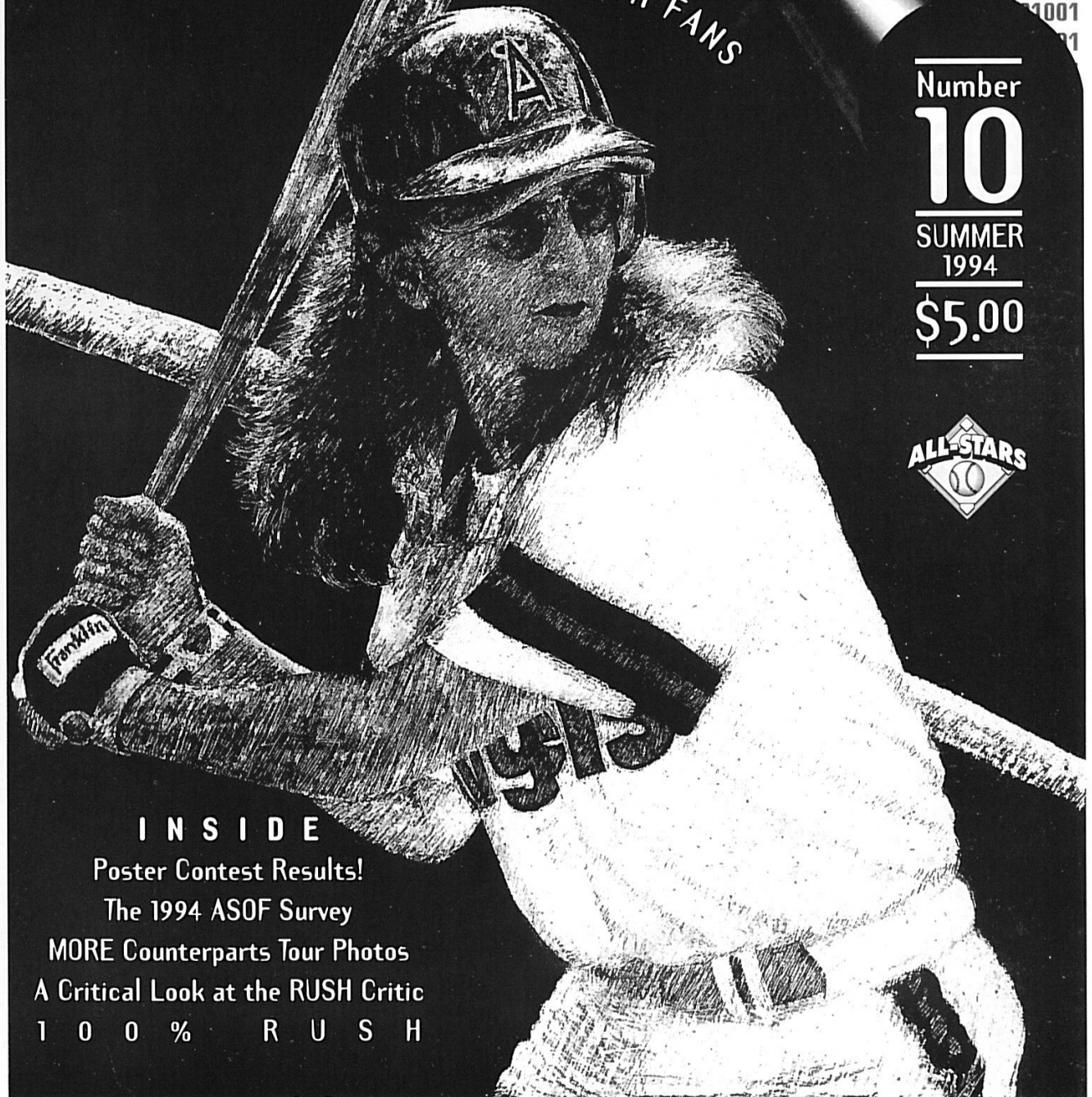


a show of fans

A RUSH FANZINE FOR AND BY RUSH FANS



Number

10

SUMMER
1994

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INSIDE

Poster Contest Results!

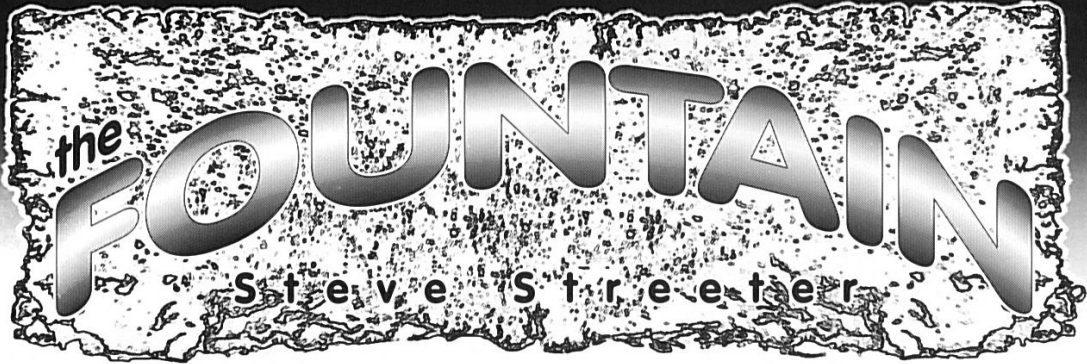
The 1994 ASOF Survey

MORE Counterparts Tour Photos

A Critical Look at the RUSH Critic

100% RUSH

"Our strongest point is our mentality, I think. The thing I love about this band is that we're honest. We're not in it purely as a matter of economics. It's fun and enjoyable."
Neil Peart, 1976



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

A Critical Look at the RUSH Critic

Media coverage: is it just hype, hypocrisy and hopelessness? Do we have a Pop Music Critic Brain Dead Syndrome? Yes, I guess we do!

Another thunderous tour, another barrage of concert reviews all across the land...**APPEAR!!** Show after show – slowly – almost in a fit of rage, the reviews start to trickle in to **ASOF HQ**. "Right," we say, "the shows only get better (as do Rush musically and lyrically), so the reviews should only get better too...yes?" I must have been in some sort of coma to even attempt to think this! Yes my friends, an impossibility. Guess its the optimism in me that still wants to give these reviewers the benefit of the doubt. You would think after so many years they too would **GROW UP!** Alas, we all know we do not live in the world that ought to be (yet).

Bum Rush, Bombs Away, Half Gimmicks are but a few of the disgraceful tags given by these pompous Pop Music Critics. Listen, as biased as we may be, we still do look at each Rush show very carefully and thoroughly. Yes, we all see when Alex breaks his guitar strap as he did show after show on the east coast. But did you see how he magically played on like a true champion? These slip ups and mishaps exist in **EVERY** kind of show imaginable, be it musical or whatever is presented LIVE to an audience. I'm not sure if this current batch of critics is the same batch that saw Rush, say, ten to fifteen years ago or not, but it sure doesn't appear to be. One reviewer mentioned Subdivisions being played this past tour. Well, that is quite the trick. I don't think so! Even when these spineless beings try to be accurate and objective, they fail. How many times do you see Neil's name spelled **WRONG!** But please, oh please, stop that age old attack on the Rush fan. (I've heard it for over fifteen years now!!) You know

what that is! Us crusty old dead serious white male long hair burning with adrenaline type. Oh yeah, sure...perhaps these Pop Critics pull up ten year old reviews and just add in the new songs played? Yep, I think so.

Why one critic out of Chicago even had the audacity to imply Rush had no musical passion and relied on *gimmicks*. He sighted Pearl Jam as a band that *had* it. Well, its quite *obvious* here that this critic is **VERY** young and immature. You want passion? Just open your eyes and ears to **ANY** Rush show. It is **ALWAYS** there.

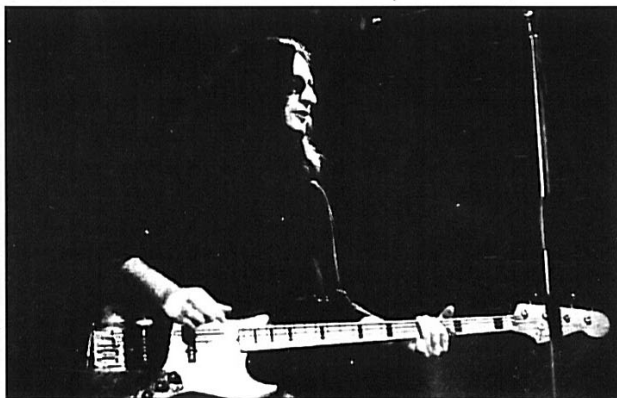
Among the favorable reviews, the best seem to come from college and smaller independent writers. Perhaps this says something – but I'm not sure what. One theory is that the big business aspect of becoming a big shot Pop Music Critic for a major player in the media just plain goes to their heads. Do they become yuppie scum, unable to enjoy cool things? Do they trade in their Rush, jeans and objectivity for Pearl Jam, Rolex and the "who cares" philosophy of what has been coined "Generation X" thinking? The Counterparts tour proved that Rush has an across the board audience of **ALL** ages. Rush fans are the trend busters, the true freedom fighters and purveyors of a sane world. We are criticized as Rush fans because Neil writes too verbose and lofty, yet they can offer no one that offers such fresh and intelligent lyrics as Neil does. Behind almost all of the bands the critic embraces is the plague of drunkenness, nihilism and scandal. While Rush just keeps on cranking it out with strong families behind them. Values? Turn to Rush. Ethics? Turn to Rush. Integrity? Rush is a mountain of it! Rush **is** wholesome. Perhaps the most wholesome band on the face of the earth! We do not place Rush on pedestals, but on the ground which we all stand. Sure, when we were young barely in our teens we saw Rush as Asgardian in statue and god-like in presence. But that is just part of being a child. I think we all went through it.

To the Pop Music Critic I say, "Get off their back!" For **once** in your career, buck the trend, and tell it like it is instead of pandering to the mass mediocrity better known as The Sheep.

.....The 1994 ASOF Fan Survey.....

Please do fill these out and don't be afraid to get out an extra piece of paper to add your comments. By the next tour, we would like to be organized enough to be much more active in helping Rush fans hookup and tour more easily. No, **ASOF** gets no free lunch when it comes to touring. We like most everyone else, pays for our tickets and have absolutely no advantage over getting better seats. This is not to say that we, as an organization, **COULD** get blocks of tickets here in North America. There are layers of red tape to go through here versus Europe. But we will continue to work for easier access to the shows you and I want to see!

Photo by Mandy Sireeter



Your comments may be used for a proposal **ASOF** may present to Rush. So fill 'em out and mail 'em in ASAP.

Thank you AOL, Internet & Compuserve!

We see your plugs for **ASOF** on the computer bulletin boards quite frequently and really do appreciate the continued plugs. Although we do not have the time, nor the *financial stability* to become more *active* electronically, we **thank** those who have been saying nice things about us. I am one who is a firm believer that the printed magazine will never die. From one who has spent over ten years on computers, I see the so-called paperless revolution turning more paper producing! Oh, the *irony* of it all!

CONGRATULATIONS TO GEDDY AND NANCY!

IT'S A GIRL!

From Toronto:

WEINRIB - N. Young, G.L. Weinrib, and Julian Weinrib welcome into their family Kyla Avril, born May 15, 1994 4:45 AM, 7 lb 9 oz. delivered with great care by Dr. Elliot Lyons, Dr. Hue and Diane at Mount Sinai Hospital.

