



RUSH FANS IGNITE!

A Show of Fans

A RUSH FANZINE FOR AND BY RUSH FANS



Counterparts North American Tour 1994



A very special Counterparts release is in store for us. Counterparts will be produced in a limited edition GATE FOLD (!!!) record album format, vinyl and all. This will be great to have all the fine photography and graphics (hats off to Andrew MacNaughtan and Hugh Syme for yet another classic!) in a larger printed size. There is a chance this edition will be numbered also,

making it VERY desirable to all die-hards. This should be out in time for Christmas. Let's hope so.

Attention **ASOF** members and **ALL** Rush fans! The time is right to call MTV! **(212) 258-8700**. Call NOW! Mention that you're a member of A Show of Fans, an international Rush fan club, and that you would like to see more Rush on MTV! What has happened is this: "Stick It Out" has gone into heavy rotation. The video, which is *fabulous*, is currently (as of 12/93) the 12th most requested video, which is a record for a Rush video! Your call can **REALLY** make a difference! Give MTV a ring and request more Rush videos, specifically: "Stick It Out." A second video is in the works. "Nobody's Hero" will be produced for a January MTV premiere to coordinate with the tour launch.

Turning to radio, with "Stick It Out" raging as a single, Atlantic quietly picked "Cold Fire" as the second single. However, in New York, WNEW ~ a big Rush station ~ chose "Cut to the Chase" instead. Interesting. "Nobody's Hero" (AOR) and "Double Agent" (Heavy Metal) will be pushed as singles in January. Start calling your radio stations NOW! A King Biscuit Radio Concert recently featured Rush. Also, keep your ears peeled for Rush on Rockline. This could happen anytime.

TOUR DATES!

J A N U A R Y

22 - Pensacola, FL • 23 - New Orleans, LA • 25 - Austin, TX
26 - Houston, TX • 28 - Dallas, TX • 29 - San Antonio, TX
31 - Las Cruces, NM

F E B R U A R Y

1 - Phoenix, AZ • 3 & 4 - Inglewood, CA • 7 - San Diego, CA
8 - Fresno, CA • 10 - Sacramento, CA • 11 - San Francisco, CA
12 - San Jose, CA

That's wave number one. Obviously, by the time you read this we will have more. Call the **RUSHLINE** for updates! Rush will be in Pensacola on or around the 11th for practice. After CA it's probably back to FL and then slowly head up the east coast. By March, Rush should be in New York with dates in the first week. Send in a SASE for printed updates. We can't stress how important your help with passing out **ASOF** flyers is. We hope to meet many of you on tour and by passing out flyers, we can identify you. Not long now!

RUSHLINE
NEW PHONE NUMBER!
203-223-6882
ADDRESS REMAINS THE SAME.

the FOUNTAIN

Steve Streater

ASOF, P.O. Box 292 Ω Canton, Connecticut 06019

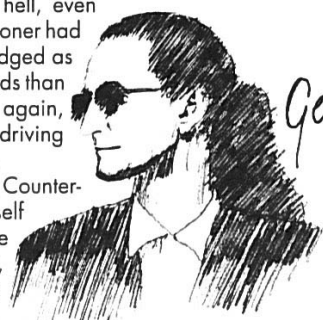
Carl Jung, the collaborator and *counterpart* of Sigmund Freud, animates the four primary functions of the mind: thinking, feeling, sensation, and intuition. He classified our personalities into introvert and extrovert types, according to the individual's attitude to the external world. "Man's aim in life," he stated, "is the achievement of psychic harmony between cultivation of the self and devotion to the outer world." Neil Peart could not have picked a more appropriate thinker/Swiss psychiatrist & psychologist to inspire and drive many of the whole Counterparts concept. Neil's mentioning of Jung twice on the Counterparts World Premier Radio Broadcast (10/14/93) *immediately* had me shuffling through my reference library — even reaching further into the whole counterpart idea as it relates to great thinkers. Perhaps the **greatest** of the twentieth century, Ayn Rand, believed in black and white, that is, an absolute good and evil, was one of many profound Counterparts. Animate is fashioned as Neil explains, to be a singular song about the duality of a man. A fitting first song for a most *brilliant* album. Counterparts *defies* superlative descriptions. Words turn into random noises resembling the kind of reaction I had upon watching the moon landing or the first space shuttle take off. (Boy, this must date me!) Better to let our members take

Pumpkins, Alice in Chains - hell, even Metallica - **in the dust**. No sooner had Rush been critically acknowledged as a major precursor to these bands than they elected to prove, once again, that **NOBODY** rocks with the driving power and precision of Rush.

The bottom line is this: on Counterparts, Rush sounds more like itself than on anything released since Signals. With the new album, the band borrows primarily from its own past, but manages to revitalize it such that the true genius of their music simply *cannot be denied*. Perhaps Rush stopped worrying so much about sounding formulated, a never-ending curse placed on them by the overwhelming success of Moving Pictures. (This is not to say, however, that everything Rush did between these records was less than par.) The members of Rush have always made a point of not compromising, "selling-out," or simply doing what everyone would like them to do.

Thus, the band usually attempts to create music that sounds unlike anything it has done before. With Counterparts, however, it appears that Rush is finally ready to explore its roots and have some fun writing songs the old fashioned way. I know several DJs in their 30's who can't see straight from all the anticipation surrounding the new release. Not since Moving Pictures has Rush crafted such driving, *in-your-face* songs (e.g., "Stick It Out"; "Cut To The Chase"; "Between Sun and Moon"; "Cold Fire"; the Cure-like "Animate"; "Alien Shore"; "Double Agent") nicely balanced with moodier but sonically beautiful pieces ("Nobody's Hero"; "Leave That Thing Alone"; "Speed of Love"; and the album-ending "Everyday Glory"). I personally have never enjoyed such a thorough *ass-kicking* as I received upon listening to this album. There is not a single dud on this record. Rock critics will likely hail Counterparts as Rush's *magnum opus* - a masterpiece that cements them as the ultimate progressive hard rock band, setting new compositional and instrumental standards that few bands will ever achieve.

As usual, the album boasts engaging and metaphorical lyrics about socially relevant topics (e.g., AIDS, sex discrimination, balancing ones life) and Neil Peart's typically precise drumming. But this time around we hear much more of Alex Lifeson's trademark arpeggiating and fierce chordal progressions. Moreover, Geddy Lee has apparently returned to the low, grinding bass guitar sound highly reminiscent of his Rickenbacker days. Most significantly, the song structures represent a dramatic departure from the post-Moving Pictures era in Rush's long career, including even the last two albums, 1989's Presto and the 1991 sequel, Roll The Bones. Both of these



Sketch by Blanca L. Ortiz, Mexico

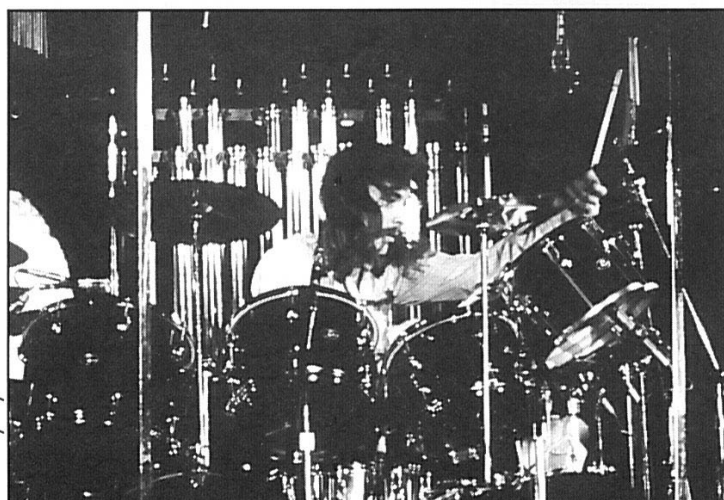


Photo by CyberSteve in Pearland

over The Fountain. After all, we are **ALL** a part of the Fountain. Shall we begin?

REACTION from Samuel A. Scott, Ft. Mitchell, KY

Atlantic Records released on October 19th what is, without doubt, the musical *tour de force* of Rush's career. Critics and new fans alike will go **nuts** (...and maybe even **BOLTS!!**) over Counterparts, a blistering collection of dazzling, riff-oriented hard rock tunes that leave modern rock acts like Pearl Jam, Soundgarden, Smashing

records were considered relatively organic, fresh and unorchestrated when compared with mid-80s records such as Hold Your Fire. The new album, however, goes much further. Heavy, hook-laden bass-guitar riffs dominate nine of the album's 11 songs. The album is especially exciting because the members are clearly enjoying themselves as they delve freely and unabashedly into their past (which the critics will laud them for) - note the Plant-like chorus break in "Between Sun and Moon"; and who could possibly miss the immediate brilliant, Necromancer-ish "Double Agent" - a surrealist, sonic image of a bad dream complete with Geddy Lee's altered voice, brooding over 6/4 and 5/4 time signatures, in perhaps the meanest break ever in a Rush song. "Cut to the Chase," "Alien Shore," "Double Agent," and "Leave That Thing Alone" are certified Rush classics. "Double Agent" ranks right up there with the all-time greats such as "Xanadu" and "La Villa Strangiato." What got into Rush that motivated them to return so boldly to this style of songwriting?

For one thing, they are keenly aware of their influence on modern alternative hard rock. As they observe the positive critical reaction to bands such as Primus & Alice in Chains, they realize that the time is right for a return to what they do best. Rush defines the riff with this album like no other band has **ever** done before. Geddy Lee, with the assistance of Peter Collins (who gave Queensryche its distinct bass sound, following his work with Rush in the late '80s), has returned to his old Rickenbacker sound but with a touch of the '90s thrown in - with smashing success. But the real **HERO** is Alex Lifeson - **hands down** - who has *never, ever*, laid down guitar work (including solos) this brilliant before. I don't see how he could possibly outdo himself on the next album (and there will be one, considering the success Rush will enjoy on the charts with this record and the fun they will have on the road).

