

a show of hands

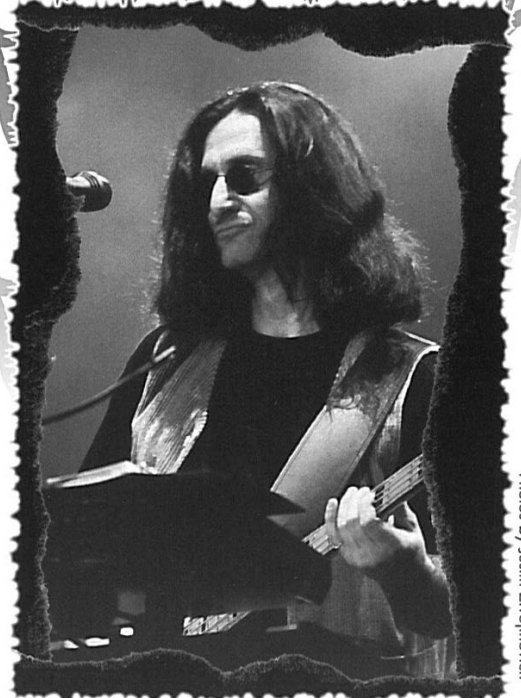
NUMBER 15
FALL 1996

A Rush Fanzine For and By Rush Fans

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Rush

test for echo



INSIDE

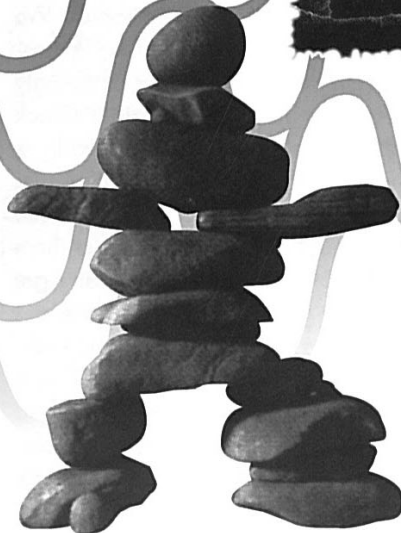
Test For Echo: Full Coverage

ASOF Interviews Geddy Lee

Neil's "Work in Progress"

The Tour Gears Up!

Rush in the Classroom



Photos by Justin Zvojinovich

the FOUNTAIN

Steve Streeter

TEST FOR ECHO ARRIVES! The Explosion Has Begun.

HERE WE GO - VERTIGO

Where is Everybody?

"The place is here, the time is now, and the journey into the shadows that we're about to watch could be our journey!"

Silence. Rush nation **is** in control. The spies, hoodboys, and gangsters are all at bay. **Test For Echo**, the title track off of **Test For Echo** is one killer cut. A view of the underbelly of society is exposed through "caved in cop cars" (L.A. riots maybe...), "showcase trial" (OJ, Rodney King perhaps...), and "some kind of drama live on satellite" (the proliferation of crime on TV – the blur between fact and fiction; reality and fantasy). Test also puts the blame on the audience and 'lookers' – "Don't touch that dial / We're in denial." Are we feeding the machine of crime by giving "crime" TV shows high ratings? Interesting thought.

Test For Echo is another perfect "first single." It really sets the tone and attitude for the whole album. The masters of time change are at it again. This platter **EXPLODES!!**

Driven introduces yet another killer riff (yep...we'll be saying that a lot!). By now it is quite apparent Neil is in a very unique and different groove. He's not just flashing you to death – although that was never a problem – instead, Neil has used his new insight and "lessons" and come up with a ultra-smooth seemingly effortless cool-cat style.

We all are driven in different directions. How many times have you seen that "deep, dark hole?" That hole is dispare. That hole is insanity. That hole is no place I want to be. We're driven on. *All of us.* We drive ourselves onward and sometimes are driven by others. Then we reach the point in life where we **MUST** take the reigns. Yes. "It's my turn to drive." Taking control means *responsibility*.

Where does Alex come up with those guitar solos? He has most definitely mastered the condensed "universe in a box" cry-your-eyes-out "killer" solo. **Driven** is a perfect example. It puts you in a time warp. Yes, it is truly amazing what can come out of a small package.

When I was a kid in fifth grade or so, we used to play many assorted imagination games. One of those games (and this may sound silly) went like this: Try to come up with a new color outside of our visible spectrum. Describe the color, define it's properties and give it a name. Impossible! But we tried never the less.

What is the **Color of Right**? We are all so dead set on **BEING** right that we often forget what is **GOOD**. (The *compassion* is lost.) There are too many people in the world who think they know it all. Self-righteousness is the battlecry – ignorance is the foundation (Hallo-o-o Rush LIMBAUGH!!). *Check your premises!* Are your opinions based on the **facts or reality** or a subjective tunnel vision view of things as you see them through rose colored glasses? **The Color of Right** is a driving tune, full of *galloping* Lerxst & Ged strumming – **outstanding** track.

Half the World, the second-slated single, is one of the most elegant songs on **Echo**. Lerxst playing a mandolin? Who would have ever guessed. Sheer beauty in sound – Alex does a wonderful job getting across a very unique sound very different than any other he has created. Way to go Lerxst!

Half the World hits some very interesting topics. We all want to be part of the world (society, cities, towns, neighborhoods...) yet also don't. We want no part of the ugly side of the world – yet sometimes find ourselves right smack dab in the middle of it. It may seem like half the world is working while the other half is stealing or mooching off the other half and so on, until we have a sort of vicious circle. We're always trying to reach out to other people to let them know about Rush. Isn't it flat out crazy when you can't get through? Some people just don't get it. Ah, but then again, I just don't get the whole rap "thang." But **WE** understand Rush.

"Like a torn up photograph...a torn up photograph" is a very powerful statement. We can always rebuild ripped and torn relationships - be it one on one or on a global scale. There is always hope. **Half the World** reinforces the hope

and possibilities for good to come out of it all.

Geddy is sounding better than ever the whole album through. It seems Ged is wanting to stretch his voice again - you especially hear his old dynamic range in **Dog Years**. What a no-holds-barred vocal delivery! Powerful stuff. And as Beavis or Butthead might say, "he said 'bitch' hee-hee-hee-hee."

Time and Motion is a very "Natural Science-ish" tune. What a heavy riff. "Spontaneous relations and the long-enduring kind" is a very elemental Darwin "survival of the fittest" idea. There is a evolutionary theme running through the whole song. Life is like a train. Each day we fill the next boxcar - that being a slot in our brains. We feed our brains with information - good, bad, and frivolous. While all of this is going on "nature" is doing its own dance with not a care in the world about any of us. Neil also injects the "Superman in Supernature" concept which is most notable found in the works of Friedrich Nietzsche.

"For the biological process is biased against the exceptional individual; nature is most cruel to her finest products; she loves rather, and protects, the average and the mediocre; there is in nature a perpetual reversion to type, to the level of the mass, - a recurrent mastery of the best by the most," says Nietzsche. Energy, intellect, and pride, - these make the Superman. While Supernature **IS**; Superman is the struggle to **BE** a cut above the rest.

A very heavy/heady song; musically and lyrically. Supernature, in the end, is a constant challenge for us all. And the world echos on into the night.

I believe **Totem** is one of the strongest songs on **Echo**. It was the track that stood out for me personally, speaking very loud and clear to my heart. Such a finely structured song, **Totem** is as danceable (we all dance to Rush, right?) as a Rush song gets. It has a very happy-go-lucky Lerxst sound, with Al strumming along to Ged's smooth delivery. My visions were bright and intense. Did you envision a giant totem pole? I did. I was dancing around it, fast and furious. And there at the top was the owl from **Fly By Night!** How fitting.

One song that immediately came to mind was a cut off of Todd Rundgren's **Initiation** album called "**Eastern Intrigue**." In it is a line that goes: "will the real god please stand up; will the real god please sit down. Stand up, sit down, stand up, sit down, stand up, sit down, stand up, sit down, stand up, sit down, stand up." The thought

that "I've got idols and icons," "a Buddha smile," and "a miracle once in awhile" is very beatnik-like. There is a 60's existentialist flavor to **Totem**. A free-wheeling "take life as it comes" ideal laced in a freethinkers mindset.

"I believe in what I see / I believe in what I hear / I believe in what I'm feeling / Changes how the world appears" that a very objective view of the world. This chorus is firmly rooted in realism and the tangible. A positive outlook and a fine way to see things: as they **ARE!** Wow - what an ending . . . swing low "sweet chariot, swing low" - Geddy definitely had angels on his side for that vocal treatment. *Absolutely amazing.*

Dog Years roughens up **Echo**. It interjects the raw stripped down ragged-edge that hasn't really been heard since maybe **Caress of Steel** days - maybe. Geddy lets loose on **Dog Years** - a very fiery approach to some, on the surface, funny lyrics. But look a little closer. What Neil seems to be saying is how **WE** are the Dogs - living this vastly excellerated life - that "seven years go by like one" is very true for many of our own lives. We live in a more excellerated society. Technology has stepped up the pace and it never seems like we ever get it all done. Caught in the rat race. Stuck in these **Dog Years**. Our "small talk" is the "low-level static" that pollutes the air. We sometimes get lost in the "buzz" and become simply automatic drones. Or am I taking this **FUN** song too far? Perhaps. After all, Neil is just talking about a dog! You know us Rush fans . . . always room for interpretation!

Dog Years: "It starts out with this angry punk vibe, and it's a song about a dog! It's like, 'WHAT are you talking about?' It's one of my favorites on the record." says Geddy from a recent New York City interview.

Ah but the tortoise has its own pace...slow, deliberate and a vastly longer life span. Seems to me, it might be better to be a tortoise.

The Internet. The Web. The **good**, bad, and the **ugly**. The hype and the glory. **Virtuality**. The song is a very angry sounding composition - with yet another death-defying Lerxst MONSTER sound riff. Go Alex, go! (How does he do it?)

"Yeah, it's a boring subject; and part of me didn't want to do a song that had anything to do with that. But that song, from Neil's point of view, is quite a negative criticism of the web. He's not a fan of it, and I don't think that comes through necessarily lyrically - it's not complimentary!" remarks Geddy.

Boring? **Yep**. Useful? **Can be**. No doubt about it. It is sure pretty apparent to me that **Virtuality** hits the surfers in the face with a cream pie. "Exchange graffiti with a

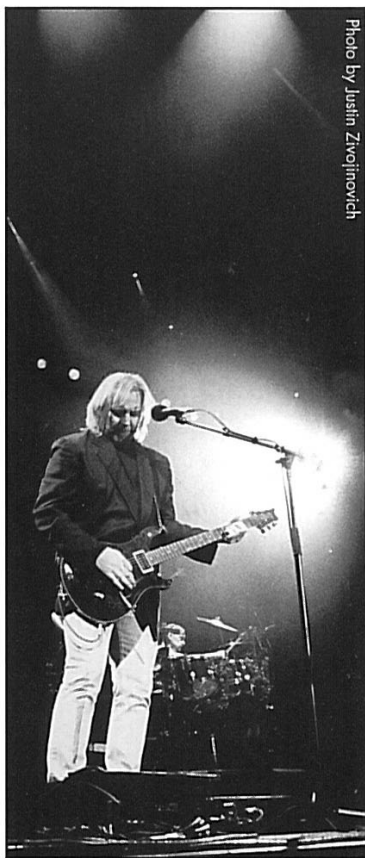


Photo by Justin Zvejniovich

disembodied race" is pretty much saying it's a pointless and empty way of life. And it IS . . . without a balance of human interaction. Don't get me wrong, friends. As much as I dislike the web, I DO see the possibilities for good. That is why **ASOF HQ** exists (page 5 and make sure you bookmark us!).

Virtuality sheds light on poor trapped souls who have little but the fake internet status. Along, the internet is pretty mindless and dead. Want to get facts . . . well thought out articles? Good luck. Chances are you'll find every copyright law in the book broken into one thousand pieces. There is no standard for good. Anarchy in cyberspace. "Press this key."

Dancing to a virtual song? Yow! With Ho-hos and taco sauce too, I suppose. That's insane. Throwing a message in a bottle (modem) into the sea (cybersea) is an excellent and very hard-poking at the cyber world and the interaction that goes on. Boy, I'll be the first to admit, good old US Mail is sometimes **FASTER** than the modem. All sorts of things can happen in the messenger known as the phone lines! Are we "shipwrecked" when we drift and "surf" the web? Most of the time: YES. Time is now to take control, before IT takes control of US.

Geddy continues, "Who's got the time? Whose life is so empty that they have to spend time downloading this bullshit? Yes, if you're a writer, or if you have a question, or if you want to stay in contact with some newsgroup, or your writing an essay or an article or you're researching something, anything, for work or pleasure, then there's no greater invention than the Internet."

"What ever happened to my Transylvania twist?"

Limbo. Do the Limbo. Remember? **Limbo** is that funny (from a Western culture point-of-view) game where you have a pole hanging that you have to bend backwards and go under without knocking the pole down. It progressively gets lower until the last one left, not to knock the pole down wins. Rush prove once again (as if they needed to, eh?) that they all three are masters of their instruments. Limbo is a instrumental that doesn't want to stop. The perfect roll into the tailor-made Neil drum solo, don't you think? A fun track - full of head-twisting time changes and progressions that get you to your feet in a flash. What's with the cough in the middle? And what about the Rush Limbaugh connection? Hummmm - well I guess Limbaugh is worth a cough - maybe . . . but nothing more.

Resist is the **Bravado** to **Echo**. If this song doesn't provoke more tears than you are without feelings. Resist is a beautiful song. Geddy could not be more elegant and strong in his delivery. **Resist** is such a song of pure pride and purpose. A moral elevation. There is a very mortal "bare-naked" view in "I can learn to resist / Anything but temptation." A view that is as old as civilization itself. Very profound. This is a must live tune that will surely bring down the house.

Carve Away the Stone is a fitting end song. Once again Neil has us digging into Greek Mythology. This time

we look at the story of Sisyphus:

SISYPHUS was King of Corinth. One day he chanced to see a mighty eagle, greater and more splendid than any mortal bird, bearing a maiden to an island not far away. When the rivergod Asopus came to him to tell him that his daughter Aegina had been carried off, he strongly suspected Zeus, and to ask his help in finding her, Sisyphus told him what he had seen. Thereby he drew down on himself the relentless wrath of Zeus. In Hades he was punished by having to try forever to roll a rock uphill which forever rolled back upon him. Nor did he help Asopus. The river-god went to the island but Zeus drove him away with his thunderbolt. The name of the island was changed to Aegina in honor of the maiden, and her son Aeacus was the grandfather of Achilles, who was called sometimes Aeacides, descendant of Aeacus.

Not only do we **ALL** have that stone to roll (perhaps the trend for "leaner and meaner" corporate/business practices has brought this on . . . partially at least), but a "ball and chain behind you" as well. Wow. That's some load. The weight of the world on our shoulders. Seems that way sometimes. We are generally a materialistic people. Most of us value our 'things' (I know I do - sheesh, I'm a collector at heart!) and this has in some ways dragged us **DOWN**. That is very apparent.

"Make a graven image" is a fascinating thought. What are we carving when we "chip away the stone?" Is it our own private icons and godheads? Is it good or is it evil? Very interesting proposition here. I think the idea is to chip away with the goal being a lighter load, thus giving us more mobility and freedom. We are freer when the stone is lighter. We are happier when the pain is gone. We are more productive when we are just working on our **OWN** stone, let alone someone else's! (How many time do you feel like you're caring the weight of others on your shoulder?)

I would highly recommend (if you haven't read it already) the reading of Albert Camus "**The Myth of Sisyphus and Other Essays**," V-75, Vintage Books.

Sisyphus: "His fate belongs to him. His rock is his thing. Likewise, the absurd man, when he contemplates his torment, silences all the idols. In the universe suddenly restored to its silence, the myriad wondering little voices of the earth rise up."

"Sisyphus returning toward his rock, in that night slight pivoting he contemplates that series of unrelated actions which became his fate, created by him, combined under his memories eye and soon sealed by his death. Thus, convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go. The rock is still rolling."

Time to get working on our own.

Test For Echo is a gem of a Rush album. I think there is a very NEW 90's sound happening on Echo, as well as some neat flashbacks to the 70's - yet with a up-to-date frosting. We'll definitely see a new generation of Rush fans this coming

Tour. **Echo** is amazing. Geddy, Alex, and Neil have all delivered award winning instrumentation - Echo is quite simply: a Rush fan's dream come true. Everything you could ask for . . . and **MORE!**

"Up there, up in the vastness of space, in the void that is sky, up there is an enemy known as isolation. It sits there in the stars waiting, waiting with the patience of eons, forever waiting . . . in the Twilight Zone."

Where is Everybody? was the pilot episode for The Twilight Zone aired October 2, 1959. I could not help but think of **Test For Echo** and it's underlying theme. Staring at the cover graphics, taking in all the beautiful music, reading the deep thought of Neil - ALL adds up to an eerie trip. Is there anybody out there? How much human interaction is there **REALLY**. Is our modern age society stripping away part of our humanity? I like to think all will work itself out. **Test For Echo** seems to affirm that as well. In the end, Rush leaves behind it's trademark stamp: optimism, hope, certainty of change, and humankind's power to overcome the personal obstacles of life - both inner and external. Time to work on that stone. Chip. Chip. Chip. **Get Busy!**

The "I didn't want to tread these grounds again but..." here we go again cyber-thing-net hype. Yep. The reason being Neil's recent letter in Modern Drummer:

NOTE FROM NEIL
Modern Drummer — August 1996

For almost twenty years I have made the time to answer everybody who has written to me through Modern Drummer. A couple of times a year I would set aside a whole day and spend it reading these letters and writing out postcards in response — at first by hand and later on the keyboard — answering each letter individually and uniquely (i.e. no form letters).

By now the total of those responses would number in the thousands, but I was always able to keep up with them at my own pace. Because I was careful never to talk about it in interviews and such, the numbers stayed under control — it remained "our little secret." Until now.

In the last year or so the number of letters has doubled or tripled all of the sudden, and although it might be flattering to consider this just a reflection of my ever-growing popularity, I know that's not the case.

All it took was a few people to go on the World-Wide GossipNet and start telling people that I had answered their letters through Modern Drummer, and the floodgates were open. These big mouths (or big fingers) have spoiled it for everyone. Including me. Personally, I feel terrible about this situation, for it has always given me a glow of satisfaction to spend that time on a little bit of altruism — knowing that I might bring a smile to these people's faces, or even encourage them a little bit. However, this is not something I want to devote my life to, and as I face the ever-growing pile of mail in the corner of my office, I know I will never again be able to keep up with it.

So to any of you whose personal messages and requests reside in that pile, I offer my sincere apologies for not answering them. This unfortunate consequence of the much-vaunted Inter-thingy is a shame, and I do regret it.

But hey — it was good while it lasted!

Neil Peart — Toronto, Ontario, Canada

A tad upset? **Absolutely.** Justified? No doubt about it. Ironically, about the time I read Neil's letter, I picked up an excellent book (which I sent to Neil personally, along with this issue that you have in your hands) called **Silicon Snake Oil** by Clifford Stoll. This is a **MUST** read for everyone who is in any way, shape or form into the net thing. And yes, it is a **thing**. What caused Neil's abrupt reassessment was in my assessment the "culture" that prevails among the net. The "culture" has spoiled, for many, what is an amazing technology. The "culture" is akin to Alice & the Looking Glass; i.e.: it isn't genuinely **REAL!** It is a culture that detaches us from reality and each other as human beings. Pick up **Silicon Snake Oil** my friend and see the light, eh? At least understand what you may or may not be into and the POSSIBLE destruction it could cause. Time will tell us all. And here's to the **POSITIVE** aspects web sites!

