

A Show of Hands

Number **11**

Winter 94-95

\$5.00

A Rush Fanzine For and By Rush Fans

I N S I D E

BURNING FOR BUDDY

The Buddy Rich Memorial Scholarship
Concert & Drum Expo

Attention all fans of the RUSH Federation!

RUSH



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100% RUSH

R U S H L I N E
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the FOUNTAIN

Steve Streeter

Still in the Counterparts mood (still, I am), I just can't stop seeing all the counterparts around us. From the purely materialistic – piston and ring, to the political arena – Republican and Democrat (Right & Left), to the philosophical – Pragmatist and Existentialist (Something & Nothing), the counterparts of mechanics, life and nature ring out like bees in the wee hours of summer. Then my mind went a step further and pondered the elements of a counterpart to another level. (Forgive me as I deviate from the norm.) What if we are given a bolt and two nuts that fit but are two different colors? Is there one TRUE counterpart or do we have multiple choices? Which bolt will get slighted? By color theory, if one bolt was green and one red, the red bolt would prevail due to the dominate color red. In politics who can even sound out the true counterparts that exist. Conservative and liberal would be the obvious ones, but who really adheres to either? The same goes for philosophy. What has happened is this strange dualistic attitude the predominates society today (and has for thousands of years). Much like Hemispheres, we get this from the left/right biology of our OWN beings! In our minds we battle it out like Cygnus did every day. As Neil pointed out during the Hemispheres Radio Special, this is no abstract thing...it's a part of our everyday lives. The heart and mind dichotomy is a classic counterpart. Reason and emotion are core players while the heart and mind keep our vital signs in synch. There may be times in our lives where it all seems smooth sailing ahead, yet there is always the common realities we must face up to in our lives at certain junctures. The Counterparts theme is a obvious and simple one, yet very useful in life at all levels. By breaking down complex things into basic building blocks, i.e. counterparts, we can understand the world, each other, and things much better.

A NOTE FROM NEIL

Hello Steve & Mandy, –

Just a note to let you know I received the latest issues of ASOF, and to thank you for sending them.

I can tell you that they look great. The layouts get better all the time, and you are presenting something of which you can be proud. It may be about us, but it's by you, and that's the important thing, really.

Continuing success
and happiness —

Neil Peart

From the nut and bolt to the space shuttle, it all started with one lone counterpart. From the neutron and the proton comes man and woman. In each of us is the fortress we defend for our survival, our happiness and our own comfort we desire. In this fortress we must balance out all the counterparts, from the ying to the yang to reason and emotion. The goal: make our fortress a strong and peaceful one. For many of us Rush stands as counterparts in our lives. A beacon to which we bounce off ideas, emotions and questions. We always will find some sort of answer in the body of work of Rush. Rush as a Counterpart? Absolutely.

ASOF running late once again! Gads! Yes, we're late with this one and this time we can't cry "no money." We did manage this time around to pay for this issue entirely off subscriptions which of course is the goal and continued sustained GOAL. Unfortunately, on a quarterly basis, the funds seem to be lagging slightly behind. We have also moved and that took some wind out of our sails. So far we have received few complaints and we thank you for your patience. But as we have said before – "we are here to stay." You will get all issues entitled to you and there will be many more to come. That my friends, is a promise.

ASOF is but one part of the power trio:

The Rush Backstage Club

A membership fee of \$12.00 brings you a 22.5 x 35 full color poster, a tour book, a Swiss embroidered crest of the Rush logo, the Rush BSC certificate, special offerings of Rush merchandise and more! Well worth joining. Neil usually answers questions once a year in a BSC mailing. Write: **Rush Backstage Club**, 2250 E. Tropicana Ave., #19-228, Las Vegas, NV 89119.

We are very happy to have BSC post our new address during our big move. This has really helped steer interested Rush fans our way. Some got lost, some just discovered us, but the BSC has been very gracious in letting us advertise our magazine. We're really all in this together, and there is no reason why we can't all help each other. We're glad it has worked out this way. Thanks friends!

The Spirit of Rush

SOR has not skipped one beat in it's run of the fine Rush fanzine. Mick and company have SOR going very well, and SOR continues to be a MUST for every Rush fan. SOR

should be on #29 by now! Whew! Hats off to Spirit!! If you're a new subscriber, tell 'em **ASOF** sent ya!! Write: **Spirit of Rush** c/o Mick Burnett, 23, Garden Close, Chinbrook Road, Grove Park, London, SE12-9TG, England. Send a IRC and \$6.00 for the most current issue. With all the postal increases I'm not sure how much subscriptions are now.

On the cyber front both **NMS** (Internet's Rush BBS) and **AOL's Rocklink** Rush folder continue to provide daily dialogue. Definitely some great reading here, however, it would be nice if the complainers would "get out of town!" Who needs 'em!! One thing for sure: **ASOF** is **NOT** for complainers or critics. We will simply not print it. **ASOF** is the positive. We **ARE** the hard core group that is perhaps overly optimistic yet **KNOWS** there has never been a filler song on an album, **KNOWS** that Alex never lost his edge and **KNOWS** that Neil's lyrics and Geddy's vocals have only gotten **STRONGER** with each passing album. Ye olde editor, along with CyberSteve would welcome a member to take up a column on the various Rush BBS(s). Personally, I'm too busy using the computer as a fine art and graphic tool and just don't have the time to get a **ASOF BBS** going. Not my cup of tea chaps! So we'll stay with the grand olde printed page. A medium that will never die. The spirit of the printed page.



Photo by John Vinson



M E N U

Appetizers

Buenos Nachos, Mein Frondes
Cut to the Cheese Sticks
Hold your Fire Jalapeno Poppers
By-Tor and the Corn Dogs
Anagram Soup
(brought to you by b.m. and oe!!!)
Red Sector Egg
Red BarCheddar Cheese
Closer to the Artichoke Hearts

Fries By Night
Leave That Onion Ring Alone!
Where's my Buffalo Wings?
The Big Wheel of Brie
Fishstick Rhythms

Entrees

Nobody's Hero Sandwich
La Villa Frittata
Caress of Veal
Lassagano Strangiato
Prime Bowel Mover Mexican Fiesta
Roll the Boneless Grilled Chicken Breast Sandwich
Between the Wheels Roadkill Plate
The Pass-ia Dinner for One... ("groan")
A Farewell to Chicken a la King
Neil's Barbecued Turkey Drumsticks
The Analog Kidney Beans
SUBdivisions (Kid Gloves Plate!)
New World Manicotti
A Farewell to King pao Chicken
Jacob's Liver and onions
Rice Under Pressure
Entre Noodles
Different String Beans
Lakeside Park Chops
New World Ham
Steak a Friend
Cut to the Steak

(all entrees served with Thyme Stand Still)

Desserts

Pearl's double flan roll
Key Limelight Pie
Lock and Key Limelight Pie
Apple or Cherry Turn-the Page-Over
The Big Honey-Glazed Donut
Middletown Cream Pie
AnaGraham Crackers
Superconduct-Orange Merengue Pie
Entre Mousse

Beverages

Moving Pitchers (don't drink too much!!!)
RivendALE
Fountain (of Lamneth) Drinks
Killian's Red Tide
Available Light Beer
The Camera Ice Tea
Armageddon Perignon
High Water
Dream Lime Soda
Afterimage pints
Braon's Bone shots
EssPresto
Different Spring Water
Another Goblet from the Cask of '43
War Pint

Parody By Scott Bissett (NMS)

The Orbit Room – YES, the above menu is a goof (duh!!). However, it is no joke that The Orbit Room is Alex Lifeson's very own restaurant located in Toronto (580 College St.). Through our source in Toronto (hi Kevin!) we hear Alex shows up almost every week and sometimes plays with the house band "The Dexters." (Hummmm...Anagram for Lerxst?? Almost.) Alex is know as Alex Dexter. They play 50's & 60's blues, R&B and classic rock. Imagine Lerxst playing leads on Manic Depression (Hendrix), Sly & The Family Stone or Pulp Fiction sounding guitar solos, complete with the John Travolta dance! Wow! A full report next issue.

Geddy and his son were spotted at the opening of Tommy at the Winter Garden Theatre (the same theatre where the infamous Andrew MacNaughtan nose photograph [Roll The Bones] was taken). Ged talked about how he and his son liked the Who on a local Toronto TV news clip.



The 1994 Buddy Rich Memorial Scholarship Concert

By Jerry "Broon Jr." Brown and Chris Kay

We left the MA/RI area about mid-day on Saturday, 5 November, not really knowing what to expect. At the most we figured to arrive among thousands of Rush fans, get our autographed CD and go to the show the following day. What transpired over that all too short weekend was beyond our belief and resulted in a wealth of Rush information. But please keep in mind, we're writing this only a few short days after it all happened, therefore any future forecasts are subject to change.

The tickets for this entire event were sold exclusively through Manny's Music on 156 West 48th Street in NYC, which would also be the location of the autograph session. We arrived early enough to walk around the two story instrument store, check out the crowd situation and acquire posters of the upcoming event. At 6:00 P.M. the store closed its doors in order to form a line outside. All the celebrity drummers began to trickle in by limo, BMW, Mercedes, etc. As we stood in line watching, the crowd was still not what we expected; a hundred people at the most (deja vu from our Harvard Lampoon experience). Of course this was a very low key event that had barely been advertised. Only the November '94 Jazz Drummer Magazine "Down Beat" and New York entertainment paper "The Village Voice" bothered to let the word out before it was too late to purchase tickets.

At approximately 6:15 P.M. the doors opened, only to let five people in at a time to meet the stars, get their autographs and be quickly escorted out the door to let in the next five people. Luckily we were among the first few in line. Once inside Manny's we fell into place at the head of a long table which sat drummers Gregg Bissonette, Rod Morgenstein, Dave Weckl and Buddy Rich's grandson, Nicholas Rich Arnold. First we were given our CDs which had already been signed by Neil at his suite of the Lowell Hotel earlier in the day (he didn't show for the signing). But, to our surprise, Cathy Rich was walking around and nobody seemed to have a clue as to who she was. At this point we realized there were literally no hard-core Rush fans there at all. The rest of the crowd were fans of the drummers or curiosity seekers.

By this time we started talking to Cathy, getting her autograph and having our photos taken with her. We immediately began talking about the new CD, the following night's show, her father 'Buddy Rich' the world's greatest drummer, and of course Neil's future plans with Rush. Eventually we ran out of time and had to leave in order to let two more fans inside. We gained a lot of information in that short conversation, but still we weren't quite satisfied and not about to give up.

After everybody had had a chance to go in, we made our way back inside. The bodyguard asked us if we had returned to get 'Guns n' Roses' drummer Matt Sorum's autograph, since he had arrived late by NYC cab. To everyone's surprise we said, "Hell no...we're only here to see Cathy." She was very polite, down to earth and very laid back; and that's an understatement!

We asked Cathy how everything was developing for Larry Wright, the 1991 scholarship winner, whom you see performing on a three piece plastic barrel set on tape #4 of the DCI Buddy Rich Series. Unfortunately, he is still drumming on the streets of Manhattan, dropping out of high school; denying the excellent opportunity to excel. Cathy said she even tried her best to work with him, but he still had the street kid in him. Furthermore, Cathy mentioned that the scholarship is still being held in Larry's name if he ever decides to graduate and initiate formal training.

Where was Neil for the autograph session? Not really fond of public appearances and face-to-face sessions, he decided to stay back at the hotel and prepare for the concert. We could sense her pride in his decision to stay behind. Her relationship with Neil? "Within two hours of meeting him, we were best of friends," she went on to tell us, "he's a great guy, somewhat shy and I can't say a bad word about him!" Her family spent some time at his home outside Montreal this past summer (he also has a home in Toronto). She added, "Neil loves this (swing) music."

Rush are currently still under contract with Atlantic, but at their leisure. In other words, they'll make another album when they feel like it. At this time there are absolutely no commitments. Neil is very busy promoting the 'Burning for Buddy' CD. Since October 4, 1994, Neil has been on a non-stop promotional tour of 'Burning for Buddy,' hitting TV and jazz radio stations accross Canada, the UK and both coasts of the US. Geddy wants to be off with his family for at least a year and a half due to his new born (Kyla Avril Lee - born: 15 May, 1994). Neil is in the planning stages of possibly doing a summer jazz festival with the Buddy Rich Big Band in '95 throughout Europe only!