THE RUSH BACKSTAGE CLUB WELCOMES ASOF

Have you seen the new mailing from the BSC?? Well, if you haven't there is some good news for **ASOF** and it's future. We have been given the opportunity to advertise in the mailouts! This is a great breakthrough as The BSC is the **OFFICIAL** Rush fan club. (**ASOF** is obviously approved of by Rush) We feel honored to be in with what is **OFFICIAL!** What? You don't get The BSC mailouts? Then write them at: **RUSH BACKSTAGE CLUB**, 2250 E. Tropicana Ave., Suite 19-228, Las Vegas, NV 89119. For \$12.00 you get a poster, a tour book, a patch, a certificate, and merchandise mailouts. About once a year, Neil answers questions from fans. Please mention **ASOF** when you write!

.....

We recently received, via our Canadian roving **ASOF** reporter (Kevin Bontius), a letter from **MEAT** Magazines' editor Drew Masters. In case your not familiar, **MEAT** is **Canada's #1 Hard Music Mag!** Their readership is in excess of 225,000 per issue! Well, Kevin had send Drew a copy of **ASOF** and was doing some ground work for us since we were pretty sure we wanted to place our first full fledged paid advertisement (that is if you don't include the Fan Club Directory, which incidentally we also get responses from RUSH Limbaugh fans looking for info! Get a life you Limbaugh logs!) in **MEAT**. Now we're sure of it! Right now we are putting in motion the advert and starting to save for the advert. On top of all of this, Drew had some very flattering things to say about **ASOF** (now if only we could get a PUBLISHED review! Hint...hint.)

"A Show Of Fans is one of the finest, most well written, most intelligent 'zine of its kind dedicated toward a specific act I've ever read - just what a band the calibre and stature of RUSH deserves! I'm sure they truly appreciate it. If possible, please continue to send me copies as they become available. By the way, the only fan club I ever belonged to when I was a teenager was that of RUSH's.

Cordially, Drew Masters, Publisher"

Wow! That was nice. On top of that, we MIGHT have some REAL big surprises in store for **ASOF** readers next issue thanks to Drew. We shall see. Hang in there.

HEROS, FALLEN HEROS, NOBODY'S HERO.

We cannot escape the publicity blitz on the most sensational

fall of one of the world's (North America for sure!) greatest athletes and heros, OJ Simpson. Through all the fog comes the realization that heros aren't always what we think they are. Doesn't Neils poignant lyrics hit home in these days of hero introspection and our whole rethinking of what heros really are? Once a hero to the masses, an inspiration to millions...now Nobody's Hero.

Stan Lee, Marvels publisher and #1 force behind the greatest comics in the world, said it so gracefully in Octobers Soapbox (found in every Oct Marvel comic):

"It's easy to make a hero out of anyone who excels at something we wish we could do. From the most popular rock stars, to glamorous actors and actresses, to champion prizefighters, baseball players, astronauts, comic book artists - the list is endless.

It's fun to read about heros in the press or comics, but let's never forget the real, unsung heros who live among us; the people who help their fellow human beings in so many ways, with no hope of glory or reward. It's the people themselves, those who, despite countless temptations, live honorable, decent lives with no malice in their hearts. They are the true heros. Without them, we're lost!"

"Hero...is the pride of purpose"

ASOF IS MOVING!

By the time you read this we will no longer be in Connecticut. We will be relocating to Rockford, Illinois. This is going to be a VERY tough transition, so bear with us, but we'll try to keep our P.O. in Canton open long enough to let everyone know about the move. Please pass the word along, especially since there are hundreds of Rush fans who still have old flyers and may decide to join **ASOF** in the future! Our **NEW** address is:



A SHOW OF FANS

5411 E. State St.

Suite #309

Rockford, IL 61108

So what is it? Is it a live album or another studio? What is in store for us next!?? Well, what we know is that Alex has been working on new stuff. We know no details on this and heard of this through the Toronto radio grapevine. It is a fact that the 20th Anniversary Tour is NOT happening. *At least not yet.* What it looks like is another album perhaps as early as March of 1995! This is great news. It's pretty obvious RUSH has a live album in the box. They have been recording the last two tours very extensively in preparation of a live album. For now, we wait patiently for NEW RUSH! Also, Neil's "Buddy Rich Tribute Album," that Neil put together should be out by the time you read this. No, we don't *think* Neil plays on it, but this should still be a MUST have for all Rush fans.

Our deepest sympathy to Geddy on the baseball strike. It certainly is a crying shame they couldn't work something out. This strike could (probably will!) wipe out a banner year for the Montreal Expos who had the best record in baseball! It would have be nice but...

Momentum is mounting. The pendulum is swinging and **ASOF** has seen a lot of progress since our last effort. We have an equal challenge that matches any challenge we have ever had. Our move to Rockford is going to be a tough one. We are going to be in a state of disarray. Ya know...all boxed up and such. But the show will go on! What can you do to help? Pass along our new address to every RUSH fan you know. Help us make the transition a smooth one. Thank you in advance and until next issue...keep the RUSH spirit going strong in your hearts and minds.

POSTER CONTEST RESULTS!

It wasn't easy but we picked a winner and a few runners up to boot. Carla Taylor has a fully autographed Counterparts poster on the way and John Sievers & Andy Tuttle have a poster on the way as well (non-autographed). We hope to have another contest next issue. A new crossword puzzle has been promised by one **ASOF** member and who knows what we'll come up with. Stay tuned.

The First Female Rush Fan

By Carla Taylor • Phoenix, Arizona

I have been a RUSH fan for about sixteen years. It would be impossible for me to say, "this is my favorite RUSH song," but many have touched me very deeply throughout my life.

It's been said that "being a RUSH fan was no way to get girls in high school." Well let me tell you, it didn't make you a big hit with the guys either. I remember my first boyfriend saying, "You and your heavy metal, thrash music!" when I changed his top 40 radio station. RUSH truly has provided the "sound track" to my life.

In high school, "Subdivisions" vividly described me. I grew up in the Midwest, in a middle class family. I was never one of the "popular crowd" but I always believed there was something more for me. I knew I had to make my dreams for my future a reality, and I was in a big hurry.

The week after I turned 18, I started college. In 2 years, I completed my degree and graduated. The same month, I got married and moved 2,000 miles away from home to Phoenix, Arizona to start my first job as a Registered Nurse. "Marathon" became an inspiring song to me. After reaching each goal, there were always more ahead to reach for never passing the "peak." I knew then that I would not "burn out to fast," and that I truly could "do a lot in a lifetime."

This year, I will turn 30. As you can imagine, "Time Stand Still" is my heart cry. I truly wonder where the last ten years have gone.

Last December, I had my first child, and started a new chapter in my life. Still working full time, with a four month old to care for, I would love to be able to stop for awhile and "wait until the tide comes around." I have learned to savor each experience that comes my way. Mr. Peart put it so eloquently when he wrote, "Freeze this moment a little bit longer. Make each sensation a little bit stronger."

"The Mission" will be my theme in the next few years as I begin work on my "next life." I plan to go back to school to become an orthodontist. No, that isn't very exotic, in fact it's pretty plain, although a career change that major at my age may be insane! It will likely take me ten years to reach this dream, and I'm sure at times I will be tempted to give up. I will have to hold my fire and keep it burning bright. "Hold the flame til the dream ignites."

"Chain Lightning" fits the spirit of my marriage. My husband and I are very different, which, going backwards a little to "Entre Nous" has left room for us to grow. We have helped each other through hard times and enabled each other to experience good

things more fully by seeing them "reflected in another pair of eyes." We have found that "Laughter is infectious. Enthusiasm spreads," and have learned to take care in the way we communicate so as not to "breed irritation." We have taken that "Ghost of a Chance." We found each other to love and have made it last. This month we celebrate our 10th anniversary.

I have learned that life really is what you make it, and you do have to "Roll the Bones!" You just kind of have to "go for it." That is exactly what I plan to do, to reach as many of my goals as I can in this time I have.

My baby boy has taught me just how fast "The Speed of Love" is. "A radiance that travels." My heart goes out to him. Since "Rock-a-bye Baby" really isn't my style, I've found that the beginning of "Natural Science" makes an excellent lullaby. He smiles when I sing to him about those "busy little creatures chasing out their destinies."

As an emergency room nurse, "Nobody's Hero" is an everyday occurrence for me. I deal with the passage of life frequently. Sometimes it hits me how lucky I am to be able to go home and get on with my life. It saddens me though to think of the ones left behind to grieve. Each death is significant whether it be the child who drowned in the pool, the young man thrown from a motorcycle, or the old lady from the nursing home whose mind hasn't recognized her family in years. The world continues on, oblivious to their loss, but no less real.

I am very happy when I go to RUSH concerts that now I have many fellow "female RUSH fans," but I think I was probably one of the first. Through ingenious music and poignant lyrics, RUSH has taught me that, "If you choose not to decide, you still have made a choice." So you have to, "Get out there and rock and roll the bones. Get busy!" And...if you do make a wrong choice, remember, "Changes aren't permanent, but change is!"

RUSH

A Source of Light!

By John Sievers • Ringoes, 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 worst nightmare – it's been a very 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 Rush and their storied history (but I did have the first nine Kiss albums). I would soon discover FM and my musical world would 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. 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. 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 catalog 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 affect 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 me two assorted Rush tapes that included live tracks whenever possible. I played those two tapes constantly and anxiously awaited the next album (Power Windows) to be released. My friends felt vindicated when I joined them for the 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 album. What I thought was a phase became borderline obsession. As soon as Rush released the 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 that Rush has written. I find it frightening when subjects I have thought about or have formed an opinion or a position on suddenly turn 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 challenges 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, and 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 I 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 (ie...they're counterparts). These balancing forces/ideals/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 teller's 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 it, inspirational! The music and lyrics require more than one listen to be digested and interpreted. My favorite bands tend to share these qualities: creativity, dedication, musicianship, integrity, 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.

the Oracle

By Eric Ross
Chanhassen, MN

THOUGHTS a b o u t T H O U G H T S

A Fortress to Defend

Music was once considered part of a higher order of thinking. A proper education consisted of the study of mathematics, music, philosophy, and a few other disciplines. The path to wisdom required a lifetime's journey and was not complete if any of these key areas were omitted. The study of music required not only careful listening and critique, but insisted on participation. The ability to write songs and play an instrument well seemed to be as important as the ability to speak and write. Music was considered an important form of personal expression and communication. The task of composing and harmonizing engages both hemispheres — the logical left and the irrational right. Music requires the combination of mathematical symmetry, and emotional movement. Those who developed their skill fully were highly praised.

Later, music was considered the privilege of nobility and aristocracy. Certainly, the peasants had their song. It was often simple "folk" music, or pub sing-alongs. "Real" music was commissioned by kings and composed by masters like Bach and Mozart. Musicians became very specialized and highly trained on their instruments. But their musical training came at the expense of studying other "higher order" concepts. It was no longer necessary to be both a composer and a performer. Each of these tasks were delegated to specialists. The difference between common folk music and royal court performances was often the complexity of the compositions, and the scale at which they were performed.

Well, we can say "Farewell To Kings", baby! Today, people are literally drowning in musical sounds. Music has become ubiquitous. It is available everywhere and all the time. Many people seem to actually feel lost if they don't have their daily dose of their favorite musical narcotic. Music is being used to anesthetize their souls against the pain of their existence. The mind is hypnotized and lobotomized against thoughts they prefer not to think. And that's the problem. The vast majority of modern day music is overtly commercial and simplistic. It gives the listener pre-packaged thoughts to think. All style and little substance. Interestingly, the simpler the song or melody, the more memorable it becomes. We have all experienced songs that get "stuck" in our brains.