One has to take note when Mr. Stoll exclaims: "It's an unreal universe, a soluble tissue of nothingness. While the Internet beckons brightly, seductively flashing an icon of knowledge-as-power, this non-place lures us to surrender our time on earth. A poor substitute it is, this virtual reality where frustration is legion and where — in the holy names of Education and Progress — important aspects of human interactions are relentlessly devalued." Heady stuff. Read it if you dare.

Ironically, **Test For Echo** features a song that deals with the Net head first. **Virtuosity** explores life on the net with tongue planted firmly in cheek. A very cautious look at the net.

Internet Thingy: An Outreach Tool

ASOF HQ is Launched September 10

<http://www.cain-co.com/asof/>

"Just the facts. No rumors. Cut to the chase."

ASOF HQ will follow the lead set by this magazine. We'll present only the positive and only the facts. We maintain that the internet is an absolutely wonderful **TOOL** and way to expand to those who are unaware of things — namely; **ASOF!** We don't think we'll change Neils mind about

WELCOME TO ASOF HQ!

Rush
test for echo

HOT ASOF NEWS

A note from Steve

Tour Dates

"A first rate piece of work"

A Show of Fans

BOOKMARK US, EH?
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web pages and the net, however, if we can set a good example for what **COULD** and **OUGHT** to be done, then **MAYBE**, we'll show those who find it *basically* to be a waste of time (yes, I am among those) that it can be a positive thing with integrity. So we'll pursue the site as an outreach. We are assembling a small staff who will be working on the site(s) and hopefully turn it into something fun and exciting - but keeping with a good sense of ethics, and positive-based values. After all, we're Rush FANS . . . right? We **love** Rush. That love ought to be represented in **ASOF HQ**. The internet that ideally ought to be. That will be the goal. A Rush web site for the dreamers and idealists. You may also submit articles for **ASOF** thought our new EMail address: sstreet@neffxcorp.com, as well as tidbits for the web site. We plan for some cool things in the near future for the web site, so please bookmark **ASOF HQ** and EMail our address to as many on-line friends as you have. We're grass roots as you know, and count on your help to keep us going! So get to it - and put that message in a modem and send it into cybersea, eh? (But make it COUNT!)

SRO/Anthem has announced that they will have an official web site. We'll try to get the address in this issue, or just use a search engine to locate it. This site should be up soon. As you know there is **NO** official Rush Web Site. However, Atlantic Records has launched some **OFFICIAL** Test For Echo web pages (see inset) that are really nice. You can reach the Atlantic site through **ASOF HQ** on our "**Cyberfriends of ASOF**" page.

ASOF HQ will be an umbrella site for **The Orbit Room**, **The Dexters** and **Animation: A Tribute to Rush**. We will have merchandise for sale as well, so do check in from time to time. We are very happy to have created the **OFFICIAL** pages for **The Dexters** and **The Orbit Room**, as well as **Animation: A Tribute to Rush** - some **fine people** indeed. We intend for our sites to be a places of sanity and maybe **too** much positive behavior - well . . . **SO WHAT!!** Hey EMail us and let us know what you think, okay? And don't forget to visit our other sites and let them know you stopped by and checked out their site! Many surprises await you!

.....
Below: The **Billboard** article. The first press on Test For Echo.

RUSH AIMS FOR NEW GENERATION

After 3-Year Break, Trio Regroups For New Atlantic Set

After more than two decades of delivering hit albums on an almost yearly basis, the members of Rush took three years off from each other to break the pattern of being in the band and find themselves as human beings.

Bassist/vocalist Geddy Lee spent time with his family, guitarist Alex Lifeson released his first solo album, and drummer/lyricist Neil Peart pursued various projects, including the Buddy Rich tribute series "Burning For Buddy."

When they reconvened early this year to record their 16th studio album, Lee, Lifeson and Peart found a renewed musical spirit that's evident throughout Test For Echo. The Atlantic album will be released Sept. 10.

Lifeson says, "We've always been close, but the three of us reached a new level in our relationship, and I think it really shows on this record. The last time we had that vibe was on 'Moving Pictures,'" the Canadian band's 1981 double-platinum album, which yielded the hits "Tom Sawyer" and "Limelight."

Although the members of Rush knew they risked losing touch with their fan base by taking three years between studio albums, the break was critical for them, according to Lifeson.

"After 20 years, we needed to just explore ourselves as people. Our lives had been centered around the band," he says. "When I think back over the last 20 years, I think in terms of tours, or where were we recording at any given time. My connection is always to the band, and we needed to break away from that."

It took some settling in, but after an initial soul-searching period of working together, the band found its creative muse again.

"During that first week, I really wondered about the future," says Lifeson.

"I thought that maybe this was going to be the last record, and maybe we would tour it, maybe not. But once we got into it and once we finished the record, I thought, 'We've got a lot of stuff in us yet.' We were already talking about the next record while we were working on this record. I know there's a future there for us."

Highlights on Test For Echo include the epic-sounding title track and first single, which explores themes of global communication; the acoustic-oriented "Half The World," featuring Lifeson on the mandola; the instrumental "Limbo," the title of which is a tongue-in-cheek reference to Rush Limbaugh; and "Virtuality," a song about life on the Internet.

The album was recorded at Bearsville Studios near Woodstock, N.Y., and McClear-Pathe and Reaction Studios in Toronto with Peter Collins, whose credits also include Jewel, Bon Jovi and Suicidal Tendencies. It was engineered by Clif Norrell and mixed by Andy Wallace.

As it did on 1993's Counterparts, Rush has minimized the use of keyboards and concentrated on solid, bass-drum-guitar grooves.

Lifeson says, "We've been working towards that for a while now. Even with [1991's] Roll The Bones we were starting to go more in the direction of getting back to a three-piece sound. And it's been progressive since then. This record has virtually no keyboards."

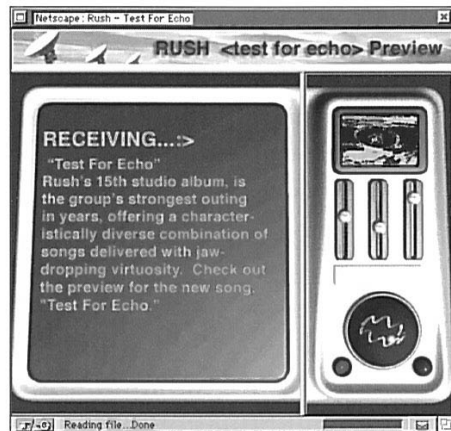
Test For Echo, which will be released worldwide simultaneously by Atlantic, will be worked aggressively to Rush's core fan base, according to Atlantic VP Vicki Germaise, who says the title track will go to album rock radio Sept. 6. Atlantic plans to follow that track with "Half The World" and "Virtuality," which Germaise believes have the potential to cross over into pop.

"If you looked at where Metallica's getting played—rock-oriented top 40 stations—this really sounds mainstream for them," says Germaise, referring to "Half The World."

Jo Robinson, assistant PD and music director and midday DJ at active rock station WRXC Chicago, finds the Metallica analogy appropriate. She says,

"About eight months ago [PD] Dave Richards said, 'Let's start testing some old Metallica. Let's make sure it's cool to play alot of Metallica in anticipation of their new album.'

"Well, when we found out about the new Rush album, we looked at each other and said, 'This is the same situation. This will be an event in Chicago the same way the Metallica album was an event. We'll make it seem uncool not to listen to Rush.'"



Retailers are equally excited about the prospect of a Rush album. John Grandoni, director of purchasing at Carnegie, Pa.-based, 155-store National Record Mart, says, "We're already getting some requests for the new album."

We've always done well with Rush. I'm sure sales will be excellent in the first two weeks, but the key will be to go beyond the hardcore fans and spread it to the next generation."

Rush plans to tour behind Test For Echo starting Oct. 18 in Albany, N.Y., and will swing through various points in North America until early next year, according to Lifeson. The band will return in the spring of 1997, hitting amphitheaters and sheds.

During that break, Rush will mix its fourth live album, which will feature material recorded on the Counterparts and Test For Echo tours, as well as previously unreleased tracks from a late-'70s date at London's Hammersmith Odeon, according to Lifeson.

Rush's shows are booked by International Creative Management in the U.S. and the Agency Group in London. The group's music is published by Toronto-based Mark Cain Music.

From Atlantic Records Echo Announcement!

RUSH RETURN WITH "TEST FOR ECHO" ON SEPTEMBER 10

September 10 will see the worldwide release of "Test For Echo," the 16th studio album from Rush. The album features 11 new songs, including "Virtuality" (a tongue-in-cheek perspective on the Internet) and the title track, which is the album's first single — on August 19th, the single will be sent to over 1,000 radio stations nationwide via DG Systems digital technology, allowing the song to be downloaded in CD quality for drive-time airing that morning.

The band will begin a North American tour in support of the album in October; the tour will continue through the end of the year, and the band will embark on a second leg in early 1997.



To Reach the Other Half...



FOCUS POINT

by Mike Arbisi

"Suddenly you were gone, From all the lives you left your mark upon, I remember..."

This issue's focus point is **Afterimage**, P/G, 1984

The theme of this song can affect any one of us at any time. The song has been on my mind lately. Some family members of mine have been dealing with a recent and unexpected death of a loved one. Some are handling it quite well, while others are not. Perhaps it is to those of you who are having a difficult time with death that this article will appeal to most.

Neil certainly must have been deeply touched when he wrote the lyrics for **Afterimage**. And the music that accompanies certainly stirs emotion. What kind of feelings were being stirred while Rush recorded this song? The atmosphere was surely heavy in the studio on those days.

There's really no reason to go any further into the song than the passage I've already quoted. The word I'm primarily interested in is "suddenly." Death came quickly, without warning. Usually this is a less painful way of departing life. Isn't it better that way? Who wants to suffer with an ailment, slowly fading away before the eyes of loved ones?

Yesterday a friend of mine was dealing with another way of departing life. A self-inflicted method. Suicide. Her pain was deep and I was touched by it. Suicide is a permanent action to a temporary problem. Don't throw life away! Be willing to roll the bones at times. If you live life honestly and to the best of your ability you'll find it can be magical!

By listening to Rush's music it is so evident to me that they thoroughly enjoy life! Their songs are positive and deal with life issues on life terms. The older I get the more I can appreciate songs like **Afterimage**. To me, the message is so clear. Life is for the living. Let the dead bury the dead. We recall fond memories of our departed ones. It is their **Afterimage** that leaves it's impression.

I'm committed to writing what Rush's music means to me and how it has affected me on a daily basis. I believe them to be sincere, dedicated people to their art and their fans. I've always taken their music and words very seriously and I've never been let down by them. They have created an **Afterimage** that will go uncontested well beyond the year **2112!**

Thank you Alex, Geddy and Neil!

TRIVIA QUESTION

On one of Rush's live albums, Geddy makes a very obvious singing error — he sings the wrong words! Can you name the album, song and error? Good luck!



a show of fans speaks with... **GEDDY LEE**

Interview by Steve Streeter

Steve: Hallo-o-o-o-oo!

Geddy: Steve? Hi, it's Geddy.

S: Hi Geddy!

G: How are ya?

S: Oh very good. Good to speak to you. Hope Big Al didn't bug you too much. We asked him to give you a nudge...

G: Nooo.

S: Got a few questions for ya...

G: Sure.

S: First of all, I want to say that the buzz with this new album is great. We love it! It's just incredible. I know you'll be hearing this a lot but it's a **gem!**

G: Well, good, thanks very much.

S: What is your overall feeling about this album? You must be proud...

G: Ah, yeah, I'm pretty proud of it. It was a great record to make. The writing sessions were great from my point of view. They were very creative, very energetic and really a joy. It was a great record to write.

S: Between you and Alex, working on the musical parts initially...?

G: Yeah, I mean the whole process. There were so many ideas floating around and things were coming very fast and furious. It was nice to be back at it after the break that we had.

S: Indeed.

G: As good as the break was, and there was a lot of tentativeness. I don't know... I don't think anybody was really 100% convinced what would happen when we got back together after the break. So it was nice to know that we could get back together and get to writing.

S: Absolutely!

G: I didn't know writing could be so positive.

S: It's an aggressive album. I know the title track, **Test For Echo**, has such a typical lead-off aggressive feel to it. Was that the first song that Neil gave you?

G: **Test** wasn't the first song we wrote. I

think it was somewhere in the middle of the pack...

S: Pye Dubois was involved in that as well...

G: Yeah, (heh) He's kind of this shadowy figure who sends us lyrics from time to time. I love his lyrics and I love what happens when he and Neil collaborate. I think it's great.

S: Oh, it is. It's a little magical thing...

G: He's got this way of looking at things that throws a little curve into our music and I like that.

S: Does that curve ultimately affect the songwriting since you're used to receiving lyrics just from Neil?

G: I just think he's got a very unique perspective on the world. There's something interesting and cryptic about the way he writes. I think that combination with Neil's penchant for making sense often combines to make some magic. And that's from a writer, from my point of view, as a writer of music. I'd like to have lyrics that have that kind of magic and imagery.

S: Absolutely. You know, the whole album really contains so many catchy melodies and layers. What inspired this?

G: Oh God, who knows? Maybe watching Barney everyday, I don't know... (laughs) I don't know where melodies come from....

S: There's so many catchy ones that are, dare I say, danceable?

G: Well, I don't know about that. It would be hard for us to dance to...(laughs)

S: (laughing) You'd be surprised!

G: I don't know. Melody writing is a rare...how do I explain it? Melody writing is a thing that keeps a writer coming back to his drawing board. You're always in search of that great melody. Whether it's inspired by a riff or whether it's inspired by lyrics or whether it's just you being kind of imbued at the moment with some lucky bit of spontaneity, it's really hard to determine where it came from. It's definitely the most magical part of writing. And as a singer, of course, it's the most satisfying result.

S: Correct. Ah, **Test For Echo**, the title track seems to be very topical. It seems to be saying that all this crime on the airwaves is feeding the crime on the streets. What is your take on the theme of that song?

G: Well, to me it's kind of a pastiche, a montage of contemporary life. Contemporary life viewed in the most common way that we view life through our video screens and our computers. That's how we get our information unfortunately, that's how the majority of the world gets its

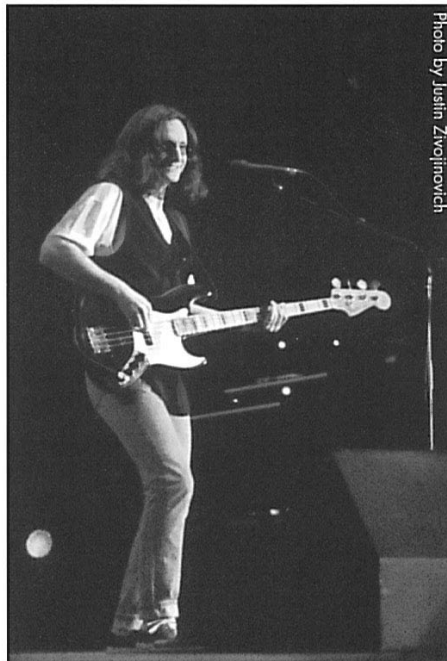


Photo by Justin Zvojniovich

pictures of life. That whole process begs the question, "Does anyone else think this is normal?" Is this normal to be bombarded with these ultra-violent images one minute and these inane comedies another minute and on and on. You're left not knowing whether you're supposed to laugh or cry at anything. I think that's really the issue of that song, you know, "Does anyone else think this is weird?"

S: I think the answer is yes.

G: That's what that song kind of represents.

S: Interesting. It seems that Neil's lyrics have gotten incredibly concise. Does this help or hinder your songwriting?

G: It depends, good question actually, because there are times when you've got to go with the flow. You work with what you've got and for me, the more poetic it is the easier it is to write, the more easily I become inspired, the more easily I can write music that is more poetic. So in some instances it's tougher to write to something that is more concise and direct and less flowery. But sometimes that directness means that the song you're going to end up with is more heartfelt because obviously, it's more to the point. I prefer to have some ethereal package that surrounds the lyrics from time to time in order for me to be inspired to put something around it that's more colorful. You kind of go with the flow. Nothing really stands still. I prefer a high degree of poetry in the lyrics that I'm singing.

S: I think that Neil's gone that direction more so, especially with this new release. How did you go about picking Peter Collins this time? I know you've worked with him four times now.

G: Yeah, I think this is the fourth album.

S: What does he bring to the Rush mix?

G: Well, Peter's great. I have an incredible amount of respect for Peter in terms of his ability to handle an album project responsibly, advise us in terms of engineer and so forth, objectively. I know that his motivation is always to make the best possible record. More importantly, he's a song guy. He's not an engineer. He's a song guy. He's always sitting at the back of the room listening to the song. Any decision that you might need or any idea that you might need to bounce off of him, you know whatever his answer is going to be it will be based in the interest of making the best possible song. That is invaluable, I think. Even when, and this happens quite often, especially with this record, there are a number of songs where he said, "Guys, quite frankly, these songs are finished." This was in the demo stage. "There's really nothing I can bring to these songs. They're great. Let's not touch them." Even just hearing that, is worth it's weight in gold from someone you respect. It gives you the confidence to carry on. Now, there are other songs, like **Resist**, for example, and a number of others on the record, where he'll roll up his sleeves and say, "These songs need some work. Let's get right at it." And you'll tear the song apart and he'll force kind of change it. I think

Resist and **Totem** are two songs he had probably the biggest impact on.

S: Oh really? Interesting. What was the one that came together fastest?

G: Um, what do you mean?

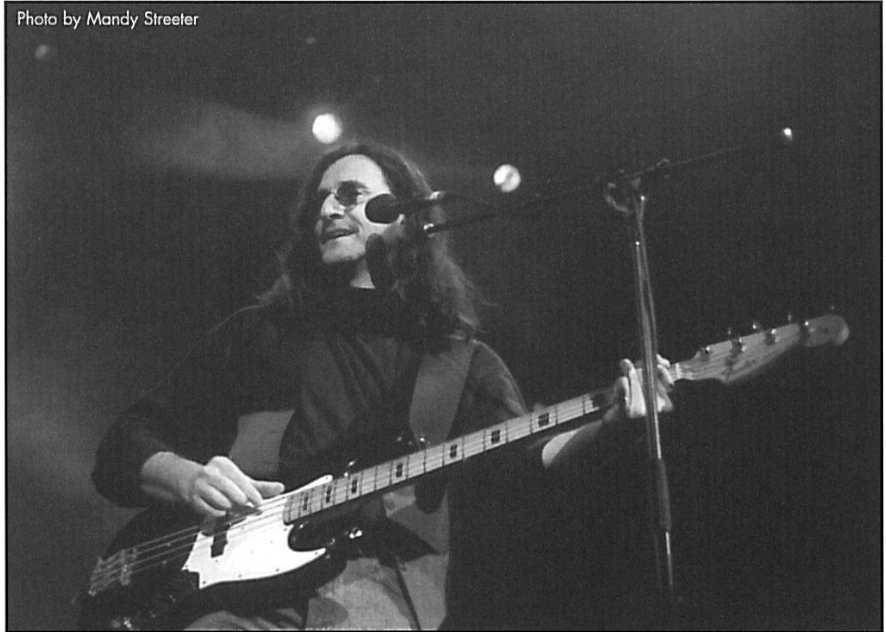
S: The one, two take kind of thing...

G: Of those two songs?

S: No, on the whole album. You mentioned that he, after hearing some songs, after one take would say basically, "That's a wrap."

