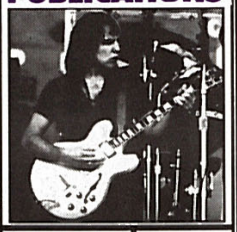
YYZ PUBLICATIONS



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a show of fans

A RUSH FANZINE FOR AND BY RUSH FANS

HARVARD LAMPOON ROASTS RUSH

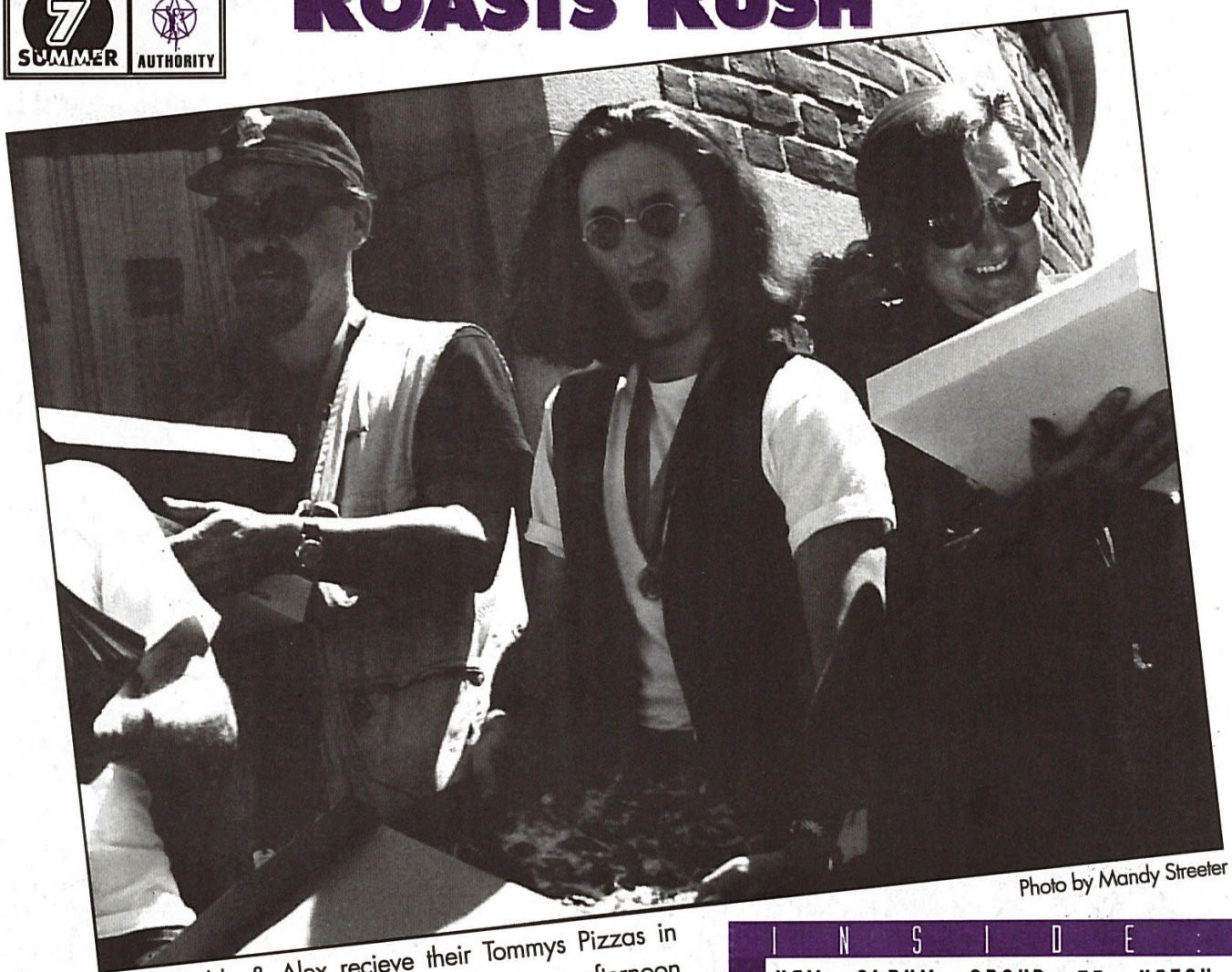


Photo by Mandy Streeter

Neil, Geddy & Alex recieve their Tommys Pizzas in front of the Lampoon Castle in a rare afternoon appearance. Mark Twain, John Rutsey, The Ghost of Freddie Mercury and other oddities all appear to tickle the funny bone of Rush. **ASOF** is represented well and a good time is had by all. See page 4 for a full report!

INSIDE:

- NEW ALBUM ABOUT TO HATCH
- SOME TECH TALK WITH JACK SECRET
- NEIL'S MISSING FIRST DRAFT LYRICS
- CAMERA EYE PHOTO SECTION
- 100% RUSH!

the FOUNTAIN

Steve Streeter

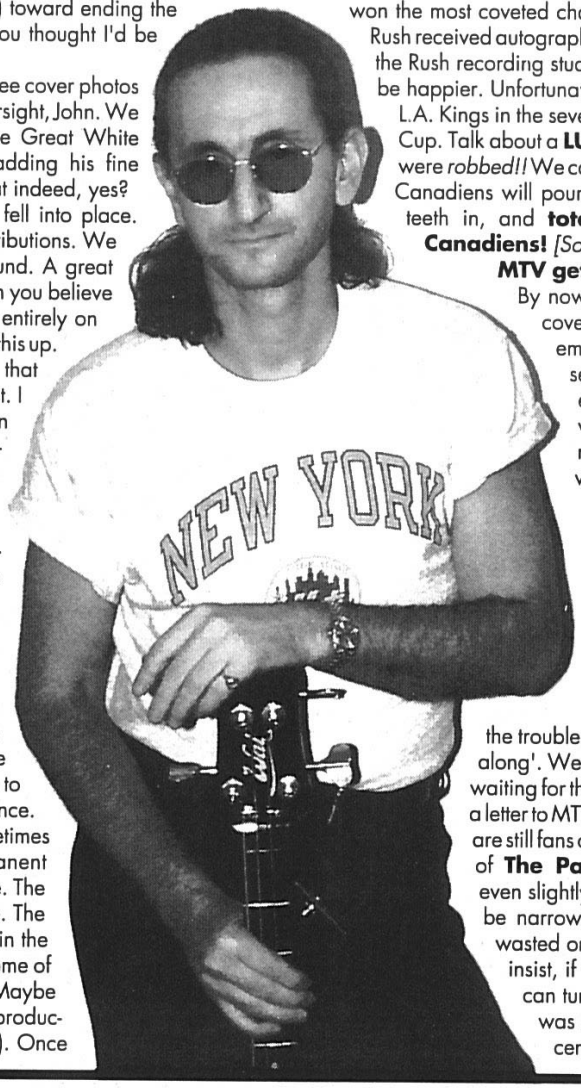
P.O. BOX 292 • CANTON, CONNECTICUT • 06019

Another war, another wasteland? Seems we just can't stop the cycle. We can only hope that the European community will take the lead and help stop the atrocities in Bosnia/Herzegovina. Don't feed the people but we feed the machines. Or as the last "American-created" war demonstrated...don't feed the people but we feed the **oil tankers!** Now as something **even worse** is unveiled, we sit back and debate while countless lives are lost. Why must dollars or goods be involved before action takes place? Get the *big wheel* spinning folks and send your *positive energy* (letters might help too) toward ending the war. People *above* dollars and oil! And you thought I'd be leading in with the new album! Fear not.

Last issue we forgot to indicate that the three cover photos were taken by John Vinson. Sorry for the oversight, John. We also welcome new staff member (from the Great White North!) Brandon Klayman who will be adding his fine photography to **ASOF**s' pages. A real treat indeed, yes?

It was amazing how easily **ASOF #7** fell into place. Exactly as it is suppose to: with YOUR contributions. We really got quite an assortment this go around. A great primer before the **NEW ONE** sinks in!! Can you believe we were able to pay for printing this time entirely on ASOF subscriptions. I just hope we can keep this up. There is just so much stuff snowballing that **NEEDS** to be printed in an **ALL** Rush format. I sense that enthusiasm is starting to kick in again. I'm even toying with offering **ASOF** t-shirts, or maybe other Rush CyberSteve computer artwerks for transfers. Well let's see...go ahead and mail in a postcard if you would purchase an **ASOF** t-shirt. If the demand is there, we'll get this project off the ground. Button artwork is in the making too. We have no money yet in order to implement these ideas, but that can change very fast.

So what will Rush look like? What will the artwork be like? Will there be an epic piece? Well, not likely on the last question, but we're all asking the first two (at least) just like we've done for **YEARS!**! In fact, looking at Presto to RTB, we see little change in Rushs' appearance. Whereas previous albums ushered in sometimes drastic changes (Hemispheres to Permanent Waves), all were most interesting to observe. The artwork is **ALWAYS** vital to a Rush release. The evolution of music and art is also reflected in the wonderful pieces of Hugh Syme. Neil has some of Hughs original paintings in his own home. Maybe someday, eh? Ah well, at least we get fine reproductions of them (and in poster format to boot!). Once again Eric Ross hits upon these topics and more in his ongoing column of wonder, '**The Oracle**.'



The Did You Know Department this issue is brought to you by Kevin Bontius and Tom Gardanis who sent in a clipping from the local Toronto tabloid in which Rush are photographed in the studio with Alex's cousin, Peter Zezel (Number 25) of the Toronto Maple Leafs. A striking Alex likeness is noticed - handsome indeed. In the studio hangs miniature Stanley Cup winning banners for each year the Leafs have won the most coveted championship in professional hockey. Rush received autographed jerseys to wear. Leaf fever has hit the Rush recording studio! Well, quite frankly, we couldn't be happier. Unfortunately, the Leafs were defeated by the L.A. Kings in the seventh game on the way to the Stanley Cup. Talk about a **LUCKY** game for the Kings! The Leafs were *robbed!!* We can only **HOPE** that now the Montreal Canadiens will pound, punch, check, destroy, kick the teeth in, and **totally annihilate** the Kings! **Go Canadiens!** *[Sorry Leafs!!]* See you next year!! Sob!

MTV get off the air! GET OFF THE AIR! By now we are almost certain that MTV's coverage of the Harvard Lampoon ceremony will not air, as it has not been seen as of press time (4 weeks after the event and counting). Being forced to watch MTV just to see if Rush will be mentioned is indeed a moaning-wretched ordeal. Argh! Having to put up with crap having absolutely **NOTHING** to do with music and **NOT** hear Rush mentioned is disappointing. Before an obligatory crowd shot MTV wanted to tape I just had to flip off the network. Actually I tried to express my gripe with MTV about playing close to nil Rush. One person even went to the trouble of promising to 'pass my comments along'. We'll see. In the meantime, while we're waiting for the impossible to happen, try penning a letter to MTV and express your frustration. There are still fans out there who don't even have videos of **The Pass** and **Superconductor**. With even slightly more airings maybe that gap can be narrowed. Some will say, such energies wasted on this are for naught. Perhaps, but I insist, if **NOTHING ELSE**, if Rush on MTV can turn on but one young person, then it was energy put toward a noble cause. I certainly want to see Rush discovered

by the new music listener - the young – the kids. The music of the Spheres is for all now and all to come. MTV: get out of town!

