

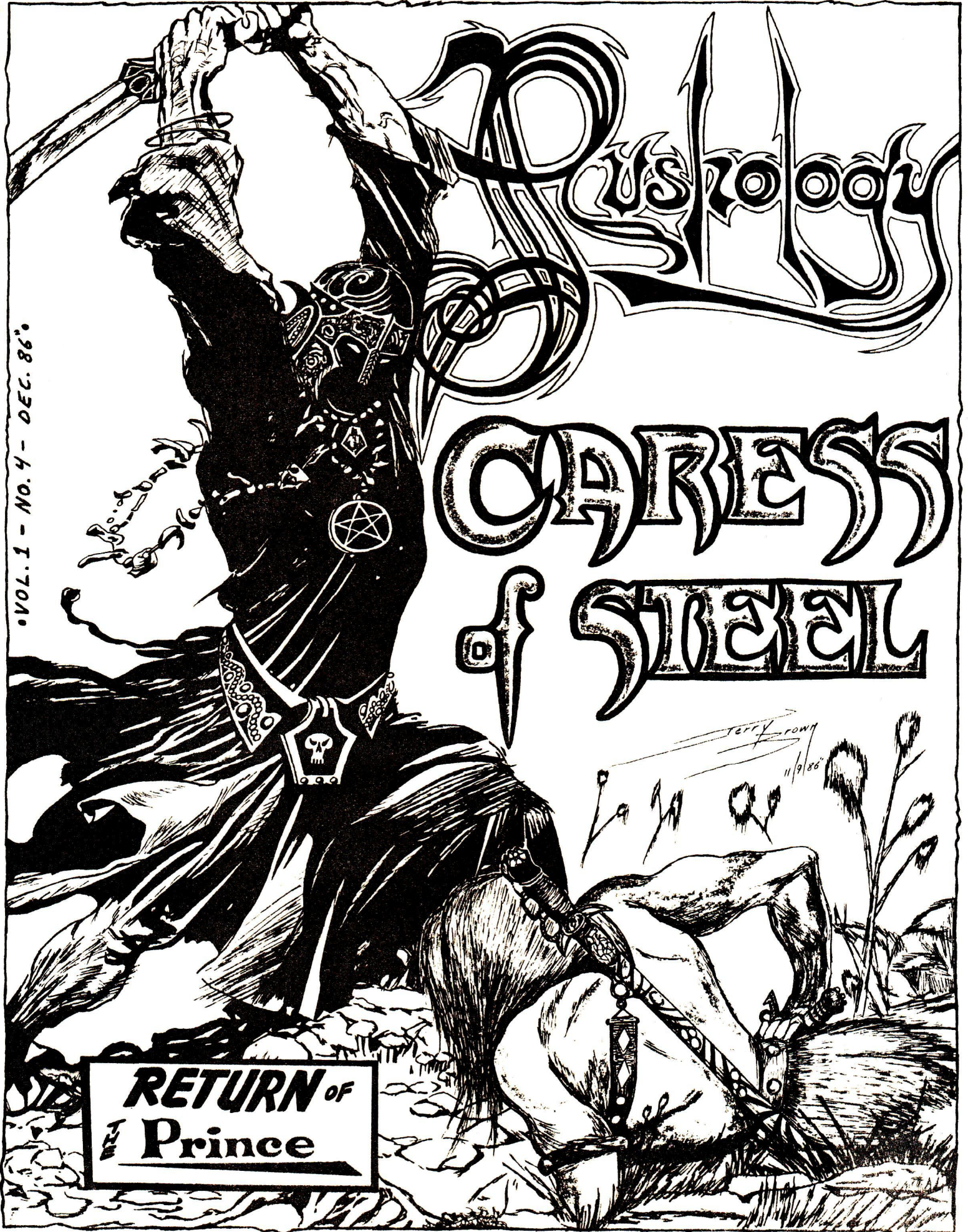
• VOL. 1 - NO. 4 - DEC. 86 •

Witchology

CARESSES of SIBYL

RETURN OF
THE Prince

Ferry Row 11/9/86



Pen Pal List

Dave Beck, 233 Jeffrey Dr., Petaluma, CA 94952--17
Wanted: Articles, bootlegs, videos and female fans

John Bonasoro, 52 Leyden St., E. Boston, MA 02128--19

Jerry W. Brown, 6208-A Forest Pines Dr., Pensacola, FL 32506--25

Jim Burciul, PO Box 102, Queenston, Ontario, Canada LOS 1L0--20

Mark Burgar, 36 Stewart Cl. N., Centereach, NY 11720--16

Peter J. Chestna, PO Box 133, Milford, MA 01757--16

Don Connell, Roxanne M.H.P. #139, Carbondale, IL 62901--21

Darren David, Lot-403 Island Woods Sub. Jarreau, LA 70749--22

Cheryl Denstein, 803 Utica Rd., Utica, NY 13502--26

Ken Fleischer, 29 Cornfield Lane, E. Northport, NY 11731--18
Trade- 2'x2' Power Windows cover poster & Grace tour poster

