

# A Show of Hands

A Rush Fanzine For and By Rush Fans



Dedicated to the Best  
Band in the Universe

HOLD THE RED STAR  
PROUDLY HIGH IN HAND



# the FOUNTAIN

Steve Streeter

**R**ecuperating from a tour can be like a crash! However, in this case, I have something just as exciting as a Rush tour waiting for me. Mind you, this is truly a first in my over three decades of existence! Ah yes, finding something to believe in and someone who can share my passion for Rush (and other things) on **EQUAL** ground and understand **ME** and my nuances. *Truly amazing!* It all happened of course March 13th, 1992 (a "scary" Friday The 13th!) and this is how it went:

A marriage made in Rush heaven. I picked up Mandy at the Hartford airport March 11th. (Talk about nervous!) Mind you this is the first time we have actually **SEEN** each other! But there was not a doubt in our minds as to our romantic quest. This was to be a *true* Ghost Of A Chance come true, and neither of us was disappointed upon our first glimpse. Quite the contrary; we were both speechless! We were so *very pleased*. Rush had finally brought us together! **Amazing**. We had originally planned for March 15th to be our wedding day, but we just could not wait, so the 13th it was. Everything that could go wrong did. Two flat tires, lost in the Bronx (New York), lost directions, no shoes!, and so on. But we made it, with Lisa Rutkowski and Kevin Bontius (two great Rush fans who put up with our madness!) in attendance at a very personal wedding on Long Island, NY. We just barely made it to the Justice of the Peace residence - he had to travel in 5 minutes! Boy did we cut it close!

Well, with the vows said, it was time for pizza and beer and some *non-stop* Rush talk, in which we all discovered similar stories throughout our love for Rush. Have we all had the same High School torture and wrote papers on Rush? This is absolutely astounding! It was a time to remember. Making Memories. Really, just what we wanted: small, quiet and low key. Now we could enjoy the Rush shows to their fullest without the wedding to take place at the coliseum. After all, Rush all knew about this "thing," and we could not wait to see them react.

React, they did. We had second row in front of Geddy in New Haven, and it was **most evident** that Rush knew what had happened. (After all the faxes and many letters we sent. Jimmy Lang actually handed Alex the first wedding announcement - that I faxed to the hotel - in Sacramento, CA) At one point Ged nodded down and gave us the wink. Alex came over and also gave numerous nods and gestures at us. We must have really shocked Rush. After all, has this ever happened before at a Rush show (or this close) quite like this? We were able to give the new ASOF#4 to the all the roadies and sent Rush's copies back with personal letters that surely made them laugh! Our love was sent to Rush and

in turn **our** love was amplified by Rush.

Experiencing Rush with Mandy was the most heartwarming experience **EVER!** Believe me, I never thought I would be seated next to someone I loved **MORE** than Rush (shudder!), let alone my wife! Words just cannot describe the **HIGH** feelings we **BOTH** felt. The two shows we went to were the most exciting Rush shows I have ever seen. It wasn't just Rush of course. Being able to share something so eternal with someone so special, knowing that **MY** intense love of Rush was matched note for note was the most beautiful thing I've ever experienced. I think every emotion imaginable flowed through my veins during the two shows.

The fans were great as usual. It was really cool meeting so many fans. We must apologize to those who we seemed to breeze by, it was hard to talk to everyone, but we tried. A special thanks to those who wished us well, and helped pass out a few ASOF flyers. (Thanks Mike Maynes - sorry we missed you!!) Every little bit helps. I noticed four young kids (probably 9-11) a few rows back, with their father or "chaperone" off to the side. It was a nice sight. I just love the fact that Rush continues to bring in age group after age group into the fold.

Both shows we saw (New Haven & Nassau, the last two on this leg of the tour) seemed to blend into one giant Rush dream. Geddy seemed to be adding a few extra screams here and there throughout the shows. It was like the old days. It is so wonderful that Rush can remain so energetic after so long of a tour. In New Haven, Neil - at the end of the show - put on this bizarre looking hat - a giant foam puck! On it read "PUCKHEAD." Some thought it said something else, but those folks were wrong! Since this was the first rock concert at the New Haven Coliseum in a **LONG** time, and the fact that the New Haven Blackhawks (semi-pro hockey team) are in trouble, it seemed to be a grand gesture to the local "goings on." Rush always seems to be up on the town their in. This has always made their shows most personal no matter where you see them! During Closer To The Heart in Nassau Lersxt went over to Ged's side and a roadie was aiming with plastic arrows at Lersxt. He dodged them left & right, ran across the stage, only to be followed. Geddy got into the fight and it was a true Stooges gag. Only cheek to cheek smiles could be seen on all three musketeers. These guys are so funny when they get into these kind of antics.

With both shows over, we headed across the way to the hotel where Kevin & Lisa were staying and sat down and complete silence set in. "**Wows**" broke the silence and we talked more about the shows we had witnessed. Then we immediately started planning for the summer shows! Talk about wanting time to stand still!

**Freeze this moment a little bit longer.**



# VITAL SIGNS

By BC Brandt

Occasionally, a schoolmate of mine will ask me what I like to do with my spare time. When I stop laughing, struck by the humor of such an idea, I answer that if and when I have a bit of freedom, I like to do this, that, and the other, and that I do a bit of writing—reviews and an occasional interview for a local music paper, and a quarterly column for a Rush fanzine. When it's finally explained to them what **ASOF** is, they politely nod and give a soft, "Oh." From there, we move on to other matters.

However, once in a while, someone actually wants to hear more. The school I go to isn't too inclined to music other than reggae, some alternative, and Jimmy Buffet, thus fanzines are a novel element to them. I tell them about who runs the zine, what I do, when it's printed, what it looks like, and what it's all about.

Whatever the response, one question is brought up on occasion: "Why?" I've never been too sure what to answer.

Why do we do the fanzine? Why am I writing this? Why are you reading it? Damn good question. Let's see here.

Love would be my first answer: for Rush, for their music, and for what they represent to us, individually and collectively. But isn't that admiration as well? I admire their spirit, their courage, and their integrity. One of the things I've always liked about their music is the sense of integrity it holds; of things right and not right. I've come to realize that ideas about honesty, hard work, and integrity that I've always held as givens are the norm only for a few. It's good that my favorite music holds the same ideals.

So anyway, that's what I'll try to tell these people: love and admiration. Which will inspire the response: "I still don't get it."

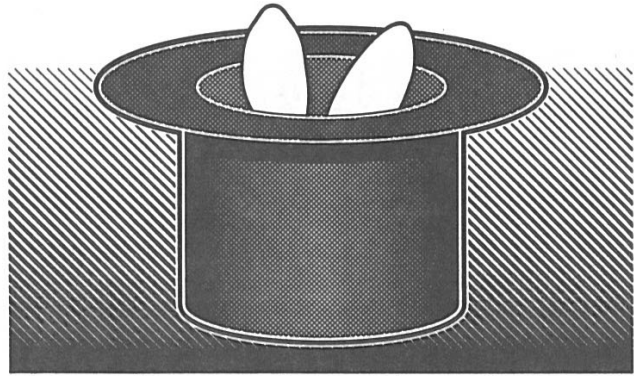
How can I explain? It's like skydiving: you've gotta do it to understand it. Unless you've had a devotion to a group like many of us have, you can't understand what's going on. For some, reading this zine is just fun, which is great -- we're open to all audiences here. But people outside our *particular* arena still don't see how anyone can get so intense about a rock band. I love doing this column, and it's certainly more natural than going to a football game and painting your body like an American flag. A lot less embarrassing, too.

Why, still, the fanzine? Surely there are other ways we can express our appreciation of Rush. Yes, but this is an acceptable alternative, and, as I said, an enjoyable one. A bit odd, but one that brings about a certain sense of satisfaction: for Mandy and the Steves (which are a little bit like The Partridge Family), watching an issue go from blank screens to printed paper in hand, for writers seeing their work in print, and for fans like yourself, seeing that you're not the only one out there who *feels the way you do*. It's all...a *celebration*. That's the best way to put it. Some of us choose to lavish praise on the band, others analyze the view of the lyrics. Some talk about the equipment, others talk about what Rush means to them, still others relate experiences both unique and common having to do with the band. From an academic perspective, it **is** all a bit odd, I admit, but harmless: an **eccentric celebration**. And there ain't nothin' wrong with that, is there? Let the festivities begin!

Why does it happen? Because it happens. Why are we here? Why, for the party, of course...

BC needs your input for **Vital Signs** to continue. Please send your ideas to:

BC Brandt, P.O. Box 9087, Hollins College, VA 24020.



## That's the way that Lady Luck dances.

We want need your money support!! (Just kidding...REALLY!) Seriously folks, we have an age old dilemma, one that you've heard before. Alas, we have some new ideas to throw at ya.

First off, Jerry Brown has donated ten posters to do "whatever." The posters are of Jerry's own artwork depicting portraits of Rush. We're offering them for sale at \$7.00 each, which includes the mailing tube and postage. ALL proceeds go to the **ASOF#6 PRINT FUND**. Ah-hall! Now to the heart of the matter.

### THE ASOF # 6 PRINT FUND

Basically, we need to generate funds in order to print **ASOF#6**. At this point in **ASOF** history, we can only live issue to issue. Our re-subscription base has taken a slide for the worse, but worry not....we will never give up. What this means in monetary terms is we had to chunk out **over \$800.00** not including postage **JUST** on what you are holding in your hand! (No silly, not this one page...the whole fanzine - GADS.) As you can see, we have increased not only the quality (we think), but the size as well this time around. We had to. We just could not cut one article due to the dated nature of the **RTB** concert reviews. Well, along with Jerry's posters (first come first served) we have another pitch ideal We are very proud of this issue and think it to be the best one yet. With the winter holidays around the corner why not purchase an extra copy or two of **ASOF#5** as a gift?? Until we bolster our subscription base we're counting on our small core of supporters to go the extra mile. **All proceeds will go toward future printing costs**. If you can help us, please copy and fill out the coupon below and show us you want us to survive!

Lastly, we would like to produce limited editions of full color **RUSH** buttons, consisting of high resolution computer art by CyberSteve. These images are **VERY** striking and unique, but before we start production we need to know if you're interested. Our plan is to produce sets of four buttons consisting of portraits and conceptual artwork never before seen. If we get a good response, we will reproduce B&W scans of the artwork next issue and see how it goes. Do you have any suggestions for artwork? Will you let us know?

- I am enclosing \_\_\_\_ for \_\_\_\_ copies of **ASOF #5** @ \$5.00 each, PPD.
- I am enclosing \$7.00 (includes tube & postage) for 1 Jerry Brown poster.
- Yes, I would be interested in purchasing full color original art **RUSH** buttons.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State: \_\_\_\_\_

Country: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Phone Number: \_\_\_\_\_

**A SHOW OF FANS**  
P.O. Box 292, CANTON, CT 06019 U.S.A.

## "LOOK AT GEDDY! LOOKITIM!" THE BIG APPLE RUSH REPORT

# FLASH! GEDDY LEE WINS THE NEW YORK CITY METROPOLITAN AREA'S BIG AL AWARD FOR BEING THE COOLEST MAN ON THE FACE OF THE EARTH!!

Yes. Cool. I think that's the best way to describe that man. The first time I saw him with his hair down in concert was in New Haven a few months back, my friend and I agreed that, without a doubt, the man is cool. Then, after seeing him at Jones Beach this past Saturday night, forget it. Coolest man on the face of the Earth! Fuck Hammer! I'll take Geddy swinging his hips with the ocean breeze blowing his "Farewell to Kings" hair all over any day! He looks great! The glasses of course are the icing on the cake.

Anyway, it was a bittersweet moment Saturday night at the beach as RUSH went into the those few bars of "Cygnus X-I" and said good night. It was the end of not only another show, but the end of probably the last one I'll see on this amazing tour. I mean, I've seen them 7 times in the last 6 months or so, but I want more! But I guess they have a life too and we all must respect that. I just loved this tour so much. They are having so much fun. It's great because they're on such a roll that I know it's only a matter of time (and a short one at that) before another masterpiece is released and another tour is started. Before I know it, I'll be screaming my head off in some arena somewhere once again! I remember being in high school, worrying that the Power Windows tour may be the last one. "These guys are getting old", I said, "They're gonna break up one or these days." Well, seven years later. . .

So what's your point Chris? Oh, the point! I get it! Okay. A-hem. Excuse me. A-hem. What an amazing weekend I just spent!!!!!! First of all, I had the wonderful "Ghost Of A Chance" to experience RUSH on my birthday! 366 days this year and they chose June 19th to play at the Meadowlands, right across the river! That's the way that lady luck dances. The concert, of course, was spectacular! And how about those few changes in the set?!? "The Analog Kid" nearly knocked me on my ass! Totally unexpected! Of course, I wasn't expecting "Vital Signs" either! The resurrection of "The Trees," complete with barking dog, was flawless! It's amazing how fresh they are able to keep the show

after being on the road for so long.

All these comments go for the Saturday show under the stars at Jones Beach. What a treat to see them outside! And did anyone notice that RUSH was the only act listed as **SOLD OUT** in the Jones Beach program? Stick that in your pipe and smoke it Paula Abdul! Look at it this way. . . What bands starting out today will still be headlining 18 years from now? I say none, what do you say?

Along with Geddy's Big Al Award, Alex won the Roger Kneebend Award for being a complete goofball. He always has been one but practicing his putting during "Closer to the Heart", pretending to blow a snot on Neil's set during "Spirit," and his disappearing up to his head behind his amp in-between "chats" on "Roll the Bones" put the award in the bag. What a character! And Neil wins. . .um. . .well he just wins. 'Nuff said!

Getting back to the bittersweetness of it all. . . When it was all over and the roadies began striking the set, I just stood there, staring at the stage. . ."Thank you," I said, "Thank you RUSH for everything." That's all I could say. I know they'll be back soon, so until then it's back to listening to discs, watching videos, looking at posters, etc., and of course waiting for the next album! I can't wait! Can you? So until then, let's all follow the immortal words of the professor himself. . . I Keep your bones rolling and stay out of the ruts!! **"ROLL THE BONES EVERYONE!!"**

One more note. . . Big thank yous go around the world to RUSH for the food drive! Great idea guys! I'm sure there are thousands who'll appreciate your gracious hearts for caring.