That is the point of commercialism in music. Catchy "hooks", and cool riffs sell cd's. Lyrics don't have to be thought

provoking — in fact that seems to be a negative quality. Popular topics like romantic love, violence, or politics seem to get the most attention, as long as the rules of shallowness are followed. The music must be simple enough for the youngest and the least educated to understand. It must be repetitive enough so that the listener can sing along with the hook by the end of the first listen. It should mention the title of the song and maybe mention the name of the band so that next time Joe Consumer is at the mall he'll be more likely to look for the album and buy it. The music should have the essentially fashionable sound and vibe. It has to be "cool" long enough to sell maximum pressings, but not too long: The next "happening" thing is right around the corner. (Are we cynical and depressed enough yet?) Bear in mind, that there is plenty of honestly good music on the radio today. It's the motive for songwriting and performing that's being criticized here. Too often the motive is money or "hip-ness", and not for personal enrichment.

Rush has never been a passing fad. Their music is here to stay. Thankfully, Rush's work has never been considered part of the commercial cesspool. Alex, Geddy, and Neil have worked hard for years to perfect their craft. Endless hours have been spent in garages, hotel rooms, busses, and just about everywhere practicing, practicing, practicing. They have developed their performance techniques to a level that is second to none. Rush are perfectionists when it comes to songwriting as well. Locked away in a remote countryside studio, Rush thoroughly sift through their notes, keeping only the gems and tossing out the common stones. Thoughts are carefully refined and polished before being assembled into a finished masterpiece. All along the way, adjustments are made to assure a perfect fit. Every song becomes like a well-oiled precision machine. Unused ideas that don't meet with their minimum standards are not usually set aside for the feared "dry spell", but they are thrown away. Geddy assures us that there are no "hidden" songs locked in a vault somewhere. They have the confidence and the faith that their creative wells won't run dry. We're talking about high standards, integrity and selectivity here.

The music of Rush is not simple. *Fly By Night* hinted at things to come, but *Caress of Steel* began a long string of albums full of complex songs and intricate musical passages. Alex, Geddy, and Neil established themselves early on as "musician's musicians." It is clear that plenty of time and thought and energy goes into everything that Rush writes and performs. Music that is technical. Musical that is logical. Music that is powerful. Music that is complex, emotional and satisfying. Over the years the song structure has changed, but all of the passion and glory is still there. Listening to an album by Rush is still much more than a passive experience. We have to pay attention. Listening to Rush requires a certain level of commitment. Maybe this is why it used to be hard to find a true Rush Fan.

Not any longer. For some reason, it is once again becoming popular to be a musician again. That is, the ability to truly write music and play with all of the heart and soul. It is slowly becoming less popular to simply follow the formula and pray for some suckers to buy ear candy. Thankfully, Rush has never worried about the popularity contest of modern music. They have often been criticized as being too serious, too insular, too selfish when it comes to their work. But it is those things amongst others which expresses the honesty of their work. They write music that pleases themselves first. Their music is written to satisfy their souls. Music that has depth. Music that is interesting. Music that stirs the mind and the heart. Music that can be challenging. Music that is funny. (Yes, F. Z., humor does belong in music.) Music fit for Kings. We are very privileged to be able to enjoy their work.

Experience to Extremes

Take for example Rush's powerful recent release *Counterparts*. A complete (dare we say, concept?) album that reflects on the role of opposites and contrasts in our lives. At the very least, these counterparts in our world are interesting. Neil accurately expresses these different polarities as being essential. They drive every change for growth in our lives. The opening song *Animate* immediately propels the listener into the world of the yin and the yang. The opposite natures of male and female are contained in all of us. Our inner life can be a "struggle for control." It is how we react to these forces within that shapes who we are. How well we balance and cope with these natures can determine the quality and scope of our lives. Is this a relevant topic? Is it worth thinking about? Absolutely.

Coping with driving forces that are opposite in nature can be exasperating. In *Stick It Out*, this feeling of tension is cleverly expressed musically with the use of guitar feedback frosting floating above the crunch chord intro. (Cool!) Rush suggests a positive, objective approach. A little humor goes a long way: "Don't swallow your tongue — Stick It Out!" Stuffing and bottling up feelings can be dangerous. Express and persevere with hope. Above all be true to yourself, "don't swallow the lies."

Cut To The Chase continues these thoughts about optimism for the future. "The past has no claim on me...Remember the future, the way things ought to be." Forgive past failings. Sticking to one's own honest core is a key for happy living. "Learn not to care too much about what you think of me." With time and conscious effort comes self confidence. Hopefully a desire to give back to the world for all that has been taken can be developed. *Nobody's Hero* cries for this open minded compassion. In spite of all of the difficulties, we should "try to hold some faith in the goodness of humanity." That goodness begins with each individual.

"Ah, Yes. This is a fine place to hesitate." The song *Between Sun & Moon* suggests that we should be glad to be alive. It is truly an amazing thing that we exist at all. How is it that we are here? (Why? because we are here!) Marvel in the being-ness of life. Feel the warmth of the Sun on your face. "Shining face to face..."

We often desire to be face to face with other people as well — we need it. "Building bridges on the ocean floor... reaching for the alien shore." The trans-Atlantic Phone cable perhaps? The song *Alien Shore* couches that expression in an incredible work of musical force. Unbelievable bass against a loose jangly guitar. Drums locked in step with a driving cadence Neil may have perfected while bicycling for long hours. And that instrumental passage during and after the guitar solo... words are not enough to describe the feeling.

If we're lucky, we may find someone to love. A soul-mate perhaps. We have this sense that "love conquers all." We might imagine two lovers running across a golden wheat field on a warm sunny day *At the Speed of Love*. "We don't have to talk, we don't even have to touch. I can feel your presence in the silence that we share." Bravo.

Double Agent touches on the world of good versus evil. Spy vs. Spy. T. S. Eliot versus meets CIA chief James Engleton. Espionage and counter-intelligence tactics parallel the struggling forces within ourselves between fear and temptation. Our world becomes a "Wilderness of Mirrors" as we attempt to sort truth from lies. Unfortunately, there are no good road maps. The world and our lives are usually created by what we believe they should be.

Often what we see around us is merely a reflection of our selves. Change the world by changing yourself. A powerful centerpiece concept song that contains those world famous "Lifeson Chords."

Leave That Thing Alone is an amazing instrumental. It is an incredible blend of rhythms and textures where every one in the band gets a chance to stretch out and show their chops. A musical movie theme song for a comic tragedy. Lost in space and in your face. Loud, exiting and fun!

A cold slap in the face brings us back to reality with *Cold Fire*. An angry song about the hard work of being fair in a relationship. After the glow of infatuation is gone, the fantasies of "should" and "ought" become deflated. The story seems to be about two people who are tackling the problems of an unfair or demanding relationship. Love cannot be forced or coerced. "Love is blind if you are gentle." The story may also be a cultural metaphor for the role of the feminist movement in reshaping our thinking about the roles of partners in a relationship. Above all, the message is to give, not to take, love. (And maybe its time for a cold shower.)

Counterparts closes with a look to the future. *Everyday Glory* is a statement about teaching the children to carry the torch into a positive and improved future. The world is a crappy place sometimes, and others need to be shown the good and the hopeful. It is sometimes a big job requiring what at first may seem like a heroic effort, but it's up to us to start building that tomorrow now. It's been an amazing journey of highs and lows — a real adventure.

Heart and Mind United

It can be sometimes difficult to be objective about one's own thoughts. Our minds are so caught up in the stream of conscious thinking, and constantly distracted by new interruptions, that we rarely reflectively consider what it is we are thinking about. Are our thoughts productive? Are we being creative, enriched, enhanced, or educated? Are we obsessed with the past or anticipating the future? Are we wasting time and our mind?

The big question for music lovers might be: what does this music encourage us to think about? Is this song enhancing our appreciation for high quality music? Or, does it merely titillate us to the point where the song becomes an object that we must collect and own. Do we need the latest Rush cd to be cool with our friends, or because it is truly fine work. (You better know the answer to that one my friend.) One of the true joys of Rush's music is that one listen is never enough! Since the mind is only capable of one conscious thought at a time, a given Rush song is never fully appreciated at first. Their music is a virtual smorgasbord of ideas. The lyrics alone contain enough layers to keep us busy for a long while. The instrumentation can also be considered at many levels. Focus on the drums during one listen. Feel the bass on another. Soar with the guitars and swim with the vocals later. Put it all together and it becomes something entirely larger and greater than the mere sum of its parts. It is perfectly magical.

Listening to Rush puts us in an entirely different place for a while. Whether we are considering the ideas suggested by the lyrics, or simply emoting with the guitar solo a couple things are ever-present. One: Listening is always a positive experience. An exercise of intellectual imagination. Even when the subject matter is dark, the listener is encouraged to be hopeful, and there is the suggestion for positive change. Two: Our minds and our lives have been improved because we have just had a high quality experience. The convergence of emotion, thought, skill and humor is rare in today's music. In a world of broken promises we should be thankful to know the truth of Rush.

Part I of Entre Nous

“*All a big mistake...*”

By William Kovacs, Meridan, CT

“I only read half the article, but I can really see the generation gap in there,” my father said to me in his Hungarian accent, after reading “Reaching to the Alien Shore” in **ASOF #9**. (Thanks Dad!)

Immediately this got my wheels spinning. (Rabbits beware!) Hey! Rush is universal. This band speaks in tongues.

So...as only my mind works, it took me no time at all to make a connection between dear old Dad, and RUSH. My Father fled his native country, amidst a bloody revolution in 1956, to escape the red iron fist of the Communists. Geddy Lee's family fled Poland, and Hitler's reign of terror, in World War II.

Is this connection stretching it? Maybe. But maybe not. How much time has Rush dedicated to these subjects: Oppression, Socialism, Communism, and all the associated horrors? Songs like, The Trees, 2112, Red lenses, Cygnus, Heresy, etc. I could go on for days on the relevance of these songs; but you've already done that.

There is one, however, that strikes a particular chord for me in relation to my Dad. Roll the Bones came out right around the time of the fall of the Berlin Wall, and Heresy was written by the band in direct response to that event.

At a family gathering around this time, my aunts and uncles (who are also refugees from Hungary) were marveling at the triumph of the fall of the Communist empire. Naturally, I agreed with them, but I added that I had read from a “philosopher,” (if I said it was Neil Peart of Rush I would have been shot down before I got to the point, so I added a little credibility to the professor.) who described the fall of The Wall as being both good and bad at the same time. Heresy. It was at this point that I was shot down, with a barrage of “That's Bull,” “C'mon, where did you here that?” and other such unfavorable responses, all conveying the message that absolutely nothing negative could result from the disintegration of the travesty of socialism. My father remarked that he'd like to meet the person (So would I, Dad!) who uttered such a hideous remark, and prove him wrong. After all, he'd lived through it. He witnessed the violence and bloodshed, the tanks rolling down Main Street, Budapest, the ‘bombs and basement fallout shelters.’ As a young boy he stood helpless, and



watched as Soviet soldiers ransacked his house, taking everything of value, and shooting his dog in cold blood because he barked in protest. His father, as well as my mother's father, was jailed for speaking out; his brother's were “drafted” into the service. At thirteen he had no choice but to do what he could to support his ailing mother, and young brother. That meant waiting in line, up to a full day for a loaf of bread, or a few eggs.

The table was being cleared, and the conversation changed, until now I never got the chance to bring it up with him again. I wished I could articulate my (Neil's) point better, and show him what Neil meant; and how right he is. My point was that, YES, the end of Communism, the fall of the Berlin wall, and all that it symbolized was a great triumph for mankind, BUT, the fact that generations of people had to be mentally tortured, and physically abused, only to later discover that the system didn't work was a horrific tragedy. All those precious, wasted years...

