.K. 12" is infact the U.S. promo. Several people have told me they believe the U.K. 12" version of Battle Scar exists, although I can not find anyone who has actually seen a copy.

Lastly I come on to the subject of D.J. versions of Rush singles. I was unaware of the existence of a 7" D.J. version of the single Subdivisions issued in October 1982. The D.J. version of the single has a 4:10 version of Subdivisions rather than the 5:34 album version. The song has been reasonably well edited by cutting down the instrumental introduction, the synthesizer solos after the third verse and the second chorus, then fading the instrumental ending out early. Personally I don't like edited versions of songs, if the record company want short versions of songs they should get the band to record short and long versions, however the edited version of Subdivisions plays well enough. The D.J. version is backed by the album version of Red Barchetta, like the regular 7" version. There are also rumours of a D.J. version of the 7" version of The Spirit of Radio issued in February 1980. As this single got to number 13 in the charts it seems unlikely that there wasn't a D.J. version, so I am inclined to believe that this does exist. This then begs the question, "What about the other Rush singles in D.J. form?". Of the 13 U.K. 7" singles I am aware of 7 D.J. versions. What about the other seven? Perhaps D.J. versions of all the U.K. singles exist, or maybe not all were issued in D.J. form, the latter seems more likely to me. No doubt there will be Rush collectors who have come across D.J. versions of the first E.P., "New world Man" or any of the others I have listed. If you have any of the records I have listed as rumoured or unknown, then write to the editor with details so they can be published in a future issue of the magazine.



RUSH U.K. SINGLES DISCOGRAPHY PART TWO

Catalogue number	Format	Existence	Current mint value	Release date	Label
RUSH 7	7"	unknown	?	January 1980	Mercury
Closer to The Heart / Bastille Day / The Temples of Syrinx Picture sleeve version of this E.P. This single known to exist with cream and silver labels, of the two the silver label is the less common.					
RUSH 12	12"	common	£7.50	January 1978	Mercury
Closer to The Heart / Bastille Day / Anthem / The Temples of Syrinx Available with two different labels, the first crediting "Closer to the heart" to Lee and Lifeson, the second credited to Lee, Lifeson, Peart and Talbot.					
Unknown	12"	unknown	?	Autumn 1980	Mercury
Battle Scar / April in Toledo, the 12" version of the Max Webster single on which Rush played on Battle scar					
RUSH 10	7"	scarce	£2.00	April 1983	Mercury
Countdown / New World Man, silver label version of this single.					
RUSH 1110	10"	rare	unknown	May 1984	Mercury
The Body Electric / The Analog Kid / Distant Early Warning, black vinyl version of the 10" limited edition red vinyl single.					
RUSH 11	7"	scarce	unknown	May 1984	Mercury
The Body Electric / The Analog Kid, silver label version of this single.					
RUSH 12	7"	rare	£15	October 1985	Phonogram
The Big Money, 3:53 version. Single sided acetate.					
080 084-2	CDV	common	£8	Autumn 1988	Vertigo
The Big Money (4:52 video and 5:36 audio) / Red Sector A (live) / Marathon This CDV was officially released when the format was launched but has only recently reached the shops.					
RUSH 13	7"	scarce	£1.75	October 1987	Vertigo
Time Stand Still / Force Ten, the red label version of this single.					
RUSH 14	7"	scarce	£1.75	October 1987	Vertigo
Prime Mover / Tai Shan, the silver label version of this single.					
BRW 92	7"	rare	£7.50	October 1987	Vertigo
Prime Mover / Tai Shan, miss-pressed version of this single with the label for a single by Miles Jaye "I've been a fool for you".					

D.J. VERSIONS OF THE U.K. RUSH SINGLES

Catalogue number	Format	Existence	Current mint value	Release date	Label
Unknown	7"	unknown	£10	January 1978	Mercury
Closer to The Heart / Bastille Day / The Temples of Syrinx					

Unknown	7"	rumoured	£10	February 1980	Mercury
The Spirit of Radio / The Trees					
Unknown	7"	unknown	£10	Autumn 1980	Mercury
Battle Scar / April in Toledo					
VITAL 7 DJ	7"	common	£3	March 1981	Mercury
Vital Signs, one sided version for promotional use					
Unknown	7"	unknown	£10	October 1981	Mercury
Tom Sawyer (live) / A Passage to Bangkok (live)					
Unknown	7"	unknown	£10	December 1981	Mercury
Closer to The Heart (live) / The Trees (live)					
Unknown	7"	unknown	£10	August 1982	Mercury
New World Man / Vital Signs (live)					
RUSH D9	7"	rare	£10	October 1982	Mercury
Subdivisions (4:10) / Red Barchetta					
Unknown	7"	unknown	£10	April 1983	Mercury
Countdown / New World Man					
RUSDJ 11	7"	scarce	£5	May 1984	Vertigo
The Body Electric (4:15) / The Body Electric (4:58)					
RUSH DJ 12	7"	scarce	£7	October 1985	Vertigo
The Big Mcney (3:53) / Territories					
RUSH 13DJ	7"	scarce	£7	October 1987	Vertigo
Time Stand Still (4:37) / Force Ten					
RUSDJ 14	7"	rare	£10	March 1988	Vertigo
Prime Mover (4:00) / Tai Shan					



STOP PRESS

THE FOLLOWING TWO LETTERS ARRIVED JUST BEFORE
PRINTERS DEADLINE. THEY EXPAND A LITTLE MORE
ON GEOFF SHEARDS ARTICLES. IF YOU HAVE ANY-
MORE INFO TO ADD, PLEASE LET US KNOW.....

Dear Ed,

My compliments to Geoff Sheard on his discography in issue 6. Despite being a fairly routine subject, I found it most interesting with regard to the edited versions of singles featured on promotional releases to DJ's. I would however like to point out the glaring detail errors regarding the singles released from 'Signals', where the B-sides were live and not studio versions...

- 1) The extra track on the 12" of 'New World Man' was a live version of 'Freewill'.
- 2) The B-side of 'Subdivisions' was the live version of 'Red Barchetta', (particularly disappointing since this had already featured on the 'Tom Sawyer' live EP), with the 12" extra track being the live version of 'Jacob's Ladder'.
- 3) The 12" version of 'Countdown' featured the live version of 'Spirit Of Radio'. I think it also relevant to mention here that the interview excerpts actually appear during parts of 'Countdown', which is fairly unusual.

All the live versions featured on these singles were culled from 'Exit Stage Left', which was very disappointing, since (as Geoff mentioned) this was surely an opportunity to release live material not used on the album. The inclusion of live versions of 'Limelight', 'The Camera Eye', 'Natural Science' etc., would probably have increased sales of the singles - Rush fans who normally only buy albums being prepared to spend to obtain the new material.

Another error in Geoff Sheard's article (which I'm sure didn't go unnoticed elsewhere) was during the discussion of the 'Body Electric' release, where he referred to both B-sides being taken from 'Grace Under Pressure', when one of them was infact 'The Analog Kid'.

Hope this information is of some use to someone, and once again I congratulate Geoff on his original article which prompted my interest and contribution....

STEVE ADAMS (COVENTRY)

Dear Ed,

Well done to Geoff Sheard for an excellent discography. May I be so bold as to point out some additional pieces:- 1) The story of 'The Body Electric' 12" is that the original release was 7" and 10". The 12" followed some months later to promote the 'Grace Under Pressure' LP, and laser show (their second), at the London Planetarium. 2) Geoff mentions that the B-side of 'The Big Money' 12" featured 'Red Sector A' from the 'Pressure' video, and that serious collectors already had this live version, but, the 'Pressure' video was released some months after. So until the video was released, it actually was an unreleased live version...

STUART (GLASGOW)

RUSH enters the ring again for live album number three — a testament to a band that's in rocking trim for the '90s

THE WEIGH-IN

ARTICLE BY KEITH SHARP •

MUSIC EXPRESS JAN '89
CANADIAN MUSIC PAPER

Alex Lifeson is facing a crisis. Only five days to go and the Rush guitarist has to shed seven pounds to cash in on a bet he's made with a friend. The consequence of losing is too embarrassing for Lifeson to contemplate.

"We bet each other that we could lose 20 pounds in 10 weeks, the loser buying the winner a suit of his choice," explains Lifeson.