Okay, enough with the positive talk. It's prediction time. I'm going to make several predictions with regard to the success of this album. Counterparts will:

1. Reach #1 on the Billboard Top 200. (Close...it posted Number Two on it's debut. However, the single, "Stick It Out" DID post Number One!!! How about that! So much for all the Pearl Jam HYPE. Counterparts deserved to be put out FRONT AND CENTER on its first day of sale. Unfortunately, the CD stores had only PJ stuff up, while Rush for the most part laid behind the counter! "HEY! Where's the REAL band! Where's the NEW Rush??" I said in anger. Oh well. As was pointed out to me by fellow **ASOF** Cannuck supporter Kevin Bontius in a recent conversation, Rush has always taken a back seat when it came to true recognition. In the 80's, Rush was always slighted by the media and overshadowed by flash-in-the-pan bands. Rush is not a popularity band by nature. This is certainly not important to them, which is okay, since it's the music that drives us and **that is** what matters most. - CyberSteve)

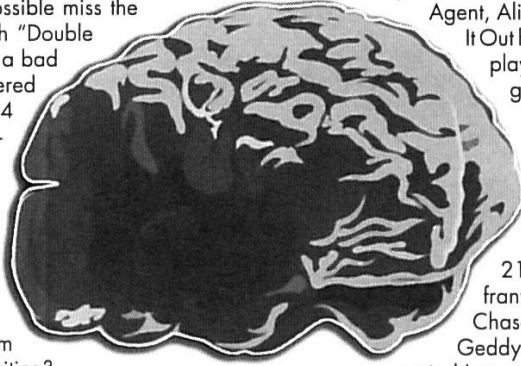
2. Receive at least 3.5 stars (possible 4) by Rolling Stone. (Does it matter? Perhaps. If nothing else, Rush **DESERVES** the respect for the achievement they have made for the entire music industry **EVER**. - Ed.)

3. Bring back the old fans while also bringing in a NEW school of fans. (Absolutely. This is going to happen. For all those LAME reasons some fans got out of Rush in the 80's they **WILL** come back in the fold. - Ed.)

FANATICS: Enjoy the relative solitude you now have in your love for Rush, because times are about to change.

Samuel A. Scott
96 Thompson Ave. #1
Fort Mitchell, KY 41017

To Tom Gardanis, Counterparts goes like this:
In Guitar World before the album was released there was a

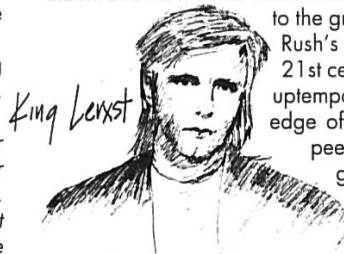


cartoon picture featuring Rush caricatures in a spaceship in outer space with 2112ish logos on the top. Earth is in the background and flames are bursting from the engines. It mentions power surge describing their new release. It was an accurate statement.

Counterparts is Rush's most aggressive album in years. Alex, Geddy and Neil flex their muscle on this record. The synth era is officially over. Alex & Geddy really rumble on Stick It Out, Double Agent, Alien Shore, Cut to the Chase and Animate. Stick It Out has a bass guitar riff that is lean and mean. If you play hockey like me, and you hear this before a game, you get pumped up! Double Agent, in my mind, works best late at night with the lights out. It is a C.I.A. inspired track. The paranoia of espionage and looking over your shoulder is captured on the song. The parts where Geddy is talking possibly in the diary of the character is both suspenseful and hilarious. Flashes of 2112 and Caress of Steel are in the song. There is frantic playing by all three musicians. Cut to the Chase is a very cool song. Great opening bass line by Geddy. Chase reminds me of the Fly By Night, Caress period (get out the Kimonos & high heel shoes!!). Alien Shore has some WILD bass and guitar interplay. This is the type of track where Lifeson can go ballistic when played live. Neil really lets loose as well. Leave That Thing Alone is a wonderful jazzy-rock instrumental that grows on you every listen. To wrap it up, Counterparts is an outstanding album. Alex, Geddy & Neil should be congratulated for their fine efforts. With apologies to Lee and Peart, the MVP of Counterparts is Alex Lifeson. He is a joy to listen to on this album. I look forward to the tour in 1994.

Tom Gardanis, Mississauga, Ontario, Canada

Indeed, Counterparts heralds in yet another era in Rush history. Atlantic's press release describes it as: "Counterparts" Rush's 19th album and the third for Atlantic Records, simultaneously harkens back to the group's power trio roots while taking Rush's ever-evolving sound closer to the 21st century. "Stick It Out" a hard driving, uptempo rocker that takes Rush fans to the edge of the precipice and invites them to peer out over the void. Counterparts: a guitar-oriented, sonic bullet of an album, the heaviest Rush record in years." **Whew!**



King Lerxst at the Kumbaya Festival

On other Rush related fronts, **Kevin Bontius** has this report from **Toronto:**

On September 5, 1993, a very special concert was held at the Ontario Place Forum in Toronto, Canada.

The concert was entitled "Kumbaya Festival," and it was a concert to help raise money for those people living with the AIDS virus. Some of the many Canadian performers who were on hand for this benefit were: Tragically Hip, Rik Emmett, Lee Arron, Tom Cochrane, and... **ALEX LIFESON!** That's right! King Lerxst himself made a very special appearance and received a tremendously heart warming applause from the crowd as Tom Cochrane introduced him onto the stage. As the applause died down, Alex & Tom ripped into Tom's "Life is a Highway." The jam session between the two was just smokin'!!! Although I would have loved to see Geddy & Neil there as well, it was still nice to see Alex jamming with different musicians and also looking and playing so very well. As the song ended, a few more local Canadian musicians joined Alex on stage and ripped into a very

bluesy song. Each band member had a chance to solo. As the spotlight turned to King Lerxst, the rest of the band members started bowing down to him in honor of his amazing solo! Although Lerxst only played for a few songs, it was great to see him in all his glory, looking so good and once again offering his talent for a good cause. A good time was had by all. Judging by the permanent smile on Alex's face, he was having a great time as well. A big thanks to Alex Lifeson and the rest of the artists, for helping raise money in the name of those unfortunate with the deadly AIDS virus. It has taken a lot of great people. Let's hope a cure is found.

*"Try to hold some faith
in the goodness of humanity"*

A big **THANK YOU** to Kevin for his wonderful Toronto coverage. (See also his brush with greatness in this issue!!)

On other related topics, it was a glorious World Series this year that pitted the mighty Toronto Blue Jays with the Philadelphia "wild thing" Phillies. We were ecstatic to see the Jays clinch it in their hometown. It was one of the most exciting World Series in history, all the way down to Joe Carter's winning home run in the bottom of the 9th! Wow! a hearty "hey-hey," (in Geddy voice) to the mighty Blue Jays! Two years in a row! Looks like the Toronto Maple Leafs are also on a record setting season. Go Leafs! A Stanley Cup is in the crystal ball for Toronto. What a town! The best baseball team, the best hockey team (so far this year), and the best musical group on the face of the planet! Recently in an article, Ray Danniels, Rush's one and only manager, compared Rush to a professional sports team. This is a very valid and interesting comparison. Every year they support their new work with a tour on a *Olympian* scale. Rush's RBIs are staggering and a grand slam is delivered at EVERY show.

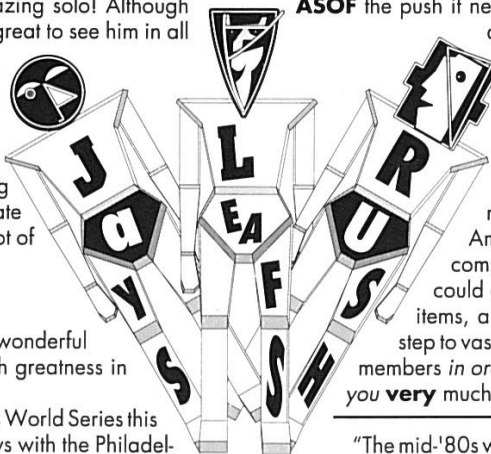
Don't forget us during the upcoming tour! A Show of Fans **NEEDS** your help to spread the word and get out some flyers to Rush fans in the area you are touring. A new flyer has been specially prepared for this tour. If you would like a master laser copy, please send us a few stamps. You can copy these at your local copy shop and help **OUR** cause. Usually, you can leave a stack at your local record (CD) store in town. For those of you who already doing this, a hearty round of cheers. (**ASOF #3** is **COMPLETELY** sold out. Sorry to all you new

members!) Let's get **ASOF** to a healthy existence. We want to put out **ASOF** more frequently and more promptly. Another way to give **ASOF** the push it needs, is to write Rush and their management asking them to support **ASOF** so that we may receive the boost we need in order to continue. You can write **Atlantic Records, Attention: Rush Publicist, 75 Rockefeller Plaza, New York, NY 10019.** State how you want **ASOF** to be mentioned on a album or something. In Europe, there is no control over this, however, in the North America it is another story. Since we are in competition with absolutely **NOBODY**, if **ASOF** could get a mention now and then on official Rush items, a bi-monthly schedule would be only the first step to vast improvement and regularity! We need more members *in order to exist*. Please *help* how you can. Thank you **very** much!

"The mid-'80s were difficult because music was moving so far away from our values. Musicianship suddenly didn't count. We had no respect from the critics and everyone else considered us kind of irrelevant. ~ We were just as outside and experimental and idiosyncratic as Japan, Peter Gabriel or Brian Eno, but certainly we never won that respect and were never perceived as having those intentions."

Neil Peart from *Network Magazine*, 11/93

Why are we here? Because we've all recently discovered that we need our own Counterparts. Everyone pat down your head for loose screws! The drive never stops – it only accelerates. May Counterparts drive you to good fortune and success. Hold on to your plan. It's worth the effort. The heros really do appear to be Rush. Ah, but is it a magic hat trick? No. In a way Rush have been heros to most of us at one time in our lives and perhaps still to as many. But I don't think Rush fans have this "goo-goo" attitude about heroism and idolatry. Literary heros in books are perhaps the most powerful. Winston Smith, Hank Reardon, John Galt, Jonathan Swift and Zarathustra all evoke molten feeling and response. Rush evoke the same. In a way, I am not ashamed one damn bit when I say headed toward my thirty-third birthday that Rush are heros to me. How I separate the mania, rumormills and complete saturation from nothing else but Rush is by *diversifying* and remaining true to my and **OUR** values. Ones which we also hold up to **ASOF**. Don't go too far. Stay sane and focused! It is indeed a delicate balance of Counterparts that keeps us heros ourselves! By setting a good example, we can spread the positive energy that keeps us going. That magnetic storm is Rush. Go ahead, feel the glory **that is** Rush. Three very special human beings that we are lucky enough to have grown up with. It really is a special time to live. Living in the limelight with Rush glowing as bright as the North Star. Over two decades and counting is a feat only Rush has truly done. Where would you rather be? Anywhere. Anywhere but here? When will the time be right? Easy. Anytime Rush will be playing on the road this coming tour and anywhere you may travel to see the greatest show on earth! Ladies and gentleman, step right up!!



