



# ESPANO



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STERRY W. BROWN MAY 86

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The Rushology fan club is not in any way affiliated with Rush, nor is the name Rushology intended to imply such an association.

An excerpt of a letter from Diane Sisneroz of Manchester, New Hampshire. She wrote this on April 13, 1985 when she was living in Sunland, Ca.

"One night, we drove up on the hill overlooking Sunland. It was dark up there. Below, the lights went on forever it seemed. I could see a bright pink glow--the lights of Los Angeles. I never realized how close we were to it. I put on 'Subdivisions' and I not only saw those lyrics come alive, but felt it, felt it burning a hole in my gut. There it was--each and every word just as Neil described it, and I was looking down upon it and living it every day. No one else seemed to notice. They just kept watching the lights below, and I guess that's why I am no fun to them. I don't party, I just observe and think and realize the joke being put over on all of them. I have listened to a lot of music in my life, I have searched for the perfect lyrics, the perfect music, and I never found it until I discovered Rush. Neil writes words I am thinking. They mean much more to me than these other clowns. It is a personal bond I am sure you feel too."

Diane Sisneroz  
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### Contest Questions

1. Who took the credit for the photography for the A Farewell to Kings and Hemispheres' covers?
2. In which song(s) on Permanent Waves does Neil play his glockenspiel?
3. Which was the first song that Alex and Geddy wrote for Rush?

### Results from the last issue

1. "Dewey Defeats Truman"
2. half an hour
3. "The Camera Eye"

No winners

### Polls

1. What is the value of a used pair of Neil's drum sticks?
2. From a scale of 1 to 10, how was John Rutsey on Rush?
3. Which video do you enjoy more, Grace Under Pressure tour or Exit . . . Stage Left?
4. Which is your favorite Rush song to "air-guitar"?

### Results from the last issue

1. Yes-0%  
No- 100%
2. All the world's a stage- 20%  
Exit . . . Stage Left- 80%
3. Thirteen years of age
4. Power Windows; others: 2112, A Farewell to Kings and Signals

## Questions and Answers

Are the songs "Surf Jet City" and "Fancy Dancer" originals or copies from other bands?

Jon Wojewocki  
Springfield, MA

The two songs are originals that Rush decided not to record for their first album.

When will The Rush Trivia Quiz Book be available?

Dean Javoroski  
(stationed in  
West Germany)

I don't think it will. Over a year ago, I sent a prospectus of my manuscript to Cherry Lane Publishers, who published Success Under Pressure, and never received any response from them. Too bad.

What is "Tom Sawyer" about?

James W. Lehr  
(stationed in  
West Germany)

"Tom Sawyer" is about the age of innocence, about learning through experience, education and even failure.

## Song Sacrifice

by  
Jay Roberts

My old Webster dictionary, which by the way is as old as I am, defines sacrifice as: "a giving up of one thing for the sake of another of higher value." This column will be about that--songs that Rush no longer play in concert. They have told us why they cannot play them anymore and we understand, but still we miss those certain songs.

I will pick one song per newsletter and talk about why I miss it. You may or may not agree with me, but I believe the songs I will be talking about are not obscure ones; rather they are probably ones a lot of you miss too.

I'm going out on a limb somewhat with this idea because when I say that Rush is no longer doing a song in concert, I'm really not sure. Who knows what Rush plays all the time, when we the average fan see them maybe once or twice a tour?

One of the things I hope that can come out of this column is a consensus of what Rush is playing in concert on a particular tour. I am hoping you concert reviewers are writing down each song that Rush plays, so we can pool our resources together and see what's happening. After all, the main reason for this fan club is, as Derek put it: "to inform people about those three stooges that remain an enigma to some people." We can have a lot of fun too, gang!

As you will see in the first song I talk about, playing only a small part of a longer song is the same as not playing the tune. Fair enough? Let's play ball.

### "2112"

For some younger Rush fans who have never seen Rush do this song in its entirety, I think you have really missed something. I was lucky enough to have seen the 2112 tour. If I'm not mistaken, they did every part of "2112," which I consider one big song. It was quite a treat.

Back in those days, this song was the high point of their show. As late as 1983, Rush continued to play the main parts of it, but with so many songs in their repertoire, Rush had to trim the song down to either playing the beginning part or part VII: Grand Finale.

For the Moving Pictures tour or it may have been the Exit . . . Stage Left tour, they opened the concert with it! Talk about excitement. I don't think anyone expected them to do that. I have never seen a song provide more drama than that occasion.