Keith Hoskins, 1720 Pinewood Dr., Baltimore, MD 09142--19

Bill Kaminski, PO Box 79261, Lakewood, OH 44107--19

Dennis Kern, PO Box 115, 78th Eng. BN(C), APO, NY 09351--20

Doug King, 1012 Briar Oaks Dr., Irving, TX 75060--19

Michael Legleiter, 7209 Harris, Raytown, MO 64133--16

James W. Lehr, Charlie Co., 1/64 Armor, Box 232, APO, NY 09031--19
Wanted- Material from Grace Under Pressure tour

Marcia Lesnau, 6640 Orchard, Dearborn, MI 48126--17

Roseann Lipinski, 1703 Broadstreet, Griffith, IN 46319--16

Tim H. Longway, 31 Arlington St., Merrimack, NH 03054--18

Calum McLeod, 111 Woodhouse Gve, Box Hill, Melbourne, Victoria, Australia 3129--16

Sean Mackie, 5 Tyler St., Milford, MA 01757

Joe Marrone, 127 Sanford, Lyndhurst, NJ 07071--21
Wanted- Rush material: send sale/trade list

Paul Perri, 3250 Miller Rd., Niagara Falls, NY 14304--17

Daniel Ryan, PO Box 222, Shrub Oak, NY 10588--21

Jay Roberts, PO Box 8177, Pope AFB, NC 28308--30

Martina Schimpf, Grabenstr. 4, 6805 Heddesheim, W. Germany--24

Glen Schuenemann, 7921 New York Ave., Cleveland, OH 44105--23

Mark Schwartz, 159-41-86st, Howard Beach, NY 11414--21

Matt Smith, 3505 Carriage Dr., Raleigh, NC 27612--14

Jeff Spitler, 15005 Heathergreen Bldg. #15, Apt. #202, Riverview, MI 48192--26

Todd Straka, 2402 Calle Galicia, Santa Barbara, CA 93109--18

Ray M. Wawrzyniak, 196 Parkwood Ave., Kenmore, NY 14217--20

Dean Javoroski, C 2/59 ADA Mailbox #203, APO, NY 09142--19

(Ms.) Kelly Wilson, Rt. 1, Box 160A, Aubrey, TX 76227--20
Andrew Wise, 11 Broadley Ct., Melville, NY 11747--19
Jon L. Wojewocki, 70 Alderman St., Springfield, MA 01108

Jay's Phrase

This column will be dedicated to the words and phrases of Rush's songs. The format is simple: I will provide three words per newsletter and you come up with the songs in which the words can be found.

In my search for words to use, I came to an early conclusion: certain words like earth, cities, dream, feelings, and eyes appear extensively by Neil, so I didn't use them. To keep this easier to do, I will be giving you words that can be found in five or so songs. I want this to be fun, not complicated.

Allow me to tell you what sparked the idea. Several months ago, I was listening to "Grand Designs" and the phrase--"it's the power and the glory," caught my attention. I thought, "hey, those words are used together in "Something for Nothing" from 2112. Specifically, the lines go "What you do is your own glory, what you love is your own power."

Further, I thought those two words power and glory aren't used that often in Rush's lyrics. There must be other words like those that could be found in Rush's lyrics. After taking the time to look through all of the lyric sheets, I found that, indeed, there were words that Peart used a handful of times.

Before I give you the three words for this article, a few guidelines:

- 1-Since I don't have the lyric sheet to the first album, it won't be used. The other studio albums are used.
- 2-The plural of a word can be used.

Here are the words and to help you out a bit, I've put in parentheses the number of songs for each word. Have fun!