We asked Cathy if she was offended by the fact that, during the '91 scholarship concert, the roar of the crowd was mainly for the presense of Neil on stage; turning the show into a tribute to Neil rather than a tribute to her late father? She quickly replied with a huge smile, "hey, what ever brings them in the door!" She went on to tell us, there will be no videos shot for this years concert, but they do plan to release a "Making of the Burning for Buddy CD" video in the furture. They shot tons of footage behind the

scenes of their recording sessions that took place from 15 through 30 of May, 2 sessions per day during 12 hour days; now someone needs to sift through the hours and hours of footage and edit it down to about one hour for a future VHS release. Check your local Tower Records or Blockbuster video store sometime in '95. They plan to release it to commercial outlets; and not exclusively through DCI Music Video like the '91 show.

We also inquired about the statement that Neil made in the November '94 issue of "The Music Paper" magazine, that there would be two additional CDs released, giving the fans the opportunity to have the complete collection of all 39 tracks recorded. According to Cathy, the second tribute to Buddy CD is planned to be released in '95 and the third volume is still a maybe. In fact, Volume III may contain vocals to be recorded at a later date (perhaps Cathy Rich?). We shall see... But one certainty is that a third scholarship concert will follow, with Neil to play on his full Rush stage kit! A show not to be missed!

Sunday afternoon, 6 November, in the heart of the Big Apple, we made our way down to the prestigious "Manhattan Center" about one city block from Madison Square Garden. The drum expo had already begun. We immediately had our hands stamped and made our way up to the 5th floor exhibition hall. Upon entering the beautiful 18th century opera room, our immediate instinct was to seek out anything we could find on Neil Peart or Rush. We found lots of interesting items at the various booths filled with promo gear from the biggest names in the drum business.

Atlantic Records had their own booth with "Burning for Buddy" promotional CDs, self-standing display cards and press kit bios. Everything was free for the taking, so we obviously couldn't resist but to fill our Zildjian drum bags with several items! Ludwig and Pro-Mark both had booths, but to our amazement, no Neil items in sight! There were several other dealers with various Neil Peart posters, t-shirts, various flyers, etc. Our biggest surprise was Neil's center stage technician, Larry Allen, had a booth. He was promoting "XL Specialty Percussion Inc." He is the national sales manager in Fort Wayne, Indiana. Not only was he stage manager for the nights performance, but he was on the floor at the expo, answering questions, and acting as Neil's right hand man. We commenced to have our photos taken with him and practically interviewed him on the spot.

According to Larry, the future for Rush is "far from over!" Concurring with Cathy, they still plan to do a full blown world tour in '96, resuming after thier extended vacation

and side projects. As a matter of fact, they were practicing "Bastille Day," By-Tor & The Snow Dog" and "2112" during rehearsals on the Counterparts tour.

We asked if he and Neil ever got tired of playing the same old song night after night. Larry indicated that his favorite song during the tour was "Bravado," which was played on the last leg. His least favorite, he replied, "Analog Kid does nothing for me." What about Neil? He still loves to play all the old classics even if he's dead tired of listening to them. "Limelight" and "Tom Sawyer" are still alot of fun to play, but "Closer to the Heart" is wearing thin. He loves to play the music the fans want to hear. The music is what he wants to give them, not autographs, photos and everything else that comes with it! The 'music' os of the utmost importance, but the fans expect more! Yet he realizes that everybody wants a piece of him, which comes with the territory. Neil wishes he could ride his bike into the coliseums without anybody bothering or noticing him. But,

he knows there will always be a group of kids with cameras. Due to the fact that Larry knows the majority of fans will never get near Neil, he loves to talk to the fans on his behalf.

Being the stage manager for the nights show as well as being responsible for all drum kits, Neil jokingly told Shrav, "Your're mine first!" Just like on a Rush tour, Neil stated, "Shrav, I don't want to be here," Shrav replied, "three more hours big daddy, ha-ha!" Since "A Farewell to Kings" Larry has carried the center stage torch. He explained to us that if one of the major techs of any of the Rush

band members are out sick, the show can't go on. As a matter of fact, the 27 April show at Hampton Coliseum in Virginia had to be cancelled due to Larry and Geddy coming down with the flu. They are all a one unit team. Larry must monitor everything from behind the drum set and if he has a bad show, so does Neil and visa versa. After shedding some light on what goes on behind the bright lights that shine on a successful musician, we hit him up for a few questions about the night's Buddy Rich gig.

Apparently, it was a major decision for Neil to perform at the 2nd scholarship concert. Larry had been recieving phone calls from Neil for weeks: "We're doing it," "We're not doing it" For Neil, the headaches were large and numerous. He didn't sleep well at all in his NYC hotel room due to the noise, which was a far cry from his peaceful, quiet surroundings of Toronto. But it was all in a day's work - or two day's work.

But now - it's showtime! The house lights go down. The crowd roars a deafening welcome as Cathy Rich starts the

to Show of
Fans
Thanks for
everything
Cathy Rich

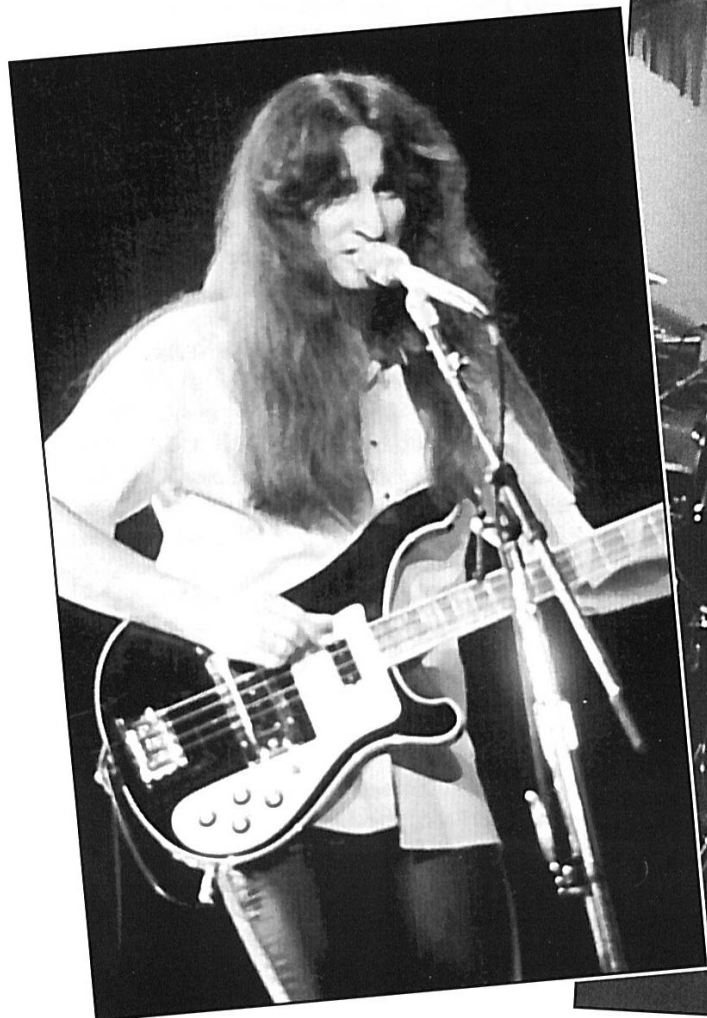
show and the curtains drop, revealing three drum sets side by side with the Buddy Rich Big Band featuring Steve Marcus. Cathy kicked off the proceedings by thanking the crowd for making the "Burning for Buddy" album reach #7 on the Billboard jazz charts! As the show got underway, she and her husband Steve Arnold introduced the various drummers and the scholarship winner for '94 from Boston's Berklee College of Music. Among them were the drummers from the previous days autograph session and many other greats, such as Omar Hakim, Kenny Aronoff and Steve Ferrone! But let's "Cut to the Chase," we were there to see Neil Peart!

About mid-show, Cathy gave a long introductory speech with a video retrospective of Neil and his career with Rush, then presented him with the "Lifetime Achievement Award!" At this point we were about five rows back and itching to get closer for excellent photos. The two of us left our seats and made our way up to the photographer's pit, where we remained for the rest of the show. Posing as professional photographers amongst the representatives of the "New York Times" and "Modern Drummer," we were merely a few

feet away from Neil as he gave his speech!

As the show continued, we patiently waited for the grand finale featuring Neil on percussion. As the curtain opened for the final time, we were blessed with the professor himself. Not sitting behind a massive barrage of drums that we're all so used to, but instead, standing behind a set of tom-toms, bongos and congas. Set to the orchestrated music of the band, Neil and Kenny Aronoff immediately ripped into the percussion set of "Pick up the Pieces" with Omar Hakim on drums. It was the perfect ending to an unforgettable night and an incredible event to pay tribute to the world's greatest drummer! Great musicians and great people, they brought a wealth of talent, experience, commitment and enthusiasm to the 1994 Buddy Rich Memorial Scholarship Concert! We were glad to have been there and to share another Rush-related experience of a lifetime!

We would personally like to thank Cathy Rich, for whom without her, this article for "ASOF" would not have been possible.



LerXst Notes

By Dennis Strenk • Franklin, WI

What can this strange device be...

I Think we can all agree that Alex Lifeson's guitar playing is amazing. Just listening to him play is inspiring. I was so inspired, in fact, that I went out and bought a guitar and learned how to play it. Well, it wasn't really that simple. You see, I'm left handed, and a left-handed guitar has to be specially ordered. But after months of waiting because of truck strikes, a factory burning down, and a number of other things, I finally got my guitar.

Now as my clumsy fingers move over the wires that vibrate, I am even more amazed by Alex. The things he plays are incredible, and they should be. He has been playing guitar for over twenty-five years. His speed and complexity is what inspired me to learn to play. He has become somewhat of a role model for me, since he is doing something the way that I want to do it.

When I touch it, it gives forth a sound...

It seems that the trend in rock music is for the lead guitarist to be flashy and to show off. It is also common for the guitarist to get a solo spot during the live concert. This is when he is alone on stage playing the most technical riffs he knows. This can get dull after awhile (I've seen shows with twenty minute guitar solos). Alex, however, doesn't have the solo spot. Why not? He certainly has the skill. And I doubt

he would ever become boring. So why not solo? The answer is simple. He doesn't need to! His skill is apparent in each and every Rush song. Also, since the guitar is usually at the forefront of the sound, it is easy enough to hear just how good Alex really is. In contrast, the drums are normally in the back of the sound, so a separate solo is necessary to be able to hear everything.

It's got wires that vibrate, and give music...

Now, if you are looking for guitar solos, The Counterparts Tour was that show to see, and hear. Contained in that show were some of Alex's best guitar solos.. "The Analog Kid" has to be one of my favorite solos. I get goose bumps every time I hear it. "The Spirit of Radio" takes some real quick fingers to be able to play. I tried to learn it, but my hands aren't fast enough yet. It leaves me in awe. "Mystic Rhythms" is another quick-fingered song. If I could only be half that good... And let us not forget "The Trees," perhaps one of the best acoustic openings ever played, second only to "Closer to the Heart." These are merely a few of the older classics that really stand out in my mind. Now what about the new stuff? "Cold Fire" has excellent guitar parts the whole way through. During the concert, the guitar had even more bite than in the studio recording. I loved it. Speaking of bite, "Stick it Out" was incredible live. I hope that stays in the live set for a long time. Hats off and hands down to "Leave That Thing Alone." The guitar parts are complex, but not too flashy. I could listen to it all day!

What can this thing be that I've found...

Besides guitar playing, there is another important thing about Alex. He's just so funny. I just have to laugh when he is goofing around on stage. I think it's good that Alex, Geddy and Neil as well, don't have strictly a serious attitude toward the music and live performance. They know when it's time to kid around, and when it is time not to kid around. A perfect balance. Well, that's all I have to say for now. I'm looking into some different things about that famous Lerxst sound for future installments of "Lerxst Notes" We'll see what I come up with. Here's something to tide you over: Take another listen to "Turn the Page." I just love that screaming sound. Listen and be amazed as I am. But for now I'm trying to learn the solo in "Working Man." See you next time.



