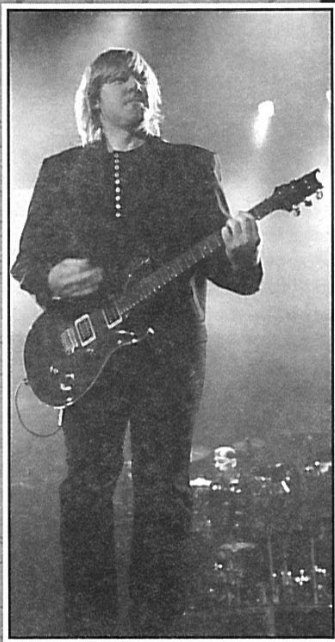


A SHOW OF HANDS

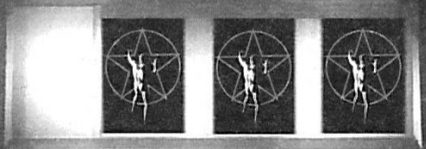
Number 9
Spring 1994

\$5.00

A RUSH FANZINE
FOR & BY RUSH FANS

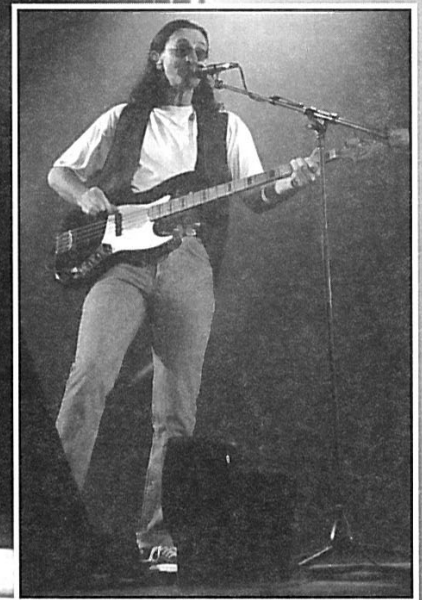


ABSALOM



ON
TOUR

TAKE A
LONG SHOT
WHAT DO YOU HAVE TO LOSE?



All their
lives were
shattered

in a
nightmare
of
brutality

the FOUNTAIN

Steve Streeter

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

Almost. As the twist of fate would have it our first wave of Counterparts shows had its share of loose screws. Banana peel after banana peel was put in front of our path to each of our first four dates with fate. (I'm not so sure about the black sedan.) The "angels from above" must have been hard at work in keeping us whole and intact. The worst happened, when Mandy, along with Tom Gardanis from Canada and Marcia Jenkins from Georgia, were involved in a very major car accident on the day of the first Worcester show. (One car **GONE!**) When I first heard that this had happened I was in shock! The scurry to the hospital had brought on a death cry from my auto - literally! Whew! Everyone is OKAY! About the first line out of everyone's mouth was, "We're going to make it to the Rush show, right?" Right. So it was settled, except for the fact that we had quite a wait in the hospital. Tom had to get stitches and wanted them done FAST. Tom was lucky enough to have been sewn up by a Rush fan doctor who said he owned every album, but had a hard time with the wife! So after many signatures we made it out of the hospital. Now, was my little red car going to make it? Somehow, it did, blowing a head gasket in the process. Having arrived at the arena we soon discovered that Tom and Marcia's tickets were crushed in the totalled car and remained in a twist of metal! Gads! This was not a good situation. After pleading with the Centrum's manager on duty, we all made it in and the show could be taken in and enjoyed. The show you say? Here we are, deep into The Fountain and no mention of the show! Say no more.

Rush: 2001: A Space Odyssey! I immediately visioned 2001's **stunning** dawn of man scene with ravaging ape-like beings tossing screws in the air. Hummmmm. Maybe a brain or two flying by? Or do we have a little Freud here? The screw and nut unite until *orgasmic* white light breaks the intro. A **brilliant** intro, paying homage to one of the **greatest** science fiction films of all time - for the greatest musicians of all time. Most fitting indeed. Hal 9000 would be proud!!!

It goes without saying that the Counterparts tour is yet another show full of surprises...oh yeah, blissful too! The new set is most welcome, and the death to the bunnies bit is just plain brilliant. What a perfect ending to what had to end! This is such a perfect example of what sets Rush apart from all other bands. Why not just nix the bunnies plain and simple. But noooooooo! A cartoon ending, our bunny friends in heavenly bliss, and meanwhile we're all trying to control our bladders from the result of laughter.

Fire for lasers. This time we see the lasers take a back seat for the fury of FIRE! Pretty cool stuff. Yeah, you could really feel that heat!

The biggest surprise? Prelude to Hemispheres. Hands down.

The biggest improvement? Lighting! Truly spectacular. Hands down.

The biggest ham? That would have to be ol' blue eyes himself: King Lertz! His antics grew by leaps and bounds this tour. Singing more than ever it seemed, and talking it up at every show.

And now for some updates. Well, the gatefold vinyl Anthem release was shelved, as was the Nobody's Hero video. However, don't rule another video out. Which brings us to the **NEXT ALBUM!** Yes. It

looks like it will be a live one and is slated for a late summer release. Maybe as soon as late July! As you might have known Rush have been recording many shows this tour. Along with the last two tours we have quite an assortment of things to grace another live venture. It will be neat to hear some of the new stuff in a Rush produced live format.

Following the live release look for *An evening with Rush* sort of tour starting around December of 1994!! Alex hinted toward this on their last Rockline appearance. It is indeed a reality. Looks like we'll be in for about three hours of Rush with **NO OPENING ACT**. This is an amazing development. With so, so many songs to play, Rush **NEEDED** to do this. Now maybe we can be quenched with Cygnus X-1 **COMPLETE**, anointed with Cinderella Man and knocked out with some Natural Science. Okay, I don't really know this, but you can't discount us dreamers. We all have our own particular wish list. We dream to see Rush play a certain set list.

With this new Rush tour being planned before the current Counterparts one is done is a very heart-warming thing indeed. For those soothsayer, trend-mongers and rumor-breaths I say **neh!** It is quite obvious that Rush has oodles and oodles of music to create and many more tours to follow. Keep that Rush faith and positive vibes going. We need to be behind them. We fuel Rush, give them the drive and show them the deep love and respect that is so apparent when you look at Rush fans.

During the Counterparts tour we have been counting on you to pass out flyers at the shows in your area. Well, we are pleased to say: "It's working!!!" The amount of flyers being passed out at virtually **EVERY** show is amazing. And yes, the coupons are slowly trickling in. Some fans may take a flyer, bring it home, shove it in a drawer, and forget about it for months. But they eventually respond. So let the trickles continue. Your continued help in this area of **ASOF** flyer distribution is what will make **ASOF** prosper. I hope we can live up to your expectations in giving you a quality positive magazine dedicated to the mighty three. If there is any other way you can help **ASOF** spread the word, please let us know. And from our hearts; thank you **SO** much!!

Best thing
to "Show of Fans"
Steve

BEHIND THE LIMELIGHT

George Martindell, Marlton, NJ

Ever since I've been a fan of Rush (since 1977) and all the times I've seen them (since 1979) I always wondered if meeting the band would let me down in any way. Well the answer was no. I first met Lerxst and Dirk on the Presto tour in Philadelphia. It was a pleasure to meet them as well as have my picture taken with two of my favorite childhood musicians (I don't want to say "idols" because I know how they feel about those kinds of things.) Anyway, knowing I wouldn't meet Pratt kind of depressed me, but hey, I met the other two so I can't complain, right?

Well, my dream came true the day the Professor was at the Buddy Rich Memorial Benefit at the Ritz in New York City. We arrived early (2p.m.) because I've been to the Ritz before and it has one main rear entrance. I thought to myself that Neil might come in this way so I was going to stay there till showtime. I have done some work for a film production facility here where I live in South Jersey. They have done all the filming for the DCI Video Company. Since I didn't work there anymore, I had no idea they were still doing work for DCI. Anyway, I was standing outside patiently waiting when all of a sudden one of their vans goes by. My encounter with Neil was definately promising. I asked the guard if he could get me one of the people on the crew to come out. That person was a friend I had worked with and he said with much hospitality, "Come on in!"

My smile couldn't have been taken off my face with surgery. We walked into the Ritz and I looked on stage. Much to my suprise, there was Pratt practising with the Buddy Rich Big Band on a kit

which would be the one he performed with that night. There I stood in this drummers paradise, with smiles and thoughts of being one of the very few who get to see Neil rehearse, especially big band music, of which I'm also a big fan. He practised to an audience of camera crewmen running around, and me, standing ten feet in front of the stage, amazed. When he was done, I gave him some time to relax before I approached. I had waited too long for he had disappeared. After thinking to myself "You Idiot", I finally asked someone if they knew where he had gone. They pointed me to the direction of stairs leading up to the dressing rooms. A sigh of relief was in order and I gathered my thoughts, along with a silver paint pen and Hemispheres (my favorite) cd jacket, (I wish I was more prepared). I proceeded to go up the stairs. There were three doors each with a hand written sign with three or four of the drummers in the show in each room. I found the door with Neil's name and stood in front of it. I was then trying to prepare not to embarrass myself or Neil. With my fist up ready to knock, the door swung open and there before me was Neil. By then my jaw was on the ground and I said with a big smile, "Hi Neil, my name is George." My hand was extended for a handshake in which he obliged. I told him some things I had always wanted to say, and he was a true gentleman. He kept smiling at me, probably because he has seen this face each time he meets a fan who is really trying to act cool without making him feel uncomfortable. After about five minutes he signed my cd and it was then I knew my time was done. I said "Thank you it was a pleasure", shook his hand again, then floated down the steps.

Having met Neil, I knew a picture of him and I together would be really great. When he came down the next time, I asked my friend if he would take my picture. I felt bad about asking Neil for some more of his time, but I graciously did and he said it was no problem. It was a day I will never forget.

As well as meeting Neil, I met a lot of the other drummers and the show that night was superb. I would say 80% of the people there that night were there for Neil and what a performance it was! He was a kind person and I feel very privileged to have met someone who I have learned so much from, as well as who has entertained me for years. Mr Peart, you are truly a humanitarian of huge proportions. I thank you!



Photo by John Vinson

Reaching to the Alien Shore

Part IV of the "Entre Nous" Trilogy

"You and I, we must dive below the surface..."

By Will Kovacs • Meriden, CT

One of the most commonly asked questions I get from "outsiders" is, how can you still be SO into Rush after all this time? My answer is very simple. Every time I listen to Rush I hear something new. I hear a line that means something different than the last time I heard it; or I hear it in a different light than before. I often hear something musically that I hadn't noticed. (How many times have you read something in **ASOF** and gone back to listen to that song or album to check it out?)