"But that's not all. The loser has to pose in a skimpy Speedo swim suit and pay for the winner to place the offending photo in the magazine or newspaper of the winner's choice with an appropriate caption. He didn't show up for our tennis match last night so I think I'm in good shape."

Shaping up for the bet and the release of the latest Rush double live release, *A Show Of Hands*, has become a priority for Lifeson.

"I put on weight really easy and I was getting really depressed about the excess poundage and the more upset I got the more I went to the fridge for something to eat," Lifeson confesses. "I don't want to be big and bloated, but the older you get the tougher it is to lose."

"Being on the road doesn't help either; any diet just goes out the window. Sure you run around for two hours and sweat a lot but you don't really lose much weight. And then you go back to the dressing room and gobble down three tables full of food."

"Being off the road is even worse. You spend a lot of time at home watching TV. And that's when you start reaching for the pizzas and the cases of coke. You can't win. So you have to discipline yourself at some point."

Lifeson's staging his battle with the bulge by working out regularly in the gym with former Rush drummer John Rutsey, who provides a competitive element. The horrific thought of posing in that Speedo has provided additional incentive for the blond-maned guitarist to trim 13 pounds off his sturdy frame.

To gauge the results, Lifeson only has to look at the 60-minute concert video which has been shot to accompany the album release. Shot during the band's '87-'88 *Hold Your Fire* tour, the multi-media package reflects the band's technical development as a live act over the past 18 years. While this is the third live Rush album (*All The World's A Stage* and *Exit Stage Left* being the first two), it was almost the last Rush album period!

"We promised we wouldn't make another one after this one," the Fernie, B.C. native reveals. "After we mixed the album in June,

everyone was tired and disillusioned about the future. Fortunately, we just got together a couple of weeks ago to discuss schedules and what we wanted to do in the future. Neil (Peart) has been working on some lyrics, I've been messing around at home in my studio, and so had Geddy (Lee), so the wheels started to turn again. Next thing you know, we're booking studio time in January for a new album which should be out this fall. The discussions we've had have been very positive. Ultimately, the six-month break we've taken has made everyone optimistic, which is a great relief."

The genesis for *A Show Of Hands* was the trio's desire to close off a chapter in their discography and also fulfill a record company obligation.

"It either had to be a 'greatest hits' or a live album," Lifeson explains, "and since we had been taping dates during the *Grace Under Pressure*, *Power Windows* and *Hold Your Fire* tours, we had a good cross-section of different shows and different stages of playing to choose from."

"Our treatment of the songs is different and we've also included *Closer To The Heart* again even though it was on our previous live album. This time it's a little more drawn out, there's a different feel to it."

Considering that some of the shows were taped in Los Angeles and some during the British tour segment, Lifeson says it's interesting to note the subtle differences between the performances.

"We taped three shows in L.A. and every one of them sounded different, even though it was the same hall and the mics were left in the same place each night. We used different equipment in England and those shows sounded totally different. That's what makes live albums so interesting. No single performance is ever quite the same."

According to Lifeson, one of the underlying reasons for recording *A Show Of Hands* was to cut a live album which is a little grittier than *Exit Stage Left*, which the band feels was too clean-sounding and not truly representative of their live performance.

"In retrospect, I don't think we were happy with *Exit*, it seems too clean for a live album. It's always tough to find a balance between a raging live show and something that's closer to a more controlled ambient studio sound. With this album we wanted to find a middle ground between that and the first live album, which was a lot rawer."

"I think we found that mid-point with *A Show Of Hands*," Lifeson observes. "I think it's an honest album. A lot of the live albums you hear are 50 per cent live and 50 per cent repair jobs in the studio. Fortunately, we didn't have to worry about that. We

spent weeks going through material, picking the songs and the best parts, getting all the right stuff. To me, it sounds like a live album, it's got that atmosphere to it."

What the new album indicates to Lifeson and his two cohorts is the amazing technical progress Rush has made over the past three or four albums, and even more amazing, how successful they've been in bringing their audience along with them. What was once construed as a high-power heavy metal unit is now capable of some of the most sophisticated sounds on vinyl.

"The funny thing is, we always used to hold back in the studio," Lifeson says. "Then we started working with Peter Collins on the last two albums. He encouraged us to become freer in our expression and not to worry about playing the songs live. We put our toe in the water with *Power Windows* and took the first full step with *Hold Your Fire*. We learned with *Power Windows* that you don't have to be restrictive. With today's technology, you can reproduce anything live. All you need is some deft footwork and the right timing."

Aware that Rush is in danger of getting too sophisticated, Lifeson indicates the next studio album could go in a totally different direction.

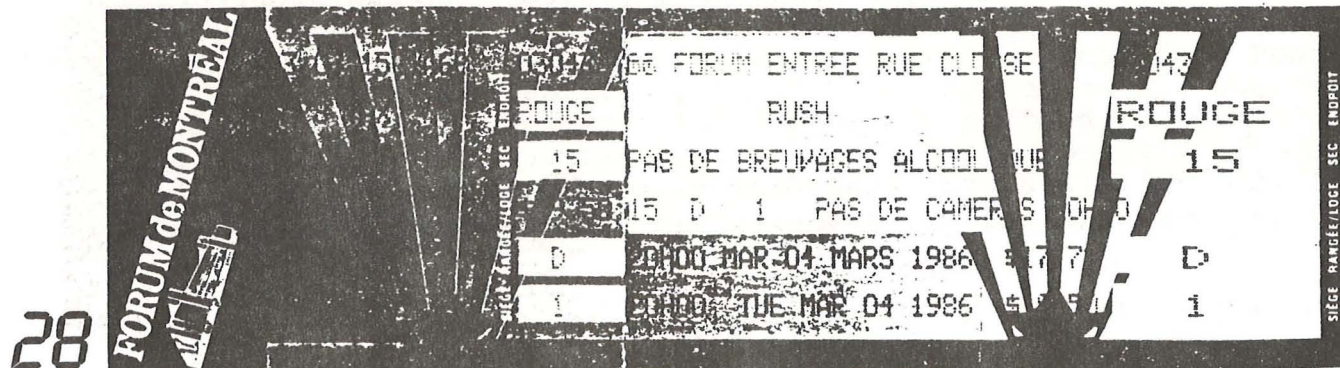
"The next step may be to strip it right down and become more of a core three-piece. A little bit more showing off the musicianship, while playing down the keyboards and the sampling. The trick is to always be pushing forward and experimenting with new ideas. When we did *Time Stands Still* with Aimee Mann (of Til Tuesday), some people said, 'They've lost it; they're getting old.' Now 21/2, that was an album! But that's 12 years old; you can't stay there and stagnate. You have to move on and try new things. That's what makes it exciting."

Lifeson is proud of Rush's accomplishments. He notes that they've successfully changed with the times, become melodic and softer at appropriate moments but are also capable of being as heavy as they've ever been. "The difference now is that we've learned to control those dynamics."

The Rush fret merchant feels the 60-minute concert video will emphasize the band's ability to display all facets of its arsenal and prove that Rush is still a relevant force heading into the '90s.

"We shot the film in Birmingham over three nights, the first night for test shots and the final two for the live footage," Lifeson explains. "A lot of the live album was recorded during those dates so it was easier to mix. About half of the clips are from other shows and there are a couple of extra songs featured that aren't on the album."

The experience was a necessary evil for a band which abhors videos at the best of times and steadfastly refuses to compromise for the sake of artistic licence.



"There's always the video director who'll say, 'Hey Neil, just take your tom tom and walk about with it in the mist. Neil's reply is, 'Yeah, right, I'll see you around.'"

"For us, videos are a hassle. We get through them by making each other laugh. I sense they are becoming less and less important. Hopefully, there won't be a need to make a video for every song in the future."

Considering that Rush views *A Show Of Hands* as the closing of a chapter, one has to wonder how many chapters are left in the Rush encyclopedia. Lifeson has no definitive answer, but says their longevity has been based on their ability to work together at appropriate times but to also distance themselves from the band and absorb themselves with outside projects — in Lifeson's case, producing Toronto band Clean Slate and guesting on other artists' projects.

"Personally, I'm always excited about the creative process of recording a new album, but the touring aspect is always tough to get mentally psyched for. Consequently, we think less about the future and tend to think more day to day. Like right now I'm totally turned off the band until we start recording again on January 20th. But come January 19th, I'll tune myself into it and slide back into that Rush groove. It's when you try to slide back into that groove and nothing happens — that's when you know you have a problem."

