

# Psychook

SEPT 1986



FLY  
BY  
NIGHT

*Terry Roney*  
8/11/86

Vol 1 No 3

## Editorial

Probably the two things a Rush fan daydreams about mostly is meeting Rush and how they sounded on a certain tour: Does Rush sound different on each tour? How does "Cygnus X-1" or "Natural Science" sound live? Is Neil Peart's drum solo different for each show? Does Alex sing? These questions can only be answered by, you guessed it, bootlegs.

As a collector's item, live recordings are not cheap. You can probably acquire them through classified ads under the Record/Tapes Category of Circus or Rolling Stone. That's how I got started. And once you have a few, it's very easy to trade for others.

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Happy 33rd B-day Alex--August 27, 1953  
Happy 34th B-day Neil--September 12, 1952

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Neil Makes the Honor Roll!  
by  
Michael Legleiter

In the Modern Drummer Readers Poll Neil has been named a member of their "Honor Roll" (won in a certain category for five or more years) under the titles of Rock Drummer and Multi-Percussionist. He was also named the Best All-Around Drummer and the Best Recorded Performance was Power Windows.  
Congrats Neil and Rush!

### Acknowledgements:

Jerry W. Brown  
Kenny Fleischer  
Brian Jones  
Bill Kaminski  
Michael Legleiter  
Jay Roberts

A Perfect Performance

James W. Lehr

The Spirit of Radio  
Distant Early Warning  
Subdivisions  
Tom Sawyer  
The Big Money  
Circumstances  
Entre Nous  
A Passage to Bangkok  
Grand Designs  
YYZ  
Hemispheres (Overture)  
Mystic Rhythms  
Witch Hunt  
The Weapon  
The Enemy Within  
Closer to the Heart  
New World Man  
Emotion Detector  
Panacea  
Territories

Derek Barker

The Spirit of Radio  
Subdivisions  
Natural Science  
The Trees  
Red Barchetta  
Cygnus X-1  
Marathon  
Tom Sawyer  
Territories  
In the End  
Red Sector A  
The Analog Kid  
Xanadu  
New World Man  
The Big Money  
By-Tor & the Snow Dog  
Between the Wheels  
YYZ  
In the Mood  
Encore: 2112  
Closer to the Heart

Jon Wojewocki

YYZ  
Tom Sawyer  
Anthem  
By-Tor and the Snow Dog  
2112  
La Villa Strangiato  
Xanadu  
Closer to the Heart  
The Trees  
Jacob's Ladder  
Natural Science  
Witch Hunt  
The Necromancer  
The Spirit of Radio  
Between the Wheels  
Red Barchetta  
red lenses/Didacts and Narpets  
The Body Electric  
Manhattan Project  
The Camera Eye  
Encore: Mystic Rhythms  
In the Mood/Working Man

Kenneth Fleischer

The Spirit of Radio  
New World Man  
Circumstances  
Entre Nous  
Red Sector A  
The Big Money  
Limelight  
Fly By Night  
Countdown  
A Passage to Bangkok  
Bastille Day  
Tom Sawyer  
Manhattan Project  
Distant Early Warning  
La Villa Strangiato  
YYZ  
Free Will  
Encore: Closer to the Heart  
Mystic Rhythms  
In the Mood

Jay Roberts  
April 22, 1986  
Greensboro, Colesium  
Greensboro, NC

Dateline: Summer 1976--Robert, my best friend, and I go see Rush in concert who back up headliners Blue Oyster Cult (BOC). Rush becomes my favorite group, BOC my second favorite.

Dateline: April 1986--My best friend and I go see Rush in concert with special guest BOC.

To say that the Rush/BOC concert last week was something special would be quite an understatement. What more could one ask than to see their favorite groups in concert together? I felt a certain kind of pride for having stuck with Rush and BOC through thick and thin. I asked Robert, "I wonder how many people here tonight were at the '76 show?" Probably very few, we concluded.

At 7:30, the house lights dimmed. BOC came out with "Dominance and Submission." You could tell right away who the serious Cult fans were. When Eric Bloom sang "Submission," we would yell "Dominance," just like on the live album.