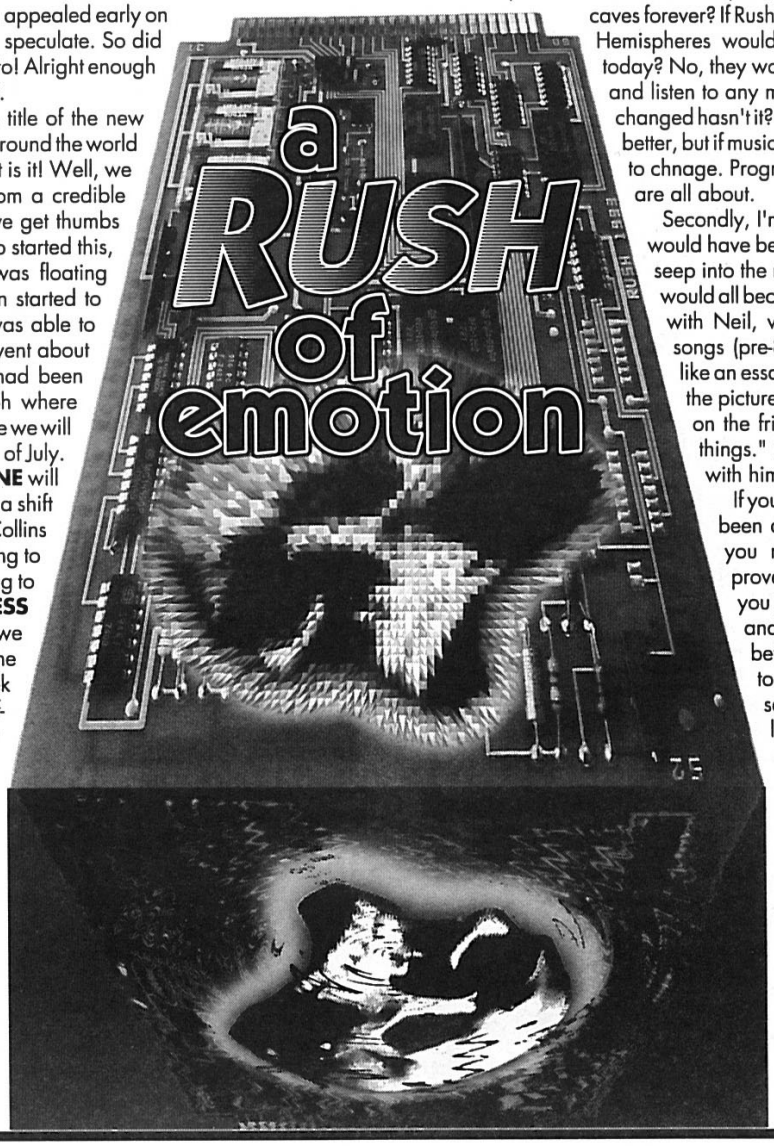
CNN, however, **DID** show a brief snippet of the Lampoon event. It's nice to know Rush is newsworthy for the BEST news station on the air! Many of you have commented on Neil's goatee – very positively. Yeah, we think it looks cool too.

Jerry 'Broon Jr' Brown has got to get an award for the **ASOF** supporter of the year. *[...yes, there are many and because of that we're going to re-introduce the Thank You Very Much box]* Besides his most interesting articles, Jerry has helped out in numerous ways. We still have Jerry Brown posters (pen and ink drawing of Alex, Ged & Neil by Jerry) for sale, which Jerry donates to the cause. It is very heartwarming to hear from those who really like what we're doing and say some very flattering things. We put a lot of work into **ASOF**. We are constantly striving to improve each issue graphically and literally. People like Jerry and yourselves (*you know who you are!*) make it all worth while. Give us the drive and desire to **DO IT**. To share the inspiration of Rush through the printed page is just plain cool. Like sharing that of a great old **Silver Surfer** or **Metamorpho** comic with a friend. Oh yeah...I should say a **Spawn** or **Cable** for all you up to date comic collectors. (It should be known that CyberSteve is a comic junkie. Anyone have any early run **Iron Man**s, **Daredevil**s or **Conan**s?) Acquired tastes? Yes. But it's amazing how many comic book collectors I have met in Rush fandom. Coincidence? Not really. Rush appealed early on to the outcasts and different, I speculate. So did comics – and so they continue to! Alright enough of this philosophical bent stuff.

Critical Mass? Is that the title of the new album? There is a ripple from around the world that profoundly says **YES**, that is it! Well, we tried to get some answers from a credible source and by all accounts we get thumbs **DOWN**! We don't know who started this, but we can tell you that it was floating around *before* Rush had even started to formulate a title. Chris Kay was able to ask Geddy at the Lampoon event about the title and was told none had been picked. Hummmm. Where oh where do these rumors start? Looks like we will not know for sure until the end of July.

Production on the **NEW ONE** will take place in Toronto which is a shift from the last few albums. Peter Collins and his engineer will be coming to Canada rather than Rush going to England. There definitely are **LESS** keyboards – not ZERO like we once thought. Production of the album will be startting the week of 6/7/93. A unique and different photo shoot (by Andrew MacNaughtan) lasting three weeks will also begin the second week in June.

So hang tight boys and girls! I know how the waiting can drive ya'll CRAZY! By next issue we will have **NEW** album stuff galore! That's not to say we don't need your input! On the contrary! Keep the articles, photos and artwork coming. The more input, the more **ASOF**s! **YOU** are all **A Show of Fans**.



Musical Maturity or RUSH in the 90's: an essay

By Paul Angelosanto • Stoneham, MA

Occasionally it happens that I have the happy chance to meet someone who enjoys Rush, or one of the numerous bands I like. Whenever I do I always enjoy the opportunity to talk about different songs, albums, etc. However, sometimes the conversation proceeds like this: "So your into Rush. I really enjoyed the last tour. The new album sounded amazing."

"Yeah, they were okay. I wished they still sounded like the 2112 days. I think they kind of sold out."

All I can do in situations like this is sign. I used to try and reach people like this, but I have given up. My last words on this type of argument are contained herein.

First of all, should bands like Rush, Yes, Hawkwind, etc. remain in caves forever? If Rush still sounded like they did on Hemispheres would they have any relevance today? No, they wouldn't. Just turn on the radio and listen to any music on the dial. Music has changed hasn't it? Yes, not ALL change is for the better, but if musicis to stay fresh and vital it has to chnage. Progress after all is what humans are all about.

Secondly, I'm sure the bands themselves would have become so bored that it would seep into the music to the point where we would all become tires of it. In an interview with Neil, when discussing older Rush songs (pre-80's material) he said, "It's like an essay you wrote in grade nine or the pictures your Mom used to stick up on the fridge. You grow out of such things." I find it very easy to agreee with him on this point.

If you have a hobby that you have been doing for a long time, have you not improved? Having improved at this hobby, wouldn't you look back at your beginnings and know that you could do better? So you change you style to continue to challenge yourself and display skill. Lastly, look at yourself. Are you the same person you were ten years ago? Of course you aren't. You have grown and changed. Change is permenent. These changes influence you and eventually become the music. None of this is to say that bands don't "sell out." If you want an example of that, look at Pink Floyd. So next time you listen to a band that you think sold out, ask yourself this, "Did they sell out, or grow up?."

The 7th Harvard Lampoon Musicians of the Millennium Award Ceremony

May 9, 1993 ~ Cambridge, MA

Transcribed by Mandy Streeter
Report by Mandy & Steve Streeter

Mothers Day....May 9th, 1993 will be a day to remember. Upon finding out from our Toronto sources that Rush would be the recipient of Harvard Lampoons' Seventh Musicians of the Millennium award and be receiving it in person, we were blown away! Of course we packed up the bags (re: **ASOF** flyers & food - the staffs of life!) and headed up in the wee morning hours Sunday the 9th of May. Expecting to find thousands lining up to catch a glimpse of Rush, we found no one. Alas, the sun rose and a few stragglers started to arrive. Jerry Brown arrived with video camera in hand asking the same question – Where were those thousands of fans? Well, GREAT we all thought – this would indeed be a **VERY** intimate time with Rush.

MTV made a shocking entry on the scene, along with a local access TV music show (Outrageous TV) and interviewed us (yeah...we tried to plug **ASOF** to death!!), Lisa Rutkowski and Eric Simpson & Kacy Ray who drove all the way from Miami Beach JUST TO SEE RUSH! **ASOF** flyers were handed out to all and our presence was everywhere as we felt it ought to be. What follows is a condensed transcript of the event. It all started with roars (not bad for a crowd in the 200-300 range) as Rush arrived and darted in the side door.

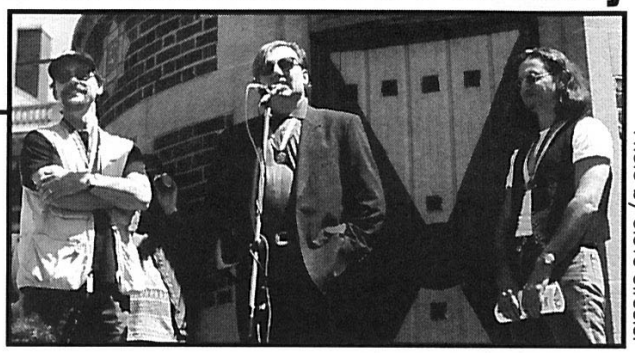


Photo by Steve Streeter

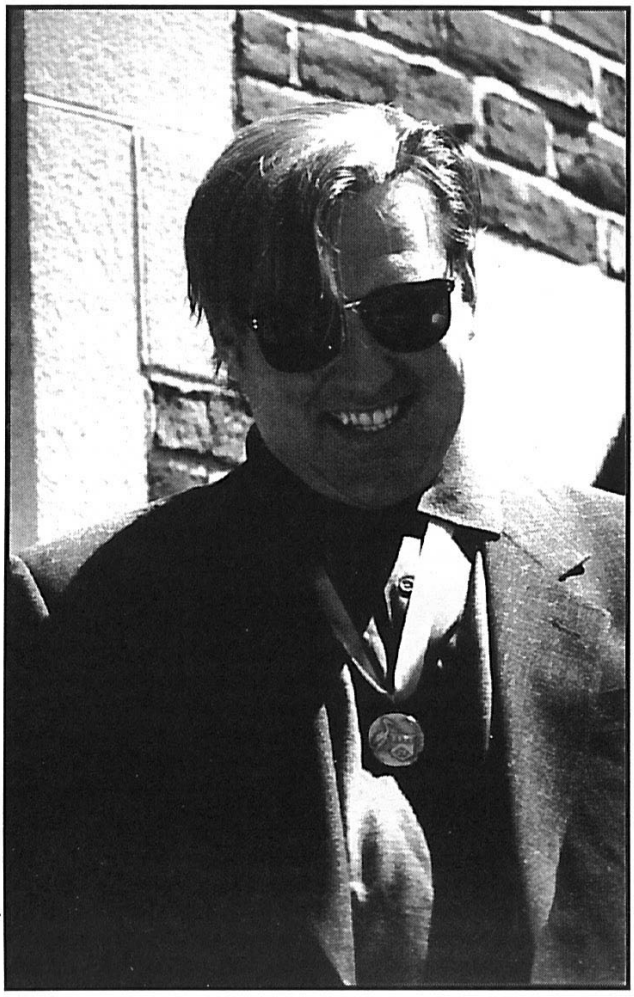


Photo by Lisa Rutkowski

"Welcome everyone. This is the 7th Annual Harvard Lampoon Musicians of the Millennium Award Ceremony. You all know who our guests are so let's just bring them out now....."

Tommy's Pizza prepared a gift of love for Rush. 3 large pizzas for Ged, Alex & Neil. After showing off their pizzas (see cover) some past winners were introduced. First up was The Male Choir of Our Father Augustus doing a monk choir version of Tom Sawyer. Next up came John Rutsey:

"Neil picked up the sticks after me and uhhh....I got a little band going called Rush and we put out an album and Neil wasn't doing much of anything...and uhh...we were pretty good I think...we were between albums at the time and I was sitting in a bar with my buddy Neil and I had to go to the can. I gotta take a leak and the phone rings....it's the guys – they want me over so we can jam cause we gotta record the next album except Neil tells 'em I'm not there! Neil say "Oh, I don't know when he's going to be back...but I can play!' So uhh, I guess you all know what happened after that. But you know something...I haven't seen the man to this day cause I was locked in the can for 18 fucking years. Thank god for these Lampoon kids! They finally tracked me down and let me out of that place. I'm playing with a little Rush cover band now. We're gonna be at TG & The Bears Tuesday night....let me tell ya something Mr. Neil...The Professor. Alright...from now on I want you to consider the entire world a urinal that you're locked in and the streets a friggen toilet...I want ya to feel like me and you're stuck with me Neil! Alright, that's cool."

John appears to be offering Neil a handshake but at the last second pulls his hand away and steps down. Boos & laughs galore.

Next up is Michael McDonald (Doobie Brothers) who comes out and does a screeching "Doobie-style" version of Red Barchetta. Following Michael is the head of the Rush Fan Club (No, we're not talking **ASOF**...We would have been the real thing!) who is a loser type whose only friends in high school were Alex, Geddy & Neil.

Mark Twain speaks:

"I wanted to thank you boys for putting me on the map. Ever since that song you wrote, I'm on every college reading list, everyone knows my name and the t-shirt sales are going through the roof. Now...about that idea you had for a rock opera based on the celebrated jumping frog of Calevaras County...I think we should talk about that.

Incidentally, I got a little bone to pick with you banjo toting sapsuckers. Alright, I question your accuracy – now as I said before I like the song fine...it's a catchy little tune and God knows my great-grand kids love it, but I sometimes wonder if you actually read the book. Sure maybe the world is love but that's not one of the principles of that particular book. And another thing you Canadian carpetbaggers...Tom Sawyer did not have mean, mean pride. If you had read the book you'd know he had a very complex and insecure little world going on inside his head. Maybe you're thinking of Injun

Joe or something but it's not Tom Sawyer.. I mean, I wouldn't have written a song about Huck Finn and said 'that Huck Finn he's got angry, angry hubris.'"

Next up are some letters from the Mothers of Rush, being Mother's Day and all.