On the Signals tour, Rush played only the beginning part as part of a medley. They had a great video effect for it. The red star seen on the album cover could be seen as if it were coming down from outer space. That was, for me, one of the most exhilarating moments I have felt from any concert.

I haven't seen Rush since then, so I don't know what they are doing with "2112." I truly hope Rush will always play something from it. I realize it is not fair to ask them to continue to play older songs, but I think this song is a special one.

I believe Rush senses that and this is why they have not completely dropped it. If they ever did, I think a lot of their fans would be truly disappointed. What do you think?

Rush fans come in many forms

by

Kenneth Fleischer  
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Starting from the days of basic hard rock, Rush have changed and grown to a borderline between new wave and classic rock. Needless to say, there are fans who have followed the band from their days of hard driving rock, who still affiliate Rush with that type of music. There are also many fans who were drawn to Rush's music from more recent albums. This wave of fans was started with Permanent Waves and Moving Pictures. Now, with a strong synthetic texture to their music, a new breed of fans has developed.

Of course there are the fanatics. Now here is where Rush fans separate from other rock bands. These are the fans that love every song Rush ever did and will do. With many fanatics, Rush is more than just a rock group. You may have heard people say "Oh, I live for Rush." Well, in many cases, these emotional responses to Rush are honest ones. I personally spent twenty-four hours waiting in frigid weather for tickets to a two-hour show. This group of fans analyze every aspect of the band. The band sparks an interest not only in music, but also in literature and social issues.

These fans take pride in their love for Rush. As my friend Michael Kardos points out, "I think that we're just like a family. Rush fans are unique because I can meet a motorcycle rider in a gang as well as a preppy college student who like Rush and have a topic of conversation. Differences are put aside."

There are fans who only like old Rush, fans who like new Rush, and fans who like it all. There are heavy metal fans who also like Rush, but that is because it is rock and Geddy has a high-pitched voice.

In any case, it is the pulse of the fans that perpetuates the strong beat of Rush.

The best way to categorize criticism is by saying that it is either ridiculous or constructive. When someone tells you, "Rush sucks!" why does he say this? Either he cannot identify with the band or he says it just out of spite. And we all have our own way of handling such a situation: a brief stare, an argument, a swing at the person's face, or perhaps just handling it with kid gloves. Whatever it is, you realize that the Joe Schmucks of this world cannot take away those strong bonds between Rush and yourself. Joe Schmuck cannot identify with you. Joe Schmuck cannot understand. Joe Schmuck is dead.

And there are rock magazines which criticize Rush. Namely Creem. They have criticized Rush in many facetious ways like declaring the boy on the front cover of Power Windows to be Howard Jones, and addressing Geddy as "Geddy Lee Roth." Ridiculous. Even Rolling Stone seems to have Rush on their "black list" for some reason or another. In fact, the only magazines worth reading are Circus, Hit Parade, Kerrang! and the ones related to musical instruments.

Constructive criticism is something I enjoy because it is not derogatory and shows intelligence in the person who expresses it. It's a challenge and I'm sure we all love challenges. Take this month's Circus article on Rush as an example. Richard Hogan places Rush in a certain light which illuminates the strong as well as weak points of their Power Windows tour. That's right, weak points. "The economics of the current tour is based on anticipated T-shirt sales that haven't been coming through. If the Power Windows tour turns a profit, it will be a small rock miracle."

I suppose, the best way is not to take criticism too personally. It's part of show biz, I guess. As long as you like their music, criticism will not affect your sentiments.



"That's the weather, this is the time, now stay tuned for more news"

June 29, 1986

Happy 32nd B-day to Geddy Lee

Happy 12th Anniversary to Neil Peart as member of Rush

-Peter Collins is producing Billy Squier's next album

-There will be no more videos made for Power Windows

-Best recent magazine article: Guitar Player-April 1986

-Geddy Lee won the Bass Wars from Guitar for the Practicing Musician (32 bassists qualified)

-"Mystic Rhythms" is the theme for the new NBC news magazine 1986

-Rush is scheduled to begin recording their next album! right after the World Series

Power Windows tour (continued)

|                       |                          |
|-----------------------|--------------------------|
| 4/20 Charlotte, NC    | 5/2 Wichita, KS          |
| 4/22 Greensboro, NC   | 5/12 Salt Lake City, UT  |
| 4/23 Greenville, NC   | 5/14 Edmonton, Alberta   |
| 4/25 Atlanta, GA      | 5/15 Calgary, Alberta    |
| 4/26 Birmingham, AL   | 5/19 Vancouver, B.C.     |
| 4/28 St. Louis, MO    | 5/21 Seattle, WA         |
| 4/29 Kansas City, MO  | 5/24 Sacramento, CA      |
| 5/1 Oklahoma City, OK | 5/25 & 26 Costa Mesa, CA |

A Fan's Eye View Through Power Windows

Keil Auditorium  
St. Louis, MO  
April 28, 1986

Don Connel  
316 N. Parkhill  
West Frankfort, IL  
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As I glazed out the window of the car once again at the magnificent Gateway Arch, I wondered what would be in store for me tonight. It was time for my once-every-year-and-a-half Rush fix. This was a new, revitalized Rush, playing their best material in years, and from all the interviews I had read lately, enjoying it immensely.