Photo by Steve Streeker, 1982



the Oracle

By Eric Ross
Chanhassen, MN

In the lake of sky

The bright lights of the city of Toronto reside upon the northern shore of the great lake Ontario. From the fringes of this city came the three men of Willowdale, collectively known as Rush. Three counterparts in the world's greatest "rock" band. But the category of "rock and roll band" is much too small to contain the artistry, craftsmanship, and finished work of Rush. Their music is unique and original. There really is no comparison, especially when the details are examined. And the men behind the music may perhaps be the best friends we will never really know. Rush's music has touched the hearts of many more people than they can possibly begin to become acquainted with.

In particular, the lyrics of Neil Peart have sparked more conversation, debate and contemplation than any "rock" lyricist of recent memory. His earlier words began as metaphorical exercises in science fiction and adventure. The music was considered the prime mover of their performance, with the words merely being part of the musical and rhythmic structure. They often admitted taking every excuse just to "jam." However, Neil's mind runs deep. The words nearly always have multiple interpretation. The songs often discuss man's relationship to humanity. Neil's lyrics have long been searching for the meaning of one's soul or spirit. Attempting to unravel the mystery of the simultaneous attraction to both the bright lights of the city and the allure of the far unlit unknown. The desires to join the crowd and to escape from it all. Struggling to understand and come to terms with our obsessions and the enigma of our being.

Neil's lyrics seem to be more openly introspective on the latest few albums. Maybe this is a phenomenon of maturation or aging. Maybe this is a function of one who is seeking wisdom. Speaking of the unknown and perplexing often gives it form. At the very least it gives it a forum and the discussion can begin. Some of these riddles have very real consequences for all of us. In the song "Nobody's Hero", Rush recognizes the devastation that AIDS has brought to everyone's life. Some lives are lost while the rest of us wait for medical science to figure out a way to save us from ourselves. Other tragedies, equally as deadly and senseless, point out just how far mankind has de-evolved. As difficult as

it may be, we should try to hold some faith in the goodness of this humanity that is killing itself.

It will probably be the accumulated effect of many small acts of kindness that will save this planet and all of its inhabitants. "Think globally, act locally." One such kind and humanitarian event was the second annual Kumbaya Festival. This took place September fourth, 1994 at the Forum in Toronto. The purpose was to raise money for AIDS awareness. The participants included many Canadian artists and musicians who performed in various combinations during this casual, outdoor, all-day musical happening.

Although Rush did not perform as a band at the Kumbaya Festival, there were reminders of their presence. The audience was treated to a rare appearance of Pye Dubois ("official" Max Webster lyricist) who read his original poem submitted to Rush which ultimately became the foundation for the song "Between Sun And Moon". Pye's original poem is titled, **"There is a Lake Between Sun and Moon"**, and his reading at Kumbaya is transcribed here:

**"There is a lake between sun and moon
not too many know about
Some go there for their high noon
Some go there for their midnight moon
It is a moment between silence and shout**

**Maybe you might as well mean
Why the sun?
Why the sun?
Say yes, say yes,
Ah say yes to self esteem**

**We want to escape cause we don't want to fall in
The signs are clear and so is the fear
We do not trust the firmness of the ground**

**Then say yes, say yes,
Ah say yes to self esteem**

**There is a fine line between actor and audience
This is the fine line, the fine line of living
This moment of experience
This spin deliverance**

**Do what you do in no ordinary way
Say what you need to say in no ordinary way
And sing what must be sung in no ordinary way**

**Say yes,
Ah please, please
say yes to self esteem**

**Some go there for their high noon
Some go there for their midnight moon
It is this moment between silent and shout**

**This is a fine place, face to face
These bonfire eyes in the lake of sky
It is our light to land and leave
Never so dark to unravel the weave
Never give up and never say die**

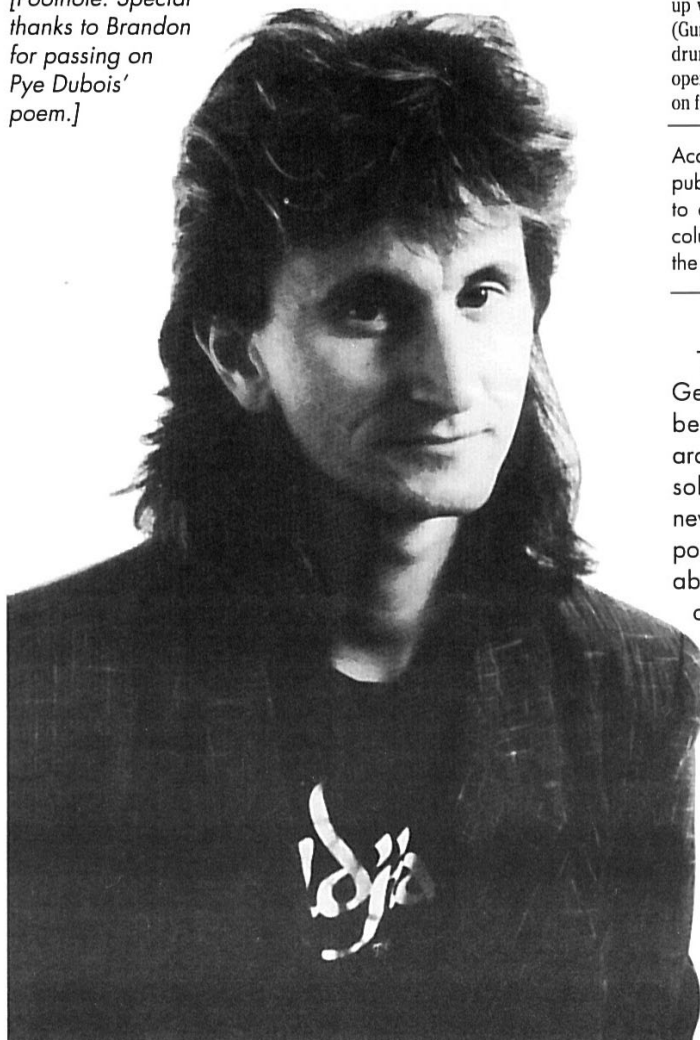
**Do what you do in no ordinary way
Say what you need to say in no ordinary way
And sing what must be sung in no ordinary way."**

These words written and read by Pye Dubois cause goosebumps. The words are so warm and hopeful. They pray for personal strength through understanding and self esteem. If we can find and reach the inner well of our soul — illuminate that far unlit (inner) unknown — we can individually and collectively achieve great things. Trust in ourselves drives us on to do great things. Neil and Rush are graciously wise to acknowledge and share these inspirational words from an old friend of theirs.

The grand finale of the Kumbaya Festival consisted of a loud performance of the Bob Dylan classic "All Along the Watchtower." (Okay, so maybe Jimi Hendrix had a bigger hit with this song.) The performers were: Tom Cochran, Larry Gowan, Molly Johnson, members of Big Sugar, and Alex Lifeson. A great way to end a great day.

This **is** a fine place to hesitate. In the subdivisions of ourselves. Between the burning drive and the self-defeating fear. Between the bright lights and the far unlit unknown. Between wishes and fact. There is a calm, indeed a still lake, between the burning bright sun and the mysterious dark moon. For the moment we are here, feet solid on this fertile earth. "Ah say yes to self esteem."

[Footnote: Special thanks to Brandon for passing on Pye Dubois' poem.]



TECHNICAL ECSTASY

By Malcolm Dome

(Appeared in the English Magazine Kerrang No.533 Feb 18th '95)

Canadian superstars RUSH to celebrate their anniversary with live album and gig overload! RUSH, the veteran Canadian Techno Metal Gods, plan to celebrate 20 years with the same lineup by issuing a live album and re-recording some of their classic material! "We haven't got any plans to do what so many others have done and put out a box set of unreleased and rare stuff, but we are considering re-doing some of our early material," reveals ace drummer Neil Peart. "We also might well do some celebratory shows in the US. These will probably be recorded for a live album, although that's not certain. Peart made his Rush recording debut on the band's second album, 'FLY BY NIGHT', in 1975. In the ensuing two decades, the trio have been through several dramatic shifts in image and musical direction. "When I look back at what Rush have achieved over the past two decades, it's really amazing," considers Peart. "We never aimed to constantly evolve as musicians and as a band, but we have always been sensitive to changes in the musical climate". "And we've been fortunate in that every time we've adapted our sound to stay contemporary, our fans have more than accepted it." That loyalty will shortly be put to the test once more. There will definitely be an all-new Rush studio LP in the near future. "As with everything currently going on with Rush, though, ideas for going in the studio haven't even been discussed," Peart admits. "All three of us have been busy on our own projects. Geddy (Lee, bass/vocals) became a father again only recently and has been spending time with his family. Alex (Lifeson, guitar) has been working with a musician friend of his on a guitar symphony. You know, the sort of thing guitarists always seem to end up doing". "And I've been busy with the 'Burning For Buddy' project!" 'Burning For Buddy', which was recently released through Atlantic, is an all-star tribute album to the late, great Jazz drummer Buddy Rich. Peart, who came up with the concept, co-produced the record. "We've got people like Matt Sorum (Guns N' Roses) performing, just to show how much influence Buddy has had on drumming per se," he explains. "Since I got involved with it, my eyes have been opened to an entirely new range of possibilities. And I'm sure this will come across on future Rush projects!"

According to **ACCESS** - The Rock Radio Magazine (a Canadian music publication), Rush is "currently writing new material for a new record to emerge sometime before the end of the year" - the tidbit in the column indicates a studio album, not a live one, and that (as given by the previous quotation) will be out before the end of 1995.

From ANTHEM/SRO

The **WORD** from Anthem/SRO is as follows: Alex, Geddy Neil have always talked up various projects in between albums. If you recall, Alex has been batting around a solo project ever since Signals! Ultimately, Alex's solo material became part of Signals. This most recent news, from Alex's mouth is of course unofficial. Anything is possible, and it **APPEARS** that Lrxst is much more serious about this solo thing! We'll have to wait and see. SRO cannot confirm this project.

Neil's big band tour is also strictly from Neil's mouth and nothing has been officially set up. As we all know Neil talks a lot! Again, anything can happen.

As for a new album by the end of the year, the chances are slim to none. Anthem/SRO has early 1996 as the projected release date. It's gonna be a long wait! Metal Blade is set to release a new CD called "Guitars That Rule The World" which will include Alex Lifeson! Other contributors include J. from White Zombie and Billy Corgan from Smashing Pumpkins. An early summer release is planned! **MORE** Alex!! (Thanks to Jerry Brown for this tidbit!) — **CyberSteve**



DISCOVERY

By Jerry 'Broon Jr.' Brown

Trying to deal with Rush songs head-on is like staring into the sun. There's no looking directly at them, and as much as you may feel they're a part of your personal past, your own private history written in Neil Peart's lyrics, they're not really yours to keep. I'm convinced you could have every last crumb of Rush's official and unofficial catalogue in your possession – every last cassette and CD in the mighty nimbus of bootlegs that are out there, every last inch of unreleased tape that's cloistered away in a vault somewhere – and still, you couldn't own it. What Rush gave us, starting just some 22 years ago in Canada, when we first knew (or thought we knew) who they were, can't be contained in a record cabinet or a jewel box. The only way to hold onto it is to go back and find it, again and again.

That's true, I suppose, of any great work of art. It's similar to borrowing a song or a painting or a movie, surrendering it like a library book at the end of each listening or viewing. How else can you explain the feeling of walking out of a movie you loved, only to find that the world outside the theater is all too ready to swallow you up again?

Listening to Rush carefully – after years of being a hardcore fan, after years of now and then stumbling across "Working Man" or "Fly By Night" on the radio, after years of once in awhile putting on "Caress of Steel" or "2112" on a whim – makes me feel rapturous, and I suspect I'm not alone. As the years pass, Rush's work is almost uniformly stellar and brilliant – seems more and more like a fluke of nature, a convergence of talent that could happen only once every billion years or so. Songs you loved throughout the seventies, songs that rang out of your 8-track tape player when you were 15 or 16, songs that just sounded so good you couldn't help but love them and in 1995 seem as mysterious as the pyramids, even though they're familiar and comfortable. You can feel you know them intimately, yet you don't.