-Jay Roberts

1. Planet(s) (4)
2. Spirit(s) (6)
3. Kingdom(s) (5)

WORD FIND << R U S H >>

by Joe Marrone

A Q Y M Z G U Y Q O A M E H T N A T G T Y Y S A H M Q O A A
 S K K E V W L V Z P S U B D I V I S I O N S J U I W Z O K S
 E H G O N V P T M K D I W L I M E L I G H T I T H W B H B M
 G R E H S J X J T A I F N X P V P C Y W A K O B J G M N Z P U
 A T V M R L K Q E F I H I Z H J J I Z G T K W W H D P X K I
 L E D M I W I V A N W O D T N U O C O J A P N O K J T I K I
 E W C A K S V B L S J U Z R U S H R D A A W R L A S E R S T Z
 X T I R Q D P Q R R U B U B P N J R V K M T R E C N O C T F H
 G E B A C A N H J O R A Z Y Y F O E I K U A V R Z X I E L H
 J Y H T O Q F E E K O J K T Z F N S G V C F T W R V R D A S
 A C N H Y K I Z C R O N A O T L D L E R E L C H D R B T C Z
 X I A O E O A O L R E B F R R G L Q L F D N L V I T V W S H
 M W R N U F L X K X O S I Z E F U V C S I D D T V X W X I X
 R U Z M Z U R A P O V M N Z E P R I U M C L O E J G M Q V M
 W I A C U Y R E Q T E I A O S I V N T N U R O Z L U V I T L
 P E M Y E H Z C I E B J L N Z K G G H A I O V X F L E D P F
 E Y G X R O U G A K A J E G C Y T R V E R L H T N Y O Z N T
 L Y K M T K X I L I S P B V C E C I S W W Y E V E I S B E F
 R R F Q I K G S H L S F R Z J Z R Y P X X D S E V E R Y I C
 I C K Q W E L L B F K C L H Z M K H O V E D Y F S D P Y L R
 R V L W H A P A D L J L P P E A R T I U C E N L Q V A E S K
 E B Y X W G S N P L E N L M G L J W W I E G T B C A N Z R A
 Q O M M B I J G R T Z X A N A D U G P L Y T H N Z Y A V G O
 C D C U F Q B I I S C W O P L D I R F U Y S E W J W C L W H
 Z N Q Q M D C S F D D J P W I O R F Y E Z I S A V M E J O N
 P D B W H A E D X F M T X V V D C I W Q A S I N L K A C A H
 A E P N O I S S U C R E P U E U Q I G O T N Z W B I F T S D
 U F G L F H Z D B P G I D C K F H P T A M P E Y J H D J O B
 G S Q T G B D J Z L F A W J E F Q Q I S L E R U E B G W M J
 A N S L T C H E M I S T R Y J J X N U Y H S V I A K A X W

GEDDY
 NEIL
 CONCERT
 GUITAR
 XANADU
 NECROMANCER
 SYRINX
 BYTOR
 MARATHON

LEE
 FEART
 LIVE
 SYNTHESIZERS
 LIMELIGHT
 SUBDIVISIONS
 HEMISPHERES
 TREES
 COUNTDOWN

ALEX
 BROON
 LASERS
 PERCUSSION
 YYZ
 SIGNALS
 PANACEA
 MADRIGAL
 FINALE

LIFESON
 RUSH
 BASS
 CYGNUS
 ANTHEM
 CHEMISTRY
 RIVENDELL
 TERRITORIES

Editorial

When I began liking Rush, I said to myself, "Self, there is no other music worth listening to. Why should I waste my time listening to anything besides Rush?" This stage lasted for more than a year.

Afterwards, I began listening to music I would never have considered without that year of isolation. I was very reluctant, at first, naturally thinking that I had cheated on myself and what I had believed in. But now . . . I look at it differently, as if Rush is "Home" and other musical groups represent places to visit. Our choice is either to hibernate or explore, where we may expand our interests and perhaps even our lives.

I think it's necessary to isolate oneself with Rush but not too long, only until one feels comfortable to expand or explore. And if you ever feel that home sickness, crank up your Rush!

Hyperactive Symphony

Soliloquy touched a button. Soft, orchestral music filled the atmosphere. A blend of rhythmic power and thundering percussions peaked ever so often, hyperactively pounding like an energy surge of excitement. Dynamic. Then it folded back under the more harmonious feel of the symphonic sounds. Anonymous was amazed. He had never heard this kind of music. It was troubling, hopeful, discontent, unending, powerful, unpredictable, beautiful, frightening. Progressive.

Suddenly, lifting from a flowing pace of acoustics and violins on intense ripping of a violent electronic sound with a rolling of a reverberating percussions blared powerfully. Rhythm flashed with a 4/4 timing that ventured in and out of 7/8ths while a drifting high pitch sound beautifully flowed along with a bass pattern, causing Anonymous' heart to beat with exciting energy. Then quietly it began to fade, mesmerizingly to its conclusion like the waves on the ocean drifting to a calm spirit. Placid.

-Jon Wojewocki

Caress of Steel

What a weird name for an album! If you ever meet Rush, ask them what this title means. The album was recorded in the summer of 1975 in Toronto Sound Studio and released in September 1975.

Except for Power Windows, this album was the most satisfying for them to make. Yet, it sold very poorly. Rush even cancelled part of their "Down the Tubes" tour due to a lack of attendance in their concerts. Their fans went to see them just to see Rush perform material from their last albums and were not very enthusiastic with songs performed from Caress of Steel except perhaps "Bastille Day" and "Lakeside Park."

