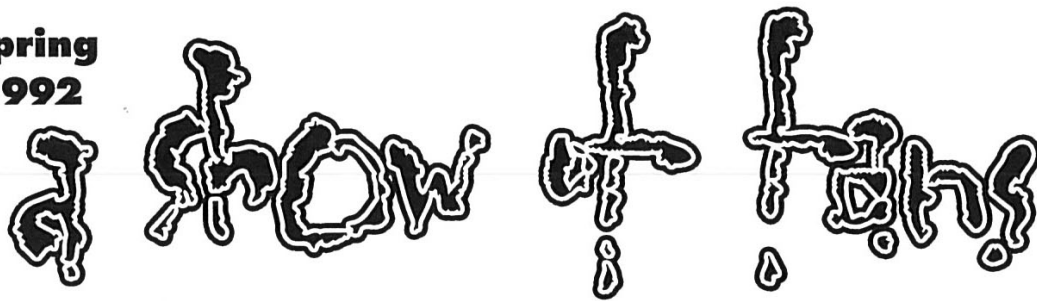
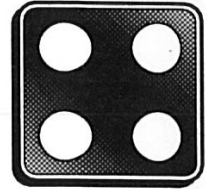


Spring
1992



Number



\$2.50

A RUSH Fanzine For and By RUSH Fans

Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these, and of the other qualities of character which hardly fall short of the actual affections, as we know from our own experience, for in listening to such strains our souls undergo a change.

Aristotle, On Music

RUSH

Hometown Brew

Toronto's Maple Leaf Gardens
December 16, 1991

Review By Brandon Klayman
Thornhill, Ontario

Let's test your math: What does one bassist, one guitarist, and one drummer add up to? If you said three, you're wrong. Maybe according to your grade school skills it is, but the correct answer is one. That one — is Rush! Of course this equation can only work when the one bassist is Geddy Lee, the one guitarist is Alex Lifeson and the one drummer is Neil Peart. Together they form Toronto's premier rock trio who performed to a full house of open eyes and open ears in their hometown at Toronto's Maple Leaf Gardens.

From the moment the lights went out to the moment they came back on (2 hours & 22 songs later), the audience was in awe of their hometown heroes. Dawning a new look and a new sound, this power trio always left you guessing. All three members were using what seemed to be new and different instruments than previous tours. Geddy with his flashy new Bordeaux red four-string; Alex with his many sharply finished axes (to grind); and Neil with a few less "bricks" behind his "wall" of drums. A wall nonetheless. This new look didn't come on its own. It came along with a fresh new sound that exploded with vibrant energy. With Geddy's intro of the first song being performed from their current "Roll The Bones" L.P., the audience was on their feet with anticipated excitement. Not only were the five selected new tracks performed with superior sounding precision, but the concert going audience was treated to a few deviations from the original studio recordings. This included musical extensions during the beginning, middle, and end of some new songs. ("Where's My

Thing", "Dreamline," "Bravado" respectively.)

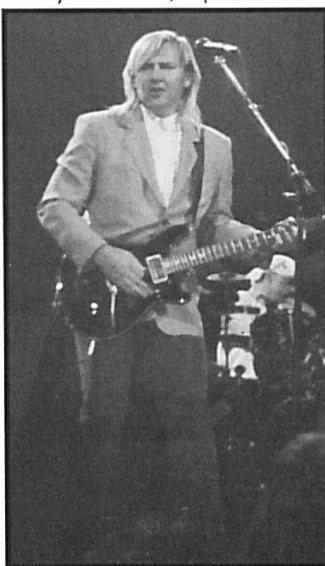
The song selection throughout the 120 minute musical marathon spanned over seventeen years of Rush's music. Songs included "Finding My Way" [1974], "Anthem" [1975] (both in medley form), "Freewill" [1980] "Distant Early Warning" [1984], "Time Stand Still" [1987] and more. Lots more. I'm not sure though whether or not Geddy was actually singing the staple performance song of their live shows - "Closer To The Heart." Why? Because there were about 10,000 other people singing with him Geddy's microphone could have been turned off for the entire song and no one would have known the difference. That type of feedback from a live audience is what most musicians can only dream of. Remember, that song was written 14 years ago!

Another guaranteed show stopper was "Tom Sawyer." Even the two 20 foot high bunnies got into it once again this tour. Not unlike Geddy's vocal range in "Closer To The Heart!", Neil too could have taken a well deserved break and left his musical portion to the endless sea of fanatical 'air-drummers!' However, one such feat that could not be met by the best of air drummers - let alone real drummers- was the musical and physical mind-blower: "The Rhythm Method!" (Neil's drum solo). Unlike previous tours, this solo warranted its own designated time slot for this extravaganza, as well as a format intro by frontman Lee. Well, what's there to say except that you truly had to be there. I really think there were a couple thousand spectators that went that entire drum solo (6 minutes plus!) without blinking, in fear of missing something. Anything! A 'boom' here, a 'crash' there, another 'boom' here, a 'psst psst' over there, a powerful 'thud-thud-thud,' a little...well...you get the point. You don't have to be into music, let alone drumming, let alone Rush, to recognize the master craftsman that 39 yr. old Neil Peart is. Truly one of the best drummers of our time. Hats off to you Neil!

This review cannot conclude without a note of recognition and appreciation to Rush and their crew for once again donating the proceeds of their hometown show to a local charity called The United Way. To date, Rush's generosity over the years has added up to over three quarters of a million dollars for local charity. A noble act indeed. Again, thanks to Geddy, Alex and Neil for an experience that will last forever in the hearts and minds of all who attended.

(Editor's note: We understand Alex's ongoing "sport of the show" was hockey. During "Closer," The LerrxstMan took a stick and hit a puck toward the back of the stage, but no goal was scored. Larry Allen, inadvertently made the stop!)

Photo by Lisa Ruikowski, Maple Leaf Gardens



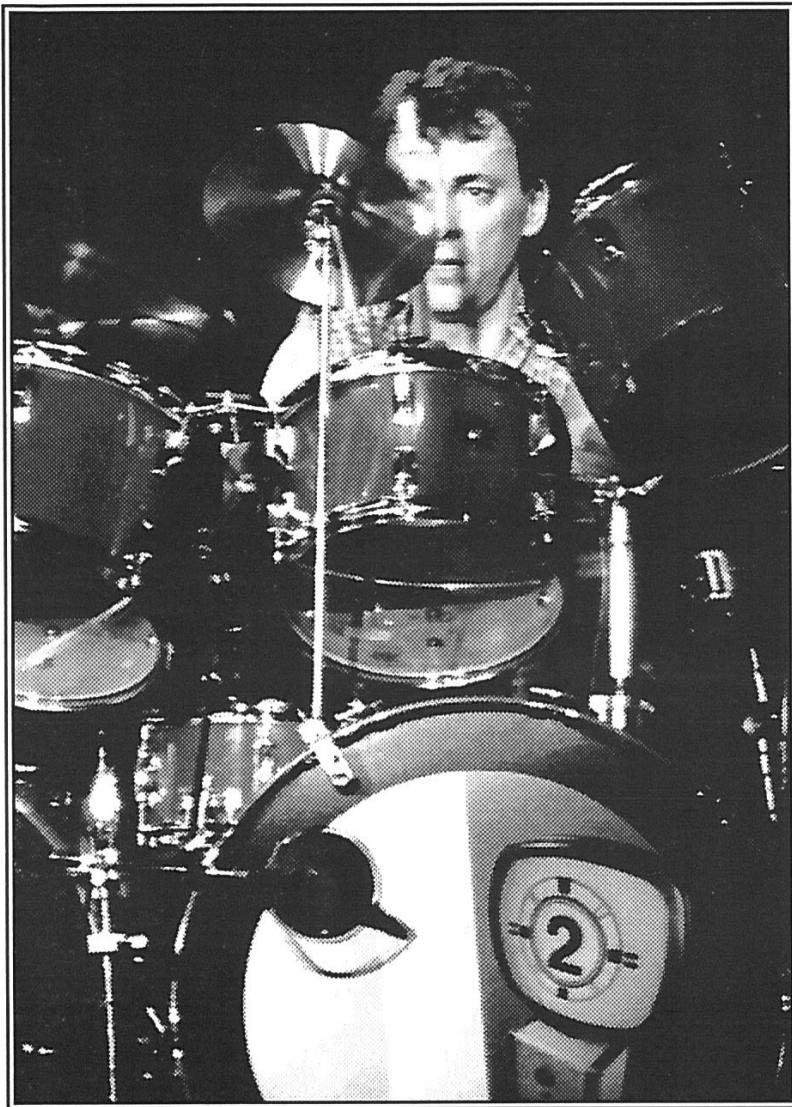


Photo by John Vinson, 2/14/86

Pride turns on the drive

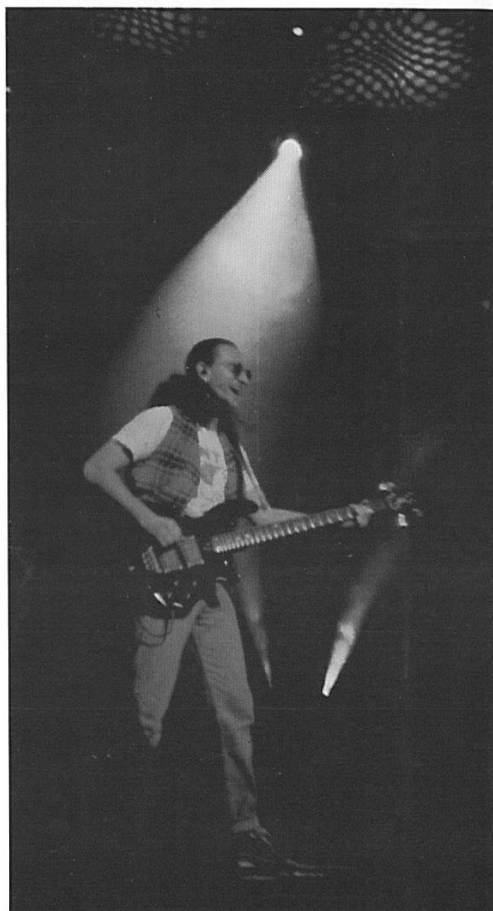


Photo by Mike Maynes, MSG, New York, 12/7/91

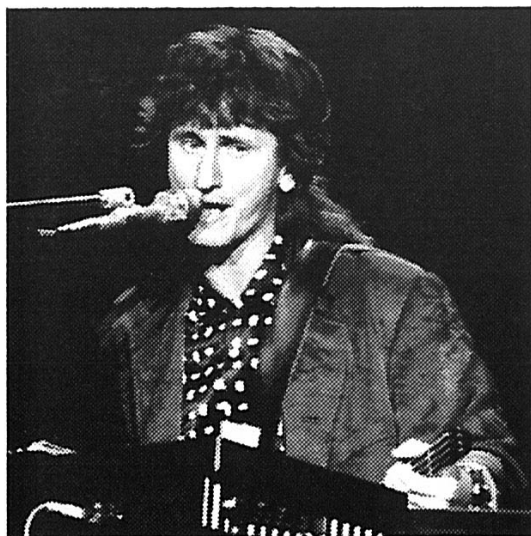
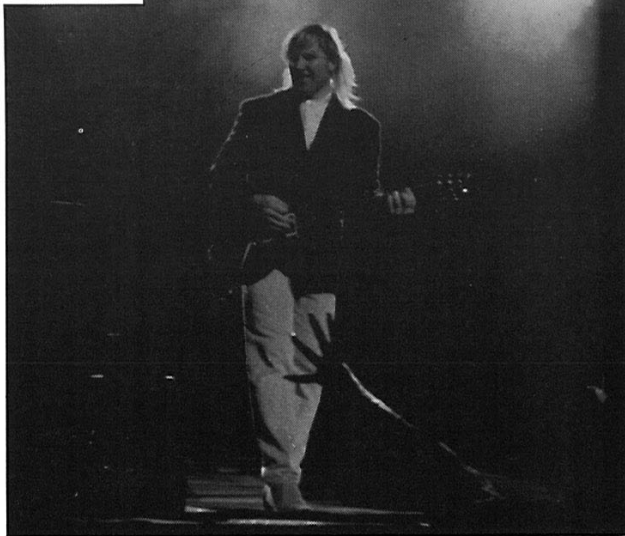


Photo by John Vinson, 2/14/86

Photo by Mike Maynes, MSG, New York, 12/7/91





Another war, another wasteland
Another lost generation

a show of fans



URGENT ANNOUNCEMENT! **BOOM TO BUST** The Recession Hits Ye Olde Editor

"But the shoe must go on!"

Right. So, I don't need to explain to y'all 'bout this recession we're in, right? It is indeed affecting us all in one way or the other. For **ASOF**, it means we're a little behind schedule. We have two issues basically done and ready to go to press. **ASOF#4** will probably not be out until late March/early April, and there may be a couple of waves of mailouts, so please understand if you hear someone got their issue and you didn't. It's just a streamline measure. We had no choice. It's a matter of survival now.

On a personal note, my job is in serious jeopardy. I put a lot of my own money into **ASOF** (it is a labor of love after all) and that is the main reason for our tardiness. Mind you, it won't be that late! We are taking on a different format to cut costs - where staff members are helping with printing, then I assemble. Tough times are upon us all. Let's hope things pick up!

For those who have perhaps wondered why I have not called you back, the bottom line is money. Yes, even a dollar saved is something! I just cannot afford to call you all back. I need to save every dime to keep **ASOF** going and keep up with the BASIC bills of existence. It's been real tough.

There is a bright side!