G: No, no. You misunderstood me. What I was saying was that when we do the demos for the songs before we play them for Peter this is in the initial stages of writing. The way we work is that we write our songs, we do demos of them. Which basically means, we make the record on a kind of lesser scale, with drum parts and guitar parts and vocal parts and usually they are engineered by Alex. So we basically have a tape of say, ten songs that we'll play for Peter Collins. He'll listen to those songs then he'll comment on what songs he thinks need work and what songs don't need work. There were many songs on the record that he didn't feel the need to change anything with. He'd say, "those songs are fine as they are." So when it comes to record them we're not changing the arrangement. But there are

Photo by Mandy Streeter



a number of other songs, like **Resist** and **Totem**, for example, that he wasn't happy with the arrangement and he would roll up his sleeves and we would get in there and re-arrange the song. This is all before recording the songs. To paint the correct picture, basically, we go up to the farm to write and during that writing stage we're literally putting an album together. Kind of a sketch version of the album. You've still got all the guitars, basses, vocals and everything but it's done in kind of rough form. You're not taking too much care with recording. You're just using any old sound. Whatever sound gets the song idea across. Then you play it for your producer and he tells you whether it's

any damn good or not! (Laughter) He tells you whether you've been wasting your time or whether you're on track.

S: Well, Alex is very up front and forward throughout the mix of the album. Do you think his recent songwriting performance in Victor influenced that?

G: I don't think so. I think he certainly came in with a high degree of confidence. That's very valuable. The fact that there was a decision not to use many keyboards and to try to get a particular dry, up front sound, I think that was the motivation. I really think that a lot of the guitar presence and a lot of the final feel of the record was resolved by Andy Wallace in the mixing.

S: I was going to mention Andy. How was he to work with? I heard that he brought a lot of interesting observation to the record as well.

G: Yeah, he was great. He's very professional. A very well-schooled engineer. It was nice to work with somebody who is even older than us. (Laughs)

S: (Laughs) Interesting...

G: But, he's great. I think he helped Alex's sound tremendously on this record.

S: Really?

G: 'Cause just the way he works sets up the stereo perspective. I think he was able to create some air around Alex's guitar so he didn't seem so much like a wall of sound. There was more character. He brought out the character of Alex's playing, which was very valuable at that stage.

S: That's neat. **Driven** is one of my favorite songs on the album. It seems also very topical. One line in it, "It's my turn to drive"... always strikes me that, geez, it's been Rush's turn to drive since **2112** basically. What is the feeling of that song?

G: It's a song that talks about ambition. In a certain way it's about reckless ambition and the need, good or bad, to be in control of your own destiny.

S: Did you have to adjust the style of your playing to mesh with Neil's rebirth as a drummer?

G: Not really. It wasn't really a big adjustment. It's funny, the way we write, a lot of the direction of the bass parts and rhythm parts are kind of inferred before Neil puts his drums down. When he gets the drum parts on there some of the dynamics will change dramatically. Then I'll have to go back and fine tune my parts and shift them back into the direction his drumming has taken. But I didn't find that particularly difficult or that different than normally. I think what's changed about his drumming style is that it's kind of a sonic thing in the way that his drums are speaking now. The way he's hitting his drums. The way they speak. You can notice it in his relationship, all his hardware, his hi-hat, cymbals, the kind of swing that his hi-hat has now. The relationship between hi-hat and snare drum. I think that even though it was an exhausting re-invention for him, I think the end result impacted his drumming in a more subtle way than you would think. I still think he sounds like Neil Peart.

S: Oh yeah!

G: His fills and things are as mental as they ever were.

S: Shhewww! I'll say! True. I've heard that Limbo is a tongue-in-cheek reference to Rush Limbaugh. Is that true?

G: (Laughs) I think just the title itself is a bit of a joke. Let's put it that way. It had nothing to do with the song. I don't think we could resist the pun of having Limbo and Rush in the same line.

S: And what is this Transylvania Twist? Alex seems to be speaking up as the Count Floyd in this song.

G: Welllll, I don't know,....it's not him.

S: It's not him?

G: Nah.

S: Ha-ha...

G: That's all I'll say.

S: Then say no more! You've answered my question. Okay, so is Dog Years just about a dog or what?

G: (Laughter) A good question...I don't know. You have to kind of answer for yourself. Obviously it's a metaphor for the pace of life.

S: That's exactly the way I read it...

G: But it's also about a dog.

S: (Laughs)

G: It's about a dog's brain. (Laugh)

S: Your vocals on this record are some of your best, if not your best.

G: Well, thank you.

S: My favorite album right now is **Test For Echo**, which is the way it should be. With such a long break how did you keep in shape vocally? Did you jump right into it?

G: Yeah, I didn't do anything. I think the best thing for my voice was having a break. It enabled my voice to kind of heal itself a little bit and for me to get healthy. I was just in very good physical shape when I started writing the record and I think the healthier lifestyle and the lack of gigs was very good for my throat. But I did notice during recording, and I anticipate this will happen during rehearsal too, that my voice would be in peak form and then it would tire. That's what you lose by not singing every day. The clarity in your voice is great because your voice is rested but it tires more easily. Because of the fact that the upcoming tour is going to be so long, there's going to be so much Rush music in each show, I'm really curious to see how my voice holds out on this one.

S: The endurance...

G: Yeah, because we'll probably be doing at least two and a half hours worth of music.

S: Ah, I guess that kind of jumps me to a question on the upcoming tour. Are you going to have an opening act or are you thinking of doing "An Evening with Rush..." with no opener?

G: We're thinking of that at the moment. Maybe not having an opening act. It all remains to be seen. If we can work it out so that we are happy with it, we'll just do two sets probably.

S: With so much material, it would be a joy!

G: But, I can't say it's 100% sure right now.

S: Okay. **Time & Motion**. I hear a lot of **Natural Science**, maybe **Cygnus** . . . It's a very elemental song. I think it's going to take a lot of fans back.

G: Yeah, I love that song. It's one of my favorites on the record.

S: Is it? Can you elaborate on what that song means to you? It's one of my favorites too.

G: Ah, I can't really be that specific about it. There's just something about that song to me . . . there's something organic about it. There's something satisfying musically about the way it plays through.

S: What time signature is **Time & Motion** in?

G: Which part? (Laughs) It kind of goes back and forth through a couple of different time signatures.

S: What is meant by **Superman in Supernature**? Is that Neil referring to some philosophy there? Am I reading too much into it?

G: No, I don't think you can read too much into that line. It's a pretty weighty line.

S: I was looking into a lot of Nietzsche and books along that line.

G: Exactly. It's a contemporary,.....almost like a super-conflict. I mean the whole song is really about conflict. And life. And contact with others. It's like a contemporary vision of modern man in context with what is supposedly still Nature. But it's like man to the power of ten in context with Nature to the power of ten.

S: Right, exactly...

G: That's my take on it. It may be different than Neil's.

S: This is true. So much Rush material is open to interpretation. That's one of the very neat things about it all. Ah, **Virtuality**. I know you may not be the biggest Internet fan and I know Neil isn't either. But **Virtuality** is a tremendous composition. It has so much vigor and explosive qualities to it.

G: I don't have a problem with the Internet. I use it quite often to get my baseball scores. (Chuckle) I mean, I think if you have a reason to use the Internet, it's fantastic.

S: Oh, it's a great tool, yeah!

G: So, I don't share Neil's cynical view of the Internet. I think what bothers Neil about the Internet is how it's kind of used as a gossip network. I think that kind of bugs him from time to time. As far as I'm concerned, it's a great form for communication and I use it quite often.

S: I'm sure there's a lot of Blue Jay web pages too...

G: (Chuckle) Yeah. There's a lot of stuff out there that you can get at your fingertips that's very useful.

S: Indeed. I must compliment you on your performance on **Resist**. In a way it reminds me of **Bravado**, in the feel of it. Very emotional. What a beautiful song.

G: Thanks very much. I love that song myself.

S: I really hope you do that live.

G: I'm a sucker for those softer, well, I guess it's not even soft, but more ethereal. I like the more ethereal ones.

S: Yeah, and Alex's guitar is super atmospheric. It's excellent.

G: He did some really nice playing on that track.

S: Beautiful stuff. I want to talk about **Totem** for a moment. That was the initial track that hooked me upon my first listen. I think lyrically it's such a puzzle of a song. It seems to be, again, a commentary on modern culture's searching for something, icons.

G: Sure, it's a comment on contemporary and not so contemporary search for spirituality. And the need for spirituality. It's take is that spirituality is internal as opposed to being based on a constructed organization.

S: Exactly. Ah, keyboards are virtually non-existent on this album. I know Alex had mentioned that he was happy about that. Are you happy as well? Is it going to make your live performance on this tour much easier?

G: No, it won't make my life easier because the parts are really hard. (Laughter) The bass parts are more complicated and the vocal parts are far more intricate. So I will have my hands full with or without the keyboards.

S: Once again...

G: I think the keyboards have opened up some air for Alex and that's made him a lot happier and that's fine with me.

S: The artwork is great! The Stoneman, I guess, for lack of a better....

G: Inukshuk, is the proper...

S: Inukshuk.

G: Inukshuk. It's an Inuit word. That's what that sculpture is.

S: Ahhhh, and that's a Hugh Syme composition?

G: Hugh Syme and Neil together kind of came up with that.

S: Hugh's been doing stuff since *Caress of Steel*. It's amazing. He's almost a member of the family. How involved are you with the graphics? Or is that something that Neil's pretty much in charge of?

G: The covers are usually Neil's baby. He brings us ideas and we very often have comments early on and he listens to our comments. After we go through our initial conversations and we either like or dislike the direction, Neil kind of runs with it. Certainly if there's something going on that we don't like he pays heed to that. Increasingly there are certain areas in the operation of the band that we trust each other more on.

S: Mmmm, and it's worked out so beautifully. Have you discussed the set for the upcoming tour? Do you plan any surprises? Like maybe bringing back **By-tor**, hint, hint.

G: (Laughs) We're working on the set list now so nothing's been decided yet.

S: Okay! Well, **By-Tor** has come up before so I had to put in the obligatory plug.

G: We'll put that in the suggestion box.

S: Alright Geddy, thank you.

G: There is something I'd like to address actually. And that's this Tribute album thing. Ah, it's come to my attention that there's all these weird comments floating around. I'd just like to clarify something to our fans. I think our view of this whole thing has been portrayed as totally distorted. When we were asked, well, when we were told basically that there was a tribute album being done, this was only brought up to us one time. And one time only, when they were making this album. We were asked what our feelings were about it and there's really not much you can say when someone decides

to do a tribute album. That's nice if it's a sincere tribute. That's very nice. But, we were then told that the record label that was releasing this tribute was kind of in the business of doing tribute albums. Then we had concerns that this wasn't really going to be a tribute but rather an exploitation of our fans. **That** was our concern. There was never any question of the musicians involved. We didn't really know who was involved. For some reason, that concern over our fans exploitation has been blown way out of proportion. Even to the fact that there was some quote from our office that was totally erroneous about tribute albums. It was basically out of control. So I'd just like to clarify that to our fans, because I know there's a lot of weird opinions floating around about what our attitude on this thing was. Our attitude was very low key. We never had any intention of trying to stop this record. We never had any intention of suing anybody. Those things were all attributable to either over zealous representatives of our band or over zealous gossip. You know what I mean? I just wanted to clarify that. It's come up in a lot of interviews.

Photo submitted by Fandom Paradise



S: I'm glad you brought it up Geddy, I had it on my list to cover, time permitting.

G: Well, I wanted to deal with that because from what I've read, it makes us sound totally unappreciative for the musicians that have been involved in this record. And we are not unappreciative of them in any way. It's not about their involvement. It's not about the producers of this record. It was strictly a concern that this was a record company that was looking out to make a few bucks off the loyalty of our fans.

S: Okay. Good. I guess I'm going to just throw a few rapid fire questions at ya here. What is "the Death of Hope"?

G: (Laughs) Well, mixing is the Death of Hope. When you're making a song, it lives in your mind in a magnificent way and in mixing, you have to settle for what you have, not what's in your head. So to me, it's always a little bit of a compromise when you finally have to stop making the record.

S: Right. Is there going to be some CD-ROM on the Test For Echo release?

G: We're working on a CD-ROM right now that is probably going to take another year to complete.

S: Perhaps with the live album?

G: Ahh, I don't know if it will coincide with the live album or not. It probably will be around the same time period. But this is a very big project that we've been working on for awhile and will continue to work on. A total retrospective

CD-ROM.

S: Would like to let you know that we are still running our petition to get Rush to Rockford here. I know you played here, what, not since '79. We gathered 3000 that we handed off and we've got more coming. If not this leg, perhaps the next.

G: Well, that's great. I appreciate that.

S: There is a big hot-bed of fans here...

G: Well thank them for me. I appreciate that.

S: I'll pass that along to everybody. Well thanks, Geddy, for your time. Say, you do get our issues do you not?

G: Yes, I do.

S: Excellent. Do you get to read them?

G: I do. Keep it up.

S: Well, this ones going to be the best yet. We're proud of it. And we can't wait to see you on tour.

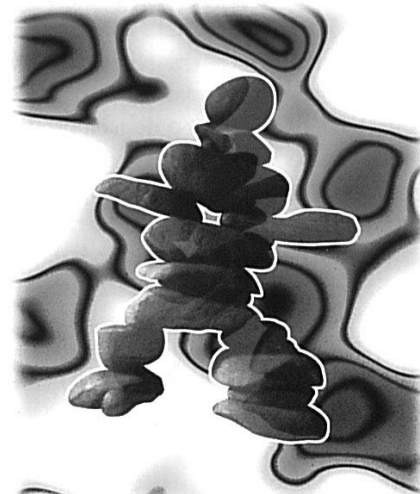
G: Thanks for your support.

S: Tell Neil he's next on our hit list.

G: (Chuckle) Alright.

S: Thanks! Bye!

G: Bye-bye!



HOWARD ROARK, NEIL PEART & ME

By Iwona Michalowska
Poland

I once had a chance to meet the members of my favorite Polish rock band - Collage. I got into a conversation with one of them, Wojtek - the drummer and the lyricist, accidentally about literature, and I was amazed to find out that we had so much in common in terms of the writers we liked. Most of them were Americans.

"It's strange that a country that is so money-orientated has given birth to the best writers in the world," I said.

"In each totalitarian system there are some people who can see beyond the doctrine", he replied.

It had never occurred to me to regard a system based on material goods as totalitarian, but once he said it I felt justified in my negative attitude toward many aspects of today's life in Poland. I used to feel guilty about that until then, for we had freed ourselves from the chains of communism and we should be jumping for joy. Which I was far from.

There are times when I can feel a very strong spiritual kinship between Howard Roark - the hero of Ayn Rand's novel "The Fountainhead" - Neil Peart, and myself. Needless to say I got to Ayn Rand's work through Rush. Her books - as far as I know - have never been translated into Polish. A few years back political reasons were an obstacle, now - I think commercial reasons. No publisher would be interested in a book like that. What brings profit is love stories, sensational stuff and some sf and fantasy, not necessarily of the best quality.

Anyway, I came across "The Fountainhead" at the American Consulate Library. I knew about Ayn Rand from Rush biographies, so I "rushed" to borrow the book. It changed my life.

One of my biggest faults has always been believing others more than I believe myself. I have never been a coward, but many times have I failed to achieve what I wanted because I lost my faith in it. I needed someone to tell me "You are right, go on with what you're doing and ignore the others". That someone was Howard Roark. The idea of an architect who KNOWS how it has to be done, and does it regardless of what it does to him, sounded familiar. I knew this guy, although only at times had I shaken hands with him. Howard Roark was my heart. Howard Roark was what I wanted to be.

Then I thought about Neil Peart on his English odyssey, disillusioned with the harsh reality in which money, not peace and love, ruled the world. I imagined him picking a book someone had left on the subway (reading on the London tube is almost obligatory), skipping through the first pages, getting interested. Shortly afterwards deciding not to get involved with

the music business, packing his stuff and flying back home to work in his father's store. Wasn't that Howard Roark working in the quarry instead of cheating himself and others and making money out of it? (Well, I hope Neil's work in the store was a bit less dramatic, but the idea is the same). If not for a lucky coincidence, the world would never have heard of him, like it has never heard of many others who shook hands with Howard Roark.

And finally something personal. I work at a non-commercial and non-professional radio station. Non-commercial means we are independent, non-professional means we don't get any money for our work. That makes things a bit complicated because all of us either have normal full-time jobs or study - and usually do part-time jobs as well - but we somehow manage to fill up the eighteen-hour-a-day program. Many quit because they don't want to waste time they could be spending earning money or entertaining themselves in a better way. I've been there for five years now, and when I meet someone from the old party, they ask: "You still playing with these toys?", and sometimes I can hear irony in their voice. But what really hurts me is something else.

Our station is one of the 7 local stations in a city of 600 thousand inhabitants (number five in the statistics with about 40 thousand estimated listeners, the first four being typically commercial stations), and the only one definitely rock station in the area. "Rock station" does not mean we don't play other kinds of music; what it does mean is we don't play the disco stuff.

Many of my friends have obtained jobs at commercial stations and some have become quite popular. I'm happy for them and I think most of them have been doing a good job. Still there are some who - seeing a chance of earning money and fame immediately forget the music they loved, the music they have spent long hours playing on air for free because they wanted other people to hear it. Now they will gladly switch to playing disco and techno and convincing the listeners that it's the best music of all, because they are told to do so. And that's what hurts me deeply: people who used to walk with Howard Roark now being prostitutes.

I have used the name of Howard Roark many times in this article, but I hope it has not been taken in vain. Howard Roark is what you always wanted to be but (maybe) were afraid to admit it. If you have come to know him, don't ever turn away from him.

If you liked the article or would like to share any experiences of having shaken hands with Howard Roark, drop me a line: Iwona Michalowska, ul. Galileusza 1a/1, 60-159 Poznań, Poland.

Dear Steve & Mandy,

Thanks for **ASOF!** In celebration of the great news about **Test For Echo**, I've decided to devote the whole Sunday show on my radio show (1.5 hours) exclusively to Rush.

Sincerely yours, Iwona



the Oracle

By Eric Ross
Chanhassen, MN

We come into this world on our own, and we leave on our own. In between, regardless of being surrounded by almost six billion other people, many people still feel quite alone. They move from one place to another searching for the greenest grass and the fairest skies. They reach out to touch someone and usually feel like they don't get what they hoped for. Sending out a message hoping for a response. (Vibrate, Feedback, **Echo!**) This loneliness becomes a monster of the imagination. And like some concrete Frankenstein creation, it becomes a lumbering giant too large and unfocused to notice the things crushed under foot. Like the statues of Easter Island (Aku-Aku) staring out to sea for all of eternity, we blindly worship this loneliness we create for ourselves. We are even mystified by our own selves, creating icons and temples to connect ourselves to the cosmos. Unfortunately, the mystery remains forever unsolved as do the Pyramids and Stonehenge. Occasionally, we have a temporary surge of strength and will enough to push the stone up the hill only to have it chase us back down again.

Enter technology. Fuzzy warm things to comfort our loneliness and emptiness. Stainless steel pacifiers. Electronic nipples. Iron legs and arms. Vacuum tubes in their glowing void feed our minds with the illusion that we have a life. Saviors from the netherworlds return us to Lotus Land. We seek Zion and it's promised salvation and glory, but patiently await the call of our name. We stand in line waiting to be allowed across the gate by personal invitation. Permission to escape this inferno of meaninglessness can apparently only arrive from some higher power. Glory in the after life is the only true escape from this torment of nothingness. The road ahead is long and winding. With some unexplained motivation we occasionally mount our personal Golden Pegasus and pray for release in the journey. As we chase the sun around the world, we usually forget to test for echoes of position and meaning in this journey of life.