If you're under age 30, Rush have pretty much always been there. And yet, when you go back to one song or another, you might realize that you didn't have it down quite right after all. Have Neil's drum fills on "In The End," so sly and understated and quietly inventive, always sounded this wonderful? And Geddy's opening vocals on "By-Tor & The Snow Dog" are as ripped-open raw as those on "Beneath, Between & Behind" — but you might not remember them that way. Listening to the songs, really listening to them, is like reclaiming something you once knew but had forgotten.

Growing up with Rush hasn't necessarily meant growing out of their earlier music; it only means finding new ways to hear it. "Rush" – their first LP, released in 1974 – is a sweet-16 party of a record. Songs like "Need Some Love," "In The Mood" and "What You're Doing" are anxious and impatient, wanting the whole world now or not at all. But in the midst of them, you get the luminous "Finding My Way," a song that, even as it appears to be about youthful insularity, is really opening a tiny window into what adult bewilderment and isolation are like. Like a knot left in your throat when you wake too suddenly from an incredible sweet dream – but it's balanced by the both-feet-on-the-ground conviction of the lyrics: "You've done me no right/But you've done me some wrong/Left me lonely each night/While I sing my sad song."

There's something a little drunken about "Take A Friend." It's soaked through with the blueness you feel after the euphoria of the first few drinks has worn off and you're left circling in your own inner space, suddenly hyper-aware that there's only one person in the world you can count on. But there's another tension at work in the song, and it may be the very thing that makes it so haunting and memorable and just plain strange: Alex's guitars are so perfectly balanced they could be poised on the edge of a glass. They're a unified, unbreakable front in a song that's staunchly solitary, defiantly self-reliant. As with so many Rush songs, the thing that makes it so incredible is the sound, or even just the feeling, of three men tugging at it all at once. Or, in the case of the frequently dismissed "Caress of Steel" material, hanging onto it together by their fingernails. It's odd that so many devoted Rush fans claim the band was just no good on that particular album; I'm not sure what those fans are talking about.

The tapes from "All The World's A Stage" LP on June 11, 12 & 13, 1976 at Massey Hall in Toronto are among the most astonishing live recordings I've ever heard. On every one of those songs, the phrases have a different shape, the vocals a different texture (sometimes more raggedy, sometimes pure velour), from what you hear on the studio recordings. That may be why Rush live albums make so many otherwise forgiving Rush followers unhappy. The studio recordings, after being played over and over, take on a almost talismanic quality, and hearing a song not just live but close to falling apart may be too much for some fans to bear.

During their earliest days of touring, their performances were great, precisely because they weren't measured of sculpted: their timing got shaky now and then, largely because the band couldn't hear themselves – they didn't

have stage monitors (Alex claimed he had to read Geddy's lips to keep his place in a song), and the audience's screaming was steady and loud, rising and falling virtually apropos of nothing but its own collective ecstasy.

By the sounds of their first four studio recordings, it's almost as if they knew we were out there: they poured everything they had into the songs. It's hard to say whether the performances were inspired or just desperate, or a mix of both. Geddy sang as if it was a run for his life and Neil sounded as if he were hanging onto the rhythm for dear life. I wish I could've been a fly on the wall back then during on of those recording sessions. The mood of these guys must have been phenomenal.

The drum fills of "Bastille Day" seemed wrung out of Neil like sweat out of a t-shirt and on "I Think I'm Going Bald," Geddy's voice has werewolf fur on its chest. "Lakeside Park," a new song when the band performed it in

Syrinx" as a young teenager, and to be able to look back on them as an adult. "The Necromancer" is a story book of a song that introduces us to people (the three travelers, men of Willowdale and the champion, Prince By-Tor) we couldn't picture any more vividly if they were standing right in front of us. Its sound is loose and freewheeling, like a wobbly ride on an elderly uncle's antique tricycle; and the song's first passage, "Into the Darkness," almost impossibly beautiful, seems to open out like a morning glory.

"The Fountain of Lamneth" is like Alice's looking glass gone irrevocably solid and impenetrable: there's no getting back to the other side, but there's also no extinguishing the glimmer of the wonderful things you must have seen there. The heavy-bottomed, hollow, rustling rhythms that accompany the chorus each time it rolls back around ("In The Valley") and Geddy's eerily slowed down voice make you feel you've shrunken yourself down to miniature and

crawled inside a heartbeat. "I am born/I am me/I am new/I am free/Look at me/I am young/Sight unseen/Life unsung..." Geddy's singing is both lulling and disquieting, a hint of what it must feel like to succumb to drowning. It only makes sense that Rush – almost closer than brothers through much of their career together, would write one of the best 'epic' songs in rock and roll history, "2112" ("Overture" through "Grande Finale").

But could they possibly leave us with any more? I can't imagine growing old without "Tears," a song that's been around as long as I've been conscious of Rush. When I first heard it, around the age of 15, I knew it was about something I wasn't supposed



Photo by Steve Sireeter, 1982

1975, was a reclamation of territory. The song is a lustrous treasure and a reminder that amazing music doesn't just happen.

Sometimes it seems like a small curse to have been born in 1961 [*Tell me about it!!!* – Steve], not realizing they were around until the late '70's and to have missed out on experiencing the first few chunks of Rush history firsthand. What was life like before Rush? We can only guess, in retrospect, how Rush's sound initially came across, even as it leaned heavily in the direction of the Led Zeppelin tradition that preceded it.

As much as I wish I could really feel how much Rush has changed so many of our lives, I consider it a plus to have known "Something For Nothing" and "The Temples of

to be able to comprehend just yet ("a lifetime of questions..."). I could match the sound of Geddy's voice, the sound of the song, with something – the way you feel when your cat runs away – but I knew there had to be something more to the song than that.

And now I know, there is and isn't. When I hear it now, "Tears" conjures shadows of lovers, relatives, friends, pets and three particularly beloved musicians; the song must unfurl a similar list for everyone who loves it. I didn't quite know what "Tears" meant when I was 15, and yet I did. Hearing it now on CD, makes me more aware than ever how much the music of Rush can shape your life, even if – no, especially when – you're not looking.



Mythological Narration in Music

By Andy Tuttle
LaHabra, CA

The 1970's was the decade of frustrated idealism in the music world. Irony dominated this decade and this irony is predominately linked to forms of authority revealed in leader-centered songs and the idealism conveyed by romantic music. Ironic music made up 34.9% of all popular hits, mimetic had 14.3%, leader-centered took 24.6% and romantic accounted for 22.6%. The lowest was mythical, only having 3.4% of top selling singles (Chesebro 125).

One band took a mythical narrative approach to their fourth album and beat the odds. Rush dedicated one whole side of their album "2112" to a narrative story about a mythical man. Lyricist Neil Peart took a fascination with writer Ayn Rand and put his ideas into the bands songs.

At the time Rush were going through a very difficult time. They had just completed "The Down the Tubes Tour" and were discussing their future. Their previous album "Caress of Steel" also had a mythological narrative take up much of the album and the album flopped. The band decided against doing a hit single and doing what was popular at the time and decided to do whatever they wanted to do. They went with the mythical narrative approach again. A big reason for this was Ayn Rand's depictions of heroic men and women fighting for their creative freedom against a hostile society was very similar to what the group was going through and it took on a personal meaning (Banasiewicz 25).

2112 concerned a time in the not too distant future when a galaxy-wide war results in the rule of all the planets by a caste of priests who maintain control through a massive system of computers. All art and expression is channeled through the computers into a bland unified whole (the collective). One man in this future-gone-awry accidentally rediscovers a guitar, slowly teaches himself to play the instrument and gradually learns that he can make music by himself. A music that expresses his individuality and implicitly rejects the orthodoxy of the priests. The man, only wishing to do good, rushes to tell his rulers of the discovery. The priests listen to the new music and tell him it has no place in their world. The hero returns dejected to the place where he found the guitar. He then falls asleep and dreams that an oracle shows him the way to paradise. When he awakes, the man realizes that the beauty he has seen was only a dream. After several days of reflection, he comes to the conclusion that he cannot continue. So he takes his own life, with the hope of moving on to a better one. Then in Neil's words, "As he dies another planetary battle - with the outcome to be determined in the mind of

the listener." (Banasiewicz 24-25).

Geddy Lee, singer and bass guitar for the band said, "the piece was a combination of everything the band wanted to say at that time" (25).

The younger generation uses music as a powerful resource. Adolescence is a period when many people resist the confines of their social environments. Rock music with its tone of rebelliousness is an effective agent of resistance for adolescence (Lull 365). "Young people use music to achieve their personal and interpersonal goals, to resist authority, to establish their identities, to develop peer relationships, and to learn about the world outside home, neighborhood, or school." (365). Music can help unify formalized social collectivities and it introduces younger people to themes of "sex, style, and subversion" that they are not communicated in other media (365).

Given all this, why would a band who was unpopular with only three albums experience go with the same narrative approach that flopped along with the previous album and continue a style of mythical writing which was only netting 3.4% of all the top selling singles of the decade?

Rush realized that "2112" would have to be a "make it or break it" album. There would be no turning back with the new album. Rush would have to become Rush. The band members quickly saw how the lyrics concept related to their own problems. This inspired them to go for a more focused sound and this new material gave them a sound they could call their own (Banasiewicz 25). "2112" helped achieve Rush's personal and interpersonal goals and it helped establish their identities as Rush. The band also resisted going along with the mainstream music of the era. This is what kids relate to. As stated before, "Young people use music to achieve their personal and interpersonal goals, to resist authority, to establish their identities,..." (Lull 363). Rush became their listeners. Rush rebelled, went out on their own and did what they wanted to do. This is what appealed to the listeners. Peart says of making the album "...we were talking about freedom from tyranny and meant it." (Banasiewicz 25). This is exactly what James Lull says in his article, "Adolescence is a period when many young people passionately resist the confines of their social environments" (365). Sillars says culture is defined by the themes of the society and put them into songs. How does this answer the fact that only 3.4% of mythical songs were top selling singles? Well, first of all, Rush were not going for a hit single but of a complete album unity of the themes they wanted to express. Secondly, I think most bands were afraid to go out on a limb and give the people something different. Bands were afraid to actually relate themselves to

the society what they thought they wanted, but it was all society ever got.

Sillars also mentions peripeteia. This refers to the change of fortune or the reversal of circumstances that occurs in every drama (162). Just like in "2112" the mythological man discovers something new and gets excited about telling others about it only to be rejected. This type of rejection occurs all the time in life. I think the album came back as a shock to society, because society saw themselves in the album and it was what they had been craving for. One hundred thousand copies of "2112" were sold within its first week of release (27).

"For the critic interested in narrative, this authority is not given naturally but is constructed in the interaction of all the

elements in the communication situation: the sources of the message, the message, the receivers of the message, and the environment. The narrative voice is thus constructed in the text and may be considered a point of view (Sillars 162). The band's point of view was society's point of view. Contact was established between the source and receivers of the message. This is how Rush succeeded. They were dying as a group and had nowhere to go but up. They went out on their own and did what they wanted to do. They came out with a vengeance and succeeded. They accomplished what every person in society wants to do. They did what nobody else had done musically, they became one with their listeners.