In analyzing the creative process which produces a Rush album, Lifeson explains that the dynamic interplay between the three members has changed somewhat over the years.

"It's always difficult, but sometimes it's harder than others," he allows. "With *Power Windows*, we recorded all our jams at the

soundcheck. We had a lot of material we could pull ideas from and we took about 60 per cent of the final tracks from those tapes.

"With *Hold Your Fire*, we did the same thing, but only took five per cent from the tapes. Most of those tracks came from sitting down and physically working out the ideas. It's always a challenge to come up with something new and different. At the same time, we've learned to write in blocks — do simple sketches of mood and melody — and develop it into as complex a piece as we want. As we learn more and more with each album, we become more efficient and creative.

"We used to compose on acoustic guitar all the way up until *Permanent Waves*. Then we started to use more technology. Now we set up the eight-track home studio decks and a vocal mic, work the parts out more fully on demo cassettes and have almost everything worked out before we go into the studio."

Lifeson admits that Rush has enjoyed more than its share of good fortune in surviving almost two decades in the music business and says he empathizes with any new band trying to crack it today. He suggests the odds are stacked against new outfits and blames video as a prime culprit.

"When Rush started out, we played any chance we could get to learn our chops. Quite often, we were first on a three or four-act concert bill. But those shows don't exist anymore. Video has efficiently killed that.

"Rather than providing tour support, record companies now have videos. Which means that all their legwork is done for them; they get lazy and don't hustle the product like they used to. As a result, the young bands get killed. They don't get the experience to become better musicians. That's why people are freaking out over

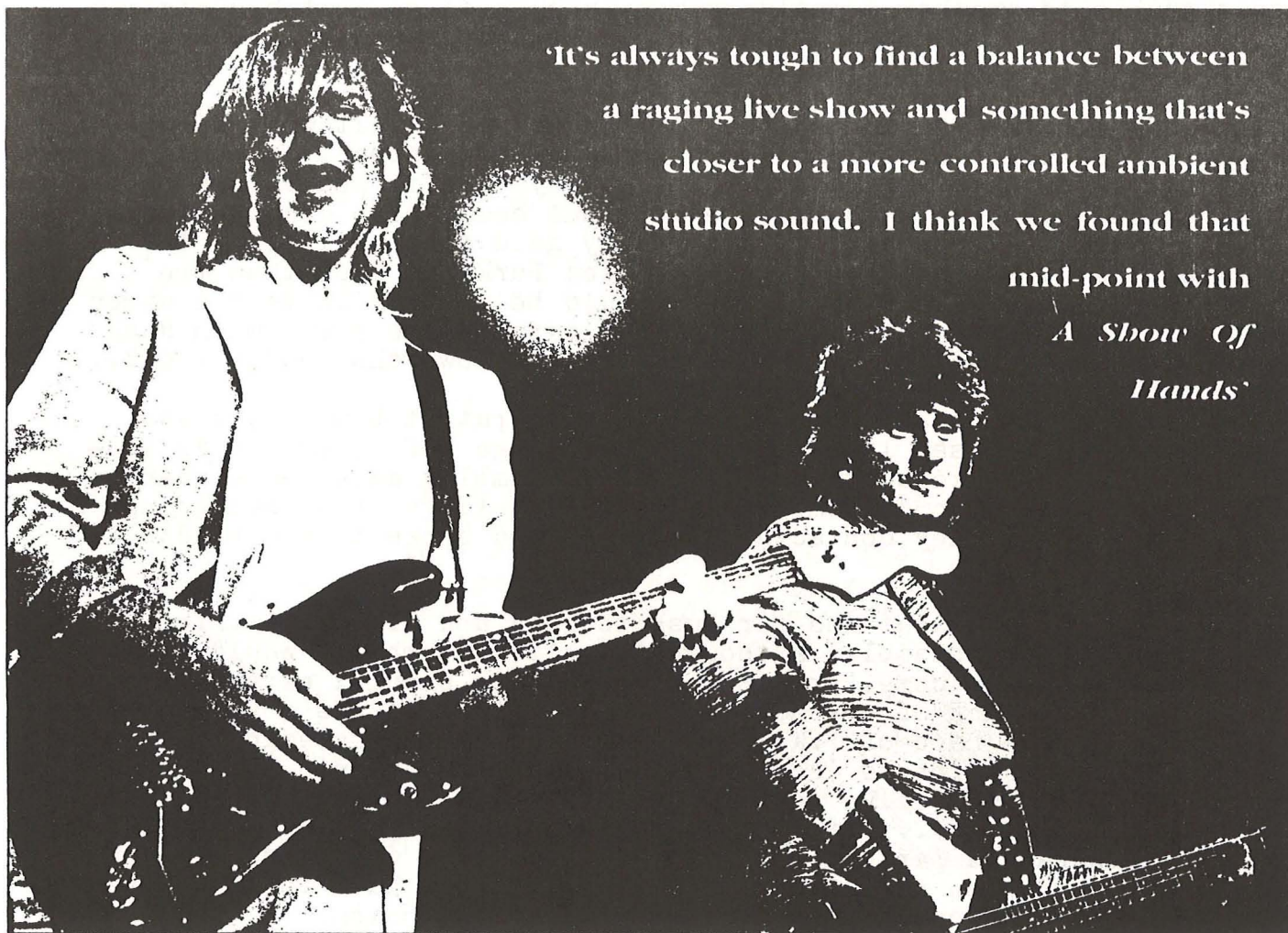
Guns N' Roses. They look like a band that's that's been around for a while and played every bar there is — and they sound like it too.

"Another problem is having records produced by non-musicians," Lifeson continues, warning to the subject matter. "These guys are programming sounds to the point of making them intentionally messy to simulate someone playing live. As a result, the seeds of creativity don't have anywhere to be planted anymore. When we first started doing it, there was that fertile ground."

Rush has survived all the usual pitfalls to attain rock music's version of the Good Housekeeping seal of approval. They've never over-commercialized themselves, have always stood by sound ethics of quality and superior performance. They deliver a first-class effort, whether live or on vinyl, and only release product when they have a definitive statement to make.

"We always feel there is a certain level of quality we must achieve to justify releasing an album," acknowledges Lifeson. "We're good enough musicians to play live and there's that whole peripheral picture of lighting and presentation which we're noted for. And our albums have always retained certain high standards.

"I guess the mark of our endurance is the long-time support of our hardcore fans. These are people who don't go to many other concerts anymore because they can't deal with the hassle. But they come out for us and they're our harshest critics. They're not afraid to tell us what they dislike and that's important to us because we know our music means so much to them. It's that loyalty which differentiates our audience from a lot of other bands. It's nice to know they're always there when we need them." **mc**



'It's always tough to find a balance between a raging live show and something that's closer to a more controlled ambient studio sound. I think we found that mid-point with *A Show Of Hands*'

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LEADS

Dear Editor,

I just thought that other fans would like to hear how Rush made me a happy man. In March 1988 I was the proud owner of one ticket to see Rush at the N.E.C on the 23rd April. After waiting five years I was finally going to see what I consider to be the greatest band anywhere, ever; it meant even more to me because at the time, I was suffering from leukaemia (thankfully I'm fully recovered now). It was a gamble to whether I would be well enough to go, but the gig was due to fall at a time when I would be in between bouts of treatment, so the chances were that I'd feel o.k.

The Gods weren't smiling on me I'm afraid; yes I felt well enough, but my Doc decided to send me for some special treatment in London, starting on the 19th April. Another five days and it would have been ok, I would have seen Rush and the hospital could have done what the hell it liked to me then. To add a really good dose of irony - the hospital that I was sent to (The Northwick Park) is less than two miles from Wembley Arena. So there I would be - stuck in an isolation unit for five weeks, unable to even step outside the door, with Rush playing three consecutive gigs literally just down the road - AGONY...

The evening of the 23rd was a grim one; to put it bluntly, I was very p*ssed off. I sat listening to 'Exit Stage Left', trying to imagine what it was like at the N.E.C. As the Wembley dates came nearer, the nurses decided to do something over my rantings about not being able to see Rush. They contacted the Arena and spoke to the band's management.