Artwork by Steve Streeter, 1984

When Admirations Overshadows Respect

By Puanani Akaka • Kaneohe, HI

Well, the new album is out (yay!) and it's almost time for the tour to begin, which means fans travelling from all over to see the concerts (including yours truly!). However, tours also mean giving some fans a seeming excuse to find the band's hotel, or to follow their various and sundry limos, trucks and buses in an attempt to get close to our favorite threesome. In light of this, may I offer a piece of advice—please, think about it before you do it. Aside from ethical and moral reasons for not doing it, it can also be dangerous. I'd like to recount for you a story which, hopefully, may convince you to rein in your temptation.

I started a tradition several years ago of flying up to California to catch a Rush concert or two. Or three. Or four... The "Roll The Bones" concert in Oakland, CA, January 1992, was no exception. I packed up my suitcase and my cold and headed up to the Golden State.

Earlier, I had made arrangements to meet a friend at the ticket booth of the Oakland Arena before the concert. Unfortunately, my friend, Mark, and I arrived late and missed the friend I was to meet. We decided to try looking for him after the concert.

After an excellent show, we looked for my friend again at the ticket booth. No sign. So we proceeded to the backstage area to wait for him, thinking he might turn up there, and found ourselves in a mini-mob of fans waiting to catch a glimpse of the band. It was 11:00.

11:00 turned into 1:00 and the band finally emerged from the relative haven of backstage to the minute horde of 15 that awaited them outside. They got into their limo amidst cheers, hoots and embarrassed applause (provided by yours truly. I'd lost my voice...) and left. Mark and I then left to go home, back to San Francisco.

A couple of minutes later, we came across the limo on the freeway. Mark passed them and I sent out my silent thanks for a fantastic show and we proceeded on our way.

About ten minutes later, Mark and I started up the off ramp. I looked ahead of us. The limo still in our left lane, had somehow pulled ahead of us. That's odd. How could they have gotten ahead of us? I looked over at the speedometer: 75mph. I continued to watch the limo speed down the freeway. Suddenly it was pulling in front of us. What the...?! With no warning, the limo was swerving into our lane; a wall of white leaping out from nowhere. I began climbing my seat in a vain effort to avoid the collision I knew was coming. Mark braked. I winced. My heartbeat surpassed human limits as we came within six inches of ramming into them. And from the distance we'd been from the guard rail, I knew they'd missed it by about a foot. Barely sandwiched between us and the guard rail, the limo had made it, surged ahead and into the right lane.

I was ready to kill their driver. I had never been so petrified out of my wits in my life at that moment. I complained to Mark about the insane driving habits of rock band drivers, when he pointed out the reasons for what happened: Some of the fans back at the arena had started following the limo when it left the parking lot. Mark had noticed this pack of cars and pulled ahead of the limo to assure the driver that we were not part of the pack. When they got to the freeway off-ramp, the limo driver, attempting to lead the pack down the wrong road, had no choice but to pull ahead of us to get back on track. Mark and I both agreed later that if the driver had swerved, literally, a second later, they would've creamed the guard rail, lost control, and we would've had no recourse but to have nailed them in turn. If he'd swerved a second sooner, they would've nailed us and we'd all have gone spinning across the freeway.

I realized then just how incredibly close it'd been and I cried. Due to the actions of some unthinking fans, I came within inches of seeing one of my best friends, my favorite band and some of their entourage get killed in front of me. Needless to say, I was really shaken up quite a bit. And for the next week and a half, all I saw was a white limo swerving in front of me whenever I closed my eyes...

The scary thing about this is who can say how many times this has happened? Or how many more times it will? A scary thought, indeed.

All I can say is, if you are planning on following the band back to the hotel, or something like it, on the upcoming tour, that is entirely up to you. You have to make the decision. I hope this story may convince you otherwise. But I urge you to please think about what it is you're doing before you do it. Consider not only the band, but their families and friends, as well. It may seem like a cool thing, but it may have consequences you may never suspect; and someone else may end up paying the price. Let us show them respect, as well as admiration. Goodness knows we owe them that much, at least.

So please, everyone, ENJOY THE TOUR!! And wish them well on their 20th Anniversary!! Ho-hoo!



the Oracle

By Eric Ross
Chanhassen, MN

YIN-YANG

Polarize Me

One, two, three, four, one, two — Oh my God — the rocket ignites itself! What an amazing album! Rush, with their talent and genius, once again seizes our imagination with their latest album, *Counterparts*. It is simultaneously both universal and very personal in its subject matter. High octane power chords and syncopated rhythms, combined with Rush's allegiance to passionate melodies make this the album of the decade. For a time, we and Rush are counterparts: Nut and bolt; lock and key; men and women; old and young; God and humanity; darkness and light; romance and love; tolerance and compassion; By-Tor and the Snow Dog. Opposites, but always complementary. The attractiveness of extremes is alluring, but in our lives we must find some balance.

Sensitize Me

Just as we need freedom, we need the security of each other. With this album we seem to be invited to sing along, to join in the endless march for peace in a world of chaos. Rush invites us to see things in the available light with an objective eye. To move beyond the confines of our own pride and egos and see that which is swirling and dancing all around us. To look deeper and move beyond that which is apparent only at the surface. Likewise, the album *Counterparts* is available to us at different levels. With a sometimes angry and angular exterior, real beauty and compassion can be found in each of the songs. The task is to seek out the radiance and joy. (We should do this with each other as well.) The music of Rush is a wonderful marriage of cooperative contrasts.

Critisize Me

"I'll be around if you don't push me down." There aren't many statues built in honor of the (music) critic. They tend to bathe our perceptions in their artificial light. Why waste time trying to categorize and commoditize? Are greed and arrogance the motives? Competitive conditioning lead to many of the problems of man's inhumanity to man and nature. "Race is not a competition." Just try to enjoy this music. Discussion, feedback and even analysis are okay as long as we refrain from the "it's not as good as..." mentality. Besides, art that leads to discussion must be stimulating and therefore valid in some way.

Civilize Me

Once again, Rush has turned a musical corner. Nearly gone are the keyboard sounds — the symbols of high technology. Back to

basics in principle, they lean towards a tougher three-piece sound. The arrangements just scream to be played live. Alex's guitar goes for the jugular with another collection of incredible tones and tasty riffs. He is a guitarist with no peer. Although the drum tracks aren't as forward in the mix as usual, they are simply incredible. The fire and the fury are there. Neil includes some percussive surprises with things that seem to explode! (Ha! Ha! Ha!) Of course, Ged is God. His sense of melody and syncopation are unrivalled. Other bassists may employ tons of fancy technique but Geddy is pure good taste. No one sings with more sincerity.

Compensate Me

"The past has no claim on me..." Change must begin from within. Respect yourself and others. Take responsibility for your actions. These are simple truths of cooperation. And cooperation leads to harmony and synergy. The synergy found in the music of Rush is always compelling. "Where two halves make two wholes." Affirming is their attitude that positive action constitutes its own reward. Their examples of endurance and perseverance are inspirational. After twenty years of performing, Rush is more vital and relevant than ever. "Stick it out!" They plant the seeds of positive humanitarianism in us all. Now watch us all grow.

Animate Me

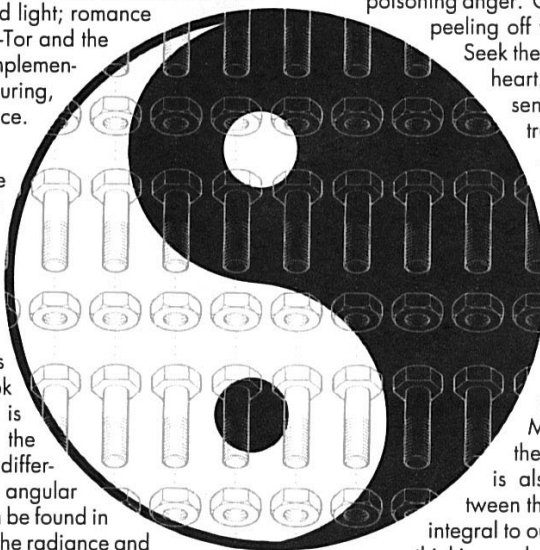
Occasionally Neil's words feel like the archer's arrow piercing the apple. The shiny red and delicious fantasies and illusions of love and life are split open. "That which I imagine is that which I believe." The apple may as well be someone's heart or their notions of love. Power and control stem from our conditioned competition. Spit out the poisoning anger. Cooperation is the key. The time is ripe for peeling off those old skins of our defensive armour. Seek the truth within. "My counterpart, my foolish heart." Temper the mind's drive with the heart's sense of fairness and evenness. Demand the truth from yourself and others. "Don't swallow the lies." Cut to the chase! Take action!

Complicate Me

Dreams are often destroyed by reality. "Illusions are painfully shattered." Most of life is quite unexplainable. "Why the Sun?" "Why are we here?" Why the watery Earth precariously balanced in the heavens? Within each person's spirit, Yin the sign of the Moon and femininity, and Yang the sign of the Sun and masculinity resides. Each person is also delicately balanced somewhere between the past and the future. Life and death are integral to our experience as humans. It often shapes our thinking and our actions. Unfortunately, we sometimes feel the shadow cross our heart. Some-one we know dies. Even the deaths of those we don't know must move us: "Save the drowning child, cure the wasting disease." Reach out to others. Reach for those alien shores of other peoples' lives. We are all "Islands in a much larger stream."