**NYC's #1 Fan**, Christopher Springer

P.S. Steve, it was great to see you again at the show Friday night! I'm sure you enjoyed yourself as much as I did. I hope to see you again at more shows in the future. Also, it was great to meet you, Mandy! Take care of yourselves!

**Cover credits:** Photo of Neil by: Michael A. Tusa, Photo Alex & Geddy by: John Vinson, Art & Graphic Jazz by CyberSteve.

**Back cover credit:** Photo by: Carson Chambers, Normal, IL, submitted by Travis Williams.

We want to thank each and everyone of you who have helped pass out flyers on the Roll The Bones Tour 91/92. Without your help, positive energy and **ACTION** we would probably not exist. We also want to thank those who wished us the best with our marriage and "Rush Honeymoon." It was nice meeting so many of you. We apologize if we did not get to talk to everyone personally at length, but you know how it goes. Frankly, we were overwhelmed.

Steve & Mandy





# THE PATH OF A SPEEDING TOUR JUST ANOTHER FAN IN

By Nick Hoagland

Ever since that summer afternoon in 1981 when my friend Mike put on side one of "Moving Pictures," I've been hooked on Rush. I laugh when I ask Mike if the singer was a man or a woman while we listened to "Limelight." He responded by telling me "It's three guys from Canada." Little did we know that better than a decade later we would be criss-crossing the country to watch these "three guys from Canada" perform.

For me Rush is not an obsession, but more precisely an intense pleasure. Although they are, without question, my favorite band, I place no importance on their personal lives beyond their music. I don't care what Geddy eats for breakfast, what brand of gas Neil puts in his car or whether or not Alex snacks between meals! (Who cares!) Their CD catalog, a couple of bootleg tapes, a poster and tour shirt are about as far as I go. However, I do get REAL itchy when a new album and tour are coming. The entire "Roll The Bones" experience has been extremely satisfying. My tour began when Mike and I embarked on a 5 1/2 hour drive up to Rochester, NY for the second show of the tour. From the opening video for "Force Ten" all the way through the grand finale medley, I could just tune the rest of the world out and focus on the sounds and images of my musical heroes. This enjoyment would continue through several other northeast cities.

Alas, my crowning jewel would come in January. My RTB itinerary (thanks to **ASOF**) showed two dates in Los Angeles. I was long overdue for a week off from work so off I went!! I started off in Las Vegas to visit some friends and of course I was obligated to literally "roll the proverbial bones" on the strip! Then it was off on a 4 1/2 hour drive through the desert, alone, mind you. I did a lot of thinking about my Rush experiences. Was I nuts to fly 2500 miles to drive another 250 miles, spend two nights in a hotel, spend even more money on good tickets and then fly back to see two shows with the exact same set I'd seen several times already by a band I've seen dozens of times over the past decade?? Was I totally insane?? By most people's standards...probably yes. But this is RUSH! The BEST band in the galaxy! As far as I'm concerned, nothing, except losing a loved one or job, would stop me in my never ending quest to see Rush. How could a true fan tire of "Closer To The Heart," the closing medley or the jam at the end of "Bravado?" There is more to the Rush concert experience than the concert itself. There is the build up of anticipation during the drive to the venue. There is the scrambling up and down the radio dial in search of a Rush block. But I made it to the LA Forum, just in time to get some "just released" tickets at the last minute. I felt like the Richard Dryfuss character in "Close Encounters of the Third Kind" as he made it through all the barricades to get up that mountain. It was then and there that I realized - no matter what - when I'm old and grey with grandchildren **NOTHING** will be able to take away my incredible Rush experiences.

Seeing Rush in so many different places (I've seen em' from NY to FL to Detroit...now LA...and on and on...) made me realize something very special about Rush fans as a whole. There is a very strong common thread running through us ALL, no matter where we live or what we do. Sure, in LA there were a few token "beach guys" and your ever present "Slayer" t-shirts and an onslaught

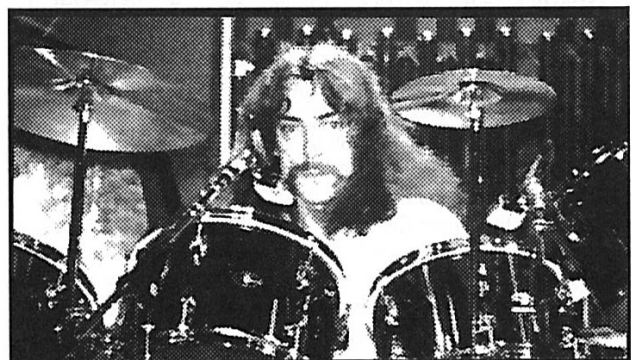
of limos in the parking lot. But the traditional Rush fan was there. The short hair, clean shaven, somewhat mature acting, Signals. Grace/HYF shirt wearing die hands. **[YIKES!! I must interject here. Tell me folks, am I getting old or just plain out of touch? Gee...don't leave out us older fans!! To me the "classic Rush fan" (which is based upon the time you got into Rush) is the LONG hair (Hey Kevin, olde best man of mine!) with "adrenaline to burn," clean shaven, intelligent, 2112/Kings/Spheres shirt wearing die-hards to the bone! That's NOT to say I can't fit in with the NEW fans....indeed I DO! But no way am I chopping my hair due to the age factor or "trend factor." What is hip is hip to me in MY book and**

**no one else's. Back in 1976 my parents would NOT let me grow my hair longer than a healthy "Beatlesque cut" and that was most frustrating. (damn parents) I've always looked at Geddy with pride as he never wavered with the pressure. Not to say Alex or Neil did. Indeed, we are talking non-important trivia here. But as a "kid" I always had a special place in my soul for Geddy and his "look." Anyway....I think if you include ALL Rush fans throughout the generations you will see NO particular external look or hair style. It never really mattered. And that is cool. - Mr. Steve]** Rush fans are basically cool, but not too cool. **[RIGHT! - Mr. Steve]** They don't get into drunken' brawls, yet party - they don't boo the opening act off stage, but they know who they're going to see.

What drives me to keep seeing Rush? Maybe it's their down-to-earth lyrics, maybe the beat to the songs, maybe the rebellion towards **NOT** being able to see them on the Moving Pictures Tour (Okay Dad, I know I was only 13! But....) Whatever! The older I get the more my love for Rush grows and will continue to grow to proportions yet to be seen.

I welcome any correspondence. Nick Hoagland, 251 Brooklake Rd, Florham Park, NJ 07932. (201) 966-1744

**[Echoes of rebellion run through us all Nick. Common thread? Yep. How ignorant I was back in 1976 when on my way home from Karate class I biked passed the local mall in Mt. Prospect, IL (Randhurst). There was a small ice "arena." Who should be playing there? KISS and Ted Nugent....and RUSH. To this date I kick myself for missing that show. I was a shy kid and concerts scared me when I was young. Boy, I wish I had a better attitude back then! To cap off the irony of it all, the following year Rush appeared at a local High School (right next to mine!!) talking to students who won a contest. Again, I could only hit myself as I heard about it the day after it happened! They had just released A Farewell To Kings. I shed some sad tears. Yeah...and I drank twelve beers too! (bad ones to boot!!) - Mr. Steve]**



**"Fame, you see, is an empty state of being."**

Neil Peart, Network - Feb-May 1992

# An Evening at Pine Knob

By Tom Gardanis  
Mississauga, Canada

It finally happened. Peter and I finally saw our first Rush concert in the U.S. The place was the Pine Knob Amphitheater in Auburn Hills, Michigan just outside of Detroit. It took us about five hours to get there from Toronto. It was an adventure trying to get to I-75 from Detroit. When you're new to a city you can feel like a lost sheep.

We made it to Pine Knob shortly before 5 PM just in time for the gates to open. With two and a half hours before showtime people were already settling in. Barbeques were being started; frisbees were being thrown and of course Rush was being played on car stereos. Fans were enjoying the summer atmosphere. Peter and I bought the merchandise we wanted and then headed to the ticket office.

We had to wait in line for cancellations. We ended up getting 3rd row floor near Geddy's side of the stage. Talk about good fortune. While in line we talked to a few fans. They were Chris, Jay and Ralph.

They were all musicians. Chris is in a band called **Destiny**. They play **Bravado** in their set. Chris is from Odessa, Texas. Jay and Ralph were from Detroit. They were all friendly and very pleased to hear that we were from Toronto. Chris was at the Dallas show. It was quite fun talking to American Rush fans their enthusiasm for the band was obvious.

Mr. Big opened the show. During their last song in their set "Addicted to that Rush" their lead singer asked the crowd "are you people addicted to Rush." A roar of approval came from the crowd.

Finally it was time for Rush to arrive. They stepped on stage and the place went nuts. **Force Ten** exploded from the speakers and everyone at Pine Knob was in Rush heaven. Alex dressed in style with a black shirt buttoned up with a blazer and Geddy wore spandex paints. **Limelight** and **Freewill** really fired up the crowd. Great solo by Alex during **Limelight**, very

heart gripping. It was a very rowdy and loud audience. In Toronto the crowds are laid back. This is one major difference between the fans from the two borders. It adds an extra fire to the show and it really fires up the group. Geddy really looked pumped. During **Distant Early Warning** he was jumping so much I thought he was going to go airborne!

The material from **Roll the Bones** sounded great. The songs take on additional power when played live. **Dreamline** was fast paced. **Bravado** really grabbed your heart. Alex played two solos that put tears in your eyes. On **Ghost Of A Chance**, Lifeson played some mean blues. They went for broke on **Where's My Thing**. I think it is better than **YYZ**. Neil showed no mercy during **The Rhythm Method**. Octopus dexterity was shown in abundance. They are going to have a difficult time to decide what to drop from **RTB** next tour.

On **Closer to the Heart** during the middle part Alex played some golf. He was trying to sink a hole in one, but he missed. He also threatened to throw a grenade at one of his crew members. Unfortunately it was plastic. (yuk, yuk) **The Analog Kid** replaced **Subdivisions**. This was the first time I heard this song live. Some solid interplay between Geddy and Alex. **Superconductor** was pounding once again. Sorry Steve, this is the best live song from **Presto**. The bunnies made a return visit for **Tom Sawyer**. They were shaking all over. The crowd were fired up once again or the encore. Highlights were **Finding My Way** the jazz inspired **Red Barchetta** and basically everything they played. They even added a few bars of **Cygnus X-1**. They really looked fired up. A terrific night all around. The crowd gave them a standing ovation.

The attendance for the show was somewhere between 15,600 to 16000. It was a standing room show. I noticed they're really starting to bring in the *Rushettes* (female fans). This must be *good news* to the group. The tour was a success with sellouts all over the place. This show was an experience for Peter and myself. This was a special night that will be with us a long time. I am looking forward to the next tour.

## RUSH NOTES

Well, the **Skid Row** version of **What You're Doing** will be released on their next CD called "**B Sides**." This was released awhile back in Europe as a B side, but until now was unavailable in the US and this will be the first time on CD. Guess we'll have to purchase a **Skid Row** album. **Skid Row** are massive **Rush** fans. Lead singer Sebastian Bach, who is from Toronto once belonged to a local **Rush** fan club in Toronto. In fact, that club was run by Andrew MacNaughtan (see **Spirit of Rush #18**).

**VISIONS 2** has been delayed due to some rewrites. There is no word on when it will be out. We'll keep you posted.

We still expect a *video product* out from Atlantic by December. Still no word on it's exact content, but we're hoping it'll be both live and the rest of the staged videos that MTV *doesn't* play. (No class...)



**Rock-N-Roll** comics released their "unauthorized and proud of it" **RUSH** comic in July, 1992. You should be able to obtain a copy at your local comic book shop or "head shop" (Do they still have these everywhere??). You may have to special order it.

Most of the story is lifted verbatim from **VISIONS** and the artwork is fair to good. There are a few brilliant pages which tend to make up for the panels that don't even resemble **RUSH**! All in all, you should definitely check out this comic.

# SUPERCONDUCTOR

By Jeff Axelrod

Thousands of glassy-eyed teenie-boppers fill the crowded arena to catch a glimpse of their famed idol. Stepping out on the stage in a sold-out city, gazing out at the rows of screaming sixteen-year-old spectators squeezed into the stadium. She sells her heart to the audience like a whore sells her body, except her record is cheaper. She sings carefully engineered lyrics about love or talking on the telephone, designed to deceive the fan into believing their object of fantasy cares about what she is writing, when her ulterior motive is really to push as many of her recordings up the charts.

Turn on the radio, and listen to the drum track on any pop song. One, two, three, four, one, two, three, four, where the snares hit two and four. Simple to dance to, a familiar rhythm and melody is a sure way to strike the key in any unsuspecting listener's heart. Creativity is stifled and energy is channeled into finding ideas that will drive the public to their record stores. She will hire a recording engineer whose only job is to implement and explain popular musical and lyrical formulas to her. "That's entertainment?"

Making popular music does not necessarily imply deception. It is when the performer tries to appear as if he is speaking from his own heart, and when he takes himself so seriously that he steps into the arena of immortality. He packages himself carefully to hide his money-making motives and to appear sincere. When he calls his agent to have an interview arranged with MTV at just the right time of the year projected by his financial advisors, and talks about how introspective his new album is, and how he really cares about his fans, "that's entertainment."

Sadder still is when the artist becomes so involved in her sheltered existence of stardom that she begins to fall into her own trap, and "the stage becomes her world." Then she can follow up her previous efforts and forget she is even deceiving her audience, because she herself believes in what she writes. She won't need her recording engineer because she can write from her shallow heart what she has learned from her previous successes. She has learned to deceive without her fans or herself even realizing it. She has learned to create a reaction in her audience, to sell a popular fantasy. "Pin the donkeys on her tail." "That's entertainment..."