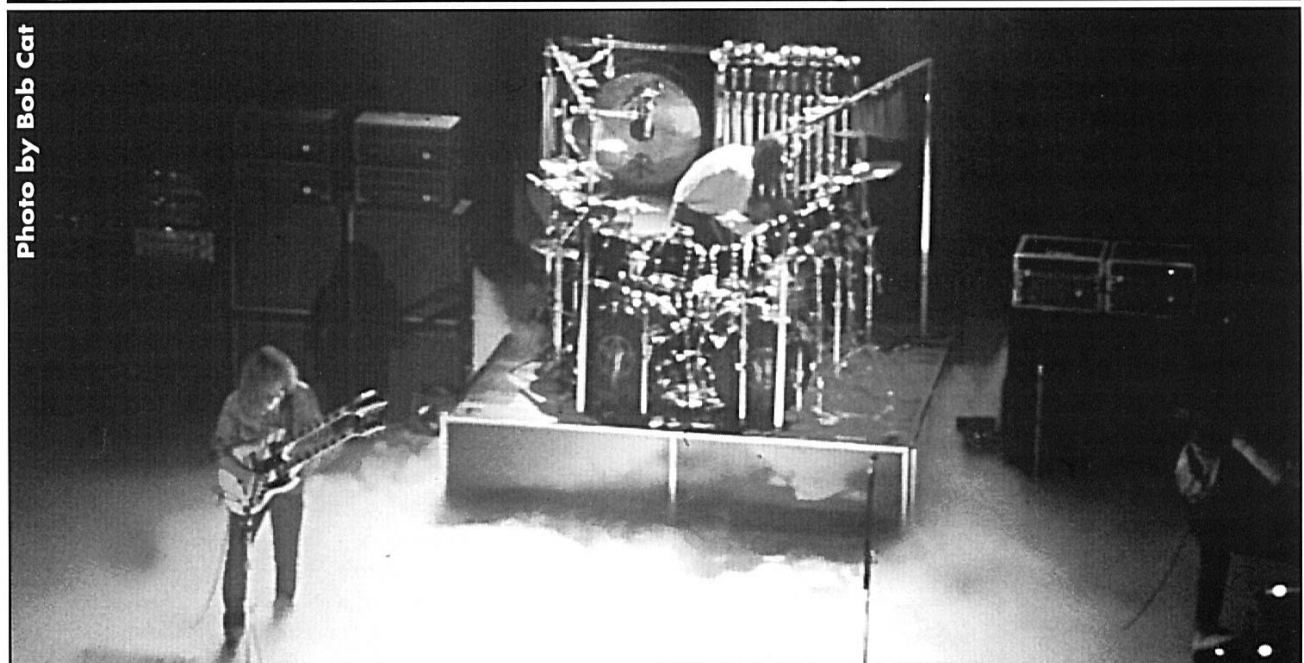


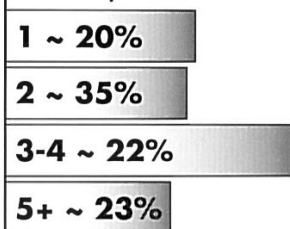
Photo by Bob Cat

ASOF 1995 SURVEY RESULTS

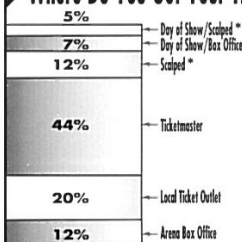
(Survey data compiled by Mandy Streeter)

The 1994/95 Fan Survey focused on different aspects of touring and fan networking. Our basic goal of the survey was to assemble a cohesive tour hook-up directory, broken down regionally. We've

How Many Times Per Tour Do You See Rush?



Where Do You Get Your Tickets?



* Those of us who see 5 or more shows usually end up purchasing tickets from all of the sources listed

separately typeset a complete listing of all those who wanted to be listed. If you would like a copy of this, please send a SASE and a stamp or two to defray mailing costs. A donation of a dollar is optional. This list will make touring in seldom traveled places much easier and hopefully you can hook-up with fellow Rush fans and network for tickets, lodging, etc. We hope it helps.

When it came to how much money we spend on tickets, the majority was face to double face value, or \$20-50 a ticket.

Three surveyed paid \$150 a ticket and six paid \$195 for a single seat. Whew!

Almost everyone was pretty happy with their seats. (79%) One member summed it up this way: "I could have been behind the stage or in some isolated dark corner of the building (luckily, I haven't been THAT far away) - it wouldn't have mattered. I will be happy with any seat at a Rush spectacle." Now that's a positive attitude! However, although everyone was happy just to be at a Rush show, about half would have liked to be closer to the stage. 17% were not that happy with their seats.

Where is the best sound? "Having been as close as 10 rows away and as far as the opposite end of the arena, having been outdoors 3 times and indoors more than that, from the side, from above, from beneath, between and behind, there is an obvious difference. A lot comes from the building acoustics, and, of all things, the shape of the roof.

scenery.."

"The experiences I've had with sound have varied somewhat. I've found that the further away one is the better the balance of sound. However, being too close to that rear speaker over the sound board which provides and serves a "surround sound" effect can be annoying. For instance, Aimee Mann's 'ohhs and ahhs' during the instrumental section of "Time Stand Still" can be overbearing back there, particularly the higher up you are. The very best sound I've heard was at Jones Beach, 6/20/92. Nothing beats the acoustics of an outdoor show."

80% surveyed noticed a sound difference show to show. 86% thought the sound was good to phenomenal. Heres how the "best location sound-wise" sorted out:

Middle of arena	34%
1-10 Rows, floor	23%
1-10, on side	13%
(Front to middle)	
Soundboard	9%
Other	13%
Lower level, center back	8%

Oh that precious time spent in lines for tickets. Now days, with the advent of wrist bands (blah!!) lining up for tickets is sometimes a lost cause. 22% surveyed do not even stand in line. 39% stand in line for a modest 1/2 to 3 hours. 16% will endure 4-6 hours. 15% all night it for 7-12 hours. 8% champion 13-20+ hours!!! (Now that's dedication.) There was only one nut case who for some reason found it necessary to stand in line for 36 hours!! That male counterpart co-edits this fanzine, and looking back on it (it was during the Moving Pictures tour) I don't know how I did it! The insane part of it all was that a second show was added later that week, so I stood in line once again for a mere 22 hours. Now those were some crazy days.

Traveling to Rush shows seems to be no problem for most surveyed. 4-5 hours was the average for the maximum travel time. "The devotion and respect that I have for the three wise men of Willowdale dictates that I trek to any location possible. Seattle, Portland and Vancouver are over 8 hours from here and it was quite a long drive through some parts of Texas. I keep a separate 'Rush Fund' set aside now so when it comes that glorious time to begin another pilgrimage, I have the funds to go. My life revolves around it."

US Air Arenas saddle style roof helped cut down echo, the Spectrum is tonally very bright, Hershey Park Arena is awful, the Meadowlands is boomy...you get the idea. The best I ever heard came at a show where the visuals were the worst, that being at Merriwether Post Pavilion. Tonally balanced, no echo and beautiful outdoor

The "Rush Fund" seems to be a common denominator among everyone. We tend to plan for our Rush tours; be it a couple shows or a dozen!

"I would go as far as time and money would permit. During the Presto tour I was in school near Buffalo, NY, which they by-passed that year (1990). The only place nearby was Rochester. Well, I was a theatre major and was involved in a production the night they played there. A fellow theatre major lived near Cleveland, Ohio and her brother had a bunch of extra tickets to their show on June 8th. "Chris, are you interested?" she asks. Without a moments hesitation I said, "Of course I am!" and called my two best friends. They agreed and we drove over 10 hours and 500 miles (we grew up on Long Island) to the show. The seats sucked but the show and the road trip was an unforgettable experience."

"I think some of the best experiences I've had relating to Rush (outside of just the musical experience itself) are ones that involved sharing the music with someone who appreciates it as much as I do; my point being...I think the hook-up thing is a great idea!"

On "places they don't play:" It's all in the numbers folks. Sad but true. We know there are some big fans in Brazil, Poland, Japan, even some of our own states – Wyoming, South Dakota, etc. Unless you can prove that there is a big

enough demand to see Rush in your area, it is simply not economically feasible for them to play out of the way locations. If you firmly believe there are enough fans to pack an arena in your area start a petition, gather legitimate figures and send them to the band. I'm sure they would take a look at your proposal. Bear in mind this would take a lot of effort on your part and it would not be something to embark upon after they have already released an album and have their schedule planned. It would take advance planning, folks – but as Rush fans know...**ANYTHING CAN HAPPEN!**

On "personal stuff:" We are often asked why we don't print info about the personal lives of Alex, Geddy & Neil in ASOF.

On backstage passes: Many of you have inquired in one way or the other about backstage passes and if WE could help get you one. (No, we can't.) Let us borrow from a past issue of BSC's Q&A:

Fan's Q: Is there any possible way to obtain a "backstage pass" to a Rush concert when they play my town?"

Neil's A: Don't ANYBODY **EVER** ASK THIS QUESTION AGAIN. THERE IS NO POSSIBLE WAY. NONE!

So, there you have it in the words of the Professor.

Borrowing again from a past Rush Backstage Newsletter: Neil's answer to a similar question is: "Our private lives, especially our families, are jealously protected, and are something we generally keep to ourselves. Sorry!" We respect this and know that you will understand. There are definitely some bands that encourage the personal stuff and that's fine for THEM. But we **MUST** respect Rush and their wishes. It would spoil our whole concept and null and void out all the progress we have made making ASOF a approved Rush fan network/fanzine!

Tidbit: We heard Rush Limbaugh plays a bit of Bravado on his radio show. Not that we encourage or recommend ANYONE should suffer through his obnoxious ACT to catch a few bars of a Rush tune but we thought we'd pass it along. Maybe there is one sliver of hope for the man.

"My Rush fantasy is to have the following things happen in one evening:

- 1) Front row tickets with a video cam or two going.
- 2) They play only songs you rarely hear from them (By-Tor, Rivendell, Cinderella Man, etc...) and NO standard songs.
- 3) Hang out with them after the show for a while and get some really good conversation out of them.
- 4) And finally to play Geddy's plugged-in, full concert bass...after everybody has left, of course...so that no one has to hear me!"

**Dreams transport desires
Drive you when you're down**



COLD FIRE

By Jordan
Finkelstein
San Diego, CA

The rain began falling outside at about 6 p.m. Rain puts me in a mood – a variety of moods – the most powerful being a sense of security of being dry when it is wet and safe inside when there is weather outside. *In the Mood*. But I very much like being out in the rain. Like *Tears That Fall From Eyes*. And I love to drive my truck – especially at night – in the rain. *Fly By Night*.

Great tires. Great handling. And a great driver. A cocky, confident individual. Sometimes I think I should have grown up in Georgia, Tennessee or one of the Carolinas, and been a stock car driver. A thrill seeker. An extremist. Driving in circles, like my life seems to do every now and again. And winning my first race. *A Driver on a Bust Freeway, Racing the Oblivious Cars*.

The first time I ever got behind the wheel of a car was at my uncle's house in Connecticut. He knew I had never driven before. It was some kind of reward, I think. A beginning. He was patient and not too demanding. Giving instructions with a cool brow. Showing me, not telling me when to shift gears based on the sound of the engine. I remember driving down a big hill toward his house and I was accelerating down the steep grade instead of letting the engine and the road draw me down. It was difficult to take my eyes off the road. I didn't want to. I was scared to. We were speeding. And although it was only an old Datsun B210 – orange, I believe – but it felt as though we were racing through the countryside in a *Red Barchetta*.

Having a lover with you or being sexual by yourself while it is raining out is another one of those moods I fall under when it rains. Open the window, climb under the covers and stay very warm. Get really hot. Taking in two sounds of two different types of wetness at the same time. Being inside and dry, but also wet. Draw back the down comforter to cool off, blow out what's left of the candles and snuggle up *Where Two Halves Make Two Wholes*.

A driving rain excites me. I want to feel it hitting my skin and running down my face, see and hear it splattering on my windshield aimed toward the sky and feel my tires, which stick to the asphalt and concrete like glue, draw me to my destination, which sometimes are places that I have never been before. Some places are more familiar than others. Places I have been. *Cut to the Chase*.

The rain incites me to chase something – to seek something out. There is a warmth that comes with a cold, driving rain – of going out into it and knowing what lies at my destination. Yet when I get there, I have no idea of who I will meet, and what I might find. Like a fantasy. Painted in lights glittering all over the road in reds, greens, yellows and neon. Especially neon. *I See Red...*

I met you. And you took me somewhere I had never

been before. Familiar destination, but it had been a long time since my shadow passed that way. If there's one place I feel confident, yet a bit uncomfortable, it is here. Yet, the excitement builds as the tension does – and it all turns into desire. *An Emotion Detector*.

Then being able to browse and become more aroused – and sometimes choosing something totally different than what you would thought your own expectations would be. I met you – *Like a Stranger Coming Out of the Rain*.