For example, I spent my birthday this year by listening to some Rush, I started with RUSH, and enjoyed every note right through COUNTERPARTS. (A great day indeed!) On my way through I had to stop and go back in the middle of "A Passage to Bangkok." Just before the lead guitar part there's a sound I've heard a thousand times but it never occurred to me in this way. Check it out. Maybe you already know this...it sounds like someone taking a big tasty toke. (Which would be relevant to the song anyway.) Another example: you've read the liner notes in all their albums, right? *Have you read them lately?*

Counterparts is no exception. (Of course, these revelations are more frequent with a new album.) Before the release of the CD, I got a little rush bonus that would only make a nut like me as pleased as it did. On the day that the single hit the radio stations I took a detour to the local rock station and asked that, since I HEARD the new Rush song on their mighty station, I might be able to **SEE** what it looked liked. The receptionist gave me a cock-eyed look and asked why. I told her that I was a fan and needed, er, was hoping, to see the artwork, and just to **TOUCH** a new Rush album. Naturally she did not understand, but went to fetch the program director. After a long delay, during which I thought they were calling security, she returned and produced the CD single. I **SMELLED** it, and when she turned around, I **LICKED** it. I think she saw me though because she said I could keep it. **YAHOO!** I thanked her a thousand times and ran to my truck to **PLAY** it.

October 19, 1993 - THE CD!! Amazing! I must admit that although it fits perfectly, I thought the cover was a bit disappointing, too simple; but that has to be significant somehow. I'll figure it out later. For now I've got to buy this sum'bitch! **WOW** look at all this shit!

The first listen was an overview. What direction did they take? What happens to the Gangster of

Boats? Does he strike again? Another chat? Alex! Be there for me, Alex! Lyrics? Drums? Bass? (I think you'll agree that the Bass question is handled immediately in "Animate" by Mr. Lee, leaving no doubt that he has once again perfected perfection.) Nobody's Hero! Another instrumental! WOW! Cold Fire!! Ok, listen again, and again, and again...It got better every time.

On the cover of the single is a picture from inside the album with the hare on the back of the tortoise. Ahh, Counterparts, ohh, Stick It Out, I get it! (Now you might understand why I felt the album cover was a bit of a let down.) I heard an interview with Geddy and Alex. They were talking about the difficulty they had in arranging the sequence of songs on the album. Geddy said that Alex had a magnetic board, and that he drew a picture to represent each song. They used those movable pictures to create a sequence. *Connection??* I think there's a picture association game in the liner of Counterparts. If you use the tortoise and hare as a hint to represent "Stick It Out," then perhaps the rest of Alex's pictures that represent each of the other songs are here somewhere. I don't know. I'm terrible at this stuff. But, below that is the game with the tiles, the 'u' and the 'i' are turned over... 'u' and 'i'...You and I...Alien Shore? Hmm, maybe, but if that represents Alien Shore, then how about the pile of X's and Y's? "We are strangers by one chromosome." This one is more closely linked to Alien Shore, I think.

How about that grid on the bottom left...the sun in the lower left square, the moon in the top right...sun and moon...Between Sun and Moon? (Not to mention that they themselves are counterparts.) The rest are there; can you find them? (Don't call me for answers, I'm still stuck on a few!)

This is truly a great Rush album in every sense. Neil defines the word counterparts as things that are both duplicate and opposite. Seeing this as both intriguing and challenging, the Master set out to conquer this phenomenon. I think he did just that, as so many images in the songs relate to this theme. But look also at all the stuff on the album liner: Counterparts, every picture, every word.

(This article was inspired by Kevin Keller's Grand Designs, in #7.)



Photo by Steve Streater, MSG, NYC, 1994

Rush is a truly remarkable musical and artistic force. Since becoming a die hard Rush fan eight years ago, I have dove deeply into the realm of Progressive rock searching for alternative sources of the "musical high" which Rush embedded so strongly in me. In the course of my search, I have come across several, in my opinion, direct sources which helped weave the fabric of some of Rush's earlier music. I have yet to discover, however, any which have surpassed Rush's ability to combine lyrics, music, and instrumental skills with as much sheer integrity.

Countless groups, musicians, composers, songwriters, visionaries, etc. have come and gone, leaving us with their contribution to the unending (spiral) sea of music and art. These contributions are, for the most part, a direct result of their life experience at that time. As living creatures, one of our most fundamental of instincts is the need to assimilate that which is around us. The need to take in, digest, and truly understand to the best of one's ability is an ongoing, yet mostly unconscious action that surrounds each and every one of us every day of our lives. This process of assimilation is at the core of all art and music. The process, however, is of no value in itself. What really matters is: that which is being taken in and those who are taking in.

RUSH ROOTS

The Music of the Spheres

By Dan Chernow • Boston, MA

That leads to the question; "What the hell are you talking about?" No, seriously, what I am getting at is "Why is Rush's music as great as it is?" Although the answer to this question would take up far too much space without even coming close to answering it, we can, however, examine an integral facet of Rush's

growth without getting into theoretical and psychological explanations. When you get away from Rush's monstrous physical prowess on their instruments, away from their years of hard work and all of their inborn talents, what you are left with are their musical influences and how they affect the music of Rush.

I have read Geddy describe themselves as a giant sponge, soaking up all which is around them. Then exactly what music have they soaked up and assimilated which sets them so far apart from all others? With that said, I present the following: a short list of specific Rush songs with their prospective direct influences. Keep in mind however, that these are my own personal observations and may not agree with everyone else's. Also, this is not meant to be derogatory towards Rush in any way. I just find it fascinating that there exists evidence of Rush's own musical growth in these songs. Anyway, try to find these albums and see what you think for yourself.

Rush song	Direct Influence
• What You're Doing	Heartbreaker (Led Zeppelin II) opening riffs similar
• Beneath, Between & Behind	Heartbreaker (Led Zep II) listen to the riff right after guitar solo
• The Necromancer (ii) Under the Shadow	Heart of the Sunrise (Yes-Fragile) fast riff (8:26) similar to that of "Heart..." bass lines quite similar too
(iii) Return of the Prince	Baba O'Reilly (Who-Who's Next) same chord progression as "Baba..." (among countless others too)
• Fountain of Lamneth	Watcher of the Skies (Genesis-Foxtrot) fast, syncopated guitar riff (1:47) similar to that of "Watcher..."
• Xanadu	Supper's Ready (Genesis-Foxtrot) Alex's volume pedal swells like many by Steve Hackett of early Genesis check out "Supper's Ready" especially
• Xanadu	Cinema Show (Genesis-Selling England By The Pound) fast 7/8 guitar riff by Alex (3:36) reminds me of rhythm guitar part during keyboard solo in "Cinema..."
• Jacob's Ladder	Battle of Epping Forest (Genesis-Selling England...) beginning of "Jacob..." (0:41) reminiscent to that of "Battle..."

the Oracle

By Eric Ross
Chanhassen, MN

Counterschmeng

Thunderbolts and Lighting

Cold Fire is a country song? Well, that's how it's introduced on the latest Rush Tour! Not only that, Alex Lifeson adds, "It's from our OTHER album Counterschmeng, released only in southern Russia..." (Or is that Alex's dreamland of RUSH - a?)

What an incredible tour it is: New lighting, new props, new projection screen, new set-list. And the Monty Pythonish Killer Rabbit just had to be Alex's idea. Rush also, is in new and refreshingly light-hearted spirits. There is more interaction with the audience than ever before. Alex in particular is unusually nutty. April 9th, Moline Illinois would be the last date that Primus warms for Rush. Little did they know what surprises were in store for them. Sometime during the 3rd Primus song, a strange, headless Quasimodo-like figure waddles out on to the stage. The weird, hunched-over figure wearing a white terry cloth poncho, with only the face protruding from the neck-hole, wanders over to Les Claypool and stares blankly at him. Les was definitely perplexed, but never skipped a beat, and didn't give away Alex's secret identity under that robe. A short while later, another mystery character joins Primus on stage. This time wearing a black skull cap and blacked rim glasses, (complete with white tape around the nose bridge) and brought a trumpet on stage with him. The guest trumpeter was obviously unexperienced as he joined in during Larry LaLonde's guitar solo. The trumpet playing was unbelievably energetic and erratic - even when it was played upside down! As he left the stage, Les thanked Maynard Ferguson for that solo. No, not Maynard, but Alex "the goof" Lifeson again.

And during the Rush performance, Alex was no less buoyant. Singing along with *Closer to the Heart* and introducing fellow band mates during the ending jam. One night Geddy Lee was introduced as Mary Tyler Moore and the next night as Barbara Streisand. Neil Peart was Ed Asner one evening, and Steve McQueen the next. Alex, of course, was the "incredibly good looking" Kevin Costner on one night and the "intelligent and fabulous" Fabio the next. Jumpin' Jocular-ity!!!

Musically, Alex is still the Master guitarist. His technique comes first from the heart, even when he's playing his guitar using drum sticks, and regularly throwing sticks and picks into his audience. His guitars and gear is pretty cool this time around too. Most notable is his colossal stack of pant flappin' Marshall speaker cabinets. Whoa! And guitars all over the

place! He used 2 or 3 acoustic Ovation guitars, tours with 6 or 7 Paul Reed Smith electrics (hey, just ask him!), a '71 tobacco sunbursts Les Paul used strictly for *Stick It Out*, and his historic Gibson 6/12 doubleneck. It was amazing to see and hear that famous doubleneck again on *Xanadu* and the *Hemispheres Prelude*. *Xanadu* was complete with rolling fog, and lighting set against a world of red neon and ultra-marine. It's everything anyone could ever ask for. Oh, and the kitchen sink? That's in the tour program book for good measure. Probably made possible by Alex's traditional family trade of plumbing!

Cymbals and Symbols

Neil Peart has been quoted as saying that most (if not all) so called popular music today is trendy, journalistic and superficial and therefore it only has temporary value. It is disposable by definition. His comments have merit - just listen to the radio - it's full of music that is fun to hear today, but in a few months will be barely lukewarm. Neil then goes on to lump the work of Rush in with all the other pop music to be ground up like musical hamburger in the Big Machine of the music business. This just can't be true. The music of Rush is just too powerful and too much a part of his fans' "soundtrack to their lives." Neil's words are just too carefully selected and honed true for that concise edge. Yet, his point of view is understandable considering the intensity and concentration with which he creates and plays his craft. He gives his maximum performance every time. It's understandable how anything - no matter how good and amazing - can grow to seem common after excessive repetition. But Neil's drumming is unique and can never be duplicated.

When it comes to drums and drumming, he is the master. Period. His drums tell stories and sings. His work is so musical and fluid and at the same time very natural and magical sounding. But technically quite removed from being easy or simple. Many aspiring drummers will never achieve Neil's level of playing skill. During his *Rhythm Method* drum solo there are many sections where he demonstrates just how accomplished he is. Most people can't tell, however, because he plays with such finesse and near perfection. For example, there is a passage where his arms are constantly crossing over each other to reach different toms. Sounds and looks easy. It's a complex and carefully choreographed drum dance delivered in a way that only years of experience allows. Geddy calls Neil the "human drum machine." Indeed!

Musical rhythms are not the only contribution from the professor. The rhythm of words and symbols is another craft he is mastering. Multiplicitous meanings concisely condensed into cool cadences. Perhaps with a penchant for predicament, puzzlement and poetry. Peart pens prose and predictions playing precariously with the purposeful pearcing of propaganda, peeling away preponderances of power and passion. (Pul-lease!) The plethora of pictograms in the cd and tourbook liners is probably masterminded by Neil's love of puzzles. And it's all there, including that kitchen sink!