What was in store for me was a near marathon two and one-half hour concert. Since Blue Oyster Cult had cancelled as an opener, Rush had graciously agreed to play a longer set. And play they did! As Geddy put it after opening with "The Spirit of Radio," "We have about a thousand songs to play for you tonight, hope you enjoy it!" As it turned out they played some twenty-three songs, extending many of their four-to-five minute songs into seven or eight minute jam sessions, and playing a few more old tunes in addition.

The concert was full of so many highlights it almost seems insane to try and list just a few here. There was Alex singing along on many of the songs, and even dancing to a few. Then again there was Geddy informing us that "Territories" as a "Dance Sort of Thing, if you can imagine that!" Or what about the ever-present tossing of sticks by Neil, who never ceases to amaze me with his drumming. His solo was nearly six minutes long, almost twice the length of the ones on All the World's a Stage and Exit. . . Stage Left, with highlights of both thrown in. But then again, the crowd came in with its backing vocals on "Closer to the Heart," and then once more with the resounding "Hey!" during "Overture/Temples of Syrinx." This last number, by the way, was frenzy when the opening synthesizers of "2112" came on.

But then, all too soon, the concert was over, and it was time for the long drive home. I was cheered a bit when I read Alex's excerpt in the tourbook while waiting to get out of the parking lot. And I think His Royal Highness King Lerxst is right: the world does need more "Big Al Days," and perhaps a few more Rush concerts wouldn't hurt either.

Buffalo Auditorium  
Buffalo, NY  
February 27, 1986

Jim Burciul  
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Queenston, Ontario  
Canada L0S 1L0

Marillion was never given a chance. Before they hit the stage and after every song, the fans chanted "Rush! Rush! Rush!" And when they finally got off the stage, everyone waited impatiently for Rush.

The lights went out, there was a huge roar and Geddy and the boys were cranking out "The Spirit of Radio." The fans were on their seats, screaming, clapping and singing to this song as well as "Limelight" and then "The Big Money." The huge video screen behind them displayed images and videos for many of the songs which often brought more large cheers from the crowd. The "Manhattan Project" video was an excellent one, showing a perfect conception of the song. They played "The Trees," "Territories," "Mystic Rhythms," "Subdivisions" and other greats. The lasers were unbelievable during "Distant Early Warning" and especially during "Red Sector A." They did "YYZ" and then Peart's magnificent drum solo, "red lenses" and "Tom Sawyer." Before it seemed like ten minutes had past, they had already played about eighteen songs and were saying goodnight. The fans, however, were not about to say goodnight yet and screamed even louder for an encore. It was an incredible encore including "Overture/Temples of Syrinx," "Grand Designs," and "In the Mood." What a great show! I can't wait to see them again in Hamilton.

Springfield Civic Center  
Springfield, Massachusetts  
April 3, 1986

Jon L. Wojewocki  
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It's been nearly six years since Rush last performed at the Springfield Civic Center when they were touring for the amazing Permanent Waves album. Then the arena was quiet and less than half-full. I still had a great time witnessing the last of their mammoth concert performances of epic adventures. During the past six years, I was forced to travel to Worcester and parts of Connecticut to see the Canadian canucks entertain. On April 3rd, 1986, Rush returned to my hometown, and boy were they welcomed with an overpowering applause. Over 8,000 fans filled the seats built for 10,000. The two hour show was absolutely fantastic and filled with a jazz-based heavy rock-n-roll sound mixed with a breath-taking visual backdrop of lights, lasers and big-screen video effects.

Just hours before the night's presentation, vocalist-bassist-keyboardist wizard Geddy Lee was spotted with a softball in motion like a Toronto Blue Jays' picture, warming up with a roadie. I had the good fortune to observe the scene--absolutely not the expected crazy and bizarre attitude of a "normal" rocker like Gene Simmons who would stand on top of the roof and scream ludicrous obscenities. All-n-all, I'm sure Geddy is forgiven.