Dear boys,

Congratulations on your award! As long as we're writing, we just have a few things to say. First, we will no longer be sending music or lyrics. We feel our best work is in the past, probably ending somewhere around Moving Pictures. (lots of boos and hisses from the crowd). Feel free to use the Rush name for your endeavors. Don't worry you can do it! You've shown you could with Tai Shan..... (more boos from the audience, along with yells that 'Tai Shan' is an excellent song).

The letter continues, telling the guys how to do their laundry, to cut their hair, etc. It end with a P.S. telling them to stop writing and asking for money each week.

Next, we flash back in time as Caveman Og steps out, having been a previous winner of the award. He stands before us all pounding two stones together, shouting his name , till suddenly, revelations hit him and he says "Power Windows" and leaves the scene.

Next guest is Edward Drummond, author of "Bum Rush", due out on newsstands very soon..... He read a few passages from his book:

.....As I entered the hotel room where Rush was holding their post gig bash, this hardened reporter couldn't believe his road-weary eyes. Never in a career spent in fleabag hotels, moth-bitten dives and filthy diners had I seen such degradation.....People throwing babies around like medicine balls, elephants mating in a secret elephant mating area, bowls of strawberries out of season, a Japanese geisha girl wearing a hula skirt of ramen noodles marinating herself in a boiling hot tub of KC's Masterpiece Barbeque Sauce, and yes, I've seen a man's butt before, but never one with a green peanut M&M stuck.....

As he is carried away kicking and screaming, we hear him say "It's all true! They're animals!!

Next– The Ghost of Freddie Mercury! Out he marches in nothing but long underwear bottoms singing 'Subdivisions' to the tune of 'Radio Gaga', complete with admissions of love for Geddy, Alex and Neil.

Up next is the Head of the National Education Society....

Hello boys and girls. Every June at the end of the school year, the custodial staffs clean the desks in schools across the nation. These desks are covered in Rock and Roll graffiti. These Rush kids are a league apart. It's obvious that a lot of time is put into their graffiti. They do these really nice pen and ink drawings that are easy to wipe off. They realize that the child that might have that desk next year might not be a fan of Rush (many boos). Those Led Zeppelin kids on the other hand... They use a lot of swear words, their workmanship is shoddy, the swear words are misspelled, there are crude drawings of a naked man with wings. They make us teachers feel like we are not doing our jobs. Maybe if we had more bands like Rush, we'd have less of those wackos in Waco!

Next, we meet a future winner of the award, Zolgar, from the planet Blargon-7, who has travelled back in time to share with us his version of Red Barchetta on a beeping electronic device.

After Zolgar, we hear from the last special guest of the day, Conan O'Brien, the new host of Late Night, who had nothing of value to say.

At this time, the President of the Lampoon steps up to present the Official Award to the members of Rush.

"I'd like to give Rush their award... it's a copy of our magazine signed by all the members of the Lampoon... I mean, it's not signed yet, but we're definitely gonna sign it, uh, maybe we'll mail it to ya..."

"Now I'd like to invite the members of Rush to say a couple of words for us..."

Geddy: "Thank you. I'd like to thank the Lampooners for having us here and especially for appreciating our earlier, funnier works. I'm also very grateful that after partying with them last night that I'm still alive!"

Neil: "We laughed, we cried, we drank! Thank You!"

Alex steps up and the audience goes wild with cheers for King Lerxst! He raises his arms, soaking it up, goading us on...

Alex: "College kids..... What do you know about life? What do you know about lying in a hotel room ordering room service, getting in a limo, sitting around, not being responsible for yourself, having someone do your laundry....hey, actually you know, that's not a bad idea..... Party last night? We thought we'd have a party, hmfph, I thought they could drink.... Big Al could show 'em a few things.... anyway.... Thanks for your hospitality! See you again!"

And that was it, folks! The three of them disappeared into the castle with all the Lampooners and we stood, still cheering. About a hundred or so hardcores hung around the limos outside waiting for the guys to emerge. **ASOF** was right up front, Steve shook Geddy's hand and Jerry got Geddy on video getting in his limo. Then all of us **ASOF** friends hung out for awhile basking in the afterglow. It was quite a day, quite a memory!

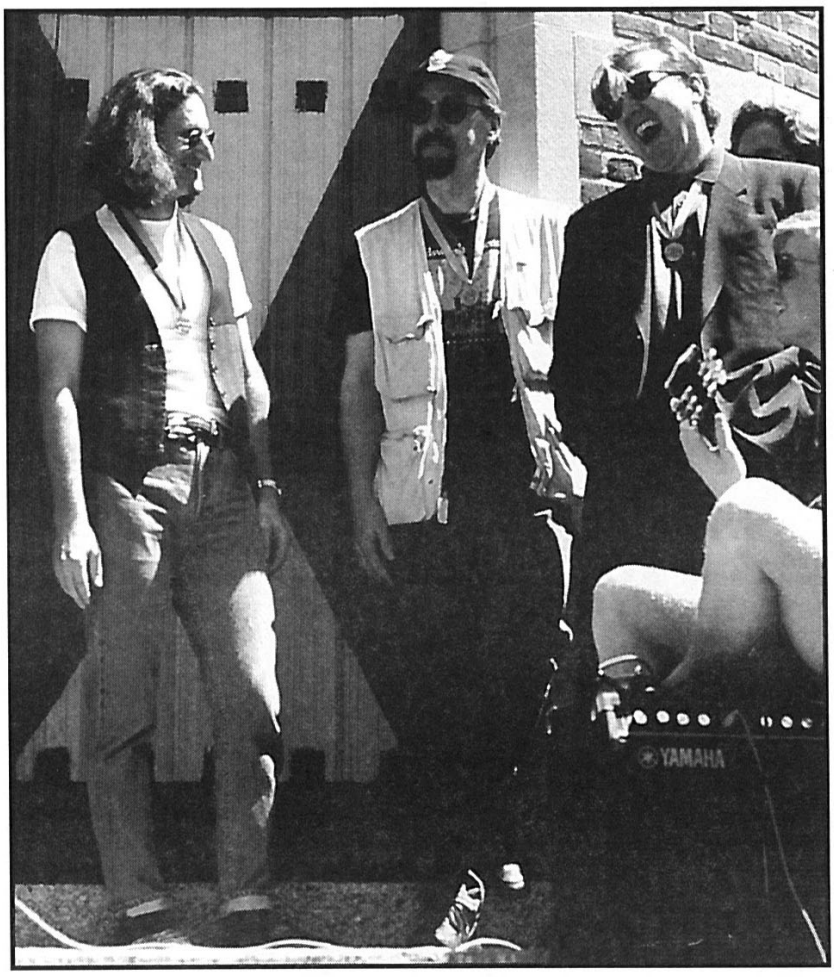
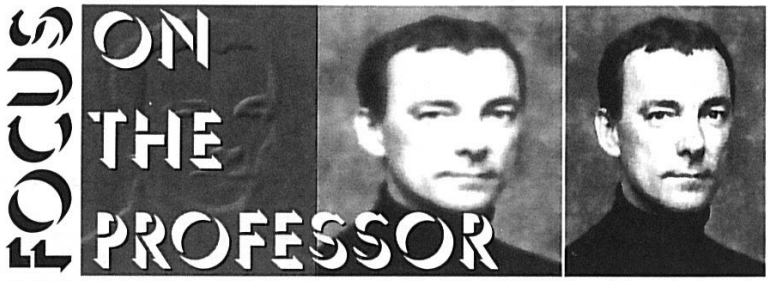


Photo by Steve Streeter



A NEIL QUIZ

Graig Wilkins, CA

Here's a trivia quiz to test your Neil knowledge:

1. What is the cause of the "cracking" sound midway through YYZ?
2. What relationship is "Sydny" to the professor?
3. We know Neil is called "The Professor". What else does Neil go by?
4. On Rush's softball team, what position does Neil play?
5. Neil has given away his old drums twice. What did the contestants have to do to win them?
6. We all know Neil was not on Rush's first album. What other songs has Neil not played on?
7. What three brands of drum has Neil recorded with?
8. What major change did Neil make for the Roll The Bones album?
9. On what song did Neil make his debut as a vocalist?
10. What was Neil's first song with Rush?
11. How many times did Neil "overdub" (record over himself to form layers) on the song Scars?
12. What was the name of the band Neil was in before Rush?
13. What day was Neil born on?
14. When, where and with whom was Neil's first show with Rush?
15. What error is visible in Neil's kit on the video for The Big Money?

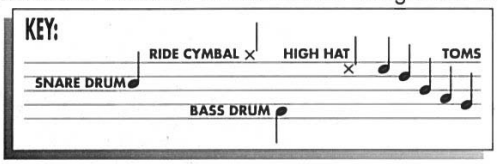
Answers are printed elsewhere in this issue coded in mirror! If you ~~chump out~~ get stuck, hold up to a mirror and you'll see the answers.

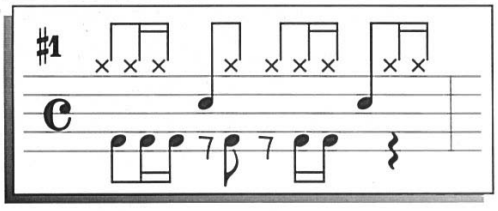
By John Brainard, Irwin, PA

PEARTISMS

Hello fellow Rush fans and especially drummers/Peart fans!

I have been a diehard Rush follower for thirteen years and a drummer for at least as long, so when trying to decide what I could contribute to **ASOF** the answer seemed inevitable. Neil Peart was the first person who showed me what could be possible with my instrument and was my first inspiration for stretching any boundaries in my playing. He also gave me a living definition of the "thinking drummer" using both his playing and his lyrical skills as examples of his persona. After following Peter Criss and John Bonham as early playing mentors, Neil summed up for me what rock drumming could (and can) be. To this day his playing inspires new ideas and explores new directions for drummers of all ages and all levels of ability. Although I know he would deny it, I feel he is a real hero in a day and age when such types are so rare.

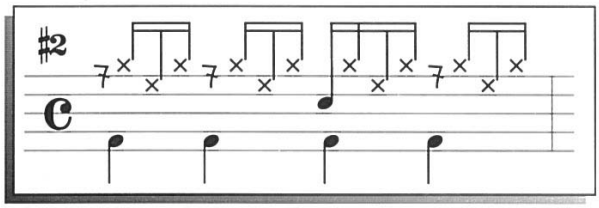


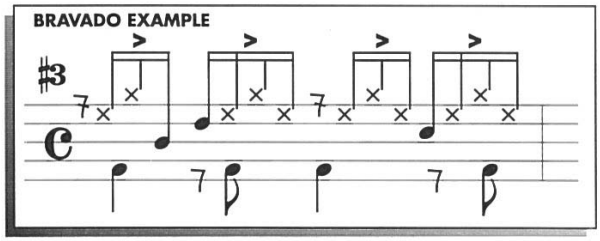


Well, on with this article already! The following drumming examples demonstrate what I like to call "Peartisms" or identifiable characteristics unique to his playing. The first example we have all heard can be found in 'The Spirit of Radio', 'YYZ', 'Where's My Thing?' and made it's first appearance on the **Hemispheres** album on 'La Villa Strangiato'. This beat is a classic in the truest sense. The fact that Neil has used it (and variations) demonstrates this.

The second "Peartism" can be found in 'Subdivisions', 'Chain Lightning' (please play next tour guys!) and an altered version appears in 'Bravado' (ex. #3). Drummers will agree that this ambidextrous example is both fun and challenging to play and a pleasure to listen to.

Hopefully these examples will be informative to our fellow drummers out there and will show the continuing evolution of one of my heroes — Neil Peart.





Trivia : What piece of equipment on Neil's set has **never** changed?

Answer : *His 5x14 Slingerland snare.*

the Oracle

By Eric Ross
Chanhassen, MN

The Rush Rorschach Test

Just over the horizon, and barely out of sight, a tremendous storm is brewing. We can feel the wind picking up, the electric tension of anticipation, and the smell of rain in the air. All the farmers and urbanites are nervously chatting about the coming of the next "big one". We have all become weather forcasters for the time being. Both excited and watchful, waiting for those first clues as to the magnitude and heading of the coming Rush monsoon. As wary, enlightened worshipers of this brand of hurricane, we will be ready with our boards to surf the tsunami while the others may run. Already we are dreaming of that moment when we feel the sand in our teeth and the sea-spray at our necks. Blinding sun on one side and unfathomable darkness on the other. Solid rock under our feet, un-ending vortex visions around our head. The driving rhythm of the locomotive jettisoning from the green room and into the rain. But for now, it's the calm before the storm.