Darkness and Light

We live in a universe filled with chaos. It seems to be our destiny to try and organize the confusion into, hopefully,



enjoyable experiences. When these experience are at their best, we can feel the connection, we are engaged. We flow. Our pride has purpose, our voice has reason. We may not be able to answer the question, "Why the Sun?," but we can still search for the answer. Geddy's voice is **there** with a passion. His vocal melodies yearn for such lofty insights. He is still able to sing with trembling seriousness, and reach those lofty highs when needed. At the very least, we can appreciate the awesomeness and power of brilliance of the Sun and of Geddy's voice. Geddy and Rush have always had power in presentation.

How about those solar flares, and rocket flames spewing from the stage? The were so intense that the heat could be felt throughout the arena. Fireworks? Right on! The set list this time around seems a bit more cosmic, more cerebral. Some may argue over the lack of old radio friendly chestnuts. But now they've chosen to live a bit more dangerously. Their risk is our reward.

Geddy's old Fender Jazz is back, and his playing is unbelievable. His solo during the *Closer to the Heart* outro is absolutely mind-boggling.. He is the most rhythmic and melodic bassist on the planet. His bass playing is not as obvious on *Animate*, but careful listening reveals amazing subtleties. Actually, this is true of nearly all of his bass work. *Alien Shore* is an obvious example. Rush may be copied by some, but they will never be duplicated. Alex, Neil and Geddy are just too good. And where Alex may be turning the wrench to build the kitchen sink that Neil articulated, Geddy gives it soul by turning on both the hot and cold taps and making the water flow!

The Grand Finale

There are many rumors floating around that this may be "it" for Rush. Saturday, May 7th is the last performance on this Counterparts Tour and it is being billed as "The Grand Finale." It is only the end of **this** chapter. Here is a quote from Alex in an article in the summer '94 issue of *Guitar Shop* magazine:

"Our next project is to record this tour for a live album. We used live albums to cap off eras of development and, in fact, this one will come out one record earlier than usual, but this year is or 20th anniversary as a recording act. So for our next tour that's slated for early - '95, we're planning to do 'An Evening with Rush,' instead of having an opening act. We'll start the show with a set that runs chronologically from 1974 to 1984, then we'll take a short break, and run some film on the history of the band. After that, we'll finish up with another set covering the second decade. Actually, I think it should be as much fun for us, as for everyone else."

Now matter how good Rush seems to be at the moment, they always surprise us with something even better. Maybe first to please themselves, but that's the way it should be, otherwise it would lose it's sincerity. That is why Rush will live on forever...

r u s h

IS THERE ANY MIDDLE GROUND?

by Samuel A. Scott

SUMMARY:

"There are two schools of thought on Rush: for and against" (David Fricke, *Rolling Stone*, 1981). This article is an evaluation of that statement which, in my opinion, is a truism. The fact that listeners tend to either adore or despise this legendary Canadian power trio is analyzed in depth, with the following conclusion: individuals tend to form an early subjective impression of the band based on vocal style and lyrical content, which they soon either solidify or abandon. Beyond that, any criticisms one might read about Rush are largely rationalization.

Like Steve Streeter, I got into Rush back in the old days - in my case, around the time of *A Farewell to Kings* in 1977. I've pretty much been the prototypic fanatic ever since, having gone through all the phases including the incessant playing of each new album; increasing the RPM slightly in order to delay burnout; copious inspection of all new Rush album contents both musical and lyrical including the liner notes; writing nasty letters to *Rolling Stone*, *Creem* magazine and MTV; pestering the local DJs; buying magazines because they contained Rush articles; repositioning magazines containing Rush articles in front of the other magazines; creating extensive Rush collages to adorn my bedroom walls; ending all music-related conversations with a complete defense on behalf of and discourse on the virtues of Rush, and so on. This sort of behavior peaked around *Permanent Waves* and *Moving Pictures*, followed by an unabridged relapse subsequent to *Power Windows* and a minor one with *Presto*. Even though I now have a full-time career and a family, I still get pretty wired prior to an upcoming album. Rush's invigorating music served as a soundtrack to my young adulthood. It's been a long and wonderful journey and I can't believe that it's not even over considering that *Counterparts*, their most recent release, is arguably their best album. (We're not worthy!)

However, and I must pre-empt this with a "no offense" to all hardcore fans, I do remember disliking Rush initially. At first, Rush's *2112* sounded to me very mechanical, almost programmed in comparison with looser bands like Kiss and Aerosmith. I was bothered by the sporadic flutter of Geddy Lee's voice. Combined with the bevelled nature of Peart's lyrics - which come across to some as condescending - I can partly understand, at least academically, the chronic disdain for Rush's music by some. What turned me around was actually listening closely to an entire Rush album for the first time (*2112*, which I included as one of my "13 Columbia Records albums for 1 cent" back in early 1977). The conversion was truly an awakening experience. Suddenly I was struck by the force and unusual intricacy of Peart's drumming; the heavy, angular guitar lines of Alex Lifeson; the quirky bass of Geddy Lee (a la "Lessons" - a

personal favorite); and the way it was all honed to a fine sheen in the studio. Eventually I wondered how I could have ever doubted the superiority of Rush's sound in comparison with contemporary acts at the time (still the case today). This is the sort of enlightenment that most Rush fanatics experience at some point, a discovery process that provides the state of mind necessary to absorb the full magnitude of what Rush presents on record.

But perhaps the most distinctive phenomenon surrounding Rush is this: one typically either worships the band, or categorically dismisses them. It's... okay... (according to Stuart Smalley) to be a Rush fan, such as myself, and at the same time evaluate this bizarre dichotomy of opinion regarding Rush. Since ASOF is so devoted to Rush, why not consider this notion in detail?

What exactly is it about Rush that precipitates such a fanatical following (as evidenced by individuals such myself as well as this fanzine)? Approaching this from the other side of the fence, what are the major critical complaints (gulp) against Rush? Let's start with "overachievement". (Let me remind you that I don't necessarily endorse the following. Potential criticisms are simply presented in order to evaluate them.) It is quite fashionable to berate Rush for overplaying, overarranging, being too ambitious, too busy, too calculated, etc. These are common adjectives used for describing Rush's admitted lust for technical perfection. Taking the stance of the devil's advocate: even the last album had to have the perfect blend of Kevin Shirley's raw recording style with Michael Letho's luxuriant mixes. Thus, Rush took somewhat of a calculated approach to sounding loose. The tendency to stretch songs out over five minutes, when they could have worked more effectively in four (e.g., "Time Stand Still" and "Superconductor"), is probably a reasonable criticism actually. (I can say that and still be a Rush fanatic, by the way.) The well-rehearsed approach that Rush, especially Neil Peart, takes to recording might turn some people off. To many, music shouldn't be played too well, because the feeling can be lost and the ability to execute the performance becomes over-emphasized. Both the content and style of Peart's lyrics only underscore this aspect of Rush's overall image. And the complexity of Rush's music appropriates the typically complex analysis of their music. This general impression - that Rush concentrates too hard on the mechanics of what they do, both lyrically and musically - probably summarizes the musico-politically correct, critical "argument" against Rush.

I would counter that the above criticism is really a rationalization, or afterthought, in the minds of those who actually dismiss Rush's sound *a priori* (e.g., the author of any negative Rush album review usually states his distaste for the band to begin with). Critics can be blindingly hypocritical. For example, it is very common for music critics to praise one band for precisely the same attributes used to destroy another. Rush falls victim to this hypocrisy more than any other band I know of, thus supporting the assertion that the anti-Rush "argument" isn't valid. What is wrong with a band performing its music extremely well? One can't legitimately criticize a band for doing that, yet Rush is constantly pounded because of their virtuosity, for being "too good" in essence. The Police were regarded as excellent musicians but, given Sting's looks and the fashionable nature of their

music, strong musicianship worked solidly in their favor. Primus is obviously a "cool" band that typically puts twice as many notes into a song as does Rush. The *real* reason some people can't handle Rush probably lies elsewhere, and the most obvious candidate is the vocal. What is there to say? It's purely a matter of taste. Let's face it - there are some bands we can't listen to or at least enjoy simply because of the vocal texture. Beyond that, it seems to be mostly rationalization.

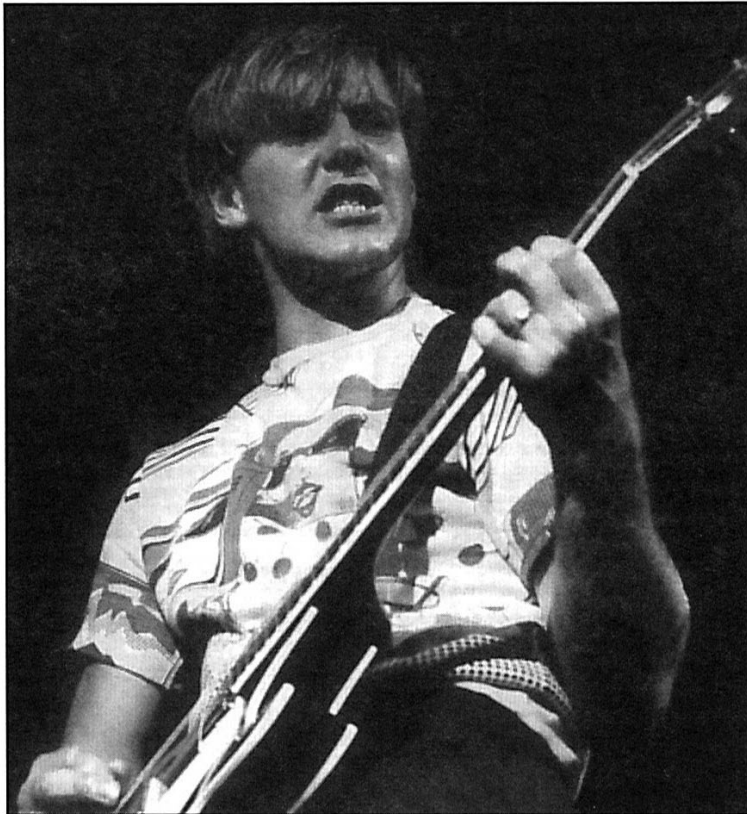
A second very likely factor accounting for why people either love or hate Rush, besides Geddy Lee's vocals, is the prose of Neil Peart. Whereas some are obviously very impressed with his writing (as evidenced by the many articles devoted to Rush's lyrics in ASOF), I know individuals who can't read the lyrics of a Rush song without becoming irritated. This results from the sense that Peart is speaking from a pulpit. I don't feel that way personally but, in addition to Lee's singing style, the lyrics to Rush's music probably constitute a major reason as to why many music listeners are simply "against" Rush, no matter what the music sounds like or how well it is played. I don't have a solid explanation as to why some react negatively whereas others embrace Peart's writing style, although once again I would suggest that it is secondary the vocal. It's not because those turned off are stupid or incapable of comprehending Neil Peart.