Elevate Me

"We're the ones who have to try — we're the ones who have to fly!" Turn anger into compassion. Take a look around. The everyday sunrise is the everyday glory. When caught between darkness and light remember Rush. Remember the power and the passion. Remember the space between stimulus and response. Remember the awe and the mystery. Remember justice and integrity. Remember humor and joy. Take a look at the stars. Examine the dirt at your feet. Feel the wind. Hear the thunder. We are a part of it all. Rush is a part of it all. Participate and elevate yourself. Elevate each other. Bravo! 10/10 ★ ★ ★ ★ ★



A Night to Remember with Geddy & Neil!

By Kevin Bontius, Toronto, Canada

On October 27, 1993, the best night of my life occurred. Rush were being awarded "Musicians of the Year" at the Harbour Side Studios in Toronto. This award show was presented by the Greater Arts Foundation of Toronto.

I found out about this a month or so before it took place. As a Rush fanatic, I knew I had to go! After a brief phone call, I was quickly rewarded a ticket to this spectacular night (\$155.00 a ticket, but worth EVERY cent!) Upon receiving the ticket I found out I would be sitting right next to the table of Geddy Lee and Neil Peart for dinner! (Note: Alex couldn't attend as he was scuba diving with former prime minister of Canada - Pierre Trudeau!) I could not wait!

Finally the date came and there I was standing in the Harbourside Studios right next to Geddy and Neil! I was totally freaked out. Although on the inside I was raging with excitement, I had to be mature about things on the outside.

The Toronto Arts Award show, I might add, is a show that is held every year with awards given out to those in every category of art. Rush took it this year in the music category.

Prior to the dinner and awards ceremony, I was standing in the cocktail lounge putting a few beverages back and standing right beside Geddy & Neil the whole time. I didn't want to interrupt their conversation, so I figured I would wait for the right moment later, to approach them. As the time passed, it was now time for dinner. As I stated earlier, my dinner table was right beside Geddy & Neil. Watching them sit only a few feet away from me was totally amazing! I could hardly finish my dinner. This was only the tip of the iceberg for which was to come. After the dinner was over, the awards ceremony started. I patiently waited and watched other artists receiving awards. And then came time for Rush. A brief documentary clip was shown on a large screen highlighting Rush's career with interview clips with Geddy, Alex & Neil and interviews with each band members parents. It was just awesome! I was so proud of Rush because they damn well deserve this award. They came to play, they're here to stay!

Anyway, Geddy and Neil walked up to the stage and accepted the award and Neil made a very good thankful speech. (The man has a way with words!)

Finally the moment of glory came for me. As the awards presentation ended, I walked over to Kim Garner of Anthem Records, whom



earlier on I was introduced to, by Dave Charles, a man who knew Rush and their management. After I told Kim how much of a Rush fanatic I was, she took me right over to Geddy Lee and introduced me to him. Geddy put out his hand which I graciously shook, and then walked over to an area where I could get a picture with him. I was so choked up, so we talked briefly. I congratulated him on Counterparts and wished him well on the upcoming tour. Geddy smiled, shook my hand again and gave me the thumbs ups as he walked away. Was I freaked out! Fortunately, it wasn't over yet. I got the courage to walk over to Neil and talk to him. I asked him a question concerning my interpretation of the second verse of Nobody's Hero. Neil was interested in what I had to say and even asked me questions why I felt that way. (Note: In the second verse of Nobody's Hero

*"I didn't know the girl, but I knew her family
All their lives were shattered
in a nightmare of brutality
They try to carry on, try to bear the agony
Try to hold some faith
in the goodness of humanity*

It was about a girl who had been abducted tragically. It was nation wide news in Canada.)

To my surprise, much of my interpretation was TRUE! I was shocked. A lot of people think Rush are very serious people. We'll...they're not. Only about their music. They are very down to earth people and very humorous.

As the night ended I wished Neil well, shook his hand and he said hello to all those involved with **ASOF**, as I told him I knew Steve & Mandy. What a night to remember. Time Stand Still indeed!

THE RUSH COVER BAND SCENE

We are a little bit short on space so let's get right to what's going on with some of the **FINE** Rush cover bands we know about. Feel free to submit a review of a show you may attend and most definitely get on each of their mailing lists!

MOVING PICTURES continues to play the east coast with a new set to boot! They've added By Tor & The Snow Dog and Countdown which make for a delightful listening experience. You can find out about gig dates by writing Action Productions, P.O. Box 2342, Seabrook, New Hampshire 03874 or give them a ring at (603) 394-7416.

POWER WINDOWS continues it's regular schedule in the NYC/Long Island area. We've heard from members who have seen

them that they are getting pretty TIGHT! Check 'em out. Write: Dan Gibson, 60 E. 12th St. #2J, New York, NY 10003.

Regretably, **2112** has broken up. They recently did a reunion show, so who knows what may happen in the future. We'll keep you posted. They can be reached via phone at (914) 429-6070.

RUSH HOUR has reformed recently and are playing dates in the New York City area. **RUSH HOUR** are based out of Long Island, NY and are Bob Daniels (bass/vocals/keys), Joe Ruggiero (drum kit) and Danny Fulcini (guitars).

You can contact **RUSH HOUR** (Eric T. Devlin, manager) 986 Baldwin Path, Dix Hills, NY 11746.

More on these bands next issue!

VITAL SIGNS

By BC Brandt

Oh, wow. What a year it has been. We all travel through the ups and downs of life's road, but I've been through pot hole-riddled Himalayas this past year. I won't go into details, but I learned a lot about stripping my life down to what's really important, and also about stepping back and seeing things in a different ways. I went through a lot of preference changes too—what I ate, my wardrobe, my future, the company I keep (and even more regret at losing touch with dear, true friends), and my music. Part of that change included more and more new music in my diet, and less and less Rush.

Rush was *still* my favorite band when I gradually stopped listening to them, but I had heard everything so many times that it became too much of a good thing—it got stale. Slowly, my Rush CD's drifted to the bottom of my stack of CD's, even though Chronicles stayed close at hand and I still had the posters on my wall, and Visions on my bookshelf.

However, like the other changes in my life, this was a positive thing. I've heard every Rush song so many times, it's engraved into me. I know them all so well—I hear them even without realizing it. When my friend Ken died, I kept hearing Afterimage, as I did just a couple of months later when we lost my grandmother. The more stress I felt, the more I worried about my emotional stability, and the words "Unstable condition—symptom of life" would assure me that times like those were to be expected, and that I'd be coming out all right. The more politicking I witnessed between "friends", the more people lashed out, and the more I felt like we were all wearing Kid Gloves. Our heads and hearts were too full (or barren and empty!), careless of the consequence of constant push and pull. Our anger wore bare knuckles, and we all played the fools, reversing the Golden Rule.

Since then I've found people with whom I've been able to learn the true meaning of friendship. Thanks to those wonderful, ever-so-humanly-flawed people, I learned just how warm and accepting people can be, and how nice it is to just sit with a friend—not friend, as in someone you know, but the kind of person who makes lonely things like nights end so much finer. Now I know what songs like Rivendell, Available Light, Hand Over Fist, and, to a point, Anagram are about. All throughout the past year or two, whenever odd situations arise, I can still hear Rush running through my head. So, you see, just because I haven't listened to Rush very much, the Spirit is still there. As long as they come back to me, the Spirit is still there.

Even if change is permanent, changes aren't. I love all the new music that's going around, and sometimes I can't get enough of it—Galactic Cowboys, Raging Slab, Dream Theatre—and I'm still in the process of discovering Todd Rundgren's vast catalogue, as well as periodic indulgences in the Beatles (a band I heard only as elevator music until I was a teenager). But despite all this wondrous stuff to take me away to La-La-Land, I've been wandering back to my old favorites a lot lately, including Rush.

Speaking of friends, have you ever been close friends with someone, drifted away and not talked for a year or two, then run into each other again? You start to talk and get together, and while you already know each other very well, time has been enough of a distance that you notice things about each other that you never did before. The passage of time alone will change appearances and demeanors, but for the first time you notice the tilt of their chin, or the way they walk. Your senses of humor are closer than before, and you realize that you were more in synch with each other than you remembered. It's a pleasant feeling, like becoming friends all over again, only without all the hard work.

That's what it's been like for me, beginning to listen to Rush

regularly again. I've heard everything a million times, enough to bore a non-fan to tears. I put on Grace Under Pressure last week, though, and it was wonderful (picture fireworks and waterfalls here). Pure splendor! Rapture! They've been such a small part of my musical diet for so long, and now, I'm able to rediscover them. I listened to Caress of Steel in full for the first time in, oh, it must be almost two years. I couldn't believe it! I heard so many sweet strains I'd forgotten about, I heard arrangements in ways that I've never heard them before. It was as familiar as my own two hands, but it was also like hearing in color now, instead of the shades of gray that familiarity had cast over the music. I feel...*cleansed*, for lack of a better word; I cleansed the palate, so to speak, by avoiding my favorite dish. I can once again taste the ambrosia.

So, I'm listening to Rush again, and I'm enjoying it anew. It's fresh and inviting—not stale with overuse. I've reached Bacchus Plateau. Variety is still the spice of life, and spice enhances every meal. I love Rush. They're my favorite band. But I've learned just a few more things—the value of distance, the value of **diversity**, and the value of time.

Here's the really important part: If you haven't listened to Rush for a long time (or any beloved band), forgo your CD collection, and dust off that stack of LP's in the corner. Play them, scratches and all, and huddle near the speakers, holding the worn cover in your hands, turning it over and over as you listen to each song, hanging onto each note, hearing the hisses and pops behind the music, just like you did the very first time you heard Rush. If you close your eyes' you can be wearing that Led Zeppelin t-shirt that's now in Laundry Heaven, propping your feet up on the high school algebra and English books that you long ago turned in, after leaving your mark with graffiti of the maninaredstar. You can hear your mom stirring around upstairs, you can smell your college roommate's cigarette smoke, you can feel that wonderful exhilaration at discovery and re-discovery, again, again, and again. Hear the voices, greet the passing stranger, and let the night end finer with an old friend.

Well, if you'll excuse me, I have some dusty old tour programs to read, and a Red Barchetta that I've gotta wax nostalgic.