Besides a few other snags in the machine, all is not ALL gloom and doom. My saving grace comes in the form of Mandy Riffle (partner/co-editor, **ASOF**) or shall we say, by the time you read this, Mandy Streeeter, my dream girl realized (see enclosed announcement for details). YES, you heard it right...we're getting married. So, how did this all happen? I guess you could say that it was literally a **Ghost Of A Chance!** Together, Mandy and I will make **ASOF** even better! This was truly a match made in the music of Rush - something I thought was just never going to happen. But it happened. And we have Rush to thank for it! It's going to take a few weeks to get things settled, so anticipate a slight delay in ALL correspondence. Oh, by the way, for wedding gifts you can send all those boxes of Not Fade Away, Moon 45's to — well, your patience, **understanding** and continued support will do **just fine**. If you would like to become more active in **ASOF** in ANY way, please call me some evening and let's talk, eh?

If you haven't received it already, enclosed is also a new **Pressure Release**. We originally had Nassau & New Haven

switched, but I'm sure those who are going sorted it out. Rush were recently on MTV's new segment (RTB photo collage) and were mentioned in the same breath as Madonna!! (Cringel) Well, outside of that and mispronouncing Neil Peart's name, they did report that the band donated a large sum of money to AIDS research. Nice one guys!

Remember: When ever you make a check out for **ASOF**, please make it out to **Steve Streeeter**, not **ASOF!**

We are **SHOCKED** (in a good way!). Toby Greynolds ran a classified ad in **ASOF#2** where he was auctioning off several items. Well, Toby has told me that he will donate the entire selling price for the fully autographed Presto tour book to **ASOF!** AND....(as if that wasn't enough)....he will match the winning bid, and donate that too! Talk about speechless! This could be the boost needed to pull us through these HARD times. If you would like to get information on the most current bid, write Toby at his **NEW** address, 6535 Fawcett, Seattle, WA 98408 or call him at (206) 471-1991. What can we say but **THANK YOU VERY MUCH!**

Meanwhile, in England, **Spirit of Rush** is gearing up for the European Tour. The next issue (#17) should arrive in the states sometime during the end of April and ship out the first week in May. If you are still owed back issues, please hang in there! As of 2/15/92 we have NOT received the issues from Ray Wawryzniak in New York. I don't know what the problem is, so please direct your complaint to Ray, and **demand** your money back if you choose to. As soon as we get the issues and know who the US subscribers are, we'll get 'em out ASAP!! Even I have not received my last two PAID FOR issues. (I had to go through Mick, which *defeats* the purpose all together) Yes, I know how frustrated a lot of you are. We will try like *mad* to have this all straightened out by spring.

And now a word from my *beautiful* wife to be, partner in Rush and co-editor of **ASOF**. Take it away Mandy!

Hi everyone! Well, what can I possibly say that Steve hasn't already covered. The biggest news on my agenda are the upcoming nuptials. **WOW!** This is something that, unlike Steve, I always knew was going to happen and I should have known that Rush would play a part. Definitely a good case of a true Ghost Of A Chance. My biggest request from all of you would be a plea for patience. We have a TON of expenses from the wedding to my upcoming move to Connecticut to **ALL THOSE LATE NIGHT PHONE CALLS** — to borrow a line from a fellow RushHead who tried to reach us, "We're only at home when we're on the phone." Sorry! So, we have much to do but we're hanging in there. We deeply appreciate all those who have contributed time effort and money and we would kindly accept any future donations of the above mentioned. Heck, even a couple extra stamps thrown in the envelope when you write us will help. We will make this thing work - both the marriage and **ASOF!** My ultimate thanks go out to Rush for the deep love that both Steve and I share for the music that brought us together. And a most heartfelt thanks to our mutual friend, my sister in spirit, BC Brandt, who sped up the whole process of our inevitable union by giving me Steve's phone number and urging me to call all those months ago. Thanks to all!

A Show of Fans • P.O. Box 292 • Canton, Connecticut • 06019

THE FOUNTAIN

S t c v e s t r e e t e r

the computer age, RUSH & the BOMB

..... (or "Beneath The Planet of The Rush Freaks")

When I was young I really *despised* computers! Of course you must put my hatred in perspective and look at the times. Back in the mid to late 70's computers were, without a doubt, these bulky things with gawd awful punch cards. Even when the first IBM PC came along I was not impressed. That old mono green screen coupled with sterile multiple line command entry was enough to point me in another direction. Obviously, knowing that I was going to be in the arts, the computer had little or **NO** attraction except to the SUPER rich elite who could afford mainframes with high 5 to 6 digit prices. I vowed never to touch a computer once art school began. Yes, even in the early 80's computer graphics were still not there. Needless to say, in a matter of just a few years, computers took on a much more attractive look and form and function with the advent of Macintosh and Amiga. Those two machines alone probably brought in more artists and musicians than all other computers before combined!

Rush had a journey similar to the evolution of computers. From as far back as Moving Pictures, when they started using elaborate projections, like the Red Barchetta video game-like backdrop, up to the most current video Roll The Bones, which displays some of the neat 3D computer graphic capabilities available today (need any help guys? I'm at your service!). Even with the old Cygnus X-1 projections and the flying starman, as primitive as they were (when compared to today's technology), had the *signs* of "what was to come." And of course, as MIDI interface and such became available, Rush was right there—ready to integrate the technology with their own human touch. The results were, as we all know, astounding, to say the least!

Much of my attraction to the computer art form I owe to Rush. My road to success (In the art world, that means actually working on your "art" and paying bills from it — no big money here. Not yet.) was similar to Rush's. Perhaps I consciously molded it that way on purpose. Self-made soul, determination, persistence, bucking the system and making people see it my way rather than conform to the mediocrity of the mass. It didn't matter if I had no interest in following the "art trends" of the day or use the "right" typefaces, as some pretentious bozos insisted on. No..it all just fell into place. Just as the evolution of Rush did it really just happened on it's own terms and fell into place. Sure there were times when I was about to give up. Those crazy days when I was on the edge and about to go "down the tubes." It was not to happen. Individualism paid off. It can pay off for anyone willing to stick it

out. If the plan is good it will work. Rush had a plan and stuck to it like glue. When people back in the late 70's used to tell me, "just wait and see, Steve. In a couple of years Rush is going to be gone and then you'll have to listen to Bruce Springsteen!" Is that a fate worse than death or what? Again...the last laugh is mine. Rush is still here, stronger and healthier than ever.

Rush has, without a doubt, embraced the computer age. Yet with Roll The Bones we see a detachment **FROM** the high tech gizmos and a more integrated whole. Face it...the computer is **NOT** magic — the people ARE! Rush has come full circle and realized that a lot of the music that is coming out today is WAY over computerized. Take rap music (as it has been coined by **SOMEONE!**) as an example. Now here is a good example of lazy music corrupted by technology. (Not that it could fare better without it!) I could not believe myself when I first heard the "chat" sequence on Bones. If you stretch the definition of "rap" just a wee bit you find that rap is really **NOTHING** new at all! Take another listen to Territories and tell me if that isn't "rappish!" It should be known that I hate rap more so than disco. And who can forget the "**Disco Sucks**" chants at Rush concerts around 78-79. In fact, Rush are even pictured in a old Creem magazine with "**Disco Sucks**" t-shirts on! But rap music was the first sign of a generation gap in my relations with others. Striving to give everything a chance...rap could do no right; or **NO GOOD**. But Rush taught me a lesson; and taught it well. ANY form of music can be done well. The Bones rap is quite simply BRILLIANT. Rush has an incredible knack at integrating different forms of music into their own.

So what we have is an extremely balanced Rush. A balance of technology and all of it's gizmos AND the old basic 3 piece we came to know and love **ORIGINALLY**. It's all too easy these days to lose touch of the human element. Rush has gained from this integration and mastery of balance.

What on earth does the Bomb have to do with all of this? (Shock value? Black humor? Elephant butts?) Well, if you think about it, and follow the progression of the computer age, you will see that **WITHOUT** the bomb and it's military fixings we would in all estimates NOT be where we are today technically! Thus, Rush would **NOT** be able to utilize the tools that they have over the years. *Far fetched?* Maybe. Maybe **NOT**.

What do you think of Rush and the Computer Age? Is it an important factor? Do you think Rush ought to bring back **MORE** computerized sound or lessen the impact?

Across

1. Geddy's beloved baseball team (4, 4)
5. Fury stage prop (7)
7. Government of the 22nd Century (5, 10)
13. City where Rush played their first show with Neil (10)
16. 'Wondering _____ our dreams might be worth' (4)
18. Some memories last this long (7)
19. 'Buenos Nochas _____ Friends' (4)
21. 'I see the _____ of man arise' (4)
23. Prejudice people feed on fear and this. (4)
24. 'My uncle preserved for me an _____ machine' (3)
26. 'The world is a _____ for your impotent (55 across)'
27. Victoria Day is in the month of _____ (3)
28. 'Hoping that the _____ will recede' (6)
29. Scary fellow who introduced 'The Weapon,' Count _____ (5)
30. Blazing Saddles character whose name appears in this song from 'Presto' (5)
32. They shoot without this. (5)
33. Nickname of Bill Banaszewicz. (4)
35. 'We learn _____ (taught in 56 across).
37. 'Faith is cold _____ ice.' (2)
38. City in Michigan Rush once played three times in one year. (7)
40. Exclamation Geddy uses emotively. (2)
41. 'The real relation, the underlying _____' (5)
42. Scissors cut the paper to the _____ (4)
43. 'A tongue that tastes like _____' (3)
45. This is charged with fear. (3)
46. Elements in 'Chemistry' (1, 1)
47. 'To keep it _____ has been his dearest dream' (2, 3)
49. Just another junkie on a scoring _____ (3)
50. POWERful medium (2)
51. 'Turn around and walk the razor's _____' (4)
52. 'And a bright and nameless vision _____ him longing to depart' (3)
53. 'We carry a sensitive _____' (5)
54. '_____ to I' (3)
55. See 26 across (4)
56. See 35 across (6)
58. Rush votes Best Group (1982) in this popular rock and roll magazine. (6)
60. 'Yes, I guess we _____' (2)
61. Neil often uses 'one' instead of this word (3)
63. Last song on 'Fly By Night' (abbrev.) (3)
64. '_____ time we turn a new corner' (4)
65. Le Studio, _____ Heights (5)
66. The overall theme to the 1985 record. (5)
67. Ebbing and red. (4)
68. 'Well, I was only a _____' (3)
69. Power Windows recorded here - The _____ just North of Oxford. (5)
71. '_____ one at the Bridge' (2)
73. This person has a liquid-crystal compass. (3)
75. Geddy loves his _____ bass. (3)
77. 'She favors the bold. That's _____' (4)
78. 'The night, without a moon is _____' (5)
81. Canadian music award Rush has won. (4)
82. This song is on the 'ASOH' video, but is listed as a song. Wonder why? Why? (3)
84. '_____ the sun, the rain no more' (5)
85. In concert, Rush receives many standing _____ (8)
86. 'The _____ is her siren song' (4)
88. The mob is silent and this. (5)
90. Neil uses _____ drumsticks. (7)
94. A cherished item from Rush. (9)
96. The stormclouds are bruised and _____ (6)
98. The first word you see in the Grace Under Pressure video. (2)
101. Biblical place mentioned in 'Territories.' (4)
103. Rush's new record company. (8)
104. Toronto avenue listed as a song on 'La Villa Strangiato.' (4)
105. Type of production mentioned in 'Subdivisions' and 'Grand Designs.' (4)
106. 'There is _____ and toc in atomic' (3)
108. 'A thunderous _____ shakes the air' (4)
110. First word of the third song on the fifth studio album. (3)
113. 'Like a _____ and precious metal' (4)
115. This is the song on 'ATWAS' album but not on the CD. (4, 5, 5)
118. This, like nature, must also be tamed. (7)
120. Rush was here when they decided to do 'Moving Pictures.' (abbrev.) (2)
121. 'Miracles will have their claimers,' for example (7)
124. Number of songs on 'Hold Your Fire.' (3)
125. This 'Presto' song was #1 on Billboard's Rock Album Chart. (abbrev.) (3)
127. 'Like a _____ in the rain' (3)
128. 'Entre _____' (4)
129. Arnee Mann sings on this 'HYF' song (abbrev.) (3)
130. This is the time to turn the tide. (3)