Eagerly, we seek a good view of the approaching maelstrom. From our vantage point we think we catch a dim flash of lightning out of the corner of our eye, maybe a thunderous rumble, faint, out of the distance. Do the musical whirlwinds and eddies that are already here hold some clues? Why are we reminded of Neil Peart when we hear the fast rumbling kick-bass drumming of Shannon Larkin, or the singing "ping" of Chester Thompson's kit? Why do we hear hints of Alex Lifeson in such obscure places as Xymox, or more commonly as in the work of Simple Minds? Even the Barenaked Ladies do a "hat's off" to Rush in their song "Grade 9". (Which is maybe the closest thing to a Rush cover yet.) Geddy Lee's bass guitar work is probably the reference to any-one who plays those fat strings. We hear Rush everywhere because we *want to*! Nothing operates in a vaccuum, nor do our perceptions. The Rush sound is so powerful and engaging that we hear traces of it everywhere. These are merely dust-devils, however, when compared to the real thing.

Rush, admittedly, operates in sync with the rest of the world as well. It's all chain (en)lightening. The domino theory is everywhere. Cyberspace and musical fractals. How then, is Rush going to better itself? Will the next disc top 2112, or Moving Pictures, or Roll The Bones in it's impact on the musical world? What new directions will they travel this time? What exotic lands will they take us to? Will we share the adventure of bicycling through the Serrengetti? What kind of sonic seasonings will we find buried in their work? Will we find traces of the "Seattle Sound", or Kuhlau, or Megadeth, or Blind Willie Johnson? Probably, though not necessarily as a direct assimilation. Just as all human beings are connected by words and emotions, we are also connected by the musical experience. We, (Rush included) live in a vast sonic ecosystem. One word, one note, one idea triggers another. One step leads to the next. One storm washes the land. The land returns with life.

What will the next theme be? The next symbol? (Maybe the symbolic abstraction of no symbol?) The next haircut? What color will Neil's drum kit be? Will Alex still be using PRS guitars? Will Geddy continue to use keyboards? Where will they tour? Will they play "Closer to the Heart" on this tour? How many consecutive shows can we see before collapsing of exstatic exhaustion? What kind of collectables will the boys at Big Bux marketing convince us to spend all of our money on? Should we get a second job to pay for all the touring and collecting? Besides Rush and their shrieves, just who knows what the heck is going on?!

Well, as with any major storm system, expect the unexpected. Steadfast we search the leadened skies, eyes focused sharp. We are all watchmen on this eve of excitement. What now seems like a sprawling inky blackness will soon be filled with the bright and intensely burning sights and sounds of the Rush experience. We can't wait!

Yes, we have word that Eric is working on a NEW updated Rush discography. CyberSteve is busy working on some cover graphics and we'll be forwarding lists to Eric to make it as complete as possible. More info next issue!

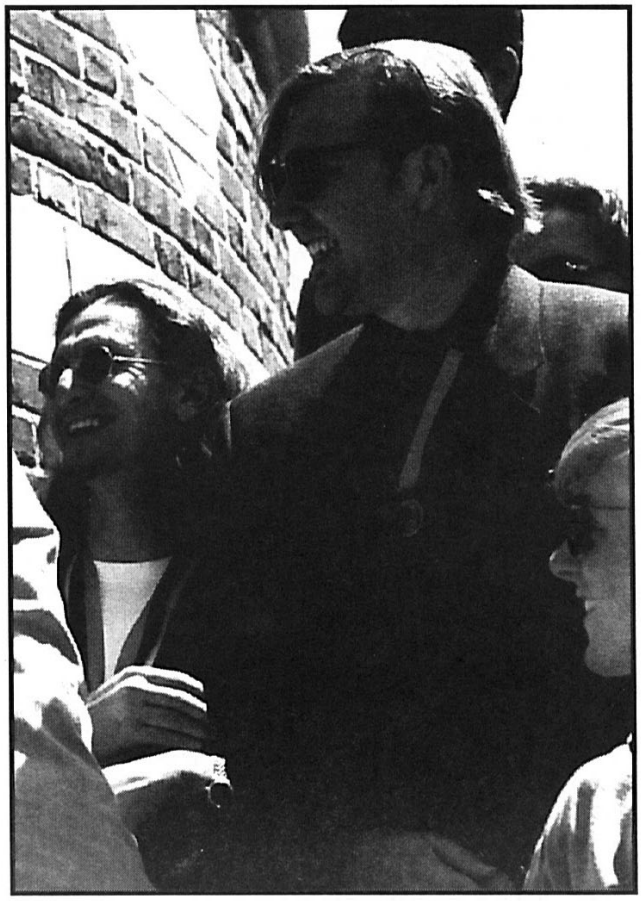


Photo by Mandy Streeter

RUSH The Acetates

by Jerry Brown

About the function and the form. Many times I have been asked the question "What is an acetate?", "How did you acquire so many?", followed closely by "Why do acetates cost the big money?"

Rush collectors are continually in search of the "rarest records", and the "best pressings". This has much to do with the demand for promotional records: they are usually much rarer than the stock copies and because of the limited press runs, better sounding. However, promotional copies and even test pressings pale in comparison to acetates, both in terms of sound quality and particularly in rarity.

Acetates, also known as masters or reference disks, are usually black and of various sizes (7" 10" or 12") in diameter. They can also be varied in speed (45rpm or 33rpm). However, while most records are made of vinyl, acetates are made out of aluminum, coated with cellulose acetate; thus, while they look like records, they weigh approximately five times as much. The cellulose acetate for these lacquers is made at a very high level of quality control. Acetates are very expensive to manufacture, therefore, record companies normally make only five copies of any one record or album. With the sharp reduction of vinyl records, the number of acetates made has dropped dramatically.

An uncut acetate, or "blank", is sent to the mastering lab where it is placed on the turntable of an electronic lathe system. The master tape, after editing and equalization, is played through the lathe system and electronically transmitted to the cutting needle so that the music literally "cuts" microscopic grooves (analogous to the sound waves they represent) directly into the acetate coating. Because of this direct cutting from the master tape and the high quality of the cellulose, the sound is substantially better than a record.

Acetates are made for two reasons, the most obvious being that they are the first step in the transfer of music from an electronic signal to the actual pressed record. The second reason for acetates is to allow Rush and the producers to hear what the finished record will sound like without going through the time and expense of the plating and pressing. After all, they may decide they don't like a particular version of a song and change it or not release it at all. Several of the acetates that I own are different or changed from what you hear on your lp or cd. Some as simple as one drum beat by Neil. Others, more significant changes, such as the song being longer or shorter. Acetates made for these review purposes are called reference disks.

An acetate used in the process of pressing the actual record is called a master lacquer. After a lacquer has been cut it is sent to a factory to be electroplated with nickel. This plating is then peeled away, which results in a negative metal print of the lacquer commonly referred to as the "mother". The first pressings to be run off the mother are test pressings; these may have special labels or they may be blank. For example, the three Rush test pressings that I own have Columbia Record and Hauppauge Record labels which read, "This is a test pressing intended for use in determining the technical quality of the recording only. It is not intended for sale or distribution outside of this company." Test pressings are then checked for sound quality and technical defects; if they are satisfactory, then promotional copies are pressed, generally for radio station distribution. Test pressings should normally contain the cue sheet. Finally, the commercial, or stock, copies are pressed for sale in your favorite endangered record store.

Both acetate and test pressing will have masterdisk etching. After cutting, a label from either the mastering lab or the record company is usually glued to the disk; reference disks may have no label at all and master lacquers rarely do. All of the Rush acetates will have a plain white label with Rush, song title and the record company name (Mercury, Anthem, or Atlantic). Although acetates are normally packaged in plain paper sleeves, in recent years many are shipped in special boxes with covers; this extra packaging tends to enhance the desirability of the acetate. After the music on a reference disk has been reviewed and the record pressed, the acetate is then discarded or destroyed, having served its purpose. Unless, sometimes falling into the hands of you or I, to live on as one of the most valuable pieces of merchandise in our Rush collections.

For those of you who own a Rush acetate or have received one thru me on trade, a word of advice; handle with kid gloves. They should be treated even more carefully than records. Due to the brittleness of the cellulose, the action of playing an acetate with a phonograph needle is actually deleterious to the playing surface. After five plays, the needle begins to cut away at the finer microscopic grooves which produce the high frequencies. It is therefore advisable to play an acetate once, record it on tape, and then carefully store it away. And try not to drop that puppy either; the cellulose surface can chip!

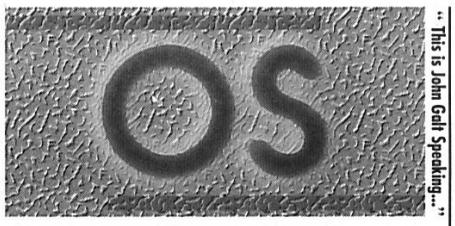
Now I'm sure you're all asking yourselves, "Where did he get acetates?" From a man who had a friend, who had a friend who worked at Masterdisk NYC, who later died, who left his wife everything, who later remarried, whom the new husband wanted to get rid of everything, sold to the deceased husbands friend, who sold to a friend, who sold to a friend, who called me and said, "Hey, you want these things, they're only collecting dust, so I'll sell'em to ya!" (Whew!) Other than the batch I bought, there were even more available, but the remaining were scarred or damaged. For that kind of money I was only interested in the best.

Since the value of an acetate depends primarily on the collectibility of the artist, they range in value from a few dollars to the thousands. I bought approximately (53) 7" and (82) 10" over a two year period. It is important to note that the value increases dramatically when the material on the acetate is different from the released version of the record. However, whether or not the material is different, acetates are extremely rare and highly prized by collectors interested in owning the rarest Rush records.

[**Disclaimer:** It should be noted that as the owner of such unique collectibles, Jerry is **NOT** using these acetates for making a profit or reproducing them in **ANY FORM**. These are strictly museum pieces and Jerry is the curator of these gems. **ASOF** does not want to give the impression that the acetates are for sale or trade. This grants Rush the respect and rights they are entitled to. Thank you. The Editors.]

OBJECTIVELY SPEAKING

LOVE AND LIFE ARE DEEP



(Principles and Actions for the Happy Rush Fan)

By Amy Jo Schuth • Villa Park, Il

How come I'm not happy? What do I have to do to enjoy life? These are common questions which every human being asks himself quite frequently. Strangely enough, these seemingly obvious queries are the most difficult to answer for some. True Objectivists and Rush fans have a head start on some of the answers, provided by the entertainment and philosophy that we choose. By simply tying together some key lyrics and principles of happiness, light can be shed on a sometimes baffling subject.

First of all, a happy person has as his basic foundation a metaphysical love of life. The very fact of his existence fills him with a passionate joy, and as long as he is alive, there are innumerable values for him.

"Basic elemental instinct to survive - Stirs the higher passions - Thrill to be alive".

No matter what disappointments, setbacks and tragedies may occur, the happy person holds as his foremost value his life.

"I'm together - I'm apart - And forever at the start - Still I am."

"Why are we here? Because we're here".

Not only does the happy person have a basic love of life; more specifically, he loves his own life. He realizes that in order to achieve enjoyment and pleasure, he must do things to please himself. He learns that his own life is his highest value, and that his ultimate happiness cannot be achieved by serving the needs of others.

"Live for yourself - There's no one else more worth living for".

The happy person recognizes and accepts that he alone is responsible for achieving his own happiness. He is the best judge of his values; therefore, he is the only one qualified to go about achieving them.

"What you own is your own kingdom - What you do is your own glory - What you love is your own power - What you live is your own story".

"All four winds together - Can't bring the world to me".

After he accepts the responsibility for achieving his own happiness, the happy person acknowledges that he must expend effort in order to do so.

"You don't get something for nothing - You don't get freedom for free".

He then goes about undertaking whatever actions are necessary to reach his vision.

"You won't get wise - With the sleep still in your eyes - No matter what your dream might be".

Most importantly, the happy person does not allow irrational fears to inhibit his actions; he attaches no significant importance to the fears and therefore they have no power to enslave him and to limit his choices and opportunities for enjoyment. The happy person ignores the fears and instead focuses on activity, thereby widening his range of experiences and choices through which he can reach his goals.

"I'm not giving in to security under pressure - I'm not missing out on the promise of adventure - I'm not giving up on implausible dreams - Experience to extremes".

These are just a few brief points which can be used to illustrate and to clarify the sometimes difficult process of achieving one's own happiness. It may seem like just common sense to some, but it is amazing just how many people do not realize these simple principles. In order to be happy, an individual must constantly apply these abstracts to his daily attitudes and actions, judge situations by their moral implications, and ask himself the all-important question: "What is it that I must do in order to be happy?"

(For their inspiration in writing this piece, I wish to thank Dr. Edith Packer for her article "Happiness Skills" which appeared in the March issue of The Intellectual Activist, and of course, the enlightening lyrics of Mr. Neil Peart.)