Their original request was for Rush to come and visit me; unfortunately, that wasn't possible, although I don't know what I would have done if they'd have come, probably fainted from shock I expect. However, on the morning of the 30th I had a visitor, it was a very friendly roadie by the name of P.K, who brought with him a seemingly innocent carrier bag, which he unceremoniously tipped out onto the bed. Strewn before me were five tour T-shirts, (all different) a badge, a tour sweatshirt and.... a tour programme which Geddy, Alex and Neil had all autographed personally to me. To say that I was stunned is an understatement; even now I can't believe it, and I have to go and have a look at the programme, it's my most prized possession.

So... Geddy, Neil and Alex if you ever get to read this ... THANKS. You certainly cheered me up. After reading all the gig reviews in previous editions of this fanzine I can only hope that you come back soon. You can bet your life I'll be in the front row if you do. Finally a great magazine, keep up the good work.

MARK GREAVES (YORKSHIRE)

Dear Editor,

After reading what songs will be on 'A Show Of Hands', like yourself I was disappointed. Then a few pages on I read the Ray Daniels interview in 1980, talking about their passion for hating bootlegs and how there's nothing good you can say about them. I disagree.

Bootlegs are illegal and quality is a problem, but they do show a band in their true light. Mistakes, variations of a song being played live and conversation between songs, all there for the public to hear. In issue 2 of 'Spirit', I wrote about the 'Xanadu' bootleg, an example of how professional bootlegs are getting.

'A Show Of Hands' with four songs already available live, is one reason why bootlegs are getting more popular. Collectors and fans expect to hear unreleased live tracks on a NEW live LP, if they don't they will buy bootlegs to hear more recent songs live.

By releasing live songs already available, record companies should only expect bootleggers to give the public what they want to hear. Record companies could have more consideration for the public buying, rather than "how much money they can make". I also don't agree that buying a bootleg will stop someone buying the official LP. For myself 'A Show Of Hands' will be like a three sided LP, having already got four of the songs on 12" single and CD single live. Does anyone agree? Lets have a show of hands...

JIM WRIGHT (RENFREW)

Dear Editor,

I must express my eternal thanks to one IAN HUGHES, who first introduced me to Rush. Having heard of, but not heard Rush, I was to accompany him to the 21/4/88 concert at the N.E.C. Solihull near Birmingham. Being a great fan of live music, I agreed, with some reserve, to go. Inevitably I was not disappointed, infact my mind was systematically taken apart by the sheer talent of the three musicians.

Since that night Rush has taken over my life. No longer a band but a way of life, as anyone reading this will know, from the first line of 'Finding My Way' to the last of 'High Water'. I must tell you that I'm not a particularly impulsive person, neither am I suffering a musical whim, the complex, intelligent progressive rock music, has an illusive intangible quality, that has taken my philosophy on life to a higher plane.

Thanks IAN for opening my eyes and enriching my life, all you other IAN HUGHES'S out there please follow his example, and spread the word, as others deserve my fortune. Keep up the good work on the fanzine, it's just what we needed.

KEVIN BUSHELL (W. MIDLANDS)

Dear Editor,

Well, I finally received my summer issue of 'Spirit' (ha, ha). It's good to see that every issue improves on the previous one, a little bit like Rush albums. I especially enjoyed reading the Miles interview from the NME. It made extremely interesting reading. It was grossly self-opinionated and a 'blind hatchet' job, but it pointed out Neil's highly flawed opinions at the time, (his complete condemnation of the welfare state of this country on what was, after all, his second visit to the country, one with Rush, one in the early 70s, it was a bit unnecessary and, obviously, a blind and vulgar summary of something he didn't really know much about).

But you can see why Rush were offended by Mile's words, and it's good to see that they ignored his condemnation and carried on to be the best band in the world. I applaud 'Spirit' for printing the feature, because it shows that, as in the interview retrospective, we Rush can see both sides of the coin, and can be as critical of the greatest band ever, as we are respectful and fanatical.

It's a pity that 'A Show Of Hands' has been delayed until January, I've tried our local import shop, but they haven't been (they never are) very helpful. The advert at the back of the summer zine looked very interesting, and it shows how much crap is needed to promote an album. (what are shelf talkers and tent toppers?). The cover looks really good; taken from the 'Force Ten' back projection, it's a great and original cover. How about a more extensive readers poll?, favourite guitar solo, favourite lyrical passage, favourite vocal performance, favourite drum solo, favourite bass performance, favourite other bands, favourite other album of the year, the list could be endless and it would be interesting to see the views of the rest of the fans.

Good luck for the next issue and all the others that will follow, I hope in the next year like the last, anything can happen....

DAVID LYTHGOE (ALSAGER)

Dear Editor,

I would be glad of the opportunity to answer David Shanks criticism in issue five of the magazine of my article on the Rush tour books in issue four. David took exception to my comment about the Rush gigs at Stafford Bingley Hall on Sept 21st and 22nd 1979 being "one big wall of noise" - saying that I could not have been there as the gigs were excellent. Firstly I would like to point out that I did go to the Sept 21st gig, and secondly I actually wrote, "...at the dreadful Stafford Bingley Hall, the acoustics being so bad, they turned Rush into one big wall of noise".

My intention was to write of the Stafford Bingley Hall, NOT Rush. As I lived relatively close to Stafford for many years, I went to about a dozen concerts at the Bingley Hall. So I am in a good position to comment on it as a venue. The Bingley Hall was built as an agricultural hall, during the week it housed cattle auctions, the organizers not always having time to clear up the resulting mess before a gig started.

There was no ventilation, so it got hot during a gig, sweat from the crowd would condense on the cold ceiling and drip down on the audience. The result was a warm salty shower that would start about fifteen minutes into the bands set. The metal walls would resonate and reflect the sound so that if you were not in the center of the hall, in front of the mixing desk, the sound was a confused jumble.

David was clearly in a good position in the hall for the Rush gig at Stafford, and saw Rush play an excellent set. Most people there that night were not so fortunate. One interesting thing I noticed about Davids letter, was that in his enthusiasm to defend Rush his letter almost turned into a review of the gig. With just a little more work David could have produced along the lines an article like Neil Elliott did about the concert review 'Nassau Coliseum, Long Island', that was printed in issue three. Writing a review of the Stafford shows, describing them and why they were good would have been more constructive than running down my writing efforts.

Lastly it has to be said that issue five of the magazine was the best yet. 'A Nice Morning Drive' was brilliant. I never thought I would get the chance to read that, and the infamous NME interview 'Is Everybody feelin' All Right?' made me so angry the way it mis-represented Ayn Rand and Rush. Ayn Rand is not 'an ultra-right wing American cult writer' as the NME branded her, but a political philosopher and novelist of wide critical acclaim. During the 1940s and 50s Ayn Rand's books 'The Fountainhead' and 'Atlas Shrugged' were best sellers, and her philosophy is totally opposed to the violation of human rights inherent in the right and left wing organizations that blight the world.

It is also a little known, and very sad fact, that Geddy's father died as a consequence of the injuries sustained in a German concentration camp during World War Two. To suggest any link between Rush and right wing politics is obviously insane, and must be very upsetting for Geddy personally. - I look forward to the next issue of the magazine, if it keeps getting better as the first five have done, it should be worth the wait, keep up the good work Mick, cheers...

GEOFF SHEARD (OXFORD)

Dear Editor,

Here's my letter for this quarter. I felt I had to write after reading 'Spirit' No 5. It concerns two points brought up in the last issue. 1) An additional comment on the inclusion of four songs off Grace Under Pressure, on A Show Of Hands, and it's running time. 2) A reply to another supporter of the 2112/Hemispheres style.

Regarding 'A Show Of Hands', I must say I disagree with the comment on the inclusion of 'Red Sector A', 'Distant Early Warning', 'Closer To The Heart' and 'Witch Hunt'. However I do agree with the fact that the running time is too short. The versions of the four songs were recorded in the case of the first three at the NEC 88, and 'Witch Hunt' is off the Power Windows tour, and all four songs are highlights of recent Rush tours and their exclusion off 'Hands' would have left it a bit weaker. On top of that, Red Sector A and Closer To The Heart are subtly different from the versions appearing on the GUP video. They

have come on a hundred times from their original form off 'A Farewell To Kings' and 'Exit Stage Left'.