The first time I passed you, I knew I wanted to see you. Instantly. But I wanted it to build up, make the anticipation last. Let my mind run free. What image I can build – what picture or scenario will emerge? I am distracted – and barely notice the others. Your beautiful hair spilling past your shoulders. Your youthful smile and body. Your long legs, smooth angular face and dark brown eyes. Your clothes. It all draws me inside. Just like the rain dew outside. *Roll the Bones*.

We speak – and the conversation takes off. There are still raindrops on my clothes, yet I am warm with you, and you with me, in a familiar place but new faces. *I Can't Deny a Stranger Is a Long Awaited Friend*.

You know exactly what I like without even asking me. Your moves are instinctive and practiced, but spontaneous, like a romantic and gentle experienced lover. *Cool and Remote Like a Dancing Girl, In the Heat and the Beat of the Night*.

We talk about the rain – about being hot under the covers – and your voice is soothing, encouraging and erotic. I am entranced and a little shy, for a change. I am humbled by a beautiful woman, I think. I like watching and listening to you. So much so that sometimes I can't look at you for a few moments – the way you know what I like makes me – blush? But my eyes return to you out of sheer want, desire, lust and confidence. *Hold Your Fire*.

I see you now my favorite way now – or is that your favorite? It's difficult to maintain control because of the chase, the emotion, the fire, the rain and the anticipation. Time is running out. *Freeze This Moment a Little Bit Longer, Make Each Sensation a Little Bit Stronger. Experience Slips Away*.

Time won't stand still. It can't – it won't. But an image can be frozen in time in a picture or in your mind's eye. And I look at you and I know that I will remember your image and take it home with me. And replay it in my mind over and over again whenever I want. The image will stay fresh as long as I keep recalling it. Six minutes of pleasure now brings me hours of pleasure later. That's what's so nice about you. It is rare when I can remember someone so clearly – to always wipe that image away and concentrate on another, a different part of you, I can recall with perfect clarity. Time passes. *Losing It*.

As we calm down, our words and smiles are gentle. I want you to stay – not to leave. It has been magical – the rain, the chase, the stranger, the warm satisfaction you

brought me. It seems so fast – like a magician pulling his rabbit from a hat. *Presto.*

Driving through the rain back home, I wanted to turn around and return to you. I knew you would drive through the rain on your way home later in the night. I wanted to turn around and go back. *I Let My Past Go Too Fast. No Time to Pause. If I Could Slow it All Down – Like Some Captain, Whose Ship Runs Aground, I Can't Wait Until the Tide Comes Around.*

I do not know when you are leaving, and I don't know when you are coming back – or when and if I will ever see you again. Like the feeling of searching in the rain.

Helpless, yet hopeful that there will be a rainbow with a pot of gold in front of you someday, and you can just reach out and take it all for yourself. Sometimes people search for something for their whole lives. Even if they find it, they can still keep looking for it or seeking it out, afterward. As long as there may be rain, I will enter the night and drive through deserted streets, some familiar, so not so, watching the reflections roll by and remember how hot, warm and wanted I felt with you. I want to see you again – I want images. Different images. *A Spirit With a Vision is a Dream With a Mission.*

The rain. Burning hot. Like a *Cold Fire.*



A Ghost of a Chance

By Mark Fenne
Wheaton, IL

Being a devoted Rush fan, and having seen Rush over 10 years in concert, I have always wondered what it would be like to sit front row center. To not only see and hear Rush live, but to feel the energy and expression only five feet away from the stage.

Now I am not a rich man, nor do I have a lot of connections, but 3 years ago, when the Roll The Bones Tour was well underway, I was fortunate enough to see their show at the Rosemont Horizon in Chicago. To say the least, it was exceptional. YET, it was far from the stage. But near the end of their tour, I caught wind that they were coming back to Chicago to wrap up the tour at the World Music Theatre in Tinley Park.

My girlfriend at the time was in school at the University of Iowa. She and a good friend of mine (who is also a big Rush fan) suggested that they buy the tickets in Iowa. After all, how many people would buy tickets in Iowa City to see Rush in Chicago? So I thought, why not! "Roll the Bones!" Life is a crapshoot anyway. Maybe this time we could sit a little closer to the stage.

So the day the tickets went on sale, my girlfriend and my friend went to the Ticketmaster booth in Iowa City. When 10:00AM struck, they walked up and said, "Can we have 4 tickets to Rush in Chicago on 6/28/92?" BOOM...Zap, Zap, Zap, Zap...out came 4 tickets FRONT ROW, right in the CENTER!!! The first words from my girlfriend to the ticketmaster guy were, "Row A, where is that?" Talk about "A Ghost of a Chance." I was in tremendous shock for days and couldn't wait until that very night, when my dreams would finally come true. All I could say to people for days was "Front Row!!" Now don't you think it is strange that I finally get front row seats at the "Roll the Bones Tour?"

Well the night had finally came. Four of us drove to the World Music Theatre excited, anxious, emotional, nervous and thought we would be late because of a huge traffic/parking jam. When we finally arrived, we ran to the main entrance and proudly displayed our tickets. We were told to go see two individuals wearing yellow shirts down in front. Then they

directed us closer to another two people wearing shirts. Then they directed us to another two people who pointed out 4 lonely seats down in the front row waiting for us. I remember as we walked down to our seats, we felt so proud and so important. Fans everywhere looked at us with jealous eyes. But there were our seats!

Mr. Big was the opener that night. They were ok, but I think most of us in the first couple of rows were so anxious for them to get off the stage so the REAL show could begin. Then it happened. The lights went off. The crowd went nuts. You could feel a burst of energy come over you. Then three shadows ran out on stage and the intensity builds as the opening chorus of "Force Ten" begins. The lights flash, Neil moves with intense force, and Alex looks down at us and smiles as he plays the melody.

The sound is so intense, so clear and so pounding. I just couldn't believe we were really standing there in the front row. It was the greatest show we had ever seen in our entire lives. Alex was playing maybe 5 feet from me and Geddy wasn't far behind. They goofed off, playing at each other while Geddy would lean into the crowd. You could feel each bass note through your bones. I could see the expressions for the first time in my life on Neil's face. During "Bravado," you could see Neil playing with both feet and both arms, all commencing different patterns. It was incredible. Between songs, Alex picked up a golf putter, and putted on stage. They threw things at Neil, and you could see everybody having so much fun. I think that's what makes Rush so thrilling. They perform because they want to. They have such a high standard of integrity, musicianship and love between them that it's easy to see why they have lasted for 20 years and counting. The highlight of the show was during "In The Mood," Neil stood up on his seat, and pulled his bandana off only to reveal a mohawk haircut!! I don't even think Alex and Geddy knew about it, the look on their faces was unforgettable. All three laughed so hard, I thought they wouldn't finish the song. Now "that's entertainment."

I may never get to go backstage and meet Rush, but I feel satisfied that I witnessed something not many fans get to see. A little bit of laughter, a little bit of family, and a whole lot of musical satisfaction. Rush brings a lot out of life. Rush is not just a band, they're a phenomenon. But as I close I only have one thing to comment on. (And this can be a question for the Professor.) Who came up with the phrase "three's a crowd?"



MY PERSONAL RUSH EXPERIENCE

By John Sievers
Ringo, NJ

As crazy as this may seem – and it is quite crazy because I’m living it – I used to hate Rush. I used to hate them with a passion usually reserved for the New York Rangers (my worse nightmare – it’s been a bad year), the Messier-era Edmonton Oilers, the Anaheim Mighty Ducks and the New York Yankees.

Obviously, that’s changed. About fifteen years ago I have a vague recollection of a song called “Closer to the Heart” by a band named Rush. The jury was out at the time because I was one of the AM radio teenyboppers waiting for the next Bay City Rollers album to be released. I did not know of Rush and their storied history (but I did have the first nine KISS albums). I would soon discover FM and my musical world be changed forever. Radio was much more open to music then, but that’s another story described succinctly (and rather well I might add) in a ditty called “The Spirit of Radio.” You may have heard of it. Friends I made when I was a freshman in high school did hear of it. I was too busy forming my own musical impressions and opinions to really know what my friends were listening to. I spent most of my free time observing radio waves.

When Rush released “Moving Pictures” in February of 1981, my friends began to listen to them more often, and I was hearing them on the radio. It seemed as if Rush was all I heard during that year and the year after that. I began to get sick of them because all I heard was “Tom Sawyer.” I began to resent Rush and “Tom Sawyer.” (I still really don’t much like Tom Sawyer even today – Witch Hunt!)

“Exit...Stage Left” was released later that year, and one of my friends invited me to go see Rush support the live album at Radio City Music Hall in New York City. I would find out later that Marillion had opened for them; and I regretted missing this special opportunity to see two of three of my favorite bands of all time. (Dream Theater is the third part of the trinity and any further comment about this is best saved for other fanzines).

I angrily refused this invitation and refused yet again when Signals was released and the New World Tour marched through my area. My friends had bought most of the back catalogue by then, and it seemed like there was no stopping them. I couldn’t walk into their houses without hearing at least one Rush album.

This continued until my senior year in high school. I considered myself to be a headstrong individual (and still do). Peer pressure doesn’t really effect me. However, when Rush released Grace Under Pressure in the Spring of 1984,

I willingly listened when my friends played it. I actually liked it. I think it was Neil’s lyrical prowess that finally sucked me in. I thought about quoting Neil in my high school yearbook, but settled on Confucius because I reasoned I might be going through a phase.

I was wrong. Before my friends moved away to college, I had one of them make two assorted Rush tapes that included live tracks whenever possible. I played those tapes constantly and anxiously awaited the next album (Power Windows) to be released. My friends felt vindicated when I joined them for two shows that Rush recorded at the Meadowlands in 1986. They didn’t realize that they had created a monster. Within six months, I had vinyl copies of every pre-Moving Pictures compact discs, I bought a CD player. I scoured the country for just about anything Rush-related that I could get my hands on – I had a bit of catching up to do. I wished I had discovered them before KISS.

That’s how it happened. I’ve never met any of the members of Rush, and I’m not really sure that I’d want to – I mean I guess it would be nice, but.... What I’m trying to say is, if I ever did get a chance to meet one or all of them, I’d probably ask them what books they’re reading or what music they’re listening to. I’d like to ask them what they think about various topics, ranging from political correctness to why hockey has become a target to be marketed. This may not seem very important to the masses, but it’s part of the reason I identify with works of Rush have written. I find it frightening when subjects I have thought about or have formed an opinion or a position on suddenly turns up in a future Rush song. This stuff just happens; it’s difficult to explain. When I discovered that Rush (like myself) usually goes against the run of the mill, I knew this band/fan relationship was a special one. I think Alex, Geddy and Neil would agree that they did not begin as the most talented of musicians. However, they are prime examples of what one can accomplish through dedication, perseverance and hard work. They made themselves the best musically and lyrically that they could be (rather impressive, eh?). I most admire that they stood up and believed in themselves when nobody else would and succeeded on their own terms. Just glance at the music scene today to realize how incredible that is.

Rush defines the word progression. Each of their studio albums marks a stage in their development. I’d like to think that the point of Rush’s journey is not to arrive (but that might be wishful thinking on my part). Most bands seem to try to find the formula that works best for them and stick with it. Rush constantly challenge themselves. Neil told a reporter once that he doesn’t understand how fans could like their entire catalog because the bookends are so radically different from one another. Indeed, there are people who like certain albums and periods in their history and not others. I like everything they’ve ever done. [Well...that’s not entirely true. I don’t really like Superconductor (though it’s

lyrically fantastic), Face Up or Tom Sawyer. That's not bad considering what they've done over the last 20 years.]

I don't think it's a good idea to view Rush based on an album or two. The annals of Rush should be completely considered. Neil says in Q107's Roll The Bones Radio Special that Rush has become the "soundtrack" to our lives, we have to be fair and take the "soundtrack" from beginning to end.