Another point to consider is the weight placed on forging new directions by rock critics. Shifts in paradigms occasionally occur in rock music and sometimes, the shift can be traced to a single band. Although we all know Rush is a very creative group, the band is also notorious - to some - for chasing rather than leading musical trends. For example, it is rumored that the first Rush album smacked of Led Zeppelin. I *once heard* that "New World Man" signalled an obvious influence by the Police, even though Rush had been around for much longer than the Police. (That comparison upset me in particular because I felt, and still feel, that the Police - e.g., on *Synchronicity* - very often sounded like Rush; note the guitar lines in "Every Breath You Take", and the production of "Everything She Does (Is Magic)" on their previous LP.) It *is* true that the guitar sounds from *Power Windows* are somewhat reminiscent of U2 and Simple Minds. As Peart happily admits, Rush is "...a sponge". And only the most cynical Rush-basher would argue that Rush made *Counterparts* using Kevin Shirley simply because "crunchy" has become fashionable in the '90s. (Read further

before you get upset.)

Consider bands such as U2, REM, and Primus. They are seen as leaders of a particular musical paradigm (i.e., a renewed emphasis on technique and adventure in alternative rock, in the case of Primus). The Police were seen as headliners of the pop-new wave invasion of America at the turn of the '70s. Rush, however, were never seen as forging a new sound or approach *at the time they were doing it* - that is, not until long after the fact. This is very common in science (my field), where important contributions or discoveries are often recognized only well after the individual in question is dead. Only now do critics acknowledge that Rush has anything to do with modern music, which is very certainly true (not to imply that Rush is dead). But that's the stature a band with the capabilities and durability of Rush must bear.

Finally, another factor is obviously the personality of the listener. For example, I was hyperactive as a kid and at this point I am, to some extent, obsessive-compulsive by nature. So the perfection to be found in Rush's music, in nearly every way, right down to the choice of engineer and which microphone is used to record the snare drum, suits me fine. Rush's uncanny musicianship captures me every time I listen to a Rush song. I profoundly appreciate the element of craft in Rush's music, as you undoubtedly do yourself. ...On the other hand, perhaps individuals who are more laid-back in life are not positively moved by



the nervous energy inherent to all Rush songs. The band's title is perfect for them because each song does, in fact, have a peculiar intensity to it (another unique attribute of Rush's music). In other words, perhaps it takes a special mindset to appreciate Rush, and you're born either with or without it.

Let me just close by re-affirming that I am a very devoted Rush fan. Throughout the past 17 years I've invested much time and effort in spreading the message (perhaps not to the extent of the Streeters or Jerry Brown, but some nonetheless). Just because I may see a flaw or two in Rush as a band, or at least acknowledge those that others may see, doesn't mean that I fail to appreciate what they do. Rush has made an indelible stamp on virtually all rock music being played today, and the band will go down in history as one that stuck to its guns despite all adversity.

...For those on the other side of the fence, it's simply their loss.

PRIME MOVERS

Jerry "Broon Jr." Brown

Upon my arrival at the first show of the Worcester Centrum in Massachusetts, I set out to do my next article for **ASOF**. My initial thoughts were to write about an aspect that everyone else would usually ignore or pass up. The key was it had to be simple. I looked around and there they were, the big white Peterbilt rigs in everybody's view and nobody even asking questions. I talked to some of these drivers whom to most fans were nothing more than shadows lurking in the background. I found that what they had to say was most interesting and most rewarding.

I set the wheels in motion

For two decades, Rush had logged thousands of miles touring and as a result is one of the most experienced touring acts in the world. Unfortunately, the only conscious contact most fans have with Rush's truck drivers is when they are pulling in and out of the arenas and venues or while following the entourage on our interstate highways (yes...there are even fans who follow the trucks). And, a public perception, based on the diverse driving behavior of thousands of different truck drivers or on a CB broadcasts reeking with maundering chatter, results in a gross misconception of what truck driving for the worlds greatest band really entails.

Driving a truck for Rush is a very tedious and difficult job. It requires much personal sacrifice, strong physical attributes, and varied mental skills. There is alot more involved than just driving the truck. Everyday is a challenge; mechanical repairs, loading and unloading stage gear, instruments, etc. The physical labor is much more demanding than people realize. There are many, many people depending on the performance of the drivers. No concert will be performed, no money will be made if the 'Big Wheels' are not spinning.

Turn up all the machines

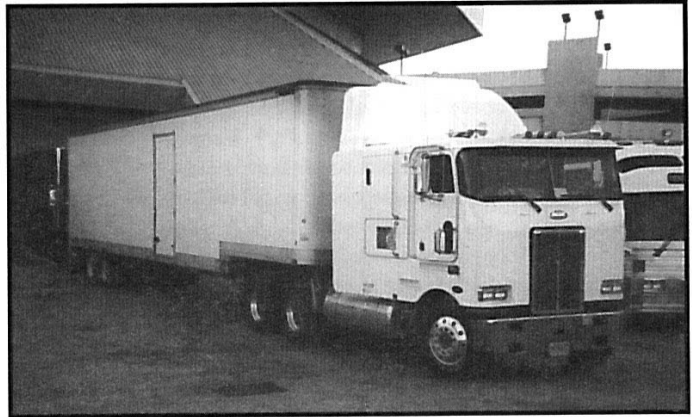
When the Rush drivers complete their work day, it may be noon, midnight, or any other time, and they are a long way from home. Attention to personal needs may still be delayed because the stage must be unloaded. At meal time, the drivers usually don't have the time to eat with the rest of the crew. Sometimes truck stops or 'greasy grills' are the only options. A motel room is a rare treat. The irony of the truckers' situation is that they thrive on mobility of driving a truck, yet few jobs are as personally confining. The drivers work and sleep for the most part in a 6 foot by 6 foot area.

The Rush driver is always under a 'hot load.' If the driver learns of a family emergency, he or she still has to stay with the load. Of course, it would depend on the degree of the emergency, but the point is, drivers are constantly being torn between their obligation to their families and their obligation to the fans.

Activate the programs

Veteran Rush trucker Tom (Whitey) Whittaker says they all feel the stress from time to time but what makes the drivers' situation so different, difficult, and unique is the fact that drivers are usually miles away from both family and Rush company; they are solely in charge of equipment and gear amounting to millions of dollars.

Staging, lighting, gearing, etc. by truck is an intergal part of the Rush show and stands alone as a major contributor and literally depends on them. The important role of truck transport of the 'Counterparts' tour across the U.S. and Canada is indisputable, and truck drivers are instrumental in making it all happen. The



emphasis on touring has developed the Rush driving team into a very efficient unit and as a result the band and crew bring the best possible show to their fans in every performance.

And run behind the scenes

Considering the importance of this job to each and every show, the difficulties and stressful demands each driver experiences to perform this job, and the rarities of these individuals, we should nurture, support, respect, and treat our drivers as one of our most cherished stage hands.

I now understand the demand placed on the world Rush tour trucker and I would like to take this opportunity to show our appreciation for Rush's truck drivers. We hope you make it to each and every city safely and that all Rush concert goers realize many of the joys they experience on this tour were brought to them by the truckers. And thats the way the big wheel spins.

COUNTERPART

By Jon Lyndon

The pillars of dreaming, surfaced and vulnerable;
Full moon nights mesmerized,
As gentle as the storms of the lunar sea
Afterglow and grace

*a silence of illusion and wishes of wings
a silent confusion of richness and rings
Heaven the wilderness of pure fire harvest
a warming fortress to a foolish heart.*

Sister to sleep in solitude and soul
Goddess of my eternal garden she awakens,
revealing,
Desirable indifference beneath myth, between mystery
Behind the myriad of faces which she keeps.
Hers is the enchanted island of love,
Where gods come to drink wine and tell stories,
Where tigers and zebras run with the wind,
Where carnivals play for anger and hate to smooth the hurt;
Here is the infancy of life.
I am not of this world without her
I am not a person to find within mirrors
I am a caged soul in an empty universe...

As light needs darkness to be light, man needs woman to be Man.

The Quest

RRRRRING---"Hello?"

"Hey, Kacy! This is Eric. Man, you're not going to believe this! Rush is going to be inducted as honorary members of the Harvard Lampoon. There's going to be a ceremony on May 9th in Cambridge, Massachusetts, and the guys are going to be there!"

"Man, let's go!"

"Are you kidding?!"

"NO, man, let's go! What day is it again?"

"Um, May 9th. Mother's Day."

"NO! Not Mother's Day!! **Any** day but Mother's Day!!"

The biggest restaurant day of the year, and I'm the waiter with the biggest section. Everybody else either had to work, or had worked there so long that they were privileged enough to have the day off, and had no intention of giving up their Mother's Day. That was the first of many obstacles we were going to encounter in our determination to go see the Holy Three. (We got one guy to pick up my shift... for \$80.00!)

We woke up that Friday morning as usual, anticipating the exciting journey that awaited us. We got on the road at about 10:30 p.m., after frantically making all the preparations on a last-minute basis. Everything seemed to be going right. We were actually able to convince Eric's father to loan us his camcorder (and subsequently had to spend \$60.00 on a battery), and MY dad to loan us his 35mm. We were now off on a fantastic adventure with basically a case of Rush tapes, some Vivarin, some borrowed money, and a vision.

If you think a 27 hour car trip would be tediously boring, you're half right. It got tedious around hour 7. But, we always had some kind of problem to occupy our minds. If it wasn't Eric getting pulled over for doing 82mph in the fog, or us getting lost in every major city along the East Coast, then it would be us slapping our faces and yelling at each other (somewhere around Jersey) in a Vivarin induced haze of consciousness, desperately trying to keep ourselves and each other awake. We finally arrived at our hotel in Middleborough, MA at 3:30 Sunday morning in a pathetic comatose state.

After sleeping a glorious two hours, we groggily heaved ourselves out of bed and drove off to find the castle. The hotel was 30 minutes south of our destination, so naturally we were lucky to find the general vicinity three hours later. We parked somewhere in Cambridge and started walking, determined to find the castle, packing a camcorder, a 35mm, a duffle bag, a cooler, wild Rush jackets on our backs, etc... After 30 minutes of looking all over creation for a big castle with hundreds of people in front of it, a kind soul pointed us to a dinky little building in the middle of the street, with about five people sitting on the steps.

We warily approached the building.

"Is this the Harvard Lampoon?"

"We're not with the Lampoon, but I think this is the place you're looking for."

We ducked behind the wall for a whisper conference. This DEFINITELY was not what we expected! Then we began contemplating the unthinkable. Here we are, two guys 1700 miles from home, dressed up like a couple of freak rejects from some Rush synagogue. The Harvard Lampoon has been known to run phony ads for laughs. It then occurred to us that we may have just driven hundreds of miles and spent hundreds of dollars just to wind up cowering behind a wall while 5 Lampoon punks sat on the other side of it, cracking up silently, waiting for more suckers to show up.

"Kacy, whatever happens, **DO NOT TELL ANYBODY** where we're from!!!"