However as I have said, I agree with the comment on the running time being so short. As it is, nothing off the GUP 84 tour was used, and only two of the fourteen tracks, some off the Power Windows, the rest come from the Hold Your Fire tour, with over half from the NEC Birmingham, the rest from the U.S.A. Whether it was a record company decision to keep it a single CD I don't know - but subsequently tracks like Territories, Middletown Dreams, Kid Gloves, Between The Wheels, Lock And Key and Limelight are excluded. A double CD would have allowed their inclusion and so documenting all three shows successfully. (Take the new Pink Floyd and Marrillion albums for eg.) Hopefully some will be released as B sides in the future.

Now the second part - One of the great things about Rush has been this continual desire to progress and change, this in my opinion make Rush so intriguing to the listener. I love the old stuff as much as the new stuff, though I think the new stuff is better I have to admit. Yet this initial desire of certain fans of 2112/Hemispheres, you may prefer that style of music, fair enough, but hold on a minute do you really think Rush would be around today if 2112/Hemispheres were to be repeated? (just look at Marrillion as an example now - a case of one concept too many). Of course not, they would have finished long ago and their epitaph would have read something like "scifi/fantasy heavy vibers with above average musicianship ie: they wouldn't have meant as much today as they do, if they didn't change course as often as they have done.

I know your letter Jo, was attempting to understand this change, you put it across very well, but saying that Hold Your Fire does not contain any soloing of note is rubbish. It is the best all round Rush album for a number of reasons and finds them sounding stronger than ever. Older and wiser Ged, Alex and Neil may be, but their music is still packed with emotion and power in the same way the older longer material like Bastille Day, Anthem and 2112 are, just sit your bum down and listen to things like Time Stand Still and Afterimage. It's this ability to progress that makes Rush unique, and long may they continue...

NAVEEN RATTI(LIVERPOOL)

Dear Editor,

Thanks for 'Spirit' No6 and the belated new year wishes; The responses to the NME article in NO5 were interesting. Rush are an excellent group musically and were very hardworking on their way to the top, but looking at the sorts of things that Peart had to say for himself in this and other interviews, it's easy to see why so many people are put off them out of hand. Of course Rush took an individualistic stand to try and record their unusual music in the way they wanted, but what were they fighting against? None other than capitalist institutions like record companies, and conservative, narrow-minded radio programmers. It seems to me no coincidence that the generally more liberal social values of the 1960s produced a hell of a lot of good popular music in that decade and the following one, whereas the more monetarist and

right-wing values now (which he seems to so greatly admire) have produced reams of conformist, sterile wallpaper music. The idea that capitalist individualism produces not greater diversity, but a bland homogenised vacuum seems not to have occurred to the man.

It came as no surprise to read in 'Visions' that he was an early school leaver who has since read just a few books. Frankly, a lot of his (and the groups) ideas are half baked. If they come on with a stident political attitude, they should at least know what they're talking about. I'm sorry for sounding so harsh, and I genuinely admire the groups music, but the social values which they at least pay lip service to, stink.

Unfortunately, even as regards the music, there has been a slight dip in my enthusiasm in recent years. As their songs have become more iniform in their length (like all good 80s groups), so their cutting edge has lessened. The group has matured (another common 80s word), they write verse/chorus/instrumental break songs just as required by the market. There is simply less excitment, less gut feeling, less progression, less musical vision than before. It's not just a product of aging, it's a state of mind induced by conservative domesticity.

In my opinion, Rush reached an artistic peak with the brilliant Permanent Waves/Moving Pictures/Signals trilogy, and this was their commercial peak too. I'm not suggesting a direct return to that sound, just more of a non-conformist approach again. Rush are still the best band at the moment - I just hope it stays that way for a while yet.

ALAN POWYS (HARROW)

(The following letter was meant for publication in issue 6. But alas, arrived too late. Sorry Andrew, but better late than never..... Editor)

Dear Editor,

I was eagerly awaiting October 17th for the release of 'A Show Of Hands' and was very disappointed and annoyed to find out only a few days beforehand that it was being delayed. I reckon they've missed quite an opportunity by postponing the release, as they will have missed the Christmas period, and the extra sales that can occur then. So instead of giving a review, I will have to do a preview instead.

Given that most of us have heard the tracks live anyway, or if not, have heard the studio versions, there should not be any surprise over the musical content of 'Show Of Hands'. However, as to the choice of songs included on the album, I find myself agreeing with your comments the editorial. Distant Early Warning, Witch Hunt and Red Sector A have all appeared as the supplementary tracks on various 12" singles and also all appear on the GUP video, so they are not giving us anything new with these tracks. As for Closer To The Heart, well, I suppose we had to have at least one oldie, so I don't mind too much. The rest of the album is made up of Subdivisions, four tracks from each of Power Windows

and Hold Your Fire, plus the drum solo from the recent concert series. On the whole then, this would seem a reasonable balance of songs from the previous few albums, but with a slight reservation over the tracks previously released on 12".

With regard to the running time, this would seem to work out at about 73 to 74 minutes, which does seem rather short. However, this just happens to be the maximum that can be put on a CD. So it would seem that the running time of A Show Of Hands has been geared to compact disc, and unfortunately we don't get any extra tracks on the vinyl LP, which is a shame, because an extra two tracks could have been put on, making a running time of around 85 minutes. This would have been perfectly feasible and would not have compromised sound quality.

When All The World's A Stage and Exit Stage Left came out and were put on compact disc, each had to have a track omitted so that they would fit on the disc. The track selection for 'Hands' has obviously been designed to avoid this. Perhaps that is why Closer To The Heart was included as a short track to fill up the space. So the introduction of compact disc has robbed us of two tracks from our double live LP. On the other hand, we got two tracks that we would not otherwise have got on Hold Your Fire; after all, Rush did say that they're not letting themselves be constrained by the running time limitations of the vinyl LP when they wrote Hold Your Fire. We therefore ended up with five tracks per side, rather than the four we got on each of the previous 3 LPs. I wonder which two tracks we would have been denied if Hold Your Fire had only four tracks per side???

Anyway, I'm still looking forward to A Show Of Hands and the ability to hear the more recent tracks live, as I feel that the noise of the crowd creates a different and more exciting atmosphere, making the live versions more enjoyable. For a similar reason, I'm looking forward to the release of the video, especially as it promises to be a full two hours long, rather than the edited versions we had for GUF and Exit. Roll on January; (or will it be February? or maybe March...). Hey; it can only be a matter of months until they release their next studio album, then they'll be touring in 1990 - YAHOO.....

ANDREW MCKENZIE (GLOUCESTER)

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GEDDY

PART
2

1982

JIM First I'd like to welcome you back, thank you for doing this again ,
LADD : it's real kind of you with your schedule...

GEDDY

LEE : Oh, it's a pleasure.

JL : We'll start this second meeting with the fact that I went and saw the
concert last night, my first Rush concert (I know Rush fans are gonna
hate it if I admit that), I was quite taken with the show, I really was

GL : Well thanks...

JL : How did you feel about performing ?

GL : Well, last night was one of those nights where I was sort of adjusting
to the hall for the first half of the show. It felt like everyone was
playing pretty good, and I think it was one of the better nights we've
had on the tour actually. Sometimes it's hard for me to judge that even
though I felt that everybody was playing pretty tight last night ;
sometimes you can't gauge the energy you're putting out.

So I was a little preoccupied with getting comfortable for the first
half of the show, but I mean you can tell in the room when you're on
y'know, you can tell with the way people are reacting, and you can tell
even with the people that have heard the show for five years in a row
that are sitting at the side of the stage, and they seemed to be jumping
around last night, so I think it was a pretty good night; I think it
was a pretty special night last night...

JL : You guys have a rear screen projection system on stage with you, a
massive screen, and there are some very interesting visuals that you
have worked out. What got me is, especially on "Subdivisions", while
you were singing - you were seeing that; I mean it was synched
perfectly. How does that happen ?

GL : Well it just takes careful planning really. I mean hopefully as far as
the rhythmic pacing of the band, hopefully we're playing the same tempo
every night - it's something you strive for years to achieve ! So our
tempo doesn't really fluctuate very much.

GL : Neil is very aware, and probably one of the things that he concerns himself most about, as far as being a drummer, is his tempo, and so we try and keep a very consistent tempo from night to night; that obviously helps with synching up the film. When we do all the film footage, we time it out to a soundtrack of the band so that the visuals are..., the music is infact a soundtrack to the visuals, or vice versa, however you want to look at it, so when you do it live, as long as you're playing it in the same tempo, and the projectionist starts it at the right time, you're locked in.