Rush's music, and the attitude that permeates it, have reminded me how important it is to stay focused on the "big picture." It's great to be challenged to think. Today's society offers little opportunity for digestion of music. It is passive and market-driven. People can be taught what to buy and what to think. Perhaps I'm alienating myself, but I don't identify with that. I do things because I want to and usually can come up with a reason for it. Rush's lyrics generally flow to a logical end. Rationality abounds when insanity doesn't. Sometimes it's hard to realize that there is more than one point of view, but Rush reminds us that there usually is. Rush never tells us which point of view to adopt. Rush shows us all sides of the evidence so that we can interpret for ourselves what we want to believe. That's a rare commodity these days. One of Neil's favorite themes is innocence vs. experience (i.e....they're counterparts). These balancing forces/ideas/concepts are everywhere — action and reaction, Hemispheres, science and nature, The Big Money, humanity and computers...you get the idea. You have to be alert, though, because an underlying theme of Rush is seriousness and satire. For every Fear Trilogy, there is a Gangster of Boats Trilogy.

It's just so easy to stay hooked on this band. I'm a big believer in integrity and Rush's integrity is unparalleled. Integrity is an essential element in music, as well as in life. We wouldn't still be here heaping accolades on Alex, Geddy and Neil if it wasn't. They might have become one of those bands featured in the Time-Life music series (as Bachmann-Turner Overdrive has) without it. Integrity is a difficult quality to keep intact. For example, MTV's integrity disappeared through the bank tellers window. But I digress...

Rush is just a human experience. When listening to their music, you cover the emotional spectrum. It's intense. It's honest. At times, off the wall (no complaints here!). It is, dare I say, inspirational! The music and lyrics require more than one listen to be digested and interpreted. My favorite bands share these qualities: creativity, dedication, musicianship, integrity and lyrical prowess. I've grown since the time Rush was only a four letter word to me. Rush has become more on many different levels. I've become a student and an amateur historian of the band. As time advances and Rush grows, I can only futilely speculate what the trio will do in the future. Inevitably, my future state of mind will be reflected in another source of light — Rush.

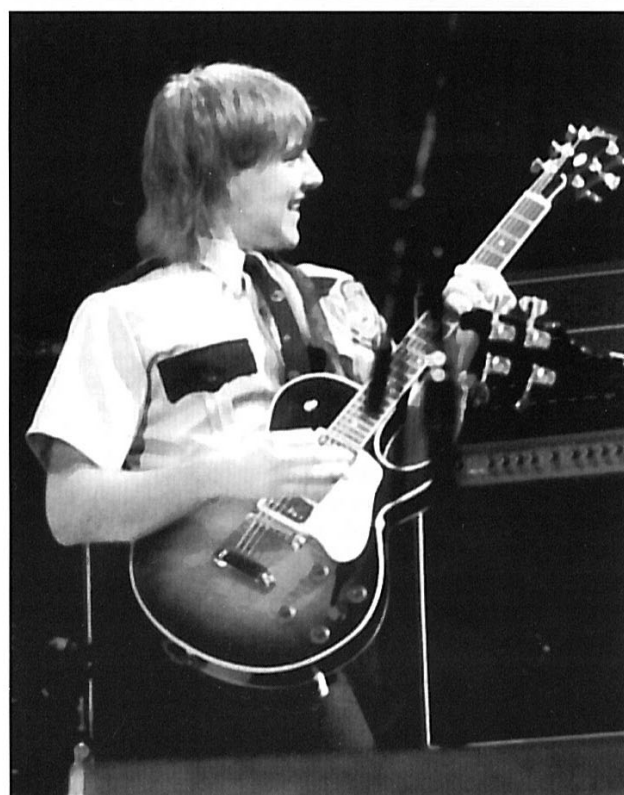
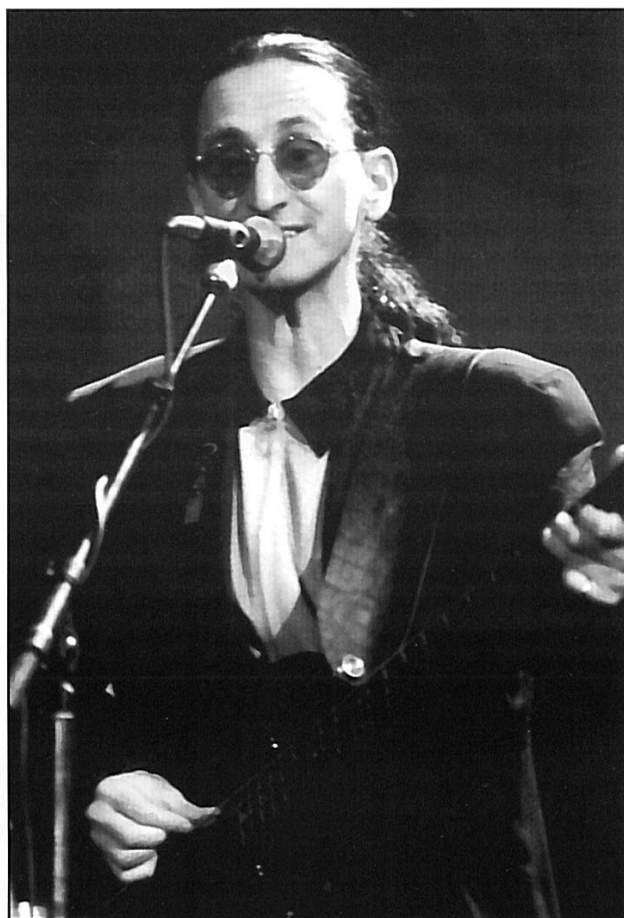


Photo by Steve Sireeter, 1982

THE Hemispheres

CAN'T FEEL WHAT INTERNATIONAL MEANS

By Michael Menconi • Oak Lawn, IL

The world, in its development, has become quite a kaleidoscope of colors. A map today is a journeyman's suitcase with labels stuck all over its surface. Unfortunately, you cannot just look at this traveler and know his or her thoughts, personality, or habits. You cannot judge him or her at first sight. No person should be judged at 182,000 miles per second. In trying to understand what a person is all about, you must make an effort to converse, inquire and understand what he's made of. The song Territories opens up this well of thought, very well.

We cannot afford to make ignorant judgements of other lands and its people without experience and knowledge. So many territories exist among humanity. Obvious ones are geographical. From hemisphere, to country, to state, to city, and to its subdivision, people live in highly divided areas. How much do we really know about a certain people and their nation? How much do you know about your own?

With so different cultures from so many different territories society has become not such "a small world after all." The world is indeed an endless universe. We are looking through the eyeglass in reverse. This truth lies in all aspects of the world around us. Environmental concerns, famine, war and crime are major problems of our entire human society. I stress the word "our" because each individual makes a difference. Many people I have discussed global problems with don't even realize these problems are global! Many do not recognize such expansive problems exist and feel that they only effect the country or city they live in.

In different circles we keep holding our ground, in different circles we keep spinning round and round. On television, a tragedy claims many lives, but are we really aware of its consequences? Does war in Bosnia really mean anything to us? Or all we all set to cruise control on the highway of indifference? People should not feel so detached from any significant problem. That does not mean to say you or I can help the war in Bosnia, but can't we learn from the situation there? Can't we learn from those instances when people are overrun and undermined?

We can all learn from differences in all areas of life. Rush proves to us that what is different can impact what you first thought was right or significant. This is a crucial aspect of Rush's success. Indifference does not seem to be in their vocabulary.

Look at RUSH, Fly By Night, Caress and 2112. The early beginnings of their careers. They share an early enthusiasm and that shows Rush was going to do anything they wanted. This was also when they developed purely as musicians. Each became better at his respective instrument with each consecutive album. 2112 has become, to many, The National Anthem of Rock.

Then, Kings and Hemispheres show how they still were on the same creative level, but complemented by some of the most superb playing they have ever done. La Villa Strangiato, Circumstances, Cygnus X-1, Xanadu and Hemispheres display their incredible prowess and growing talent.

Permanent Waves and Moving Pictures brought a refinement in scope within individual songs. Natural

Science is the gem among gems. However, this song along with others, got lost due to the commercial appeal of Spirit of Radio, Tom Sawyer and Limelight. Rush is finally accepted as tops in their field. However, they are virtually unaltered, because Signals shows a change in their entire sound!

An album that has taken undue criticism, Signals, is one of Rush's strongest albums. Right in the face of success, Rush prove they can look at the world to see its differences and try to respond, creating an entirely new sound to work with. The Analog Kid has been reborn by Rush recently in the Counterparts live set. And what a rebirth it was and is! This one was a highlight on the Counterparts tour.

Grace Under Pressure, Power Windows and Hold Your Fire all reflect the refinement of the orchestration that Signals spawned. Neil's lyrics really have impact on these three albums. They also reflect what I think is the pinnacle of their playing ability. They all shine in one way or another on songs like The Enemy Within, Mystic Rhythms, Turn The Page and Prime Mover. Also, it seems like the creative nature of these albums is different from earlier efforts. Red Lenses, Mystic Rhythms and High Water all have interesting textures.

Presto, Roll The Bones and Counterparts display how Rush stripped away some of the meticulousness of earlier albums, and became more organic. They also continue to display reaction to other musical territories, living out their self-proclaimed "sponge" factor. Roll The Bones comes as close to, dare I say, rap music, than any respected rock band has ever come. A return of the instrumental in fine fashion on Leave That Thing Alone and Where's My Thing. And of course those creative songs like Double Agent and Scars which exemplify Rush's continuing travels through a wilderness of mirrors. What next? That depends on what happens in the territory of music.

Alex, Geddy and Neil are truly the nomads of rock. As music has evolved, so they have they, regardless of outside opinion. The Rush caravan has traveled through some strange lands, (black holes, weird cities, caves of ice, high school halls...), and surely will travel through many more. They know what international means in the waste land of music. Just like the territories we live in, they are a kaleidoscope in which no color is left out.



FEEDBACK

Write to: ASOF/FEEDBACK, 5411 E. State St., Suite 309, Rockford, IL 61108

ASOF welcomes your letters, comments and articles of interest for **ASOF's** open forum. We count on our readers to clip out Rush articles that may appear in your local paper. We also encourage you to print out any electronic article that may be of interest and send in in! We have some interesting letters this issue, so lets get to them!

Dear Steve and Mandy,

First of all, I'd like to thank you for sending me a free copy of your fanzine. I didn't expect anything like that and it was a great surprise. I'm sending you \$20 for the next four issues.

While I was reading **ASOF**, I just couldn't believe that there are people who care for Rush so much that they decide to issue an ALL-Rush magazine. Here in Poland, the band has got quite a few fans, but knowledge is usually superficial. Sometimes it's their own fault. Some people just don't want to read about Rush, they just want music. I get angry when they tell me they don't care about lyrics. But there are also a lot of people who want to learn things and analyze lyrics, but they simply don't know English or their knowledge is insufficient. I try to help my friends understand lyrics, but I don't have enough courage to try and translate Neil's lyrics into Polish (apart from a few songs). There are things that I don't understand. But I can assure you that although it was the music that made me start listening to Rush, it's the lyrics that made me stick to it.

As you can imagine, Rush isn't among the most popular bands in Poland. Stores are full of t-shirts and badges of Rage Against The Machine, Nirvana, Soundgarden, etc., but I have never seen a Rush t-shirt or badge in a store. The relation between the Polish and Western cultures is rather unfavorable, so most fans can't afford buying things from fan clubs.

As you can see, being a Rush fan in Poland isn't easy. I don't know anybody who would know as much as me – or more about the band. I hope that by reading your fanzine I'll extend my knowledge as well as enjoy myself.

Thanks for printing the address of The Spirit of Rush fanzine. I had an old address and wrote to it a few months ago, but the letter came back saying they had moved. Now I can write once more.

Thanks for what you're doing – and keep on Rushing!

Sincerely yours,

Iwona Michaloska, Poland



Hi Steve and Mandy,

The reason I am writing is to share with you and members of **ASOF** an article about Rush that our local

paper printed this last summer. I would have shared it earlier, but I managed to misplace it, and just found it again. I thought you'd enjoy it. If you want to print it, that's fine with me too!! [Normally **ASOF** does not reprint articles. At times

we may pull quotes and such, but we would much rather present original fan articles or yet unseen quotes and newsworthy items. However, we had to make an exception in the case of this short piece. Hopefully it will be fresh and new to most members. CyberSteve]

THE BEAT GOES ON FOR RUSH AND ROCK MUSIC

By Jeff Spevack, Gannet News Service

Rush plays to the beat of a different drummer.