We sat behind the wall a while longer, sweating the apparent conclusion of our trek. The worst part of it would be - NO RUSH!! A distant second would be that we would have just acquired the title...America's Most Suckered. We edged out from behind the wall to catch a glimpse of what was going on. Around that time I noticed a long, blond-haired guy reaching into his car and pulling out some flyers.

"Eric, do you think that's that Steve Streeter guy you were telling me about?"

He immediately approached him.

"Steve Streeter?"

"Yeah?"

"I'm Eric, from Miami."

Within five minutes we went from being in the depths of despair, to the top of a mountain. Not only was Rush going to be there, but it would be a small, more personal ceremony, set right there on the steps!

The ceremony was great, yet far too short (I could have stood there for days). We stood, for the first time in our lives, within speaking distance of the Almighty Trinity. Afterward, we were able to build friendships with Steve and Mandy, among other great Rush fans. We spent most of Monday at their place (and what a Rush haven!) before taking off back to Miami at 11:00p.m. En route, another speeding ticket (this time for me) and various other problems and expenses. We arrived in Miami at 7:00 Wednesday morning. I took Eric home, unpacked, took a shower and was at work by 11:00.

Sure it was agonizing, but a Rush fan with a vision is a Rush fan with a mission. We will never forget those five days. We paid the price, but we didn't count the cost; and whatever that cost might have been, I believe we'd both do it again faster than Chain Lightning.

Kacy Ray (*henceforth to be known as*) **Absalom**

Miami Springs, FL

Do you have an unusual Rush story to share with **ASOF** members? Perhaps a tour experience leading to an *unexpected* encounter? We would **love** to print your story in a upcoming issue of **ASOF**. Come on fans and friends...put that story to paper or computer disk and send it in! Kacy's story is truly an *amazing* one. What we won't do for Rush, eh? ~ Ed.

The Return Of King Lerxst

little resistant to change, especially when it comes to

Man O' Man! That was some show! I had just seen what I thought would be impossible done - and made to look effortless. Naturally, I'm talking about Geddy, Alex, and Neil doing what they do better than anyone at the Worcester Centrum in Massachusetts on March 11th.

After a phenomenal tour last year, I was sure that even if subsequent tours merely equaled their performance on Roll the Bones, they would be great. But a better show would be hard to come by.

Well, this is RUSH remember. This show blew away anything I'd ever seen! What else should I have expected? I should know better by now. These guys are not there just to do another show; there is a natural instinct inside each musician, a drive, an engine that drives itself, to incorporate the past and improve it, to push the peak even higher. RUSH is a volcanic island. Each explosion is a new pinnacle.

I heard an interesting exchange between Alex and Geddy in a radio interview:

AL: This is something that we discussed on the last tour, a number of times, about having a focus more on the three piece, and kinda recapturing some of the energy that we used to feel as a tighter three unit, I think, before we brought keyboards into a more predominant role in the picture of our music. Certainly, the style of recording that Kevin Shirley, who was the recording engineer, used was very, very direct, and captured the least amount of resistance from the speakers to the tape machine. I mean, it was just a matter of plugging into the amp and mic-ing it. I wasn't really encumbered by any effects ... I sat in the studio for the first time in 12 years, and recorded guitars out there. Which I've always stayed away from, figuring that in the control room, you have a sense of control. I wasn't really into doing it, but Kevin talked me into it, and after a couple of days of getting used to it, it was great! I could feel the wood of the guitar vibrating against my body, and it was more susceptible to that really cool feedback. I don't think I'd go back now...

GL: (Interrupting) Can I ask you a question?

AL: Yeah.

GL: Did you actually say 'Encumbered by effects?'

AL: Yes, Ged, I did! Believe it or not, I actually said that!

GL: Did you actually say that phrase?! Or have you been possessed by some logical devil?

AL: (Laughing) I've matured allot in the last couple of months!

GL: Say 'Hallelujah!'

AL: You know something, ... You get into a particular way of doing things, and it's very comfortable, and you get a

sound, of a guitar. I like to think that this is my own particular sound, one that I've developed over a number of years. For that reason alone, it's time to change it, you know, mix it up a little bit. I have to say, that after doing it this way, there's only one way to get a really great electric guitar sound, and that is to plug the thing into the amp, and turn it up! The shortest distance from the guitar to the amp is the best and most effective.

GL: This is not the guy I've been working with for the last ten years.

AL: (Laughs hysterically)

GL: I don't know who this impostor is, but get him out of this control room!

AL: (Like Homer Simpson) DOH!

GL: You are a liar! FAKE! IMPOSTOR!

This stuck with me, not only because it was funny as hell, but because I love Alex. He came back to us big on Roll the Bones, and naturally he was even more present on Counterparts. (I know he never left, but by his own admission, other things had taken on a larger role in the recent past. i.e. Grace, HYF, and Power Windows)

Neil and Geddy were great, no doubt, but I gave Lerxst the gold star for this show. He was having a great night. During the Analog Kid, one of my all-time favorites, he was hot! I love the lead guitar in that song, and he really kicked. This was the third song, after Dreamline and Spirit of Radio, and by this time I knew it was a Lerxst night. He came to microphone between Animate and Stick it Out, and had a few thoughts for us as his voice was synthesized. Later, Geddy left him stranded at the microphone during the refrain to Closer the Heart. No problem, he finished up alone, and segued into the new ending by introducing the band. "Playing center, and having a great year Cam Neely! Behind me, Larry Bird! ... and me, I'm...ah...um...me... I'm...I'm Skip Gildersleeve!" Wham! Right into the big finish! By far the best "Heart" since they added the ending jam.

I've always felt that they could've made a better choice than "Mystic Rhythms" as a live selection, but I guess they figured they do it until they did it right. Which is what they did at this show - It was all Alex. They really beefed it up.

The whole show was a highlight, Double Agent, Lime-light, and Leave That Thing Alone really stood out. Not to mention one huge and pleasant surprise song at the end of the set that I won't spoil for those of you going to upcoming shows! But standing tall over everything was King Lerxst!

For these reasons, and one very special personal reason, I will always remember this show more fondly than the others. Thanks, Alex.

~ Will Kovacs

The 600 Mile RUSH TREK

Andy Tuttle • La Habre, CA

My greatest fear that I had been worried about since September came true. Rush would be in Los Angeles, where I live, when I would be in Portland, where I go to school, and vice versa. I made frantic calls to see if Rush were really not coming to Portland. My fears were becoming reality. I decided if Rush were not going to come to me, I was going to them — in San Jose, CA.

I asked a friend of mine what he thought about driving me to San Jose, all expenses paid. He is not a big Rush fan so he wasn't too keen on the idea. Now it was time to start praying and hoping. I would need to ask my recently converted Rush friend, Rob. I called him up and eased into the question. Finally, I asked, "How would you like to drive to San Jose?" Immediately he said, "To see Rush? YEAH!" I didn't even mention Rush and he was already set to go. Barrier number one was down. Now he had to get off work. Time to start praying and hoping again. He called his work at 11 p.m. Two minutes later he called and said, "It's a GO!" Barrier number two was down. There would be little sleep for me that night because we still needed tickets. The next morning, after the third try, I finally got through to San Jose and 'Bingo!', I got two tickets to see Rush at the San Jose Arena on Feb. 12. The excitement was so thick I could cut it with a knife.

The week before the concert I was expecting to be bouncing off the walls, but female trouble hit so hard, Rush was doing nothing for me. I was in one of the worst depressions I'd ever been in. That week was one of the worst in my life, but I knew all I had to do was last the 10 hours to San Jose and get to the concert.

Saturday finally came and we left at 7:45 a.m. After four stops and still being in Oregon we felt panicked and knew we had to start focusing on San Jose. As we hit Sacramento, a DJ on the radio mentioned Rush's great performance at the Arco Arena in Sacramento on the 10th. She said they were flawless, very professional and Geddy's voice didn't crack once. Excitement was building. We stopped at a gas station outside of Sacramento to make sure we were going in the right direction. Finally, about 10 hours and 600 miles later we finally saw a sign for San Jose. I could see from a distance that it was less than 100 miles away. As we got closer we saw that we only had 27 miles to go! Major cheers went on

inside Rob's '83 Volkswagon van.

We got into San Jose and Rob decided to take the next exit and ask someone where the arena was. The exit he took was onto another freeway and as we turned the corner a huge white building appeared and it was the San Jose Arena! More cheers erupted.

We got off and found a bank so I could stock up on cash to buy Rush merchandise. We found the parking lot and it was only 6:30 p.m., plenty of time. I found will call and just as planned, two tickets were waiting for me. We got something to eat and headed into the arena. I was pleasantly surprised to see a shirt with a rabbit on top of a turtle. I had seen this picture in a magazine months ago. It was promoting "Stick It Out" and I fell in love with it.

We found our seats and waited. I'll skip mentioning The Melvins who opened. Needless to say, they were the worst opening act I'd ever seen. I guess they were part of Rush's sense of humor. Our seats were not the greatest, we couldn't even see the screen. I was worried the concert would be ruined. But as the lights went out, the theme to 2001 played, and Rush came out with "Dreamline". The seats no longer mattered, I was there with Rush.

What a show! I was shocked to Alex with the double-neck guitar. I felt like I was whisked back to the late 70's and early 80's. They jammed through a two hour set and I was in awe at their playing. All of my problems of the week disappeared and I suddenly became happy and enjoyed life again. I can't wait to see them again. They mean so much to me, more than just their music, they are truly the World's Greatest Band. A rejuvenated Rush gave me a rejuvenation for life.

PERMANENT WAVES

By Jon Lyndon

In the wisp of cosmic thoughts, a distant dawn arises
As the eyes of man's god-like image pauses to expand
A light opens like wings on a timeless journey

*~ bright lattices of unfolding across a colorless void
strange instants of descending silence*

Waves in dream's life pauses to explore,
The caves of man's expressions

An existence of pure realism, fantastically made to fit
Through persistent waves of troubled seas...

Time after time and wave after wave...

Like tidal-pools drifting through subcutaneous intensities
Into a kind of terminal overdrive

*~ time lapse immortality of soiled biology
memories, and DNA coded in silicon
semblance identity alien and haunting*

In the coming of silence, nature seems so cynical
Synthetic waves ascend, as perseverances bend with a view
On life washed in turns of computerized wheels, given
To the same annihilation that endangered our existence so many
Time before...

*~ artificial intelligence kinked for simulations
transcending
into memory, animating integrity protruding
waves we become
lost in the effects poised on a brief eclipse*

*our well-rehearsed routines lost in the sliding panels
of the illusion shous...*

Holograms and neon and vanishing ghosts.