JL : Very good. Well, the only problem that I saw was when you had the space shuttle sequence over "Red Barchetta" - that was a little kind of a screw up.... just teasing !

GL : I was gonna say, ...What ?!!

JL : You started off last night with "Spirit Of Radio"; I want to discuss that song for a minute. For someone like myself who started in radio in Freefore (?), and it was getting the message to the people in those days and it was a real cause for me, it had nothing to do with being well known, it had to do with my part of the movement. You talk about that in this song.

GL : Well the thing is there are similarities, because you're on one end of it obviously, trying to, as you say, get the message to the people, or basically I mean as far as I'm concerned, the message was music, and here it is, and we have the station that we can listen to. So although you're on the one side of it playing the records and exposing music for people, I was the guy sitting on the other end of it tuning you in and going "Yeah, this is fantastic !" It was just the greatest thing that could happen, all of a sudden all these... I mean you'd have to scour the music papers to find out about new bands, you'd have to look hard for new records, interesting records that weren't your basic AM top 40 records. For all those people who weren't into that, there it was, it was like manna from heaven, you turn on the dial and it came through loud and clear. DJ's played what they felt like playing, and sometimes it was good, sometimes it wasn't so good. Sometimes they were in an up mood so you had an up show, sometimes it was a real y'know "OK guys, let's get outside", and you'd listen to like an hour and a half or two hours or even four hours of real outside music v'know. Everybody knows what it started with, how it caught on, and now it's a business like everything else, fair enough; but something's missing now from it, and it's a real sadness. That same sadness drove Neil to write that song lyrically, and I think the reason why we could get behind it, and the reason why so many people got behind it, inside the band or outside the band, regardless of whether people even thought about the band, there was something being said in that song that everyone could relate to that was from that period - it was like, "Yeah, that's radio"

JL : (Intro 2)

As our Innerview of Rush continues, we're going to hear what, or more precisely who, was the inspiration for the song "Digital Man"

GL : Well the song sort of came out of a sort of a little bit of personal comedy; we had the title way before we had a concept. There was a guy who we hired, I think it was on "Moving Pictures", to bring all this digital equipment so that we could master the album digitally, and he was a sort of a 'strange' example of modern man, without going into too much detail.

- GL : (Cont.) We were sitting around talking, and Le Studio had gotten their own digital equipment, so there was really no need to hire our digital man this time, and we were trying to figure out beds, y'know, bed assignments, how many guys in the crew we could take to the house near Le Studio, because the situation is you live right on the premises. So somebody came out with the phrase "Well I guess we won't need a bed for the digital man" and everybody went (snaps his fingers) "Fantastic !" So we wrote it down and Neil developed a whole concept about modern man and the sort of transience of modern man in the sort of society that we're living in - that sort of spurred the tune and the feel for the tune but it sort of represents technology getting to a certain point, the ease that one can float from one part of society to another, and one part of the world to another, the communications race and the whole situation.
- JL : I want to ask you about one other thing here, I think it's the chorus that says "Love to spend the night in Babylon, spend a long long time in Zion...", I'm paraphrasing but...
- GL : Yeah, that's sort of again the dreamer sort of thing...
- JL : Where is Zion ?
- GL : Well, Zion is two states of mind really, there's the Zion of the Rastafarians, which is really the one I guess that we're talking about; it's supposed to be the homeland and the ideal - the Rastafarians are always trying to get back to Zion, they try to mould their lifestyle where they originally feel they come from. In that particular chorus, I think it's sort of a perplexing situation with our digital man, because here's a guy working with modern technology and being as modern as you can possibly be, and yet he's thinking about these simple sort of soulful type of places like Zion, "...lovers wings to fly on...", y'know it's, don't carry me away too much on these computer bits, leave something for my soul.
There's these digital men and women running around the world totally being trained and they're like, "Yeah, I am the digital guy, I'm hip to this thing and I know the whole rap and I have to inform everybody else..."
- JL : I'm getting the idea that you're going "How are you today ?" and he'd respond "Capacitor"
- GL : Not really, he wasn't that much of a wirehead, but I mean that's why I didn't want to get too particular about him, he just spurred the title. He was a pretty strange character, but there's so much computer language now that's fitting into our lives and it's becoming English y'know. We sort of started that a little bit with "Vital Signs", everybody's a random-sample-hold type of 16-bit information y'know...
Language is now known as information, and even to engineers in studios they don't even talk in terms of music so much now going on tape, it's talk about this kind of information going on tape. Binary code is now being stored; music isn't even being stored on cassette anymore, on video cassette, or the kind of digital cassette you use, it's all binary code, so everything's getting so communicative and so computerised, it's gotta start showing in the way people are thinking 'cos there's so much thought going on about that.
- JL : (Intro 3)
Now you're about to hear a story that made me truly envious; it has to do with the song "Countdown", and the VIP vantage point that Geddy, Neil and Alex got of the launch of the space shuttle.

JL : First off, how in the hell did you guys arrange to get into the VIP section ?

GL : Hey, we got pull baby !

JL : Well, I guess so, this must've been Rush tickets for life or something, I mean what happened ?

GL : Well it's weird how it started a few years ago...

JL : First off let's set up what we're talking about; not the VIP section at some airport, but at Cape Kennedy, watching the shuttle...

GL : Kennedy, in there, VIP, section one, right beside Jerry Brown, y'know

JL : Jerry was happening

GL : Yeah, Jerry was there sure, they were all there...

No, a few years ago, as a matter of fact Janet Rickman who is now on the west coast, was working out of Nashville and she made some contact with some people at NASA to arrange a tour, just a tour through the space center. We had a day off, so we went down, we didn't know what to expect and we sat down with Jerry Griffin, who at the time was the deputy director of the space center, and he explained a lot about the shuttle programme to us and took us to the whole place, the VAB building, the launching pads and the whole thing, it was really a great tour. At the end of the day we sat down together and had a few drinks and talked, and we had a lot in common. They were fascinated by what we did, and we were of course fascinated by what they do, but y'know they had never sat down with any rock 'n' roll band before, and listening to that from a technological point of view there were a lot of similarities. We would always call the shuttle their big gig, it was like their serious gig ! They always said well if you're around during space shuttle time, come down to the launch, and we said "You're on ! we'll be there !" It was one of the greatest experiences of my life, I'll never forget it as long as I live.

JL : It was that breathtaking...

GL : Oh yeah, I mean there is no describing it. You can't describe it to anyone because it's... we tried to with "Countdown", maybe we gave a little inkling of what it was, but, it was just one of the most amazing things to experience...

VIP One is three miles away and the thing is huge, it's like the icon up there you know, and the thing blows and your pants are shaking, and you're three miles away ! So to describe the force of the thing its aaagghh !, there's no describing it, y'know you're this close to covering your ears - the volume, the sheer size of the sound. You're just about to go like that and all the while you're thinking "How do those guys feel ? They're sitting on this bomb ! and then just tearing off into the sky", it's just fascinating.

JL : I think the next question here is Gaddy, once they start selling commercial tickets are you gonna go ?

GL : I'd love to. I mean would you go ?

JL : Absolutely

GL : There you go, of course !

JL : In the song "The Weapon", the subject of fear and the attempts at legislating morality that can result from that fear is something that seems to be all around us...

GL : I'll give you an example. In Ontario, where I live, there's still a censor board as far as movies go. Two examples; "The Tin Drum" didn't play there until some scenes were cut out of it, "Fretty Baby" has never played in Ontario; I don't know why, but it hasn't. It's fear that runs the censor board, and it spreads paranoia; I mean all these mothers figure "Oh, well the censor board must be right because it's a horrible thing and look what might happen to... you know we'll get like New York or we'll get like this place or that place.." So okay, the concern is real and the concern is genuine, I feel for that kind of concern because I live in the city and I have a child, I care about the things that he comes in contact with, but let's get realistic, this is the 1980's, people aren't idiots; some people are idiots, but I'm not an idiot and I wanna see this movie ! It insults me that that happens. So okay, that's a tangent, that's one example and I think if you look around you can find a lot of them.