Anyhow, the often pretentious, political image of the triad was livened up at the outset with a note of humor as they jumped on stage to the classical musical score of "Three Blind Mice." Then, the three musicians powerfully ripped open the set with the classic mood-lifter "The Spirit of Radio."

The show was heavily weighed in favor of Power Windows, the band's latest LP recording, which saw them take one of their biggest leaps into the '80's away from the pretentiousness of much of their earlier work.

The big one from the new album kicked into high gear just three songs into the show. "The Big Money" is the second biggest commercial single the band ever recorded, next to "New World Man," which happen to have been the fourth song of the night.

The enduring mystery of Rush kept fans standing and screaming throughout the night's show as if, say, Motley Crue or Ratt were in action. Classic bursts of yells occurred during the six times the

eloquent percussionist Neil Peart flipped a drumstick several feet into the air for some fancy time signature.

Cuts from the new album included "Grand Designs," "Middletown Dreams," the stirring song of the super-natural "Mystic Rhythms;" "Marathon" backed with a brilliant, laser-generated vision of a runner pulsating in rhythm; "Territories" with the rear projected video effect of a Chinese demigod doing a terrifying ritual dance reflecting war over dominions; and the awesome orchestration of "Manhattan Project"--animation and newsreel footage were interspersed depicting the devastations of such disasters as the Nagasaki and Hiroshima horrors.

Other musical highlights were "Subdivisions," "The Trees," and "Closer to the Heart," the last featuring a rhythm and blues bridge-section not previously recorded in the song. Alex Lifeson beautifully introduced the latter two songs with classical melodies from two acoustic guitars. The crowd stood roaring and applauding while flashing their flickering cigarette lighters in the darkened arena.

I once read that Rush incorporates wild explosions throughout the night without style and "unnecessarily disjointed." The only time explosions, which were absolutely powerful, happened was just after Geddy Lee menacingly screamed, "Shouting guards and smoking guns." Along with the story-line, the thunderous pounding on the bass drums by Neil Peart, the fire-red mist of lights and the interweaving lasers seemed rather theatrical. The instrumental "YYZ" led into the amazing "Neil Peart show" which mixed into funky "red lenses" before fading into the classic "Tom Sawyer." Delightful.

For me, the ultimate songs were the mesmerizing "Witch Hunt" and the powerful "Overture/Temples of Syrinx." Though the show was largely contrived with off-the-wall time signatures, it still wasn't surprising that Rush ended the show with "In the Mood," a rocker in 4/4 time. Alex Lifeson should get nominated as happiest guitarist of the century. . . enough said

## RUSH

So, in 1973, Rush decided to record an album. First, they tried to get a deal with numerous record companies, but none of them seemed very interested in their music. So then the trio decided to record without a record deal. Finding studio time was tough. Their only option was to record very late at night after gigs. "I think they got the name Moon Records because they recorded under the light of the moon! (Jay Roberts, Pope A.F.B., NC).

Alex's Equipment: Guitars: Gibson ES-335  
Rickenbacker 12-string  
Amps: Marshall 50 with a 4X12 cabinet (12"speaker)  
Effects: Maestro phasor, Cry Baby Wah-Wah, Echoplex

Geddy's Equipment: 1969 Fender Precision Bass  
Sunn 2000-S tube Amp Head and two cabinets  
w/ 2-15" speakers in each.

(Courtesy of Guitar Player- June, 1980 issue)

The whole recording added up to a few days but spread out over several months. They hired an unknown producer, David Stalk, to mix the songs, which took two hours. "When the original producer was done with it, the group listened and found it to be flat and empty of the vital force they had hoped for" (Don Connel, W. Frankfort, IL). Enter Terry Brown. He had worked with Edward Bear and April Wine. During his long time with Rush, he also produced for Toronto, Max Webster, and Surrender. With \$9,000 (via Ray Danniels and Vic Wilson) of studio time, Rush re-recorded a few things and Terry Brown produced their debut album at Toronto Sound Studios during normal hours of the day.

Rush has best been described as raw. "When I listen to this album, it makes me want to grow long hair and jam on my drums" (Kenneth Fleischer, East Northport, NY). There were a lot of vocal overdubs in each song so Geddy would sound good when he sang the word "yeah" throughout the eight songs. The lyrics enhanced their music to a large degree. In each song, Alex would lead, Geddy would be right behind him on bass, while John would maintain the rhythm. With enough "yeahs," "Finding My Way" builds up quite well and ends abruptly "after being tired of living on the road." "Need Some Love" produces John Rutsey's best performance on the album even though its length is little more than two minutes. The lyrics are quite similar to "In the Mood."