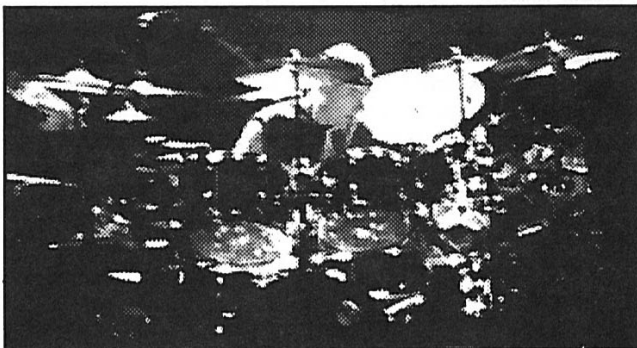


Photo by Mandy Sireeter

## A Show of Steve & Mandy



CyberSteve '92

## Canadianisms

Jack Secret says that everybody reads way too much into The Trees. One thing people seem to miss is the incredible influence Rush's nationality, Canadian, has on their outlook. He says Rush admires America and especially baseball and the space shuttle ("Countdown" was a tribute to America") but all Canadians at one time feel slighted by their huge neighbor, who doesn't seem to notice Canada's existence. The Maples obviously are Canadians and the Oaks, Americans. Canada has tried often to cut Americans down to Canadian size, through the enforcement of Canadian Content laws (at least 30% of all music played on Canadian radio 'must' be Canadian in origin, although the qualifications for CanCon are slight (i. e. producer Canadian)). Also Canada has been torn internally between two different groups, the French and English speaking peoples.

### More obvious Canadianisms:

\* Territories—Canadians are not big flag wavers; in fact they didn't have their own distinctive maple flag until the last 20 years or so. They are understated and dislike excess. I realize I am stereotyping a nation but I'm trying to outline some differences. In the last few years there has been a rise in Canadian nationalism, which many Canadians abhor. See soc.culture.canada. Canadians do not favour the excess of Americans but at the same time they feel trapped because they are so ignored by the rest of North America. If you want to please Rush and all Canadians read soc.culture.canada.

\* Lakeside Park — everybody gathers on the twenty-fourth of May to celebrate Victoria Day, a Canadian holiday. It's the first holiday of the summer season and children especially like it because in older times it was the first day they could safely put away winter underwear!

Can you think of any more? Send them in & we'll print 'em!



## The Roll The Bones Tour Comes To An End

# Great Woods, Meadowlands, Jones Beach: EAST COAST MAYHEM

By Steve Streeter

---

### Dateline: June 17, 1992

After three months Rush roars into the east coast with surprises galore. Mandy and I were well stocked with the new and improved **ASOF** flyer and we headed up to Great Woods, our first **outdoor** show together — my first open air show since Hemispheres! We had no problem handing out flyers and met many new fans — both subscribers and fans who have heard about us. A really gratifying experience. One girl even stopped me to say she's seen me since 1982 and proceeded to describe my Hemispheres jean jacket I usually wear. What a small world it is! We headed for our 14th row seats and were happy that we were on an incline making it very easy to see.

We both knew about the changes in the set (Three new songs: Vital Signs, Analog Kid and The Trees. Two dropped: The Pass and Subdivisions. And that awesome tease at the end: Cygnus X-1 — what a shocker!) but still were as excited as those who had no clue. Analog Kid really rocked and brought the crowd to their feet jumping.

Alex's sound was really cooking and every solo seemed to have an extra **PUNCH** to it. There were a lot of small changes in solos throughout the show. Ged did a neat solo before Where's My Thing that was different and Neil's solo had some subtle changes. Boy, Rush is really in a groove!

We bumped into Bob (AKA: Geddy from **Moving Pictures**, a fine Rush Tribute band.), who was sitting a row in front of us, and rapped a bit. We hope to be helping each other as much as possible in the future. After all, we agreed, we're basically doing the same thing, through different mediums! Nice seeing you there! Sorry we missed Jeff.

Overall the crowd was great. Mandy pointed out many older fans (40+) and father and son combos and even entire families to me and I was very taken by the sight of this. We've come a **LONG** way since the mid 70's zonked out long hair white male stereo-types. Boy, I always hated that — but in some ways it was true! (I can't even start to count the number of people that passed out — or Oded — on the Kings & Hemispheres tours.) Now, there are **MANY, MANY** more women into Rush (don't give up you single and looking males!) and whole families going to the shows.

After the show, we headed back, finding our way back home. And yeah, we got lost.....all right, a couple times.....but we made it back with all **SMILES**.

---

### Dateline: June 19, 1992

Rain, rain go away! What a dreary day. And what a perfect evening for an **INDOOR** show. Whew, it saved the show itself! We arrived at The Meadowlands very early. The rain finally did let up for us to walk around a bit and once inside we handed out many flyers, which surprised us, knowing that Meadowlands is

notorious for brainless security hell-bent on spoiling virtually **ANYTHING**. Well, we were overwhelmed by the fan response. We were also **VERY** pleased to see many more black Rush fans. That has always been a mystery to me. Why Rush hasn't drawn more black fans. Their music is so universal. I don't think that this is racist or *anything* — just an observation. As **Mr. Big** finished their set, we finished passing out all of the flyers we had, so it was time to head in to our seats.

Force Ten broke, and we were off on another journey. I noticed a more energized feel as compared with Great Woods. There was of course the standard ignorant drunk who ran across the stage — thankfully caught and dealt with — no mercy or sympathy here. These crazies are the ones that spoil it for us all.

Cygnus was a bit longer this time. Wow, what would it take to string it out for the full ten minutes? Ah well, wishful thinking never hurt anyone.

With the addition of The Trees we now had two songs to torch up the lighters, three if you include Bravado. Stop it guys, your draining our lighters.

Each night on this leg of the tour, Rush had set up with local radio stations and the venue, a **FOOD RUSH**, where you brought canned or sealed non-perishables for an opportunity to win tickets for the front rows and one pair to actually meet the band. This was a really kind gesture from Rush and we know how in these tough times how important food is for those who are trapped in poverty. (Eat your heart out George "inhuman" Bush.)

The show ended too quickly, as usual, and we headed back to our car in awe once again, drained, nearly voiceless and hot.

---

### Dateline: June 20, 1992

Jones Beach, Long Island, New York. On the ocean, with the stage literally on a pier! **WOW!!** The show that everyone's been talking about. **ABSOLUTELY** sold out, although they did release 50 standing room only tickets at the last minute. We arrived early as usual and immediately met up with fans galore. It was nice chatting with George and Tim (George had his "A Farewell To Howard" shirt on — right on.), Scott, Lisa, Chris, Steve, Steve Savo and **MANY** more! We started to pass out flyers early, no problem, and ran into Ray and Ken. Unfortunately, Ray W., who use to distribute **Spirit of Rush**, had no money to help get out the **TOTAL MESS** that now sits in our office. Nothing like handing over distribution reigns without all of the subscriber money. We did try to get some answers, but we did not even get an apology. Ah well, we tried, but sometimes logic, reason and common decency doesn't work. Too bad. We will not stoop down to a lower level. Any **Spirit** problems **MUST** be directed at Mick Burnett in England (address herein). We have done all we can do.

Anyway, all seemed to be going well, until more cars arrived and the Jones Beach police came in and started wreaking havoc. People were given tickets for **ONE** open beer, busted for selling

a ticket for **FACE VALUE** and to our dismay, "warned" not to pass out flyers or we would face "serious action." Well, when your dealing with rednecks and thugs (There were two cops per car and one always resembles an ape.) there is little you can do but submit like a lemming. The alternative is to contest, then you probably miss the show and end up spending money to fight legally. What a sad state of affairs. This cop bullying has got to stop. I tried to speak on a logical line, but was rudely cut off and threatened to no end. Well, we did manage to hand out a few flyers. But the thugs with the guns prevailed. So much for having fun.

Right. So we decided not to let this spoil the show. **NOWAY.** We ran over to the fence and listened to sound check, rocking out with about 50 people. Through the gate you could see Alex play. What a beautiful venue. The theater was entirely open, with the stage out in the water! You could see the water coming up to the platform forming a moat-like around the platform. It gave a whole new meaning for those who would jump in to the water for Rush. We even thought up a slogan: "I got wet for Rush" Hummmm.....well for some of us that's not so far fetched. We laughed this one off. We went down to our seats, 4th row center, which was a fine location to end the tour with. We were psyched!

Due to the size of Jones Beach (only 10,000 or so capacity) and the stage size, Rush had to cut back some lighting gear, their rear projection screen (they did manage to get two screens up on either side) and the quad sound, but as far as we were concerned — the show was perfect.

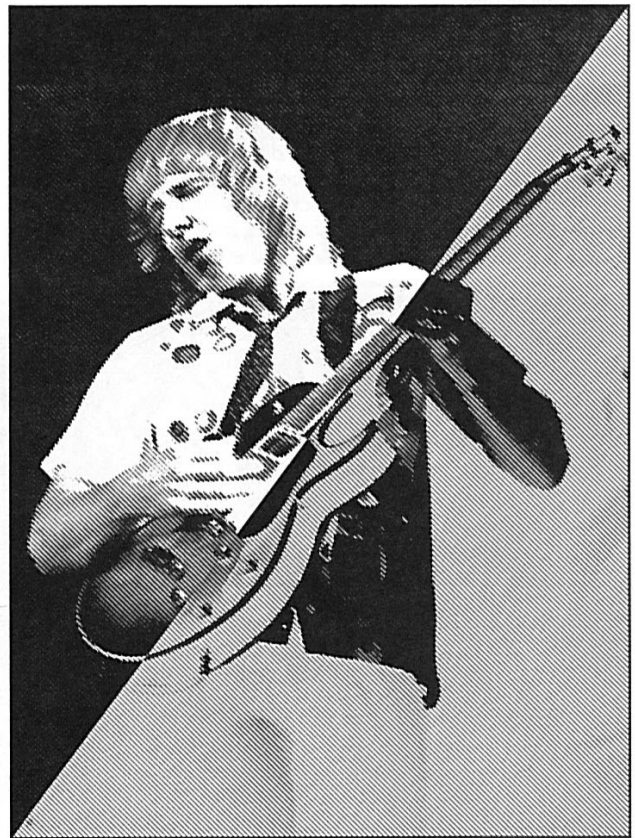
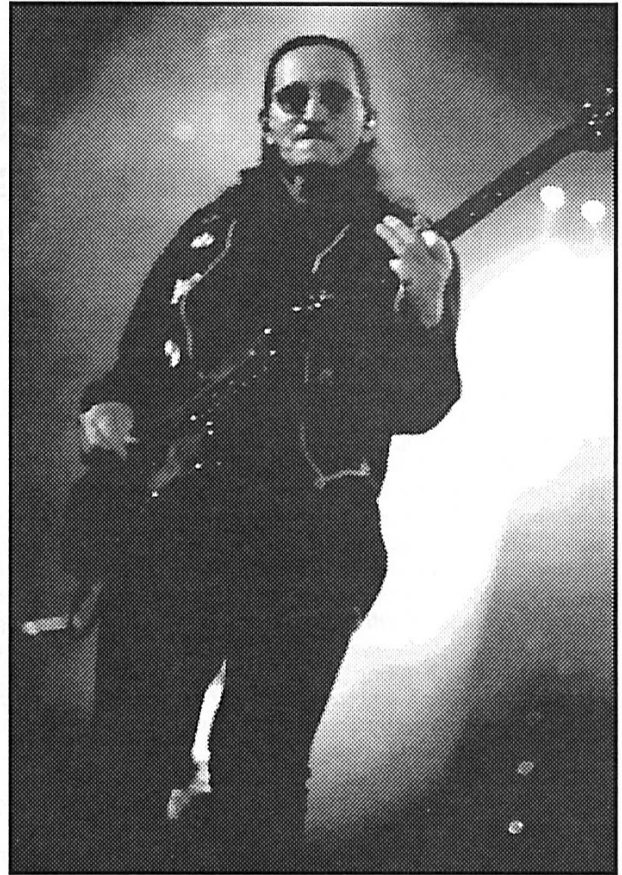
It was so fun to see Rush perform in the sea breeze. ("...rockin' in the breeze.") Geddy's beautiful flowing hair was just gorgeous as he came right up to us jamming away. (Cue: Mandy, scream.) Neil looked to be in incredible shape. The man is a work horse on those skins. During Superconductor, when the rabbits were to rise, Ged's side rabbit came up deflated! This was incredibly funny to watch. First Alex saw it, cueing Neil to look which brought a cheek to cheek smile from him. Geddy saw it last and they were really in stitches. Anyway, by Tom Sawyer the roadies inflated the reluctant rabbit and Geddy peered over shaking his finger, "bad rabbit." What a scream. It was kind of the "feel" for the entire show. Very loose, super high energy and an air of euphoria and humor. We were surly "wet" for this show!

It was super cool seeing so many familiar faces right up front with us. That was a welcome sight. Rush performed with great vitality and the energy level on a scale from one to ten was an eleven! Geddy was hopping all over the place. Yet another stage runner was caught, as he tried to scream into Ged's "dead" mike.

The encore had us in tears, as we knew this was our last show this tour. It was hard to walk out after the show. Although we did not have out the latest issue to give to the band and crew, we did manage to speak with some of the crew, who greeted us very kindly, and get a very special gift to Neil along with our "thank you's" and goals for 1993. As an added distraction, Jones Beach left the lights down for an extended amount of time prompting cheers looking for another encore. What a tease. With the tour over, we peered into our empty wallets and saw our maxed out charge cards and said, "Boy, am I sure glad this tour is over! We're broke!" Time to save for the next one.

On Sunday afternoon, we woke up, shook out pockets out for loose bills and change and started the Rush tour fund 1993. It's never to early to plan for the next one. Yeah, we can't wait ! " Okay, now at least a dollar every day...right?," said Mandy, as I shook loose a fiver into the bottle. First of many, I'm sure. We love you guys!