BOC's second tune was "Burnin For You," followed by Cult classics: "Godzilla," "Don't Fear the Reaper," "Take Me Away" and the new hit "Dancin' in the Ruins." The Cult finished with a new tune I had never heard before. It sounded great and the crowd liked it a lot. When BOC left the stage, I felt good about their future. So many groups who have played as long as the Cult have either vanished, faded away, or have stuck around with little or no success. Although they have lost two of the original members, BOC's future still looks bright.

Twenty minutes after BOC left the stage, the lights went down again and my heroes Rush appeared in the darkness. It had been three years since I saw them last. The wonderful moment had arrived.

"The Spirit of Radio," their perennial opening number, got the crowd going. Alex, Geddy and Neil all looked to be in the best of health and spirits. The last time I saw Rush in concert, Alex had been in somewhat of an introverted mood, but tonight he was bubbling with enthusiasm.

"Limelight" was the second number. I had read where they were bringing it back for this tour and it was great hearing again. It seems to be a crowd favorite. I love the solo towards the end where Alex uses one of his board effects to play a high note, while strumming

the chord notes.

"The Big Money" was next, while the video of them playing on the monopoly board was projected in the background. "New World Man" followed. I liked the way Geddy sings "New World Man" off sync.

The order of songs becomes a bit sketchy now that I try to recall them. But, hey, who could be concerned about chronology? I was having fun!

"Manhattan Project" was the perfect marriage of concert song and video; the picture of nuclear catastrophe enhanced the song. "Witch Hunt" took on a kind of primal effect. The green smoke that was being pumped out reminded me of seeing "Xanadu" in concert from the A Farewell to Kings tour. Neil's drum solo was incredible. His kinetic prowess and eclectic rhythms are truly spectacular. The man is the best at his business.

I was amazed at the sound coming from the relatively small number of speakers. I had read where Geddy would be using Emulators to capture some of the orchestral and choral sounds. I had worried a little that the reproduced sound would sound too mechanical and overlap the live sound, but the combination was brilliant.

A real treat was getting to see Geddy moving around the stage left and right. His cordless Steinberger bass didn't sound quite as good, perhaps, as his Jazz Fender, but you just know Geddy enjoys the freedom of movement it provides.

After playing for about an hour and forty minutes, Rush left the stage. I turned to my friend and said, "They haven't played anything from 2112 yet!" We roared with approval when they came back with "Overture" and "Temples of Syrinx" the last tune was "In the Mood."

On the way home my friend and I talked about how great the concert was. Then Robert turned and said, "You know, it's good to be alive."

## Fly By Night

Rush celebrated the completion of their first United States tour during the 1974 Christmas holidays. They recorded their follow-up album Fly By Night in January at Toronto Sound. Since the trio had rehearsed all of the material for this album while touring, eight days was plenty of recording time. Neil decided earlier that he would try writing lyrics for songs. Eventually, he became obsessed with his new role in Rush. "The one thing about Fly By Night that I always thought was funny is Geddy singing the songs that are in first person; I feel as if he wrote the lyrics, though it's actually Neil," Jay Roberts. The cover of the album was designed by none other than Eraldo Carugati(?) "When listening, you almost have to sing along and play air-guitar," Kenny Fleischer.

The word anthem is occasionally associated with the band: it is the title of a song and the name of a book by Ayn Rand which this song and "2112" is derived from, and it is also the name of their Canadian record company. Another band to have their record company named after one of their songs is Emerson, Lake & Palmer's "Manticore." Now, then, about the song "Anthem"--it's great. It has a strong bass line with the word "wrought" emphasized by Geddy. The best line in the song is "Carry your head above the crowd and they won't bring you down." These lyrics add a certain dimension to the song which encourages the listener to strive for goals.

"Best I Can" was written by Geddy. It's quite a fast song, so fast that one can hardly hear Neil play his cowbells at one point in the song. Just as the rock group Twisted Sister uses the expression "Stay Hungry," so Rush uses "I'll do the best that I can." Both bands show a sense of motivation that groups quickly develop when getting their first breaks. But let's not talk too much about Twisted Sister; I'm getting a rash.