BC HAS MOVED!!!! My new address is: POBox 11533, Blacksburg, VA 24060. **DO NOT** send any mail to my previous address—I won't get it! Somebody else has that box now!

If I owe any readers mail, I also owe them an apology. I only managed to answer one letter in the first six months of 1993, and somewhere along the way, I lost darn near everything related to ASOF in moving (including all my back issues). Write me (again) if you like and I will answer this time! I promise!

Well folks, I've spoken with BC recently since the release of Counterparts and I believe she's solidly back in the Rush camp for now. This new one is something else! I haven't felt this way about a Rush release since the first time I heard them thirteen years ago. Not to say I've felt anything but immense joy upon hearing everything in between then and now, but Counterparts hearkens back to the feelings I had the moment Rush first blew my mind, young and impressionable as it was. And the time in between, well, I can't say that I've ever gone too long without Rush. For me it's just not possible. As many times as I've listened to the tunes they never seem to stale. I've tried not to listen to them for a time, but before I know it I forget and there they are occupying my airwaves, running through my head. I had to chuckle reading BC's suggestion of going back for that moment in time, playing the old vinyl, wearing the worn out t-shirt, kicked back, incense burning....that's me all the time, man—except for the school books, those are long gone. Even though I've never left Rush I still find myself discovering and re-discovering. I've always felt that that is the magic of Rush. I have my life to lead in the day, but at night I always come back to my three men of Willowdale and they take me anywhere I need to be.

~ Syrinx ~

LIVING IN THE MUSIC

By Mark Flory
Dallas, Texas

It has always amazed me that there are those who cannot name a favorite band they like. When I ask these people this question, they just stare blankly back at me. I have known since July 1976 that my very favorite musical group is Rush. I would have to say that seeing 2112 live, in it's entirety, back then, was enough to sinch me. Since then, I have seen Rush live 19 times, listened to every album for continually hidden meaning in songs, enjoyed all of those albums considerably, and felt a special emotion, and pride, each time one of those songs has been played on the radio.

The pride is from knowing that Rush has been able to continually grow with each new effort, and that they have never "let me down" musically. Also, that they have never embarrassed me as a fan by dragging the band, or their personal lives, through the "mud" in any way, making me feel like my loyalty as a fan was being wasted. What rock band can you think of without some major controversy, be it drugs, women, replacement members, or sheer stupidity? To this day, I cannot recall an instance where Geddy, Neil, or Alex have ever aired out their private "laundry" in public, and I doubt they ever will. This trait makes me very proud of them, and all the more glad that I "chose" to be one of their fans. No embarrassment is good!

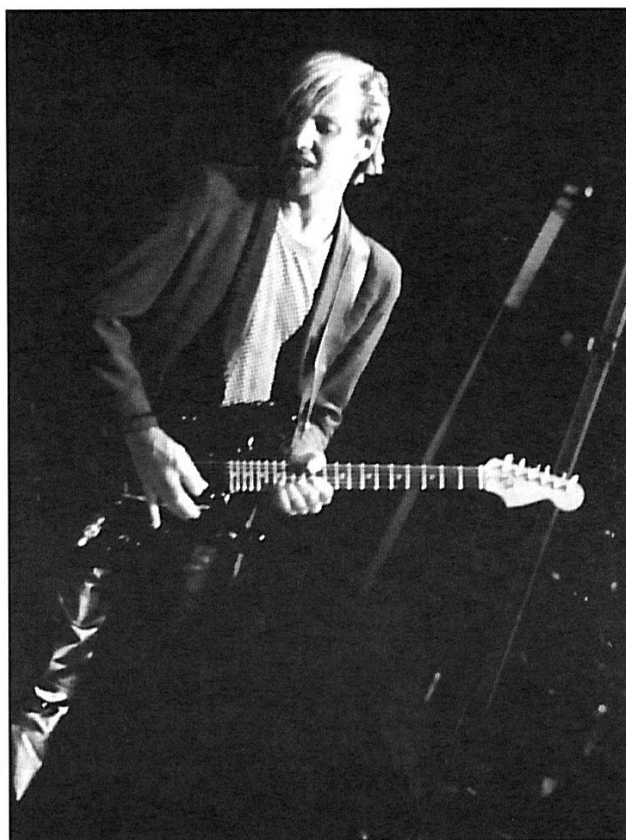
The special emotion I feel while listening can encompass many different feelings. A shiver up the spine, a vivid recollection of that song live, the memory of a lost lover. I guess I have really "lived" in the music and words, or at the very least, related entirely to the lyrics and music. Many times a line from a Rush song will live over and over in my daily life: Subdivisions, Grace Under Pressure (or lack of it), Hold Your Fire, 2112 (it is coming), The Trees, Xanadu, Circumstances (a boy alone, so far from home...), Scars, Countdown, The Camrea Eye, Hemispheres, Bravado, and Middletown Dreams. These songs have made me grow, provided strength, and taken me through both very hard, and very joyous times in my life.

The most recent example is Bravado off of Roll The Bones. This song had no meaning really until I was laid-off from the coolest job I ever had. I walked home from getting the news, in a down-pour, with a bottle, to soothe the pain of feeling sorry for myself. The rain pounded on the roof of my third floor apartment, and I sat there at the kitchen table with my drink, and I cried a long time... "And if the music stops (my Job), there is only the sound of the rain (!), all the hope and glory, all the sacrifice in vain." At that moment, that song was written for me. It so stated the way I felt, the feeling of having done it all for nothing, and having to start all over again. A band could not hope to connect any better with one fan than at that very moment. There have been numerous times for me that a Rush song has "connected" like this, and each one has been a special moment that I will always cherish.

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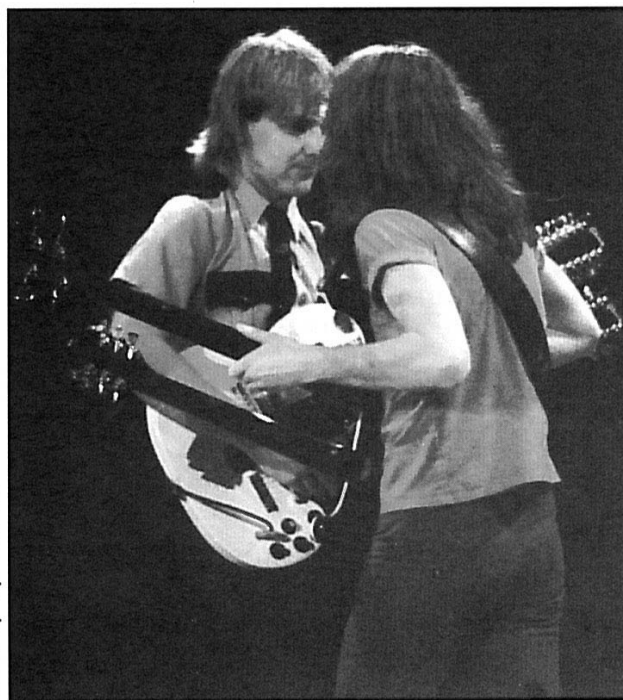
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Photo by Steve Streeter



My heart goes out to you

Photo by CyberSieve



The Other Side of Never

(supplemental to the Fear Trilogy)

By Colleen Merrill

On the other side of Never
you can never really tell
If you're doomed to destruction
or on a train ride straight to hell
All your fears have no name,
the terror impossible to tame
All that's left of your vanity
is shredded in the insanity.

On the other side of Never
Nights and days tend to blur –
you search for a reason
But you never know for sure.
The adrenaline surge
strikes a primitive urge
to escape the anxiety
squelch the impropriety

On the other side of Never
You quickly grow weary
of every know-it-all doctor
and his "cure all" theory.
"Take this pill twice a day
and your fears will all go away.
Nevermind the addiction
nor the cost of prescription."

On the other side of Never
Understanding comes slow.
You swear you're not better,
though the doctor tells you so.
Each fear free hour
gives you the power
to face the confusion
Dispel the illusion.

On the on the side of Never –
A place I thought I'd never be
Where all that I thought I was
is no longer the reality.
Fear forces transformation,
time heals the alienation.
So high a price for peace
when all nightmares finally
cease.



(I'd love to have music written for this - if there is anyone interested, let me know: C. Merrill, 818 Gleason Lane, Langley, WA 98260.)

Precious Metal Awards

By Jerry "Broon Jr." Brown
Portsmouth, RI

The purpose of this article is to acquaint ASOF readers with Rush in the field of gold and platinum record award collecting, in order to provide information about a relatively obscure aspect of Rush collecting.

Of course we're all aware that Alex, Neil & Geddy have received countless awards, both individually and as a group. Artists of the Decade, Juno Awards, Toronto Music Awards, numerous magazine recognitions and polls, to name a few. The list goes on and on. (Most recently, Rush were awarded the W.M. Harold Moon Award by the Society of Composers, Authors and Music Publishers of Canada on Oct. 28, 1992 and the 7th Harvard Lampoon Musicians of the Millennium Award on May, 9, 1993.

There is not enough room in these pages to review all their awards (perhaps a future article can go more in depth if there is readers interest), so for **ASOF** readers' sake, I'll stick to the important aspects of record awards. The easiest way to go about this is to give a brief history of the most notable record awards received by Rush and then go through the basics of collecting these awards.

On February 15th 1975, the group released "Fly By Night," which solidified the US market but broke them wide open in Canada, enabling Rush to win their first major award, the Juno Award (the Canadian Grammy) as most promising new group. By March of 1976, "Fly By Night" had been certified a gold album in Canada (Their first of many Canadian gold LPs) while "Caress of Steel" had racked up around 40,000 sales in Canada alone. In the US, the initial sales of "Fly By Night" LP were never certified by R.I.A.A.. An independent award was created for "Fly By Night" by their then agent, Ira Blacker, and given to his attorney, Marvin Srulowitz, to commemorate a lawsuit they won against the band for \$250,000. In inscribed the back of the award with the following: "We won the lawsuit and lost the act."