The satellite dishes collectively known as Rush seem to have much to say about all of this and more on their latest musical milepost **Test For Echo**. Reflections from the ripples in the sea. Feedback from the fires that rage all around us. Rush describes a vision of Dante's Inferno that can be seen in the mirrored

lenses of the posers and fakers that await our every weak moment. This collection of powerfully insightful music takes us on a tour of the **Brave New World** we are creating for our selves. Full of vitality, and unexpectedly multifaceted, this explosive music continues the life-long progression of the genius of Rush. It contains a cornucopia of new sounds and ideas. Just what we've been needing in our seemingly desperate quest for connection in a slippery world. But here's the secret, Jack, life doesn't need to be so grim. The Killer Clowns From Outer Space are safely tucked away in the cerebral folds of some long forgotten individual. Gorgo the Great is permanently frozen on celluloid, never more to grace the night. Our enemies almost always come from within. We have an internal light, an infinite energy source, and we can stand firm like a beacon on a rocky shore if we just remember to keep the flame within burning bright.

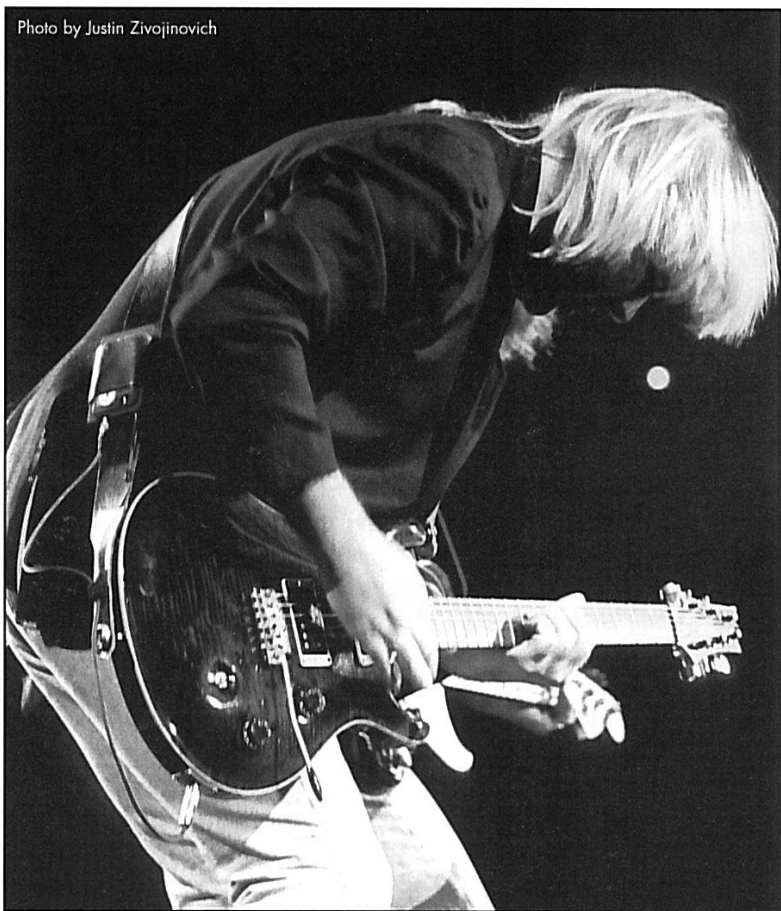
Musically, the album **Test For Echo** has a new sonic signature. Although it is Rush through and through, Alex's guitar is way up front with some incredibly powerful riffs and tones. His incorporation of the mandola on **Half The World** is great. And as usual, there are many beautiful guitar voicings mixed in tastefully on every song. The soaring solo on **Resist** evokes a vision of him victoriously standing atop a mountain with a warm wind blowing through his hair. Triumphant. Neil's drumming has more of a swing, with greater feel and dynamics. Undeniably Neil, yet with an evolved technique. Check out the cow bells on **Virtuality**. Geddy's singing is much more melodic and downright catchy. This may be some of his greatest "sing-a-long" stuff. As usual, his voice is in great shape and is mixed with some interesting textures and harmonies. There is never enough hyperbole available for Geddy's tasteful and virtuostic bass playing. Another feature of their progressed sound is the mix. At times it seems sparse, lending exceptional clarity to each of the musical parts. At times, especially with the guitar, it becomes very dense, coalescing into a singular sonic slab that takes many listens to tease the threads apart. As usual, there is much, much more than first meets the ear. This is an album that is comfortable to listen to over and over. The greatest fun is that more is revealed with each listen. An album that at first seems very direct and simple opens up to an enormous expanse of sights and sounds. Sonics that evoke visions of the greatness of our world. Music in which the spaces are equally as important as the notes and chords they envelope. Sometimes cryptic and sometimes crystal clear, Neil's words take the shape of poetry. Concise and direct words that lend themselves to personal interpretation. Words about events, the absence of events, and our reactions to each. Ideas and perceptions that shape all that we think we are. Words about purpose, right, and truth. Words that deserve our attention.



† Echoing Icons

The ultimate baby-sitter in today's world is the television. We fuse with the fabric of our couches while the tube takes our minds for a ride. No effort, no payment. But the cost is high. As the album blasts off with the title track, **Test For Echo**, the Rush locomotive begins its tour of this land of biotechnology. We see the shallowest gratification which comes from our addiction to the troubles of other people. The Gulf War, the O.J. Trial, and shows like COPS keep eyes glued to the box for hours. Oh, I can quit any time I want. (Yea, right.) "Don't touch that dial!" In a dizzying whirlwind of clips and blip-verts the mind reels in the excitement. The

Photo by Justin Zivojinovich



serious tones of news reporters lend an air of credibility to the depth of despair of others. We sit safe in our homes against the stray bullets of the drive-by shootings. Gangsters roam someone else's neighborhood. Toxic waste flow through somebody else's garden. Intensely voyeuristic, we maintain a protective shield of apathy and denial. We wear the King's clothing, a kind of facade against our responsibility. It's a sad state of affairs when gluttony and greed sell air time. Pain and misery and death are marketable commodities, brought to you by apparently respectable stuffed shirts. "The world

has a right to know." In our quest for connection we thirst for a glimpse at the lives of others. But all we see is the pain and suffering. The destruction from violence. It's unfortunate that the brightness knob on our TV set has nothing to do with the level of intelligence.

In the whirlwind of our existence, we often feel pushed and pulled by events out of our control. As in the song **Driven**, this chaos of life propels us into feeling of being out of control. We are constantly trying to keep one hand on the wheel and trying to find a map in the glove box with the other. In our self indulgent laziness, we are blown around randomly like leaves in the wind. In our moments of clarity, we are perplexed by how we got here and wonder where we are going. Deep inside we know that it's time to take the power back. We say to ourselves "BUT IT'S MY TURN TO DRIVE!" If only we could accept the occasional detour and wrong turn, we might actually be able to keep both hands on the wheel. The future is always unknown, the road ahead is uncertain, but we can still enjoy the ride. Especially if we each make the conscious effort to be the designated driver in our own lives. Flow with the road, and don't worry about those gleaming alloy air-cars in the rear view mirror. They are just an illusion. And above all, stay out of the ditch.

As alone as we may feel, our existence depends upon interactions with others. Give and take. Ebb and flow. Advance and retreat. **Half the World** reminds us that the glass can be half empty and half full at the same time. Perception and attitude determine whether you see the positive or the negative. And although the world depends on exchanging ideas, too many (at least half) of people look at these exchanges as a win or lose proposition. To win they must compete. They must be loyal to their cause and criticize the other camp. One up, one down. This half-assed attitude is hedonistic and selfish. With half a mind, a more open, win-win world could come to be. Help those who half-heartedly get by and then complain about the other half who seem to have more. A bit of respect and responsibility can go a long way towards exiting this black and white hell. The world need not be colorblind. Those who can see the full spectrum of living knows that the sloths and satans of the world are merely shadowy figments of imagination created by the "empty" half in order to use fear as a mechanism of power. It doesn't have to be this way. Truly, the enlightened must continue to try to reach the other half.

The "half empty" crowd is often populated with those who are so full of what is right that they can't see what is true. **The Color of Right** expresses the frustration of communicating in a world where everyone has a unique perception of how life should be. Fortresses and countries

were built upon ideals. Those in positions of power, such as politicians, the media and entertainment executives, attempt to tell us what is good and right. They tell us what clothes to wear, what songs to sing, where to live, what thoughts to think. We want to be a part of the "in crowd" so we naively believe. Gullible to the ideals set before us like a banquet, we lustfully gorge ourselves. Only when the pain in our belly and the burning in our heart comes, do we sense something wrong. We are left more empty than before. We feel stretched out of shape and cheated. The half that takes has won again. However, we must never forget what is good. Don't abandon values for a quick glimpse at false glory. The appetite will never be satisfied. The world is full of falling rocks and avalanches. Do what must be done to avoid being buried. The way of understanding and compassion is a road difficult to travel, but it is the high road. Distancing one's self from the less enlightened may make them seem less harmful, but it is that distancing which will join you to their way.

Loco-motion

Life is a string of events. Every moment brings with it new choices. **Time and Motion** reminds us of the inevitability of change. Without change and exchange, there is nothing. Perception is lost. Take the time to live and love and dream. Then share them. The greatest experiences exist within the mind. Motions and gestures that reach out to others are the most fulfilling. A symbiosis of ideas can exist when shared. The contact creates a dance that is greater than each of the dancers. Intrinsically, we are all the same. The space we occupy is usually unique, but the world is a vast and awesome place. To cooperate rather than compete is one of the highest forms of living. Get off of the couch and out of the virtual world. The other half of the world is very much alive and exciting. Get Busy!

But get busy in the real world. It is so easy to believe the propaganda and the hype. The world is so full of icons. **Totem** speaks of symbols and idols that are incredibly attractive and enticing. We are lead to believe that the wrath of God will fall upon us if our belief is not correct. Ummm? Which God is the one that will punish us? Will we fall prey to the will of Beelzebub, or rewarded with a walk in the garden of Allah? Will we be blessed with joining the flock of Jehovah, or burned up in the fury of Ra? Is there really only one God with a million different names, or a million Gods, each residing in the souls of humanity? Is the meaning of life truly about doing good deeds and feeling shame for our sins to enjoy the rewards of the afterlife? Isn't God's Army some sort of oxymoron? Perhaps there is nothing we can do anyway because life has already been determined based on the position of the planets and stars. Maybe it doesn't matter because we will never leave the earth, forever being recycled or reincarnated as gerbils, trees and sacred cows. Is there

some correct sequence of rituals that take us to Nirvana, or is life completely nebulous and void of any true meaning? The uncertainty of it all has tempted those seeking power to prey on the fears of the uncertain. Beware the wolf in sheep's clothing. Their sacred messages are likely self-serving and not designed to save you from yourself. Trust in your own senses. To thy self be true for the truth shall set you free.

Experience to Extremes

The older one gets, the faster time seems to fly by. The shorter time seems, the more we try to pack into our days to make up for lost time. The more stuff we have to buy to keep up with the Jones'. We scramble and react thoughtlessly to mold our selves into some image formed from years of exposure to the media. Someday, it seems, we really can have it all and be fulfilled. The song **Dog Years** is a reminder of the inherent danger of this ticking trap we all fall into at one time or another. This kind of frantic life fills the mind with a buzz of low level static. We respond to temptation without thought. Envy the Jet Set and burn out to an early grave.

Virtually every Jet Setter today is cruising on the Internet. Lonely souls cruising for the action, seeking satisfaction. The Web has shrunk the apparent size of the world again. We are the tight-rope walker falling to the net. **Virtuality** describes the latest enigma of our desperation. We fear exposing ourselves to other real flesh and blood people, so we seek out conversation and companionship on-line. Protected by the anonymity of our addresses we can access the strangest and most titillating fantasies available to mankind. We are protected from this seductive mistress by the electronic condom of our viewing screens. Even the loneliest of hearts can find love on the web. Or so it seems. That love may be from the Black Widow herself. We are again united in this desperate dance for meaning. The world of cyberspace is not inherently bad, but half of its occupants and operators have selfish and opportunistic intentions. Much can be learned and enjoyed in a very short amount of time. But the pitfalls are many. Angels and Demons are plenty. It is not a place for the weak of mind or spirit. It is a land without integrity, only signposts to the nearest Valhalla. You must have your own roadmap, otherwise you will remain hopelessly adrift.

The home of the creator exists within us all. We can visit any time and stay as long as we want. **Resist** speaks of the fast roads away from this home. The paths of least resistance tempt us relentlessly. How can we have our cake and eat it too? We can't. We need to find the strength to accept this. Accept mortality. Accept morality. Resist temptation. Understand the message of pain. Heed it's warning. Flow

with the uncertainty that is our world. Flow with the never ending river of change. Evolve to be above the frustration of fighting change, above the instant gratification, above the selfish and ungrateful. Heal yourself and help to heal others. Perhaps some of the most profound words written on this album are as follows: "You can surrender without a prayer, but never really pray without surrender." Prayer holds no guarantees, but the power in prayer is miraculous.

Limbo is the boat we all float in. Always between yesterday and today. Sometimes anchored to past regret, sometimes worried about future waterfalls and failures. Our anxieties become huge ugly monsters fresh from Frankenstein's Laboratory. It is the beast that crashes through the walls of our lives out of control. It meets up with the Wolfman to create mayhem and chaos in our consciousness. Dracula then appears to suck the remaining lifeblood from our veins and we pass out. And as if that weren't enough, the mummy brings drinks to help embalm you. Eventually, Igor (Uhhhhnnnngh, that's good!), the Tinger, Godzilla and Gamera, and a whole host of demons and monsters arrive to the party. Finally, the band arrives, (the Zombies, of course) and everyone enjoys a rousing version of the Transylvania Twist. Well, then again, maybe not. But **Limbo** is a really a cool and fun song anyway. Maybe that's the point. **Lighten up.** If you're not smiling at this one, check your vitals.

Choose To Decide

Much of our time is spent either not doing anything, or spent doing seemingly meaningless tasks. We wonder if anybody's out there listening to or noticing us. Like the infinitely humongous spaces between the atoms we're made of, our significant actions seem few and far between. We feel like we put in much more effort into living than we get acknowledged for. Or, is this just our perception? In **Carve Away the Stone**, this belief is challenged. If we are strained by the burden of our life's load, perhaps we are carrying around just a bit too much baggage. Maybe it's time to chip away at the negativity, the competitiveness, the greed, and the prideful endurance of pain. It is torture to punish one's self for a past that can neither be changed nor ignored. Instead, learn from the past and improve your approach to the future. Break the binding chains. Sisyphus pushed that stone to the top of the mountain only to have it chase him back down again. That stone is the whole world for many of us. Carve out a niche. Lighten the load. Make life manageable. Peel away the facade and reveal the true you. Do not attempt to be something you're not. It will become that boulder that chases you back down the hill and into your future. The three greatest physicians are Love, Time, and Patience. Trust them to heal you.



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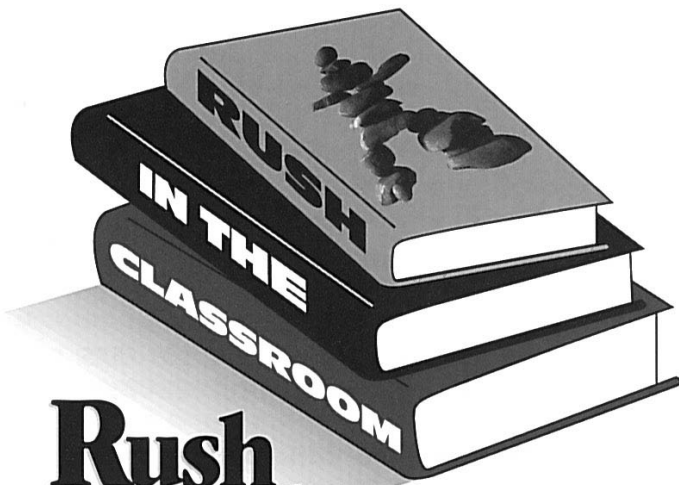
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Jerry "Broon" Brown is hard at work on his book as well. Yet to be titled, **ASOF** hopes to bring you a taste of it soon. We're sorry Jerry had to miss this issue. **ASOF** readers (us TOO!) always look forward to Jerry's insight, wit, knowledge, and candor. Come back safely! Jerry is stationed in the Persian Gulf, but is expected back in time for the tour! We'll expect a DOUBLE long article, right? We salute you Jerry.





Rush as a teaching tool

By Bill Terney

The following article is divided into two sections. The first section answers the questions, "How should Rush material be used in the classroom?" and "To what extent should the material be used?" The second section concerns strategies and activities which involve Rush, literature, and poetry.

I. The classroom environment should always remain subjective, as should the teacher's opinion. Using Rush lyrics in class can create controversy, in that the teacher, presumably but not necessarily a Rush fan, must present the material in an un-biased manner. The teacher should never encourage or persuade students into listening to Rush, although merely by presenting the material the pupils will be influenced.

To present Rush lyrics alone would appear biased. By using other bands' material, such as "The Rhyme of the Ancient Mariner" by Iron Maiden, in addition to Rush, the students will not only be exposed to other styles, but other ways of thought. Additionally, it is important to note that while Neil Peart authors the lyrics for Rush, Geddy Lee and Alex Lifeson contribute to the presentation and format as well. Similarly, teachers using Rush should not attempt to place the material above that of other musicians, even though Neil Peart has well-crafted, thought provoking lyrics, his writing is not above other songwriters' lyrics.

(I told students Rush has been influential in my life and that I highly respect the band members for their attitudes on and off the stage. Keep in mind that I felt comfortable enough with the students to say this. This is something I wouldn't always recommend doing. On the positive side, by telling this to the students, I was able to build a better rapport with them.

Teachers using Rush material should do so in moderation. This is not to say that the lyrics should only be presented once, rather two to three times throughout the

course of the year. Lastly, the teacher should not "stretch" the lesson to fit the lyrics. A well-thought, exciting use of the lyrics is better than using the lyrics as a "filler" in a lesson plan.

II. The following two activities are ways in which I have found Rush can be positively used in the classroom. Doubtless there are many ways yet undiscovered. I suggest avoiding citing the numerous influences Neil Peart has garnered throughout his career. The students will learn little from knowing Neil Peart has used Shakespeare in the song Limelight or Wordsworth in Mystic Rhythms. This might be effective in a focused class bent on studying writers' influences, however; teachers should be aware of the sources Neil Peart exemplifies in his writing.