NEW RUSH SONG

(Sung to the tune of New World Man)

by Eric Simpson

I've been frantic with frustration
I've been pacing in my room
I'm a restless young fanatic
Want to hear the new Rush tune

I'm having problems with my parents
I've been shaking in my sleep
Just to hear some new Rush rhythms
Am I some kind of freak?

Trying to ease my ears with the
Old Rush Song
Trying to freeze my fears that it's the
Last Rush Song

I don't care what most people say
I know that Rush is here to stay
Yeah, I've been told to get a life
And to change my childish behavior
If they just knew that what I need
is music from my saviors

It's the New Rush Song

Got a short-wave receiver
Scanning L.A. to Montreal
Trying to hear the latest word
But I've heard none at all

But now I hear a d.j. mention
Some Bones that rock and roll
As I receive this revelation
I lose my self-control

Planning to blow my mind with the
New Rush Song
Planning to show mankind that it's a
Good Rush Song

These songs are good,
These songs are great!
Because Rush is God incarnate
They are the Holy Trinity
I can scientifically prove it
They're wise enough to rule the world
I wish that they'd just do it
It's the New Rush Song

Waiting for the next album,
I hope it won't take long
Because the New Rush Song
is now the Old Rush Song!
It's the New Rush Song;
It's a Good Rush Song!

For a copy of this song in actual music, send a tape and return postage to: Kacy Ray, 589 DeLeon Drive, Miami Springs, FL 33166

THE CAMERA EYE

Photo By Brandon Klayman 02/28/86

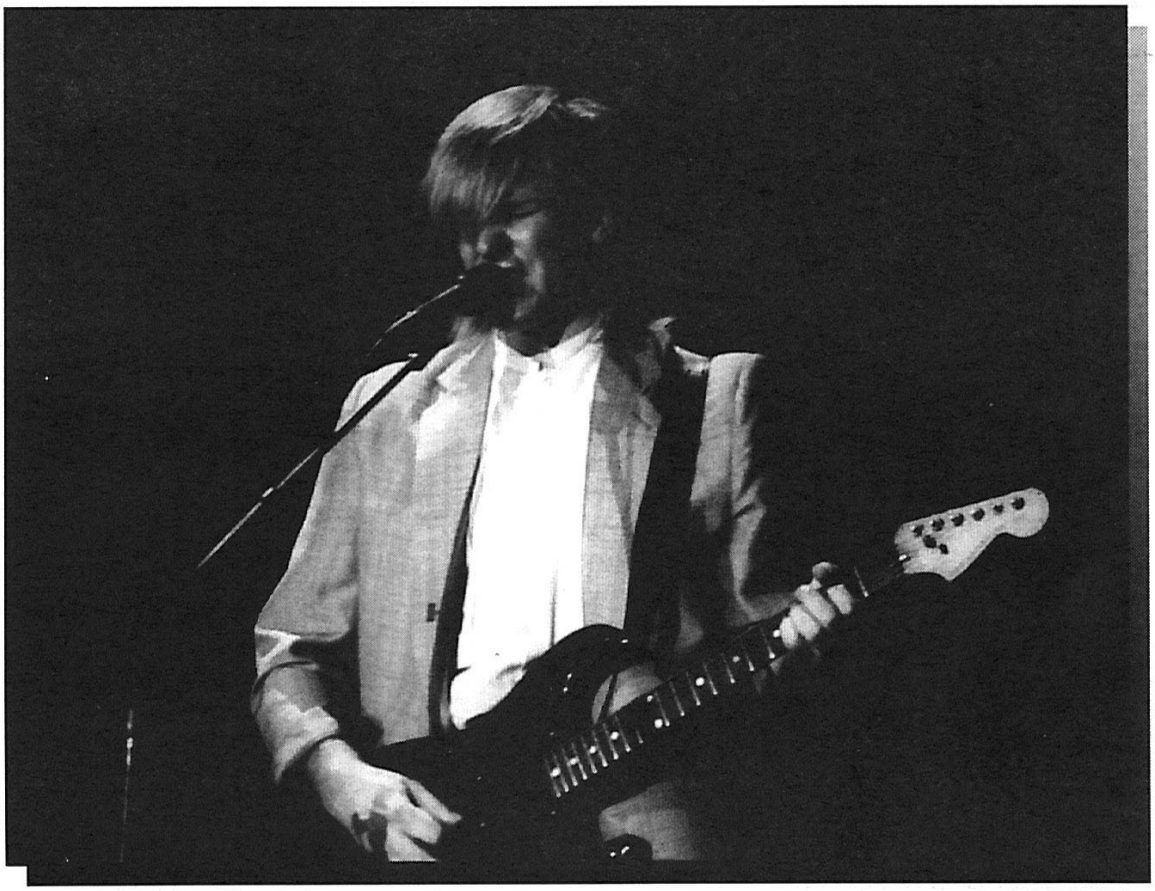
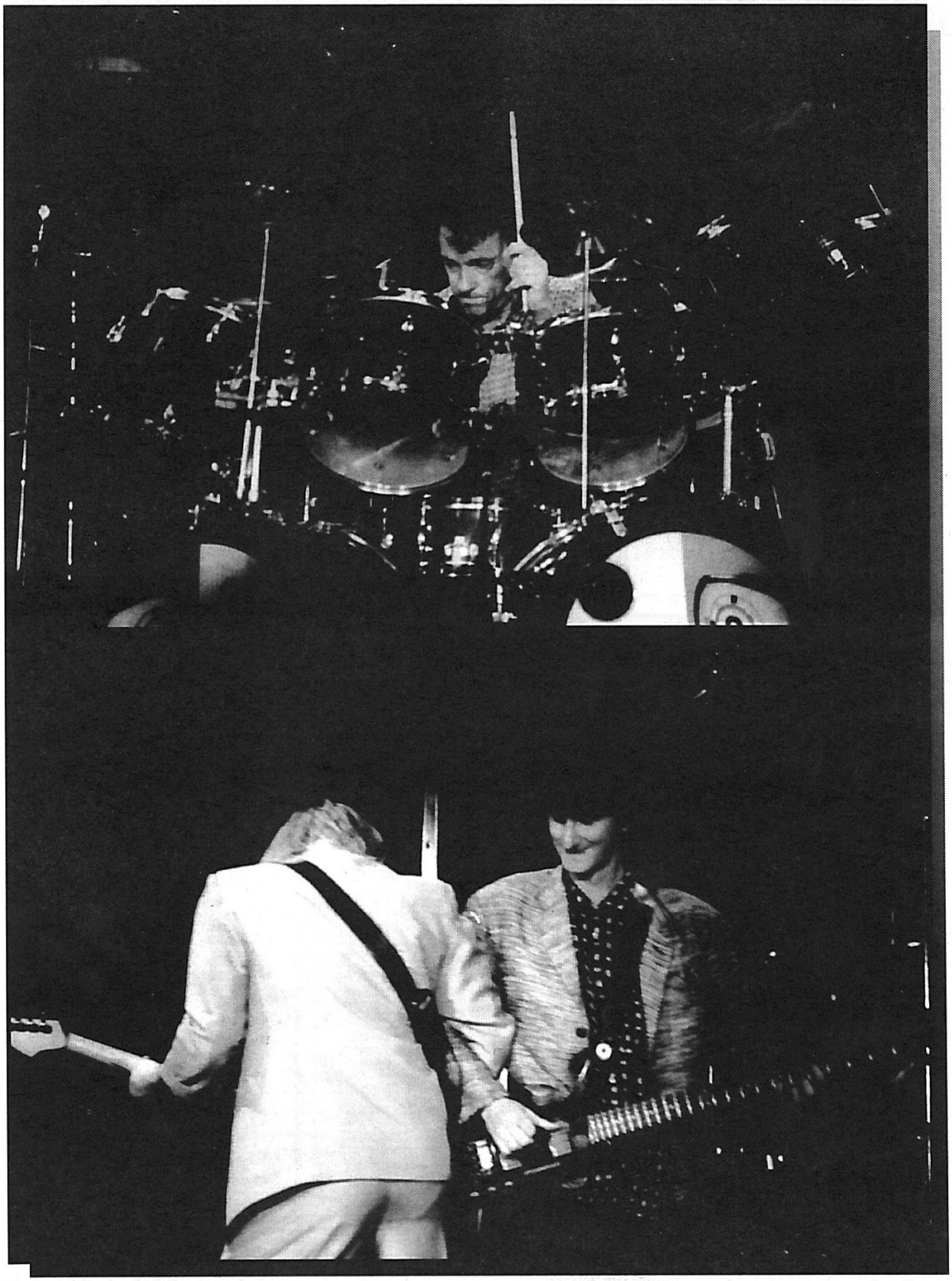


Photo By Brandon Klayman 02/28/86



Photos By Brandon Klayman

02/28/86

SECRET SOUND

An Interview With Jack Secret
Keith Marquis, Seattle, WA

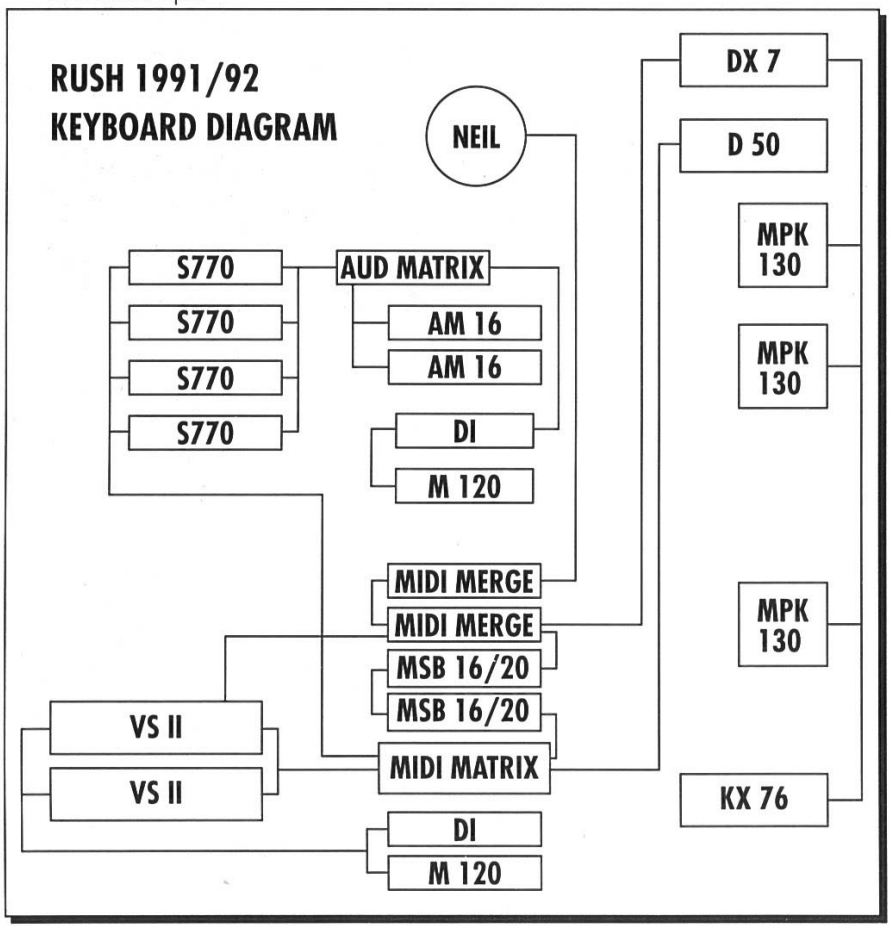
I think that it's important for a person to get involved in something that interests them. It's important that since this publication is **for** and **by** us, that we take it to heart and all do a little something for ourselves. Don't you think?

Along these lines, when the good people at **ASOF** said that they needed some material, I thought I'd contribute.

During the "Bones" tour I contacted Tony Geranios (a.k.a. Jack Secret/keyboard technician) hoping that he could lend some insight into just how the band achieves its spectacular live sound, focusing mainly on the elaborate pedal set-up the band dances on nightly. Well, Tony was very generous with his time and happily answered my questions, which I would like to share with the readers of **ASOF.** Also included with Tony's answers is a diagram of the band's set-up. OK, kids?

KEY:

DX 7 = Yamaha DX 7 Keyboard
D 50 = Roland D 50 Keyboard
MPK-130 = Korg MPK-130 Midi Bass Pedals
KX 76 = Yamaha KX 76 Keyboard Controller
S770 = Roland S770 Sampler
AM 16 = 360 Systems Audio Matrix 16 Audio Patch Bay
M 120 = Roland Line Mixer
Midi Merge = Anatek Midi Merge
MSB 16/20 = J.L. Cooper MSB 16/20 Midi Patch Bay
VS II = Prophet VS II Keyboard
DI = Direct Input



Q: Could you explain exactly what the two MPK-130 systems consist of? Perhaps, if you did a signal path type of sketch, that would suffice.(Note: Although this might seem a little overboard it is actually important in terms of knowing the individual devices and what does what (its function within the system). This gives me an idea of what is possible when expanding my own rig.)