Geddy: ‘... That horrible and wonderful moment, all mixed into one, when somebody realizes that they'd had their freedom removed for so many years, and they finally get it back; it must be such a bitter-sweet moment. All those years, all those lives that were lost, all the struggle, and those people who were fighting ... and suddenly, it's all over. What do they do about all the people that did not survive? That were not lucky enough to be around when the wall fell down? It's an unanswerable question.’

Who will pay?

After painting the picture in the first part of the song, Neil takes his point one step further. Do we have to be forgiving at last? As decent human beings, a most endangered species, we have no choice but to erase the past from our memories, console these people and help these countries find a system to restore order, and freedom. YES, we are very angry that this course of events had to happen, BUT, life goes on, we must all rebuild, and move forward. Do we have to say goodbye to the past? Yes, I guess we do.

One question still remains. Who will pay? Neil leaves this one open for us to find the answer. There are several possible. The victims have obviously paid their dues, and there is still plenty of suffering in these countries as they struggle to recover. Do we attack the perpetrators? Most are long gone. Who will pay? I believe the answer is the same; we've all suffered, we've all paid, we must be forgiving at last.

Yes, Dad, the soviets are the blues...

(With all the love a son could have for his parents, to Vilmos and Katalin Kovacs)

Brought to you by the letter “A”

THE Hemispheres

RUSH RULES... INSTRUMENTALLY

By Michael Menconi • Oak Lawn, IL

FORWARD: Being my first published thoughts in what I hope becomes a regular column, I would like to extend many thanks to Steve and Mandy Streeter for allowing this opportunity. I thought writing more about myself and my evolution as a hard core fan. However, I have decided to roll the bones. I assume that Steve and Mandy are looking for value in my attempt at writing a column for a first class fanzine. I am sure they, and you, are indifferent to my background. (Perhaps just planets to each other, eh?) So, I hope you take pleasure in reading the debut of **The Hemisphere**.

"Rush rules instrumentally!" I hear these words from those fans who jump to their feet during Tom Sawyer at a Rush experience (that is what I call their live performances). Alex Lifeson's unsurpassed fretwork, Geddy Lee's combination of bass, synthesizers, and keyboards which will never be recreated by any human, and the unearthly percussion and lyrical poetry of Neil Peart, these facts are belabored by supposed Rush fans who own Moving Pictures and Chronicles. I do intend to discuss what we, as hard core fans, *already know* and truly appreciate. My title refers to those four songs that Rush **decided** to let the music *alone* communicate the feeling to us.

YYZ

The third track on Moving Pictures packs, into four minutes and twenty-four seconds, a microcosm of what Rush is capable of when it comes to music. We begin with the morse code beacon signal of Toronto Airport being mimicked by Neil on a crotale. Then Alex joins by tearing into the same beat. Geddy adds his power when his bass brings the rhythm full circle. Only thirty-four seconds into the song we feel the energy. The instrumental possesses some superb solos by the trio.

However, Geddy stands in the forefront of this one. He blasts his way through meticulous basslines with swift precision. The quick solos he plays in this song are breathtaking. For those fans who have seen the Grace Under Pressure Tour video, you know what I am saying. That rendition of YYZ is stunning. An absolute *golden show* caught on video for us fans to enjoy over and over again. YYZ displays the bands raw talent to a new listener possible better than any other song they have ever done.

Where's My Thing

I'll never forget how excited I was to see that Rush had done another instrumental after so many years. Where's My Thing, the fifth track on Roll The Bones, is my personal favorite instrumental.

Regardless of that fact...what a superb song! WMT drives 100 notes per hour right to the finish – **right in you face!** This instrumental flies! It picks you up in the air and creates a feeling of lifting higher and higher. It is much more subtle, however, it does not contain the showy nature of YYZ. Here, the trio uses three different rhythmic parts. One being a great groove you can't help but dancing to, the second a groove with some space here and there to show off, and the third a forceful rhythm that I truly love. Alex plays some gorgeous subtle guitar parts here. You really have to listen to this track dozens of times to pick it all up. Geddy drives the song with his hip groovin' bass playing that only he can do! Neil has some classic moments as well. One might say that Neil's part is simple in technical complexity – yet if you listen well, Neil is doing some amazing things here! Any good drummer will tell you no one makes drumming look easier than Neil. This song reflects the chemistry that the power trio has between on another. They just keep bouncing off of each other causing quite an eruption of musical bliss. This song seems to be a real team effort, despite each individual's greatness.

Leave That Thing Alone

This latest instrumental by Rush from Counterparts, reflects an experiment to write a song with a more tuneful treatment. Dirk and Lerxst shed some light on this approach during the Counterparts World Premier Radio Show. Lerxst said, "There is a tendency to be very flashy when you do an instrumental. It is your release to be a show off. But on this song the melodies are very strong, and there's something that touches you emotionally." Alex could not have said it better. Leave That Thing Alone does jam alone quickly and ends abruptly. LTTA showcases sheer feeling through the ringing of different tones and rhythms. Dirk added these comments, "I like the rhythmic attitude of it. Which is very different for us. It is an area that we keep playing around with." Geddy proves his words with his fingers on this track. Pratt? Well Alex said it best I think, "Then he wrecks it with the drums." (Laughter follows.) Neil comes up with more amazing fills and flam-a-diddles on this one to further amaze anyone who listens.

La Villa Strangiato

What adjectives suffice? The Weird City contains in its twelve parts, all the elements of YYZ, Where's My Thing and Leave That Thing Alone. Rhythmic instrumentation, solo parts in which each of them shine (and shine...endlessly it seems!!) and subtleties in between. Passion fills the air with Alex's guitar in this nine minute wonder of the world. This song is an absolute masterpiece. Critics and (only) Moving Pictures fans say what they will about Rush, but no other band has done an instrumental that keeps me interested. No one can weave musical notes along a tightrope alone to capture pure emotion personified the way Rush does. Sure they are captivating individually, but they are flawless as a team. Go team go!

Do you have an idea for a column to be used in the pages of **ASOF**? By all means send it in! We are always in search of interesting ideas for columns be it an ongoing series, a limited series or a one-shot. It is **YOUR** ideas and energy that keeps the current stong. Let RUSH guide your thoughts and put them to paper!

UNCLE TOUNOUSE

A page dedicated to *hodge-podge mish mash*

By George Martindell

11 Yorktown Dr., Marlton, NJ 08053

“DISCOVERY”

Looking back over the years (something I often do) I come to a face in my mind and a place. My high school (1977). As probably most of us have, I grew up in the suburbs. It's a place where most people, young and old, rich and poor, are constantly trying to fit into society (follow the Sheep!). Musical interests of mine are and have always been, for some reason (?), not what the masses were listening to. At that time, I had become in need of rock music that did what my heart and mind was feeling at the time. Most of the herd liked about three bands, not three styles of music mind you, but three bands (maybe four, and you can guess who they were).

Enter the face I started to tell you about. This person had a scruffy beard and long red hair. He loved to draw caricatures and cartoons and was always listening to music. Of course, this was someone I could relate to. He had his own style (and of course, people don't like what they don't understand) and he

was somewhat of a loner. One day he handed me an album, one that talked of being yourself and doing things because you believe in them. It had anger and artistry. It had meaning and integrity. Immediately hooked, I bought this for myself. The album being '2112', the face being Dave Holmes. A visionary who breezed into my life, turned me on to the band that I still travel all over to see at thirty, and who moved after one year at our school. Eventually, I would have discovered this band on my own, but thanks to the only other guy in my school with long hair, I had a fine head start!

Trivia Question:

From around what period did the title for this page come about and what is it the title of?
(answer at the bottom of the page)

Rush: Self-deprecating humor from Canadian hard-rock trio

By Ken Tucker
Inquirer Popular Music Critic

Rush, the Canadian hard-rock trio that played the first of two sold-out shows at the Spectrum last night, attracts a cult following as large and exclusive as writer Ayn Rand's. That comparison is not a random one; Rush has spent the better part of a decade preaching Rand's selfishness-as-a-virtue philosophy, wrapping it in portentous melodies and pushing it on young rock fans as confidence-building stuff. This would make Rush obnoxious enough, but its creeds are sung by bassist Geddy Lee, whose piercing, high voice only makes the band's paeans to aggressive individualism all the more painful.

Rush commands a young, devoted following, and last night the audience cheered wildly as the band rumbled through old hits and new

ones from its latest album "Signals." The crowd yelled appreciatively anytime Alex Lifeson strummed his lead guitar quickly, on the assumption that his display of dexterity and skill amounted to a complex aesthetic statement—wrong, fans.

The best thing about this band is drummer-lyricist Neil Peart, who plays his instrument a lot more entertainingly than he strings together words. Last night, for example, Peart's drumming on "Chemistry" was a model of arena-rock musicianship: loud, clear, and unpretentiously executed, shifting tempo and emphasis with clever intelligence.

Rush in concert does offer one good thing you can't discern from its stuffy albums: a self-deprecating sense of humor. When the band took the stage, a tape was played of the old "Three Stooges" theme song. Would that they were.

dies" out to the crowd, the theme song basically suggests that behind their music, yes, they really are just normal people. After reading this review, I'm sure you'll see who the real "Stooge" is.

Lessons

Since Rush is always being cited as a main influence for a lot of today's artists, I thought I might add a couple who I feel are influenced as well as fit the same molds as Rush does.

OZRIC TENTACLES: English progressive instrumental fusion that proves there is still "Art-Rock" available. (IRS Records in America)

My suggestions: Jurassic Shift, Strangeitude

Editor's note: Definitely CHECK OUT this band! You will not regret it. Also just released, their new album- Arborecence. I

hear it's wonderful!!

GAMALON: Rock jazz fusion that relies on a heavy rhythm section. (MCA and Amherst Records)

My suggestions: Aerial View, Project Activation Earth

Turn The Page

What a combination! Rush made the same page as America's Sweetheart, Tonya Harding.

Photograph: From the rink to the ink: Tonya Harding handing out autographed pictures of herself on Sunday at a collectors show in Portland, OR. The damages: \$35 a whack.

Excerpt below: Rush's two Spectrum concerts last weekend were a foodfall for the Philadelphia Food Bank. Fans contributed two tons of edibles.

"Uncle Tounouse" was a hodge-podge instrumental mishmash which was put together by Rush the first night they gathered to record "Permanent Waves".

Face Off, to the Great White North

Yes, it's the NHL's playoff time and I, as always, am submerged in front of the telly. (It's the only time I use it!) As you might know, in between stoppages during the games, they have implemented rock and popular music to keep the crowds going. The days of the arena organ used all the time are almost gone. It's a shame because I feel it is one of the many traditions that make up this great Canadian pastime.

During one of the New York Rangers vs. The Washington Capitols Games at Madison Square Garden, I heard the opening riffs of "Bastille Day". I couldn't believe my ears! Then, during a Toronto Maple Leafs game (my fave, Let's go Leafs!) against the San Jose Sharks, in San Jose, I heard the fist few bars of "Subdivisions". Now what was that I was saying about the arena organ?

So much for traditions.