Neil Peart never sings. He can't even carry a tune [Oh really!?!? CyberSteve] But he writes all the lyrics for the heavy-metal [Ugh.] band.

For inspiration, he turns to the very un-heavy-metal [Ugh.] poets T.S. Elliot and Maya Angelou.

And, as Rush celebrates its 20th year eons in the rock world, it's egghead drummer dismisses most of its old music, indeed any old rock music, as irrelevant. "I don't think there is any reason to listen to 'Light My Fire' anymore," Peart says. "Rock music and journalism, even good journalism, is transitory, it's meant to be scrawled on a wall and washed away by tomorrow's rain." Twenty years of Rush washed down the drain.

FORGET NOSTALGIA

Oh, Rush may play signature songs "Tom Sawyer" or "Fly By Night" if it's in the mood. But the band won't do it simply because it's a song people expect to hear. "Nostalgia doesn't make a song a good one," Peart says. "What's the choice? Do you want us to put something into it?" This attitude seems to belie the label often slapped on Rush, as the band that plays dinosaur rock.

It's lineup throughout the years has remained constant: guitarist Alex Lifeson, bassist Geddy Lee, whose vocals tuned to a dental drill pitch supply the band with a ready identity, and Peart, who creates the grand cosmic concepts, philosophical allegories, and word-puzzle lyrics.

"I've never understood why it was always the singer who writes the lyrics," he says. "there was always a back-of-the-bus mentality for drummers, although there are more drummer who have said 'because of you're example, I had the nerve to suggest something in a song.'"

He calls Rush's 1993 album *Counterparts*, especially it's song about AIDS, "Nobody's Hero," the highest expression of what I want to communicate." But he later notes, "You're latest work had better be your best."

AN ECLECTIC SOUNDTRACK

His soundtrack is wide-ranging. It includes: The Canadian band Tragically Hip and the obscure King Lear reference on it's song "Cordelia"; the aborigine-meets-technology project Deep Forest; the Gregorian-chant pop of Enigma, and the jazz and hip-hop of Us-3. He likes the hybrids, and compares the effects of such diverse influences to reading the International Herald Tribune blend of news.

"That's what I want Rush to be," he says, "The Herald Tribune, the best of everything."

In it's 20 years, Rush has blundered down blind musical alleys, but always in pursuit of what's new. "Only the mediocre man lives up to his potential," Peart says. So the new album features a song called "Animate," which reflects the guitar-drenched, shoe-gazing English scene of a year ago, because that's what was happening when it was written. "I thought one of the nice turnarounds of the 90's was when real rock bands came back," says Peart, an admirer of Pearl Jam's Eddie Vedder and Soundgarden's Chris Cornell. "Every level of what they do, they care about, the arrangement, the song writing, the 90's have brought that back with a vengeance."

PHONY REBEL ASPECT

"The 80's were a time dominated by light metal, and records made with (a studio executive) deciding how to make radio friendly songs. And that whole phony-rebel aspect, as in 'I'm wearing a leather jacket and I have big hair, and that makes me a rebel,' when actually it makes you part of the system."

Oh, Peart has owned a leather jacket. But he insists it was "for riding a motorcycle, not riding in a limo." And though he disparages old rock songs, he's assembling a tribute to the late jazz drummer Buddy Rich, explaining that Rich's music was intended to have a shelf-life longer than The Doors' songs. "Duke Ellington is not the same as Jim Morrison," says Peart. "You think in terms of art criticism: What did they set out to create, and how well did they do it? If they wanted just a hit song, the timelessness factor just wasn't a part of it."

Good article, don't you think? I really thought it was fairly written, although I don't much care for his reference to dental drills and Geddy's voice.

Keep Rushin' & Rockin'

Pam Wheaton

Boise, Idaho



Greetings!

It is great that you have been given the opportunity to advertise in The Rush Backstage Club mail outs because that is the way I found out about you. I just received **ASOF#10** and I like it very much.

I have been a listener of Rush since 1983. That is the first year I heard their record at my neighbors. There was a few years between that and the day when I seriously started to listen to their music. My first Rush CD was "Hold Your Fire." I bought it for my 17th birthday.

Listening to Rush has been quite challenging to me because my mother tongue is Finnish. You can imagine how difficult it may be to a foreigner to understand the language and the meaning behind the lyrics of Neil. Most of the time in my past it was the music that I was into. Now I can say that I have begun to understand the lyrics also.

This is all very exotic to me. I have never seen Rush live

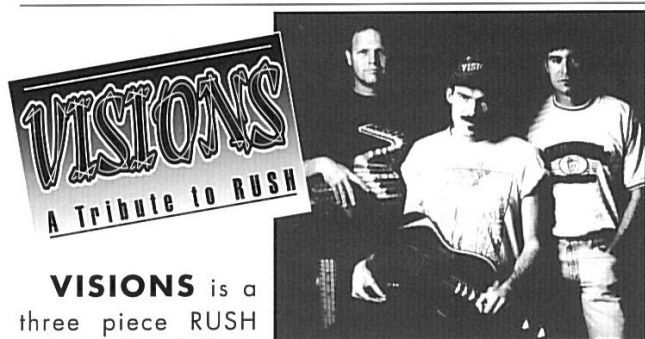
or been to the USA. So now when I order **ASOF**, I can receive very special mail from far away (Is that exotic or what?)

I wish you all the best for the future of **ASOF**.

Marko Laaksonen

Your friend in Finland

*[We can't thank the Backstage Club enough. It has really saved **ASOF** during these dry months and, of course, our very difficult move back to the midwest! It has been an uphill climb from the beginning, a struggle to get recognition, but it has all paid off. We **KNOW** now that we are legit and that's the **ONLY** way we would have it. Hope to see you in the USA in '96 for the next Rush tour!!! - CyberSteve]*



VISIONS is a three piece RUSH Tribute band from

Chico, CA, a university town with a diverse music scene, but no other tribute bands, especially none trying to emulate the complexity of RUSH's music!!

Formed in the spring of '93, VISIONS are: Craig Marongiu (bass/vocals/keyboards) a Chico, CA native and musician for the past 10,000 years, Scott Shaw (guitar/synth pedals) a progressive player and RUSH fan since high school, and Nick Merica (drums/electronic percussion) who has intensely studied The Professor...mile-high stick tosses and all.

Rush's music has inspired thousands of musicians over the years, and the members of VISIONS are no exception. Three Northern California musicians formed VISIONS to play the music of the group that inspired them, as well as an outlet for their own high-energy material.

VISIONS plays a variety of material ranging from Spirit of Radio to Marathon to Different Strings!! (to name just a few.)

VISIONS loves playing live because of the level of excitement the fans generate. "Coming to one of our shows is like going to a RUSH Festival," say Merica.

For more information and/or booking information contact:

Scott Shaw (916) 872-1738

Via EMail: **Obbus@AOL.com** or write:

VISIONS: A Tribute to RUSH

5905-D Clark Rd., Suite 159

Paradise, CA 95969



Animation

Animation is a Rush cover band from Morton Grove, Illinois. **ASOF** member Brian Genack says, "This is a Rush tribute band celebrating their 8th anniversary this past March. While they don't proclaim to be perfect (yeah...like who has the money to amass a drum kit like Pratt!) they have their own sound, feel & crowd. Okay, so they only have eight hours of material down (largely from Moving Pictures on back!!) but you must checkout a few shows for yourself."

You can contact Animation by calling 708-776-RUSH!

Or write them: **ANIMATION: A Tribute to RUSH**, P.O. Box 1255, Morton Grove, IL 60053.

POWER WINDOWS

A TRIBUTE TO RUSH

POWER WINDOWS continues to play full force in the NY/New Jersey areas. We hear that PoW is getting **VERY** tight and put on an incredible performance. Get a hold of PoW by contacting Dan Gibson, 60 E. 12th St., #2J, New York, NY 10003. **Get on their mailing list TODAY!**

RUSH HOUR

LONG ISLAND'S PREMIER RUSH TRIBUTE BAND

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

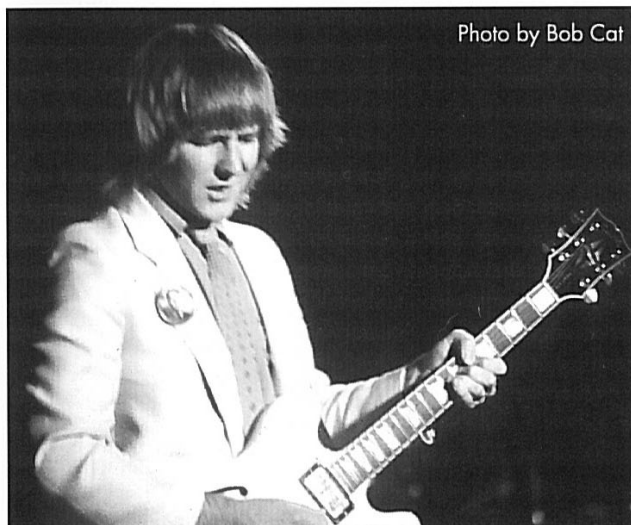


Photo by Bob Cat



Photo by Bob Cat

TEN WAYS TO RECOGNIZE A TRUE RUSH FAN:

- 1) They are still wearing an old Fly By Night t-shirt that is too small and **VERY** worn out.
- 2) They appreciate the first album as much as Moving Pictures.
- 3) They wonder what that boy in the Power Windows fold out is doing today.
- 4) At a CD or tape store, they look through the entire Rush selection even though they already own it all!
- 5) After much searching, they finally find someone who happened to tape the 1993 Major League All-Star Game. (What a relief!) Relief pitcher!
- 6) When a new Rush album is released, they buy the tape along with the CD so they can listen to it in the car on the way home. When home they special order the European vinyl edition for the large graphics, unfolded!
- 7) They don't mind spending \$45-50 on a single bootlegged CD.
- 8) They have successfully applied the themes "Animate" and "Cold Fire" to their relationship with their girl friend.
- 9) They wish they were Bill Banasiewicz, author of Visions, The Official Biography.
- 10) They have every copy of **A SHOW OF FANS!!** (With flyers ready to hand out in the car!)

Thank you very much from
Trevor Still, Furman University, Greenville, SC.





IN THE END

We want to thank all of those who sent in clippings, articles and photos. If you don't see your submission this issue, don't fret; we keep **EVERYTHING** on file for future use! The local reviews and Rush related tidbits really helps. Keep 'em coming! Special thanks goes out to Scott Hansen for his Rush typeface which graces the cover and Bob Mack for all the Buddy Rich Memorial information and "stuff." Thanks a million!

A Show of Fans is entirely fan supported. We receive **no** financial help of any kind from Anthem/SRO, Rush or Atlantic. We present **ONLY** the positive. There is plenty of negative, overly critical and just plain slanderous press on Rush everywhere...in every sort of media. You all know how hard it can be to find an honest, truthful review of a Rush show or album. **ASOF** maintains: **WE DON'T NEED IT!** We are a *positive oriented* fanzine dedicated to what we maintain is the most **incredible** band in the universe. A **FAN**zine **OUGHT** to be positive. **ASOF** represents the idealistic fanzine that not only **IS**, but will **REMAIN** positive and whole.

ASOF STAFF

Steve & Mandy Streeter
Publishers/Editors

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

Eric Ross
The Oracle, Columnist/Assistant

Jerry "Broon Jr." Brown
RUSH Archives, Columnist

John Vinson
Photographer Extraordinaire

Brandon Klayman
Photographer Extraordinaire

Michael Menconi
The Hemisphere, columnist

A Show Of Fans, Number 11, Spring 1995. **ASOF** is a non-profit Rush fanzine/network dedicated to the **BEST** band in the universe. **ASOF** is published approximately quarterly. Subscriptions are \$15.00; USA, \$20.00; rest of the world for four issues. Back issues (**ASOF** #1-10) are available in a very limited supply (**ASOF** #3 is **sold out**); USA, \$5.00 each; rest of the world, \$6.00 each. Donations of stamps are appreciated. **ASOF**, 5411 E. State St., Suite 309, Rockford, IL 61108.