Photo By Steve Sireeter, 1979



The Camera Eye

Photos By Brandon Klayman

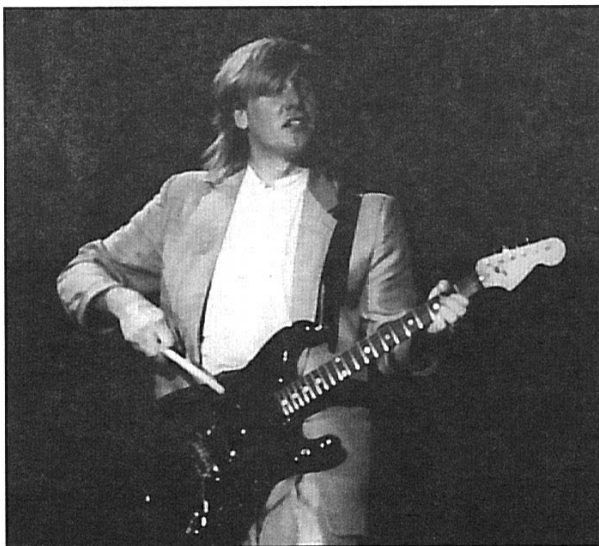


Photo by Mike Delany
(Mike is meeting Alex in Florida!)

Baseball has been very, very good to me.



Toon by John Brainard

Geddy and his Balls Brett's hits raise \$67,070

From The Star's Staff

Bids for baseballs on which George Brett of the Royals made hits 2,975 to 2,998 helped raise \$67,070 for the fight against amyotrophic lateral sclerosis, a spokesman for the ALS Association in Kansas City said. There were 159 bids. The high bid was \$5,000 and the low bid for getting one of the balls donated by Brett was \$2,100.

"There were some interesting things connected with the bidding," said Marcy Caldwell, ALS coordinator of public relations. "One man called from Sea World in San Diego at 4:45 p.m. Monday just before the deadline to protect his bid. And one of our winning bidders was the lead singer from the rock group Rush, calling from Toronto."

In The High School Halls

Don't miss the world premiere of their 1994 concert tour!



Rush
Saturday
January 22
8 PM



Tickets are \$20 plus processing fee and are on sale at the Civic Center Box Office and all TICKETMASTER outlets. Charge by phone 1-800-488-6252



Just what every High School needs in it's hallways! Needless to say my HS would have vetoed anything like this. Rush has been used by some schools to teach literature! During Power Windows a course was developed for literature class by a Connecticut firm using PoW as a learning device. Why wasn't this picked up accross the country? ~ CyberSteve

Raegnar Jorveinka

~ By Syrinx ~

His time had come. Raegnar Jorveinka must come forth to face the undefeated Necromancer, Lord of Darkness. Raegnar was the last hope for the people of Achernar. For many years they had prayed for release from the rule of the Dark One. It had been a long time coming since the omniscient Ents, keepers of the Forest Fangorn, had sent an apprentice to fight for their freedom and Raegnar was the best. Endowed in him was great courage and strength and an unquenchable desire for adventure. The people, although hopeful, knew not of his coming.

Black clouds loomed in the eternally overcast skies. The Achernarians were lachrymose in their despair. It was a pleasing sight to the malicious Necromancer. He, Master of the Deep, held the palantiri- the prisms that gave him the powers of a God-- to see into the future, to hear all sounds, and to control the minds of the people.

Raegnar began his journey to the sacred mountain in the East. The mountain held the sunlight in its prison of deadly night. Raegnar the Bold, in awe of the captor stood. "I do not know of dust to dust, I live from breath to breath. I live to climb that mountain to the Fountain of Lamneth. For therein lies the Key to Achernar's happiness. To free the Sun will destroy the unholy palantiri and bring the Black One down." With those words he took up his Elf-sword, Glamdring, 'the Hammer of Foes' and mounted his trusty steed, Schedar.

Another gloomy dawn and sight of the mountain is almost gone. Raegnar, in doubt and fear; his road is not so clear. His soul is weary but the end is ever near! Many foes he's overcome with his Glamdring O! so dear. Upon his approach, the wraiths of night flee from their plight. The creatures of evil that lurk in the night make haste to their lairs. None can conquer this savior with the powerful sword thirsty for black-blooded beasts.

But see... the mist is rising. Raegnar's steps grow lighter as he reaches the final few. He hears the gurgling waters of the Fountain. He must be drawing near. "My heart is racing with anticipation- to free Old Sol? -Or to face my deadliest foe?"

"Now, at last, I see the Fount. I thought I would rejoice but I'm tired and out of breath. Many journeys end here but mine is not yet o'er. The key, the end, the answer is my final goal. I will not be led to the dungeons in fear! The waters are blackened and foul with His hate. I must free the Sun and release us our fate."

Brooding in his tower, the Necromancer stares into his prisms. He has seen Raegnar his enemy, and knows his devices. Centurions of his evil ways he sends to defeat the young Raegnar. But, Raegnar is warned of their coming and knows he must be swift. Atop Schedar, he plunges to certain death beneath the once pure waters of the Fountain. The stagnant waters begin to bubble as the deadly creature of the deep rises to take the life of our great hero, Raegnar. Raegnar lays hold of the Great Key and thrusts it into the heart of the Fountain. Immediately, the Fountain is washed clean and the Sun, bursting forth from its rocky chains, floods the valley with light. The palantiri explode and the people are freed forever. The Necromancer, defeated, retreats to Hell. Raegnar, mission accomplished, passes into another state of being.

To this day, Achernarians still climb the sacred mountain to pay homage to their fallen hero and his brave horse, Schedar. It is said they can sometimes be seen to ride the eternally sunlit valley and misty mountain top.

Positive Signals From The Past

.....
Paul F. Grzes, Blasdel, NY

I can't tell you how many times I've heard people categorize Rush into two different bands. I call it the "old" Rush, "new" Rush phenomenon. We've all heard comments like, "I wish Rush would be like they were back in the 2112 days." Every time I hear this type of ignorance, I just shake my head realizing these people have absolutely no idea of what they're saying and missing. I truly feel compassion for these poor wayward souls.

Somehow, as we scan through the volumes of incredible music these gifted role models have given us, the Signals album seems to have taken the brunt of this "new" Rush criticism. I'd like to take a few moments and review this great album and perhaps shed this unjust label:

Let's start off with Subdivisions. It's a rock radio mainstay atop the classic rock charts. Maybe, the third most commercially played Rush track ever, with Tom Sawyer and The Spirit of Radio holding down spots one and two.

The Analog Kid contains one of Alex's best solos ever. Every time I hear that solo, I get chills leaping down my spine. Also, lyrics like, "With a flash of silver leaves as they're rocking in the breeze" shows Neil's creativity at it's best!

Chemistry blends elements of keyboards, percussion, and harmony into a wonderful mixture of music. I don't think you can duplicate this formula by reading the periodic table of elements.

Digital Man is a song which has seen a healthy amount of airplay and deservedly so. Ironically, there is a verse in this song that says, "Constant change is here to stay."

The Weapon, one of "Count Floyd's" scary songs is Part II of Neil's Fear trilogy.

Thank God for the necessity of even side time allotments. The fill in called New World Man turned out to be a smashing success.

Without a doubt, one of my favorite deep cuts of all time is Losing It. It's a song about growing old that is bursting with emotion. FM's Ben Mink guest stars with his electric violin which really adds some passionate texture to this song.

Finally, the album ends on a high note. Maybe I should say, a sky high note! Inspired by NASA's space shuttle program, Countdown brings out the astronaut in all of us. The melody in this song is so upbeat that you almost feel catapulted into orbit.

Well, not bad for an album written off by the so called "rock experts" as a keyboard experiment. In all success, there must be a period of discovery to try out new advancements in technology, music styles, or simply a gut reaction to the environment surrounding us. That's how we grow and get better. We can't expect Rush or even ourselves for that matter to become stagnant and keep on making the same album over and over again. Think of all the different styles Rush has molded into their music since the Signals era which was around 1982. They continue to leave no rock unturned in their quest for perfection.

Remember this food for thought the next time you hear people trapped in the late seventies utter critical comments concerning the new path of growth that Rush continues to lead us down!

Beneath, Between & Behind

By Mandy Streeter

Hello fellow fans and friends!

It's been quite the tour so far. One that we've only just survived! Many apologies go out for the lateness of this issue, for the letters gone unanswered, and the phone calls unreturned (but those calls are tough to return anyway, what with the majority of our phone bill hogged up by calls to my mom!). Anyway, the apologies are due because **ASOF** did indeed take the back burner this past month or so while we took time to put our lives back together. You see, a not-so-funny thing happened on the way to our third Rush show..... But Steve already covered that in the Fountain so there's no need for me to re-hash. Suffice it to say, yes, DIEHARDS that we are, we made it to the show-but we sure were some sore pups! And the next night's show? AAAGGHHH! Third row seats and I can't even move my neck. This seriously impeded my ability to completely rock out at such an incredible show. I must say, I am really looking forward to these next few shows here in New England before the end of this tour. Maybe then I'll get the chance to do more than just survive through it!

So, at this point, we're just trying to catch up, get the issue together and get back on track. If you had some pressing question or comment that you never received a response on and you're not too upset, write us back! And we hope that you all understand the delay.

One other thing I'd like to mention... We were at the MSG shows in March. They were incredible! Hot! Hot! Hot! Then along comes this scathing and inaccurate review printed in the New York Post. Now, I know we've all read bad reviews and being that we know better, we sluff them off. This particular review however, merits a little attention. I mean, the guy mentioned that they played "New World Man." Funny thing none of us fans heard it on this tour, eh? Anyhow, we feel the reviewer needs to be put in his place. If you would like a copy of this review and the address where to send your rebuttal, please write: Jerry 'Broon Jr.' Brown, 107 Emmanuel Drive, Portsmouth, RI 02871-4126



I for one am tired of reading hatchet jobs. I don't care if journalists do it out of jealousy or mere stupidity. Rush does not deserve it. We do not deserve it. I was at that show; I loved it! Now what does that review say about me? I know I'm not a fool. I'm incredibly proud to be a Rush fan. I try to be objective, but hey, let's face it, a bad Rush show is still better than anything else around. But when they've done good, there's no call for such drivel. So, in support of Rush, write to Jerry, get the article and let 'em know how you feel!

Many thanks, once again, for all of you (space won't allow me to name names- you know who you are!) who have donated stamps & cash and sent good vibes! Much, much appreciated!

Neil Peart on Rush popularity from a CA newspaper:

Why? Peart said. All these people still come back to see us. I guess it is a holistic thing, where the sum is greater than the parts. It must be this larger thing that surrounds us like an aura — the sounds we create together, and the integrity and dedication we bring to it.

FOCUS ON THE PROFESSOR

By Graig Wilkins
February 7th, 1994
It was long after midnight...

Rush day is over now and my mind is a buzz with thoughts and observations. The Professor was in great form tonight and in my usual reaction I'm ready to use my drum kit as fire wood. He makes things that are so difficult look so easy. He has truly achieved every drummer's dream of having "four right arms". Seeing them play "Prelude" from Hemispheres was a great surprise, now if only they would finish the rest of the song. I picked up so many tips and ideas from watching the show, it started those creative

juices flowing again. This is a typical night after a Rush show. One moment I want to torch my kit, the next I have a million things I want to try. Oh well...

February 8th, 1994

The sleep is still in my eyes, the dream is still in my head...

The phone rudely interrupts my favorite dream of filling in for Neil one night on tour.

"Hey, what was that thing he was playing on 'Roll the Bones' during the verses?"

