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- | 1. A.U.A.A. | Sun City |
|-------------------------------|-----------------------------|
| 2. Falco | Vienna Calling |
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| 4. Alexx Sayle | Didn't You Kill My Brother? |
| 5. Echo & The Bunnymen | Bring on the Dancing Horses |
| 6. Love & Rockets | Ball of Confusion |
| 7. Peter Townshend | Face the Face |
| 8. Cats Can Fly | Flippin' to the "A" Side* |
| 9. A HA | The Sun Always Shines on TV |
| 10. Paul McCartney | Spies Like Us |
| 11. ABC | So Hip It Hurts |
| 12. PLATINUM Blonde | Somebody Somewhere* |
| 13. B-52's | 52 Girls |
| 14. New Order | Love Vigilantes |
| 15. Grapes of Wrath | Misunderstanding* |
| 16. Gowan | Cosmetics* |
| 17. Eddie Murphy | Party All The Time |
| 18. Rush | Mystic Rhythms* |
| 19. Arcadia | The Promise |
| 20. ZZ Top | Velcro Fly |
| 21. Bryan Adams & Tina Turner | It's Only Love* |
| 22. Cabaret Voltaire | I Want You |
| 23. Rationel Youth | In Your Eyes* |
| 24. One to One | There was a Time* |
| 25. Sade | Sweetest Taboo |

The state of Rock "Rush"

Glen Boswall

Perhaps no band in the Canadian music establishment suffers more neglect than *Rush*. Ever heard of "Fly By Night", "2112", "Permanent Waves", or "Moving Pictures"? If you said no then you are one of the many Canadians who are still unaware of one of their countries finest bands.

Rush formed in Toronto in the mid-seventies. Their music began with a hard rock type format, progressing to the more synthesizer oriented, experimental sound

that has become the bands trademark.

They had their first big break in the North American market with the release of the album "2112" (read: twenty-one-twelve). Notice

that I say *North American* market meaning primarily the United States/Canada, then as now, seemed unwilling to recognize domestic talent. To this day a lot of American music fans think *Rush* came from the good old USA.

After "2112", *Rush* began to

slowly build a small, but fanatical following. There are few lukewarm *Rush* fans. This following grew with the release of "Hemispheres", "Permanent Waves",

and their very strong "Moving Pictures". All the time the band members were continually altering the group's sound with the seeming approval of their fans. Some of this support was eroded by the controversial "Grace Under Pressure" LP. The record broke the

sure" LP. The record broke the band into the video market but many fans felt that the band had gone too far in altering its sound.

The album seemed to bear a heavy Police influence and drummer Neil Peart's use of electronic drums for some cuts alienated many who still regarded *Rush* as a hard rock group.

While sales of "Grace Under Pressure" were not as high as the band had hoped, Geddy Lee (vocalist, bass player, keyboardist and driving force behind the group) announced that they would stick to the experimental

format as the band members felt that they could not grow musically without it. Enter the new album, "Power Windows".

Rush has got the magic formula back. The album features extremely technical yet tasteful work by each member of the trio. The songs are powerful and catchy without a trace of the *Police* sound that crept into their last record.

The album opens with the first single/video release from the LP — "Big Money". Its just catchy enough to make the AM stations and good enough to stay on FM for some time.

"Big Money" and "Grand Designs" are definitely the two highlights of the album. Neil Peart lays down a superb drum track which is overlaid with harmonious but distinct guitar, synthesizer and bass parts that go from clever to anticorporate brilliance.

The record has got a bit of everything. Anti-corporate and anti-nuclear ravings right down to mysticism.

Producer Peter Collins does a smashing job on "Power Windows". This sound is tight and clean. Get your Maxel and TDK

tapes out for this one because if you intend to record this album you are going to need good tapes and a great stereo to capture all the crisp highs and booming lows that Collins and "The Manor" (recording studio) have been able to capture on this record. Owners of compact disc players and audiophiles have another album to buy about.

Let's I sound too over enthusiastic about the record, I do have a few criticisms. *Rush*, to the delight of their early hard rock fans, has a tendency to write lyrics that are slightly heavy on the mystical

side. While there is nothing wrong with these lyrics in themselves they do make it a little difficult for some to take the band seriously. The mystical tone of their songs has come down somewhat from their early days but songs like "Mystic Rhythms" from the new album keep it alive.

On this album, while each song has its own identity, I find a lack of variance in tempo. All their songs with the exception of "Big Money" move along at about the same speed. There is no mix of

fast, slow and moderate paced numbers. This lack of variety in tempo can leave you a bit disappointed after side one.

On the whole, I feel very good about this record. Its nearest rival for excellence is Yes's "90125".

It is no wonder, however, that the album is such a showcase of skill and creativity. There are no weak links in *Rush's* membership. Each member is not just good but is recognized as outstanding in their particular field. Geddy Lee has just been named Bassist of the Year by Guitar Player Magazine. Guitarist Alex Lifeson has a host of nominations, awards and recognitions for his playing as does drummer Neil Peart. I know of only one other band with such a talented line up but since *Sting* left to build his solo career, the *Police* no longer seem to be contenders.

Hopefully, this album will bring *Rush* the Canadian recognition it deserves. As Juno awards go year after year to either one-hit-wonders or Ann Murray, one may ponder about how long it will be before *Rush* moves to where they are more appreciated.