A: Geddy's keyboards consist of two separate systems. Synthesizers and samples. The offstage synths (2-Profet VS II's) are slaves to the D-50.

Q: What do you do during the course of the concert that has an effect on the sounds being triggered from the pedals? For example, I would imagine you load hard disk banks and change programs in the sound modules...

A: During the course of the show I load program performances on the Roland S-770's. I have four machines which I load two at a time with different programs. I also monitor all of the controllers and slaves visually as well as audibly. Working one song ahead of the band gives me control and flexibility over the system.

Q: Do Geddy and/or Alex call up different sounds manually themselves for use with the midi pedals?

A: Only Geddy calls up program changes. From his D-50 he calls up sounds for the two VS II's.

Q: What is the pedal board-like switching device on top of Alex's MPK-130 and what purpose does it serve?

A: The device on top of Alex's MPK-130 is a midi program switcher (YAMAHA MFC 1), for effects in his guitar set-up.

Q: With regard to the relationship/interface between the Roland s-770's and the MPK-130 what is the most important function that the sampler's should serve? Said another way, what is it that **you** like about the S-770's in particular?

A: The S-770 has 16 meg ram, 181 sec stereo sampling, L and R audio outputs with six additional assignable outs, digital in and out, VGA monitoring with mouse control, etc. It's a powerful machine which over the past two tours has held up with flying colors. The S-750 gives you 18 meg of ram with 204.5 sec of sample time, but omits the digital optical in and outs.

Q: Given the fact that the S-770 has a built in hard disk, why do you have the additional rack of hard disks? The obvious answer would be that more memory is required or - "back-up man!!"

A: The 40 meg drive in the S-770 does not have enough memory for the whole show, so each of my S-770's has a 180 meg external drive.

Q: Who did the actual programming of the bass pedal systems — you, Geddy, Alex, Jim Burgess?

Also, I would like to address the idea of taking a song, analyzing its synth "events" and determining what needs to be sampled and/or sequenced and then actually executing it in a live situation. When the band is rehearsing a tune, how do you decide what would work best as a sample as opposed to a sequence involving voices from a synth? (Note: Perhaps noting why

certain sounds in a tune like, "The Big Money" or "Force Ten" are chosen to be a sample loop as opposed to synth and sequencer, might be useful to me as an example...)

A: Geddy and Jim Burgess go into the studio before a tour and digitally record all the keyboard parts off master tapes. Jim then transfers the data to Sound Tools, a Mac music program. From there the samples are edited and then transferred digitally to S-770 where the samples are named, assembled into partials, then into patches, assigned midi channels and with further editing, which would take far too long to get into right now, is what you hear in concert.

During live rehearsals Jim and Geddy fine tune the samples. Levels and tonal characteristics of the samples bring in Robert Scovill (live house sound) and Bill Chrysler (stage monitors) which insure continuity from sample to sample and song to song. Geddy decides pretty much who will trigger which parts in the songs. Neil has his own midi set-up consisting of 3 Akai 750's, but he also triggers parts on the S-770's.

The live set-up consists of 8 midi controllers and 6 sources. 7 controllers for the S-770's and 2 controllers for the 2 VS II's. The VS's and D-50 are used for string pads or mini moog solo leads played by Geddy. Everything else are samples played as parts in real time.

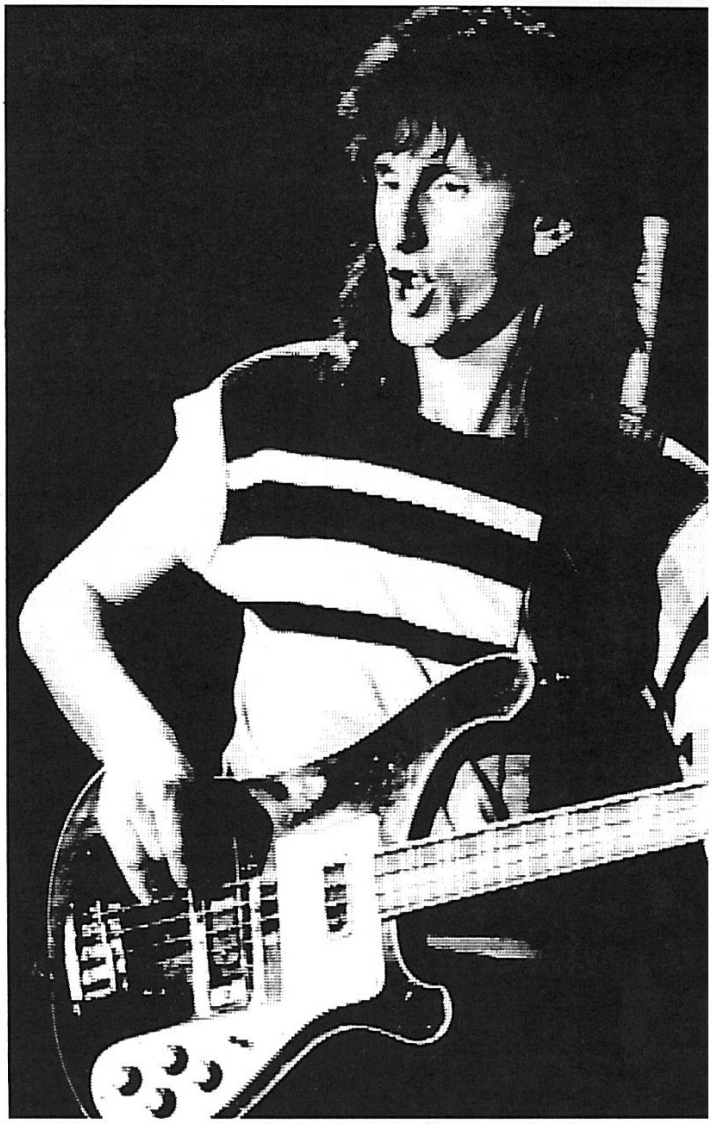
Playing sequences as samples eliminates the sequencer and its source. Two less things to break.....it's a matter of control. Which brings us to my part. Several days before rehearsals I gather all the gear to be used and start to develop a stage set-up that will be used live. It usually takes about a month to get it where it sets up and breaks down in about 25 minutes.

(Note: The Big Money sequence is a one shot sample played from a MPK-130 (same as hitting an on/off switch on a sequencer). The Force Ten is a combination of loops and one shots played as parts on a keyboard or pedal (much more satisfying to play a key than hit a switch).

Peartisms Quiz Answers (hold to mirror)

ANSWERS

1. Plywood being broken on the back of a chair.
2. The small tonal bag between Neil's first two tom toms is an electronic drum bag that has been nicknamed "SYDNY".
3. Trap
4. Third pose
5. In conjunction with Modern Drummer Magazine Neil's two giveaways were by, first a two minute drum solo and the second time by essay.
6. Kivendell and Broon's Bane. There are no drums on either songs.
7. Tama, Ludwig, Slingerland
8. He re-arranged his drum kit by removing one of the bass drums.
9. From the Caress of Steel album and The Necromancer. Neil does the spoken section with a delay on his voice and the tape slowed.
10. Anthem. Parts were written during Neil's audition with the band.
11. None. Some of the sounds were made by playing electronic drum with his feet.
12. Hush
13. September 15, 1975
14. August 14, 1974 in Pittsburgh, Pennsylvania warming up for Uriah Heep and Manfred Mann.
12. The front pass drum heads are from the Grace Under Pressure tour.



SPIRIT OF RADIO

One of my Rush dreams has finally come true! I transferred over to the University of Portland in September of 1992 as a Communications Major. I immediately looked into the campus radio station, and before I knew it, I had two shows! This was the first time ever as a DJ for me. The station has a format every DJ must follow, unless their show is after 6PM. Unfortunately, my two shows were before 6PM, so the best that I could do was to dedicate the last 15 minutes of my show to Rush. The spring semester rolled around, and again I received two shows before 6PM. BUT THEN ... about three weeks into the semester there was a show available at 7PM. I got it! Although I am only on every other week, at 7PM on Wednesdays, on 860AM KDUP, I play the **PURE RUSH HOUR**. On my second show, I did a small tribute to Neil Peart and played his three live drum solos throughout the hour.

Andy Tuttle
241 Ave Santa Barbara
La Habra, CA 90631

RUSH PERSPECTIVE 1

By
Kurt Ahrensfeld,
Woodinville, WA

At age 37, I can't say I've been to a great many Rush shows (I've attended three) or have all their albums, but I do have an admiration of their music and attitude. I can remember first seeing Rush on early 70's rock concert shows, but I really didn't get hooked until the release of the **Moving Pictures** album.

My favorite cut on **Moving Pictures** is "Witch Hunt", with its majestic and sweeping music and powerful lyrics. My favorite album, though, is **Grace Under Pressure**. Every cut, I feel, is a classic. All of their other albums have several tracks that strike a chord in me. "Marathon" from **Power Windows** and "Time Stand Still" from **Hold Your Fire** come to mind. "Time Stand Still" has some particularly impressive lyrics about the value of our experiences and the need to cherish each moment. Another favorite of mine, "Distant Early Warning", carries the listener seemingly above the earth with its soaring music.

Rush plays in the Seattle/Tacoma, WA area on most of their tours (they skipped this area on the **Signals** and **Hold Your Fire** tours). I missed both **Moving Pictures** and **Grace Under Pressure** tours. The first show I attended was for the **Power Windows** tour, at the Coliseum in Seattle in 1986. What impressed me the most was the visuals and the high level of musicianship among the players. The other two shows I saw were for **Presto** and **Roll The Bones** at the Coliseum in Seattle. The most recent show was the best of the three. It seemed that Geddy, Alex and Neil were really enjoying themselves, as was the audience. The show flowed perfectly, with a fine balance of visuals and music. I particularly enjoyed watching them share their humor on stage, as they exchanged smiles throughout the concert.

Another aspect I've enjoyed from being a Rush fan has been the conversations and rapport between people waiting in line for tickets. Reminisces of past shows always come up in the conversation, with anticipation of what songs will be played on the upcoming tour. Everyone in line is a true fan, with an absence of those who attend shows only for the status. It's interesting to share concert experiences, lifestyle backgrounds and favorite albums.

My hope is that Rush continue for as long as it is meaningful and enjoyable for them. I am confident that all their fans will be along for the ride. It's surly been an interesting one so far. As Rush's music grows, so do we as individuals.

Ode To Rush

By Marcia Jenkins, Waynesville, NC

These dreams of one inspiration
cries into the night
Those feelings, that elation
of this awareness caught in flight
These dreams can be so relentless
as they hold into my thoughts
Can they be syncronous relations —
or just an imagination that's overwrought?!

In the quieted crack between two worlds
I find this place in my dreams
My intent unbending and emotion unspoiled
I raise my hands to the sun's waking beams.
The silence is mystical, as I say my prayer
What are those piercing inspirations?
Perhaps Rush can guide me there.

From the power of their freedom dance
And their sound yet scornful tone
To the art of sharing wisdom
for those who 'touch the stone'
I can feel their music flowing through
my body so loud and clear
And the words combined
heading straight to my soul
you can step aside now —
I'm in position to steer!

There's no time for contemplation
It is time to pour the mold
I'll begin with a soothing clarity in existence
And fuel it with a Rush of control!

As I journey this wind of a cloud burst
My dreams form to be seen
Becoming one with my rebirth —
Alas! This is the guiding force of my dreams!

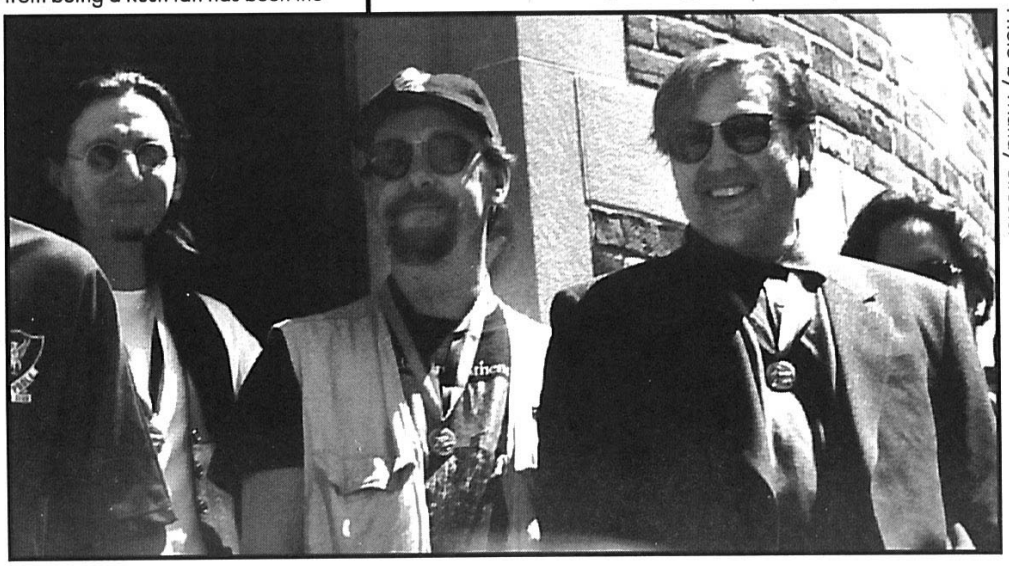


Photo by Mandy Streeter

A Rush Holiday

By
Shawn Stewart,
El Cajon, CA

It was Sunday night (Rush day eve). I couldn't wait until tomorrow. I felt like a child before Christmas morning. As I was lying in my bed all I could think about was how I was going to see Rush the next night. About eight o'clock I awoke. To me, it was now officially Rush Day! I knew people would be down at the Sports Arena working on the construction of the stage. I also knew Rush would have to arrive there sometime that day.