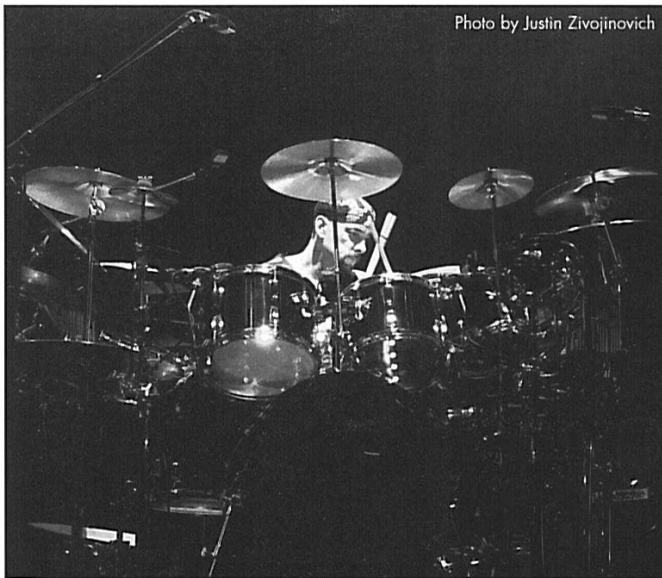
Song Day: While student-teaching, I began placing a "Quotation of the Day" on the board each morning. After a week, students began bringing in quotations for me to place on the board. I noticed that the sophomores used lyrics from many different bands. Wanting to become better acquainted with the students' interests, I decided after teaching a poetry unit that all the classes would hold a song day. Students would be permitted to bring in "suitable" lyrics which they felt used some of the elements we discussed in class (assonance, end-rhyme, iambic pentameter, the anagram, etc.) Each student on song day would read his or her lyrics and point out the meaning of the song and any elements or techniques we discussed or did not discuss.

This proved to be an excellent opportunity to bring in Anagram for Mongo. (The number of Rush songs which can be used in this experiment is almost the number of songs recorded.) It is important to note that Neil Peart uses many half-anagram, rather than full anagrams. However, the students found the lyrics interesting if not amazing. I was also very impressed by some of the newer lyrics the students used.

Rush songs in class: Although I have never used the following activity in class, I have heard from National Midnight Star advocates who have used this activity that all the results were very positive. If at any time throughout the year either Samuel Taylor Coleridge's "Kublai Khan" or Charles Dickens' A Tale of Two Cities is taught, I'd suggest bringing in a copy of Xanadu or Bastille Day, the latter being more acceptable, to play for the students. Both songs, particularly Bastille Day, are excellent renditions and tributes to their literary counterparts. Even reading a sampling of the lyrics is worthwhile. Similarly, teaching early American literature dealing with the Salem witch trials is an opportunity to present Witch Hunt to the students. (I'd even suggest mentioning Joan of Arc as an historical point.) Teachers of mythology might use the Hemispheres album as well. (Note: Using songs in class should be done with careful consideration as to the content and purpose of the lesson.)

As in any classroom, there is always room for flexibility and creative ideas. Critics might argue that there is no possible way to present one's favorite band lyrics in an un-

biased manner. The important question is whether or not the material is worthwhile. That of course is up to the teacher. I feel Rush, having been noted as a thinking person's band, has interlaced music and literature, and in doing so, created a bridge by which students can be reached. Using only Rush is doing an injustice to the idea of introducing lyrics into the classroom, but making Rush an addition to the classroom perhaps no more than twice a year can be beneficial. Of course there will be students who detest Rush. By using Rush and other bands' lyrics, many students will benefit, if not all. Perhaps this may help teachers and students to "build bridges on a troubled sea."



RUSH 101

By George Cassutto

The LP *Power Windows*, contains a number of songs that touch on a variety of areas of learning. "**Manhattan Project**" discusses the use of the atomic bomb against Japan to end World War II. The lyrics help the teacher pose ethical and moral questions that our nation now faces as part of the controversy connected with the Enola Gay exhibit at the Smithsonian Institution in Washington, D.C.

Power Windows also contains a discussion of imperialism and war in the song "**Territories**." The song is a commentary on the sources of international conflict, and it employs symbols, sounds, and images that cross cultures.

On a more literary and allegorical note, The title song of the LP **Hemispheres** utilizes characters from Greek mythology to symbolize the battle between emotion and reason within the collective Human consciousness. Peart uses Dionysus and Apollo to symbolize the reasoning and

emotional functioning of the brain's hemispheres. Not only can **Hemispheres** be used to develop an interest in literature, but in psychology as well.

Hemispheres also contains a song entitled "**The Trees**." The song can easily be interpreted as a poem about Trade Unionism and worker's rights, as well as the nature of class conflict in society.

On the LP **Moving Pictures**, the song "**Red Barchetta**" places us in the future to consider the fate of the automobile and its ultimate effect on our environment and the political implications thereof. Inspired by an Italian race car, lyricist Peart fires our imagination with futuristic imagery and speculation as to what will become of that symbol of affluence in present day society, the car.

Finally, the 1976 masterpiece **2112** uses science fiction to posit questions about the final role of Humankind in the cosmos. The work also reflects on the position of technology in our society and how it may accelerate us toward seeking out life on other planets. Young people will find themselves identifying with the rebellious and inquisitive nature of the characters in this story while gaining a social and literary understanding of the issues at hand.

With the advent of AIDS in our society, Neil Peart reflects on the nature of heroism in RUSH's most recent release **Counterparts**. The song "**Nobody's Hero**" contains references to homosexuality and gender conflict, but the teacher can use these ideas to help young people learn tolerance and acceptance. The themes are revisited in **Alien Shore**, which brings racial understanding into the discussion.

There are other themes discussed in the music of RUSH: the nature of predestination and free will, isolation and alienation, and the perennial human wondering about the existence of a Supreme Being (it is a question of continued debate among RUSH listeners whether Neil Peart is an atheist, agnostic, or follows an organized religion). All of these themes and songs can be used to stimulate discussion in the classroom through the vibrant medium of RUSH's music.

I have added an EMail page dedicated to **RUSH** in the classroom since I get very good comments from time to time. Feel free to read, review, and respond! This test has been **used with permission** by Mr. Cassutto. **Thanks.**

Web: <http://www.fred.net/nhhs/html/rushidea.html>

EEmail Mr. Cassutto at: georgec@umd5.umd.edu



SERIOUS ROCK: An Excerpt

We are reprinting a portion of the following textbook as a further testimonial to the use of Rush in the classroom. I contacted DePaul's Sociology Department and made them aware of our intentions to reprint PART of the chapter. It was nice to find a fellow Rush fan in the department! You may want to check **this** book out of your local university library.

Are you aware that there's a college textbook about Rush that's used in a sociology class at DePaul University in Chicago? The book is titled "Serious Rock: Bruce Springsteen, Rush, Pink Floyd," by Deena Weinstein, a professor of sociology at DePaul. The ISBN number is ML3534.W447 1985.

RUSH: NEIL PEART

In Canada reflective rock is best exemplified in the work of the Toronto-based group Rush. Joining the group after the release of their first album, Neil Peart has penned all the lyrics for the group's nine subsequent studio albums. Rush's albums vary in settings from sci-fi futures to I mythic pasts, and focus on issues of technology, politics, relations with others and with oneself. They are conceptually more-or-less integrated, but they collectively present a coherent social philosophy. Peart's focus is on the authentic individual, with special attention to the possibilities for living an authentic life in civilization. Peart is a partisan of Rousseau's noble savage; but he also does not wish to forego the benefits of civilization. In the state of nature, living without technology or other people, the noble savage has no serious obstacles to realizing his authenticity. His mind and his feelings are his own; he is unconstrained. But Peart sees no prospect, nor does he evince a serious desire, for a return to a state of nature. His problematic is the archetypical Romantic one: how to be one's own person in the midst of modern society? Being one's own person, being in a state of what nineteenth-century philosopher Max Stirner called "ownness", requires, for Peart, individuals who constantly strain against societal forces. Human action, unlike the movement of machines, is not controlled directly by external forces. Our actions are based upon emotions and reasoning. To get us to conform, society must influence our feelings and thoughts; it must alienate them from us, make them not our own. Many of Peart's songs either

describe the alienative condition or are exhortations to be authentic. Peart's major metaphor for our true emotions, our authentic feelings, is the heart. In A Farewell To Kings, lines in two songs urge changes that would allow people to be "closer to the heart." In "The Spirit Of Radio" Peart claims that "making modern music can still be openhearted." The term music can be understood here both literally and as a symbol for expressing ourselves to others. Peart judges contemporary acts of expression to be inauthentic, having only the "illusion of integrity." Our relations with specific others may be "An illusion show/ Acting well-rehearsed routines/ Or playing from the heart." That is, we have the possibility of being authentic with one another, expressing our true feelings, or we can mouth the words of a script written by society. The conflict between the authentic individual and the societal pressure to conform to an average, and thus to be inauthentic, is ambitiously illustrated by Peart in 2112. The work is set in a future civilization, one that sees itself as far more advanced than our current one. The set of songs tells a story that is reminiscent of Dostoevsky's Grand Inquisitor. The rulers of society are Priests residing in the Temples of Syrxn. They are not merely political authorities who deal with the practical world but are also spiritual leaders who propound and disseminate moral judgments. They combine the practice of science and religion, harnessing together what Dostoevsky's Grand Inquisitor claims mankind craves: bread and meaning. From their computerized headquarters they provide people with all their needs; they dispense culture: "the words you read/ the songs you sing/ the pictures that give pleasure... All the gifts of life." Like the Grand Inquisitor, the Priests rule to create a community of equals among their subjects: "Look around this world we've made/ Equality/ Our stock in trade." But one person discovers, hidden behind a waterfall, an ancient artifact, a guitar. He learns to play it, to make his own music. He is favorably impressed with how different his music is from that dispensed from the Syrxnian Temples. His music is authentic, it expresses his unique feelings: "See how it sings like a sad heart/ And joyously screams out its pain." He equates playing his own music, expressing himself authentically, with life itself, and wishes to share his discovery with the others. The Priests are not amused; they recognize such action as inimical to their order. Expression of individual feelings "doesn't fit the plan." They argue that the earlier civilization, presumably our own, was ruined because of such selfexpression. The Priests recognize that the average

person cannot handle spontaneous expression, and thus, because equality is their value, conclude that no one should be allowed to make their own music. They smash the instrument to splinters. Having experienced a "different way of life," of taking responsibility for his emotions and expressing his real feelings, the person who discovered the guitar is unwilling to resume the "meaningless," "cold and empty" life under the Priests' domination. Death is preferable. Expressing one's own feelings rather than those which are socially manufactured is only one part of authentic existence. For Peart, one's judgements, one's mind, must also be autonomous. "In your head is the answer" he proclaims. The Priests in 2112 indicate that the people should not think for themselves, that they "never need to wonder/ How or why" because the Priests' knowledge and wisdom is sufficient and infallible. Tom Sawyer is admired because "his mind is not for rent/ To any god or government" One should selfconsciously affirm one's beliefs as well as express sincerely one's emotions. Peart is concerned not merely about the authenticity of the intellect and the emotions, but about their relationship to one another. Neither the head nor the heart should dominate the other, though the latter is more elemental. He attempts to wed the enlightenment's glorification of Reason to the nineteenth-century Romanticism that extolled the Emotions. One's mind is a guide, Peart advises, but "let your heart be the anchor."

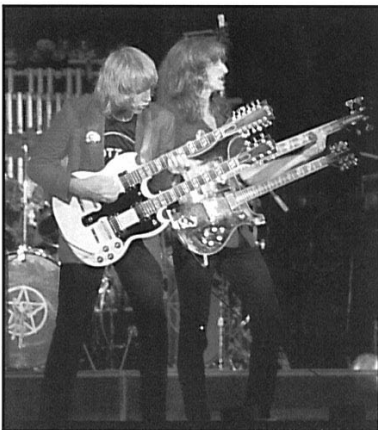
Much in the spirit of the existentialist Albert Camus, Peart advocates the stance of the Rebel. In "Vital Signs" he argues that "everybody got to deviate/ From the norm." The boy who exuberantly drives his uncle's outlawed Red Barchetta in a dystopia that frowns on such self-expression, sees his drives as committing a "weekly crime" Peart's New World Man is built in the same mold; he is "a rebel and a runner." The complexity and ambivalence of Peart's vision is brought out in the two lines "Everybody got to elevate / From the norm" and "everybody got to deviate / From the norm." It is the dilemma of liberal romanticism: Is all deviation from the norm elevation? Is being unique and being one's own always also to be excellent? At his most optimistic Rousseau would have responded to these questions affirmatively and, perhaps, the same can be said for Peart. But such optimism is belied by the Priests and by the fable of the oaks and maples. If existence, for Peart, is not quite tragic, it is surely not altogether comic.

A VERY SCARY RUSH WORD SCRAMBLE

By: Chris Franz, Email: Rushfan300@aol.com

INSTRUCTIONS FOR WORD SCRAMBLE:

Unscramble the song titles to a Rush Album, then take the letters found in the circles and unscramble them to uncover the KEYWORD. (Better results with 3D glasses!!)



SIIOLGTN ——— ○ □ □ □ □ □ □ □
 DKOAAHIGLNET ——— □ □ □ □ □ □ □ □ □ □ □ □ □ □
 EWRDANWOLMN ——— □ □ □ □ □ □ □ □ □ □ □ □ □ □
 CUTONONDW ——— □ □ □ □ □ □ □ □ □ □ □ □ □ □
 SBIINUDVSOS ——— ○ □ □ □ □ □ □ □ □ □ □ □ □ □ □

KEYWORD

□ □ □ □ □ □ □ □

RUSH MAZE CRAZE

By Rush Fan: **Bob Mack**

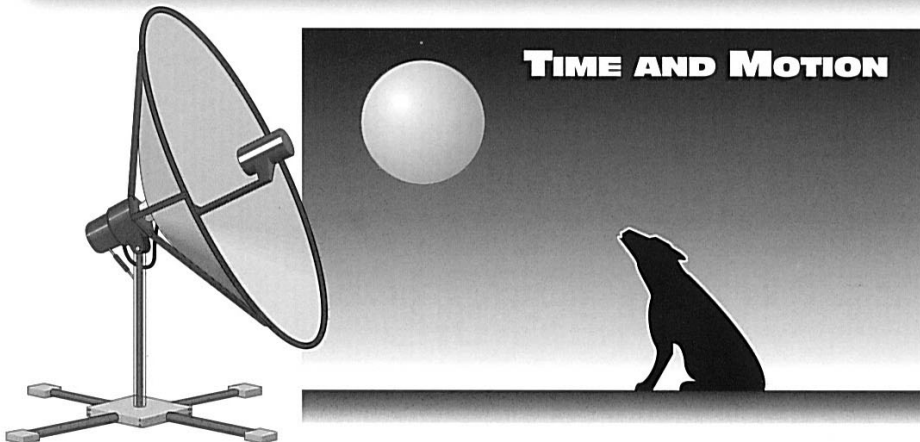
Find the listed words in the diagram. They run in all directions-forward, backward, up, down, and diagonally. Find the words with 2 or more numbers next to that word or words you are looking for. Looking to maze out the word rush in the diagram. **GOOD LUCK!**



The Words

Cover up if you want an extra challenge

- Lessons
- Dice
- Rush To Rockford
- Test For Echo
- Signals (2)
- Enemy Within
- Rush (5)
- Lee (10)
- Peart
- Presto
- Lifeson
- Closer To The Heart
- Geddy (2)
- Force Ten
- Power Windows
- Caress Of Steel
- Kid Gloves
- Alex
- Overture
- Freewill
- Polygram
- YYZ
- Steve
- Mandy
- Red Tide
- Fly By Night (2)
- Counterparts
- Victor
- Anthem
- Exit Stage Left
- Hemispheres
- Time Stand Still
- Moon Records
- Ontario
- Big Al
- Promise
- Neil
- Limelight
- Xanadu
- Atlantic
- Mission
- Bravado
- Heresy
- Face Up
- Animate
- The Pass
- Scars
- Brown
- Hine
- Collins
- Working Man
- Bytor
- Tears
- Tom Sawyer



REFLECTIONS OF THE ANALOG KID - CIRCA 1982-83

Growing up it all seemed so one-sided, with opinions all provided; especially for an Analog Kid in a Northeastern suburban Jr. High School of the early 1980's. I often used to lie in the grass unmoving, staring at the sky with my trademark Boston Red Sox baseball cap on. Many times I pulled my cap down, covering up my eyes, as my young and restless heart dreamed of autumn woods and winter skies miles away from the conglomerations of suburbia. I had problems with my poisons, but you knew I'd find a cure. I've tried to clean up my systems, but you can't always keep your nature pure. I was old enough to know what's right, but young and stupid not to choose it. I was nothing more than an Analog Kid caught between busy streets and dizzy heights; but we all have to make our own mistakes and learn to mend the mess we make.

Back in those days, I thought I was a young romantic ready to run the big machine. In reality, I was probably nothing more than a young boy bearing arms -just dreaming

of the fawn-eyed girl with sun-browned legs! I dreamt of flying away somewhere between Zion, Babylon, and the tropic isle of Avalon. But nowhere is the dreamer with bright and nameless visions more confused than in the days of completing Jr. High School. I definitely had too many hands on my time, with too many feelings, and too many things on my mind. But what was clear is that when I left I didn't know what I was hoping to find, and when I left I didn't know what I was leaving behind. Any escape might have helped to smooth the unattractive truth, because the suburbs have no charms to soothe the restless dreams of youth.

Drawn like a moth, I have now drifted into a desert city on the other side of the country; finally escaped from longing to depart. A hot and windy August afternoon has the cacti in constant motion. For some odd reason (maybe its Chemistry), it has evoked memories from 14 years ago that force me to express gratitude towards our favorite Canadian power trio. Reflections of just one of the many profound impacts they have had upon a certain stage in my life. We all know what that's like.