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



# RUSH in BINGHAMTON, NY

By Brad Parmerter

.....  
**Broome County Arena**

Binghamton, NY — 3/12/92

6:30 - Doors opened. I was able to hand out **ASOF** flyers both inside and out without any hassle. Security was very light. Went to my seat (seventh row center on Geddy's side) and scanned the arena. Primus was brought to the stage and the fans were subjected to a barrage of terrible music and insane crowd control. Security did a piss-poor job of handling the moshing fans. People were being thrown above the crowd on to innocent bystanders. Needless to say Primus Sucks! [Which seems to be the chant of Primus FANS!!! Actually, I found them quite interesting. Apparently they're **BIG** fans of Rush. At Nassau, Primus announced that they saw Rush first on their **Hemispheres Tour**. We've heard that they have been jamming with Rush using totally different instruments! Can you imagine Alex playing the mandolin? Echoes of **Battlescar** hit me, but no word on anything down on tape...at least what us fans might hear! But as far as the moshing and chair throwing goes, I think we as Rush fans are way above that intellectually and can unleash our excitement in ways that does not bother the person sitting next to us! Rush fans are the **coolest** fans by far. CyberSteve]

8:05 - Police were finally brought in to clean up the mess in the first four or so rows. Chairs were thrown and passed back during the opening set.

8:30 - Rush hits the stage! The intro footage displays "**Bones on Ice**" on the theatre sign.

Some highlights:

"Good evening Binghamton, New York! How you guys doing out there, anyways? I'd like to thank you all for braving the cold and the snow, coming out tonight. We hope we make it worth your while..."

**Freewill:** The song's instrumental section is a real showcase for all three. Geddy's great bass solo at the start, then Alex's wild guitar playing with Neil pounding away very difficult parts behind all of that. Neil's bass drum made it like I was being "kicked in the face." Alex was wearing a black jacket with black dress shirt and blue jeans; Ged had on all black except for his red sneakers; and Neil had a black and

white bandana, and a sleeveless black shirt with white lettering across the front.

**Roll The Bones:** Bones lights flashing away. Alex tramps around the stage ripping out chords. This definitely has to be one of the best bass arrangements, up there with "Vital Signs" and "Prime Mover." Neil triggers the "da-dah" synth part right before the pre-chorus "we go into the world and take our chances" with his right hand while twirling his stick with his left hand. Alex's solo may be short, but it's fantastic! Alex laid on the ramp during the instrumental break in the "chat" and didn't play until the very end of the chat when he played a few muted chords. Ged sings a higher "roll the bones" and a few "yeah-yeahs" at the end. "Cause we're here..."

**Where's My Thing?:** My favorite of the night and of the whole tour. The lasers at the beginning from the side ports, huge wavy fans over Geddy & Alex's head. Pure schizophrenial Great guitar work - especially the solo, the drums were fantastic and Geddy really cranked up LOUD. Lights from behind Neil flashed quickly for his lengthy fill after the solo section. Both Ged and Alex were all over the stage for this song.

**Closer To The Heart:** Alex started to get bombarded with white tubes with red tips from Geddy's side of the stage. Alex picked them up one by one and would run them over to the edge of the stage and throw them into the pit at the roadies down below. More band and crew antics, which seems to be a "Closer" tradition now.

**The Spirit Of Radio:** My second favorite Rush tune! "Begin the encore with a friendly voice." Alex was VERY animated during the entire encore. During the ending solo he trammed a note, took his left hand off the neck of his guitar, made it look like he hurt his thumb, went to put it in his mouth and then brought his other hand up and started to suck his thumb!! What a goof ball!

**Finding My Way:** Great old song! Alex pretended to "cry some bad tears" and wiped his eyes. For the second guitar riff, Neil jumped up on his seat and did some air guitar — hilarious!

With the reprise of Spirit Of Radio it was over. Nol Don't go!!

"Thank you very much Binghamton, New York! Take care, we hope we'll see you sometime in the future. Bye, bye."

.....

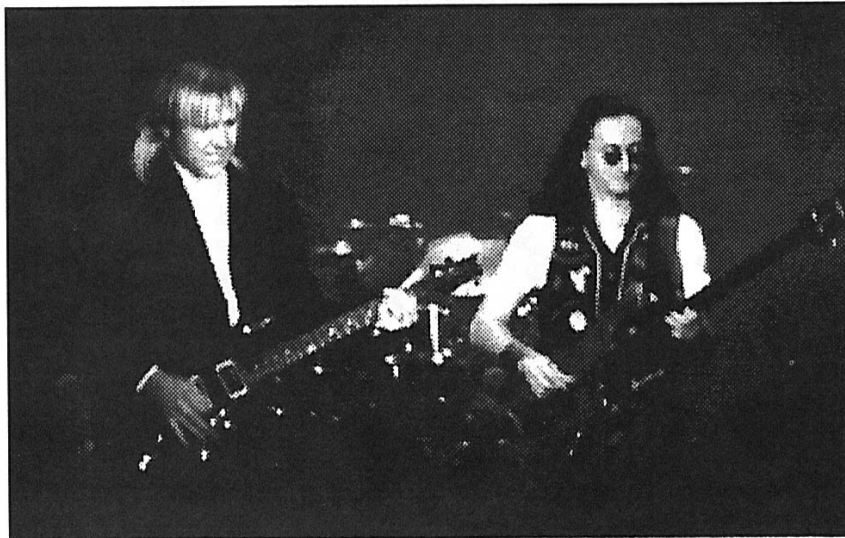


Photo by Mandy Streeter



---

# The Oracle

---

By Eric Ross  
Chanhassen, MN

---

## The Case of the Missing 2-D Album Cover Boy

---

Uh-Oh, it's cliché time again: "Life is like an unassembled abacus. It's what you make of it that counts." Or, how about: "Life is like a maze in which you try to avoid the exit." (It's at stage left of course.) Or, maybe: "Life is like riding an elevator. It has a lot of ups and downs and someone is always pushing your buttons. Sometimes you get the shaft, but what really bothers you are the jerks." No? Maybe then it's: "Life is like a puppy dog always searching for a street full of fire hydrants." (Think **Signals**.) Yes it's metaphor and metalanguage time again. The idolatry of ideology. Can God be reduced to an ideology? Can a book be judged by its cover? Can we know a picture from its frame? Are we sometimes or most-times like the 2-D album cover boy living in a 3-D universe? As important as logic and facts can usually be for survival, it's how we feel that really is the essence of living. (Ah, but don't complain or don't explain.) Emotion, sensation, exhilaration, anticipation, emancipation, premature evaluation. "Respond, vibrate, feedback, resonate." Producing and consuming: All this stuff indicates that we are alive.

And flowing through that pulsing mainline is the music of Rush. "You can't push the river." Rush is not contrived, but is sensitive to the here and now. Craftsmen creating high art with exotic tools. **Living Music**.

We never acquire or keep things because of the object itself, but rather we are interested in what those things do for us - how they make us feel. Rush as a band, or as an ideology is overflowing with the passion, the sensation and the enthusiasm for life and being alive. For many of us, the music by Rush has become the soundtrack to our lives. So many summers have passed between now and the beginning, and as each one contains a little of the same and a lot of the new and different, Rush's music has also evolved and matured. Every tune can evoke the memory of ourselves at some stage in our life's journey. The excitement brought about by the latest Rush album of the time, or the charged atmosphere of the arena as energized by that Rush magic. Making memories has been one of Rush's many gifts to us. Memories as clear as hydrogen and as life enhancing as oxygen.

Anger produces great rock and roll. The needles peg on the old goose bump-o-meter during the powerful strains of 2112. Or how about Red Sector A. (The live version during the Grace Under Pressure tour was a real zinger.) The power and the glory. For Rush, the emotion of anger is only one of many tools they use

to weld their craft. Sadness and hope, helplessness and empowerment, timely and timeless, all enhanced with a sense of awe and humility about the world and about existence. The plain and exotic worlds found within Rush's lyrics never fail to be thought provoking and inspirational, often giving form to some of the randomness we are surrounded by.

Beyond and within the Big Rush there exists these three guys - Alex, Geddy, and Neil. Three grown men still singing songs about trees, people, and the world at large. In a recent interview, Neil reminded us that he is not a rock star, but instead he is just a hard-working musician. Alex, in his often clownish way likes to claim that he is just doing his job like any one else. And Geddy, the modest spokesman, never exaggerates, prevaricates, or pontificates about what it's like to be an arena packing band. They just seem like good people.

With their highly skilled hands, they perform feats of musical gymnastic that can move the listener at both a superficial level and at a technical depth. Their skill is graceful and moving like that of a highly trained athlete. Just as the high diver rips through the surface of the pool with hardly a splash after that "10" dive, Rush is likewise capable of performing the complex and beautiful in a seemingly effortless way. Facilitators of hopes, dreams and common sense. Common denominators, common cause, common folk. And like life, at times elegant and simple, often complex and convoluted.

"Wheels within Wheels  
In a spiral array  
A pattern so grand and complex  
Time after time  
We loose sight of the way  
Our causes can't see their effects."\*

Rush is the *cause*, we live the *effect*.

\* Peart from *Natural Science*

**POWER WINDOWS**

**RUSH TRIBUTE BAND**

**Power Windows** is a New York based RUSH tribute band that currently plays in the NY/Long Island area. For current gig dates and information contact:

Dan Gibson, 60 E. 12th St. #2J, New York, NY 10003  
**Phone: (212) 460-8416**

**WANTED:** Rocklines from Presto & A Show of Hands. Contact: Ranae Bradford, 1211 Aspen Ave., Provo, UT 84604

**"STUFF" FOR SALE:** Anthem LP's, promos, tourbooks, magazines, posters (including an autographed HYF promo poster), videos and other assorted items. Low, reasonable prices. Write for list: Tony Zawadzki, 1936 Prairie Ave., Port Coquitlam, B.C., Canada, V3B-1V4

# RUSH at Star Lake Amphitheater

Pittsburgh, Pa.  
Sunday June 21, 1992  
By Paul F. Grzes

Upon listening to Geddy Lee being the featured artist on "Rockline" back in May, I learned that Rush was going to play Pittsburgh on June 21st. I said to myself, "Wow, what a treat, seeing Rush outdoors for the first time ever." That's right, I'm a veteran of 18 indoor Rush shows, but, I haven't had the opportunity to see them play an outdoor venue. Then, I thought, June 21st, the first day of summer, I can picture it now, tee shirt and shorts weather, a bright starlit night with stars so bright, you'd swear the heavens were partaking in the lighter salute during "Closer to the Heart." Good enough for me, I'm there!

This was to be my 19th Rush show and sixth of the current Roll the Bones tour. My last two shows were December 15th and 16th, Buffalo and Toronto respectively so, it's been an extremely long seven months since my last shows. Finally, June 21st came, but it wasn't anything like I had envisioned. The tee shirt and shorts turned into winter coats and long pants. The first day of summer felt like the first day of winter with unseasonably cold temperatures under an overcast and gray sky. Well, I said to myself, "I've slept out for tickets to Rush concerts in weather much worse than this, besides, I'm from Buffalo, I should be use to this cold right?"

After arriving at the Star Lake Amphitheater and meeting up with my best Rush friend Mike, we proceeded to our seats to check out Mr. Big. After their set, our anticipation level for Rush was at an all time high. We were psyched big time! After a 20 minute intermission, the house lights went down and we darted to our seats. Thanks to some fancy foot work by my friend Mike, my seat way in the back suddenly turned into 15th row center. Rush took the stage and lunged into Force 10. After Lighthouse, no one seemed to mind if their was any nip in the air. I began to survey the stage intensely to see if there were any changes to the stage.

I noticed that the spinning little flexible skeleton on Alex's rack mount effect unit was replaced by a miniature replica of a full set of golf clubs. Also, Neil's drum kit was adorned with many colorful pairs of fuzzy dice.

The first half of the show remained pretty much the same as the first leg of the tour. On the Rockline interview, Geddy mentioned the outdoor show was going to change a little bit, and even hinted they were going to add an older song to the set list. Well, he wasn't kidding, Rush played three classics right in a row. I could not believe it, for about 20 minutes, my body went numb, the only part that didn't were my ears....Thank God! Rush played **Vital Signs**, **The Analog Kid**, and as Geddy introduced, "We'd like to play an old song from Hemispheres, this one's called,.....**The Trees**." It was so amazing, three Rush classics right in a row. What a triple bonus! And what an enjoyable sight to see Alex playing his classical guitar again. I just stood there with the biggest smile on my face glowing with satisfaction.

On the down side, there was a price to be paid for all this pleasure, **The Pass** and **Subdivisions** were dropped from the set, but I think it was a tasteful decision. The show ended the same and the encores and medley remained true to the first leg also. Isn't it great to see Neil "windmill" during **Finding My Way**? After the show came to a close, Geddy thanked the faithful crowd and hoped to see everyone back again sometime in the future.

When the house lights came back on, I just looked at my friend and shook my head in disbelief. Definately one of the most enjoyable concerts I've ever seen. Another good friend of mine attended the show but didn't sit with me. My friend Gene is an older gentleman, very professional, and about 40 something. This was his first Rush show and he told me it was the most powerful display of music that he's ever seen! Thank you Rush, you just keep getting and sounding better every show!

Photo submitted by Marcia Lesnau



# Our World is Doing Fine But Will the Honest Man Still Survive Annihilation?

By Amy Jo Schuth, Villa Park, IL

One of the foremost topics in current events today is environmentalism; people are in a state of near panic about global warming and the greenhouse effect. While it may seem like the right thing for moral and upright citizens, we need to look at the issue from a rational standpoint — "Just the facts."

Rush does want us to care about our planet — we must do our part to protest oil spills, prevent the spread of AIDS, protect the rain forest and stop blatant polluting of our water supplies. However, our primary purpose must be to survive as rational beings, which in today's industrialized world necessitates the utilization of available technology and natural resources. Without industrialization, civilization as we know it could not exist.

Rush and the philosophy of Objectivism view man as heroic beings, with reason his only absolute. Man is capable of astounding achievements which further his life, but he needs tools at his disposal with which to create these glorious works. If industry was sacrificed for nature alone, how could man survive? As in Hemispheres, when the people abandoned reason to follow their whims (Dionysus), they perished. If man utilizes all his efforts to cut down his own technology, he will be cutting his own throat.