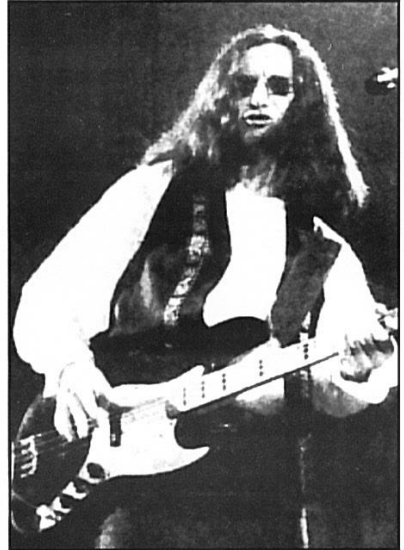
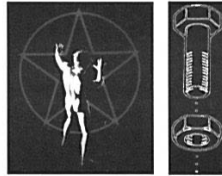


Photo by Steve Sireeater



RIGHT TO THE HEART OF THE FLORY

By Mark Flory

Richardson, Texas

Hello fellow Rush fans! I would like to relate a story to y'all that Howard Ungerleider told me in Dallas on February 28th, 1994.

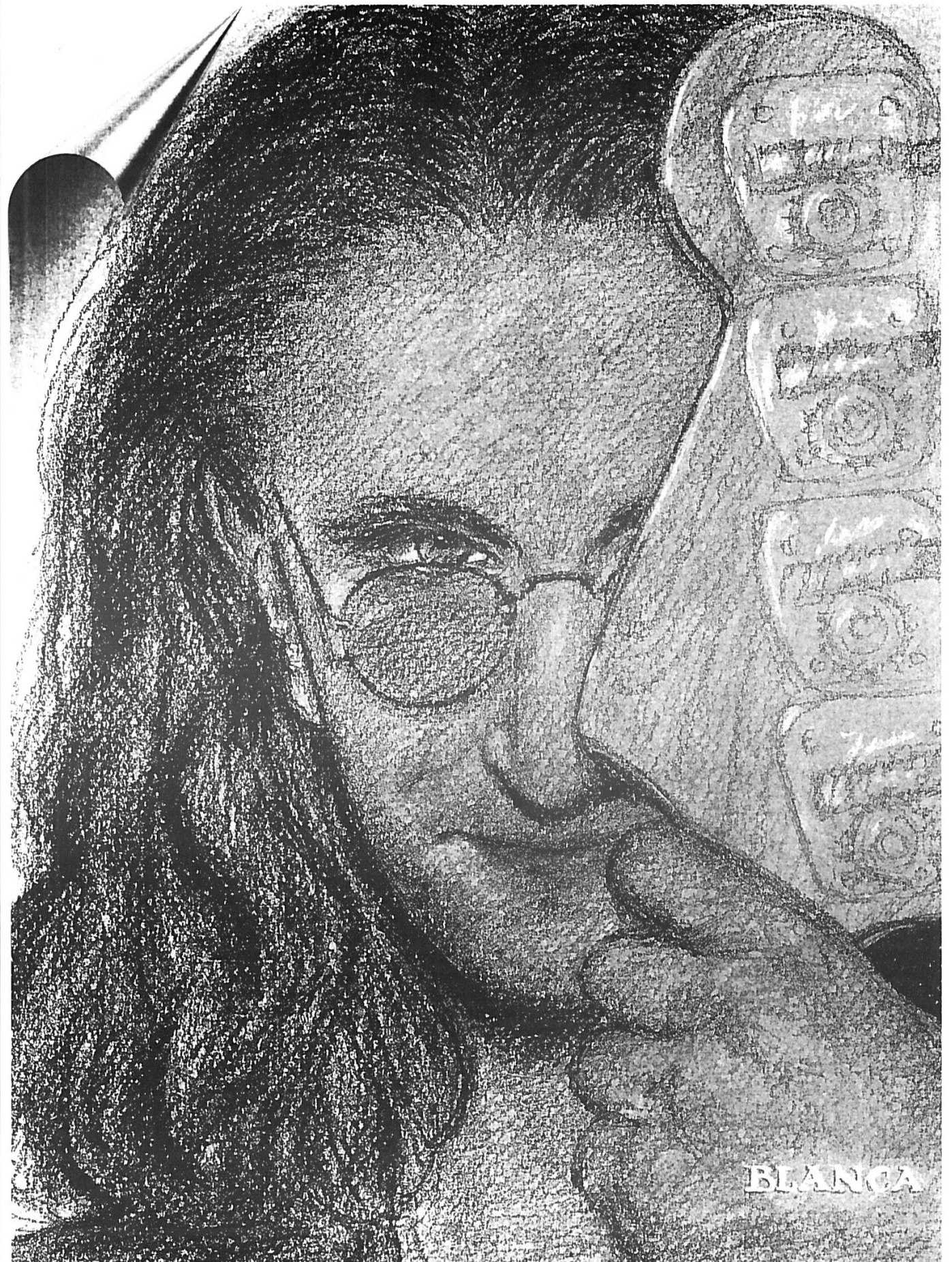
I was telling him that I felt his kindness towards Rush fans like me must have had a positive effect on many, many people. You always think of concerts and bands as being "removed and un-accessable" when it comes to the fans, especially in the concert setting. I have seen Howard treat many kids at shows to passes, and picks, and drumsticks, and the like. I have also seen his disappointment when those passes were sold out front for a profit by some kid that he was just trying to be nice to. Anyway, we were discussing this, and he said that he always tried to be a positive influence on "the kids."

He told me of a show in Philadelphia some years back when he looked over his left to see a couple of guys sitting in their chairs before the show. He approached them to talk, and found out they were 13 and 15 year-old brothers. They had just gotten out of re-hab for heroin, and one brother had kicked it, and the other had not yet. The one that hadn't yet told Howard that all he wanted to do was be up on that stage "someday" playing music like Rush was.

Howard took the kid up on stage before the show and let him sit behind Neil's drum kit and just look out on the crowd to know what it would feel like. He told the boy that he would never get up there again if he continued to do the heroin. He wanted the kid to get the thrill of being up there as incentive to stop. I betcha it just might have worked, don't you think? Of course Howard told the story much better to me, than I have to you, but you get the point on his kindness towards the fans of the band. He makes you feel like you are "somebody" in a world full of people telling us that we are nobody. People like this are gems. I personally will remember that story, as well as all the many times that Howard has been kind to me. We all need to feel "connected."



Photo by Mandy Sireeater



BLANCA

Backstage Dream Come True

By Evan Sparages, Chelmsford, MA

Where do I begin? Well it all started at my first RUSH concert (Signals). I had floor seats around the twenty-fifth row in front of Alex. I promised myself that I would try to get even closer the next time they came around. It worked out that I got closer to the stage ever tour – culminating with front row seats in front of Geddy on the HYF tour at the Centrum in Worcester, MA. I thought I had reached my goal. Of course, obtaining a backstage pass was always a dream I had...but what were the chances?

Within the last six months I have become good friends with a guy at my church who works for a record company (not Atlantic). At first, I saw him handing out a lot of tickets to people I know. Someone explained to me where he worked and that he could get tickets to just about any show. I started a conversation and asked what groups he worked with. I asked if he had ever heard of RUSH. He was impressed with the band and had good things to say about them. I mentioned that the new album was out and that they would be on tour soon. He said that he could definitely get tickets and to call him before they went on sale. I took a chance and asked him if he could get backstage passes. I was told that it would be a bonus, but not to expect it since it wasn't his band, although he thought he might know the person putting together the "meet and greet."

Well, it came time for tickets to go on sale and he called to ask me how many I wanted. The following Sunday I saw him in the church office. He mentioned very casually that he got tickets and "...oh yeah, definitely you and maybe one other person is going backstage." I was in complete shock! Needless to say I didn't sleep well the next few nights.

I got six tickets for each night in Worcester. The passes (two of 'em!) were for the second night. The first night was incredible! I know Steve and Mandy were there and they wrote about it in issue #9. Let's just say that I was so surprised to see the pyrotechnics because there was a law prohibiting explosions and fire in the arena for as long as I can remember. What a medly with The Trees/Xanadu/Prelude. Geddy's voice was **INCREDIBLE** on Prelude. The songs from the new album sounded better live (don't they always?) and the overall set design was improved with the big screen. Another great aspect of the show was the set list. It differed a lot from the RTB tour. If you only saw the last two tours, you saw a fantastic array of songs. Until tomorrow...

Well, we were pumped for the second show. I drew a name from a bowl to see which friend would accompany me backstage. When we arrived at the arena, I presented my ID at the window and received an envelope with two passes. I was told a few days before that there would be a note in there saying where to meet and at what time. There wasn't. But what could possibly go wrong? At the end of the show, we waited near the stage with some other people who also had passes. We were told to put them on and line up. When will the time be right? Anytime but now. As we were ready to go back, someone came out and said they had just been informed that the backstage meeting was cancelled! The band had left. Talk about counterparts...an emotional high

during the show and a big low after. Maybe I'll try again next year.

Wait! They're coming to Providence, RI 5/1! My friend that got me the tickets and passes wanted to make up for the disappointment. "OK," I said, "but only if I can have two backstage passes again." Well, he came through a second time. Until May 1st!!!

I arrived with my friend Bill at 6:30 at the civic center. I went in and got my envelope which contained two free tickets (17th row, floor), two passes, and a note – "Meet at stage left 7:00PM sharp." We had some time to kill since they weren't letting anyone in the building yet. As we walked around outside I noticed somebody handing out flyers. I took one look and noticed immediately that it was for **ASOF**. It was nice to meet Steve & Mandy and tell them my story (I was expecting to see them in Worcester, but after reading about the accident, I'm just glad they made it!). I had **ASOF#9** on hand for the signing as well as the tour book.

It was 7:00PM and we met with about three others who had passes (each with a guest) from various radio stations. We went back around 7:15. We were led to an area that was boxed in by a curtain. It appeared to be some sort of make shift cafeteria. About five minutes later Geddy came in. He was extremely quiet and didn't say much except "Hi" and Thanks." He immediately started signing our books and things. Someone brought a camera and we all had photos taken (I'm waiting for mine). I told Steve that I'd mention **ASOF** but everything happened so fast that Ged just signed the tour book and **ASOF#9**. I was tongue tied and didn't really know what to say. I did manage to get out "It's a pleasure to meet you." along with a handshake. I mentioned I saw Rush in Worcester and that it was an awesome show. He replied "Thanks," and was whisked away. The whole experience lasted about five minutes – but it was well worth the wait! I learned that Alex wasn't going to be meeting with us. I couldn't complain – Hey, I was lucky enough to get this far! We got to our seats about five minutes before Candlebox went on. As we were watching Candlebox I was thumbing through **ASOF** and the person next to me (who also went backstage with us) thought it was great. I remembered that I still has the flyer from outside and gave it to him. Hope you get another subscription out of this. Rush were excellent as usual although in the beginning Alex looked a little like he wasn't in a good mood or tired, and his guitar strap broke a couple of times, but by the end of the set he was extremely loose and clowning around. [Note: During this swing of the tour both Ged and Alex were fighting colds and the flu. Even Neil caught it briefly during the tour. It is amazing that they only cancelled one show on this tour swing. So that explains any strange behavior...i.e. blowing noses off stage in between songs! But I never saw Alex or Ged sneeze once! Now that's CONTROL. The colds did not **assume** control. Eds] I liked the addition of Bravado right before Mystic Rhythms. Alex worked in the tuning of his double neck during the intro to Xanadu. What a night! I want to go backstage again. Maybe I'll try again next year. Anything can happen!