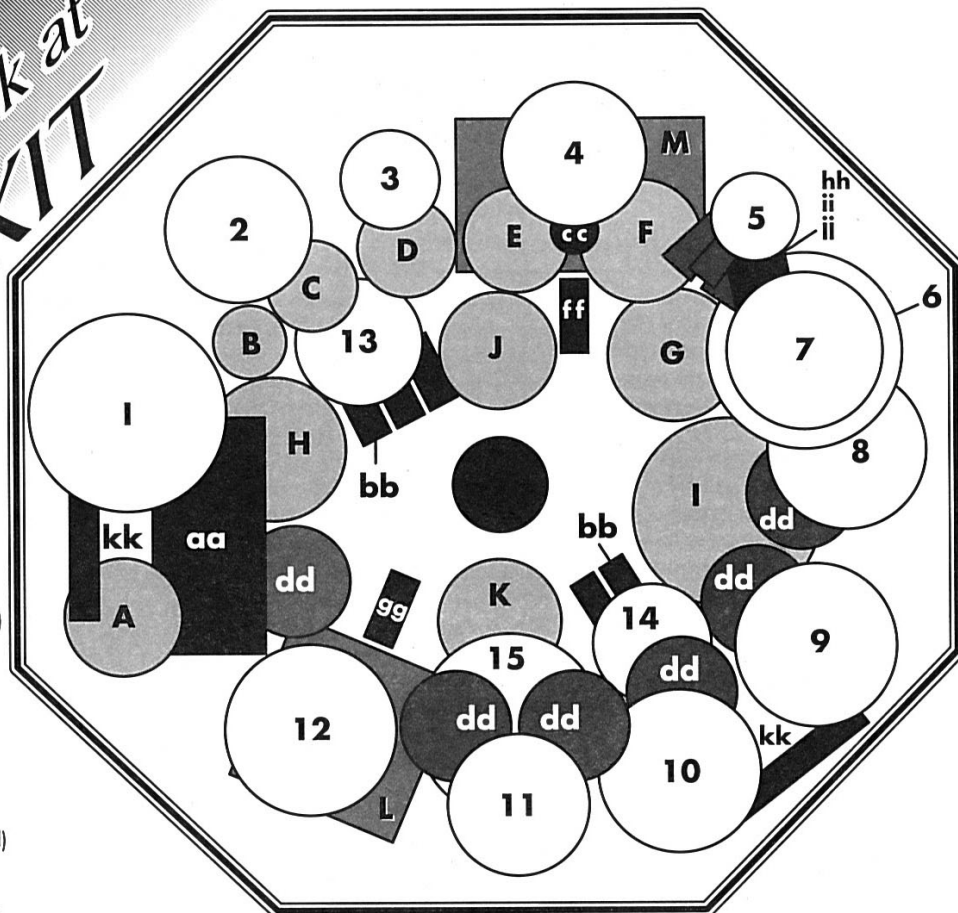
"I didn't see the wood blocks when they played 'The Trees', where were they?"

"How come he even needs two kits anyway?"

"How come he got rid of the other bass drum?"

The questions are coming so fast and furious that it leaves me in a blur. I'm almost awake but still about to die as I start into 'Tom Sawyer' when reality bails me out just in time. After going over the answers to all my friend's questions I thought it would be great if everyone had a map of Neil's kit. This would save me from explaining the same thing again and again and is a lot more interesting to non-drummers than how often Neil throws in a quick double flam-a-diddle. So here it is...

A Closer Look at NEIL'S KIT



Drumset: Ludwig (except where indicated)

- A. 3 x 14 Remo Legato snare
- B. 5 1/2 x 6 tom (double-headed)
- C. 5 1/2 x 8 tom (double-headed)
- D. 8 x 10 tom
- E. 8 x 12 tom
- F. 9 x 13 tom
- G. 13 x 15 floor tom
- H. 16 x 16 floor tom
- I. 22" gong bass drum (with 24" head)
- J. 5 x 14 Slingerland Artist model snare drum
- K. 3 x 13 Ludwig Ensemble snare drum
- L. 14 x 18 base drum
- M. 16 x 24 bass drum

Hardware Pads, Electronics:

- aa. Kat malletKAT
- bb. Shark pedals
- cc. SID electronic trigger
- dd. ddrum pads
- ee. Dautz pad (keyboard trigger)
- ff. Yamaha double bass drum pedal
- gg. Camco bass drum pedal
- hh. single cowbell (small)
- ii. triple agogo bells
- jj. single cowbell (large)
- kk. wind chimes

Cymbals: Zildjian (except where indicated)

- 1. 20" crash
- 2. 16" crash
- 3. 10" splash
- 4. 16" crash
- 5. 8" splash
- 6. 22" ride
- 7. 18" crash
- 8. 18 3/4" Wuhan China
- 9. 20" swish
- 10. 18" crash
- 11. 16" crash
- 12. 19" Wuhan China
- 13. 13" New Beat hi-hat
- 14. 13" New Beat hi-hat
- 15. 22" ride

Heads: Remo C.S. (clear dots) on tops and Ambassadors on bottoms of Ludwig and Slingerland snares, Falams K series (kevlar) on the Remo Legato snare, Emperors on tops and Diplomats on bottoms of toms, clear Ambassador on gong bass drum, Remo Photo-Logo on front of bass drum, C.S. (clear dots) on bass drum batters, and Evans two-ply black Hydraulic on ddrums.

Sticks: Pro-Mark Neil Peart autograph 747 model

Drum Boards: Oak plywood cut in an octagon configuration, painted and sealed, then cut into four pieces for traveling convenience.

Drum Riser: The main section of the riser consists of two aluminum pieces that bolt together. It rotates by the use of a three-phase industrial motor with a control switch for forward and reverse.

Sampler: Four Akai 900s control both the malletKAT and the ddrums.

Stands: Ludwig Modular stands, including hi-hat, cymbal (conventional and boom), snare, and throne. Tama hardware and stands for mounting the gong bass drum. The tom mounts are all Ludwig, except for one single tom mount (for the 10" tom), which is a Tama.

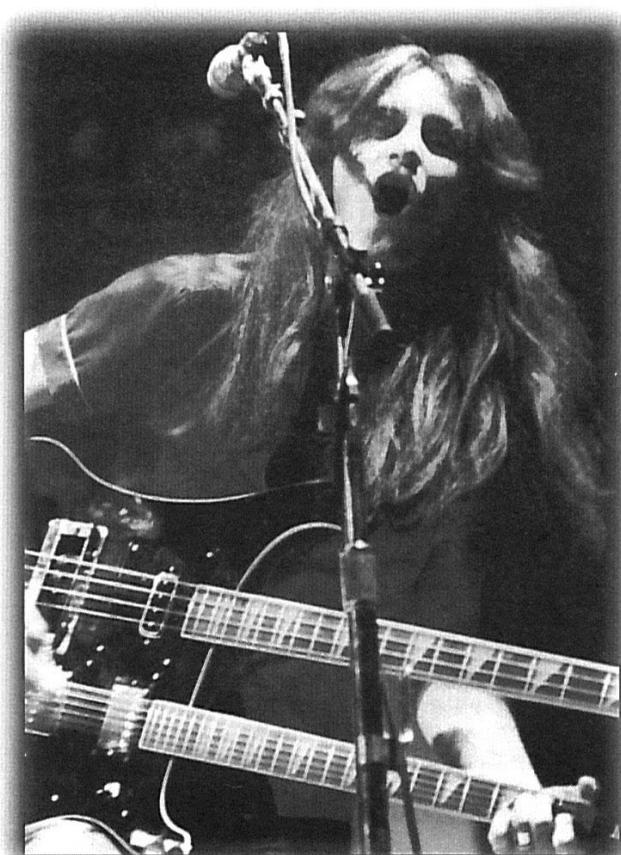
So many decisions, a million revisions...

In trying to make "Focus on the Professor" spots better for non-drummers to read, I would love to hear from all of you out there about what you would like to know concerning Neil's drumming. I know he is a great lyric writer and wordsmith, but let's not lose touch of how great an influence in the percussion world he is. I would also love to answer any questions you may also have. Send them to: Graig Wilkins, 1814 Apache Glen, Escondido, CA 92027-1141 or write me via E-mail through Compu-serve at 72622,2175 (sorry guys, I can't figure out how to get into Internet yet). I also have copies of Neil's latest feature in Modern Drummer Magazine. Just let me know if you'd like a copy. GET BUSY!!!!

**ASOF CONTEST TIME
WIN A AUTOGRAPHED
COUNTERPARTS
PROMO POSTER!!!**

That's right. Win a fully autographed poster signed by Alex, Geddy and Neil. What we need from you is a story. This story could be one of the following: a tour experience, an interpretation of a song and how it relates to a period in your life, a poem, a literary influence in a Rush song(s), or just plain spill your guts out on paper! An essay! This essay **MUST** be at LEAST three double spaced typewritten pages or the equivalent of an average full page in **ASOF**. Send as many entries as you wish. A winner will be announced next issue. Good luck. Judging will be performed objectively and fairly. Deadline is July 30, 1994.

Send all entries to:
**ASOF Poster Contest
P.O. Box 292
Canton, CT 06019**



The Neil Factor

Who's your favorite member of Rush? Who's the Best?

An impossible question.

By Will Kovacs

Just as I have no favorite song or album, it would be impossible to choose between Geddy, Alex, or Neil, and single one out as better than the others.

This issue is a little different however. Although I love every song, and every album, there are some that I like better than others, and some I listen to more often. But band members? Impossible!

Consider:

Alex Lifeson - In my opinion, the best guitar player on, or in, the planet. Speed, Complexitiy, Passion, Emotion, Grace, Variety, Power ... the list goes on. (Have a seat, Edward.)

Geddy Lee - The Master of the Groove. Bass Solos? Absolutely! Unequaled!

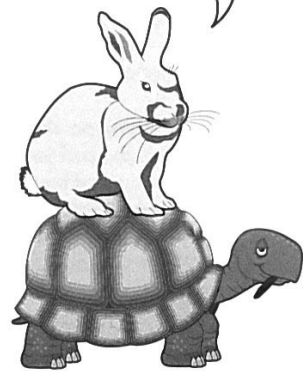
Neil Peart - No one comes close. No Comparison. Period. But up to 1973, this was a different band. The man accompanying Geddy and Alex from the High School Gyms to vinyl, was John Rutsey. This speaks volumes about the band - their drive, dedication, and appeal. (But, that's "a-whole-nother" story, quite an incredible one if you stop and think how hard it is for bands to gain recognition, and get to a recording studio.) But, shortly after the release of RUSH, the band reached an incredible crossroads.

Geddy and Alex had a dream, a vision. Their talent was obvious, but drums lacked. Not to mention the fact that they paid little or no attention lyrics. According to the B-Man, in Visions, once they got to the recording studio, Geddy had to struggle to remember what lyrics he had been making up spontaneously in their live performances. Unbelievable! If that's the case, then once again, my hat is off to Mr. Lee - he showed some definite signs of greatness on songs like Here Again, Take A Friend, and Before and After! But, would we have ever been graced with The Fountain of Lamneth, 2112, Cygnus X-1, and every song written by The Professor, if Geddy had continued to improvise? Probably not.