Just look at how Rush was able to mature and expand musically through the ingenuity of man's inventions — yet there are those who would rather have seen them stagnate in one musical form; never changing, never growing in their talents. When one listens to their music, one feels a sense of greatness and unlimited ability. They have shown they can master new instruments and new technologies with the greatest of ease, and as rational human beings and true Rush fans, we should follow their example.

There is substantial evidence to prove that there is no reason to panic — the earth's temperature is not rising at an unusual rate, carbon dioxide has been shown to actually benefit plant growth and the ice sheets are growing, not melting. Instead of working ourselves into a state of frenzy trying to save every tree and flower and blade of grass, we should be striving to improve our creative ability so we can soar to the heights of greatness Rush has shown us. Remember, "Given the same state of integrity, it (science) will surely serve us well." Science should be fact — based and used toward the furtherance of technology to improve human conditions — **NOT** to dress up a bunch of hysterical, fanatical lies which will only allow man to ultimately destroy himself. If each of us works for his own happiness and rational self-interest, then humanity will be that much closer to attaining and preserving truth, honesty and freedom.

**"Let the truth of love be lighted —  
Let the love of truth shine clear."**



# CATCH THE FISH?

By Kilgore Trout  
Lemming, CT

There was a tour not so far back where Neil, poor guy, was plagued by a fish. Yes, you heard it right: **PLAGUED!** Some inventive crew member found a large rubber fish and began to plant it everywhere in Neil's path. The strange thing about this fish though, was the fact that every time Neil threw it away — it found its way back to him. It would appear in the most annoying places, like his dressing case, and there seemed to be no way he was going to get rid of this damn fish! Well, this went on for a couple of weeks or so and finally climaxed on the day when Neil came in for soundcheck, sat down behind his drum kit, and found that damn fish that he had tossed out in the trash a dozen times — on his drum head! That was the last straw! He proceeded to chuck that fish halfway across the hall, with a few expletives as accompaniment, I'm sure. Well, those clever crewmen, imaginative as ever, found it yet again and silently plotted another attack.

With a warning of "Watch your step during Tom Sawyer tonight," a perplexed Alex took the stage that night. So the show goes on, then comes Tom Sawyer. They ripped into it with Alex's ever watchful eyes searching the side of the stage. All of a sudden, to the amazement of all, out on the stage swims (the rubber fish was slashed on the bottom and put over a remote control car!) that damn fish! You can just see Alex dying of laughter and Neil was so taken back, he actually stopped drumming and stood up to watch the "thing." Ged looking around at this point to see what's going on notices it swimming across stage toward him and it was at that point in the song where the phrase "Catch the fish" was born! And so the fish swam on.....



# For Whom The Bones Roll

By Roshni Santiago

## "RUSH in Rochester!"

I have repeated that single phrase to myself and to others thousands of times during the twenty-nine day period that began when I realized I was going to see my idols for the very first time and ended up with the best night of my life, October 26, 1991, when I saw Rush in concert at the War Memorial Auditorium in Rochester, NY.

It's almost as though there aren't any words to describe what was (at least for me) an indescribably amazing evening of live Rush, so writing my impressions of my first Rush concert isn't the piece of cake I imagined it would be. The anticipation that lead up to the show seemed as though it would overwhelm the reality, but of course, Geddy, Alex and Neil delivered the spirited performance that Rush fans have come to expect since the beginning.

As a newer fan (I've been a die-hard fan for only a year and a half.), I still feel insecure about myself as a fan (in comparison to others!). However, this concert removed that feeling entirely. No, I don't own every item of memorabilia and I have not seen them millions of times, but after this concert, I truly realize how unimportant all those material gauges of being a Rush fan really are (at least to me). What really matters is the love for them that is in my heart, and the feeling that their music evokes. For me, that is what being a Rush fan is all about.

Okay, enough *sappy stuff*, onward to the REVIEW!

Promptly at eight, Eric Johnson came on and began his set, which was thoroughly enjoyable. I was very glad that Rush's opening act was one that I happened to like, but **THE REAL EXCITEMENT** was yet to come.

Finally, sometime around nine, the lights went down. A mad throng of fans *erupted* when the powerful jack-hammer entry of "Force Ten" echoed and re-echoed throughout the auditorium. Armed with a pair of binoculars that remained glued to my head for almost the entire show, I watched the whirling tornados as it swept across the rear projection screen. Rush continued with a highly anticipated "Limelight," which drew another round of cheers from the audience. Then I heard the opening riff from "Freewill" and I broke into another broad grin. I was so glad that they had decided to continue this very strong tune whose message is as appropriate today as it was in 1980 when Neil wrote it.

"Distant Early Warning" was neatly blended onto the end of Freewill in a smooth manner that had a certain flowing grace about it. The lights then dimmed as Distant ended and the "horse" clops signaled "Time Stand Still." During Alex's keyboard parts, a white pick was visible in his mouth which he pulled out when he resumed playing guitar.

"Dreamline" was introduced by Geddy and the crowd went wild. On either side of the rear screen, neon skulls lit up at the beginning of the song, which proved to be very exciting. Without warning, "Bravado" began, which raised another cheer from the crowd. The entire song was deeply touching and VERY emotional. Geddy's vocals definitely conveyed the poignancy in a melodic, emotive manner. They performed an extended ending that left me gaping in awed wonder. It was quite simply...beautiful! "Roll The Bones" was introduced next by Geddy, which was pulled off quite well considering it was only their second show on the tour!

Various sounds filled the air as "Show Don't Tell" broke open with a furious storm of guitar, bass and drum exchange which once again evoked a strong crowd reaction. "I will be the judge" and "give the jury direction" came through the back speakers in a very loud, and thoroughly weird voice that added to the excitement of what was one of the strongest songs of the concert. "The Big Money" came next and was a surprise. I didn't think they would bring it back. "Subdivisions"....then....Geddy introduced one of their favorite songs from the Presto album, The Pass. Another very emotional point in the show.

Mysterious interplay between guitar and bass, with Neil hitting a crescendoing high hat led to "Where's My Thing?" which raised cheers from the crowd.

"Ladies and gentlemen...Mr. Neil Peart," Geddy announced after a brief pause and Neil then began a new, DIFFERENT drum solo! Then the set rotated and Neil continued with what most of us are familiar with as "The Rhythm Method." Neil did an excellent job of tenderizing our puny brains with a fantastic solo.

The crowd automatically exploded for the beginning of "Closer To The Heart," and voices filled the auditorium to sing along with Geddy's voice. Next came twittering birds, signaling Xanadu. As the guitar began to climax, the ramp panels tilted upward and blue and green lights streamed through from beneath to flood the stage in ethereal colors, provoking yet another scream from the audience.

Then came the burst into "Superconductor," which brought out the ole' Presto rabbits in full glory. "Moving Pictures . . . Take 38," and the familiar back screen projection springs to life, which lead into the inevitable "Tom Sawyer." "Thank you very much. Goodnight!"

Rush came back for the "mother of all encores," which was absolutely amazing! The arrangement and transitions were simply ravishing. The last bars of "Spirit of Radio" finished off this absolutely, without a doubt, amazing encore. The energy level was so high. I was speechless!

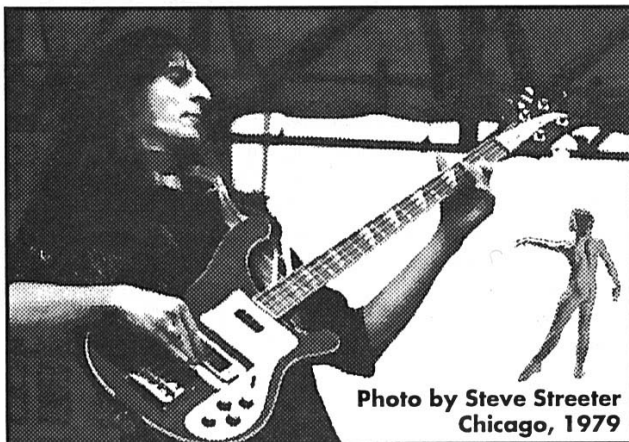


Photo by Steve Streeter  
Chicago, 1979

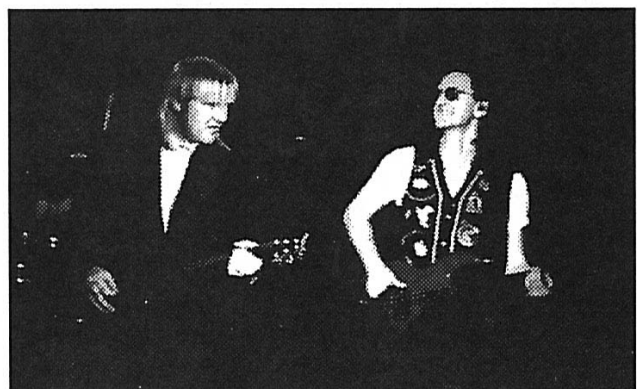


Photo by Mandy Streeter

# Confessions of a Rushologist

By Derek Barker  
Garden City, New York

"What is this?" asked one of the security guards. He took a small rectangular box out of my jacket, which contained 500 business cards. The guard opened the box, took out one of them, and stared at it.

Immediately, he pulled me out of the line of Rush fans and then showed the business cards to the other guards near us. While people began staring at me, the guards started speaking to each other. I was prevented from entering the Brendan Byrne Arena in New Jersey to see a Power Windows show.

"You're in deep trouble," replied one of them and took out a walkie-talkie from his jacket and mumbled something into it's mouthpiece. Soon, a large, light blue van approached the scene.

"Get in," the driver said to me, after rolling down his window. I thought I was going to be arrested. He was the only person in the vehicle. One of the guards handed him my business cards and explained why I was there. As I climbed into the back seat with my heart in my throat, I was thinking about what to say on the phone to my parents at the police station.

"Within minutes, the driver was mumbling something into his CB radio while maneuvering the van around streams of concertgoers. I knew I could not see the show: I was nailed. After the CB talk, he peered at one of my business cards, sitting in the front passenger seat.

"What is **Rushology**?" he inquired, with one eye on the road and another on the small card in his right hand.

Seven years ago I was corresponding with a Rush fan from California. In one of her letters, she mentioned jokingly that I should lecture about our favorite band at colleges across the country. This gave me the idea about creating my own fan club to inform subscribers about Rush's current trends as well as their history. Each of the quarterly newsletters focused on an album chronologically,

beginning with their experiences before 1974. The front cover of each issue was created by a subscriber who was a free-lance artist (Jerry Brown "The Rush Collector," an early **ASOF** subscriber...nice artwork by the way....Mr. Steve) It also contained similar material to **A Show Of Fans**: concert reviews, tour dates, questionnaires, contests, word games and editorials. I even printed excerpts from my unpublished manuscript, **The Rush Trivia Quiz Book**. I asked members (nicely) to contribute their opinions, facts and anecdotes related to the focused album. As editor, I selected interesting tidbits from their essays and quoted them within a comprehensive essay, encompassing the album's cover, music, lyrics, recording sessions, touring, etc.

The advertising consisted of the mentioned business cards and an expensive ad in **Circus** magazine. As a result, I received a plethora of mail, which was quite exciting. One letter made me realize that I was on the right track. **The Rush Backstage Club** reacted to **Rushology** by cancelling my membership privileges.

But my membership peaked at thirty-seven, from Canada, United States, UK, W. Germany, Australia and Japan. Some fans were supportive, providing singular feedback while others never bothered to write after mailing their checks for seven dollars. Due to insufficient feedback and funds as well as my entrance into college, **Rushology** folded after four issues, spanning from the years before their debut album ("The Critical Period [1968 - 1973]") to **Caress Of Steel**.

In retrospect, **Rushology** was an escape from a "Subdivisions" social life. And more importantly, I began to believe in myself.

After I explained the fan club to the security guard, he stopped the van at a side entrance to the Brendan Byrne Arena and gave me instructions so I could retrieve my business cards after the show.

On the **Roll The Bones** tour, I spotted a guy with a t-shirt at the Madison Square Garden show in New York City that read "**King Lerox Rules!**" When I accosted him, he introduced himself as Steve Streeter and handed me a copy of the third issue of **ASOF**. When I realized what was in my hands, memories of **Rushology** poured through me; zest, frustration, hope, disillusionment as well as that interesting van ride and I realized the potential of this newsletter.

Long live **A Show Of Fans**.

## Altered Confessions of Number Six OR (Where were you when.....)

CyberSteve, Esq.  
Canton, CT

The problems of concert security, from getting a camera in for non-profit use or something as simple as a flyer offering a way for Rush fans to truly interact worldwide are those that plagued my own fanzine and I'm sure many of can relate to the camera hassle. Those who have been going to concerts for more than 10 years can also most likely remember the time when a camera was no foe or "weapon" to be stripped from us as we headed for the arena. It was the very few who made it bad for the majority of us who were thrilled to shoot a roll or two and show them to fellow fans or trade. That age old irrational corrupt capitalistic greed took over and some found it necessary to invent their own profit venture to cash in on something for nothing. I see nothing wrong in getting your money back for materials spent-but there is a certain amount of injustice done to Rush when profit off of "bootleg" material is made. Quite frankly, it just isn't ethically right.

"**Confessions**" Derek brings up an interesting experience that is no stranger to yours truly. Yes, I was at that same show at Brendan Byrne Arena, and although I did not know Derek at that time, or know about **Rushology** (I wish I did....it would have been a joy to contribute!) the harassment was outrageous. It was no coincidence that some years later a lawsuit would be slammed against The Meadowlands Security. I'm not sure of the outcome but this probably is no surprise to many of you.

**ASOF** has had no problem with Rush, Atlantic or Anthem. This was something that was a pre-requisite to launching **ASOF**. As I told Ray Danniels and Rush in a formal letter: if you have **ANY** problem with this publication let us know and we will cease immediately. It is indeed gratifying to be given the affirmative nod (not to mention Neil's letter). We would not exist without it.