RUSH THROUGH THE EIGHTIES... INTO THE NINETIES

environmental concern

RED TIDE

By Chris Kay

As the eighties converge with the nineties, thousands are becoming more concerned with the present state of our environment. Throughout the eighties, a new consciousness began; to save our environment from the many ills which we humans have created. With this new awareness growing, the Canadian rock trio Rush emerges with Red Tide from their 1989 release Presto. Drummer/lyricist Neil Peart wrote the song as a clarion call lamenting the current state of the ecology. The song is quite topical and it points out the current state of our environment, and ultimately, ourselves as well. Guitarist Alex Lifeson and bassist/keyboardist/vocalist Geddy Lee wrote the music to the song. The arrangement augmenting the lyrics is very intense, aggressive, and angry; hence, the music reflects an appropriate attitude. From the opening chords to finish, the listener feels an incredible sense of tension and urgency. Therefore, to coincide with the rising environmental issues of the eighties, Rush pens the poignant Red Tide – urging people to stop the destruction of our earth.

The song commences with a piano riff, followed by a blaring synthesizer combined with a grinding guitar, bass, and drums. This contrast of sounds seems to create an atmosphere of disorder. The furious pace then slows down to simple piano chords and a solemn vocal. The first verse describes AIDS as history's new plague. As the guitar enters playing a repeating off-beat pattern, Lee refers to the burning of the rain forests. Next, as the heavy power chords and cymbal crashes resound, Lee exclaims the ominous chorus: "This is not a false alarm / This is not a test."

The band then falls into a light rhythm consisting of bass, drums and keyboards. In this verse, the complaints are directed towards air pollution, the hole in the ozone layer, and consequently, the greenhouse effect. In addition, the "red tide washes ashore" can be interpreted as the dangerous water pollution on the East Coast a couple years ago. Again the guitar enters the mix with the same off-beat repetitive pattern, followed by the chorus. However, this time a two-bar extension is added to the chorus containing my favorite line: "The party is disrupted by an uninvited guest."

For the third verse, the trio locks onto a tight unique, driving rhythm combining guitar, bass and drums. This verse stresses the urgent need for change with our current state of affairs as summed up by, "deadline approaches for the weary land." The (commencement) piano riff is repeated, but this time with a unique twist. Over the hypnotic pattern, Peart pounds his kit, while Lee coaxes chilly, eerie sounds from his synthesizer which move in stereo. This effect adds more drama to the piece. Furthermore, the band negotiates another abrupt break into a furious hard rock rhythm of the last verse.

In this verse, Rush stops with their casual observation, and urges their audience to get involved, thus communicating a hopeful mood. Though the problems have been presented in the former verses; "Now's the time to make the time, while hope is still in sight." The message here is simple: if awareness grows, people will make a change, and the earth and our race can be saved.

After these prophetic lines, Alex Lifeson rips a guitar solo with conviction. The solo is filled with tension which creates a disturbing feeling for the listener. This guitar break couldn't have been more appropriate because it echoes all of the disturbing tension and anger of the song. Careful listening will prove these statements to be true.

As the chorus repeats again, notice the guitar feedback bends in the distant background. Lifeson's details augment this chorus further – creating more tension and angry tones than the previous chorus. Next, explosive drum fills complicated by a final feedback bend bring the composition to its climax. Finally, the aforementioned piano/keyboard pattern throttles the piece to an abrupt finish as Lee repeats, "And the red tide kisses the shore," This last part possesses an incredibly powerful tone.

Although Rush remain atypical to common trends and styles in rock music, their song "Red Tide" does fit in the context of the eighties decade due to its topical nature. The protection of the earth's environment has become a hot topic in the latter eighties and Rush's composition supports the cause. (Al Gore should be applauding this one!) The musical influences in the song draw heavily from Rush's own past efforts. The trio has always written music which cannot be compared with any other group. They tend to ignore current trends and styles, and basically play their own unique interpretation of music. Thus, "Red Tide" is typical of the eighties' Rush music, but not typical of eighties' rock music. This song has incredible dynamics, evoking many different moods from quiet to more abrasive passages. The intricate music always compliments the unsettling lyrics. Most importantly, music and lyrics work in a synchronous relation which make a statement and consequently, provide a message of action to the context of the times.

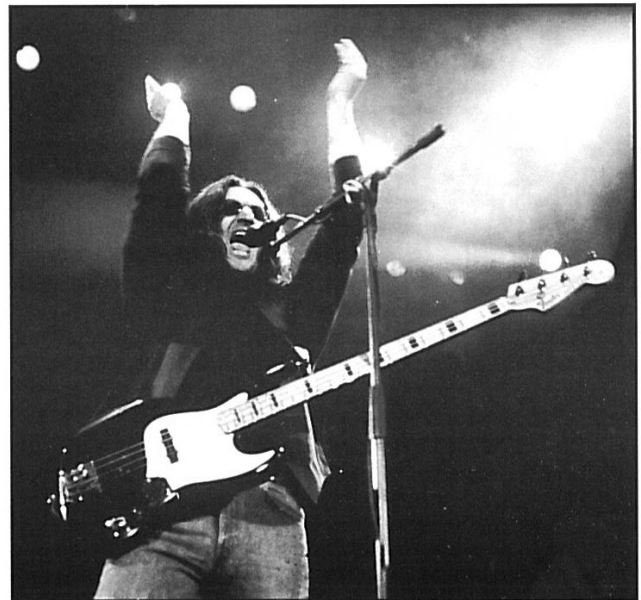


Photo By Mandy Streeker

GRACE UNDER PRESS KITS

By Jerry "Broon Jr." Brown

Let's say you've finally snagged a copy of Rush's long out of print first album, complete with the bigger than life 'Moon' label and jacket. What you may, or may not, be aware of is that it probably wasn't the only item the radio stations (Donna Halper, Program Director at WMMS Cleveland, Ohio, for instance), who originally possessed the disc, received as promotional material. Chances are the album might have also contained a press kit describing the album, its contents, a discography and chronology (for subsequent Rush albums), maybe a photo or two of Rush and the general biography information that every die-hard fan should know.

REFLECTIONS IN A WILDERNESS OF MIRRORS

Press kits have always been another angle of collecting Rush memorabilia, especially for those completists like me and are looking for a different collecting avenue. I consider them to be the icing on the cake. I just acquired the latest 'Counterparts' kit and I absolutely LOVE it! As their tour books gets better with every tour, their press kits get better with every album (only much harder to obtain).

PERSONAL WAVES: THE STORY OF AN ALBUM

One reason press kit sales are growing is because of the disappearance of artwork on the album jackets and special bonus inserts (i.e. 'Hemispheres' poster and the Venezuelan 'A Show Of Hands' decal). Not to mention the long forgotten inner picture sleeves. For example the 'Fly By Night' LP with the blue inner picture sleeve is increasingly hard to find. Rush collectors want more tangible items for their collections, as an extension if you will.

SCISSORS, PAPER, STONE

The older press kits command the big money. The first Rush press kit is still worth about \$100. Which primarily consisted of photocopies of early reviews from trade papers and magazines (i.e. Circus raves, Variety, Broadcaster, RPM Weekly, etc.) with several reviews written in foreign languages. Vintage 1970's kits, also with high-dollar price tags, including the 'Fly By Night' thru 'Hemi-

spheres' can go for about \$50 or more. Starting with the 'Presto' kit in 1989, they began to get a little more elaborate, with custom folders. Unfortunately, these original custom folder press kits are headed for the same graveyard as vinyl. Prior to that they normally had four to eight page biography sheets on colored paper along with the standard promotional photo of that particular time period.

PRESSURE RELEASE

Most of the biographies written were Neil's installments of the latest Rush sagā with the exception of the first few, which were written by Kerrang! Editor Geoff Barton for 'Hemispheres'. Several unknown authors wrote the bios for 'Fly By Night/Caress of Steel/2112'. If you're interested in reading the bio's but cannot find the press kit you're searching for, don't despair, you can still read Neil's secrets behind the trio's latest success in almost every tourbook. For the early years, before '2112' and the existence of official Rush tourbooks, you'll have to search through all your old rock magazines. 'Hit Parader' and 'Rock Beat' were always good sources for reprinted press kit bio's.

ROW THE BOATS

The latest two, for 'Roll the Bones' and 'Counterparts', were very nice glossy tourbook style kits. All future press kits may be released on floppy discs or video cassettes. Although the concept is considered unique and the kit is rare, it is seen as more of a curiosity piece than anything else. It sells for about the same price as the current kits.

FIREWORKS

The rage in kits these days appears to be video. VHS tape press kits have been popping up in the pages of trade papers such as 'Goldmine' and 'Discoveries' frequently and seem to be the newest in high-dollar items. I wouldn't be surprised if SRO/Anthem or Atlantic jumps on the video bandwagon with the release of the next Rush album.

LOOKING THROUGH POWER WINDOWS

The scarcity of press kits is another reason why retailers can get away with selling them with a steep price tag attached. On average, only a few thousand kits, if that, are printed, placing them in the same rare category as promotional items. Originally meant for disc jockeys, record store managers, etc., they usually tossed the kits soon after reading them, if they read them at all. This dwindled the numbers even further. It truly is a segment of Rush collecting that is gaining respectability. No doubt these particular items are special and unique amongst all our Rush archives.



Submitted By Brandon Klayman, Canada

A RUSH DIARY

John Brainard, Irwin, PA

DATELINE:

SOMETIME IN THE SPRING OF 1980

Well I've discovered something new in my drum lessons today - Rush - From what my teacher has told me they are it. I brought him a copy of Modern Drummer with Neil Peart of Rush as the front cover story. I haven't even heard them as of yet, but I am still interested in seeing what he does with all of that equipment...

THREE MONTHS LATER:

Well I've had my second encounter with this band Rush and I can say I have not been let down. A friend of mine lent me his copy of "Permanent Waves" and it has been on constant rotation ever since. These guys sound incredible to my 13 year old ears far more musical than Kiss whom I used to adore or Led Zeppelin who I am starting to look at as a transitional band at this point. There's enough from a drummer's perspective to keep one happy, but then add all the other great stuff (i.e. bass, guitar, keyboards, lyrics). This band has hit me like a freight train. Granted, Kiss has power and Zepp has musicality, but neither can match the beautiful combination of elements that Rush has. Hard Rock done eloquently without cheesy costumes or stupid pandering.

SOMETIME IN 1981:

Rush has just released "Moving Pictures" and one song, "Tom Sawyer", has been getting a lot of airplay. I guess while I've been playing catch-up on this band (Hemispheres, 2112, ATWAS) they have been hard at work on a new one. Already my school book covers have various Rush logos drawn everywhere. Hopefully, I will see them live. This album's themes cover a variety of topics from the loner teenager (Tom Sawyer), to the alienated performer (Limelight), to the ignorances of prejudice and racism (Witch Hunt). Their lyrics are heavy and thought provoking - such a nice "alternative" to everything else out there right now (i.e. AC/DC).

SIX MONTHS LATER:

I've missed the Moving Pictures Tour and am left with a review by the Pittsburgh Press that I could have done without. It's 1 1/2 years into this decade and already if you have guitars and long hair you are categorized as a dinosaur ready for the museum of history & science. Oh well - I'll see them next time and be my own judge, thank you very much.

EARLY 1982:

Rush's inspiration has really opened doors for me both musically (drumming) and lyrically. The standard Rock-N-Roll themes don't exist with them. Their new album continues in this progression: high school alienation (Subdivisions), the dreamer kid (like me, Analog Kid) and less mysterious real life themes (Countdown). I've noticed something strange though, the metal-heads don't seem as enthused by the album. Oh well. In ten years time I'm sure they will still be listening to "Back In Black" and "Freebird". Yawn...

POST SIGNALS MEMORIES:

The band has shown us a new direction with this new album and tour. After just getting used to their newest live album "Exit...Stage Left" and digesting it completely, the new show is a change in direction. The songs are much more concise than be-

fore and combine the lightness of "new wave" and "reggae & ska" with the heavier aspects of their own writing style (heavy on the rhythm section). While "Stage" provided a view of their beginnings as a band and "Exit" caps off the second stage of development, "Signals" and the show I witnessed tonight shows they are not afraid to explore new territory. This is refreshing because I want this band to last. Neil's drum solo? I'm still knocked-out by it, but it gives me a direction and a goal to reach with my own playing.