"Take a Friend" fades in and out. Nice mixing, Terry! "Here Again" is a seven-and-a-half minute retrospect of the band from the previous five years. I even noticed a simile in the song: "flowing chords and notes like a mountain river bleeding." In "What You're Doing," John sounds great, Geddy's voice has an echo, but you cannot hear Geddy's bass during Alex's solo nor John's ride cymbal. "In the Mood" was composed by Geddy, as opposed to his collaboration with Alex on the other songs. The lyrics have an obvious sexual connotation: "I just want to rock and roll you woman, until the night is done." "Before and After" lacks the necessary acoustic guitar for the introduction. I noticed the words "I don't want to be your lover, baby, I want to be your man" which echoes the Beatles' "I want to be your man." And, of course, there's "Working Man." "It deals with the plight of the working man--inflation, a routine lifestyle, coming home tired, etc" (James W. Lehr, Norfolk, VA). Alex sounds great after Geddy introduces him with his bass solo. The song ends with a crunching single note to close the album as if it had been a gig rather than a recording. Very raw.

"With the assistance of London Records, the album was distributed" (Jon L. Wojewocki, Springfield, MA). Through word of mouth in Ontario, it sold better than they had expected. By July 1974, Rush was imported to the United States. A copy landed in Donna Halper's office, who was the music director of WMMS in Cleveland, Ohio. Thanks to the response Rush received from WMMS playing the album, Mercury Records and the booking agency, American Talent International, signed Rush to a two-album, \$200,000 deal with a tour already being planned for the United States. By the end of the year, 75,000 copies had been sold in the U. S. alone, and Rush just missed the Top 100 selling albums. But then something wasn't kosher.

"Speaking on behalf of Geddy and Alex, I think that they were well aware that they would have to replace John" (Dennis Kern, stationed in W. Germany). The drummer had different ideas from Alex and Geddy. He wanted the band to take the stylistic approach of Bad Company. Perhaps John was most satisfied by the rawness that came out of their album and wanted them to remain raw, while Alex and Geddy wanted to steer towards the more progressive side of rock and roll, playing more complicated riffs--just like Neil. Since two against one is not fair,

John Rutsey, already in poor health, left the band. So what is John doing right now? Probably waiting by the phone and expecting Alex or Geddy to call any minute and say "come on back." Well actually, he got into lifting weights and did some television work.

So what about this guy named Neil? Neil Peart (P-EE-rt) is from Hamilton, Ontario. When in high school, he gigged all over the Niagara Peninsula. He realized that he wasn't accomplishing much with these gigs so he decided to drop out of high school in his senior year and travel to London at 18, in search for a better musical career. Pat Travers had gone this same direction: leaving Canada and starting out in England, where he found success. But Neil did not. The Professor joined a synthesizer band called Seventh Wave, led by someone named Ken Elliot. But because he could not afford to live in London without a solid job, he sold tourist-trap memorabilia for a store called The Great Frog on Carnaby Street.

So why did he leave when he had a steady job while playing in a steady band? Undergoing major surgery after breaking his hand, he was forced to return to the Great White North, after eighteen months, due to a lack of finances.

Neil worked for his father for about a year and a half, selling farm equipment and eventually becoming parts manager until, through his musical connections, he heard about a band which was auditioning for a new drummer. The band was Rush.

Neil auditioned with the only two other drummers. He was the second to play. Geddy was very impressed by his performance and his personality. The two realized that they had a lot in common. But Alex was a little reluctant, believing that someone else could perform as well as Neil. Eventually, Alex would have to eat his words. By Geddy's twenty-first birthday, Neil was officially a member of Rush. And the chemistry is still there.

It's happy touring time! On August 19, 1974, in front of 11,462½ people at the Pittsburgh Civic Arena, Rush made their United States debut as the opening act for Uriah Heep. Through December 20th, they also opened for Rory Gallagher, Blue Oyster Cult, and Manfred Mann. Each gig would last between thirty to forty minutes, usually beginning with "Finding My Way" and ending with "Working Man," followed by Neil's solo. In addition to the songs of Rush, they introduced "Fly By Night," "Best I Can" and "By-Tor & the Snow Dog." When they got carried away,



they played oldies like "Fancy Dancer," "Lose Control" and "Not Fade Away." They were so appreciated in Cleveland that they played the Agora twice. They had a very good start.

Best-Overall Essay

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Please submit your Perfect Concert: Pick any twenty (20) Rush songs in the order which you would consider a perfect performance of Rush. Several will be printed for each issue and picked at random.

If you wish to write about Fly By Night for the third issue of Rushology, send your essay no later than:

**August 1, 1986**