Similarly, we also have had communication with **The Rush Backstage Club**. We do not see eye to eye on everything but we fully respect **The BSC** as the "official" Fan Club. We will continue to plug them and urge all to join. From our perspective, they serve the Rush community just fine when it comes to tour merchandise. But as we all know there is so much **MORE** Rush fans need. Alas, **ASOF** exists to fill this most vital void. No, Dottie (that's who single handedly runs the **BSC**) hasn't shut us out or anything and we don't expect that. But they are a money making business where as **WE** are a non-profit business. **THAT** is the big DIFFERENCE!! A labor of love vs. labor for money. In this day and age, what we are trying to do is somewhat of an enigma. "Why aren't you making money off of this???" Answer: **ASOF** is a PASSION. Rush pays us with inspiration (in so many ways).

One Rush fanzine that *self destructed* was the **Necromancer**. I originally picked up an issue in New York along with **Spirit of Rush**, the later developing a close relationship. There was a decent effort made, although I probably could rip apart the layout and design (there was none), but the **REAL** glaring mistake was to sell bootlegs for **PROFIT**. Talk about burying yourself. That is the way to do it. Too bad...there was potential here.

So **ASOF** pushes on *full force*. We have only just begun. Thank you very much for staying on board! We can't stop now.

# GONNA ROLL THE BONES

A Short Story By Fritz Leiber



**ASOF Book Review** will be a new regular column. If you would like to review a book that has a distinct Rush connection,

by all means, send us your

words! Keeping with the new album, I thought

I'd start off with the story that appears to have been Neil's inspiration for Roll The Bones. Mind you, we're not proof positive, but we are quite sure Neil has read this. On to the review. Keep on reading!

Leave it to Neil Peart to shake my head in disbelief once again. I knew Roll The Bones *sounded familiar*, but I never thought I would find the speculative fiction story in a volume of stories put together by writer extraordinaire Harlan Ellison. Harlan, by the way, is **MUST** read for **ALL** Rush fans. I often find myself putting Rush music to his stories. Try "**Repent Harlequin Said the Tick Tock Man**" or "**I Have No Mouth and I Must Scream**." Anyway, sitting ominously on my fiction book shelf were my two volume set that Ellison put out in 1967-68 called "Dangerous Visions" (on Doubleday Science Fiction). What these two volumes did was put together some of the very best science fiction (or "speculative fiction" as Harlan calls it - and don't argue with him, he'll eat you alive!) writers ever to grace this planet. One of these stories is called "**Gonna Roll The Bones**." It is most definitely an inspirational base for Neil's most focused concept throughout the RTB LP. What has baffled me, is I passed over this story years ago, for reasons that surely must have been insane! **Gonna Roll The Bones** is one of the best selections in the Visions volumes. Ellison has written stories himself that I will cover in future issues that parallel several Rush concepts. More on that later.

"Joe got a devilish thought. Nobody could beat him tonight, he knew, but if he held onto the dice until the table was cleaned out, he'd never get a chance to see the Big Gambler exercise *his* skill, and he was truly curious about that. Besides, he thought, he ought to return courtesy for courtesy and have a crack at being a gentlemen himself."

**Gonna Roll The Bones** is a chilling "boogeyman" tale of supernatural proportions. Joe Slattermill is our addicted gambler, or is he driven to it by outside forces such as Mr. Guts, his Mother and his Wife? The whole story presents this macabre casino setting, aka: The Graveyard, and The Big Gambler is a most devil-like character. "The night has a thousand saxophones" is an eerie backdrop to The Boneyard. The whole graveyard-like casino mirrors much of what goes on in our personal lives. After reading *Gonna Roll The Bones* a couple times I really felt like I've met this Big Gambler dude. The atmosphere is incredible. "It's not some abstract thing," as Neil has said before when referring to Hemispheres. I believe the same can be said with the gambling/life thing of RTB. Oh, the irony of it all!

Joe is a tormented soul. Yet sometimes you feel like you could be right in his place. The Big Game is translated to many life situations, and although this story takes place almost entirely in a casino, it still feels like The Boneyard is the "road of life." Life is like gambling, and Joe knows this. He also is tormented by much of his past and his passion to "win it all" goes a long way. But as we all know,

winning isn't everything. And sometimes our rational side takes a break. Our whimsical gambling side takes over. Wanting to challenge The Big Gambler.

"The ivory dice were large and unusually round-cornered with dark red spots that gleamed like red rubies, but the spots were arranged in such a way that each face looked like a miniature skull."

There is a scene where Joe shoots "snake-eyes" right into The Big Gambler's eye sockets that is just plain creepy! Is The Big Gambler the devil? Perhaps. But it seems he is much more than that. In fact, The Big Gambler is the "thing" that puts us back in our place. Sometimes we take it too far. Other times we go on winning streaks. Joe cannot stop. His mission is to take on this Big Gambler, head-on and walk away with it all. To challenge the Black Hole of the Game Board.

Instead, he walks away with his life. Barely. Don't we all sometimes?

"But by now the waves of pain had stopped running up his left arm and his nerves were like metal-wrapped new guitar strings, so three rolls later had shot a five, making his point, and set in to clean out the table."

I highly recommend this story, and the whole *Dangerous Visions* volumes for that matter. There are passages that will really sound familiar to Neil's RTB concepts.



**cjom**  
 fm and  
**HEADHUNTERS..**

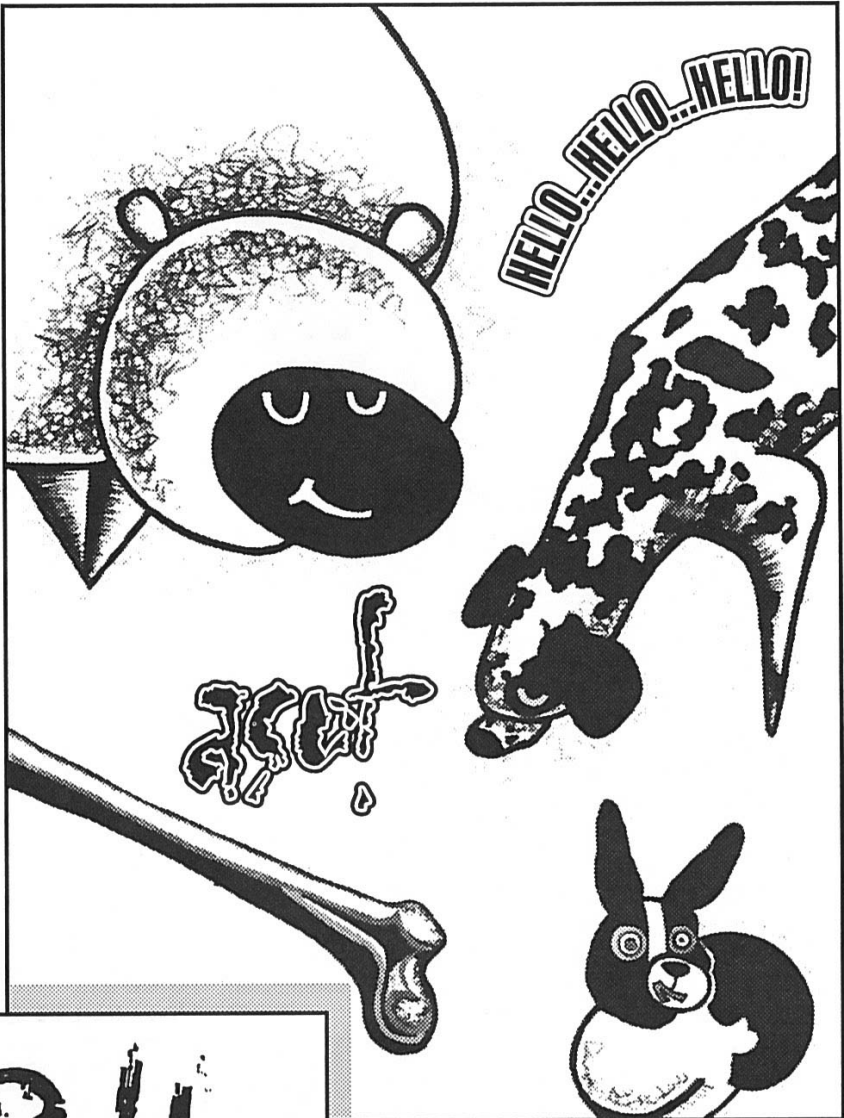
Presents  
**RUSH**  
 Introducing  
 Symphonic **SLAM**

**FRIDAY JUNE 27th**  
**8:PM**  
**CENTENNIAL HALL**

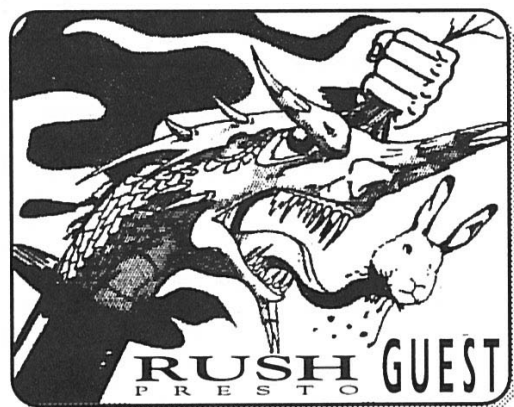
Tickets *13.50 ADVANCE*  
*14.50 AT THE DOOR*

Ticket Stub (1973) Submitted By  
 Jerry "Broom" Brown

**LA VILLA STRANGIATO:** 'Weird City' is a rough translation of the title. The song itself is based on several of Alex's nightmares and some cartoon themes. Much of this music can be heard on a CD called The Carl Stalling Project - "Music From Warner Bros. Cartoons 1936-1958". Warner Bros - 26027-2 (aproximatly 77 minutes on cd) These are the original soundtracks from Loony Tunes/Merrie Melodies, mostly in the 40s and 50s.

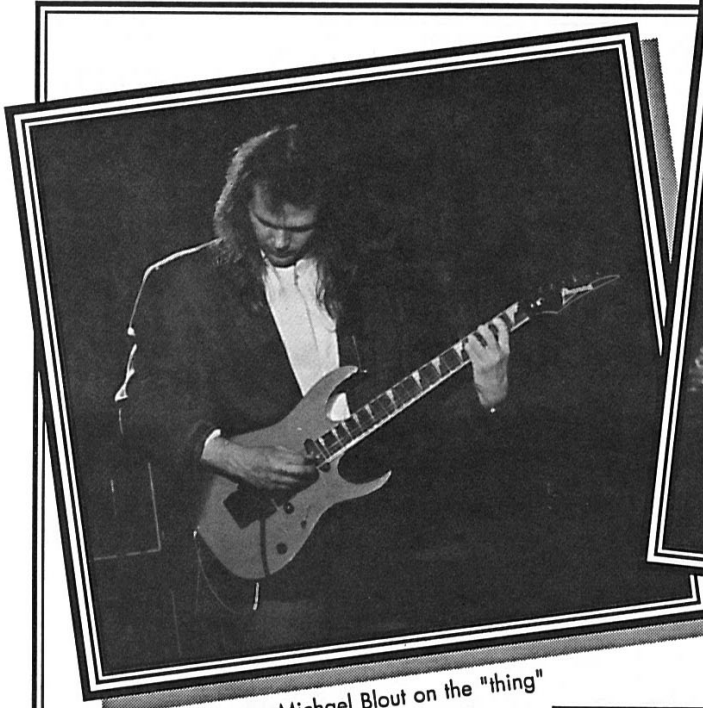


Artwork (Above) By Blanca Ortiz, Mexico

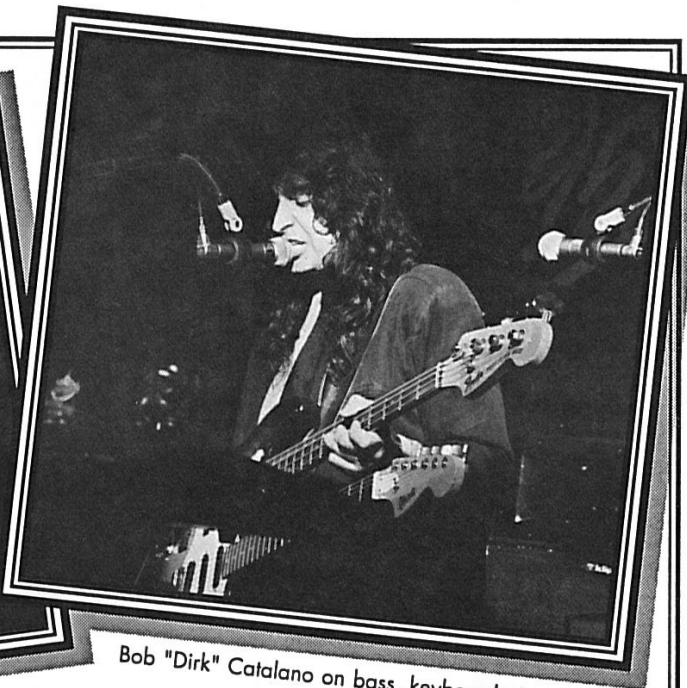


**RUSHIES**

Cartoon By Raymund 'MON' R. Correa, Phillipines



Michael Blout on the "thing"



Bob "Dirk" Catalano on bass, keyboards & vocals

Contact:  
**MOVING PICTURES**  
 P.O. Box 2342  
 Seabrook, New Hampshire  
 03874

**(508) 685-8162**

# MOVING PICTURES

---

## A TRIBUTE TO RUSH

Jeff Bishop on the drum kit



**MOVING PICTURES** is the brainchild of the combined forces of Bob Catalano and Jeff Bishop, who have been planning this project and stockpiling various vintage acoustic and electronic equipment since 1981. Both Bob and Jeff are veterans of the cover rock, bar scene of the 70's and 80's. Through their involvement in many original projects over the past ten years, the thought of creating an original project together was spawned. With the music centered around the writing style of **RUSH**, they sought out a guitarist to make the progressive trio complete. After months of rehearsals to get ground work started and a feel for the new material, the rehearsals always centered around the endless jams of **RUSH** music and the idea of doing a tribute to **RUSH** was born.