Down

1. Played electric violin on 'Losing It.' (3, 4)
2. '_____ the Black Hole gains control' (5)
3. Friend of the anonymous 2112 character. (3)
4. '_____ red red' (4)
6. Mentioned in 'DEW' or a novel by Faulkner. (7, 7)
7. Tool designed to keep 'The Trees' equal. (3)
8. Ayn Rand novel 2112 is similar to. (6)
9. Description of the girl's eyes in 'The Analog Kid' (4)
10. The middle-aged madonna will paint big cities in her _____ (4)
11. Geddy said this is one of their favorite songs from 'Presto.' (3, 4)
12. 'Other people than the _____ we know and love' (4)
14. Wembley Arena is in this territory (abbrev.) (2)
15. Toronto's venerable Massey _____ (4)
17. '_____ long into mystery' (4)
20. Alex originally thought of 'La Villa Strangiato' in a _____ (9)
22. Daisy and the _____ (4)
24. 'The two moons, just two pale _____' (4)
25. It's a sad day when these grow too mighty. (7)
26. Neil is an active participant in this growing sport. (7)
28. 'Straight to the _____ of the sun' (5)
31. Rush's former perennial closing tune (2, 3, 4)
34. The 'Working Man' goes to work at _____ (4)
35. These are 'rocking in the breeze' (6)
36. 'Mist in the _____ of Westminster' (7)
39. 'Yes we know, it's nothing _____' (3)
41. Age Neil took up drumming (8)
44. Hemingway's favorite album, perhaps (5,5,9)
47. What Neil might say on a boat - Ship _____ (4)
48. Cover girl couturiere: Ou la _____ (2)
56. _____, paper, stone (8)
57. Rush has played this cold weather sport (6)
59. 'Rational resistance to an _____ urge' (6)
62. A marathon will test one's _____ (4)
65. 'You move _____' (2)
66. Rupert Hine produced this record. (6)
69. This group is confident their way is best (3)
70. 'Power isn't _____ that money buys' (3)
72. 'I will be the judge and the _____' (4)
74. Geddy reads this national newspaper's sport section every weekday (3, 5)
76. 'Ten score years _____' (3)
78. Neil reads a lot of these (5)
79. Geometric description of walking New Yorkers (7)
80. 'We keep it under lock and _____' (3)
83. 'The Twilight _____' (4)
86. 'In _____, did Kubla Khan a stately pleasure-dome decree' (6)
87. 'The _____ Kid' (6)
89. 'Show you fire to keep you _____' (4)
91. Lenses, Barchetta, Sector A and Tide (3)
92. This person is a little slow and a little stout; sales-_____ (3)
93. 'Flying too close to the _____' (3)
94. 'For those who wish to _____' (4)
95. Neil uses this word informally in 'The Big Money' (3)
97. 'Take off to the Great White _____' (5)
99. 'Who do you think you are, you think you are a _____?' (4)
100. In this 'Presto' song, Neil plays the snare with a foot pedal. (Hint: His pain gives us pleasure) (5)
102. 'Hit you in a soft place with sentimental _____' (4)
106. Number of necks Alex's guitar had before an elephant crushed it! (3)
107. 'Exit, Stage Left' was recorded mostly in this country (6)
109. Oxymoronic description of 'Secrets' (4)
111. 'ASOH' video was recorded in this arena (abbrev.) (3)
112. Boy and girls see what it is we _____ (4)
114. Rocinante went north-_____ of Pegasus (4)
116. Neil has read the works of this American novelist, John _____ Passos (3)
117. This unit is in trouble (3)
119. 'Cinderella Man, doing what you _____' (3)
122. '_____ screaming through the valley' (2)
123. 'You turn _____ head' (2)
124. Arguably, Rush's most popular song (abbrev.) (2)
126. These two albums have the same initials (abbrev.) (2)

Send in a copy of the finished puzzle and be one of ten winners. Yes, we will pull at random ten winners - of course you must get the puzzle right! We have RTB promo posters and other RTB items. You will be given a choice. Please try to get your completed puzzles in by May 15! Thanks Jay for the fine contribution. (Cyberstave had fun on this one!)

Send in puzzles to:

Crossword c/o ASOF, P.O. Box 292, Canton, CT 06019

a show of fans

A Rush Crossword Puzzle

1 9 9 2

Submitted by: Jay Roberts

Graphic Jazz: CyberSteve

A crossword puzzle grid with 130 numbered starting points for words. The grid is 13 columns wide and 16 rows high. Black squares are placed in a pattern that creates a crossword grid. The numbers are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130.

Dedicated to Robert and Derek

My Own Personal Holy Crusade

By Lisa Rutkowski - Long Island, NY

"Why does it happen? Because it happens!..."

It was 2 AM on October 25, 1991 - my friend Chris and I were still debating whether or not to do the Hamilton & Rochester shows. The car was already packed to capacity, so we might as well just GO!! Although it was so late and I was quite frankly, ready to hit the sack, it was still "a road trip for RUSH!" After a long drive (12 hours!) we somehow arrived in Hamilton on a rainy, dreary afternoon. Why are we here? Because we're here! I went to search the place for somewhere to stay while my friend went out in search of good tickets. As it turned out, just minutes before the show there were 6th row seats available. I went in the arena beforehand, and went directly to my usual spot - stage left in front of Alex's equipment. I spoke with JJ. for awhile and suddenly I saw this guy with about 100 pins tacked to his jacket. We started talking about various shows we went to...etc. I told him I was from Long Island - he was pretty impressed a *female* come so far to see Rush. We chatted some more and he asked me if I had a particular favorite member in the band. I told him how much I love Alex, and he (Kevin) replied, "Oh, I've been to his house a couple of times and met him as well." My heart was in my throat. Needless to say, we exchanged much Rush information and I got to see his incredible wall to wall, inch to inch, pica to pica "Rush room." [We'll try to print some pictures of Kevin's room in future issue of ASOF - ED] I had a feeling that this would be ONE tour I would NEVER forget. By the way, the show was incredible! And the same went for Rochester - I met some GREAT people there as well.

Anyhow, Kevin and I exchanged addresses and phone numbers and we talked quite frequently. I wanted to pay him back for all the nice things he had done for me, so I decided that I would buy him front row center tickets for the second night at MSG (I had tickets for both nights). Kevin came down from Toronto to see both shows. Those were the BEST two nights of my life - I never thought I'd ever be that close to Alex. I came out as usual, with no voice (I wonder if he heard me?) and bruised arms and hands from hanging over the barrier. I never thought I'd be so close, but the dice were getting MUCH hotter!

I learned that they were to play Buffalo the 15th of Dec. and Toronto the 16th. Kevin promised me that if I came up to see them I'd definitely meet Alex. In fact, every time we spoke, he would assure me that I'd meet him. Well, I know he'd never lie to me about something so important...so off to Toronto I went! "Take no chances on paradise delayed."

The Buffalo show was great. We saw Ged in the limo while it was stopped at a traffic light. Then we ran after it (in -10 below 0 weather no less) for 2 blocks. Just us! I had gotten both Alex and JJ. a Christmas card, and wrote Alex a letter as well. JJ. has always been great to me, yeah a great guy, and has always given gifts to Alex for me. So when he came out from backstage with his "thumbs up," I knew Alex had received it.

We came out of Buffalo Auditorium only to find a foot of snow on the ground!! It was like a "RUSHian Winter Wonderland." We drove back, discussing our

plans for tomorrow - my date with FATE!!

Next day Kevin & I arrive at Maple Leaf Gardens at 3:00. We went to Anthem Records, where I've never been, and gazed at all their platinum albums on the wall. It was simply a sight to behold! Awesome job guys!

"Playing for time, don't want to wait for heaven..."

We went back and waited for soundcheck time to roll around. I was totally prepared. I had brought a single red rose and a card for Alex previously that day, as well as a folder with two incredibly gorgeous photos for him to sign. We were standing in a little doorway next to where the crew, etc., come in, when Kevin turns around and says to me, "Don't look now, but here comes Neil down the sidewalk." I peeped my head out and sure enough, all bundled up complete with hat, hood, and sunglasses was the professor himself! Kevin walked right up to him, but Neil just went straight for the door, business as usual. But that's just Neil, and I love him anyway! Five minutes later Kevin turns to me and says, "Okay Lisa, be calm - here comes a white limo down the street..." I looked over, and sure enough, it was heading straight for us. We walked very quickly to the corner. It had its right blinker on and it was going to use the other entrance. The limo pulled up to the curb and I could vaguely see Alex's silhouette through the tinted glass...it made a three point turn and headed for the ramp. I was right there...jaw frozen and heart racing. Kevin yelled for me to hold up my bag so he'd see I had something for him. I held up the bag with the rose and card, walked straight toward the limo, and it came to a dead stop. Oh my god, this was it...after 10 painful years...this was finally it!

Down went the window and there, sitting right in front of me was my beautiful angel. "Hi - what's this?" "Hi, Alex, this is for you," I somehow muttered. "Oh, thank you very much." The first thing I noticed were his eyes. They were so blue...so BEAUTIFUL. The limo was so warm inside (I had my head and a half of me through the window!) He put my package next to him on the seat and smiled. I asked him if he would mind signing a photo for me and he happily obliged. He even had his red scripto marker ready! When he finished (Kevin had handed him a second one for me) I somehow managed to ask him if he got to read the letter I had given him the night before in Buffalo. He looked at me straight in the eye and said, "You're Lisa, right?" I thought my legs were about to give out. "Yeah...that's me!" "Yes, it was very nice, I really appreciate it, thank you." I was about two inches from him the entire

time. I've never seen anyone so beautiful. I don't remember how long I was exactly there, but the security guard came over and tried to shuffle everyone away...all 4 of us! Alex signed a couple more autographs and we told him how much we enjoyed the show in Buffalo. Alex thanked us again, rolled up the window and disappeared behind the garage. I think I slipped "I love you Alex!" in there also...how could I forget!

Kevin & I returned to the car to recover from what just took place. He looked over at me and said, "Now do you believe me?" I looked at my two autographed photos, then back at Kevin, and suddenly tears streamed endlessly down my face. Thank you, thank you, thank you so, so much! I owe you my life. "Don't worry," he said, "It was no problem."

By the way, I ended up sitting 2nd row on Alex's side. I screamed!!! I screamed so loud my insides hurt. Do you think he heard me? Probably.

Why does it happen? Because it happens! Sometimes the odd number wins...see ya in Baltimore!

Photo by Lisa Rutkowski, Maple Leaf Gardens, 12/16/91



RUSH at Redbird Arena

Normal, IL - 11/9/91 - By Travis Williams

"No way," I said, attempting to sound enthusiastic.
"Yes...yes...Rush is playing here, at Illinois State University!"
Poor, poor girl. She obviously knows very little about Rush.
"That's awesome, I replied, trying to maintain my calculated smile.
I didn't believe her. Not for a minute.
Ring.....
"Hello? Monroe 109, how may I direct your call."
"Travis?"
"Yeah...oh! Hi Jenny! How's it going?" A call from my friend at the school paper was a nice diversion from my normal (no pun intended) routine for a school day.

"Pretty well. I got a hold of some information that I thought you might be interested in."

"Really? What's up?"
"Rush is playing Redbird Arena."
I nearly dropped the phone. "There must be some kind of mistake..."
"We're printing papers now," she interrupted, "and there's an add for it...I guess it's no mistake."

Indeed, no, there was no mistake, and come November 9th, 1991, I found myself making the long walk all the way across campus to Redbird Arena, happily.

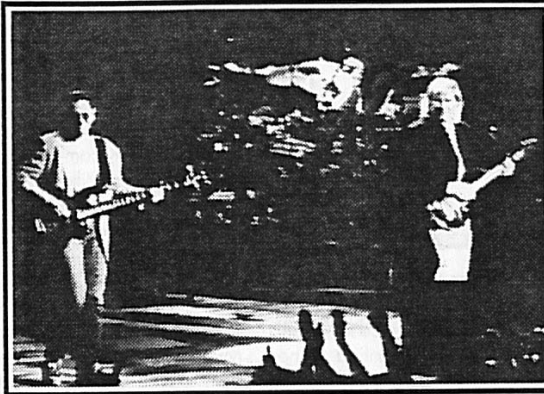
There was energy all around the campus, and there was no choice but for all the closest Rush fans to emerge and show themselves. A dream come true for your truly. The lights dimmed and the dull roar of an eager crowd filled the 9,000 seat arena.

As Eric Johnson entertained the crowd, I noticed that Rush was running on 2/3 their normal speaker systems and no quadraphonic sound was being used. In Chicago (Rosemont Horizon), the quadraphonic sound of the Rhythm Method had blown me away, so this evening found me slightly disappointed. Later it was divulged by Robert Scovill (concert sound engineer) that Redbird simply could not house the massive weight of the entire speaker system, and they had, in fact, bent the framework above.

What was lacking in quad sound, was made up for by the

atmosphere and size of the arena, and indeed, an incredible performance by Rush. My absolute favorite opener, Force Ten warmed the crowd for a well thought-out set. With 14 albums-worth of material to choose from, I can't imagine the turmoil it was to pick a two-hour set, and fairly represent the new album. But Rush came through, once again, leaving out only Caress of Steel unrepresented. This show pleased everyone from new to old die-hards to ever-present radio-Rush-fans. Limelight, Freewill, Subdivisions, The Big Money, Tom Sawyer, Show Don't Tell and Dreamline all put together sounds like an album oriented rock director's dream! And Rush found time to present radio lepers Xanadu, and the biggest surprise of the night, Anthem.

Photo by Pat Choy



Powerful performances on all counts, but outstanding achievements of the evening were turned in by Mr. Neil Peart with The Rhythm Method. This tour's edition is the most exciting yet, encompassing just enough old material (aka...the cowbell funk) and riveting new material which simply blew me out of my chair - steel drums sampled to electronic set. Nearly impossible rhythms, but we've learned to expect no less from the Professor. Another exciting feat of near legendary magnitude was a display of nasal prowess, as Alex played the keyboard during Superconductor with his nose. Furthermore, little needs to be said about the wonderfully energetic treatment each

song received from Geddy, both on vocals and bass. He demonstrated the incredible vocal range we've grown accustomed to with great highs on Xanadu and Anthem, and great lows on Bravado and The Pass.

In the end, Rush performed a concert that would be heralded by my school newspaper as the best concert to hit ISU in years...a concert that pleased everyone simply by doing exactly what Alex, Geddy and Neil do best. Blending excitement, precision and raw musical energy into one hell of a concert.

Anyone wishing to correspond with me can reach me at: 1111 Thunderbird, Naperville, IL, 60563. Below are some excerpts from the ISU paper review from 10/11/91.