When I arrived there I wasn't really sure what to say or how to ask. I looked across the parking lot and saw a couple of buses and two guys out front playing Frisbee. I walked up to one of the guys and said, "I'm sorry to bother your Frisbee game but I was wondering if I could offer some free help." He told me they can't take anyone off the street. I understood why he couldn't do it, but I was pretty bummed out. It was only about 10:00 a.m. so I decided to go back home and get some rest before the show.

As I was walking back to my car, I noticed a door that was being held open by a mop and bucket. I decided to go in. I had nothing to lose as all they would have done is kick me out. Besides, I wasn't going to steal anything or bother anyone. I walked in and looked around, there was no one in sight so I went a little further. I grabbed a seat in the back of the arena. There were quite a few people working on the stage. I sat in this spot for about half an hour. No one had seen me yet. I decided to get a little better look, so I moved to the very front of the arena. Ahhh, much better! I could see everything really close. Once in awhile someone would glance at me but they would never say anything about my being there. This was a true present for me on Rush Day! I looked at my watch and I couldn't believe what time it was. It was 4:30 p.m., I had been there for over five hours. I was supposed to meet some friends at 4:00. I went and called them to tell them where I was. I told them I was on my way home. Right after I got off the phone, it dawned on me, Rush should be having sound check pretty soon. I went back to my seat. I knew I might lose all my friends, but I had to see Rush in a sound check. A few minutes later I saw someone come and sit down at the drums. I couldn't tell if it was Mr. Peart or not. It kind of looked like him but it kind of didn't. He wasn't really playing much, just hitting this and that. After about five minutes of wondering if that was him or not, I was suddenly convinced. He completely went off, playing away. I said to myself, "Yeah, that's Mr. Peart alright." My eye caught another man on stage. He was dressed in a black tee shirt and Levi's. I wasn't sure if this was who I thought it was or not. He didn't have any instrument in his hands so it was hard to tell if it was Mr. Lee. There were still quite a few people up on stage. He left the stage then quickly came back. Now I was convinced it was him. He had a red bass in his hands and gave me a quick little riff to let me know it was him. Mr. Lifeson was very easy to distinguish. He came on stage already dressed up with his PRS guitar in hand. I couldn't believe I was about to witness the Rush sound check. My heart was pounding. I don't think I blinked once. I think only Rush fans would be able to realize the intensity I was feeling. I figured since I had been in here now for over five or six hours and no one had bothered me, that no one was going to bother me if I moved a little closer to the stage. So I did. Right when I sat back down Rush started to play 'Show Don't Tell'. I thought I was dreaming. I couldn't believe I was watching Rush play. No one else was sitting in the arena except me. Just as Geddy said "Show me don't tell me" for the first time, so did someone else. A security guard wanted to see my pass.

I was nicely escorted out of the building. I went to my car and headed for home. I turned on the radio to hear the DJ tell me how great the sound check of Rush was. He also advised everyone that if they were going to the show they were in for a great one. I was going that night and any Rush fan knows, ANY Rush show is a great show. I got to see two Rush shows that day and they were both awesome! I probably will never see something like that again. I also will never forget that day. It was the best Rush day I ever had!! Oh! I almost forgot to tell you, I didn't lose any friends. They realized that Rush was more important!

M·O·D·E·R·N M·A·S·T·E·R·S

by Jeff Cavuoto, Saddle Brook, NJ

They spring onto stage,
our hearts beat faster -
because they are
the Modern Masters.

We wait all day,
till house lights go down,
to be rocked and rolled,
by that awesome sound.

And so on they play
Just can't get enough
the musical force
so tight, so tough

Then all are dismayed,
'cause time passed faster.
We listened and loved
the Modern Masters.

Beneath the noble pen... Between the perfect verse... Behind the scratches... MORE LYRICS APPEAR!

by Jerry "Broon Jr." Brown
Portsmouth, RI

Upon receiving the test pressing for the album "Caress of Steel," when I opened the album jacket, I could hardly believe my red lenses. Enclosed were copies of all the original hand written Neil Peart lyrics. Anyone who owns copies of the books "**Rush - Words and Pictures**" Vol. 1 or Vol. 2, will see some of the same hand written lyrics by Neil, only they have been rewritten and cleaned up for publication purposes. The ones contained in the "COS" test pressing are the actual rough drafts. Complete with line outs, scribble marks, changes etc. In other words, taken straight out of Neil's personal notebook. I felt that this is something that just had to be shared with all of the 'A Show of Fans' readers. Some of the most notable changes are as follows:

(• - unpublished lyrics)
(~ - changed to last verse on original LP)

I THINK I'M GOING BALD

But now it must be wine
• Kitchen table hours
• Building castles in the sand
Now we've been

PANACEA

The whiteness of confusion
Is unfolding from my mind
I stare around in wonder
Have I left my life behind
• The symmetry of snowflakes
• In the music of the stream
• A symphony of springtime
• In the shadow of a dream

I catch the scent of ambergris
And turn my head...surprised
My gaze is caught and held
And I am helpless, mesmerized

Panacea - liquid grace
Oh let me touch your fragile face
Enchantment falls around me
And I know I cannot leave

~ Panacea - passion pure
~ I can't resist your gentle lure
~ My heart will lie beside you
~ And my wandering body grieves

Here's a meaning for my life
A shelter from the storm
Pacify my troubles with
Her body soft and warm
Naked in our unity
A smile for every tear
Gentle hands that promise me
Comfort through the years
• Yet I know my kingdom waits
Before the light of dawn
• They'll make the daily bread
• Mine will be done and gone

The Professor

Sketch by Blanca L. Ortiz

There are other changes throughout, but less significant. If you would like a photocopy of Neil's original lyrics, just send me a double stamped SASE. Just remember though, you first read it in **A Show of Fans**.
Write Jerry at: 107 Emmanuel Dr., Portsmouth, RI 02871-4126.

A S O F F Y I

Mobile Fidelity Sound Lab

Moving Pictures on ULTRADISK

What exactly is a Ultradisc? Well, an Ultradisc is a 24-karet gold audiophile CD that is mastered directly from the master tape using state-of-the-art digital recording techniques that reproduce the subtlest note. Mobile Fidelity Sound Lab has begun to release a selection of the best works from various classic groups. Although Moving Pictures is the only available Ultra-CD as of 6/93, we certainly can ask that more Rush albums be "Ultradisc-ed."

From the press release: "As for the sound, Mobile Fidelity has once again proven the strength of the digital medium by capturing every nuance. Geddy Lee's banshee-like voice sounds uncluttered and pure, much like the pulse of his Rickenbaker 4001. Every note guitarist Alex Lifeson and drummer Neil Peart play is well-defined.

One listen to this disc will tell you (unless you have a tin ear) this trio deserves every accolade it's received. Like I said, it's that good."

John Grow from **The Secret Guide to Music**, January 1993.

You can write Mobile Fidelity at:
MOBILE FIDELITY SOUND LAB
105 Morris St., Sebastopol, CA 95472-3857

Be **sure** to mention **ASOF** when calling or writing. If you don't have this CD already, we highly recommend you get it! The price on this jewel is$ 29.95 plus $4.00 postage.

To charge an order by phone call:
1-800-423-5759

GRAND DESIGNS

by
Kevin Keller

A pattern so grand and complex

Over the last 13 years since I began my love affair with the music of Rush, the time spent in anticipation of a new album has become increasingly more intense and anxious. This feeling has always been heightened by the band's seeming unpredictability, with every album being, in many ways, a total departure from its predecessor. As is probably the case with most Rush fans, I long ago abandoned the hope of ever predicting what the next album might be like.

Oddly though, in the past few months, I have begun to reevaluate this stance, and have come to the realization that perhaps there is an element of predictability to Rush's musical output, even if only in a general sense. With every album that is released, the band seems to cross uncharted musical boundaries - but is this really the result of their quirky musical personalities, or is there actually a pattern that has emerged over the last 19 years since **Rush** was first released on Mercury Records?

Rush	A Farewell To Kings	Signals	Presto
Fly By Night	Hemispheres	Grace Under Pressure	Roll The Bones
Caress Of Steel	Permanent Waves	Power Windows	?
2112	Moving Pictures	Hold Your Fire	?
All The World's A Stage	**Exit...Stage Left**	**A Show Of Hands**	**?**

Any avid Rush fan will tell you that the band has, at the very least, set up a pattern that consists of four studio albums followed by a live album. These groups of records actually form "chapters in the annals of Rush", as was stated by the band in the liner notes for their first live release **All The World's A Stage**. This album and its compatriots **Exit...Stage Left** and **A Show of Hands**, have served to encapsulate the best parts of the music of the four albums that have preceded them. But more importantly, there appears to be a pattern which moves beneath the waters of these studio albums - explanation to follow.

In all fairness to Rush, it would be very difficult to put their first three records into any pattern, as the band was only just beginning to establish themselves as an artistic entity. This is certainly shown by the vast differences between each of these three records (perhaps a subject for another article). Undoubtedly, though, **2112** was the band's artistic and commercial breakthrough, establishing Rush as a major player in the progressive rock movement of the late 70's. So, one might say that **All the World's a Stage** was more of a milestone for the band, commemorating their rise to early stardom, and at the same time allowing them to move into the next chapter of their development.

Now, the pattern begins to emerge. I should point out that this pattern is only evident if you look at the band's entire output as a whole, rather than as individual works.

I have always found an incredible similarity between the mood and character of **A Farewell to Kings** and **Signals**, as well as with **Presto**. On each of these records, Rush created a very warm recording, often using keyboards and acoustic guitars (although not so much on **Signals**). Also, and more importantly, each of these records signalled the beginning of a new chapter in the life of the band, and as a result, contained a lot of experimental ideas that had not been previously explored.

Interestingly, the second set of records after the live albums - **Hemispheres, Grace Under Pressure, Roll The Bones** - went in the opposite direction. Each of these records is more raw and rough-edged, placing more emphasis on electric guitar sounds and gutsy bass and drum parts, going for a more primal effect. These records were also largely responsible for a shift in the audience base of the band, as many older fans (myself included) became less comfortable with the band's departure from their original sound, while new fans joined the ranks and injected new blood into the ever-growing population of Rush fans.

Continuing along with the next set - **Permanent Waves** and **Power Windows** - we find the band finally settling into a comfortable musical space, creating albums that are, at least for me, the perfect marriage of the ideas of the two preceding albums. The music of these two albums is similar in that it became rhythmically very complex, as well as being lyrically very philosophical. One has to wonder if the band itself is not aware of this pattern, considering that these two "sister albums" have the same two letters in the beginnings of their names (P and W) - or perhaps I am getting a bit too esoteric. Question posed: Will the next Rush album have these letters as well ? **Primary Workings**, perhaps?

Anyway, as if these albums were not successful enough, the following records - **Moving Pictures** and **Hold Your Fire**

continued on next page

- further solidified the band's sound, creating what are musically the band's most solid works, and perhaps most lasting. Only time will tell. This is the only instance that I find similarities between the band's first chapter and the ones that followed, since **2112** would certainly fit into the category of "sound solidifier". On a sort of sub-pattern level, I have always paired up **Permanent Waves** with **Moving Pictures**, as well as pairing up **Power Windows** with **Hold Your Fire**. This is especially easy with the latter pair, as they were both produced by Peter Collins and engineered by James Barton. These pairs of albums have always represented Rush at their absolute best, both musically and lyrically, as well as production value and commercial success.

The pattern then: Experiment in one direction, then go in the opposite direction, then, after re-evaluating, create a combination of the best of each and solidify the sound with the final *coup de grace*.