1984: YEAR OF GRACE UNDER PRESSURE:

That title (G.U.P.) has really been applicable in my own life as well as the bands. Upon my high school graduation there have been certain pressures I've felt - getting a job or school or both, with my friends parents losing jobs, marriages etc... This album has given me a ray of hope or at least a guide to keep it all in perspective and not let everything get me down.

Musically, this album rocks plain and simple and if nothing else, shows us that keyboards can be as powerful as any guitar riff Jimmy Page could shake a stick at. Alex is a killer on "Kid Gloves". Geddy's bass is funkier than ever (Body Electric) and Neil sounds like four guys on "Red Lenses". The Simmons Electronic Drums have really added something to their overall sound that is contemporary without being trendy. Yep, they are here to stay.

GRACE UNDER PRESSURE SHOW

JULY 8, 1984:

This show brings back memories. I've gotten all my closest friends converted into Rush fiends and we travelled. Packed 8 people to a car to get to this show. Lasers and new backdrop footage have been added to the show (along with Count Floyd). We also finally got to hear the Fear Trilogy along with all of the new material. Somehow I knew "Red Lenses" was the perfect song to drop Neil's drum solo into. After the show we waited by the buses and got up-close glimpses of all three of them. Security was ridiculously savage in keeping us at a distance so we didn't receive any autographs. This was hardly a letdown after the show we had just witnessed.

1985-1986:

During this period I've grown a bit in my own aspirations and goals and Rush has changed also. Starting college was something new providing me with more outlets for my playing than before. We had a "Jazz Ensemble" in which I was to finally perform "YYZ and La Villa Strangiato" live in front of the student body. This was a dream come true in a sense. Meeting new people and making new friends was also a broadening experience for this kid from the suburbs.

Power Windows has that type of a feel to it also. The band has seen the world and how it works (Big Money) but hasn't been jaded and can appreciate its beauty (Mystic Rhythms). One song in particular reminded me of myself "Middletown Dreams". Here I am a seventeen year old who is questioning the pursuit of my chosen instrument, the drums, as a career move. It is refreshing when I hear that all of these guys had the same motivations to get out of their own "Middletown" by playing in a band. Even if the song is not entirely autobiographical it shows

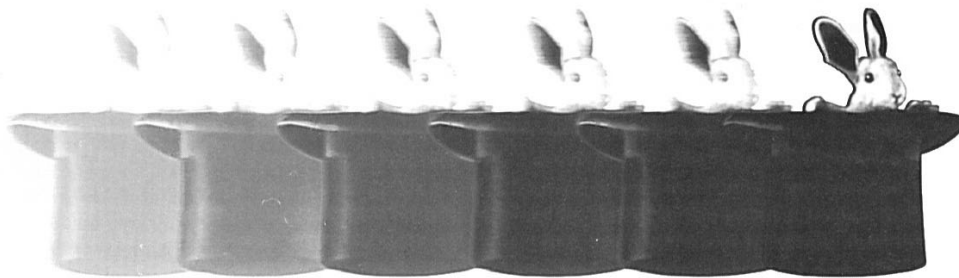
they have not forgotten their initial inspiration.

HOLD YOUR FIRE, 1987:

So much is still growing and changing with me as well as with my favorite band, Rush. I am learning classical percussion at the University of Pittsburgh not to mention all of the requisite courses in the sciences, psychology, English, and music theory.

Rush has also expanded with their themes musically becoming more worldly in their approach. It's funny that while I'm learning to play mallet instruments (marimba, vibes, etc) Neil is also exploring these sounds with Rush. Thus, giving them an orchestrated sound leaving most people dumbfounded as to how they could be only three musicians. Geddy's bass playing has hit new levels along with Alex's guitar playing. Keyboards don't seem quite as dominant but give the songs an orchestrated feel rather than the heavy riffing of the past.

I've also met my future wife Kelly during this period. Songs like "Turn the Page" remind me not to turn to my past while "Time Stand Still" expresses how I've felt on our long walks together. (Cue: Harps & Violins)



1989: YEAR OF PRESTO:

Being in sync with my own feelings, where other bands have failed, has always been an aspect of Rush that I've cherished. As Kelly and I await the arrival of our child, Rush themselves say they have experienced a "rebirth" of their own. How this phenomenon happens isn't really clear to me but I know they have always been there for me when I needed them.

It is on the Presto Tour that my wife, Kelly finally gets to experience Rush live. She was later to say it was the best show she'd ever seen and was impressed with the politeness and community felt from attending a Rush show. The giant bunnies make what is to become their debut on this tour. Songs like "Scars", "Show Don't Tell", and "Superconductor" show Alex's guitar fury returning to the forefront. The audience was so in tune to Neil's solo that you heard every tiny accent and nuance played on his snare even during quieter moments. Rush is back and I've felt and witnessed a genuine resurgence of interested fans with this album and tonight's show.

1991: ROLL THE BONES:

Rush has once again blindsided me with news of a new album. While there was very little warning that it was coming, RTB will undoubtedly build and continue on the enthusiasm brought about through Presto. I stayed up to listen to the satellite broadcast of the World Premier and was nearly ecstatic at the news of an instrumental. "Roll The Bones" shows Rush at their "off the wall" best combining funky bass lines, brassy keyboards, and a rap... yes, during the middle of the tune. Songs like "Dreamline" and "Ghost of a Chance" show that they are maturing like the rest of us but have aged gracefully without selling out or becoming caricatures of their younger selves. The theme of taking

chances rings a bell for Kelly and I who have had to make some difficult and sometimes frightening decisions about our own lives. Needless to say, we saw Rush both times in Pittsburgh. The first time, getting yet another glimpse of the band after the show (again tough security). The second time the show's drama was heightened by the fact that it was outdoors. There's nothing like a sea of clapping hands moving in synchronicity to the "Spirit of Radio". The first song I ever heard by Rush. I also discovered some new friends through this tour with "A Show of Fans", a community of Rush fans involved with all aspects of the band and their music. It's wonderful to find fans who, like me, celebrate the band on a daily basis, not just in the months surrounding the release of a new album.

1993: COUNTERPARTS & BEYOND:

The Counterparts release really hit the hardest of any since Moving Pictures for me. In the months preceding I had heard news of a heavier sound, more guitar, less keyboards. A more organic, less orchestrated writing style. I was really wound up for it's release. In fact, I had taken my vacation time when it was

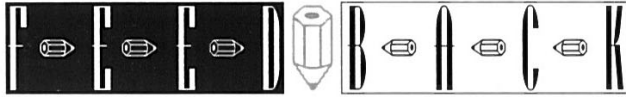
released just to totally experience "the new one" as often as I could possibly want. I was not let down. Rush has returned to a heavier sound without becoming a grunge band, returning to their roots without nostalgia and has explored new lyrical themes (for them, love

and relationships) without sounding corny. Alex is again proving why he is so revered by many up and coming types. Geddy's rougher bass tone only adds to his grooving bass lines. Neil's lyric writing has opened to a further, more personal level. His drumming has adopted that attitude as well, having a more human, less orchestrated approach. VS. by Pearl Jam seemed very weak by comparison although I was disgusted by the amount of attention it received. Oh well. I guess I, as well as Rush, have never surrendered to completely mainstream fads. (Remember Duran Duran?)

The Counterparts show left me mesmerized. For the first time we were really close, I mean close, to the action. The new material was incredible! "Animate" and "Double Agent" both going beyond their studio counterparts. I loved really being able to examine Neil's chops up close. And the show also added something we all along knew Rush had- their sense of humor. It's great to see a band who seemed so steeped in mystery in the past reaching out for genuine fun with us.

As I write this, I am eagerly awaiting Rush's next return. I'm sure it will once again set a new standard and mark the continuing growth of our favorite band, Rush.

Rush has been with me as a close friend through more than half of my life. That should say something of my love and appreciation of them as people and as a band. Going through lifes ups and downs, they have had their changes as we all have. We as Rush fans have always welcomed this and unlike the naysayers, have never tried to pigeonhole or kill the beauty in what they do. Besides, I'm sure some of those old acquaintances I knew are still listening to "Freebird", wishing for the past instead of living in the present. For me it's great to see a band like Rush, who just as I can't- they cannot see an end in sight.



The ASOF Mailbag section.
Soundoff, Speakout, Opinions, Information.
FEEDBACK, P.O. Box 292, Canton, CT 06019

Counterpoints

Greeting's fellow RUSH fanatics! Is this a great publication, or what. A tip of the hat to Steve and Mandy, an absolutely phenomenal job. I'm not one to preach, but I'd like to take this opportunity to urge you all to participate and sustain the life of this Rush forum. As Steve has said many times before, this is YOUR fanzine, it depends on YOU!!

When I first met Steve I was really excited about the idea, and couldn't wait to get my first issue. In the back of my mind, I always had this feeling that I would read and support the thing, tell people about it, send money, stamps, etc., but never write anything. I can't write. But so what. There is sooooo much to discuss! I love to read other people's view's on songs, lyrics, and Rush related concepts. I figured that there must be fans out there who may be interested on my take on things. Rush is about living your life to it's potential, seeing all in the available light! Maybe you agree with me, or one of the other articles, maybe you don't; why not let everyone know. That's what it's all about. Think back to great, great stuff we've read from Kevin Keller, Eric Ross, Mr. Broon, Jr., of course, our hero's - Steve and Mandy Streeter, and every single contribution, from issue one through nine. They all make a valid point, and I, as a Rush fan, have grown from that. I just got #9, and I can't wait for 10. Your input doesn't have to be an article, a story, or an album/show review, although those are more than welcome, be creative.

I have a few things I want to rant and rave about, that was the first. Secondly, I'm sorry folks, but the last Rockline show (1/24/94) was a bit disappointing. Not Geddy and Alex, they were great, but many of the questions were a waste of time. Questions like "Why was Alex's voice blocked out on La Villa on the ASOH Video? How can you have a part IV of a trilogy? Who is T.C. Broonzy on Exit? Duh! Man, yes, at first I was puzzled by some of these points, but I realize that although their philosophies, and their music is serious, these guys have a great sense of humor, and that humor is a big part of Rush. I hope that the guys are not discouraged by this and lose that very important aspect of the band! I think there are some more important things we need to speak with these guys about on national radio!

OK, enough boo-hoo-ing. I would like to publicly thank Moving Pictures...A tribute to Rush, from every one who had the pleasure of seeing you perform. (I realize how presumptuous that is, but we never saw anyone leave a show disappointed!) We are sorry to see you go. I'd personally like to thank Bob (Geddy Lee) Catalano. Bob made himself available at every show to shake hands, and talk to fans. It's a pleasure knowing you, Bob, and best of luck in your new band. We'll be looking for you!

Finally, just a quick point. I have to give proper credit to my friend, Mark Perrin, the following observation is his. I found it interesting, and thought you might to. We were checking out the album liner and tour book; as I explained my "Counterparts" theory to him (see "Reaching

to the Alien Shore" in #9). We pointed out the various counterparts, lock and key, tooth and nail, Sun and Moon, etc., etc. He pointed to the blueprint of the kitchen sink, I paused, stumped at it's meaning, when he stated, matter-of-factly, "counter parts." (Maybe I'll ask Alex about it on the next Rockline.)