By Vaseema Nooruddin, Daily Vidette Staff

"To say that Rush started off with a bang would be a complete understatement. A projection screen indicated Rush's appearance when it showed what first appeared to be a cartoon but later was unmistakably the figures off the "A Show of Hands" cover. These angular figures soon congregated onto a stage setting similar to the actual stage at Redbird. With precise timing the figures strummed their guitars and hit the drums, coinciding with the actual performers.

With this opening, lead vocalist and bass guitarist Geddy Lee began singing "Force Ten." Sporting his casual look of a T-shirt underneath a mini-checked jacket accessorized by round tinted glasses, Lee sent the crowd into a blissed state of craze.

"Without uttering a word, Rush moved into "Limelight," a phenomenal hit both old and new Rush fans enjoyed and mouthed the words to. Lead guitarist Alex Lifeson appeared to have his moments during this performance as he strummed the chords he has played hundreds of times with the utmost ease, a characteristic surly gained through so

many years of putting on phenomenal performances.

"Peart began his unsurpassed drum solo with a simple tribal beat, steadily adding on filters and what sounded like hands beating on bongo drums. Every now and then computer synthesized notes rang out, perfect in timing. Peart's range of dynamics remained sharp as his quick hands simply overtook the audience and their expectations of a drum solo.

"In addition to presenting the audience with a screen-projected rapping skeleton attired in sunglasses and a top hat during "Roll the Bones," two gigantic bunnies set up on either side of the set sent the crowd into oohing and aahing as these furry creatures danced their way into "Tom Sawyer."

"To bring the excitement to an end Rush ironically climaxed their performance during the encore in which a handful of songs were conglomerated into one heart-pounding performance. In addition, lasers were again introduced as blue and green streaks of light creating a circular pattern hitting every wall of the arena."

R U S H

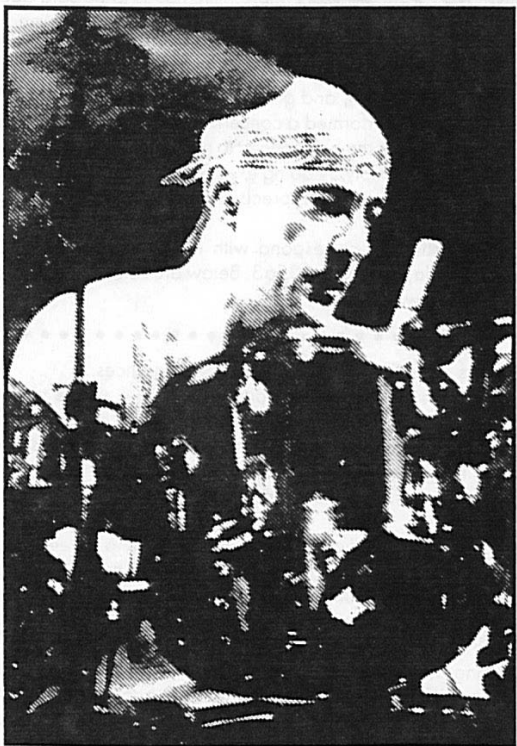
Bradley Center
Milwaukee, WI

By Daniel Hall
(Night Sights & Sounds, 12/91)



toward making each piece a little tighter than the one before it.

It was the new songs, surprisingly, that shone the brightest with this treatment. "Dreamline" and the title track from *Roll the Bones* seemed to revitalize the band, as the songs sounded more intense than the album versions. The funkified "Where's My Thing," also from



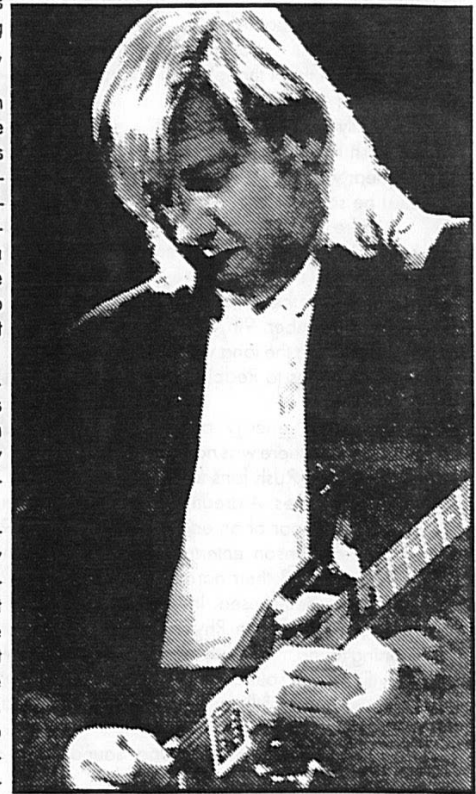
the new album, paved the way for drummer Neil Peart's inevitable solo.

After witnessing his five-minute rhythm barrage, few would question Peart's reputation as the "World's Greatest Drummer." A more appropriate question would be: How is it humanly possible to play more polyrhythm upon polyrhythm with only two hands and two feet? It was, at the risk of exaggeration, one of the most incredible displays of virtuosity that can be imagined.

The encore, however, was what capped Rush's increasingly vibrant performance. The "Overture" from 2112 brought out the usual arm-pumping "Hey!" from the crowd (you had to be there) who then experienced a brilliant medley of oldies that spanned over twenty minutes. Surprisingly, "In the Mood," the traditional show closer, was not played. Instead, "Finding My Way," also from their first album, allowed Rush fans to relive the good old obscure days.

The ditching of their standard encore set, and the free form of the finale, gave a surprising twist to the Rush reputation. The trio seemed to be enjoying themselves, perhaps glad to be free of visuals, synthesizers and split-second timing. The only non-surprise was the crowd response: bedlam.

A jazzed-up "Red Barchetta" closed the show, shocking those who believed the group is incapable of variation or going off into a jam. The encore - in fact, most of the show - proved that Rush's reputation is not the sum of their performance.



For those who had never seen Rush before, the band's November 10th concert at Milwaukee's Bradley Center started out as a spectacle of sight and sound. For those who had seen the group previously, it was more a spectacle of *deja vu*.

The Canadian trio is notorious for sticking to its song list, stage set-up and visual ideas. And this tour, to promote their new album *Roll the Bones*, basically began as a carbon copy of last year's *Presto* tour: the show opened with the pulsating "Force 10," followed soon by "Freewill," "Distant Early Warning" and "Time Stand Still." The only change from last year was bassist/vocalist Geddy Lee's neo-hippie look.

Rush has been performing for over 20 years, and the first few songs of this concert made one wonder if they were getting tires of pulling out the same old tunes in the same order again. The show began to look like it would be an example of another rock band eeking out a substandard, tedious performance.

As it turned out, the night was full of surprises. It's true that Rush offered a rather sluggish start, complete with technical foul-ups (i.e. taped samples louder than the whole band). But this proved to be one of the few shows where a group picked up speed as the concert progressed, ending in such a frenzy that a spent crowd spilled

out onto Milwaukee's streets two hours later shrieking "Rush is great." Obviously, a very perceptive crowd.

To get to that point, Rush had to travel through the variety and intricacy that is their music. From the rock-n-roll distortion of "Superconductor" to the absurdly complex subtleties of "La Villa Strangiato," the band gave an extra adrenaline jolt to each song. This worked out

Photos by Tim Clark

LERXST BRINGER OF SPORT

By now, you have heard all about the show in Buffalo. But, there is something that was not mentioned. This is something that me and a friend of mine saw during the show.

Toward the end of Closer To The Heart, Alex ventured over to Geddy's side of the stage. When he got there, he reached into his pocket and pulled out some money and gave it to a guy on the side of the stage.

This guy then gave Alex a putter and Alex took a shot on the green that was set up on the side of the stage. (He missed!)

Alex then gave the putter back to the guy and went on playing. The guy then picked up the green and cup.

This all happened on Geddy's side of the stage about half way back. It was probably hidden from most people but we were sitting sort of behind the stage and had a good view of it.

I thought that you might want to hear about this interesting piece of information. We thought it was funny when we saw this happen right before us. Mr. Rich

Here are some more strange places I've heard Rush.

1) *Laker Pregame Show - Limelight* was played during a feature on Magic Johnson.

2) *Entertainment Tonight - Show Don't Tell* was used for a story on nude models.

3) *Atlanta Braves baseball game on TBS - The Big Money* used as filler music when the innings ended.

Jon Dangerfield

S N A P !

"MTV GET OFF THE AIR! (Good song by the way - Mr. Steve) You would expect Rush to at least get a mention on "The Year in Rock," MTV's cheesy tribute to the BEST of 1991. But Nooooooooooooo - Rush mentioned? How about this for biting irony...MTV had a segment on that showed MSG and the marquee was flashing RUSH! MTV: "get out of town."

S N A P !

BUT IS IT A HOOVER?

**St. Louis Arena
Thursday, 7 November, 1991**

And then there was the show in which Alex turned housekeeper and pulled out a vacuum cleaner out on stage. He picked a most opportune moment and spot too — right around Geds feet during the middle of his solo in Closer to the Heart!

In typical Lerxst fashion, there was a red siren flashing on top of the vacuum and a mic rigged to it. Wouldn't you know, it was the only feedback of the night! But hey — ya gotta keep that stage clean — you know what a mess these guys can be!

An Inspiration

By Donna Rogan - Troy, NY

.....
Once more I stand before the door,
and wonder what I'm waiting for.
You loaned me time, then took it back,
you broke my heart and that's a fact.
I waited almost every day,
though you still went another way.
And now the things that meant so much,
are gone without a second touch.
No matter how much I cry,
you won't be there to wipe my eyes.
But I withdrew within my room,
that's feeding upon my doom.
And once I put my headphones on,
my thoughts of you will soon be gone.
For a while...
turn the dial.
Turn to RUSH to crack a smile.
It always works, that gorgeous voice,
that will be mine if there's a choice.
I fall asleep, thought disappear.
When I awake they'll reappear.
But thank you RUSH, you've done okay,
a peaceful ending from this day....

By Mandy Riffle - Belvidere, IL

My beautiful RUSH!
I love them so much.
Geddy sings to me so angelic,
and plays the bass notes that flow
through my veins --
Alex, with all his weird guitar sounds,
all his weirdness in general --
Neil, surrounded by this impenetrable aura.
Such mystique!
All of them impeccable musicians
Perfectionists!
Music of life -- the same stuff the Universe
was made of.
Makes me laugh! Makes me cry!
Makes me fly!
So many kaleidoscopic colors that
envelop you.
Catch you up in the notes and
take you higher and higher...
Separating mind from body
Till your spirit dances with the starlight
and you catch a glimpse
of what heaven must be.

The Battle of Heart and Mind Revisited

The Noble Stance of RUSH

By John Drake

Aristotle said it best: "The essence, i.e. the substantial reality, no one has expressed distinctly. It is hinted at chiefly by those who believe in the Forms [RUSH]; for they do not suppose either that the matter of the Forms, or that they are the source of the movement (for they say these are causes rather of immobility and of being at rest), but they furnish the Forms as the essence of every other thing, and the One as the essence of the Forms."

And we all thought **Number One** was a bomb. (Look at yourself)¹

Rush, for these three dynamic individuals, have always displayed true heroic Form. Each of them makes up the whole that really in some ways **IS** "the essence of everything." It's like a constant "battle of heart and mind."

We are always faced with this awesome fight for our sanities. "It's not some abstract or cosmic thing." [NP] Looking back at Hemispheres and our conflicting entities Apollo and Dionysus, let's look at some possibilities. Ayn Rand had a good way of looking at it (depending on how YOU interpret it):

"Apollo according to Nietzsche, is a necessary element, but an unreliable and thus inferior guide to existence, that gives man a superficial view of reality: the illusion of an ordinary universe. Dionysus is the *free*, unfettered spirit that offers man - by means of mysterious intuition induced by wine and drugs - a more profound vision of a different kind of reality, and is thus the superior. And - indicating that Nietzsche knew clearly what he was talking about, even though he chose to express it in a safety, drunkenly Dionysian manner - Apollo represents the principle of individuality, while Dionysus leads man "unto complete self-forgetfulness" and into merging with the "Oneness" of nature."

(*Objectivist Newsletter, December 1969*)

Well, fear not, Rush was to find another way to view this age old dilemma. They basically add feelings to Ayn's view of it. For the "open mind" there must be feelings attached. One discovers that taking on either guise has its advantages in a situation by situation basis. In Cygnus case, he was divided, then he was put back together again. In either Form, he was not happy. It would take many defeats and heartships to figure out the way to escape the blackness.

"The Gods of Love and Reason Sought alone to rule the fate of Man"

In Rush's universe, Dionysus is not this wasted life at all. **Dionysus Bringer of Love** is an important part of existence. It's easy for some to say they think they **COULD** live with out this half - of course - this is an absurd proposition. What does Love cover? Well, lest I say, one hell of a lot!! In this half we not only have the capacity to love another being, possible even live with

this special someone for the rest of your life, but the capacity to feel good in many different ways, some perhaps with risks. But all must meet criteria set up by **Apollo Bringer of Wisdom** and the sheltering hand of the rational side. Only working together is Cygnus able to escape the fearsome might and critical situation he was in. When one gets out of control (Out of Balance), one finds self-destruction. Either side can lead to destruction. It is not wise to just to look at only one side of the coin of life. Only "With the Heart and Mind united / In a single perfect sphere," could balance be achieved. This is true in our day to day existence as well. Without a unified self, we only stumble around like blind mice, never knowing where we're going. With this integrated self, combining the "urge to be perfect" (the *Apollinian*) and the "classical ideal" of **The Great Mother**, Dionysus we can walk the road not only in peace, but in happiness and with great success. I'm sure many of you have been through struggles of this nature. It really is an integral part of growing up. Some may never accept these abstract ideas and write them off as philosophical baloney. But it cannot be escaped. Either you confront it and grasp it with reason and open-mindedness, or someone will just chose FOR you. That is hard to believe. No blind leap of faith is needed. We're not taking about REAL gods or anything - that's just the literary device to bring out very real things deep down in our souls. We must mold them ourselves for better or for worse.