**MOVING PICTURES** is distributing **ASOF** flyers at their shows and we are indeed happy to return the favor with our 110% recommendation and support! By all means...catch **MOVING PICTURES**. Call for dates and current gigs.

Photos by Mark Schunk

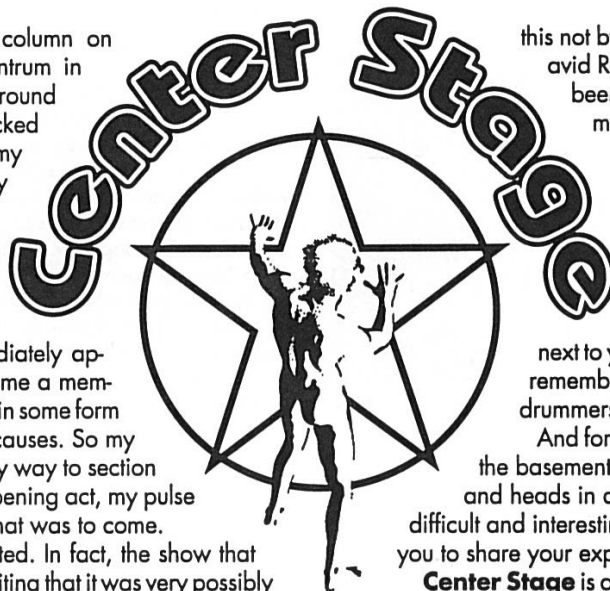
I first got the idea for this column on December 10, 1991 at the Centrum in Worcester, MA. while mingling around the front of this soon to be packed concert hall, anxiously awaiting my 18th RUSH show, I was greeted by a friendly fellow and was handed my introduction to **A Show Of Fans**.

Although I was overwhelmed that this "fanzine" existed without my knowledge, it became immediately apparent that I would not only become a member, but also attempt to contribute, in some form or another, to this most noble of causes. So my mind started to tick and I made my way to section 124. After surviving the typical opening act, my pulse quickened with anticipation of what was to come.

As usual I was not disappointed. In fact, the show that followed was so powerful and exciting that it was very possibly the finest I ever witnessed.

As the show progressed, I continuously scanned the stage and crowd with my trusty Tasco binoculars. I became aware of the ever present, vast amount of the crowd that couldn't stop themselves from waving in syncopation with the *barrage* of fills and beats coming from center stage. Anyone who's been to a RUSH show has done it at least once, and we've all done it at home while cranking up 2112 or YYZ.

Has any other drummer on the face of the earth produced such a mass of amazingly accurate air drummers? As I looked around I wondered how many of these would be rhythm masters can actually play drums or RUSH material for that matter, and I speculate as to what people would do to be able to play like the professor. I was then humbly proud of the fact that I am a real drummer and can even pull off a *handful* of RUSH songs with a comfortable degree of accuracy, on a good day at least - and



this not by chance mind you. I have been an avid RUSH fan for 15 years, but I've also been a student and like countless drummers around the world, Neil, for me, is a daily source of inspiration, and a virtual breathing encyclopedia of percussion techniques.

So I'll keep studying the encyclopedia and dream along with the rest of you. Next time you're at a RUSH concert and the guy next to you seems to get all the fills just right, remember, at a RUSH concert, we're all drummers.

And for those of you who lock themselves in the basement night after night wearing out sticks and heads in an attempt to play some of the most difficult and interesting drum parts in rock music; I invite you to share your experience with other drummers.

**Center Stage** is a forum for drummers, by drummers. From hardware to cymbal care; MIDI gear to your favorite fill. I've found the fraternity of drummers to be a friendly, helpful crowd. Neil is our common denominator. Center Stage is our opportunity to share our observations and passions of drums and drumming, and discuss our mutual interest in the body of work by Neil Peart and RUSH.

I'll be seeing you at **Center Stage**.

Mark Schunk

3 Converse Circle, East Long Meadow, MA 01028

---

Center Stage needs your input! Please pass along interviews, photos, ideas, news, etc, that you would like to see in **ASOF** in the future. The continuing inclusion of this column depends on interest generated. I know you're out there; and that includes you air-drummers! Send all submissions to **ASOF**, Attention: **Center Stage**.

---

### *Behind the Drumkit...*

## Jeff Bishop of **MOVING PICTURES**

By Mark Schunk • E. Long Meadow, MA

I, like most drummers, tend to gravitate towards drum sets. The bigger the drum set, the stronger the pull. Well, when I first saw Jeff Bishop's drum kit, I must have been pulling 8 or 9 G's! Jeff is the drummer for the New Hampshire-based tribute band **MOVING PICTURES**, and his drum set is a clone of Neil's kit circa 1980-81.

After the band finished their sound check, consisting of Distant Early Warning and Closer to the Heart, I introduced myself and tried to explain my gawking. After learning that I was a drummer and fellow RUSH fan, Jeff was instantly amiable and let me take a closer look from backstage. This vantage point revealed terrific attention to detail. The shells are not Rosewood TAMA shells, however, but are by GRETSCH, with a natural maple finish. The cymbals are all very close to what Neil uses (or use to, as it were)

and are placed in the same locations. The percussion department leaves no stone unturned. Jeff's collection includes: 14" & 15" timbales, bell tree, cowbell array, LP "Granite" blocks (sound great - don't break), Zildjian crotales, Musser concert chimes, 3 triangles, 1 set concert bells, burma bell, and a single crotale, in C, mounted just left of Hi-Hats.

The view from behind the kit was pulse-quickening. Jeff had done his homework. Although Jeff did not divulge a total cost for his kit, which has taken many years to assemble, he did tell of two separate attempts to build a Harley Davidson that were thwarted by his need to build this kit.

Jeff had obviously been studying Neil's playing for some time. His playing is powerful, accurate and inspiring. Along with bassist Bob Catalano and guitarist Michael Blout, Moving Pictures blast through two 45 minute sets of classic RUSH material. Their choice of songs is tasteful; including all the "must plays" as well as complete versions of The Camera Eye, Xanadu, Natural Science and just about all of 2112. From Michael's clean and crisp guitar work to Bob's thick keyboards and remarkable vocals, to Jeff's precise drumming, Moving Pictures is truly a tribute to RUSH.



# To Be Dogmatic or To Be Dogmatic That is the Question

We all make choices indeed. We all have freewill. Rush have made many people aware of this undisputable fact. It is not just to deny the choice of each individual. It is also not just to say that something is wrong without having any reason[s].

Rush have written a vast array of songs. And by accident, chance, fate [destiny?], or even possibly by the learned art of predictability, these songs have had meaning for a somewhat large number of people. These songs have even provided very close parallels with specific situations in peoples' lives. Other performers in this finite universe of ours HAVE been linked to such 'feats' as this. Even more so - look at people like John Lennon and Bob Dylan. I'm not comparing Rush to these other performers, but the situations do compare.

But as Rush said that "...it was for, me, NOT YOU, that I came to write this song...", it can be seen that there is no intent to write songs for specific strangers. So, all the thanks and 'thank-you's' and gratitude and all the praise for these unintended parallels DO NOT belong to Rush As Neil said "I'm nobody's hero...". The thanks belong to something that is greater than Rush. Some 'entity'. Be it a logic or a chaos.

If Neil is right, then that 'entity' would be chance [or *nothing* at all]. If Neil is not right, then that 'entity' could be Krishna, Allah, Jesus Christ, J.R. Bob Dobbs [SubGenius fame] or for all you mystic/sci-fi heads, some 'being' that is dreaming all of this.

Some people say that Atheism is a free-spirited philosophy. Some people say that Atheism is not dogmatic. Atheism is no less dogmatic than say, fundamental Islam. To say that God is disproved is dogmatic. It is an opinionated assertion of speculation, and is not based on scientific or metaphysical evidences. Atheism has funda-

mental tenets which are dogmatically adhered to [for the most part]. So do other such philosophies - realism, humanism, existentialism, objectivism and all the like. Evolutionists are even dogmatic, even to the point of ignoring [even 'covering up'] evidence[s] that do not fit their 'prefab' speculative theories.

It has been suggested that there is room for change and discovery in the, "Why are we here?/because we're here!" lyric. Change and discovery of what? It seems to be that all the 'searching' has already been done. The dogmatic stance of Neil is no more apparent than it is on "Roll the Bones."

How much change and discovery could one hope for? A change of season? Discovery of a new drum rhythm?? I can't see Neil embracing faith in an 'immortal power.'

No. Neil is dogmatic. He has to be. I'm not saying that to be dogmatic is wrong. Indeed, it is far better than drifting in mediocrity. "A man who will not stand up for what he believes will surely fall for anything..." I too am dogmatic. Dogmatic enough to want the truth. Absolutely.

I'm not sharing a popular opinion [of Rush fans] with you.

I'm sharing myself. I cannot conform to something that has not been proven to me. But that doesn't necessarily mean that I'm rebelling either. I'm me. All things in this world are not perfect. Imperfection is not a quality to be striving for. Nor is it something to be modelling yourself after. Perfection is. The art of doing the 'best possible'.

Striving for imperfection would not be a way of doing the 'best possible'. It is not something that Neil, Geddy or Alex would do knowingly. It just would not be ideal.

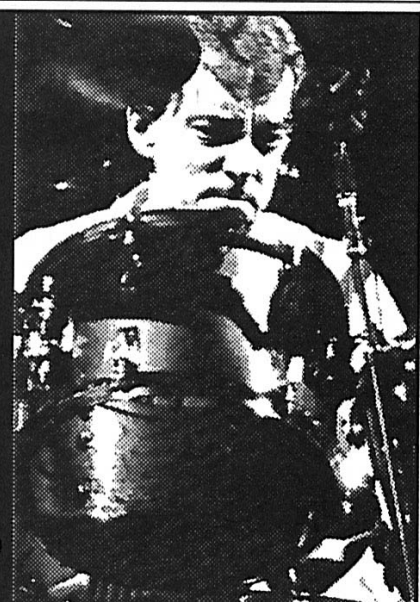
Does this article reach anybody? Is there anybody out there that believes that rational debates are of relevance and/or significant importance??

I'd like to thank Donna Rogan for her letter of support- "We're only loose where we're on the noose...". Extra special thanks to Steve and Mandy for this unique magazine. Congratulations!! Also to Tony and Lujza - way to go eh!! And lastly, no thanks to the infamous C.K., who has ironically inspired this alliterative mumble: "Multiple meanings moodily making mayhem mercilessly, mindlessly messing magazines, moreover, mystically martyrizng mankind methodically. Meanwhile, maniacally manifested manipulations molding mass monotony... Keith Hebert, 3195 Toba Drive, Coquitlam, B.C., Canada V3B-6A3



"I'm not looking to impress myself or others anymore; I'm just looking to change myself and to me, that's the route to satisfaction."

Neil Peart,  
Modern Drummer  
Dec. 1989





## NEWS BLAST

### LEE DONS CARDINALS UNIFORM

(Pitches no-hitter??)

From The St. Louis Post  
Sunday, March 1, 1992  
(Sports Section)

"The long haired fellow chasing pop flies in the outfield Saturday was Geddy Lee, lead singer for Rush, a rock group which played Florida Suncoast Dome on Saturday night.

Lee is a friend of Cardinals pitcher Bryn Smith, who asked Torre if Lee could put on a uniform.

Lee only slightly resembled a player.

"They taught me how to miss fly balls," he said, "and how to get jammed in the batting cage. I have a new appreciation for what it feels like to get jammed."

Smith said, "I taught him everything about pitching. The hitting we still need to work out."

While Lee may not be a candidate for baseball, Torre said, "That makes us even. I haven't played too many of those rock concerts either."

Torre said if a rock group goes by a singular name, he refuses to see it.

"I think the only one-namer I go to see is Cher.

"No professions either. Blacksmith. Aerosmith.

"I'm down to (Frank) Sinatra, (Johnny) Mathis, and the Pointer Sisters."

## TIDAL POOL

**ASOF NEEDS** clippings from your area.

Also, why not make a few extra copies of those Rush photos you've shot so we can print some, eh? *Don't fret if it doesn't appear right away. We keep everything on file. Send stuff to: "STUFF" ASOF, P.O. Box 292, Canton, CT 06019.*

**INTERESTED** in corresponding/trading with other RUSH fans. Write to: Gregory R. Fliss, 353 Willow Green Drive, Amherst, NY 14228. Hello's to: Robin, Todd the esq. (Is that Entre Nous? Thank you...), Ed K., Toby G., Scott F. (Geddy Lee?) and many others too numerous to mention.

## SURF'S UP

(Part V, Where's My Floatation Device? Eulogy)  
Sung to the tune of "Face Up"  
By Penelope Pitstop

You see my head?  
Then I'm about to sink  
Swimming on empty  
In high water really stinks  
I'm in a tide pool  
Or is it a spa?  
Can't be a gangster 'cause I still  
pronounce water - "wa-wa"  
If I could only have blond hair like that  
I'd surf it up...  
SURF'S UP  
Hang Ten or you can only back down  
SURF'S UP  
Hit the waves boy or you better  
Stay on ground  
SURF'S UP  
There's still time  
to turn your board around  
SURF'S UP  
Turn it 'round or consider  
yourself drowned  
Turn it 'round  
No CPR?  
Don't complain  
Don't think the new lifeguard  
Could stand the strain  
I'm on a surfboard  
Or is it a sled?  
I need some waves now  
But all the tides are red  
It gets so salty but I keep my  
mouth shut and surf it up.  
You get all waterlogged inside  
Like your body was made of stone  
You get all wrinkled up outside  
And it's no wonder you're all alone  
You can lay out, you can get a tan  
But if you're out there for too long  
You'll get skin cancer from the  
Ozone Man  
The sunblock level you bought was  
wrong!  
So surf it up!

### IT'S ALL IN THE HYDRANT

You'll notice that the blueprint on the back of Signals is labeled as the "K-9 Survey." Now think of what's on the Signals cover (here's a hint for those of you without a nearby copy of Signals: a dalmatian sniffing at a red fire hydrant). 99% of you have probably gotten the connection already, but I'll spell it out. Each red pushpin is a fire hydrant, and the yellow line is the route the canines follow.