On December 22nd 1976, they were presented Canadian Gold albums for "Rush" and "Caress of Steel." Also by the end of 1976, "All the World's a Stage" had gone Gold – the first home-produced live album to go Gold and the first double album to achieve that same feat. On November 16th 1977, three of their albums were certified Gold in the United States on that same day. "A Farewell to Kings" led the list, followed by "Stage" and "2112." While sales of 50,000 records would garner a Canadian Gold album for "A Farewell to Kings" (because Canada has a much smaller population), sales of half a million copies of a recording are needed to receive the American version of the award. By June of 1978, after drawing over one million people on their current world tour, the group returned to Canada to receive their second Juno award, this time for best group of the year. At this point, the band had a total of nine gold (3 in the U.S. and 6 in Canada) and three platinum awards in Canada. "Hemispheres" was released in October of 1978, and by the time December rolled around it had already gone Gold in the States.

In the homeland on January 8th 1979, Rush were named the country's official "Ambassadors of Music" by the Canadian government. During one of the band's five London dates, they were presented with their first Platinum record award in the U.K., a silver disc for 60,000 British sales of "A Farewell to Kings." In early 1980, within two months of the release of "Permanent Waves," the album had gone Gold in the States, Platinum in Canada and Silver in the U.K. By the end of the year, the group had six Silver albums in England. Along with "Kings" and "Waves," included were "2112," "Stage," "Hemispheres," and "Archives."

From mid to late 1981, some acts that had achieved Gold and Platinum records for years were selling less than half their previous totals. Rush became the only band to chalk up three U.S. Platinum awards that year. "Moving Pictures," "Stage," and "2112" all passed the million (in units) sales mark. Rush also received a Grammy nomination for "YYZ" as best rock instrumental. By the end of 1981, Rush's record sales continued to escalate. "Exit...Stage Left" gained Gold album status, selling more than half a million copies and "Moving Pictures" was approaching the double Platinum mark in the U.S.

Geddy Lee's guest vocal spot on the single "Take Off" from the 1982 album "The Great White North" by Bob and Doug McKenzie (alias Second City TV's Dave Thomas and Rick Moranis) was certified a hit, with the single breaking the top ten in the U.S. and the album going Gold. Also in 1982, the group was nominated for "FOUR" Juno awards (including nominations for album of the year for "Exit" and "Moving Pictures,"

and once again for group of the year). From early 1980 ("Waves" and beyond), all further Rush albums had reached Platinum or Double Platinum status in the U.S. and Canada, and Silver or Gold in the U.K.

Other significant awards included the "A Show of Hands" video achieving Platinum status, more Toronto Music Award nominations, six consecutive Billboard Top Ten entries, another Grammy nomination for "Where's My Thing?" for best rock instrumental. (So all of this says a lot for a band that's never been on the cover of Rolling Stone Magazine, in fact Rolling Stone hasn't run a single article on Rush since 1981 - 12 years to date...so who needs 'em?). Currently, "Moving Pictures" is still the most commercially successful LP world-wide for Rush, going Double Platinum by October '84 in the U.S., Triple Platinum by April '86 in Canada and Gold (100,000 units) in the U.K. The least successful world-wide was the self-titled "Rush" LP, followed closely by the "Archives" 3-record set.

Given my interest in the rarest and most unique Rush related items, I tend to look into all aspects of a particular category before spending the Big Money. Adorning the walls of my own personal archives are nine Gold and Platinum awards (so far); I am very proud to say the least. To my surprise a lot has happened concerning this particular field of collecting; unfortunately much of what has happened has not been good. A number of dishonest people created fraudulent awards and flooded the market with them. This has created a surplus of awards in the collectors market in general and an excessive quantity of Hologram and R-Hologram awards in particular. So please use caution in purchasing your Rush record awards.

For those of you with both the interest and the financial means of doing so, here are a few pointers on how you can "go for that Gold." Obviously, the Rush record, cassette or compact disc that the awards commemorate is of immense importance. An award for "Moving Pictures" or "Roll the Bones" is generally worth more than one for, say, "Caress of Steel" (though probably not to a "Caress" era fan, for whom a Gold award for "Caress of Steel" may be the ultimate collectible). But generally, the same rules of collecting that help determine the value of records and related memorabilia hold for collecting awards. Just remember that all generalizations stink (including the one I just made). Different people are going to have different opinions about what is classic or desirable. There are certain constants, such as Rush's first Gold or Platinum award; most collectors would place a premium on that. Again, personal preference and the generalization rule referred to earlier also apply here.

Organizations recognizing sales achievements deserve special mention because so many record award collectors place such high emphasis on this. Most collectors in the U.S. and Canada prefer to have R.I.A.A. or C.R.I.A. certified awards. R.I.A.A. stands for Record Industry Association of America, C.R.I.A. stands for Canadian Record Industry Association. These are the official organizations which certify the number of records, tapes and compact discs sold. The R.I.A.A. and C.R.I.A. have many other functions, but the main one which concerns us here is that they act as an unbiased accounting firm to verify the actual number of units sold. It is for this reason that most award collectors give R.I.A.A./C.R.I.A.

certifications so much importance. However, it is important to note that record awards that are certified by the record company itself (commonly referred to as "in-house awards") are also desirable.

The official organization certifying sales achievements in the United Kingdom is the B.P.I., or British Phonographic Industry. Because of the blue, red and black cloth backgrounds of these awards, they can be especially nice to acquire. "Chronicles," "Roll the Bones," and all the future LPs released in the U.K. on the vinyl format are also highly desirable.

R.I.A.A. styles and format of Rush awards are as follows:

Floater (1975-1981): The plaque background is dark (usually black). The record, mini-cover (in the case of albums) and award plaque appear to be floating between the background and the plexiglass in an unpainted wood frame. The album mini is separate and not on the presentation plate.

Strip-plate (1982-1984): The plaque background is dark. The engraving and R.I.A.A. logo (and mini-cover for album awards) are of the same strip of metal. These came with and without a cassette inside.

Hologram (1984-present): The most recent style, this award includes a gold or platinum record and cassette, plus a holographic image (rainbow-fashion) of the R.I.A.A. logo to avoid copying. This is the most common type of award. Record companies often order hundreds of these gold and platinum records to be awarded to various individuals, radio stations, record companies and of course Rush. Sometimes the manufacturers have overruns or samples which they sell. These, of course, are identical to record company awards. (Recent awards have a still newer style of R.I.A.A. logo and a CD). Because of the increased popularity of collecting these puppies in the last few years, many recipients have taken to ordering extra R.I.A.A. awards to sell to the collecting market. Therefore, when buying a hologram (or any other style of award for that matter), try to make sure the award is in the original format. Original format means that the style of the award coincides with the time period in which the album or single was originally certified by the R.I.A.A. The original format of any award will be the most desirable (most of the time).

Another thing to remember is that some record companies have been known to reframe awards in a style other than the standard frame of a given style. This may be done to replace damaged frames or because someone in the company didn't like the standard frame. This practice was not met favorably by the R.I.A.A., and has been discontinued for the most part.

Before buying your Rush awards, compare prices. Prices are going to vary, depending on how the dealer has invested in a given item and what the dealer thinks he can get out of that award. Consider all the preceding factors, but especially consider a dealer's reputation. A good price is a bad price if you never receive the item or get a bogus one.

Gold and Platinum Rush awards are a great investment, undoubtedly because Rush will maintain collector interest over the years. As the interest in this field of Rush collecting continues to grow, a wise purchase in the present has the potential to grow into a healthy investment for the future.



FEEDBACK

Send letters of comment to:

ASOF, Feedback, P.O. Box 292, Canton, CT 06019

Right to the heart of the matter...

To All of my Rush friends around the country; those that I write to and receive letters from regularly and those that I have somehow lost touch with. (Also to those who have no idea who the hell I am.)

Hello from the great state of Texas. New Rush songs have graced my ears. I am in a state of exhilaration and glee. Good spirits dwell on my door step, and the dreariness of life as I know it, has a bright new meaning. I wonder how I will ever get by for long when the wonderful new songs put out every two years cease. How will I ever recharge and find the determination to carry on, once that happens?

Surely, I will be able to play all of the previous once new songs that this band has created, but the anticipation of a higher plateau to come will have been lost, and with it the strong resolution that at least some music to come out in the future will not be stale and boring.

But why dwell on the future when the PRESENT holds so much promise? These new songs take my ass on the front porch and proceed to kick it!! And I am so glad...

Seventeen years and a few months after my first exposure to the true and great rock band of the century and I am renewed with vigor because of the wonderful **NEW** music from these Canadian funksters, the ones who actually play real instruments.

King Lerxst has grown in stature. His power is now all consuming for those who follow strings and things. The Gedster has taken the very large strings to another level and vocals emanating from his chords ring of beauty and depth. The Stickman has written words of wisdom again for us all to learn from. His skins vibrate with the rhythm of the world as a whole, earning him the new nick-name: Stickman-rhythmman -man can he play those damn drums (and things).

My thing is never left alone. Rarely is it messed with by anyone but me. Sadly I tell you this - that is another matter entirely. At least I can still stick it out, hopefully not to be chopped off by the wife that I don't even have. She cut to the chase many years ago, and that is why we never married. Now I am really Nobody's Hero but my own, and she is out lopping of the gonads of her third husband because he wished to animate the animals. She did not. The speed of love has passed them by forever.

Between Sun and Moon many Apollo rocketships did travel. There are Moving Pictures to prove it, although some still do not believe Time Stood Still.

I have never once been to an Alien Shore, only Tijuana, and Toronto. I can imagine that at one time the Riviera was a shore of beauty - but no more. I hear the shores of Brazil offer tanned beauties wearing not their bikini tops. But this I have never seen.

My employer, once a proud and loyal compatriot in my existence, has become a Double Agent. He has not my best interest at heart and he speaks with forked tongue about how we are all one big happy family. The Everyday Glory I felt in my labor for him has become a tryst of deception and deceit. I serve him at this point only to eat.

The only thing I have yet to conquer is a Cold Fire. I have had to heap water and ice upon the barbeque at the ballpark when the meat was ablaze, but it was only because of the damn wood chips I always put inside for "flavor." They have been my downfall more than once and I guess you could say that I prefer a luke-warm fire, at least while cooking meat.