Friedrich Nietzsche had a good definition of Apollo and Dionysus: "The word "*Dionysian*" means: an urge to unity, a reaching out beyond personality, the everyday, society, reality, across the abyss of transitoriness: a passionate-painful overflowing into darker, fuller, more floating states; an ecstatic affirmation of the total character of life as that which remains the same, just as powerful, just as blissful, through all change; the great pantheistic sharing of joy and sorrow that sanctifies and calls good even the most terrible and questionable qualities of life; the eternal will to procreation, to fruitfulness, to recurrence; the feeling of the necessary unity of creation and destruction."

"The word "*Apollinian*" means: the urge to perfect self-sufficiency, to the typical "individual," to all that simplifies, distinguishes, makes strong, clear, unambiguous, typical: freedom under the law.

"The further development of art [RUSH, you, me - ED] is as necessarily tied to the antagonism between these two natural artistic powers as the further development of man is to that between the sexes. Plenitude of power and moderation, the highest form of self-affirmation in a cool, noble, severe beauty: the Apollinianism of the Hellenic will."

We each must put up the "struggle" and "Throw off those chains of Reason / And your prison disappears," then and **ONLY** then we can experience the Dionysian side of life.

Is this all some abstract mumbo-jumbo laced with some wild psychedelic drug? Is it mere word play from a fool? No, it is not anything of the sort. By using the literary device of Apollo and Dionysus, we can understand the heart and mind and some of the feeling we experience through out our lives. We have heartships, victories, lost loves, new found friends and so on. Without this intellectual approach to this struggle, we can only find ourselves floating in some man made temple with a plate for collection on one side and the preacher with a stick on the other. The *pillars* of religion *indeed*. Pillars made out of **threats** and **lies**. "Cities full of hatred fear and lies." Cities full of battered hearts and shattered minds. Lives full of mysteries and discoveries. The struggle goes on and on. It is indeed a *constant* Battle of Heart and Mind.

¹ Reference to "Fall Out," episode 17 of The Prisoner.

the Oracle

By Eric Ross
Chanhassen, MN

By Eric Ross • Chanhassen, MN

Random Sample, hold the one you need

So: Rush is mid-tour and at cruising speed through North America and the soon to be United States of Europe. Every where they go they meet with high regard and extraordinary fan faithfulness and support. Stories circulate about those Rush-Heads who are able (sometimes by will power alone) to experience 5...8...11...20 (?) shows on the tour. Is it time to start up a Rush-a-holics Anonymous? No way! We're proud to hold that Rush star high in hand.

But what's the big deal? What makes Rush so great, anyway? Who knows, exactly. The answer probably lies somewhere within the pages of this fanzine and somewhere within each of the readers. Maybe somewhere within the connection between. We all have a feel for the Rush sensation. We sense the exposure to something bigger than ourselves. Bigger than those three guys up on stage. Bigger than the studios and the trucks hauling all of that Rush stuff. Maybe even bigger than we can describe, but none-the-less, we know it. It's a puzzle where everybody knows a little bit of something. A puzzle within which we fit, where the random possibility, or the unexpected event gives us a temporary glimpse of that big picture. But we always feel it and know that it's there.

In a parallel sense, Rush's music has always been big. Really huge. The sound of their instruments are pure amplified emotion. Energy is expressed with the sound of exploding super-novas. Rush! Even when visiting Rivendell, we feel the longing and passion for that place we all know exists, if metaphorically. And we feel it with such strength and conviction that it occasionally threatens to cross that ambiguous line between dreaming and knowing. We are there when the Gods in Battle rage on high. We can smell the leather, the hot metal and oil mixed with country air and feel the rush of adrenalin when those gleaming alloy air-cars are in close pursuit.

The stage is set by the words. We are captivated by the succinctness and poignancy of the lyrics. Both left and right cerebral hemispheres are stimulated, which not only animates the vignettes, but promotes reason and empathy. The listener is never insulted with meaningless pontification. A story told in an intelligent and often humorous way that is both beyond our grasp at times, and always captivating. Never is the listener brainwashed or subliminally pommelled into absorbing a lifestyle. Truths are reached for with an invitation to strive for better understanding of life and living. Wonder and marvel are close companions.

We are frequently encouraged to **do** something, rather than be complacent with objectivity, no matter how wise.

Just as the words tickle the logical and the abstract, the musicality and production are just as integral to the Rush magic. The instruments are magic wands which convey life and power to those visuals. Nearly every piece is like a little fugue with many musical voices playing independent melodies, which when combined produce a multi-layered and fascinating piece. (Thanks, Spock.) Subtleties are sublimely inserted everywhere. For example, the voice echo following the line "...the Big Wheel Spins..." has a revolving, circular quality to it. Try those headphones again - great stuff. And of course, the musical feel is harmonious to the lyrical imagery. The puzzle pieces fit.

It was once said that in order to truly understand the Universe or anything in it, one would require the entire composite knowledge of all things and all events. Quite impossible for human beings. (As we know today, anyway.) We are stuck within that nebulous blob touched by our perceptions, and look for hope in what we've yet to learn to experience. Those nuggets of knowledge arrive by seemingly random exposure to other people and things. Somewhat like puzzle pieces trying to fit - us with them and them with us. We cling to those that fit, and reject those that don't. There are a zillion musicians, bands and songs out there, but for us, Rush has become the galactic glue: The Cosmic Cohesiveness. We have chosen to cling to, or we have found a fit with Rush, and Rush fits with their fans. Just as it is with everything in the human experience: Random sample, hold the one you need. Anything can happen.

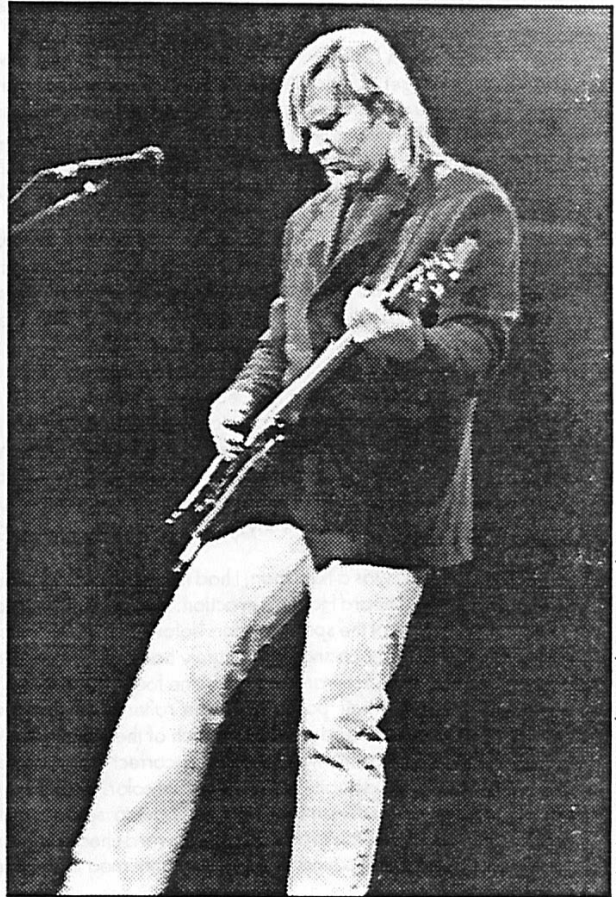


Photo by Ed McCarthy, Albany, New York - 12/12/91

GET READY FOR PROJECTION...AND..GO!

By Mark T. Flory — Dallas, TX

Having seen Rush in '76, twice in '77, '79, '80 and '81, it is fair to say I was a fanatic about the band. I missed the Signals tour in '83 because my life was in turmoil. It was hard to sit there that night knowing Rush was down at the Arena and I was not. I made up for missing that show by going to four shows in four cities on the Grace Under Pressure tour in '84. My life had turned around for the better, I had some extra money and I hit the road. These four shows in a one week time frame created memories that will never fade away.

We all boarded our flight from Dallas Love Field to Odessa, TX on June 6th. When we arrived, we rented a car and started to try and find out where Rush was staying. We finally found the tour busses at the Holiday Inn and went in to get our rooms. We asked the desk clerk if he would put us near the rooms of the band and he was able to get us fairly close on the same floor. Howard Ungerleider was standing right next to us, and smiling as we made our request and checked in, but we did not know him yet.

We got up to our rooms to find out that we were right next door to Kevin Flewitt, who is credited as being the band's "personal shreve" in the mid to late '80s. Kevin took care of all the band's personal needs and he sure had some great stories to share with us. Kevin told us that Geddy's real name is Gary and the story of how he got to be called Geddy instead. It seems Gary's mother would call out to him when he was a child in a strong European accent, "Garrddy, Garrddy." Before long, Gary became Geddy in the neighborhood where he lived. We found much amusement in these stories as Kevin told them to us.

The show in Odessa was general admission and we went to the coliseum to get our tickets. There was a side door open and we stepped in and sat down trying to look as invisible as possible. We watched set-up for maybe five minutes until Nick came up and told us to leave. So we headed back to the hotel. Right down the hall from our rooms we saw Neil sitting on his bed reading a book. The next time we walked by, the curtains to his room were closed.

At the show we walked around on the floor as the coliseum started to fill up. Howard was at the light board looking very approachable, so I walked up and introduced myself. I told him I was a local lighting director back in Dallas and asked if I might see his board. He was very kind and let me up on the platform as he explained the system. We seemed to hit it off right away and I about freaked when he asked if I would like to listen in on the "clear-com" as he called the queues to the spotlight and projection operators. He pulled up a director's chair to the board and handed me a headset to listen in on. My other friends were also up on the platform now, and soon Nick came up to Howard and said, "These guys are not allowed up there." Howard looked at Nick and said, "These are my guests," as Nick just shrugged and walked away.

If I thought I was a light-man, I had no idea of what the term meant after I saw and heard Howard in action. He has a routine that he goes through with all of the spot operators before each show, because they are different for each show. This surely has something to do with the unions. Anyway, Howard has each one focus and change colors as he points up to their positions on the rafters and assigns them all numbers over the headset. He tells each of them that there will be no surprises and that he will call out the correct frame (color) well in advance of them actually switching to that color. He then says that the show will start in five minutes. I am about to see a conductor, an absolute master of this craft, at work. Howard checks with projection, the stage crew, the sound man and all concerned to be sure they are

ready. I feel like a king sitting there listening to all of this. Some strange, secret communication that I am allowed to hear as Howard just looks at me and smiles.

The lights go out, the place goes wild and "Three Blind Mice" comes over the PA as Alex tears into Spirit Of The Radio. Howard has both hands going on the board and his conversation is unending on the headset; "Spot operators 1 & 2 get ready for frame 3, And go; Spot operators 3 & 4 get ready for frame 6, and go; Tighten that up a little operator 1, yea, that's it; Operators 5 & 6 get ready for frame 2; operators 1 & 2 you will be joining 5 & 6 on this frame, which is frame 2, get ready, and go." This goes on like this for two hours! The entire time he is calling all of this he is running his custom made light board, and it looks fabulous! I will never forget the projection during "Subdivisions" at precisely the exact moment, "Get ready for projection...and...go," as the high school halls appeared on the screen. About 3/4 of the way through the show, a large ceiling tile fell from the coliseum room and just missed Geddy. The clear-com became frantic as everyone checked to make sure everything was OK. After the show, we thanked Howard like little kids and told him we would see him at the Texas Jam in the Cotton Bowl on June 10th.

We took a huge banner to the Jam and hung it from the upper deck. It said, "Howard - Thanks for Odessa, Rush is #1." Howard, Geddy and Alex all saw it from the backstage area as they stood around early in the day and they waved up to us. We got down to the floor and talked to Howard for a moment before Rush went on, but it was pretty hectic. We told him we would see him in Little Rock in two days on the 12th, and thanked him again for his kindness back in Odessa.

We called every hotel in Little Rock, AR looking for Howard, and finally found him at the Hilton. He invited us to come over to his room, and we were soon knocking on his door. He answered the door in a Rush bathrobe! We talked a little as he got dressed and then he asked us to take a laser unit with us to our car and meet him in front of the hotel. As we walked to the car we looked out to the pool to see Geddy swimming. Soon Howard came out and we were all on our way over to the Barton County Coliseum. We parked back by the trucks and I got out with my Minolta around my neck. Howard kindly suggested that I not bring it in, so I did not.

We walked in backstage and followed Howard to a room where Nick was doing his production work. Howard introduced us all and told Nick that we needed a couple of passes. We then followed Howard out to the floor and watched him do his pre-soundcheck preparations. Soon Geddy, Neil and Alex were on stage and it started out with just very minor playing and fumbling around, almost as if they were just waking up. The guys are all checking their instruments, the lights are still being focused and the crew is busy milling about with their duties. Soon enough though, Rush wakes up, small passages turn into full songs and soundcheck is in full swing. To watch one of these is a privilege. To know someone as nice as Howard is a blessing!

After soundcheck, we went back to our hotel room and then to Russel's for a burger. We sat there eating, smiling and pinching ourselves to make sure it was not all just a dream. I'll never forget just looking at that pass over and over, and thinking how it took ten live shows before I ever got one. Later, backstage after the show, I saw Geddy sign an autograph for a small kid, maybe about nine years old. The little guy just beamed as he looked up at Geddy and then thanked him. That was one happy little kid! We went on to Tulsa to see Rush and then back home to Dallas and reality.