However, we now consider Caress of Steel as a classic, a stepping stone, and true evidence of progression.

"Bastille Day" was derived from Charles Dickens' A Tale of Two Cities. The first line of the song is actually a phrase that was supposedly said by Louis XVI's wife, Marie Antoinette. Joe Marrone of Lyndhurst, NJ, says ". . . it's about the storming of the French Bastille on July 14, 1789, and the french Revolution which followed. The Bastille was a medieval fortress, originally built to keep the city of Paris in order, but was later used as a prison for people whose families had managed to keep them out of ordinary jails. A crowd surrounded the Bastille, hoping to gain weapons and demanded the removal of a cannon the governor of the prison had positioned facing outward. As the crowd got out of hand, fighting began, and soon the prison was in the hands of the mob. The governor was murdered, as well as the mayor of Paris. The phrase 'la guillotine claimed her bloody prize' refers to the fact that their heads were mounted on pikes and paraded throughout the city."

"I Think I'm Going Bald" deals with aging, when one realizes that one's youth is now just a memory.

This same theme is used for "Lakeside Park," any place where one has grown up, whether an amusement park, a shopping mall, or just a "hang-out." At these places, one creates memories that are cherished later on in life. Perhaps these last two songs reflect Rush's states of mind about becoming older and leaving their hometowns when touring across the United States.

"The Necromancer" is derived directly from J. R. R. Tolkien's The Hobbit and The Lord of the Rings trilogy. Sauron the Great, the trilogy's antagonist, desires to regain the Ring after losing it in battle many centuries before and being forced to retreat to Mirkwoods in the form of a Necromancer. The front cover of Caress of Steel is one of the few paintings of Sauron the Great in shape of "The Necromancer."

Contrary to popular belief, the narrator for the parts of "The Necromancer" may be Geddy, not Neil. One can distinguish Geddy's voice when playing the record on 45 rpms. "Willow Dale" is actually Geddy's hometown. The short story is about three travellers being trapped in the Necromancer's land and rescued by Prince By-Tor. After listening to "By-Tor & the Snow Dog," one believes that By-Tor is evil, but in "The Necromancer," By-Tor turns out to be good. Why? Simply because, as Geddy once put it, By-Tor sees "the light" and realizes that what he stands for is wrong. So to relieve his guilty conscience, the Prince does a "good deed" by rescuing the travellers and saving the day. The Latin phrase at the end of the lyrics mean "The hour ends the day as the author ends the work."

"The Fountain of Lamneth" was a collaboration of Neil and Geddy. Since the album was dedicated to the late Rod Serling, perhaps this or "The Necromancer" may have been thought as an episode of The Twilight Zone. I think it may have something to do with Neil's misadventure in London before joining Rush.

"In the Valley" builds the ethos of the character and his desire to climb the mountain that will lead to "The Fountain of Lamneth." This fountain symbolizes a goal, a challenge and perhaps a desire to satisfy some sort of curiosity.

Even though the word "Listen" is supposedly the only lyric in "Didacts and Narpets," the song has been said to be a statement against disco music: "Disco. . . will go. . . to the end. . . what's right? . . . that's right! . . . Listen." True or False?

"No-one At The Bridge" asks for someone to assist our character in steering the course or maintaining his direction morally. Alex's solo was influenced by Steve Hackett's (from Genesis at the time) style. "I can picture Alex playing it, with his eyes shut and his teeth grinding together." Ken Fleischer, E. Northport, NY.

"Panacea," meaning a remedy of all illnesses, offers a temporary answer to what the character had cried out for in the last song: gentle, comforting, yet ephemeral.

In "Bacchus Plateau," the character believes that there is not much hope in finding the fountain since he is not given the moral support he needs to complete his journey.

Surprisingly, the character finds the fountain in the next song, which is on the back cover of the album. Yet, the character is not very happy when reaching his destination, for he realizes only now that he had idealized the Fountain all along. However, one line in this song should always be remembered: "Life is just a candle and a dream must give it flame."

Rush was quite disappointed in the sales of this album. They were given three options after cancelling their tour: break up, start the next record as another first album, or do whatever they wanted to do with the next album. Rush decided on the last option.

Acknowledgements:

Jerry W. Brown
Ken Fleischer
Sunil Gopal
Joe Marrone
Jay Roberts

If you wish to write about 2112 for the fourth issue of Rushology, send your essay no later than:

February 28, 1987

For 1987 membership, make checks or money orders payable to:
Derek Barker. Enclosed is Questionnaire form.

Attention Rushology Members: The Rushology fan club is in jeopardy of folding. The problem is lack of input. The club right now is being supported by a minimum number of members. I need your help to keep the club going. Please send in anything you have on Rush--opinions, tid-bits of information, etc. It all adds up and the club is only as good as the sum of the support of the members.