JL : Well the way that you paraphrase The Lords' Prayer in here is a great turn of phrase I thought. I'm just wondering, it's just a guess, but are you guys by chance referring to nuclear war here when you say "in the glory game on the power train thy kingdoms will be done" ?

GL : Yeah.

JL : I was correct then ?

GL : Pretty accurate; I think it relates to more than just y'know, nuclear situations, it's power struggle and the power gained by the people in control that decide to use this fear for their own benefit or against the good of the people. It is a game in a sense, and it's really getting to pure power - that's what we're talking about, and personal power, how fear fits into that manipulative game.

JL : In the song called "Losing It", this is a very sensitive look at the loss of natural talent and inspiration to the great reaper time, which we were just talking about. Do you ever fear of your own creativity being dulled or even spent by age ?

GL : Ah, I don't know if it's necessarily by age, but of course I think anybody who considers themselves to be even a little bit creative has a fear that that'll all suddenly be gone one day. It's a real fear; I don't think about it too much. I hope I don't wake up one day and I'm like, a cookie, I can't do anything but lie there ! I think it's a fear that exists; to some artists it's a devastating fear - v'know after they finish a record it's like "Oh God, will I ever be able to do this again ?" I used to feel like that, after I wrote a song that I thought was good I'd never think I could write a song that I thought was good again, but after time you get more confidence in your ability and the longer at least for me, that I'm in the business, I realise v'know, I'm getting a little loonier and I have a little sort of lunatic kind of confidence in myself, so I sort of figure okay, yeah, put me in any sort of situation and I'll do it, so it's not such a real fear for me anymore. I think a fear in that aspect with me is more, ... y'know, I'm happy as long as I have something to do; as long as I have an album to work on or a song to write or a gig to do, that keeps me happy. So I guess there's a little bit of fear with me of growing old and not being able to do those things. So, yeah, I'd say it exists, I think it probably does in most musicians or most people.

GL : (New section)

Y'know, regardless of what aspect of the band it is - whether it's publicity or videos or whatever, in the end the band pays the piper, y'know, I mean we're responsible. Whether it's touring schedule or what; if some kid didn't get to see the band this year in this town, ultimately it comes down to the band, the band is to blame, the band is the figure-head for us. So you have to take an interest in all aspects of what goes down, and make sure that regardless of what good people you have working for you, sometimes what you want gets watered down and doesn't come across in the same way that you wanted it to, so you have to take an interest and you have to be prepared to spend time (and time is the most valuable commodity there is), you have to put the time in to make sure that you're being represented properly. That's why Neil does these things, because he went through years of reading his bios that make you so mad you want to tear them up and throw them in the garbage. We don't want to be hyped, but at the same time Neil is getting experience as a writer; he loves doing those things and he's representing the band well in his bios, and putting some real thoughts and feelings about how we felt about making these records across to whoever wants to read the thing, rather than have sales figures and tour dates or you know... So it's nice for us to focus on what we do and what is real about what we do.

JL : It sure is, and I do like the things that he talks about, like the walk across the lake at midnight, things like that give you a real feel for where these people were when they recorded this record.

GL : It's the atmosphere, I mean that's supposed to be interesting about an album, it's not so much how many records it sells, but how it was made and hopefully there's some insight into why it sounds the way it sounds. Every album to me is like a time capsule, and the circumstances surrounding an album somehow creep onto the vinyl; I don't know how, but it does, and the more you know about the environment the easier it is to see the whole picture of the record, especially if you care about what happened beyond the plastic.

JL : Let's just mention a word here about Alex, since we haven't talked about him...

GL : Alex, he's the blond guy, right ?

JL : The blond guy, right, and this is a real important musical question here...

GL : What do you want to talk about, his hair cut ?

JL : (laughing) Okay, since you brought it up, what do you think ?

GL : I don't know, I think he thinks he's David Bowie

JL : God !

GL : I better say something nice about him

JL : Yeah, tell us just anything nice about Alex, if you can come up with something this week

GL : Okay, something nice about Alex... something nice about Alex... gee, I used to know something nice about Alex...

JL : Geddy is really racking his mind here to come up with this...

GL : I can't recall..., he's really a great cook. He really is, he's a fantastic cook. He's probably one of the best cooks there is. He makes great food and he makes fantastic lasagne. Not as good as his mother's, but still quite close...

JL : Alright, thankyou for coming again this second time, I appreciate it.

GL : I enjoyed it; it's funny, I haven't done more than maybe three interviews on this whole tour, and you get out of shape (like with anything), just talking about what you do. I really felt it the first twenty minutes we were talking; I felt very awkward, and as the interview got going I got more confident, because I started to remember that the best interview is just a conversation.

JL : That's the deal, yeah.

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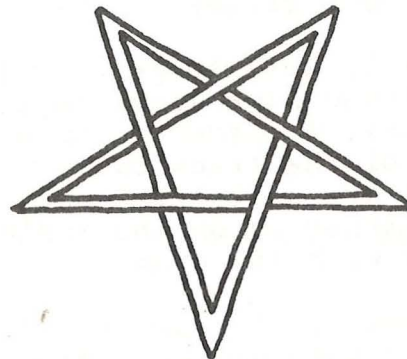
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RUSH



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RUSH

ALBUM BY ALBUM

Welcome to Album by Album, a new feature in which we will look in detail at each Rush album in chronological order - considering it's good and bad points.

RUSH (1973)

However you look at it Rush's debut album stands as a monument to 70s rock. Led Zeppelin Jr. or not, this album is full of the youth and excitement they must have felt at the time. Even at this early stage in their career they were very competent musicians, Alex pulling the riffs from his guitar, Geddy getting to grips with his bass, (and his crotch) and John producing a great thick sound from his double bass drums.

This excitement brims over onto the front cover. Although it isn't the best design ever, it amply describes the vinyl inside - an eruption of power that happens when the needle finds it's way (excuse the pun) into the groove's of the first track... Choosing 'Finding My Way' as the album's opener instead of 'Not Fade Away' was a inspired choice. The opening chords of the LP give the listener a hint of what is to come.

Alex really gets to grips with his solo on this track, many people say he sounded like Jimmy Page, when you think about it that was quite a compliment. A clever feature here is the way in which the riffs at the start of the track build up in volume until Geddy's "Yeah, oh Yeah". The lyrics are quite obviously an afterthought, but frankly the attention of the listener is on the music here, with the words mingling in the background with the drums.

'Need Some Love' shows Rush's first experiment with time changes, even though they are only minor ones, (verse/chorus). Once again Alex stands out, but also here we get our first taste of John's bridge passages and emphasis on the ride cymbal in the chorus. 'Take A Friend' starts off promisingly, but never seems to fulfill it's early promise. The drumming on this track is the loosest on the album, with John getting behind in places. Once again the guitar solo works well, but it doesn't help the song much, one of the better points of this track is Geddy's bass, which comes across very well in the chorus. The lyrics are awful, but this time they show up, where as before it didn't matter, Not the best song they've done.

'Here Again', makes up the lost ground - a slower tempo and more interest in the songs dynamics. Geddy's voice is very powerful here and really adds to the track, the emotion he summons up is incredible. Geddy's bass also fits well into the song: The weak point this time is John's bass drum which suffers from the 'paper bag' syndrome.

Side two of the album is hard to fault. 'What You're Doin' finds Alex and Geddy on form together, and John's bass drum problems are solved, he also provides some great rolls. The ending is irresistible, the 'three riff special'.

What is there to be said about 'In The Mood' that hasn't been said before?. With one of the best hooklines of all time this track couldn't go wrong; but don't overlook Alex's solo and Geddy's great rythm. 'Before And After' is my favourite track on the album. A great accoustic entry that builds up to a thick down-beat rock melody, and then into a full blooded power track. Although it has been done before, the Rutsey/Lifeson duet is superb here. John's footwork is immaculate, on a level Neil would have been proud of. The hi-hat does occasionally get behind but this can be overlooked. Alex puts Jimmy Page to shame.

The opening riffs to 'Working Man' sum this track up. Those first chords sound like five guitars are being used. Each respective member of the band is at his peak here, and especially in the build up to the finale. Even the lyrics are thoughtful and no doubt meant a lot to fans in the same situation. The ending to the track earns it it's 'killer' status - the great extended riffing, especially Alex's final buildup. What a way to close your debut LP...