VITAL SIGNS

By BC Brandt

Music isn't just background noise to me: it's more like the soundtrack to my life. Music sets and reflects my moods, my lifestyle, influences, and changes. Certain songs have a lot of meaning to me; they hold my memories. Jean Michel Jarre's "Revolutions" puts me on a train, riding through the fields of France, nuclear plants and industrial smokestacks alternating with farms and houses. Styx's "Rockin' the Paradise" takes me back to my "awakening": the times when the music in me came out; when I realized the force of rock music, and began to see the power within me that (rock) music could bring out. When I hear Marillion's *Misplaced Childhood* LP, I can feel the light summer rain on my face and bare legs, cutting the heat as I walk to class across the UVA campus one distant summer. Roll the Bones and Racer X's live albums were what I listened to when I experienced *Atlas Shrugged* for the first time.

Subdivisions was fitting when I got my first job working at a suburban mall, just beginning to have a "normal" social life of basement parties, cruising, and cans of beer in between people's legs on Friday night (thanks, Chris). One winter day in junior high school, when schools were closed due to weather, I spent the entire day shoveling snow, listening to *The Necromancer*, and writing a story based on it that's so bad that I'd rather shave my head than let anyone read it. Marathon: One more lap, just one more lap around the field. *Puff, Just one more....Oh, hell. (Thud.) Presto: I really wish I could wave my magic wand! I've seen so many of my friends fall apart under pressure, and I've lost far too many friendships for those reasons. I wish I could wave my magic wand and heal them. Red Barchetta: I used to have to drive 45 miles each way to an internship in a nearby town. I'd tear across the mountain roads that served as a backway, going 60 on the straightaways, windows down, hair whipping in the wind. It was just me, Rush, the countryside, a few cows and chickens....and my '69 VW Beetle. Finally, *Afterimage* came to have meaning for me recently, as well. In October, Ken, a friend of mine for some years, died of a brain aneurism. Even when I parted ways in bad blood with the circle he and I had been part of, he and I never had bad feelings for a second, since he had no part of what had gone on. We had stayed in touch casually, running into each other around town, seeing each other and talking at science fiction conventions, trading Christmas cards and the like. He died October 25, the day Rush began their *Roll the Bones* tour. It took three weeks for me to find out he had died. Just as I had accepted that, my grandmother died unexpectedly. I was beginning to know the feelings *Afterimage* talks about: suddenly, they were gone.

I could go on and on from here, talking about other songs from the BC Brandt Original Soundtrack, mentioning root groups like Queen, Kansas, 10cc, Boston, Styx, Foreigner, Journey, Night Ranger; more recent groups like Queensryche, Max Webster, Mr. Big, Faith No More, Savatage, and more. I could tell you what they mean to me, the

flashbacks they give me, the days they were with me when I really needed them, or just when I wanted them around. So many songs, so many days, so many feelings, and never enough memories. So many songs that could have been written for me.

Could have. Songs that I identify with strongly, where I could be the hero or the villain: Cinderella Man, Losing It, In

The End, The Pass. Scornful laughter, fear of failure, walking away, a suicidal friend; these fit into my life as well, with no rough edges. All these songs could've been written for you, or for me, or for any of us. But they weren't.

I've never met Rush. They wouldn't know me if I came up and bit them on the leg (not that I would, mind you). Neither of us knows anything about each others' lives, and Neil has certainly never had me—or any other stranger—in mind when he's taken pen to paper. Like the song says, "I don't believe in destiny, or the guiding hand of fate." But somehow, some way, they *accidentally* wrote a song for me:

A Ghost of a Chance.

If you've read *Vital Signs #1 (ASOF #1)*, then you know the story of how I met Mandy Riffle, my best friend. A year or so earlier, I met Steve Streeter. Since those times, the lives of the three of us have been so closely intertwined, and so many parallels have surfaced, that we couldn't have done better if someone *had* laid it all out for us. But no one did. Every time we see a new knot tying us together, we realize that we've once again been on the winning end of another *Ghost of a Chance*. The examples I could give would fill up more space than I've got, but allow me one example.

Until recent years, I've had trouble dealing with people in any type of relationship. This stems from interaction problems I had as a child, which continued until my adult years. (Hey! Wake Up!) As a result, I spent a lot of lonely Friday nights in my basement, watching TV. I finally decided to try to cut that loneliness by getting some pen pals—a relationship I could handle. So, I wrote to everyone on the latest Rush Backstage Club pen pal list. Pat Choy was among the first to respond. He and I hit it off, and I would later take two trips to Chicago to visit him. At the same time, Steve responded, and for a year, we had a casual pen pal relationship, talking on the phone once or twice. The first person to respond was Mark Johnston, calling me on the phone when he got my letter. One night, Mark called me excitedly. He had flown from his California home on an impulse to see the Phoenix Rush show on the Presto tour, and had gotten to meet Geddy and Alex. In passing, he also mentioned this girl he had seen by the backstage entrance—she had a painting she had done of the logos from all the Rush albums, and a custom made t-shirt. She sent the painting back to the band, and cried when it came back signed by them. She had also declined when he asked if he could photograph the painting for his "friend in Virginia" (me). I forgot all about that painting and it's creator until I met her in Wisconsin months later, where she was seeing Rush during a visit to photograph a family wedding. I was there visiting Pat, seeing the same Alpine Valley show. With me, in my bag of goodies, I was carrying a slide that Steve had sent me in one of his early letters. It was a computer artwork picture he had done of Geddy. He had told me that he had sent samples to the band before, but as far as he knew, they had never seen them: that was a fond wish of his, for

them to see his artwork. Unbeknownst to Steve, I sent the slide back to the band, and they kept it. A few minutes later, I saw Geddy, and almost my entire 15-second encounter with him consisted of talk of Steve's slide. A dream come true for him (Steve, not Geddy).

It's a year and a half later now. Pat, Mandy and I are still friends, Steve's started this fanzine and it's going great (see Neil's letter this issue!), Mandy is my right hand and Steve my left, and (with a little help from Your Correspondent), the two are getting married. (Everybody sigh!!) I'm becoming as involved in the fanzine as I can, and with the help of Steve and Mandy, those interaction problems I had are all but non-existent. They've given me confidence, love, support, and some really cool Christmas gifts. To you, this is a boring story that has nothing to do with anything. To me, it's a miracle. Mandy is the friend I've been waiting for. Steve, with his reserved manner and level headedness, is the perfect compliment to my wild dreams and gregarious personality. I look back sometimes and see so many things that led up to our being together, and just marvel that they all fell into place. If Tony hadn't shown us his photo of Mandy's painting at Alpine, the photo that made me realize who she was.... If Steve, or Mark, or Pat hadn't responded to my letters.... If I hadn't been home to take one of Mark's phone calls.... If I hadn't felt isolated enough to write those letters.... If Pat had never met the lady who got us backstage.... If Mandy's relatives had gotten married the next weekend, or the one before, instead of that one.... If I hadn't had Steve's slide with me to turn over to the band, inspiring me to get back in touch with him.... If Mark's friend had never wandered around the airport in boredom, bumping into Geddy and Alex.... If Neil had been out of town the day he had to audition! So many things, some near givens to happen, most near givens *not* to happen. The odds were against us in almost every way, a million to one in every case. But we beat those odds every time. Not just one chance, but dozens of ghosts of chances, much more than you see here. If any one link had broken in this delicate chain, the entire process would have been irrevocably interrupted.

So, you see, Neil never sat at his desk and wrote a song for us. Geddy and Alex were never inspired by us. They have no such connection with us, and have never wanted to write a song like that for us (or any other strangers!). But at the same time, that song takes the three of us—Mandy, Steve, BC—singles us out, and tells our story. It's not that it's full of similarities or close parallels: then it only *could* have been written for us.

No destiny, no mystical hands, and (I think) no fate involved. **Ghost of a Chance** tells who we are, what we are, and what we mean to each other. How could it have *not* been written for us?

If you care to write me (BC Brandt) about any of my soapboxes, er, columns, Rush, or any subjects in general, feel free to write me at PO Box 9087, Hollins College, VA 24020. Sending a SASE will ensure a reply, but it's not required; I'll be happy enough just to get mail (no Stuff lists, please). **Please make sure you put the correct address on your letter!** Whoever has number 9037 keeps getting my mail, I think.

My Question of the Week: What has been your best and worse experience with other Rush's music or Rush fans? Have you also made close friends at a Rush concert? Been married at one? Have you been not taken seriously because you were a "girl" fan? Did **Freewill** change your life? Did someone play friends with you just because of your collection? Or did you win that talent contest with your excellent rendition of YYZ on the pan flute? Drop me a line with your story of any length, but remember: anything you send me, unless otherwise noted, is fit for print, along with your name.



**What would touch me deeper
Tears that fall from eyes
That only cry?**

**Would it touch you deeper
Than tears that fall from eyes
That know why?**



I don't believe...

...in what I don't know. However, I **do know** that through Rush and Rush **alone**, I have found exactly what I have been looking for *all of my life*. Being one that likes to think of myself as very much Peart-like in philosophy and one who embraces the philosophy of Ayn Rand with vigor and pride, I think that along with the **Mystic Rhythms** of the universe all of this has brought Mandy to me. From my perspective, there are those things which we can only speculate on, and cannot truly know (yet). I don't like to label myself, yet often find myself doing just that. Ah yes, the contradictions of life. They are **impossible** to avoid.

You Bet Your Life!

BC's observations make me think of my similar ones as well. But as much as I love **ALL KINDS OF MUSIC** (the list is *endless*), Rush has been the **only true** voice in my life. A voice that guided me through life and music that brought solace to my inner most being. Only Todd Rundgren even came close, and in the case of Todd, I saw a striking similarity in the drive of the music. Both were the ultimate in life-affirming and provocative messages and both are masters of music. No one can touch them. **But Rush never wavered.** ALL the rest did! Rush was always there for me. In the deepest despair, in the heights of pleasure and in the far reaches of my mind, Rush were **ALWAYS** in touch with me. No other band or person ever had the power and relation that Rush did. That was a life saving thing. Something I needed so very bad. I owe a lot to Rush in my life. I owe my profession in the arts, my philosophical openness and of course my wonderful wife (and so much more)! I have so much to thank Rush for. But let it be known that I don't believe Rush are these god-like beings —NO! As Neil said in his letter.... Rush are the greatest **examples** for each of us in our own personal ways. That is the *mature* way of viewing Rush. The way even Rush **WANTS** us to perceive them! **Respect.**

There is much in this universe that we *don't* know. Maybe that is why, even with my staunch Objectivist stance, I still must not peg myself too close to it's credo. That alone would probably kick me out of the Objectivist camp. But that's okay! I would much prefer to *invent* my own integrated life-philosophy. But without a base for it all, we are certainly lost. I've tried many different things in life. Tried to see it in every way possible. Now I just see a single person in my life that has brought me to a new, unprecedented level of sheer joy. Mandy has made me the happiest person in the world. Rush are truly life-savers. Not only that, but they're **GREAT** match-makers! (Take a shot!) My most sincere thanks goes out to Alex, Geddy and Neil.

Steve Streeter

PERFECT RANDOMNESS

The Debate

By Keith Hebert

The Greek language has had a large impact on the English we speak today. And some 2000 years ago there were two interpretations in common Greek for the word we know today as Love.

That is to say, there were two basic types. Agape and Phileo.

For those uncertain about Love, my aim in this article will be to give which to cast your gaze.

Agape is an affectionate, moral, unselfish and benevolent Love. It is the kind of Love you would have if you were helping elderly people or parent-less children perhaps, or if you were doing charitable work. There wouldn't be any hidden motives lurking in your Heart or Mind.

Phileo is a Love that involves personal attachment to an Object. Phileo is the root of many words which are very specific in telling what it is 2 person Loves:

- Philaguria - the Love of money,
- Phllantos - the Love of one's self,
- Philedonos - the Love of pleasure, and there are other examples research it.

The picture I'm trying to draw here, is that the "Love" people have for RUSH is a "cause and effect" Love. It belongs in the Phileo category. You can not escape this conclusion.

Anyhow, onwards...

What is all this talk about chance and "perfect randomness?" What is "perfect randomness" anyway? Does anyone know, and do they have any proof?

I'm inclined to believe that it is no more than some overblown 'New Age' psychobabble, or maybe even a cult-like group of writers using deceptively weighted logistics to 'back up' some new philosophical idiom.

But who knows? Maybe the pages of this publication will revelation finely crafted answer one day. Or maybe the next Peart interview. Or even better- RUSH dedicating their 1993 album to a fifty-five minute epic on the topic and all the possible tangents! And then, a follow-up on the album after that! (to be continued, eh?)

I can just see how all the delighted faces would look. It would be "Hemispheres" all over again. There would be a large mass of critical Phileo heaved upon the three guys from eastern Canada. It would surely amaze me.

But seriously, how much reality is in this whimsical notion!

Back to chance, "perfect randomness" and the lucky RUSH number- 3. Yes, three.

I'm not sure what Peart is implying in the chorus or "You Bet Your Life" when the "Hindu/Muslim/Catholic/Creation/Evolutionist" bit

comes up. It looks like his gaze is cast upon some magical/mystical/ still much-to-be proven though idea of a universe with no cause and effect properties at the precise time of it's origin. There's potential for truth here - Peart has already admitted that he doesn't believe in eternity.