Andy Penacho, Tempe, AZ

T h e A n a l o g K i d

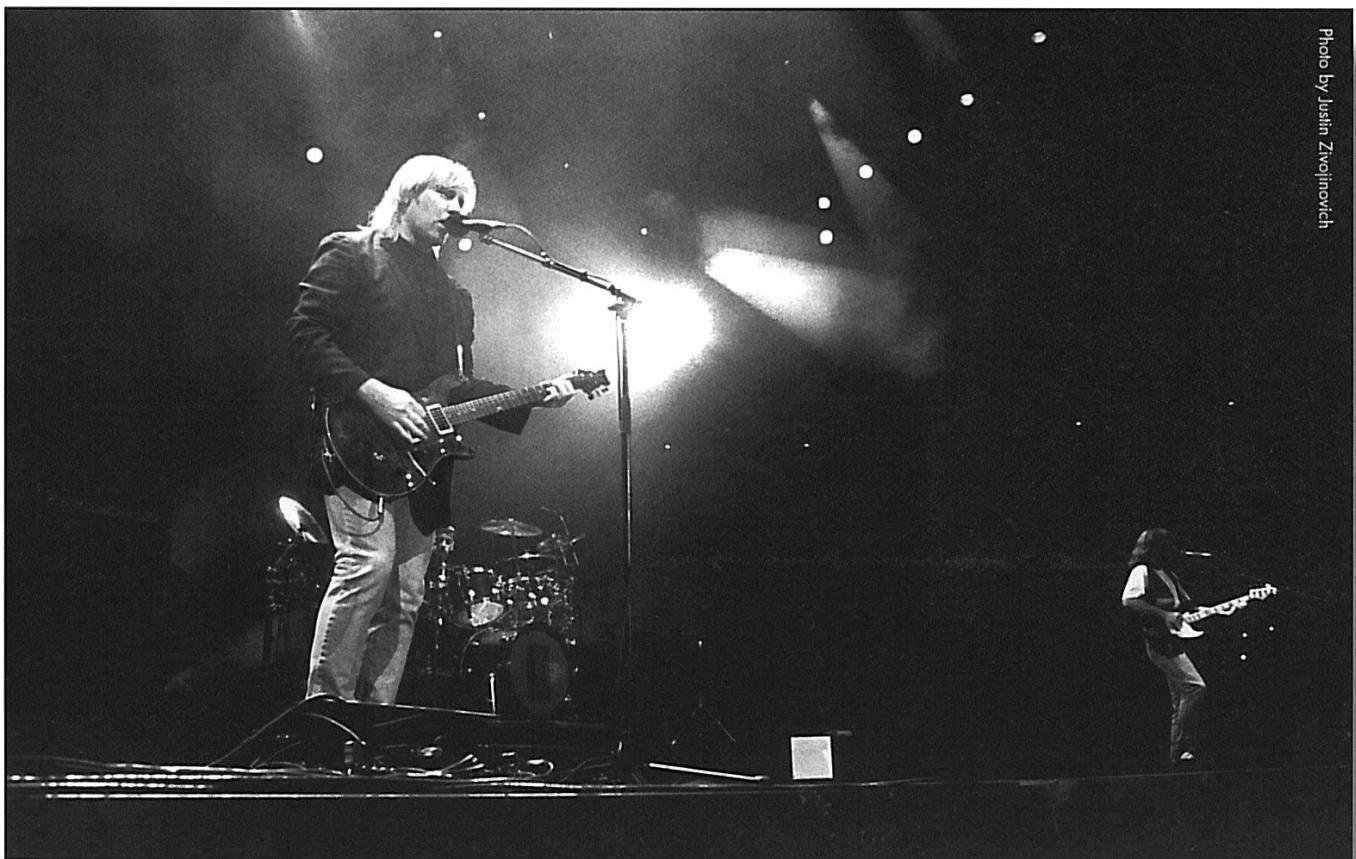


Photo by Justin Zwojnowich

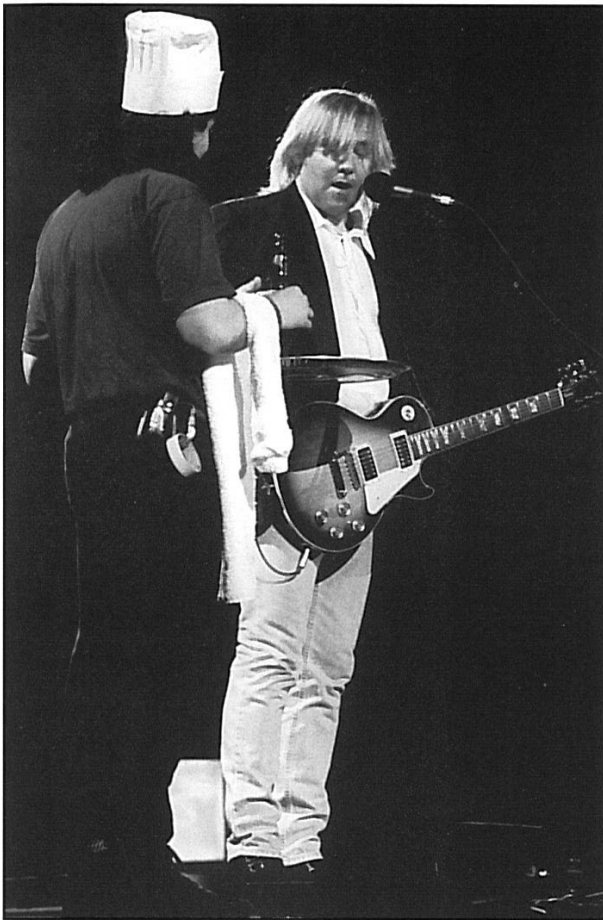


Photo by Justin Zwojnowich

ASK BIG AL

1) Back in the early 80's, what was the bands infatuation with the David Lynch movie "Eraserhead." (i.e. wearing buttons, shirts and posters in the recording studio?) You even went as far as putting "Henry Spencer and Baby" in the liner notes of the "Permanent Waves" LP.

Jerry Brown, Jacksonville, FL

"Eraserhead" was the current flavour of the month motion picture we were watching at the time. Henry's bizarre world was one that we could relate to, and he, as well as baby, became our mascots for the record as well as the tour.

2) a) Will Rush release any more live video tapes and/or "collections?" b) Will we ever see the return in concert of the Howard Roberts guitars, or the Hentor 355? c) Are you making it to Seattle this time??

Duane Rubinwits, Seattle, WA

a) Yes. No. Well probably. b) Unlikely. c) Yes. Seattle is scheduled for the latter part of the tour due to unavailability of the venue this fall.

3) Has Rush ever been asked to be the musical guest on

Saturday Night Live? Would you guys do it?

Rick Iwanicki, Coldwater, MI

We were requested to play on the last tour, but it seemed a bit of a problem in terms of scheduling.

4) Assuming you make another solo album someday, will you have any tracks with YOU on lead vocals? Any chance of doing any **Victor** songs on tour with Rush?

Mark Wick, Fond Du Lac, WI

Rush only plays Rush songs on tour, and if I learn to sing like Geddy or Edwin, then MAYBE I'll try singing lead.

6) I have heard rumors that some or all of the band members made cameo appearances in the movie "Strange Brew." Is there any truth to this or were you offered roles? Or is this just wishful thinking?!

No. We did not appear, nor were we asked.

8) Will we see the return of the vacuum the next tour?

Perhaps a blender or small espresso machine.

9) Have you ever played Hamer guitars in concert? What is your criteria for selecting an instrument first and foremost?

No. I choose an instrument based on the quality of workmanship and sound. Some, like the Signature, sound great but the workmanship requires a compromise. Others, like the PRS, require no compromise at all.

W R I T E T O :
ASK BIG AL
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Rockford, IL 61108



A Show of Hearts and Minds

PART ONE

by Shaun M. Sullivan

[The following article is Part I of a series that concentrates on the critical reviews of RUSH concerts. When I use the word 'critic' I'm referring to the Arts & Entertainment writers for local and national newspapers to which my research for this series was limited. I am not making reference to serious music critics who generally write for musicians' magazines. These professional music critics know what they're talking about, unlike their journalistic counterparts who don't have a clue.]

I've often been dismayed by the lack of respect the critics have shown when reviewing RUSH concerts. They routinely disparage RUSH for being too musically proficient, too well-rehearsed, and too conscientious. It's hard to believe that these commendable attributes would invite criticism, but they do. And while the critics praise other bands for demonstrating basic — I just learned how to tune my guitar last week - proficiency, they have the audacity to dismiss three of the most talented rock musicians in the world with shallow, hypocritical reviews that succeed only in demonstrating the profound depths of their own ignorance.

Small-time journalists, in particular, are responsible for practicing this unique brand of inequitable criticism that has gone virtually unchallenged.

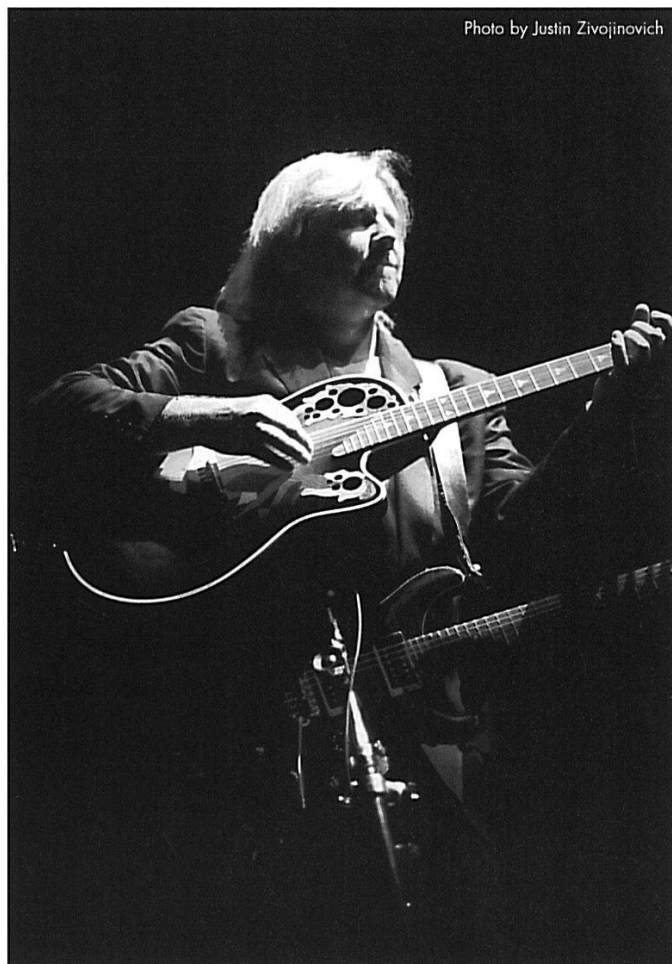
Until now.

In this article, we'll look at excerpts from reviews of the following tours: Counterparts and Roll the Bones.

In the March 10, 1994 edition of The New York Times, critic Jon Pareles made the following comments in his review of the Counterparts Tour.

"Mr. Peart's lyrics...ponder questions of the individual versus the mass and freewill versus destiny with allusions that are suited to bookish highschoolers. "

The first part of this sentence is partially true. But a



sweeping generalization nonetheless. Mr. Pareles would have us believe that Neil's lyrics have never strayed far from these themes. And that is simply not true. If he had paid more attention to the lyrics — sung with great conviction by Geddy Lee — he would have discovered that Neil has offered his thoughtful ruminations on a wide variety of topics including: an exploration of the 'anima' and 'animus' and the reconciliation of the two (**Animate**); the element of chance and the role it plays in a person's life (**Roll the Bones**); the wonderful freedom and magic of radio before big business and big money "shattered the illusions of integrity" (**The Spirit of Radio**); the idea that the richness of a period in time often lies in reflecting back on it (**Time Stand Still**); heroes, and the fact that our society is inclined to bestow that noble designation upon those who least deserve it (**Nobody's Hero**); the internal conflict between good and evil — true counterparts indeed! — (**Double Agent**). Mr. Pareles appears to be basing his assessment of Neil's lyrics on an outdated perception that he has never strayed from. As always, RUSH continues to progress and improve and, for some reason, the critics refuse to acknowledge the band's growth and achievements. Mr. Pareles goes on to say that Neil's lyrics feature "allusions suited to bookish highschoolers..." Mr. Pareles is not giving Neil enough

credit. I should remind Mr. Pareles that an allusion is an "indirect reference to something." This term may be used to describe some of Neil's writing, but not all of it. Neil's masterful use of metaphor is equally prevalent in his lyrics, and the **Counterparts** album in particular features the brilliant use of metaphors to explore and discuss complex material. For instance, in the song *Animate*, Neil discusses a man's attempt to "gently dominate" his feminine side. In the opening verses of the song, Neil makes use of some wonderful metaphors to illustrate Carl Jung's theory of the 'anima' and 'animus.' Goddess in my garden Sister in my soul Angel in my armor Actress in my role

And later in the second verse...

Mistress of the dark unconscious
Mermaid of the lunar sea
Daughter of the great enchantress
Sister to the boy inside of me...

Absolutely brilliant! Unfortunately, Mr. Pareles dismisses Neil's great talent as a writer without giving him thoughtful consideration. He implies that Neil's lyrics are suited to bookish high schoolers. I strongly disagree. Neil's lyrics are best suited to those who read voraciously. His lyrics are packed with metaphors, aphorisms, and, yes, allusions, that are probably best understood by those who are well-read. And they are more likely to be appreciated by people who are searching for a greater understanding of life and the human condition. Having taught high school English for several years, I can tell you that most — but certainly not all! — kids are rarely concerned with such matters. Especially reading.

"...Rush lacks even a rudimentary sense of dynamics. Except in those songs where Mr. Lifeson switched from electric to acoustic guitar, the music all proceeded at one unvarying volume, without any breathing space."

'Dynamics' is defined as "a variation in force or intensity in musical sound." I don't mean to insult the reader by including a definition, but rather to illustrate that Mr. Pareles is using the word carelessly, and is generalizing, once again. The most exciting and I think appealing aspect of RUSH is their mastery of dynamics. In fact, when asked to describe the music of RUSH, 'dynamic' is one of the first words that usually comes to mind.

The Counterparts Tour featured many songs that are a study in dynamics. The opening of **Dreamline**, with its muted, catchy riff that explodes into a three-chord tour de force rhythm is an excellent example of dynamics. This shift in dynamics in the music was accentuated very effectively by the use of, you guessed it!, dynamic lighting cues. **The Analog Kid's** fast opening riff and aggressive, melodic bass lines lead naturally into a slower, more ethereal chorus section, that was complemented by a dazzling light show. I remember being so thrilled by these moments in the live show, and even

then it occurred to me that a RUSH show is — among other things — a masterful demonstration of dynamics in every sense of the word.

The range of dynamics that RUSH spans during the course of one show is extraordinary. Consider **Nobody's Hero**, with its impassioned acoustic guitar pieces (courtesy King Lerxst) and its tasteful use of orchestral strings; **Xanadu**, with its wonderfully atmospheric overture that leads quite dramatically into Alex's strong, declarative lead riff; **Roll the Bones**, which features a very clever rap section in the middle of a song composed of funky bass lines and, dare I say it, dynamic interplay between the guitar and synthesizer. I could go on. But, you get the point. Unfortunately, Mr. Pareles didn't.

It all comes down to this: the best RUSH songs have all the drama, excitement, tension, and emotion of a good piece of classical music, presented, of course, in a rock format. In concert, RUSH always manages to play most of their best songs — **The Spirit of Radio**, **Tom Sawyer**, **Closer to the Heart**, **Limelight**, etc. This "adrenaline rush" may be too much for some critics to handle, but it is exactly what the fans want to hear. When he says that "the music proceeded at one unvarying volume without any breathing space" Mr. Pareles seems to be criticizing the very nature of Rush's music. He may not like RUSH, but he should respect their extraordinary talents. Furthermore, his remarks also imply that there is something wrong with putting on an incredible show that never ceases to thrill and entertain fans. I just don't understand his reasoning.

The next two excerpts, or absurdities depending on how you look at it, were taken from the March 12, 1994 edition of *The Boston Globe*. Critic Michael Saunders published a review of the **Counterparts** show titled "Rush revs up the same old arena rock engines." In this review he immediately demonstrates that he has been completely out of touch with RUSH and their music for roughly twenty years. In other words, he has no idea what he's talking about. Consider the following remark.

"Rush is all about zits and breaking curfew and getting to third base in the back of a gas-guzzling American muscle car. After two decades together the band is still the musical essence of being 17."

If RUSH is the musical essence of being 17, why are most RUSH fans between the ages of 22 - 40? Furthermore, Alex, Geddy, and Neil's virtuoso instrumentation is the result of a lifetime of practice and dedication. How, then, are their phenomenal talents commensurate with the musical essence of being 17?

For those of us who have grown up listening to RUSH, we might readily agree that RUSH has been the soundtrack to our lives. But there is more to RUSH than simply a dozen and a half albums of outstanding music (as if that weren't enough). A lot more. There is, I believe, a subtext of underlying themes that explain the fervent emotion and respect that stirs in the

heart of every fan when RUSH takes the stage. And it is these themes that really demonstrate what RUSH is all about, despite what people like Mr. Saunders may think. So what are some of these underlying themes, you might ask? And what is RUSH all about anyway?

RUSH is all about integrity and sincerity. It's about working hard to achieve your goals in the face of seemingly insurmountable obstacles (or as Neil once said "mercenary forces"). It's about not compromising yourself or your art just to make a buck. It's about dedication and believing in yourself and your work, and sticking to it. **Stick it Out!** Alex, Geddy, and Neil innovators and masters of their respective instruments, and their music will influence musicians for generations to come.

And, in a time when rock lyrics are becoming increasingly degenerate and obscene, Neil Peart offers thoughtful, well-written lyrics that explore and discuss the questions and problems that confront us all in this life. Reading Neil's lyrics is truly worth a grown man's time.

In the end, RUSH has achieved great success on their own terms, which is unheard of in popular music. It's true. RUSH is a rarity on the music scene.

"This was the kind of show that fans looked forward to for months...an extravagant light show, startling special effects, [so far so good] and middling music."

Yes. middling music.

What!?! Why is it that critics, like this guy, go out of their way to praise other, far-less talented bands for doing simple things (like playing in 4/4 time, or remembering all the words to their songs), then turn around and describe Rush's tight, powerful performance of complex material as 'middling'? Is there some bias or hidden agenda at work here, or does Mr. Saunders really lack even the most rudimentary knowledge of music? I think it's a little of both.

The next quote comes from The Boston Globe. Critic Paul Robicheau reviewed Rush's rare outdoor performance at The Great Woods Center for the Performing Arts in Mansfield, MA during the **Roll the Bones Tour**. While I commend him for a generally favorable review, I did take exception to this remark:

"Rush drops the stone-faced act and just has fun."

This implies that the members of RUSH have taken themselves far too seriously in the past, and shame on them. "It's about time they lightened up", Robicheau is saying. I think he's confusing seriousness with sincerity.

For Mr. Robicheau, I have only one question: "What, exactly, is wrong with being conscientious and striving to

maintain a consistently high level of performance in concert, night after night? In my opinion, Mr. Robicheau is REACHING. He can find nothing about RUSH to criticize, so he resorts to deriding them for putting on a flawless show. Needless to say, his logic escapes me.

Furthermore, people, like Robicheau, who are probably not musically adept or inclined, have a hard time understanding that playing Rush's music live requires a great deal of CONCENTRATION. If he had to get up in front of fifteen thousand fans and play Force Ten perfectly, night after night, he'd look pretty damned serious too! I mean, in that

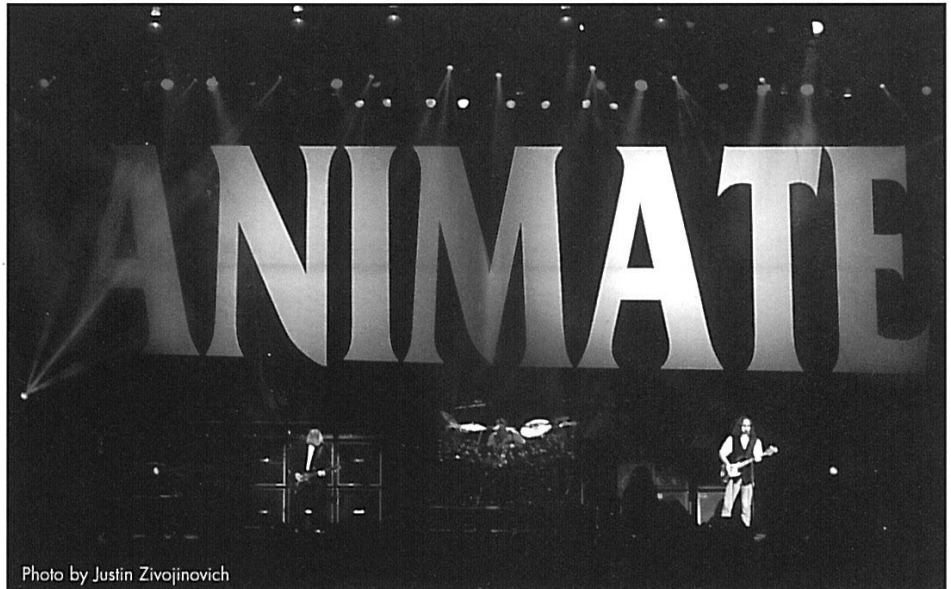


Photo by Justin Zivojinovich

song alone Geddy alternates between playing bass, keyboards, and synth pedals ALL WHILE SINGING! ! Not to mention Neil and Alex who have their hands (and feet) full. RUSH is the only band I know of that is constantly put down because they work very hard to maintain a very high level of performance night after night, tour after tour. Alex commented about the band's high standards for live shows in Guitar magazine by saying that a bad night for RUSH is a good night for any other band.