That is all the news that is fit to enter into a word processor at this point. Us Texans have to deal with crazy weather at times, meaning it can snow in the morning and you can actually tan yourself in the afternoon, but we manage. Contrary to popular belief, we actually have some nice days here, and this is one of them. I dare you to prove me wrong! We also live in houses.

In parting, I say only that Depeche Mode bites the big one (thanks Bill), and that any other non-cool music also sucks. Yes, there are some glimmers of faint light shining through the fog at this point, and we should all be happy for that. When it comes right down to it, the battle of heart and mind is best resolved by listening to Counterparts. For shining down upon us is the brightest star in the sky. When the light from it shines through the crack in the drapes covering the bedroom window, there on the wall emerges an unmistakable message which simply reads (in english): **RUSH RULES!!!**

Your true friend (a stranger to some)

Mark Flory

Dear Steve & Mandy,

Where do I begin? I received **ASOF#7** about a week ago, but was only able to read it cover to cover just today (and re-read it). Superb work! It's hard to accurately describe how I feel about your fanzine, but I'll try: **excited!!!** It's obvious to me that you both love what you're doing. It's also obvious to me that a ton of hard work goes into each issue that you produce. I don't want to diminish the importance of our Guiding Light, Rush, or under-express the quality of the content from contributors. I just believe that the package as a whole, the concept, the gestalt that is emanated becomes very much a gravity point. After reading each issue of **ASOF**, the vibe, the positive groove, the karma of attraction, the thrill of being a Rush fan swells within me. As I read your editorial words & absorb the visual layout it's obvious to me that you care deeply about Rush, and what it is to be a fan. **ASOF** fans the flame - encourages me to participate - to **do** something with regard to supporting Rush. So as a Rush fan I ask myself, what can I do? Of course I'll buy their disc, go to as many concerts I can afford and buy t-shirts and "stuff." This shows both financial and promotional support. But as important, if not more important is the spreading of the word - the sharing of the spirit. Because the Rush credo incorporates the power of hope and optimism; includes a sense of both wonder and pragmatism; because of their objective and yet inclusive views both musically and lyrically, I think it is very important to let others know about Rush. When a Rush fan talks about Rush, I think the conversation more often than not will wander beyond just the music. We are moved also by our image of what Rush is. At times I feel a philosophical and spiritual kinship to Rush. I am also very clear that Alex, Geddy & Neil, and therefore Rush, are far from being any sort of diety. But geez, sometimes listening to their music is like a religious experience! The word "integrity" is becoming a bit over-used, and yet it fits Rush perfectly.

The word integrity also fits **ASOF**. I believe that many, if not most of the readers and contributors try and preserve the goal of an optimistic, integrated, and integral lifestyle. I know that for myself, those are a few of my goals. (Integrity is one of many ideals in life.)

Optimism is another ideal which is frequently exercised through humor. Again **ASOF** (and Rush) recognises and expresses this openly and clearly. Take for example Mandy's excellent cover photo. Happy Alex, happy, happy (bearded!) Neil. I can just hear Ged *sarcastically* saying: (in Stimpie the cat's voice) "Golly, a pizza: my favorite!" Of course, Rush's acceptance and participation in the Lampoon's roast is both an expression and a recognition of the whole value of humor in life.

Hard work is another value or ethic that I believe in, and I believe Rush and **ASOF** shares. The layouts, the graphics and the time and effort and coordination of contributions all obviously require time and energy. The quality of the fanzine itself is an unspoken statement of respect towards Rush and Rush fans alike. Everyone wants to be a part

of some community – we all want to “belong.” The quality and character of **ASOF** makes it both inviting and desirable to participate. Not only that, but there is always something for everybody. (Especially good mix in #7.) There's some Rush facts and trivia and, of course, everybody's wish for the latest news. The educational stuff is great also: i.e. “Peartisms” and Jerry Brown's *fantastic* acetate article. There's also the philosophical: the article “Love and Life Are Deep” was a well-written introduction to the idea of an excellent life philosophy. This is an excellent topic that requires hours of conversation. I'm glad to see there are Rush fans (and editors) that have the “hungry mind” and consider these topics. I believe this to be a part of the Rush message also. I enjoy, the poetic pontifications. Poetry is a method to express the unexpressable. (As is **all** art.)

Real life experiences, i.e. brushes with greatness are fun too. I was sitting (figuratively speaking) in the rehearsal with Shawn during his “Rush Holiday” story. I found Kurt's “Rush Perspective” article very intriguing also.

I found the “Grand Designs” prognostications by Kevin Keller to be very interesting too. Especially when coupled with the “Seattle sound” influence. Complex rhythms (well, there always is), lyrical philosophizing (ditto), but also musical density and intensity are common characteristics of most Rush albums. One of the successes of Pearl Jam and Stone Temple Pilot's music (among others) is the “wall of sound” sound. Big, dense, edgy, powerful and passionate mixed with interesting instrument tones and ideas. These adjectives certainly describe Permanent Waves and Power Windows and most recently, Counterparts.

Finally, I really appreciate what **ASOF** doesn't include. That is the personal and private lives of Alex, Ged & Neil. I find “probing the privates” of Rush to be *distasteful*. I, (and I bet Rush does **too**), appreciate the conspicuous lack of this kind of material.

In conclusion, this letter is intended to say “thank you” and to wish **ASOF** a long successful life.

Best wishes, Eric Ross, Chanhassen, MN

[Eric, your letter sums up the feelings of a very large portion of **ASOF** members. All that is pointed out shines very true. We're all on our own Rocinante, flying through our own special wormhole. We are indeed planets to each other, but I truly hope with **ASOF** we can assemble in one solar system. Let that system **BE ASOF**. That's how **we** want it to be. I am well aware that most of us are **STAUNCHLY** individual. There are some things that reach and touch us through Rush that are undecipherable and **very** personal - unable to be shared or completely understood by anyone - yet there is still so much to share. Let that sharing ring **CLEAR** in **ASOF**'s pages. When producing **ASOF**, Rush is always in mind – and **their** **BEST INTEREST** foremost! I think I can speak for all members who love to read “The Oracle” each and every issue. It is a **VERY** much looked forward to column. CyberSteve]

Dear **ASOF**,

I feel that it is time that I shared this disturbing experience with my fellow Rush fans. When watching MTV one afternoon during VJ Jon Norris's show, he announced that upcoming would be Rush's “Stick It Out” video. He then went on to segue into talking about that fat slob, Rush Limbaugh. And what would happen if Rush Limbaugh was to do Rush. Needless to say I was disgusted and ready to heave my cable box out the window.

My second upsetting experience occurred later that same day. During VJ Kennedy's show, “Rock Videos That Don't Suck,” she announced that they would be airing the “Stick It Out” video. When it came time to intro the video, she went on to say that most 3 piece bands from Canada suck, but that Rush does not - (with a bit of sarcasm & hesitation in her voice). MTV has left me revolted by their behavior, supported, in my opinion, by the fact that they have been going down the tubes for years.

My final story dates back to last summer when Rush was honored

by the Harvard Lampoon. A small “Notable News” excerpt from Rolling Stone Magazine mentions this, however, they have the nerve to put a question mark next to the statement “Musicians of the Millennium.” Just who do they think they are? Up to Rolling Stone's Dec issue they have also failed to do a review of Counterparts. Not surprisingly all other recent releases have already been covered! I will not be renewing my subscription when it expires. I am extremely happy that Rush are not media hyped like most other acts, because they are more talented than all the rest.

Take care, Frank Umana, Brockton, MA

[Frank, When you call MTV (see cover) mention this. We shouldn't stoop to MTV's mentality, instead use logic and request **RUSH** and **STICK IT OUT!!** To say that other 3-piece Canadian bands suck is just plain insane! Triumph was [...and is? Are they still together as a unit without Ric Emmitt??] a **GREAT** band and I'm sure there are more. As far as Rolling Stone goes...sheesh, what a rag indeed! I would suggest dropping Rolling Stone a note expressing your (and ours!) disappointment (to say the least). But who needs 'em anyway, eh? There will always be those critics and complete magazines (i.e. Rolling Stone) that exist only in ivory towers. They will **NEVER** see truth and light. Pure greed and status drives them (trend mongers!). While others may fade away, Rush still drives on with truth shining like the sun. Their rays are **COSMIC!!!** – CyberSteve]

Dear Steve,

On the subject of strange places/uses of Rush music, I remember hearing The Body Electric being played as background “action” music to a “Robocop II” promo show on MTV's The Big Picture about 2-3 years ago.

I would also like to respond to Matthew Oliva (**ASOF**#3 “Rivendell...”) in regard to his negative statement on Alex's PRS. As a proud owner of a so-called “PMS” (ha-ha), and a guitar player for 10 years, it is my opinion that Paul Reed Smith makes the finest production electric guitar available - bar none! Matthew should not make assumptions that Gibson is better or more “original” unless he actually played both instruments and make a personal assessment for himself. We should all be proud that the greatest guitar player uses PRS - the greatest guitar on the market.

Best wishes, Dan Chernow



ASOF offers a free classified ad to all subscribers. We do not permit the advertisement of bootlegs of **ANY** kind to adhere to the integrity of Rush.

WANTED: Dying to hook up with die-hards in my area! Please drop me a line. Timothy A. Dougherty, 3562 Auer Dr., Ft. Wayne, IN 46835-3304.

WISHING to correspond with fellow Rush fans: Blanca Ortiz, 9051 - C, Siempre Viva Road, Suite 27-29, San Diego, CA 92173

RUSH HOUR: New York's Premier Rush Tribute Band. Performing in the NYC and Long Island areas. Bring a copy of **ASOF** and get one dollar off admission. (One time offer.) Bring a note from Steve saying you are a subscriber and get **FREE** admission (Also one time offer.) Call (516) 586-8250 for information.

WANTED: ASOF needs photos you have taken on your Rush adventures! Go ahead and dig up those old negs and get some prints & send 'em for pete sake! Also in need of artwork and any sort of article you may have penned. Preferable computer format is 3 1/2 inch floppy (DOS or MAC) in MS Word, Word Perfect or a Text file. **ASOF** keeps everything on file, so don't fret if we don't publish your submission right away! Thanks and GO TO IT! **ASOF**, P.O. Box 292, Canton, CT 06019.