But I'm trying (with compassion) to find out just what this magical third choice is all about. Science class only told me about evolution. And if there's any truth in my notion about Peart (that he believes in a magical third choice) why is there so much subtlety in the lyrics of 'Roll the Bones' when he's writing about "Why are we here(?)"? He answers the question with his own opinion ("Because we're here") but the proof, the concrete evidence needed to support this MAJOR claim is missing! Why would this crafty writer neglect something of such MAJOR importance??

If I have opened a 'can of worms' in this article, I hope it will prove worthwhile.

My Agape thanks go out to Marcia Lesnau and Mandy Riffle, for without them, there would be no cause and effect, my reason for a part two on the "What is Love?" topic. Also to Steve Streeter, for without this publication, I'd have nowhere to write. I look forward to more interaction with ASOF readers. "The dice are hot, take a shot..."

Keith Hebert, 3195 Toba Drive, Coquitlam, BC, Canada V3B-6A3

[Keith - If The Love of Rush is merely a selfish attachment to an object then how can it be explained for instance, The Pass, which has saved peoples lives - giving hope for some mighty down people, or ANY OTHER song which has moved US in ways that have changed our lives. Is this moral-less or unselfish? Is this anything less than "the right thing?" Are Rush just an average group of musicians doing their thing? Well, perhaps, but how can you explain the endless number of people driven by their music. Beyond mere hedonistic pleasure - yes...well beyond that. Yes, Rush is, in some ways beyond explanation. You just gotta feel it!]

I believe what Neil was saying in "You Bet Your Life" is something really quite simple. The point is we all make choices. These choices basically determine what our lives will be and how our lives will grow, or not grow. You can choose ANYTHING you like, but the bottom line IS that we all take bets on our lives. We have a right to choose to drift in mediocrity or we can choose the BEST BET, as we know it. Still to be proven? Some things just cannot stack up against the scientific method. I think even agnostics and atheists will agree on this. There is an unknown factor. We have a lot to learn and discover.

*"Because we're here" pretty much sums it all up. I mean, if you look at it as broad as you possible can without implementing sheer absurdities, there really is no better answer! Neil's statement also leaves room for discovery and change. It is not closed-minded nor is dogmatic like the flat earth types (i.e. religious fundamentalists!!) Neil also seems to be saying our existence is based upon a Big Bang to Earth to the sea to microorganisms to apes and land creatures to man and finally to **this**. I think the mystical element is in **each** of our minds and **not** in the evolutionary chain. Why are we here? A big question indeed. But a **simple** answer will suffice!! — Steve]*

Excerpts from...LIVING IN A BIG RUSH

Rochester Times Union, 10-24-91

"Luckily, we're not Michael Jackson or anything - the National Enquirer doesn't par on OUR doorsteps," says Peart, laughing. "We're not super-popular, although we're self-sustaining and our albums and tours do respectably. But at the same time, we don't sell the same number of records that Guns 'N Roses do. They get a lot more attention because they're a part of many more people's lives. And anyone who lives that kind of fishbowl existence, well, people will find something to write about."

"It's so difficult for someone on the inside to judge between early and late;

to me, the band has been a series of evolutionary steps," Peart says. "I mean, what we went through in the '80s were a wealth of experiments that have served us so well in the long run. For us it wasn't like we lost our way or anything. Quite the contrary. We went off in some interesting ways and tried a lot of things that expanded our range. I would agree that the last two albums (A Show of Hands and Presto) have been more focused, but I think that's been a result of prior experimentation, whether those experiments worked at the time or not. For me to compare Roll the Bones with, say, Hemispheres would be, 'Thirteen years of evolution.' There's been a lot of change and well there should be."

FEEDBACK

Spirit of Baseball

Hello Show of Fans subscribers! My name is Chris Dicke, and I have an interesting story involving Rush, through believe it or not, Major League Baseball. So here it is:

For all you Rush fans familiar with baseball, check out the back of the Topps company trading cards from 1991 - card number 743 - St. Louis Cardinals pitcher Bryn Smith. The bottom of the card reads "Bryn is a big fan of the rock group Rush and joined the group on tour for a week following the 1984 season."

Myself, being a big Rush fan I had to look into this one. I decided to write Bryn a letter addressed to Busch Stadium, where the Cardinals play. I enclosed some rare Rush audio and video footage which I invited him to keep as a gift for being such a big Rush fan too. I also sent my Topps card with a request for his autograph and also a bunch of questions about Rush.

Well, about six days later I received my SASE back in the mail, although it did not look like the contents were in any abundance at all. Upon opening the envelope, all I was to find was my #743 baseball card nicely autographed by Bryn. No thank you note, no nothing.....but I didn't give up there!!

Later that same week the Cardinals were coming to town to play the NY Mets. I immediately looked up the hotel in Queens to see where they were staying. I dialed the number and asked the receptionist for Bryn's room. She connected me and sure enough - he answered. I told him who I was, and to my shocking surprise, he was listening the very tape I had sent him! He thanked me for what I had sent and apologized for not personally writing back. He told me he hates to write letters.

In all my excitement, I asked him if he still knew the terrific trio of Alex, Geddy and Neil. Bryn replied yes, and went on to tell me how he met them. Up until 1989 Bryn had played for the Montreal Expos - up in Canada. He noticed Rush at a lot of his home games and before game time approached them. Well, one thing led to another and they invited him to go on tour for their **Grace Under Pressure Tour!**

Bryn told me that he was still good friends with the band and offered me two visitors dugout passes for the game. It was quite an experience and I thanked Bryn for his generosity. He gave me his address and put in a request for more "Rush rarities" and maybe the next time I call he would have more info for us starving fans.

Well, at least I have something to look forward to come April when baseball comes to town and we all hear the words, "**play ball!**" across the country!

Sincerely, Chris Dicke
6 Niles Place, Staten Island, NY 10314
(718) 983-5652

Feedback is open to all subscribers. You need not be a columnist to write a column! If you want to pen something but do not want to worry about the old deadline doom, then Feedback is for you. Be it a story, interesting trivia or whatever...SEND IT IN! You never know what you're going to read in FEEDBACK. Send all submissions to: **FEEDBACK**, P.O. Box 292, Canton, CT 06019.

Well, we were *shocked* to receive this letter from **The Professor** himself. What a morale booster! Yes, we needed it. Now that we check out okay, it is time to spread the word in full force and continue the positive course. We hope you all enjoy reading this as much as we did! Thanks for the kind words, Neil.

Toronto,
Jan 9, '92

Hello Steve,

Greetings and Happy New Year! While I have a bit of time between legs of the *Roll The Bones* tour, I wanted to let you know that we received our complimentary copies of *A Show Of Fans*, and to thank you for sending them along (and also the excellent "Dewey" pin, which I proudly wore onstage that night in Hartford). You have a *great*-looking magazine there; the layout is clean and imaginative, slick typography, the graphics are beautifully done (nice one Steve and Cybersteve), and the whole thing is a first-rate piece of work.

I must confess that I didn't read the articles, but perhaps you'll understand why if I explain. A while back I wrote to the author Tom Robbins, basically saying that I'd seen a nasty review of his latest book in the *New York Times*, and I wanted him to know that *this* reader, at any rate, understood and appreciated what he was trying to do. He responded wisely that I shouldn't worry; he never read his reviews anyway, because if he believed the good ones, he'd have to believe the *bad* ones. True enough, and I feel the same way.

Reading what other people write about me causes one of three reactions—in very rare cases of exceptional insight, it makes me happy, but those tend to come from friends rather than strangers. In cases of effusive praise and adulation, it embarrasses me (I'm nobody's hero, thank you, and the most I hope to offer is a good example); and in cases of slander and character-assassination, or opinions as to what *we* should do with *our* music, it makes me angry. So, like Tom Robbins, as a rule I don't read reviews—so I didn't read any of the columns. No offence meant. None taken, I hope.

In any case, I do congratulate you on your stated editorial policy to "accentuate the positive"—a couple of years ago I looked at a similar fanzine from England, and I was unpleasantly surprised—even *shocked*—to find it filled with critical diatribes and impertinent opinions. Wow—this is a *fanzine*? What do our *enemies* say?

But none of that in *your* house, right? Well done—who's got time for all that complaining? Another wise motto: "Never complain. Never explain." Tough to live up to, but still pretty good.

Anyway, congratulations to all on a nice piece of work, and I wish you every success with the magazine, and even more in the rolls of the dice to come.

Yours Truly,



Neil Peart

Just the facts, man.

The **Roll The Bones Tour** ROARS into 1992, storming the west, south and once again back up in our neck of the woods - well, pretty close - in Nassau, Long Island (3/15/92), with a 3/14/92 date possible. After the European leg, we can expect to see Rush back in America doing some outdoor dates still yet unconfirmed. The venues have yet to be decided - but it looks **DEFINITE** that a few dates will happen! If possible, we will include them herein.

We can look forward to *Visions II* in book stores soon and also available through **The Backstage Club** at a slightly discounted rate. We wish The B-Man best of luck on sales of the book. *Visions* is a **MUST** have for EVERY Rush fan! Expect a ton of new promotion for the European Tour. We've heard that **Roll The Bones** will be released in four formats while **Ghost Of A Chance** will be released in four formats - some possible with holographic discs! A video presskit has been produced by Anthem and will be shipped out to radio stations and various promotional outlets. We will try to get a few extra copies to use for **ASOF** contest prizes. The cassette single for **Roll The Bones** has been released in Canada first with America not far behind. It should be in the stores by the time you read this, if not before.

On the award front, Rush, while doing two sold out shows at Madison Square Garden, were given the prestigious "**Golden Seat Award**" which is given to bands or acts that sell over 100,000 tickets. Now that may not **SEEM** to amazing unless you look at Rush's tour history. MSG was not played every tour. You'll recall the Radio City shows or in some cases (like Presto) not playing MSG at all. Congratulations on another one for the magnificent Anthem halls!

Anthem has also released to media sources a **Roll The Bones Radio Special** on two CDs. Check out **Spirit of Rush #17** for a complete transcription. (That's great for fans like us who won't be able to fork out the hundreds of bucks [cringe!!!] that it will probably soar to!) On other bizarre notes, there is a sampled Rush song (Tom

TIDAL POOL

The Tidal Pool is still free to all subscribers. Please try to limit yourself to one ad per issue and try not to make it too dated! All ads should be sent to ASOF/Attention: Tidal Pool.

WANTED: Clippings, photos and fun stuff for **ASOF**. Hats off to all who have helped out. Please do keep it coming. We like to plan for 2 issues at a time!! If you find a cool newspaper photo, we'll need to scan the original. See what you can come up with. Remember: we will reimburse you for reprinting photos, otherwise enclose a SASE for return. Send De Fun Stuff to: "**ASOF Stuff**" P.O. Box 292, Canton, CT 06019. We are in need of both OLD and NEW material. Call first if you wish. Mr. Steve.

RUSH VIDEO and audio (interviews, radio shows, concerts) Biggest selection and fastest service. For a list please write: Tony Licari, 48190 Oriole, Utica, MI 48317.

WANTED: A cute and sensitive guy, preferably 17-19, preferably long hair, resemblance to Geddy Lee would **not** hurt. Must live close to Troy, New York, with no strings attached and no obligations. Someone to share vies and love of RUSH. Someone who loves RUSH as much as I (280%, optional), and doesn't mind constantly hearing about it! Write to: Donna Rogan at #393 8th Avenue, Troy, New York 12182, and **PLEASE** include a photo.

Sawyer) in a album by rapper De La Soul, which we haven't heard and quite frankly *don't want to hear*, but I'm sure this one will appear in all of the "collector's lists!" If you're going to add that one, then you better start looking for the musak version of **Tom Sawyer** which was played on a local Hartford radio station WHCN on their "**Elevator From Hell**" segment. You had to guess the song being played. Pretty sick, eh? Shopping with Rush. I'll take the musak over rap if you *forced* me to choose! We also **JUST** heard that there is another musak version of *Ghost Of A Chance* which we heard was being played in the Seattle area! What's this world coming to!!!

There is a promotional Rush 1992 wheel calendar out from Atlantic which spins around like "**The Big Wheel**." Atlantic continues, even months after **RTB** release to push, push, push. Is there a record store in your area that could set up a Rush display? Let us know and we'll pass all the information along to Atlantic and hopefully they'll get some stuff out to your local store. Please include the name of the store, manager's name and phone number. This enthusiasm is dog-gone infectious!

BC's "collectors" column in last issues **Vital Signs** struck a chord in several fans I spoke with and it really clinched my whole outlook on the biz of collecting. Having been a hard core collector, I understand the fever involved, but I had to almost cease to collect in the manner I was. Financially, it was a **NIGHTMARE**. Now I've come to the conclusion that there is a **FAIR** price for everything (and that fair price is rarely found), but trading is the way to go. Too many people out there are hoarding stuff, which makes it awful for folks like us who are just looking for single items and **NOT** an investment. But as with **EVERYTHING**, there is value. Also, I find it so much more enjoyable to **PRODUCE** the fanzine and artwork than to obtain another record. It is indeed a fine line. *My priorities?* The music first, **ASOF** second, and then the stuff when time and money allows. It can get out of hand. *Different catalog numbers?* Now that's too much for my blood.

Due to a **VERY** unstable job and continual losses, I was not able to make this issue as big as I had intended. Hence, the streamlined format. We have numbered the standard 12 pages (**ASOF MINIMUM!**) and added as many inserts as we possibly could with the kind assistance of Jimmy Lang. There are of course others who have contributed "a little extra" which has gone towards this too. This issue could have been 30-40 pages given the funds - but things are a bit sluggish still. Do all you can to spread the word so we can keep this going! We'll get in a groove yet! (And thats no rut!!)