The assets gained by the addition of Neil's drumming is obvious, and too great to even calculate. Neil brings the complexity of RUSH full circle - adding the best drums music has ever seen or heard by far, and by providing the passionate, intelligent lyrics that guide my life.

I can't say one member has any precedence over any other, but you can't deny the Neil Factor.

I'll be back!



Other Rush Sources:

RUSH COVER BANDS

Remember: It's up to us to support these bands. Please get on their mailing lists! We would LOVE to print a review of a show you may have attended. Go ahead, tell 'em **ASOF** sent ya and take a few pictures too!

MOVING PICTURES

A Tribute To Rush

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. Moving Pictures is a MUST see for all!!!

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!

RUSH HOUR

LONG ISLAND'S PREMIER RUSH TRIBUTE BAND

RUSH HOUR plays regularly in the Long Island, NY area and may be reached through Eric T. Devlin (*manager*) 986 Baldwin Path, Dix Hills, NY 11746.

The Rush Backstage Club is a great resource for **ALL** the tour merchandise and more. To hook up with them write to:

The Rush Backstage Club
2250 E. Tropicana Ave., Suite 19-228
Las Vegas, NV 89119

ASOF STAFF

Steve & Mandy Streeter
Publishers/Editors

Mr. Steve & CyberSteve
Graphics, Computer Art and Subliminal Mind Maps

Eric Ross
The Oracle, Columnist/Assistant

BC Brandt
Vital Signs, Columnist

John Vinson
Photographer Extraordinaire

Brandon Klayman
Photographer Extraordinaire

A Show Of Fans, Number 9, Spring 1994. **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 10! (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**#1-8) are available in a very limited supply at \$5.00 each (**ASOF** #3 is **sold out**); USA, \$6.00 each; rest of the world. Donations of stamps appreciated. **ASOF**, P.O. Box 292, Canton, CT 06019.

TIDAL POOL

LOOKING to trade Rush tapes/videos/LPs for other Rush stuff and other bands. Send name and address and your list for mine or call. Jim Bielaga, 6246 Guerin Road S.W., Olympia, WA 98512 ~ (206) 705-3164.

WANTED: Fans to correspond and hook up on tour with. Drop me a line:
Jeff Hamilton, 241 Walnut Lane, Crown Point, IN 46307

FOR SALE: The Season of Passage: A book of gothic epic poetry by Paul Angelosanto with B&W photography by T.G. Yearwood is available for \$4.00. Send check or money order to: Paul Angelosanto, 3 Walsh Avenue, Stoneham, MA 02180

FEEDBACK

Dear Mandy & Steve,

Wow – am very impressed!!! What else can I possible add to all the previous superlatives from other fans around the country (and world)? Interesting articles, excellent photos, both old and new and simply put together in a classy, positive fashion. I always take a few moments every once in a while to thumb through the back issues. **ASOF** is a great compliment to any Rush diehard's collection or interest in the band.

As for **ASOF** flyers being made available, let me assure you I came across literally stacks of them at shows in Detroit & Cleveland in addition to copies that I left there or at record shops in town. Hope your getting a strong response from the tour!

Speaking of the tour, another amazing production, eh? In Detroit my friends and I caught Ged & Alex leaving their hotel for soundcheck at the 2nd Palace show and Ged signed my "Rush Through Time" album. Not only that, but one of the guys got a picture of me and Ged as he was signing my album. What a band! Cannot wait for the commemorative tour next year. Keep up the good work on the fanzine. Am looking forward to the next issue and here's wishing you folks continued good luck & success.

Sincerely, Pete Koza, Maple Hts, Ohio

P.S. On the final Hold Your Fire gig in Dayton, Ohio I remember the band being delivered pizzas (I think it was a Dominos kid) on stage and Alex feigning not to have any money! That place was a mere 7,000 (!!) seats and general admission!

[Pete - Thanks for the kind words and report on **ASOF** flyers! That's **GOOD NEWS**. Sounds like you had a very exciting "brush with greatness." It is always advisable to give Rush their *well deserved* space. Keep a level head, be polite and *don't* mob them if you get a chance like this. Thanks Pete!! – Steve & Mandy]

Dear **ASOF**,

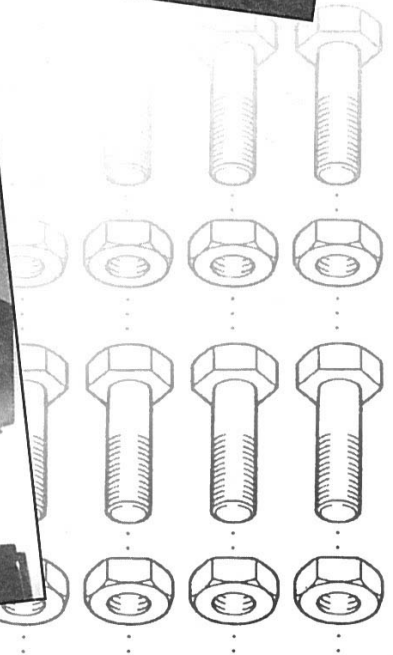
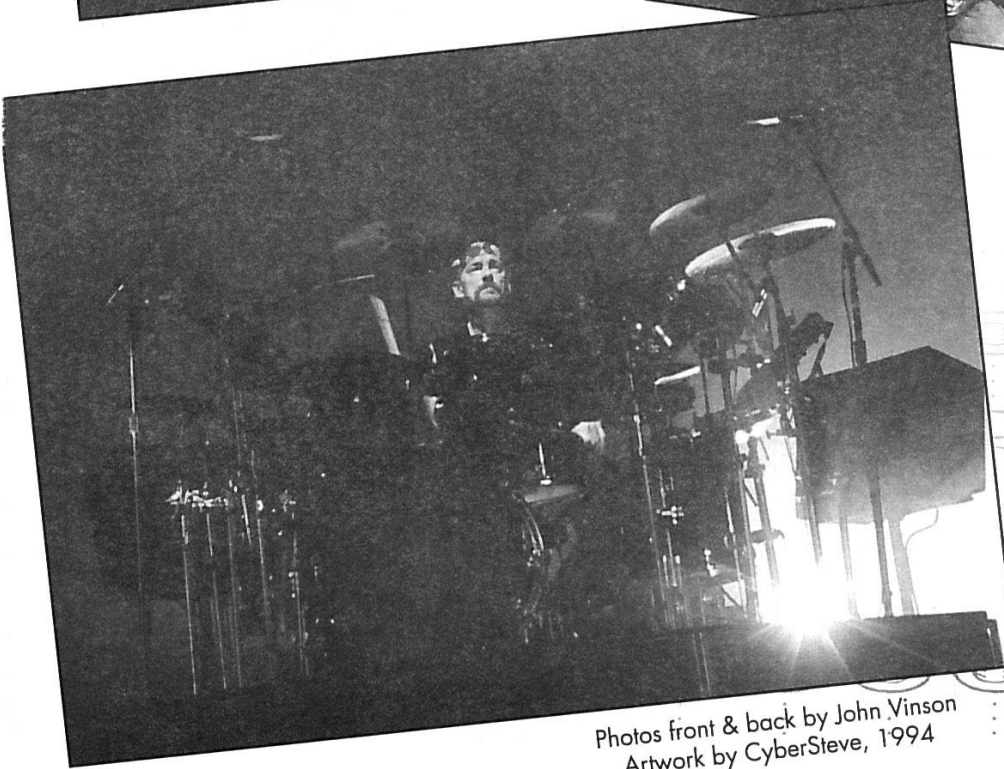
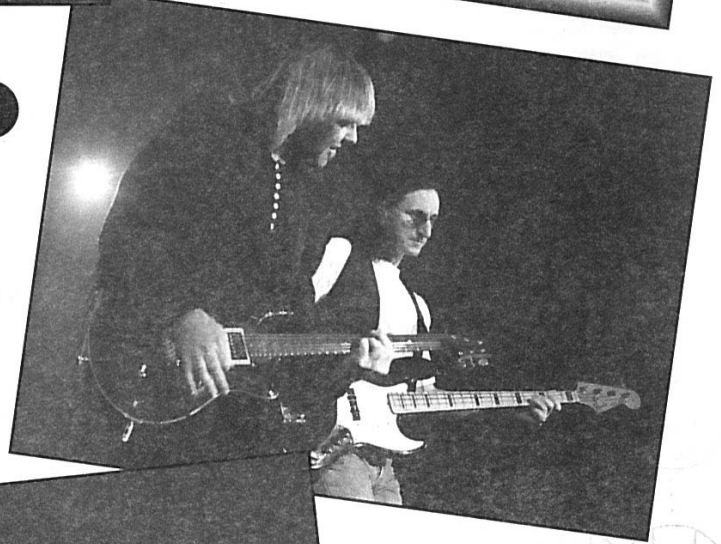
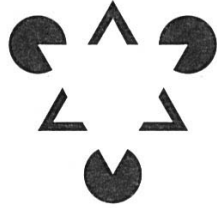
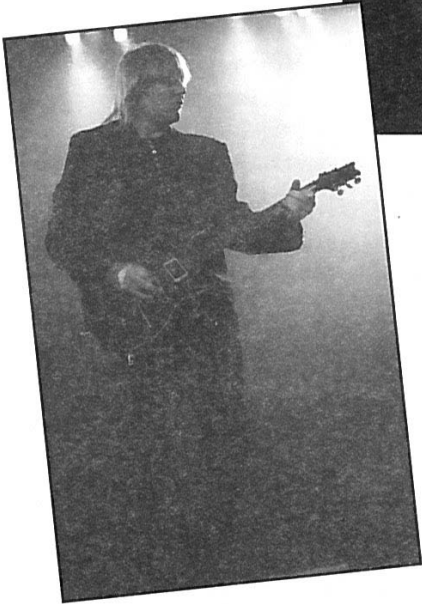
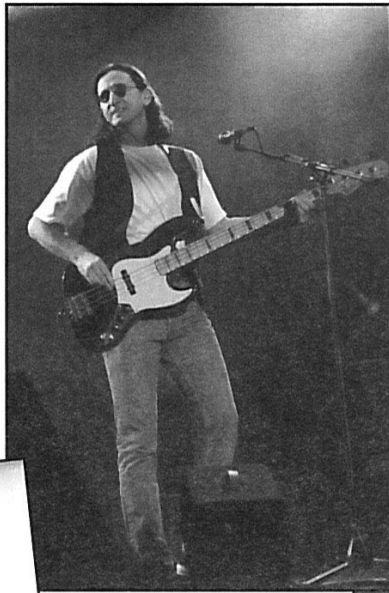
Thank you once again so much for existing! **ASOF** is just what I & every other Rush fan needs. They're the best...that's it...no argument whatsoever. If anyone disagrees, then they're just a bunch of poor, unfortunate, disillusioned souls.

If anyone is interested in some early vids of the band...write me at: 12 Whittemore Street, Gloucester, MA 01930.

Scott "The Skipper" Arvilla

[Congrats, to Scott and his fiance, Becky, on the upcoming nuptials!]

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Photos front & back by John Vinson
Artwork by CyberSteve, 1994