My Nobody's Hero

He only introduced me to a wider reality

In my first year of High School I was lost. I was aimless and lacking any real spark of inspiration. I was the misfit of Subdivisions, only I lacked a dream.

In my sophomore year however, I found ambition. I found the one great dream that would drive me one. I realized that somewhere within me there was a poet and a writer struggling to slip free.

I honestly don't think I would have discovered this without my Nobody's Hero, Kevin Conroy.

Hero - the pride of purpose in the unrewarding job

Kevin Conroy was my sophomore English teacher. He opened up the world of the written word to me. He did this not by cramming some "required reading list" down my throat but by instead suggesting I read books that appealed more to me as a person. He lit a fire deep inside me and turned someone who was disinterested in books into a voracious reader.

Then he took me a step further. When he saw how much I enjoyed reading he suggested I do a little creative writing for extra credit. He

managed to find something in my first scrawl that showed him I had some talent. So he spurred me on.

I wrote stories and essays constantly. Then he introduced me to the dizzying heights of poetry. Poems began to pour forth from some previously hidden well spring in my soul. I entered creative writing courses after that. "Bubba" Conroy (as my friends and I called him) gave me the direction I needed in my life.

When I heard that he was gone

I felt a shadow cross my heart

It's been a long time since I was that aimless student. I just recently published an epic poem I wrote. I'm very pleased with it and felt that "Bubba" might be as well. So I went back to the school to give him a copy.

When I got there I discovered that he had quit. He left no forwarding address. He merely vanished into the void of society. From what I was able to find out he grew frustrated and left.

I wish that I could find him so that I could give him a copy of my book. He deserves it, for if it wasn't for him, that book would never have been written.

Hero.

Paul Angelosanto, 1993
3 Walsh Ave., Stoneham, MA 02180

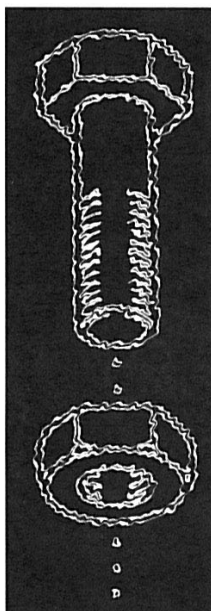
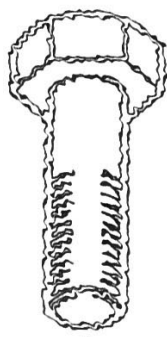
The top 10 reasons why Rush is the greatest band in the universe:

By Andy Tuttle

10. The "Fear" trilogy started in descending order.
9. They hardly get any air play.
8. The "Gangster of Boats" trilogy starts at IV.
7. Rush memorabilia is extremely hard to get.
6. Their music spans over three decades.
5. The only band that actually makes you think when you read the lyrics.
4. They play real instruments.
3. How many bands actually last 20 years?
2. The #1 fan magazine "A Show of Fans" is dedicated to Rush.
1. Geddy Lee, Alex Lifeson, and Neil Peart. Need I say more?

The fans have been unbelievable to us. It took us awhile to find our niche here in the states, but once they started coming out and buying the albums, they've been phenomenally loyal. They've stayed with us through a lot of changes, given us encouragement to progress. It amazes me still, you don't expect it.

Geddy Lee;
Good Times, 11/93



ULTRADISC II RELEASE ATTENTION ALL PLANETS OF THE SOLAR FEDERATION!

Mobile Fidelity Sound Lab has just released 2112 in Ultradisc II ready to be added to your Rush library. From the Press Release:

"As a follow-up to the well-received 1992 reissue of Rush's Moving Pictures (UDCD 596), Mobile Fidelity steps back in time with the Canadian power trio to cover one of its first heavy art-rock concept titles.

In part a result of new drummer/lyricist Neil Peart's artistic contributions, this 1976 release is a favorite to legions of Rush fans and is still revered as a pinnacle release by the group.

2112 tells of a future civilization not unlike the one in George Orwell's 1984 where, in this case, high priests have taken control, limiting individual creativity and creating a race of robots. (Some classic Science Fiction indeed! A plight that can also be paralleled to Patrick McGoochan's classic '60s masterpiece series The Prisoner. By George, isn't that a penny-farthing bandanna being worn by Neil on the Counterparts promo glossy? Look close. "I will not be pushed, filed, stamped, indexed, briefed, debriefed, or numbered! My mind is my own," Number Six declared. - CyberSteve) The music traces the tale of a hero who tried to break out of the system."

Like the Moving Pictures UDCD, 2112 UDCD has all the crisp clear sounds you would expect to hear in an Original Master Recording. The whole package is very nice. We hear that Rush has sold very STRONG which could mean MORE Rush albums released on UDCD. This is good news! Speaking of good news, Mobile Fidelity is offering ASOF subscribers a 10% discount for orders of 2112 or Moving Pictures!! Just mention ASOF when you order through Mobile's 800 number. The price is \$29.95 minus the 10%! Get yours today.

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RUSH ON THE RECORDS PROFESSOR



Drums and feel: Not so mystic rhythms.

Did you ever stop for a moment and think about why certain songs are better than others? Is it the musicianship? That has a great deal to do with it. Is it the sound? Of course that's part of it, that is all music really is anyway, just a collection of sounds. Is it the singers hair style? No, you can't see that on a CD or the radio. So what is it that separates a great song from all the rest? Feel, that's what. The way the song makes you feel or the mood the song creates.

There are lots of things that help set the feeling of a song. The lyrics and vocals are two most important ways, after all, if the words don't create an image in your mind then what good are they? How many of you have heard a song where the words are pointless and stupid? The song may have a good beat but it will never be a great song. All truly great songs have great lyrics to go with them. Would Tom Sawyer be a classic with different words? Or Spirit of Radio? Or 2112, or...

Drums also play a very important part in the way a song feels. In Rush, Neil's playing takes on a bigger part than a lot of groups, as there are only three parts going on. With some groups you may have as many as five people playing at the same time, so the drums often take a back seat to other instruments. In Rush, there is a lot of space left open and Neil does a fantastic job filling it.

Sometimes he does this with "special effects", such as the jingling coin sounds near the start of Big Money, or the bongo drums in Territories, or even the temple blocks in the middle of The Trees. But, there are a lot more ways he affects songs than strange sounds.

Take for instance the song Marathon from Power Windows. The song starts with just crashes as accents and heavy thumps. This is done slowly before a sudden rush of music, giving the feeling of standing at the starting line of a marathon and jumping out to start the race. The first verse then kicks in with a steady beat of a bass drum. Like the steady pulsating beat of your heart. The hi-hat is steady and mechanical, like the action of your arms and legs when running. The snare is spacious with just one beat per bar, just like the counting of four strides that help runners set their pace.

Then as we are propelled into the second verse the pace seems to quicken, the bass drum and snare drum are the same but this time there are twice the number of hi-hat beats. This gives the feeling that we are getting to be more in a hurry to finish, as are reflected in the words. By the lead break we are all over the place, as the guys let loose in a fine display of layering and dexterity.

Geddy's bass is as frantic as our legs, when the pace hits dizzying speeds. Alex's guitar is picking up steam as it mimics the bass. Then it goes out on its own and picks up the rhythm as Geddy hops over to the keyboards. This entire time, Neil's arms and legs are under controlled chaos as the rhythms is frantic and scattered yet still under his masterful control.

Then when we our tired lungs are about to burst, the guys hit the wall and we come crashing down like someone stuck a leg out and tripped us up. "If you don't burn out too fast" Geddy says as we collect our breath for the home stretch.

And what a home stretch it is.

"From first to last, the peak is never passed" we are firing on all cylinders now in a symphony of motion and emotion. Everything is in perfect harmony as we stride out to the finish line, accompanied by a choir and full orchestra. Neil's playing is perfect with lots of well time and tasty fills.

This is just one example of how drums are a major part of the feel of a song. Give a listen to Red Barchetta and Xanadu and almost every other song for more examples. Happy listening!

Graig Wilkins

P.S. I still have more copies of Neil's "Pieces of Eight" solo song if any one else is interested. I can be reached at 1814 Apache Glen, Escondido, CA 92027-1141 or if you are on-line with Compuserve, at mailbox number 72622,2175.

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UPDATES/COMING NEXT ISSUE:

CORRECTION DEPARTMENT: We made a mistake in the price of Tom Sawyer's Treasure Fanzine. It is \$5.00 **NOT** \$3.00 and still available (North American orders) from Jerry Brown, 107 Emmanuel Dr., Portsmouth, RI 02871-4126. So sorry!!

Coming next issue will be a return of the **Camera Eye** featuring Brandon Klayman's fine Power Windows photos. (Send **YOURS** in for future installments!), more Counterparts dialogue, Kacy and Eric's mind boggling story on their trip from Florida to Boston **JUST** to catch the Harvard Lampoon ceremony, Counterparts Tour updates and reports, and of course all the regular columns you've come to expect.

We at **ASOF** view this issue to be a "make it or break it" period for our fanzine. We have a quite immense mailing list, however, are still quite *slim* in the **ACTUAL** subscription department. At this point we have **NO WAY** to reach much of our *potential* subscribers basically due to the *high cost* of direct mail. (A mailing to 2,000 or so potential **ASOF** supporters would cost hundreds of dollars.) We must rely on word of mouth and YOUR continued "spreading of the word" which so many of you have been doing. The Counterparts Tour **MUST** fuel **ASOF** so that more issues may come out. We'll **Stick It Out!**

A Show Of Fans, Number 8, Winter 1993. **ASOF** is a non-profit Rush fanzine/network dedicated to the **BEST** band in the universe. **ASOF** is published on a quarterly basis, aiming for bi-monthly by issue 10! (Keep spreading the word! Every little bit helps.) Subscriptions are \$15.00; USA, \$20.00; Rest of the world for four issues. Back issues (**ASOF**#1-5) are available in a **very** limited supply at \$5.00 each (**ASOF** #3 is **sold out**); USA, \$6.00 each; rest of the world. Donations of stamps appreciated. **ASOF**, P.O. Box 292, Canton, CT 06019.

RUSIA Counterparts

Photos by Steve Streeter (in concert) &
Lisa Rutkowski (at Harvard Lampoon)