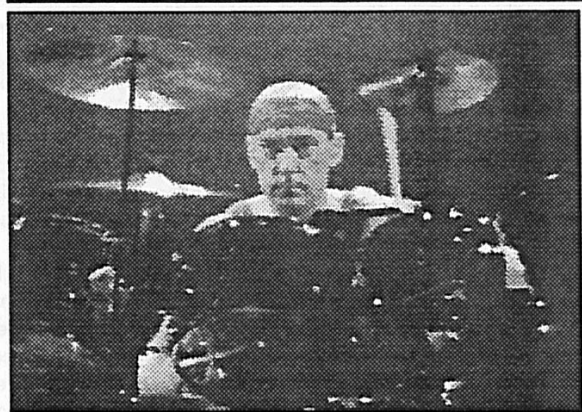


Photo By Steve Streater, Hartford, CT - 12/13/91

THANK YOU VERY MUCH!

Thank you so much for your continued support and contributions. May the dice roll in your favor for '92! Thank you Mick Burnett & staff, Merf, Atlantic Records, Jimmy Lang, Maria, Jim Wright, Ralf Uebel, The National Midnight Star, Edward Kerr, "Get A Life," and everyone who is coping flyers to hand out at shows! We thank you ALL! (Special thanks to all who have brought down George Bush's popularity rating...keep it up!) *Mandy, what would I do without you!!!*

INFORMATION

A Show of Fans Number 4, Spring 1992. **ASOF** is a 100% Rush fanzine FOR and BY Rush fans. Subscriptions starting with #5 are: \$12.00 for U.S.A., \$15.00 for Canada, \$20.00 for the rest of the world. Individual back issues are now \$3.50 for U.S.A., \$4.00 for Canada, \$6.00 for the rest of the world. Postage is included in these prices. **ASOF**, P.O. Box 292, Canton, CT., 06019. **RUSHLINE**: (203) 693-0506. Our increase is due to inflation and postal increases. Back issues (1-4) are still available in **LIMITED** supply at the above individual issue cost. We receive **NO** financial support from Rush, Anthem or Atlantic. We are **NOT** in this to make money off of Rush. This is, believe it or not, a labor of love, folks. Our motto is pure and simple: "**We will present ONLY the positive.**" Constructive criticism is fine, but please display tact and grace. We may occasionally poke fun at various non-Rush elements - but not unless it applies to a point that is being made. The key is: don't take us **too** seriously! We encourage **EVERYONE** to submit **SOMETHING**...be it an article, photo, artwork or concert review. Remember, this is **YOUR** fanzine. We need your help to make **ASOF** work! You must enclose a SASE or equivalent postage with ANY submissions you send in that you need returned. Our policy on bootlegs is **FIRM**.

ABSOLUTELY no ads will be accepted advertising bootlegs. It's not fair to Rush! If you wish to trade, *that's fine*, just as long as no money is involved. If you are selling bootlegs we will **NOT** run your classified ad. This is the only rational and just position to take. If you think otherwise, **CHECK YOUR PREMISES!**

A couple of clarifications. There was some confusion on my personal interpretation of Heresy and my Gulf War/U.S. military blast in **ASOF#2**. Let me clear some things up once and for all. Number one: I was not inferring that **people** in the military (involved in the Persian Gulf "thing") are to blame. It is the U.S. Government (Mr. Bush the Hun) and the "movers and shakers" that are the slime. The ones with the deadly orders. Face it, we were fed lies by the government and the commanders were duped by the all mighty dollar and political greed and power (not to mention oil!). In this case, power corrupts absolute. Number two: About Force 10 being used by the military. There is **NO** excuse for this. YES...*"tough times...DEMAND,"* but they do **NOT** demand **KILLING!** There is a **BIG** difference between **DEFENDING** and mass murdering (i.e. Burying alive thousands upon thousands of "enemies" in trenches with bulldozers (fashioned tanks) in typical bully U.S. fashion). An "eye for an eye, a tooth for a tooth" (quoting a famous fictional work) you say? Right. And history repeats itself forever! Black is white. An orange is an apple. **ABSOLUTELY NOT.** The cycle **CAN** and **WILL** be stopped. **WE** can take the first step by bucking this government of greed and mysticism. Give peace a chance is **NO** joke. It has never been given a chance to work. We will find when it **IS** that our world will be a much more civil and kind place to live. Nuff said, eh?

As we move into our second year of publishing **ASOF**, let us all hope this country starts picking up the pace. We are in the worst recession since the Great Depression of the 1920's and it is not clear what will happen next. We will do all possible to keep this fanzine going. I thank all of you for your support. If you can help out a bit more with donations of stamps that would be much appreciated. **ASOF** will continue to offer comp subscriptions to hardship cases. Hang in there friends. We'll do the best we can!

a show of fans

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The Spirit of
Rush

The Spirit of Rush - Mick Burnett - *Publisher/Editor*

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Subscriptions: U.S.A. & Canada - send to **ASOF** c/o Steve Streeter, \$20.00,
U.K.:£6.80; Europe: £10.00; Australia/N.Z.:£12.00 - send to Mick.

RUSH BACKSTAGE CLUB

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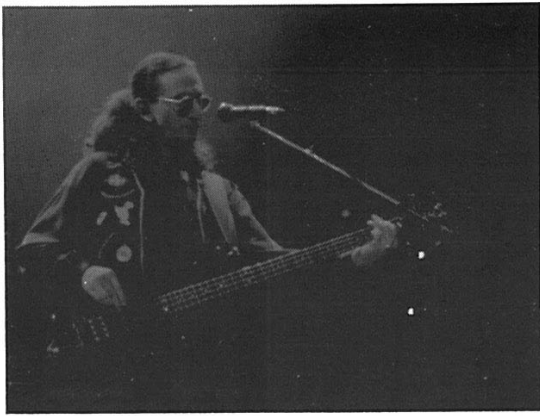
\$10.00 for membership and discount merchandise list.

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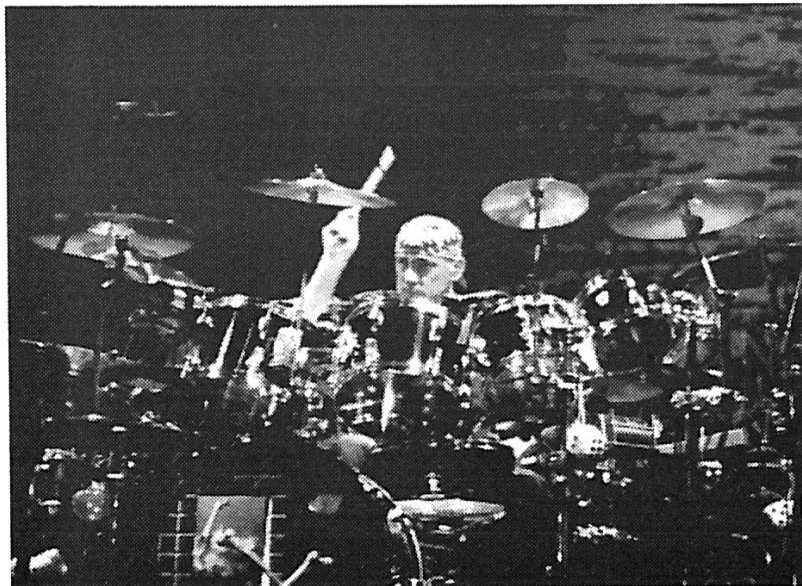
Well...we weren't wearing our five golden toques last issue and boy did Mr. Steve screw up! (Alright, don't rub it in Cyber!) Granted, some of the mistakes pointed out were **NOT** mistakes at all! Ummm...the worst one was an **ANAGRAM (for Rush)** on the third scramble we typed in a **V** when it should have been a **Y!!!** Yeah, I know - you don't get "Chemistry" with a **VI** Technically, it made the puzzle impossible and we send our *apologies* out to Bill Dwyer who sent it in correct to begin with.

Also, Jimmy Lang's street address is **6297 East Lake Dr.** **NOT 697** as we printed in #3. *Sorry Jimmy!* We will forward *all* mail.

Besides other minor things, "the **shoe** (show?) must go on" was intentional. A fun poke at Geddy's *super cool shoes* and the "1, 2, 3, buckle my shoes" thing. And "never turn your **hack** (back?) on a monster," in **Vital Signs** a was my goof - but I kind of like that one! Alright Mandy, now that yer right over my shoulder, there should be no goof-ups, right?! We'll keep on trying. (Until we're blue and green in the face!) Mr. Steve. (Where's My Dictionary?)



Top two photos of Geddy & bottom photo of Alex by Steve Streeeter, Hartford, CT, 12/13/91



Top photo of Neil by Ed McCarthy, Albany, New York, 12/12/91

To right: Ticket stub from Germany sent in by Ralf Uebel =>

Concertbüro-Franken

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RUSH
IN CONCERT

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* 0016

Keine Haftung für Sach- oder Körperschäden. In keinem Fall Anspruch auf Schadenersatz. Rück-
erstattung des Kaufpreises ohne Vorverkaufsgebühr erfolgt nur bei genereller Absage der Ver-
anstaltung über die Vorverkaufsstelle, bei welcher die Karte gekauft wurde, innerhalb von zwei
Wochen nach Konzertdatum. Das Mitnehmen von Flaschen, Dosen, Aufzeichnungen und Ton-
handgeräten in den Veranstaltungsort ist untersagt. Bei Zuwiderhandlung Verweis ohne An-
spruch auf Rückerstattung. Beim Verlassen der Halle verliert die Eintrittskarte ihre Gültigkeit.

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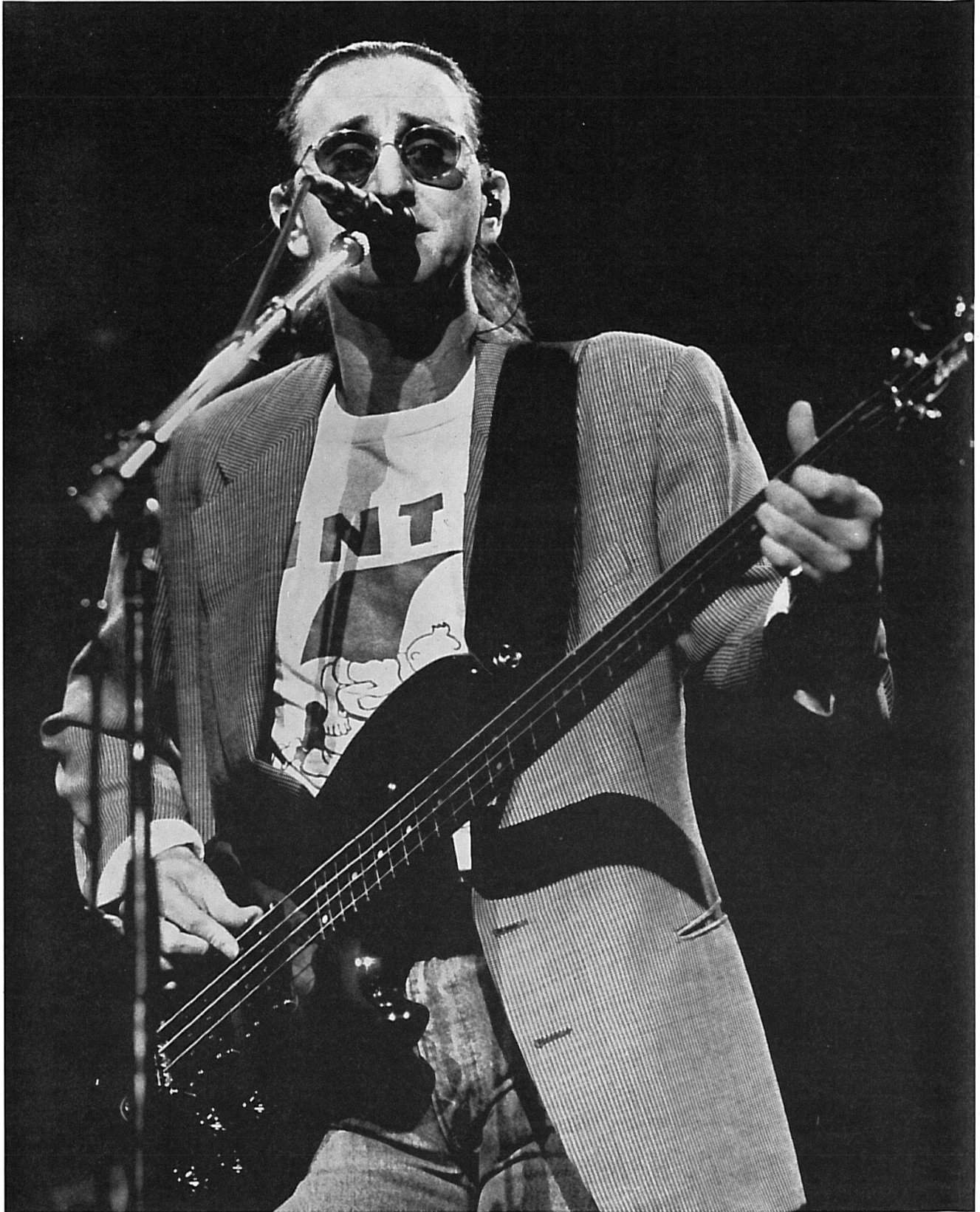


Photo by Carson Chambers, Normal, IL (11/9/91) at the Redbird Arena. Submitted by Travis Williams.