Keep in touch!
Will Kovacs

Dear ASOF,

While reading ASOF#9, I noticed a request for any unusual "RUSH-related" stories. I think this story is very unusual. If I wasn't a RUSH fan, I might never have met my wife. [De ja vu - Editors]

Before I begin, let me get the inevitable, (and sometimes interesting) background check that all RUSH fans go through when they first meet, out of the way. I got into RUSH back in 1977 when I was in seventh grade. While looking through my school yearbook, I noticed a lot of graduating seniors that year mentioned RUSH under their pictures. The only two groups I really liked at the time were Boston and Kiss. In a search for something new, I bought Archives. I was hooked instantly, and bought the rest of the albums through Farewell to Kings. I have eagerly anticipated each new release since Hemispheres, and have been in the audience for 13 RUSH shows.

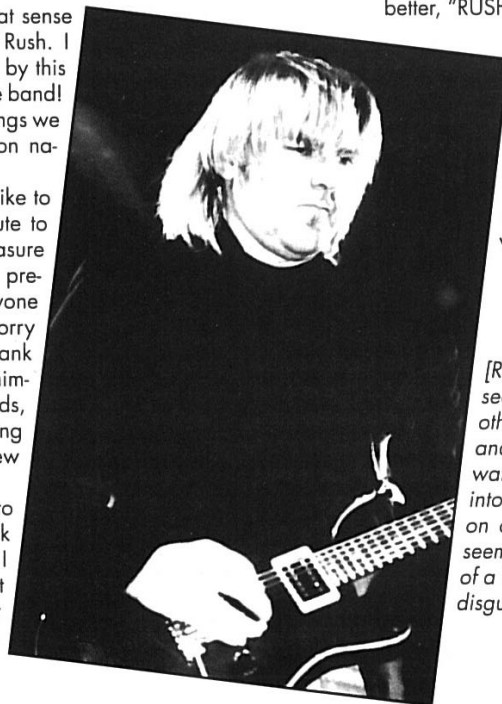
My usual RUSH story begins many years later with the release of Presto. As usual, I bought Presto on the day it was released. At my office that afternoon, I cut out the black and white photos of the band on the back of the CD box, and tacked them to my bulletin board. They remained relatively unnoticed until a couple of years later, when a pretty young lady came into my office, and upon spotting the photos asked, "Are you a RUSH fan?" I told her I was, and from that point on, each time she came into my office, we would talk about RUSH. I really liked her, and although I wasn't dating anyone at the time, I couldn't get up the nerve to ask her out. My family and friends began to refer to her as "RUSH WOMAN."

With the Roll the Bones tour right around the corner, I finally came up with a plan. Living in central New York, you can usually catch 3 to 5 shows on any given tour within a five hour drive. I had tickets for the Rochester, NY show on October 26, 1991. After much ado, I finally got my nerve up and asked her to the show. The ride to Rochester is almost three hours, so we would have plenty of time to get to know each other. The show was great as usual, but even better, "RUSH WOMAN" and I really hit it off. We began dating, and two years later we got married.

On the Counterparts tour, we were fortunate enough to see the East Rutherford, NJ; Albany, NY and Rochester, NY shows. It was great to think back to our first date as we enjoyed the Rochester show.

I don't call her "RUSH WOMAN" too much anymore, but when people ask us how we met, we have to say we owe it all to RUSH.

Bob Paddock
Ilion, NY



[RUSH is truly an awesome magnetic force that seems to pull us all together is some way or another. The great life-mixer, bringer of inspiration and hope, fortress of silver and gold, RUSH turns water into wine. They invoke all the sensations into one. They capture our hearts and set us off on our own individual journeys. And when the seemingly impossible happens, like the connection of a lifetime, you can truly say RUSH are angels in disguise! Turn on! Tune in! RUSH out! Editor]

Long Distances

How far can one go to get to a Rush concert? A long, long way. 5,983 miles, to be precise.

I happen to live in Brazil. Even though I travel pretty often to the U.S., concert dates are hard to find out. But, at that '92 winter (on the Northern Hemisphere) my girl arrived from the U.S. and said that the Big Three would be on stage, somewhere, sometime. After five days of research (calling some friends-of-somebody at radio stations, etc.), I got the Atlantic Records phone in New York City.

"Hello! Ahh...listen...err...where is Rush playing by the end of February?"

"Well, you should call TicketMast..."

"Wait! Sorry, but I'm calling from Brazil. It's been very hard to get some information on the subject..."

"OK, OK, let's see... well... they're gonna be in St. Petersburg, Florida, Suncoast Dome, February 29th, 7:30 p.m."

"Thank you, honey! You were very helpful."

PRESTO! THAT WAS WHAT I CALL PRECISE INFORMATION! You know, they have never been here. CD's, videos, MTV stuff, have not been enough. I was tired of watching Rush in a recorded, bi-dimensional way. This was my golden chance! I had to find a way to go to Florida. Anyway, the first puzzle was solved.

Airplane tickets, car rentals, hotel reservations, schedule changes, negotiations with the boss (about vacations), road maps, concert tickets... the second puzzle was being solved too. I did feel that Cygnus was beside me, helping me in the many decisions, with all the million revisions.

Finally, there I was. Florida Suncoast Dome, 6:58 P.M., by myself, but I didn't care. Carnival was starting at home in Brazil, and I didn't care about that either. Finally, Rush was 32 minutes away. Finally, I would be a witness of the most supreme performance in the Universe. My thoughts were converging to: "That's impossible. The show will be cancelled. Geddy will feel sick. Neil will have the worst headache ever known. Alex will find out that all his guitars were left at the previous concert..."

No, no! There I was! I was physically present at a Rush concert! Needless to say what went on. The two hour concert was... was... was... you know what it was. Small words for a huge event. After that, I was given a second chance. I was at the Pensacola Civic Center concert, last winter. God has been gracious to me.

Rush has a lot of fans here. An immense team with an unfulfilled dream, the distant dream of having them here for a live performance.

Most of you have been at these two concerts, and (for sure) a lot more. I tell you: distance **DOES NOT** make a difference, if the effort is enough. Enjoy your next concerts. Just think about the thousands of souls that would give anything to be in your shoes!!!

William Juliano, São Paulo, Brazil

I'm looking for Rush Conferences or any other Rush conversations in Internet. Address:

WJULIANO@BRA000.CANAL-VIP.ONSP.BR

Please give me a ring. I mean, a **Megabyte!**

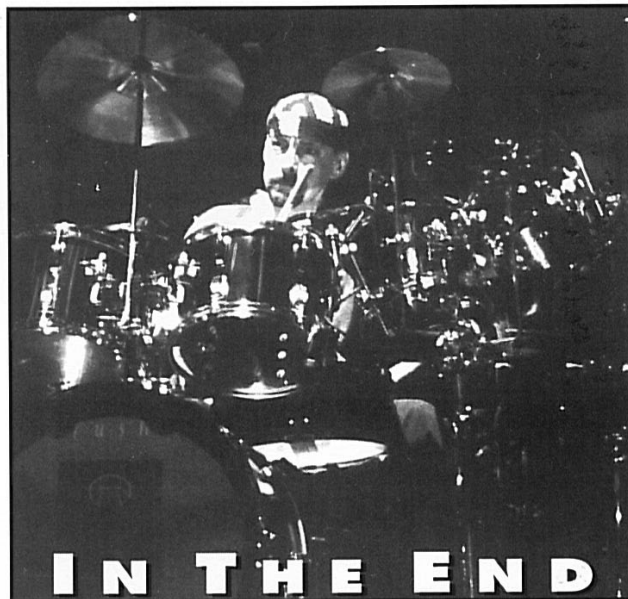


Photo By Mandy Streeter

We want to thank Blanca Ortiz from Mexico for the two illustrations (hope you like the graphics I applied to them - CyberSteve), one of which being our baseball Ged cover. Our little accidental baseball *thing*. Sure is DRY without baseball! End the damn strike for pete sake!! Also, there were many articles that we could not fit into this issue. One of which is Andy Tuttle's 3rd place Poster Contest winner. That and the rest will appear next issue. **CORRECTION:** Last issue Scott "Skipper" Arvilla advertised early Rush videos. Well, these are early **Moving Pictures: A Tribute to Rush** videos... **not** Rush. *Sorry for the confusion.*

Spirit of Rush, our European counterpart, is going strong. Mick and gang are really keeping the Rush spirit alive and well in Europe. You can hook up with **SOR** by writing: Spirit of Rush c/o Mick Burnett, 23 Garden Close, Chinbrook Road, Grove Park, London, SE12 9TG, England.

There are **many** of you who have been sending in stamps and even extra cash (gads!!) to help out the cause. We thank you **ALL**. We put a lot into this **THING** and thank you for **SEEING** that. A **VERY** special thanks to John Beazley, whose support and contribution has kept **ASOF** going. We may not have gotten this issue out this summer (*late as it is*) without you John!

ASOF STAFF

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A Show Of Fans, Number 10, Summer 1994. **ASOF** is a non-profit Rush fanzine/network dedicated to the **BEST** band in the universe. **ASOF** is published on a quarterly basis, *aiming for bi-monthly* by issue 12! (Keep spreading the word!) Subscriptions are \$15.00; USA, \$20.00; Rest of the world for four issues. Back issues (**ASOF**#1-9) 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 appreciated. **ASOF**, 5411 E. State St., Suite #309, Rockford, IL 61108.

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PRESSURE RELEASE

An Atlantic Press Release, August 23, 1994:
**NEIL PEART AND HOST OF TOP
DRUMMERS ARE
"BURNING" FOR BUDDY RICH**

Atlantic Records has announced the forthcoming release of "BURNING FOR BUDDY: A TRIBUTE TO THE MUSIC OF BUDDY RICH." Slated to be in stores October 4th, the album was produced by drummer Neil Peart of Atlantic recording group Rush. Executive Producers on the project are Cathy Rich - Buddy's daughter and the founder of The Buddy Rich Memorial Scholarship Program - and Rush Tour Manager Liam Birt.

"BURNING FOR BUDDY" features an array of top drummers performing big band arrangements from the inimitable skinsman's repertoire, as well as additional pieces. Spanning forty years, the music ranges from traditional swing to Latin, rock, funk, and fusion. The album's guest drummers each perform with The Buddy Rich Big Band, the majority of whose 14 players are veterans of Rich's ensembles over the years. "BURNING FOR BUDDY" was recorded over a two week period at the Power

**SUMMER 1994 EDITION
ASOF #10 INSERT**

Wilderness of Mirrors



Station in New York, often with two drummers performing in a single day. The music was recorded entirely live "off the floor," with minimal overdubs. "Although Buddy Rich was justly celebrated for his fiery drum solos," notes Neil Peart, "he was also known for his exciting ensemble work. The arrangements which he commissioned for his big band were designed to showcase the *songs* and the *band*, not just the drums alone - and that's what we've set out to do with this tribute."

The album's first emphasis track is "Pick Up The Pieces," featuring Average White Band veteran Steve Ferrone playing his band's immortal hit as arranged by Atlantic Senior Vice President Arif Mardin.

Cathy Rich commented: "This album would never have happened without Neil. We all had very high expectations, but the outcome far exceeded anything we could imagine. All the players were so committed to the project, and many of the takes in the studio elicited spontaneous applause. I think that the end result says it all."

Neil Peart plays on one track entitled "Cotton Tail."

ASOF IS MOVING! PLEASE UPDATE YOUR RECORDS!

By **ASOF#11** we will have a NEW **RUSHLINE** number. Please help us spread the word about our new address. Let everyone know that we are still going strong!

Thank you one and all for your utmost patience and understanding.

Steve & Mandy Streeter

ASOF #11

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Thank You Very Much!
GOODNIGHT!