The upshot of all this theorizing is that I believe that the next Rush album, which is only just being created by the band as I write these words, will be a truly great musical effort, and one which will last far beyond the life of the band. Look for an even more solidified band and album, combining all of the best elements of **Presto** and **Roll The Bones** to create a truly remarkable artistic work. The fact that Peter Collins is being brought back to the fold as producer is cause for even more excitement, as he was responsible for those lushly orchestrated masterpieces of the mid-late 80's. While the guitars will undoubtedly play a very strong role in the forthcoming record, the focus of the music will more than likely turn back to intricate riffs and rhythms, and slightly more complex lyrics and song subjects.

FEEDBACK

Send letters of comment to:
ASOF/FEEDBACK, P. O. Box 292, Canton, CT 06019

Dear Steve,

I've just received my first mailing of **ASOF** and what a pleasant suprise it was to get much more than I paid for. One small problem though, I'm the only fan in my area (that I know of) who is aware of this fanzine. Not for long though, I promise! **ASOF** is in a word, **AMAZING!** A must for all Rush fans be they passive or just plain bonkers for 'em.

I read issues five and six cover to cover and found them interesting, informative, fun to read, but above all, in good taste. Your staff and you should be proud. I also see that **ASOF** is falling on tough times but want to see the good work you people are doing continue. Please accept my weekly contribution of ten dollars to continue the cause. This is also a call to my fellow members! Rush is the greatest thing to happen since the wheel. We love the music, we love the fanzine, so get off your asses and pitch in! To think that a Rush fanzine can't make it to press on time because there's no money is inconceivable. Actually, it's disgraceful! So dig deep, whatever you can spare! Let's get the bones rolling again. Remember, Neil said, "Rolling bones gather no rust." Give anything you can afford! After all, it is we who will reap the benefits. We all as members should spread the word on **ASOF** to fellow fans and even try to get the circulation going on a bi-monthly basis. First thing to do is raise the membership a measly five bucks more. We all know it's worth every damn penny. Think about it, twenty bucks to be in contact with fellow fans world wide, get the latest news and to top it off- the fanzine. That's got to be the sale of the century! Plus we get the opportunity to take advantage of special offers exclusive to **ASOF** members. Second is to put pens and pencils in those lazy little fingers and keep open dialogue with the mag. It's now in our hands to either sink or swim. I say let's back stroke and make this the best fanzine there is.

Your friend in Rush,
Jeff Cavuoto, Saddle Brook, NJ

ED. Note: That was an excellent call to action, Jeff. We appreciate the enthusiasm and couldn't have said it better! Those were all Jeff's words folks, I did no doctoring. I must take this opportunity however, to recognize those folks who have taken an active and enthusiastic part in this zine. ***VERY BIG THANK YOU'S*** *go around the world to all those who have sent us extra donations and books of stamps , heck, even a couple stamps (it all helps!). The verbal and written pats on the back are encouraging too, when the going gets rough.*

Dear Steve,

I know that you like to hear of the strange places where Rush and/or their music has appeared. Here are some places where I noticed them:

1. Back in 1986 while watching some local news (Channel 8 out of New Haven), the sports anchor was reviewing baseball scores while 'Red Sector A' was being played in the background.

2. Last summer (June 21, 1992) while attending a baseball game in Camden Yards in Baltimore, in between the first and second innings, 'Limelight' was played over the PA system of the stadium.

3. While watching the New York Rangers (March 17, 1993) on TV, 'Bastille Day' was being played in Madison Square Garden before the start of the game.

I look forward to the next issue. I can't stress enough how much I enjoy **"A Show of Fans."** Your hard work is obvious.

Respectfully yours,
Mark Gaiser, Norwalk, CT

TIDAL POOL

ASOF offers free classified ads to all subscribers.

ATTENTION COLLECTORS: Once again I will be getting rid of a large collection of Rush memorabilia. Items include many rare promotional posters, music magazines from the 70s/80s/90s, original photographs, UK/US/Canadian 7" singles and lots more. For an extensive detailed/pictured list, send one dollar to: **"RUSH STUFF"** P.O. Box 372, Thornhill, Ontario, CANADA, L3T 4A2.

MOVING PICTURES

A Tribute To Rush

We bid Michael Blount farwell and best of luck with all his endevors. Moving Pictures (Bob and Jeff) welcomed a new Alex. Steve Dionne joins Bob and Jeff in Hemisphereic harmony. Steve has been a fan since Singnals (or there abouts) and recalls wearing out a 8-track of Signals! Remeber those! Whew! That must have been the last year for those dinosaurs. Steve's guitar work is very crafted and he really has his Lifeson chops down.

To get on Moving Picture:ATTR mailing list, write to Action Productions Ltd., P.O. Box 2342, Seabrook, New Hampshire 03874 or give them a ring for the latest dates at **603-394-7416**. Do it today.

POWER WINDOWS

A Tribute To Rush

Power Windows continues to play frequently in the New York City/New Jersey area. For all the latest information write to: Power Windows/Dan Gibson, 60 E. 12th St. #2J, New York, NY 10003. Get on their mailing list today!

2112

A Tribute To Rush

2112 also is going full force accross the clubs in Long Island through New Jersey. To get on their mailing list call **(914) 429-6070**. Much of their material is old and rarely heard Rush tunes - i.e.: By-Tor and Caress material. Check 'em out.

If you would like to review any Rush cover band out there, please send in you articles with some photos! Mention you're doing a piece for **ASOF**!

Other Rush Sources:

Spirit of Rush

We still have back issues of **SOR**. Call or write for specific issues. Back issues are $6.00 each. If you are owed anything from 19 on up you will need to write directly to **SOR**/Mick Burnett, 23 Garden Close, Chinbrook Road, Grove Park, London, England, SE12 9TG. (Currently **SOR** is up to 21) Until both of our financial troubles can be sorted out and due to a low subscriber base in North America (ASOF likewise has the same problem in Europe!!) Mick will be mailing out SOR from England. Postage is eating us **BOTH** alive!! Like us, Mick squeaks by issue to issue and we understand exactly the problems that arise in overseas shipping. Hopefully the next album and tour will boost both of our zines so we can once again help each other more **ACTIVELY!**

TOM SAWYERS TREASURE

A Rush Collectors Fanzine

TST: A RUSH Collectors Fanzine is humming along and looking quite GOOD indeed! A **MUST** for the hard core collectors! The first issue is out NOW and for all you North American **ASOF** subscribers you can get copies and/or subscriptions from Jerry Brown, 107 Emmanuel Dr., Portsmouth, RI 02871. Send $3.00 for the first issue and inquire for subscription rates. **TST** is published by Jim Wright, 29 Ferry Road, Renfrew, PA4 85A, Scotland. Write Jim for further information. Keep up the great 'zine Jim! We love it!!

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***Vital Signs**, Columnist - STAY TUNED!!!*

Jimmy Lang & Meg
***National Midnight Star** - Computer Bullitin Board Plugs!*

John Vinson
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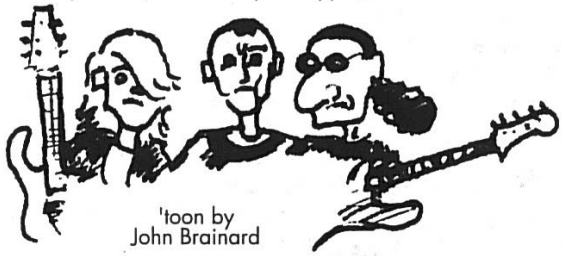
Brandon Klayman
Photographer Extraordinaire

Mick Burnett & Neil Elliott - *eds.*: **Spirit of Rush**
European Information/Shreves of Glory!

To Our Subscribers

THANK YOU VERY MUCH!

Mike Nahorney (for whom without this issue could not have been mailed out as efficiently! A true **ASOF** saver!!), Eric Simpson & Kacy Ray (I still can't believe you guys drove from Miami Beach to Boston for the Lampoon event! What dedication!!), **Moving Pictures: A Tribute to Rush** (all the plugs at the shows are **WONDERFUL**!), **2112: A Tribute to Rush** (for the plugs in your band leaflets!), Tom Gardanis (thanx for the Maple Leaf videos - still smarting at there defeat against LA! Boo!!), Jeff Cavuoto (Our **ASOF** flyer madman in New Jersey! Keep getting the word out.), Keith Marquis, Jerry Brown, Adrienne Young, Tom & Maria McGovern, Marcia Jenkins, Blanca Ortiz, and many more! (you know who you are!) Thanks for your support.



'toon by
John Brainard

A Show Of Fans, Number 7, Summer 1993. **ASOF** is a non-profit Rush fanzine/network dedicated to the **BEST** band in the universe. **ASOF** is published on a quarterly basis, aiming for bi-monthly by issue 8! (Keep spreading the word! Every little bit helps.) Subscriptions are $15.00; USA, $20.00; Rest of the world for four issues. Back issues (**ASOF**#1-5) are available in a **very** limited supply at $5.00 each; USA, $6.00 each; rest of the world. Donations of stamps appriciated.

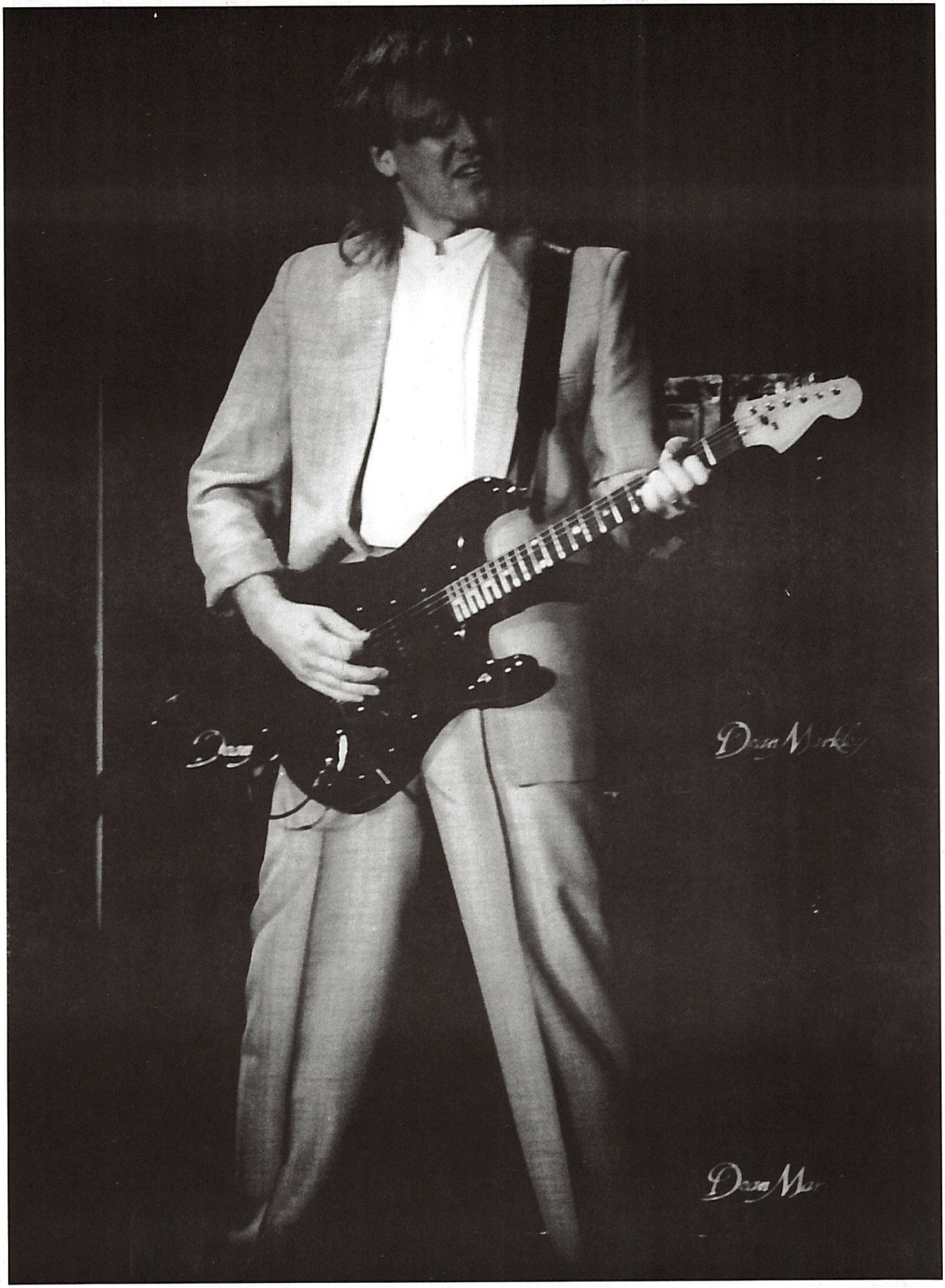


Photo By Brandon Klayman 02/28/86