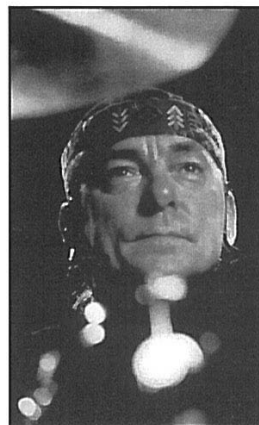


Photo courtesy of DCI Music Video

For those of us who have been attending RUSH shows with regularity over the last ten, fifteen, or twenty years we know that Alex is not exaggerating. I've seen a lot of bands in my time and nobody even comes close to RUSH. NOBODY.

Next time (in Part II of this series), we'll look at reviews of the **Presto** and **Hold Your Fire** tours. Until then, go listen to some RUSH!



AT LAST! NEIL RELEASES A BOOK TO THE PUBLIC!

Who Was That Masked Man?

Pottersfield Press is pleased to announce the release of a book about the amazing personal journey of one of the Rock World's great drummers: Neil Peart of Rush

Masked Rider

Cycling in West Africa

by Neil Peart

286 pages (6 x 9)
includes photographs
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(Available in September)

"Cycling is a good way to travel anywhere, but especially in Africa. You are independent and mobile, and yet travel at "people speed" — fast enough to meet people: the old farmer at the roadside who raises his hand and says, "You are welcome," the tireless women who offer a smile to a passing cyclist, the children whose laughter transcends the humblest home."

So begins the text of Neil Peart's extraordinary journal about riding a bicycle on the roads and off the beaten track in West Africa. This is a meditative, thought-provoking book by a perceptive and compassionate Canadian who finds himself far from the usual comforts of home. Neil Peart is the drummer and lyricist of the legendary rock band Rush.

Masked Rider is about the bike trek and the people who travel along with the author, including literary sidekicks Aristotle and Vincent Van Gogh. Sometimes it's the story of "the bike ride from hell" as he suffers the pains of dysentery and stares down the muzzle of a drunk soldier's machine gun. Other times it's a journey of exalted discovery and African adventure of the highest caliber.

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RUSH RECOGNIZED WITH ORDER OF CANADA AS THEY PREPARE TO TEST FOR ECHO

Canada's innovative musical leaders, RUSH, are once again on centre stage after it was announced by the Governor General's office late last week that each of the band's three members will be recognized as Officers of the Order of Canada in a special, upcoming ceremony. This prestigious honour reflects the unique contribution to Canada, and indeed the world, that RUSH have made since their very early origins in Toronto, and throughout their twenty-two year recording career.

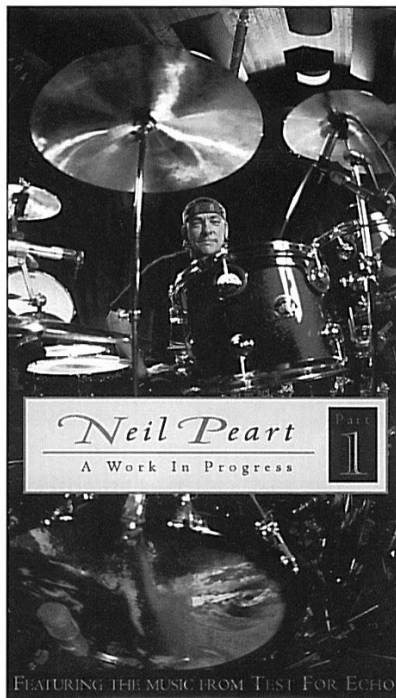
As a testament to their uncompromising artistic commitment and visions they have sold over 35 million records worldwide and have received 17 silver albums, 48 gold albums 36 platinum albums, 4 double platinum albums, 2 triple platinum albums and 2 quadruple platinum albums in Canada, the U.S. and the U.K. In addition RUSH have raised over a million dollars for charities such as food banks and the United Way, enhancing awareness in their fans about all of the aspects of society which surround us.

Established in 1967, the Order of Canada is awarded to those individuals "whose contributions cover a wide range of fields from the arts, voluntarism and philanthropy to business, science, education, and public service" and recognizes outstanding achievement and service in various fields of human endeavour". RUSH vocalist bassist, Geddy Lee, reflected on the news "we are very pleased and very proud," while guitarist Alex Lifeson, added, "it is an incredible honour...and can something be done about my taxes?" Percussionist and RUSH lyricist, Neil Peart, expressed his own hopeful sentiment:

"When I first learned that we were to receive this honour, I asked our manager Ray Danniels, if this meant that now I could go as fast as I wanted on our nation's highways. He replied. "No it doesn't mean that - but if you're ever charged with a felony, you'll probably get off with probation'. Well that's good good, isn't it?"

This September 10, 1996, The group's musical tradition will continue with the release of their twentieth studio album, **Test For Echo**. Their first since 1993's **Counterparts**, the upcoming **Test For Echo** was once again produced by Peter Collins (Jewel, Bon Jovi, Suicidal Tendencies) and Rush, engineered by Clif Norrell (Jeff Buckley, REM, Paul Westerberg) and mixed by Andy Wallace (Rage Against The Machines, Sonic Youth, Alice in Chains). Recorded in Toronto and upstate New York, the album release will be preceded by lead single and title track "**Test For Echo**," and is scheduled for its radio premiere throughout North America on September 5, 1996.





N e i l P e a r t

A Work in Progress

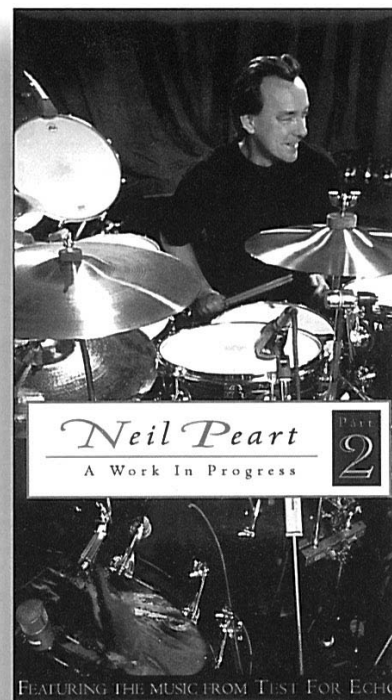
DCI Music Video is proud to announce the release of Neil Peart's "A Work in Progress," a 2-set video edition. DCI has extended a **SPECIAL "for ASOF fan club members only"** discount of \$5.00! All you have to do is contact the appropriate distributor below and mention that you are a member/subscriber to **A Show Of Fans**, The International Rush Fan Club. You will be discounted \$5.00 per video set. Postage and handling not included. Inquire on additional handling fees. Cost per video set is \$59.95 minus \$5.00 = **\$54.95!**

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A CHAT WITH ROB WALLIS OF DCI VIDEO

Steve Streater: How far do you go back with Neil?

Rob Wallis: We didn't really get to know Neil until the last couple of years. We've been producing instructional videos since 1982. We probably started asking Neil about the possibility of him doing something with us since about '87 or '88. Might have been a little sooner, due to the requests we'd gotten over the years.

S: He probably just hasn't had the time.

R: Yeah, and nor did he know exactly how to go about doing something like this. We kept suggesting different ideas to him. Eventually, a couple years ago we finally wore him down and he agreed to do it. Then a long period of time went by where he didn't have a plan so it kind of lingered on. Then when we heard about them doing **Test For Echo**, we suggested that he use pieces of the record as illustrations for broader concepts and his approach, to technique, to how he goes about putting his part together, what he thinks about, what goes through his mind when he's coming up with a part, what he thinks about when he's performing. He really liked that idea. It kind of tied into other things he was doing, like the

record. So he was doing one thing but it kind of spilled over. So he could get more mileage out of the thing.

S: They had finished the record, recording the sessions in Bearsville?

R: Yeah, what we did was once we agreed on the concept then we started going back and forth on the material and what he would use, various tunes, to illustrate what ideas. We never went in with the intent that he would do the whole album. We figured that he would pick a couple of tunes.

S: What tunes did he pick?

R: Well, he played with every song on the album. It turned into the complete record. We didn't really know, ... with Neil everything is done by fax. He does that with everyone. So we came up with an outline of ideas. He sent us a very early rough mix of the record so that we could hear what he was doing. Prior to all of this we had met Neil for the first time in '90 or '91 when we did the **Buddy Rich Memorial Scholarship Concert** video and we had suggested to Cathy Rich early on that it would be great to involve Neil. She reached out to him and he agreed to do it. That was the first time we got to meet him a little bit. Then after that, in '94 he decided to do the whole Burning For Buddy tribute project and he had asked us if we would come in unobtrusively and

document the making of the record. At that point we spent about two weeks with him, day and night. We got friendly, stayed in contact and showed him the work that we had done. We're just, in fact, now releasing it. There were all kinds of contractual problems. There were sixteen drummers involved, a sixteen piece big band. So we're just releasing those in the next couple of weeks. Neil is the host of it. He actually talks about each of the drummers. It really came out nice. So doing that, we spent a lot of time with Neil and we're very friendly with someone that he's been studying with the last two years.

S: Freddie Grueber.

R: Yeah, Freddie. Neil was trying to figure out what he wanted to do music-wise. As he said on the video, he was playing himself as well as he could. He felt it was time to make some kind of change to challenge himself. At the **Burning For Buddy** sessions he heard Steve Smith play and heard this incredible progression in his drumming, and asked him what caused it. Steve had been studying with Freddie and so at that point we all introduced Neil to Freddie. Freddie happened to be around the studio because he was very close with Buddy Rich and was in New York at the time. He also knew a lot of the drummers involved. Several of the other drummers who were part of the record were also studying with Freddie. My partner and I own a drum school in New York, called **Drummers Collective** and shortly after the **BFB** session, Neil called us and said he wanted to spend a week with Freddie, could we give him a studio for a week around the clock? He did it as a test to see what would happen. I think he was really kind of blown away by the results. So a couple of months later, he brought Freddie up to his house and they spent a couple days there. I believe every four to six months, he's been getting together with Freddie for a couple days. I think Freddie was up at Neil's house last week.

S: I think it's **amazing**. We've listened to the album, oh, a couple **hundred** times. Whatever, enough to get the flavor that Neil's style is somewhat different. It's subtle. He's got the swing thing going. So Neil set up his kit in Bearsville, NY, then what, did you lock yourself in for a week?

R: Well, what we wanted to do was, Neil's concept was to re-create the record situation. In other words, do it in the same place, with the same engineer, the same microphones, same drums, same corner of the room...as best as we could we re-created the exact environment. Then he recorded each of the tunes again. We didn't expect that he would want to do that much material. We shot for three days. Outside, on the lake, by a stream....very different stuff. Between my partner and myself, we've probably produced 250 instructional videos and this is completely different in a lot of respects. It's really unique. It's in the studio, a lot of outdoor things, it's reflective of Neil's personality.

S: Does he do a lot of commentary as well?

R: Oh, a tremendous amount of talking and discussion. It's two videos. Each one is a little under two hours. Close to four hours of Neil. For anyone who is interested in Neil, or his playing or what he has to say, I don't think you could get more

than what he's delivered here.

S: **Wow**. We're really looking forward to it.

R: It's sort of the **Definitive**. A real glimpse into his mind and his approach to how he plays and why.

S: We've never had that opportunity.

R: It's a real behind the scenes kind of look.

S: That's incredible. And the whole album...

R: Yeah, he plays the whole record and he explains how he came up with every part in every tune just about, and why. Also a lot of broader issues. It's not solely so that you understand this record but hopefully people will see the more general approaches he has to music, drums and the bigger picture that may carry on to his next record or even going back, it'll probably help people understand what and why he did certain things on a lot of the Rush records.

S: I really appreciate this information, Rob. This is such a peak time for Rush fans with the album release, Neil's book and videos... It's just crazy.

R: You know we also, I don't know if this is of interest, but Neil's father found a home movie that they had taken of Neil and his band when he was, I think, seventeen. So we have some of that footage in there.

S: Would that be **R.J. Flood**?

R: Yeah, that's what it is! And they dug up a lot of pictures of Neil. I think the earliest one we have of him playing drums is thirteen or so. There's a whole retrospective section in the video where Neil's talking about his history. Then we have a really old Rush clip. I forget the name of it because we were deciding on a couple of different pieces. Around '76, I think. Long hair, handlebar mustache....he's playing these tubular bells....

S: That's neat. Probably around '76, '77.

R: Yeah, Neil talks a little about his history, how he got started and why he got started on the drums. He talks about his move to London, we have pictures of him there. Stories about that...But I guess the R.J. Flood thing is pretty rare.

S: That is absolutely mind-blowing. I'm sitting here just,... I can't believe it. Priceless.

R: There's no sound to it but you can visualize it, seeing him play in that band. And it's all close ups of him, all the footage. So that's kind of neat. Then we have all these great old shots of him. He also gave us some great shots of him all over the world climbing mountains, bicycling in China, stuff like that. Those are during the closing credits. Footage of him rowing a boat on a lake, all this stuff!

S: Well you've seen that cycling magazine he did that piece for recently? That's hilarious! Neil all covered in mud...

R: Right, yep. The video is very humorous. Funny stuff. There are a couple outtakes at the end of tape one. I won't tell you what they are but watch the credits all the way through to the end. One comes on even after the credits are over. It's like a surprise that maybe some people will miss if they don't watch the credits to the end. It's a very funny thing.

S: Very clever. I love things like that.

R: There's some surprises in there.



Two New
Buddy Rich Tribute Videos
Hosted by Neil Peart

DCI Music Video is very pleased to announce the release of "The Making of Burning For Buddy" Part One and Part Two, hosted by Neil Peart. These two videos document a historic recording session which took place in May 1994 in N.Y.C. The session, which was produced by Neil, was done in tribute to the music of Buddy Rich. It ran for 14 days, and it involved two or three world-class drummers coming in each day to play with the great Buddy Rich Big Band.

The session has thus far yielded one CD (released by Atlantic Records), and "The Making of Burning For Buddy" Part One and Part Two cover fifteen performances included on that CD. Featured definers Includes On Part One; Kenny Aronoff, Bill Bruford, Steve Gadd, Neil Peart, Ed Shaughnessy, Marvin "Smitty" Smith, and Dave Weckl, and on Part Two: Bill Cobham, Steve Ferrone, Omar Hakim, Joe Morello, Rod Morgenstein, Simon Phillips, Steve Smith, and Matt Sorum.

Each video documentary is 75-minutes long and features highlights from this incredible session including: rehearsal footage each final take, interviews with each drummer about the project and about Buddy, candid footage

of the control room dung playback, and more. The whole thing is tied together by beautiful commentary and recollections from Neil Peart.

As a special bonus, also included are rare film clips of Buddy himself.

Price: \$39.95 per tape. Order item #'s VH0206 (Part 1) & VH0270 (Part 2).

For more information contact:

DCI Music Video

541 Ave. of the Americas, 3rd Floor
New York, NY 10011
(212) 691-1884

Email:

104437.3567@compuserve.com

Making Memories

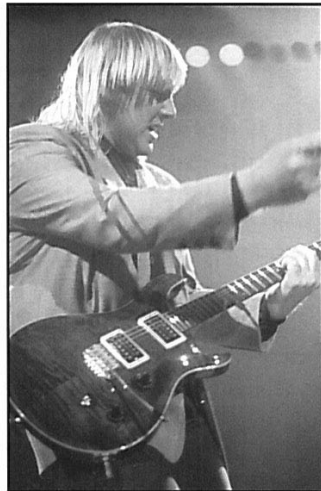
"You move me - you move me..."

Their music is like the life blood that is pumped through my veins with every beat of the music - with every beat of my heart.

Their influence shines through in my own music. Whenever I pick up my bass or my guitar, I am paying homage to them in the best way I know how. They have made me want to learn more about music, literature, and the world around me. If I don't understand something in their songs, I look it up, thereby expanding my knowledge and opening my mind to new things.

If I don't listen to them at least once a day "my spirits are low in the depths of despair". I feel like the world has no hope for salvation from the hell that it is subject to every day.

The opening notes of any of their songs injects a new life into me. It ignites a passion in my soul that is as intense as any sexual desire with just as much a need to be fulfilled. My head fills with ideas for songs or with a sudden urge to get up and take control of my life, and not let myself



be just another statistic. I want to be somebody. I want to make a difference in peoples lives...maybe even the world!

I see people who run off to their jobs that they hate everyday just to pay bills or to buy that brand new sports car to prolong their youth just a little while longer because their balding head and pot belly don't look very youthful. These people don't have their priorities straight. They do what they do for the wrong reasons. They don't enjoy life like it can be enjoyed.

But, because of them, I have my future mapped out. I want to be like them. They have the right attitude towards life. They enjoy life because they enjoy what they do. They give millions a certain hope that I know no other artist has given me.

The hope for understanding. The hope for peace. The hope for a future that we can look forward to and enjoy. Who's "they" you ask? I have a one word answer: RUSH!

For Geddy, Alex and Neil...With much respect, adoration, and...love, Thank you, Jaime Leigh Harper, Eden, ID

Photo courtesy of DCI Music Video



"A Work in Progress"

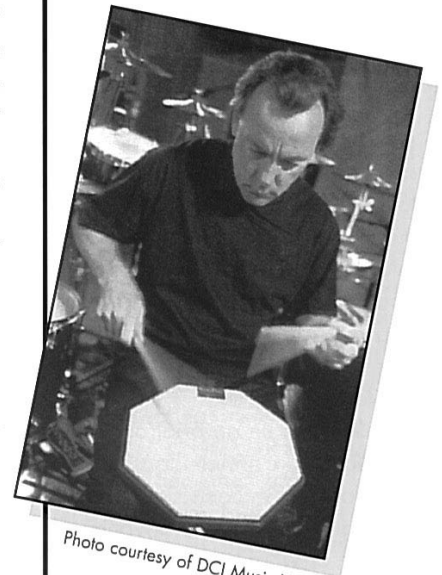


Photo courtesy of DCI Music Video



ASOF Notes: Mandy has been slaving hard transcribing BOTH interviews (this is not an easy task!) this issue along with endless proofing. We try our hardest to get everything as correct as possible. We're not perfect, so if you see an error, let us know.

Remember: we make every effort to keep track of every member and their subscription status. If you did not receive an issue or think we still owe you an issue, **PLEASE** let us know. We'll get right on it!

The Rush Backstage Club should have a mailout coming soon. For \$12.00 you get a pack of nest items and the leaflets that contain a wealth of Rush merchandise. Write them at: Rush Backstage Club, 2250 E. Tropicana Ave., #19-228, Las Vegas, NV 89119. (Tell 'em **ASOF** sent ya!)

T I L E S

Tiles has been gracious enough to give **ASOF HQ** a link on the web and help with flyer distribution. Thanks guys! Not only do you rock, but you're great **ASOF** supporters as well! You can NOW find Tiles on the web at:

<http://www.rust.net/~tiles>

or contact: **TILES** c/o **Standing Pavement Entertainment**, P.O. Box 75, Trenton, MI 48183 or phone them at: **(313) 676-8504**.



Hi Steve:

Chris Herin here from **Tiles**. Excellent job on your web page!! Keep up the great work. I heard the **TFE** premier on the radio. **Excellent!!**

Some interesting news about us. We are going to Toronto the first week in October to mix our second CD **Fence the Clear** with Terry Brown. Should be exciting!

Fence the Clear should be out in January. Thanks again for printing news about us in **ASOF**. We got many inquiries. [and **YOU** will get more]

I've got my **ASOF** flyers ready to go. (We always put some out at our shows, any additional subscribers from Detroit?)