"Beneath, Between & Behind" is a lyrical masterpiece. Since the bicentennial year was approaching when Neil was writing material for the album, he decided to write a historical song beginning with "Ten score years ago. . ." (equivalent to 200 years). Perhaps England will repay the United States for the consequences that America deserves after all these years. Touche, Neil!

I have a feeling that Geddy took a part in the acoustic rhythm section for "Making Memories." This is the easiest song to interpret:

life on the road. Neil's views were very optimistic then and quite common for any band starting off in the big time. I wonder how Neil would write about road life now? "We feel no need to worry, no reason to be sad."

"Rivendell" is a place in J. R. R. Tolkien's The Hobbit and the trilogy The Lord of the Rings. One of the main characters, Bilbo, visits Rivendell and decides to retire there. This is one of the few places in Middle-Earth where the Dark Lord cannot conquer, and where elves, dwarfs and warriors visit and reside. I recommend reading Tolkien's works. They are absolutely fascinating and serve a purpose in Caress of Steel. I'm glad Neil did not participate with his drums. Perhaps Terry Brown had to chain him down to prevent him from hitting a cymbal or snare drum during these recordings. Humor.

"'Fly By Night' is a story Neil wrote about leaving Canada at the age of eighteen to seek his destiny in England as a musician," Don Connell. This can be proven with such lyrics as "I want to be king now not just one more pawn" and "My ship isn't coming and I just can't pretend." Perhaps this is one of the two songs that Neil wrote before joining Rush. It's remarkable that one can still hear this on the radio after eleven years.

The acoustics are great for "In the End." When I first listened to it, I thought it was similar to "Rivendell," but it develops into one of the best tracks off the album. "It is reminiscent of 'Before and After,'" James W. Lehr.

I considered writing about "By-Tor & the Snow Dog," but after reading a letter from Jon Wojewocki, "HEEEEEEEEEERE'S JOHNNY!!!"

"The characters were inspired by road manager Howard Ungerleider, but the lyrics were definitely Neil's. This song eventually emerged to become an integral part in Rush's live show. This adventure begins abruptly: In the flickering torchlight at the Totes of Hades (mythological hell), Prince By-Tor (Geddy Lee), centurion of evil, begins his journey to the northlight. Across the river Styx he meets his nemesis, the Snow Dog (Alex Lifeson). It is here where the two square for battle, and it is in this section of the song that the genius of Rush as musicians take over, bending the boundaries of music to become progressively theatrical. So begins 'The Battle' sequence of the song.

Pounding with rhythmic power like a thundering symphony set on a bass structure, By-Tor steps from the river Styx and glares with poison-

ous yellow eyes, axe in hand, and approaches the one called Snow Dog. The pattern of the pounding bass guitar rages across the deep blue sky which explodes into a blare of reds. The Snow Dog pulls his shining white sword from his sheath, creating a screeching distorted sound of 'I) Challenge and Defiance.' By-Tor spins his axe above his head, breaking away from the structure of the melody and then changes with a pulsing violent rhythm, doubling the bass pattern with rests in 7/4th. His voice echoes with menacing cries. Attacking percussions shake the atmosphere. Snow Dog slashes his sword through the air, lifting lightning from the ground with tripling leads. He grins and then attacks the rest left open from By-Tor. Sword and axe clash! 'II) 7/4 Furor'-- the sky spins with a web of mystic brightness, reverberating and choral sounds pour forth. Powerful drums break off from the musical limb and rip through the vibrations of sound. By-Tor and the Snow Dog stand eye to eye. They quickly go into another clashing attack, thrashing their weapons repeatedly.

Snow Dog takes a venomous slash across his arm. His heart pounds like a shimmering bass guitar, but his eyes fight back with lightning. By-Tor stands above him. The mountains rumble. The axe comes down, but Snow Dog dances to safety, wounding By-Tor with an A Major 7th, unpredicted!