'Rush' is a very competent album indeed. Although many of the tracks are play it safe numbers, there is a certain air of experimentation even at this stage. Alex already has magic fingers, Geddy's bass playing is solid and John's feet speak for themselves, he did need though to concentrate on his time keeping. It is true to say that Rush never summed up as much energy again, but that comes down to excitement and anticipation. What the band needed now was some better lyrics (enter Neil), and a tightness that was lacking due to loose drumming (enter Neil again;).

'Rush' is an album that the band could be proud of, and a nice way for John to go out. It's also a definitive part of any Rush collection.

ANDREW FIELD



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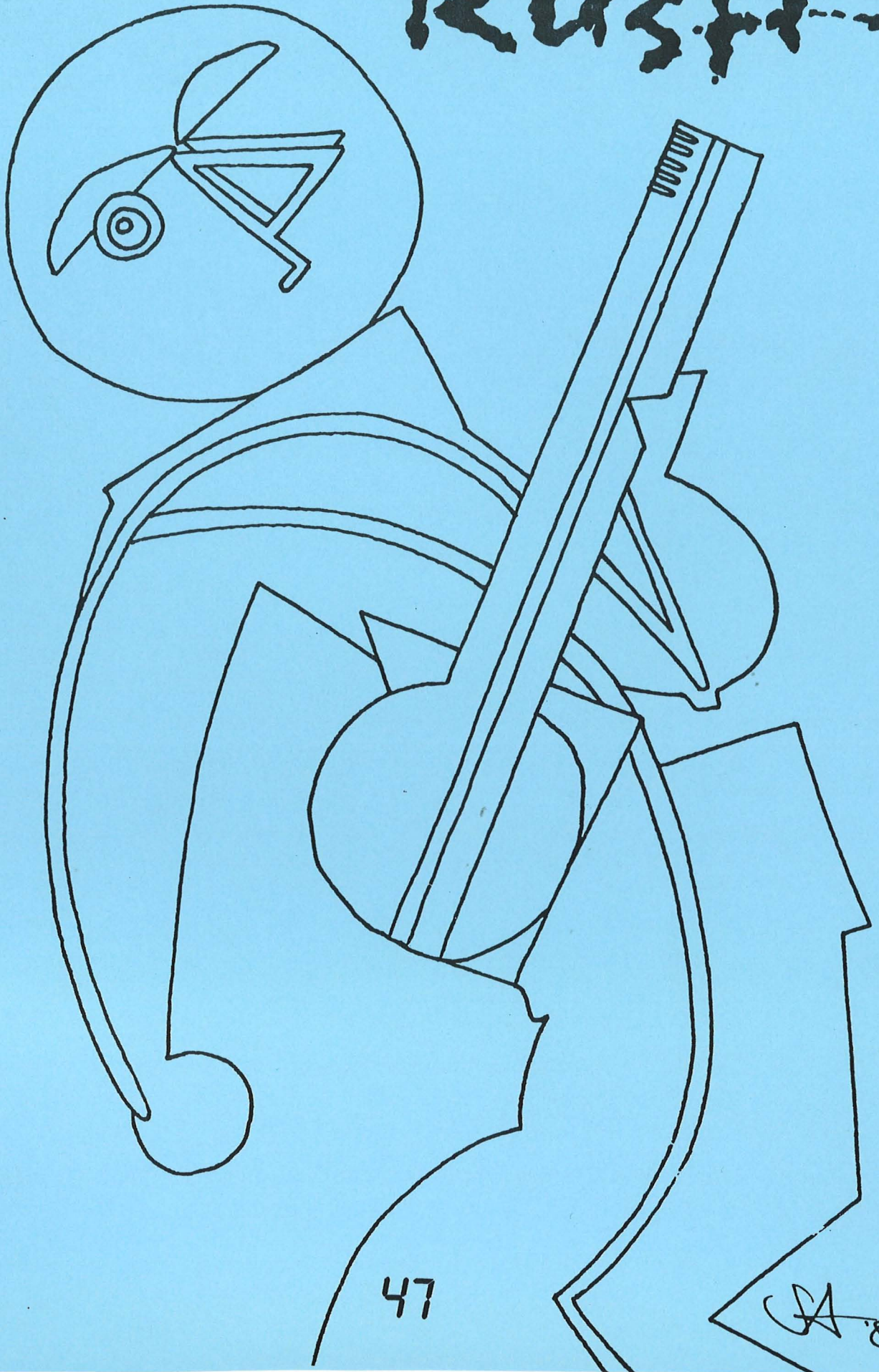
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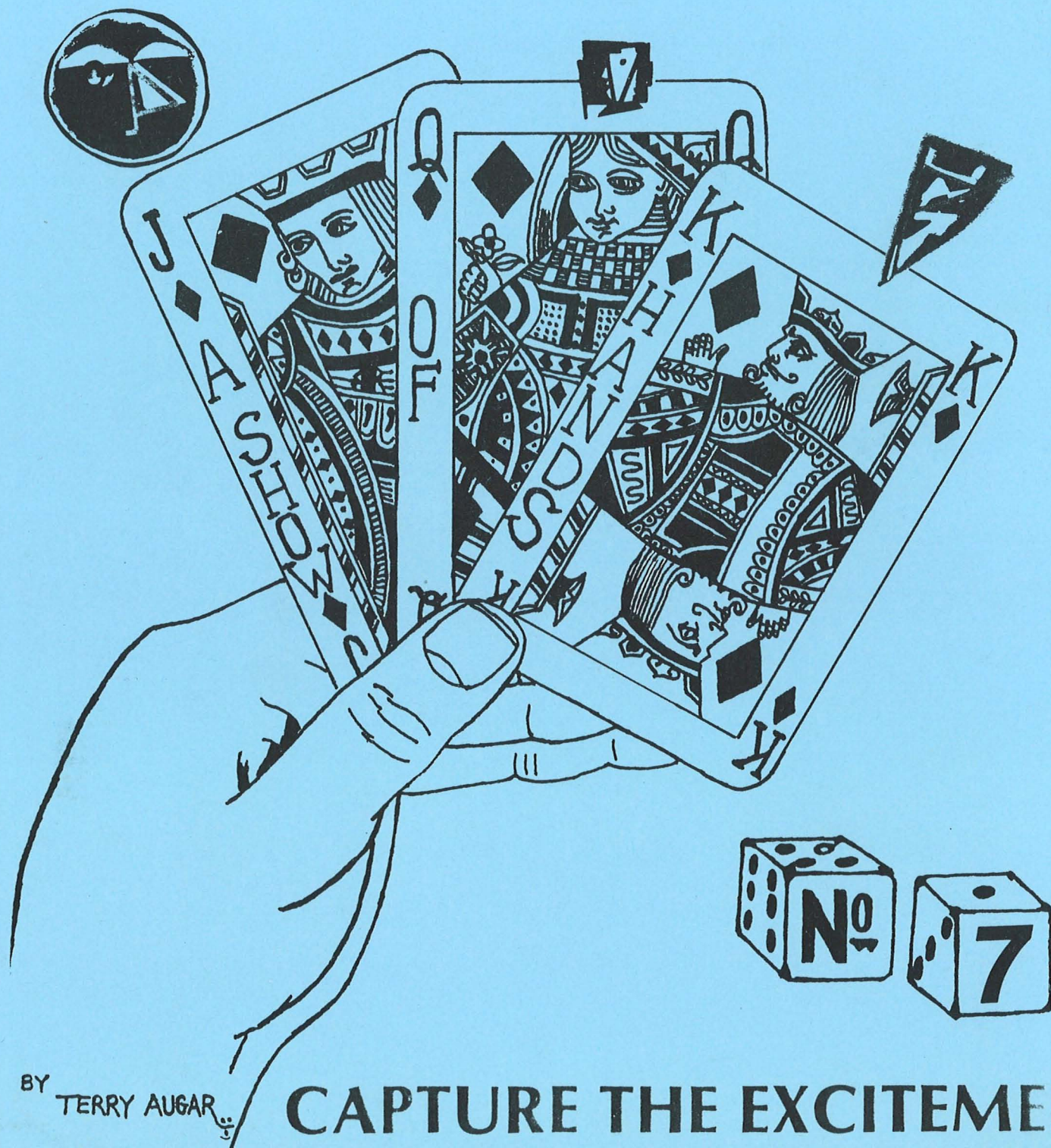
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