Keep in touch, Chris

*[We always appreciate flyer distribution. We do have a growing bed of subscribers in the Detroit area. We'll be in Detroit also - so look for us! Speaking of Terry Brown - you'll have to give us a report on **Fence the Clear** - we had hoped to speak to Terry this issue. Unfortunately due to scheduling problems, we'll have to do it next issue. Hope all goes well with the new CD. Keep us posted! Steve.]*



COUNTERPARTS

A TRIBUTE TO RUSH

Counterparts was assembled in the summer of 1995 and consists of three members:

Part I - Mike Weidmann: Drums and Percussion

Part II - Steve Longo: Electric and Acoustic Guitars, Background Vocals, MIDI Synthesizers

Part III - Christine Berghorn: Lead Vocals, Synthesizers, Bass Guitar, and MIDI Pedals

The rhythm section was established in January of 1995 and was kept concealed for the critical means of laying down a foundation to acquire the rhythmic skill of Rush. Once that was accomplished, the next obvious transition was to add that third element and complete the unit. Formerly named "**Caress of Steel**," the band made their first unified decision to adopt a more suitable name, hence "**Counterparts**." Mike, Steve, and Christine envisioned that it would take a combination of a considerable amount of time and innate talents and efforts to completely capture the essence of their progressive Canadian counterparts.

The band is currently playing the New York, New Jersey club circuit and enjoys replicating the extensive, adept material of Rush.

CONTACT: **COUNTERPARTS**

c/o Christine Berghorn
10381 Zuni Street, #K204
Federal Heights, CO 80221

Animation

A Tribute to Rush

ANIMATION: A Tribute to Rush web pages are up and running! Check out the Animation link in **ASOF HQ** for a deeper look into Animation (Chester, Dan & Jay). Meanwhile if you haven't already gotten on their mailing list for concert dates, then drop them a line (what are you waiting for?) at:

<http://www.cain-co.com/cain/asof/Animation.html>.

Of course you can still write them traditionally at:

ANIMATION, P.O. Box 1255, Morton Grove, IL 60053

Animate9@aol.com or **(847) 776-RUSH**

POWER WINDOWS

We want to thank Dan Gibson and **Power Windows**, and **Ten Ton Tide** for a very nice link to our home page. We appreciate the kind words. **Power Windows** continues to play dates in the New York City area. Check out their web site at: <http://www.echonyc.com/~dgbison/tidalpool.html> Get on their mailing list, eh? **CONCERT HOTLINE: (212) 802-9708**

Contact: **Power Windows** c/o Dan Gibson, 60 E. 12th Street, #2J-C, New York, NY 10003 or call Dan at **(212) 460-8416**.



FEEDBACK

Send letters of comment to:

ASOF — FEEDBACK

5411 E. State St., Suite 309, Rockford, IL 61108

Right to the heart of the matter...

Have you ever noticed the tapes played before a Rush concert? You know, over the PA system in the concert hall. Well, a few years back I had a sneaking suspicion that those tapes were made by Neil (maybe I heard that somewhere, I dunno). So, I wrote to Neil and asked him about the tapes and what some of the songs were. Neil responded. He confirmed that he did indeed make those tapes; from artists that he likes. He recalled one of the songs I asked about from the **RTB** tour as a tune by **The Sugarcubes**. He even remembered a tune (I described it as an instrumental with breathing noises) from the **HYF** tour (7 years earlier!) as "**Tour de France**" by **Kraftwerk**. I can also remember hearing **Yes** "**Big Generator**" before a show and even **Living Colour**. I thought everyone might enjoy knowing where those tapes come from.

Later. Chris Muller



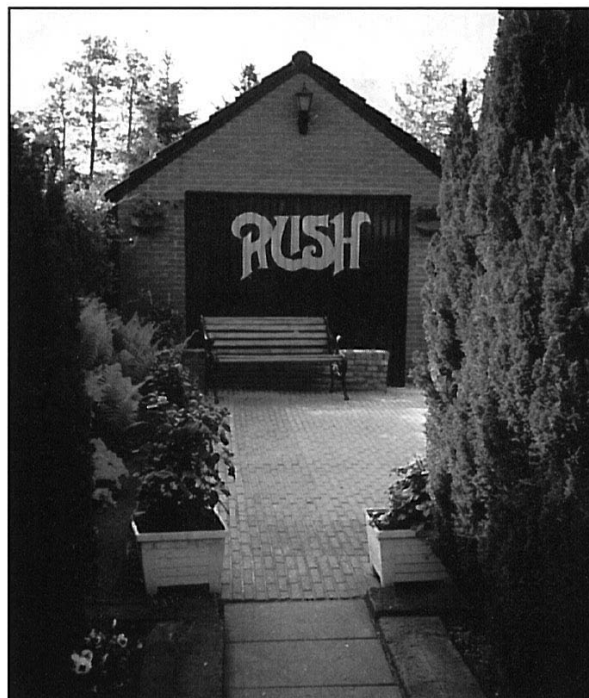
Hello! I'm so glad to finally find you guys! I've been impressed and inspired by Rush since I was in the 2nd grade (I'm starting college now!). I don't worship them like gods, but they've been a constant musical spark in the back of my head (at least). I could easily identify with the "soundtrack of life" comment that Neil made.

Having always loved classical sounds, especially of Mozart, when I tuned into the world of rock music, Rush was the only band that had the kind of power, musicianship, and sound quality I could really absorb. Neil's playing undoubtedly helped my drumming, and even inspired my A+ senior term paper. I was very excited to see his "subtle but profoundly different" set-up for **Test For Echo**. Anyway, please send me the basic new member information. I look forward to hearing from you, as well as the new CD, concerts, interviews, etc!

Sincerely, Soumen Talukder, Tucker, GA

P.S. Wouldn't it be so cool if **RUSH** knocked **Pearl Jam** out of the #1 spot? We'll see....

[Editor note: Indeed it would! **REM** too!!! Keep your fingers crossed.]



Dear **ASOF**,

My name is Herman Suelmann and I'm from Holland. I'm 36 years old and my first album from Rush was "Rush" - I bought it in 1977. Then they came to Holland at **PINKPOP** concert in 1979 and since then everything was Rush.

Every concert, I've been . . . every album I've got. My wife painted the Rush logo on our garage door. Yes, you can call me a real fan.

Herman Suelmann, Holland



Dear Steve,

Today I finally purchased a copy of the long awaited Rush tribute album. The liner notes was where I found your address for **ASOF** and surprisingly a phone number to call you. I enjoyed the talk and am anxiously awaiting my first copy of the fanzine. Like we discussed, please "Rush" (what a cheap pun) me a copy of your last issue to keep me busy until you release the upcoming issue.

First off, I do enjoy the tribute album. It's a long time coming and being a Rush die-hard I almost feel honored myself that all those musicians got together to pay tribute to Rush. There were a few pleasant surprises. "Heavy Metal" guys like George Lynch and Jake E. Lee I wouldn't have guessed are Rush fans. Eric Martin did a beautiful job with Mission. My favorite cut would have to be **Analog Kid**, although even being a **Great White** fan, I was very surprised he chose, or was chosen, to sing that particular song.

Say, I have a question that's been burning me for over ten years now and possibly if you have a short minute with Geddy the next time you speak with him he could be gracious enough to answer.

The first time I saw Rush live was the '82 Signals tour at the Toledo Sports Arena. The following day over breakfast my eight year old step-sister asked me if I got to meet the band. My response was, "I wish!" At that moment my father did a head slap and exclaimed, "Oh, shit! I forgot to tell you..." Cutting to the chase, the story goes that my great aunt Grace (who has since passed away) lived off Woodville Road and Navarre Avenue on the east side of Toledo. Her neighbor was or is Geddy's aunt. The story also goes that Geddy's aunt told mine that Geddy was coming for a visit while in town and I was welcome to come over. Now, there are two morals to this story: One, do I go so far as to believe this in the first place; and two, if it is true and I missed the chance of a lifetime..... Anyway, I guess it certainly doesn't matter now, but I guess I just need to satisfy my general curiosity, put it to rest and know for certain if I did, in fact, miss the chance of a lifetime. If it is true, maybe mention to Geddy that I can always accept a raincheck for my father's absentmindedness (ha, ha!).

Anyway, I'll stop bothering you for now. I look forward to hearing from you and thanks again!

Sincerely, Rob Dittman, 1380 Picadilly, Apt. 202
Maumee, OH 43537

[Editor note: That's too funny! I think I've heard it all. Unfortunately time was not permitting in our interview with Geddy to squeeze that particular question in. Perhaps Ged will read this letter, take compassion on your tortured soul and drop you a line, thus solving your mystery. Or he might just chuckle. Either way, we sympathize with you. Thanks for the enjoyable letter, Rob!]

Steve and Mandy:

I have what I think is a good idea so I'll run it by you. I read Steve's report on Animation in #14 and thought it was great! These guys sound like they really put a lot into emulating Rush (God knows, I know what that's like). It also sounds like they get basically the same reaction we do post-



show, where fans are blown away at how close the music is to sounding like Rush.

What's even more cool is there's about 5-10 Rush tribute bands out there that do play Rush's music very well (Power Windows, Counterparts, 2112, Animation, us....) Since Working Man the Tribute CD is out, I thought why not get all these Rush tribute bands to send you their best recorded song and we'll have our own tribute cassette.

This would be great for a number of reasons. First and MOST important is we could send this tape to Rush! I think they would love to hear all the different bands that pay tribute to them. Next reason would be that all **ASOF** members could have a chance to hear all the bands that you guys talk about in the 'zine. And finally, it would just be BITCHIN' to own one of these tapes!!

A Modern Day Warrior, Nick Merica

VISIONS: A Tribute to Rush, EMail: OBBUS@aol.com
5905-D Clark Rd., Suite 159, Paradise, CA 95969

[Editor note: It sounds like a fine idea to me. We'll expect some feedback from the other tribute bands on this idea and go from there. It could become a **BIG** project. Since we have our hands FULL with **ASOF**, is there anyone out there who would like to take this idea and run with it? We could probably come up with some neat graphics and packaging. As a non-profit venture, I'm sure we could get the "okay" from Rush! **Let us know!** CyberSteve]



To Whom it May Concern:

Enclosed is \$15. I'd love 4 O' them lip smackin' issues . . . oh yeah . . . no, seriously . . . I'd really like a subscription.

I pick your information up on the Internet . . . and, like the Rush addict I am . . . was instantly intrigued . . . it's nice to see Rush on the net.

Thanx for **NOT** getting mired in the "grunge sludge pit" and appreciating solid musicianship . . . and, since I've already adopted a whale, I figure 4 issues of "A Show Of Fans" will make my life complete.

Once again . . . THANX, Eric Fjelre

[Thank you very much Eric. Our **ASOF HQ** is meant to be an outreach for our magazine, however, with a CyberStaff already coming together, who knows how far it may go! Rest assured, we will stick to our guns and leave out the black. We'll stick to the white. We adopted our "positive only" philosophy with our very first issue. Unfortunately, I've made a few mistakes along the way, but at this point we have worked out all the bugs. We **are** what we say we **are!** Thanks for your support.

CyberSteve, **ASOF HQ** - www.cain-co.com/cain/asof/
- don't forget to **update** your old bookmarks.]



◀||||| Jacket photo submitted by Brian C. Genack

TIDAL POOL

Classified Ads are \$2.00

ASOF — TIDAL POOL
 5411 E. State St., Suite 309, Rockford, IL 61108

Art as expression . . . not as market campaign

WANTED

Looking for a copy or original of Exit...Stage Left, the video. Please call! 317-298-7990 Glenn Sweet.

Rush ticket stubs wanted from 1988, Louisville Gardens shows. \$80.00 a stub, guaranteed. If mint, price negotiable. All Rush ticket stub inquiries welcome. I have many good trade items available. Am very interested in trading Rush items. Joe Boyd, 3304 Kratzville Road, Evansville, IN 47710.

Congratulations to The Wick Family! Mark, Donna, Jerry, Annette and Eddie welcome baby Grace Francesca! Born on August 3rd, 1996 and weighing in at 7lbs. 8.4oz.

Have some old photos of Rush that you've taken over the years? Why not share some with ASOF! Send in duplicate prints to **ASOF**, 5411 E. State St., Suite 309, Rockford, IL 61108 for possible inclusion in the pages of **ASOF!** Go ahead – dig through that old box in the closet!

Don't forget to send in your questions for ASK BIG ALL!

RUSH ALBUM ART COLLECTION

Two decades strong and still rocking, RUSH is a veritable rock and roll institution. These museum quality lithographs are hand-numbered and signed-in-the-plate by the band. Each lithograph is accompanied by a Certificate of Authenticity and is fully authorized by the band. The RUSH Collection is limited to an edition of 2,500 worldwide.

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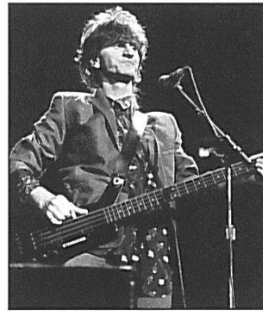
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Musicom International
 812 W. Darby Rd. Havertown, PA 19083
 Att: **Bryan Cohen - ASOF**



HARD ROCK, Volume 1



This is the fourth book in the **UNCLE JOE'S RECORD GUIDE** series covers the seminal **HARD ROCK** bands that invented the genre by rocking the blues, and the next generation of musicians that distilled and refined the art form. Details on every official album and song – true insights

into the where, when, how and why of modern rock & roll. Updated and expanded to 416 pages.

This volume contains a very nice section on Rush. A must for the **RUSH** collector. Other bands include: Led Zeppelin, Aerosmith, AC/DC, and Van Halen. Joe Benson will hand sign copies upon request.

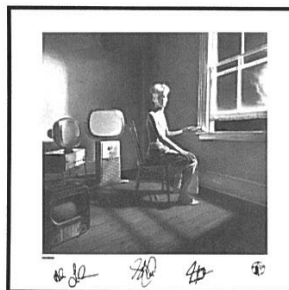
ISBN 0-943034-14-1 \$19.95

For **ASOF** members, take off \$5.00 as a special discount!

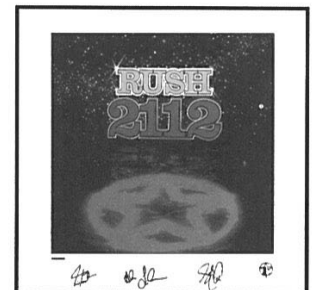
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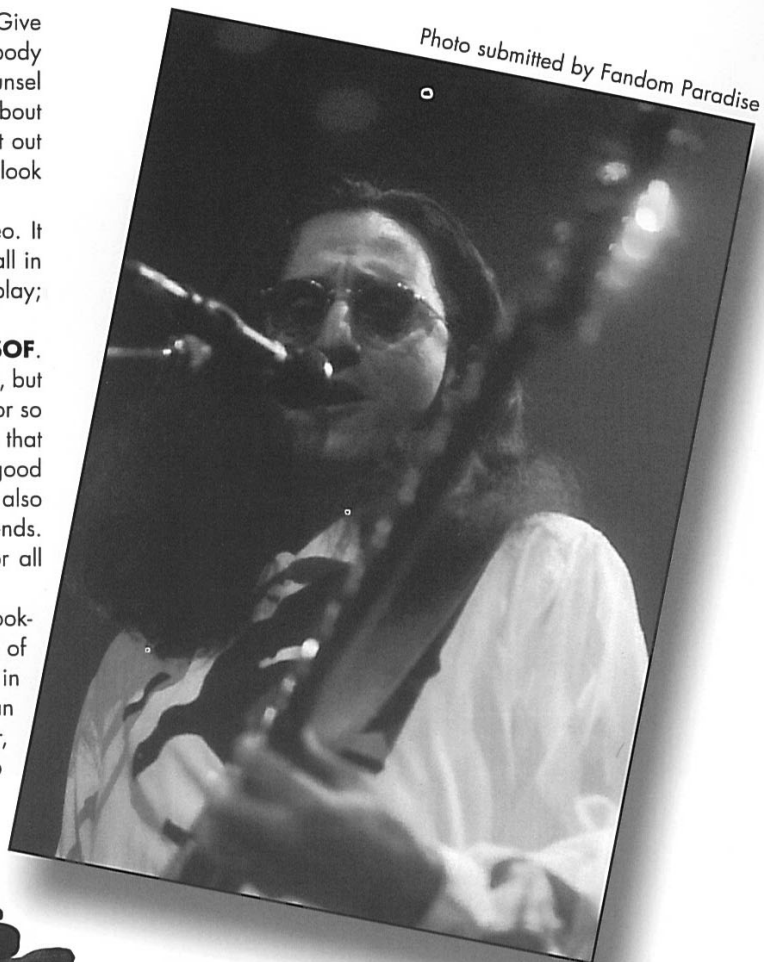


POWER WINDOWS



2112

Photo submitted by Fandom Paradise



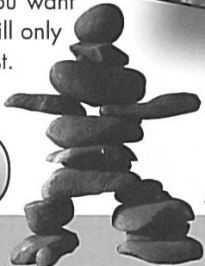
Have you all seen the commercial spots for Echo? Wow! (Give ya goose bumps or WHAT!?!?) They are **GREAT!** Did anybody notice the sound effects used for the radar and scanning counsel we're most notable made famous in **Alien** the first movie. (I about flipped. That is one of my favorite movies of all time.) Check it out and compare. Thats really cool! Boy, that Inukshuk should look dynamite on a big projection screen – **brehtaking.**

At press time we have not seen the Echo full length video. It should be airing on MTV and MuchMusic as you read this! Call in and request it, eh? Don't delay – remember: They came to play; they're here to stay!

What you have in your hands is a very special issue of **ASOF**. (notice the expanded page count??) It just about broke the bank, but we did it. If you can help out with a donation of a few dollars or so or stamps, it would be much appreciated. We can promise you that all monies collected go right back into **ASOF**. Lets keep a good thing going. Help how you can. Don't forget, we are also undertaking **ASOF HQ: The Web Site** – it all adds up friends. We have always tried to keep the price down. Thank you for all your help (in so **many** different ways!!).

Tour Hook-Up Fact Sheet. We are assembling the tour hook-up list right now. If you want to be a part of it give us a call of write. You can help out passing out flyers with a friend, assist in directions and ticket information, pick up a **ASOF** member at an airport, or whatever you heart desires. We're all in this together, so if you want to be a part of the "**Rush Trees**" then climb aboard. Hurry! We are wrapping up the list right now. Send a dollar (to defray postage & copy costs) for the list. Please be sure to designate what you want to do and if you want your phone number published. This information will only be sent out to **ASOF** members who request the list.

IN THE END



ASOF STAFF

Special thanks to Big Al, Geddy, Neil, **SRO/Anthem**, Stephanie, Cynthia, Pegi, and the gang, **The Dexters** - Bernie, Lou, Pete, and Mike and **The Orbit Room, Atlantic Records** (a hearty thanx to ALL), Bob Mack, Kevin & Ken Bontius, John Beazley, Eric Ross, Jeff Cavuoto, Kevin McAllister, **Animation** – Chester, Dan & Jay, **DCI Music Video, Musicom International**, and many, **many** others who contributed stamps or money and helped tremendously (you know who you are) to get this issue out! We thank you all!! A **very special** thank you to Justin Zivojinovich for all the great photos!! To those we may have forgotten – we'll catch you next issue! Thanks one & all.

Don't forget that you can EMail **ASOF** at: ssstreet@neffxcorp.com

Your help is **VITAL** for our survival. Drop us a line for a free master copy. Thanks again! **Keep spreading the word.**

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Photo by George Whiteside



INDIVIDUALLY,
WE ARE A ASS
BUT TOGETHER
WE ARE A GENIUS

Digital collage by CYBERSTEVE