The two square up again, a rumble escapes the mountains. Lightning rips open the sky. The river boils with madness, and all sight and sound become delayed vibrating images. The gods in high Olympus can't hold back from their interfering play.

Immediately, the world around By-Tor and the Snow Dog changes, slowed down as if a great wave of fear and fantasy wrapped its talons across the surface of their existence. They are sucked into the spinning void but still they battle, each even more determined to slay the other. Snow Dog wields his sword with every ounce of strength, but barely does it slice through the thickened atmosphere. Volume control weaves low to high in repeated waves. A powerful storm rages miles above in the distorted sky. The Snow Dog's thrust manages to cut the evil By-Tor's throat, who groans weakly, dropping his axe as he grabs for the Snow Dog. A light tremor of percussions whisper in the distance, with cymbals ringing slightly.

Snow Dog jumps, stands back. By-Tor rises. Snow Dog then slashes his fingernails across the steel of his blade, creating a screeching



electric fire of lightning that burns By-Tor back to Hades. The storm begins to calm. The Snow Dog stands tall and victorious. All is quiet. 'III) Aftermath'. . . then triumphantly, Snow Dog lets his fingers blare across the steel of his white sword, wiping away the dust of blood. It's a blues feeling with high pitched glory. 'IV) Hymn of Triumph'--with the battle over and dust clearing, 'the land of the Overworld is saved again.'"

Imagine if that was made into a music video. Fly By Night was first printed so that it can be opened up like a gate and the lyrics were handwritten with little pictures surrounding the lyrics and photos of their road and recording crew surrounding the pages of lyrics. Unfortunately, this print is not available and all the credits are on the back cover without even a sleeve inside (Waah!).

In February, Fly By Night was released in Canada and the United States. Soon the album turned gold in the Great White North. Also at this time, Rush received a Juno Award for the Most Promising New Band (Note: Rush was given this reward as a result of having the best-selling debut album from Mercury, not because of the release of Fly By Night). The award gave them confidence and helped them become more recognized, but the word, Rush, did not become a household name yet.

Soon they started their second U. S. tour, opening for Aerosmith and Kiss for four months. Having a good rapport with both bands prevented any disagreements: "At the end of our last tour with Kiss in San Diego we were gonna dress up as them, put on their make-up and go out and do our set as them, but what finally happened was an onstage pie fight in front of 6,000 kids. They caught us at the end of our set by surprise, and the whole stage was covered in shaving and whipped cream. Then it was our turn at the end of their set. All of their guitars and drums and machines were completely buried in shaving cream, so their encore sounded great!"

For the first time on their Canadian Fly By Night tour, Rush headlined each show. They even fulfilled their dream--performing at Massey Hall in front of a sold-out crowd on June 25, 1975. (Photographs from this particular show appear inside the Caress of Steel album).

Ken's Words--Fly By Night

By Kenneth Fleischer

- |                                       |  |
|---------------------------------------|--|
| 1) Pensive--reflective                | 7) Centurion--commander                        |
| 2) Wrought--worked for or shaped into | 8) Nemesis--enemy                              |
| 3) Reeling--to wind                   | 9) Ermine--white winter fur                    |
| 4) Chaste--pure                       | 10) Fray--brawl, fight                         |
| 5) Facades--front part                | 11) Knell--sound made by<br>a bell for a death |
| 6) Eth--light and airy                |  |

Note: Anything sent to Rushology will become the property of the fan club. The Rushology fan club is not in any way affiliated with Rush, nor is the name Rushology intended to imply such an association.

Pen Pal List: Your name, address and age will appear in the next issue. If you wish to have something added to this (buy, sell, trade, wanted, etc.), please contact the fan club by the deadline below.

By the time you receive this issue, I will begin attending Pennsylvania State University. My address will be 404 Holmes Hall, University Park, PA 16802, (814) 862-1211. Essays should be sent to my home address, especially for the Pen Pal List. When people ask me, "How will you manage Rushology while in college?" I simply reply, "That's when the fun begins."

If you wish to write about Caress of Steel for the fourth issue of Rushology, send your essay no later than:

December 1, 1986