### For Alex, Now That I've Found Him...

Alex, my angel — could it really be you  
Whose face is so beautiful,  
innocent and true?  
Is it you — whose eyes are sparkling blue  
Whose beautiful smile warms me  
through and through?  
With hair as golden as the sun  
And arms from which I'd never run?  
Whose voice — soft and gentle  
As summer rain  
That brings me such bliss  
but sometimes such pain?  
Is it you — the one who  
appears in my dreams  
My tears of joy and longing screams?  
It's you, oh Alex — I never would lie —  
Who makes me laugh, and yet,  
makes me cry  
It's you, my angel — who makes me feel  
That life at times is so unreal  
And all the times I've seen you on stage  
You seem to get better —  
more beautiful with age  
It's you, Alex — who constantly shines  
With actions so goofy, but words so kind  
You have so much talent —  
Rush fans are aware —  
What else can I do  
But tremble and stare?  
Your persona — so sweet  
Though time is so rare  
Always gives the impression  
how much you do care  
And throughout all the touring  
And records you've made  
Your warmth and sincerity  
Seems never to fade  
And through all the years  
I've felt this way  
My love grew stonger every day  
And so all this Alex — I write just for you  
Because the time is long overdue  
Now that ten-plus years  
have passed —  
I finally can say these words at last:  
All the love I've ever felt —  
The only smile that makes my mind melt  
The only eyes that draw me near —  
The only one who calms my fear...  
Is you  
Alex, I always knew in my heart for sure  
It's you whom I cherish and  
therefore endure  
For you're the one  
Who makes my heart soar  
The only one I'll ever love  
Until my days are no more...

Lisa Rutkowski, LI, NY

# OS Objectively Speaking

Amy Jo Schuth • Villa Park, IL

**Objectively Speaking** is a column that we are proud to introduce. I was afraid that Mr. Steve would have to write yet another article, but to our delight Amy Jo sent us a perfect article for this hopefully continuing rotating column. Do you have an Objectivist idea that ties in with Rush? That is exactly what we're looking for. If you have an idea for an Objectivist column, send it in! We would love to feature it in **Objectively Speaking**.

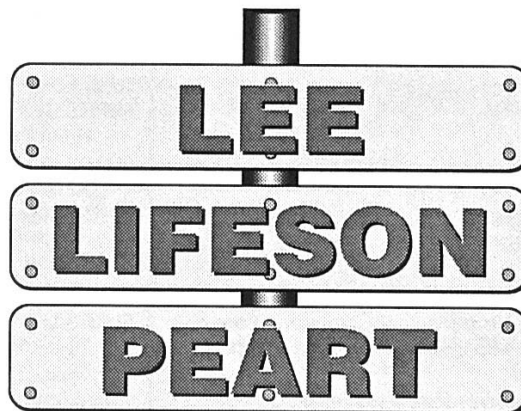
I believe that the appeal Rush has to their fans is based upon their firm assertion of the possibility of a benevolent universe and the ideal man. They portray man as a heroic being, as he might be and ought to be, and fight to persuade the world to accept reason in order to achieve good.. Just like Ayn Rand, they assert that a world of excellence is possible if man chooses to be morally upright and rational. Even though we live in what we think is a free country, it is still a mixed economy, be-spotted by government officials who think they can rule supreme over humanity, while their erratic pragmatist Kantian contradictions are leading the world back to pre-civilizations, there are those who look for moral direction and absolute convictions, which Rush stands for and upholds with unfaltering principles.

The so-called leaders of today do not have distinct philosophies or ideas of what direction the country should take. They just execute moment-to-moment decisions based on whims or non-rational emotions. Whatever feels right at the time, that is the good — until it isn't. They keep switching directions and playing mind games with mankind. But there exists a group of individuals who defy these crooked charlatans and instead look to three men who stand on unwavering moral principles.

It is wonderful to know that the music scene includes straight, intelligent, rational humans who are willing to fight for the truth. We are in an age of disillusionment and cynicism, where people acknowledge that there are no absolutes, no black and white, no right or wrong — just an ugly evil mixture of gray. Rush adamantly stands for moral whiteness, and clearly shows the conflict between good and evil. This conflict is depicted in **By-Tor and the Snow Dog**, which concludes in the triumph of morality (white). They show that evil and moral blackness cannot win in a rational world; it can only end in defeat. Eventually even **By-Tor** decides to change and becomes a champion for the good. Rush takes a firm stand and backs their philosophies with actions — they make sure they stay morally white and do not earn any guilt. Notice how you never hear any gossip about them concerning groupies or drugs, and they have never made the front page of *The National Enquirer*. That is simply because they are moral and have done nothing to supply the rumor mills. We should follow their example by not allowing ourselves to fall into the nether world of grayness, and making sure that we do nothing which will earn us guilt.

Another point they convey to us is the fact that a benevolent world does indeed exist (we true Rush fans have caught a glimpse from time to time) and it is open to us if we take a stand and fight for reason. Man has free will; he can choose to think and reason and thereby help to bring society to a better world. **"Freewill"** and **"New World Man"** illustrate this. As long as there is no censorship, man can choose reason and intellect and persuade humanity to do the same. This is what most of us are intending to do when we listen to Rush's music and go to their concerts. We are at the forefront of an intellectual revolution, and hopefully more of today's confused society will join to fight for a better world.

# CATCH UP WITH THE SPIRIT

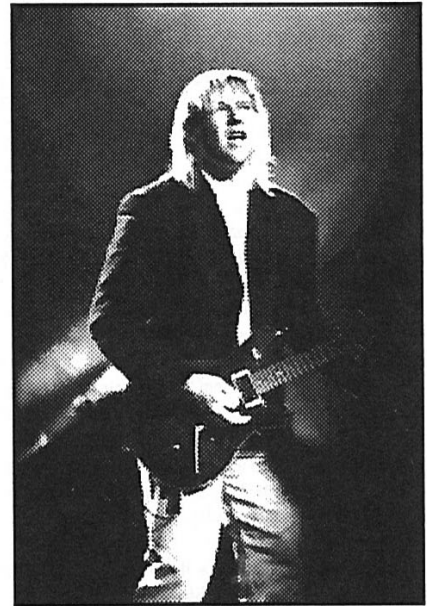


Days of barefoot freedom,  
racing with the waves,  
Nights of starlit secrets,  
crackling driftwood flames,  
Drinking by the lighthouse,  
smoking on the pier,  
Still, we saw the magic  
was fading every year.

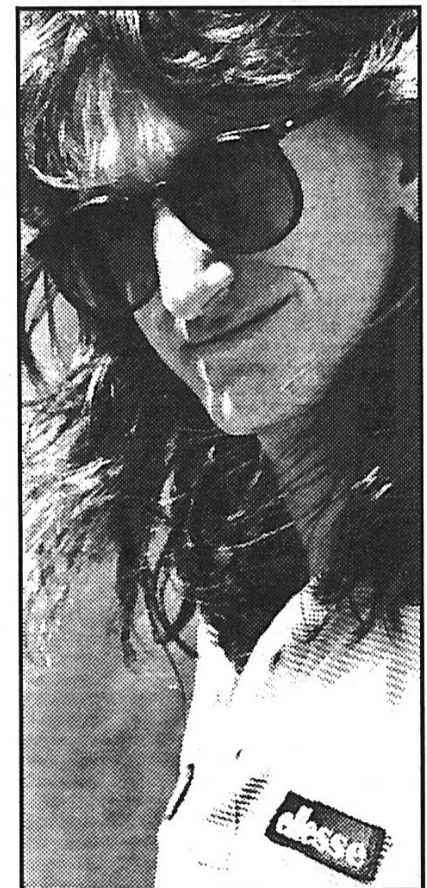




Photo By Steve Sireeter, Hartford, CT



**LERXST RULES!**



**CHEW THE BONES**



**ASOF member "Dutchess" raves over Roll The Bones!**  
 Photo (and owner) By John Vinson

# F.E.E.D.B.A.C.K

Letters from ASOF members  
P.O. Box 292, Canton, CT 06019

Dear Steve,

Thank you very much for sending me ASOF. I'm very, very impressed by the fanzine. They are fun to read and brilliantly written. *[I did NOT doctor this letter folks! - Steve]* I look forward to future issues. I've been a member of The Rush Backstage Club for 8 years and always hoped it would be better. It feels great now to be part of ASOF because of the great articles, stories and pictures. I wish I could have seen Rush on the Kings or Spheres Tours — I didn't get to see them until 1980 at Nassau Coliseum. Since then, they have been my absolute favorite band. I've never met them, but I have seen them 22 times since '80. To be quite honest Steve, every show that I've seen is "most memorable."

Recently I went to both nights at Madison Square Garden (12/6-7/91). I loved both shows. Hearing Finding My Way and Anthem was a treat, although I would have also loved to hear Alex's solo on Anthem, which I love very much.

Thanks for taking the time to read my letter!

Herb Carleton, Smithtown, NY

*[Thanks for writing! The strokes and encouragement are much appreciated - Steve]*

Steve,

So much to tell you...but where to begin! The concerts? They were the BEST I have ever seen! In Vancouver I was told Neil had a slight cold although it wasn't evident in his masterful playing. His drum solo was KILLER! How about that windmill during Finding My Way? Are they feeling young again or what? If there was one thing that was outrageous about the Vancouver show, that would be when Alex was taking a nap during the title track "Roll The Bones." Some others were watching Geddy hop around on one leg from the keyboards to front stage center. Boy, can Alex still play a mean guitar!

During Dreamline, Alex hit one of his foot pedals and out came "Why are we here?" instead of "We are young." Oops!! Oh well, it didn't detract from the show at all! Geddy pounds on the bass as if he was hammering a nail with a hammer. One thing that still cracks me up is that Ged says "Tarts" instead of saying "Hearts" during "Closer To The Heart." But it still makes sense to me!

Seattle show: Let's get busy! The crowd had blown up a giant red balloon and started passing it toward the stage. Somehow it got on stage and Alex ran over and kicked it back into the crowd. Well, a little bit later it was back on it's way toward the stage and Alex was on one knee and Geddy came over and gave the balloon a headbut. Just plain wild.

The lighting was outstanding throughout the show. Xanadu was a big surprise for all of us. It seemed to be more intense than Vancouver. My favorite live song had to be Ghost Of A Chance. What can one say about it but...FANTASTIC!

Portland show: Another brilliant show. Do these guys know anything but perfection? Neil looked a lot healthier in Portland. Getting over that cold, eh?

Toby Greynolds, Tacoma, WA

Steve,

I am sending you this DREAMLINE as a SUBDIVISION of my psyche. After all, not every RUSH fan, like myself, is born with THE SPIRIT OF RADIO. I just wanted to SHOW DON'T TELL you how much I enjoyed the shows. I bet RUSH made the BIG MONEY from the ROLL THE BONES tour. But then again, under the CIRCUMSTANCES, there was a DISTANT EARLY WARNING. With Toby being the PRIME MOVER that he is, we didn't stand a GHOST OF A CHANCE of getting SOMETHING FOR NOTHING. It brought everyone CLOSER TO THE

HEART. With DIFFERENT STRINGS poetically in motion to create the LIMELIGHT, altogether BENEATH, BETWEEN AND BEHIND Alex Lifeson was MAKING MEMORIES. Neal Peart exemplifies the realistic meaning of FREEWILL. Consider the drum sticks as THE WEAPON and the drums of THE ENEMY WITHIN. He definitely had on his WARPAIN at the Seattle show. Geddy took the audience with KID GLOVES at the outset of the show. He caught THE CAMERA EYE with his MARATHON of MYSTIC RHYTHMS, PRESENTATION and NEUROTICA. There was a certain CHEMISTRY that put us all IN THE MOOD. Whatever you do, don't TURN THE PAGE, because I'm done. The last AVAILABLE LIGHT is dissipating beyond the HIGH WATER of Puget Sound — and so — like sands through the hourglass — these are the days of our lives.

Victoria, Tacoma, WA

*[Toby/Victoria — Thank you for your VITALS SIGNS. Sounds like the TOM SAYWER spirit took you all to FORCE TEN! - Steve]*

I was watching the video for Big Money (again) the other day and was wondering what NSF stands for on the space on the Monopoly board where **Free Parking** would normally go?

Bob T., Tulsa, OK

*[Owwwwww.....Don't know the answer on that one. Can anyone help out? - Steve]*

Greetings!

Don't be fooled by stereotypes (it's not like The Beverly Hillbillies down here), Tennessee has its helping of Rush Freaks. Our Mid-South Coliseum in Memphis packs them in by the thousands.

I am writing to thank you for all the original flyers that were sent. I plan on passing hundreds out at the show this summer as well as copies into the Rush CD section at Camelot and other music stores in the meantime. I've been wondering if I'm the only ASOF member from TN. If so, maybe I can change that.

I'm really happy for your marriage. I think you two are meant for each other. I, too, think the best union of man and women is the same values and life-philosophy, especially when Rush is the Prime Mover! I've made very unique and treasured relationships (kindered spirits) because of our love for Rush.

Best Wishes,

Susan Lee, Memphis, TN

*[Susan — Thank you so much for ALL you help and congrats. They really do help keep us going! Best to you. - Steve & Mandy]*

Legitimizing Rap? The use of rapping in songs pre-dates today's entire Rap genre by about 8 years. The first hit single to feature a rap was "Rapture" by Blondie, in what, 1980? Since then Frank Zappa has used it, ("Dumb All Over" from the '82 album "You Are What You Is"); Sting's live album "Bring On The Night" features a rap by Branford Marsalis; And Anthrax and Faith No More (among others) have mixed Rap and HM with great success.

Rap doesn't need legitimizing by Rush or anyone else. It's here because someone saw it as a means of expression, and if enough people are open to that expression it legitimizes itself by sheer weight of acceptance.

With only one or two exceptions rap doesn't work for me unless it's done by rock musicians. They tend to write songs which incorporate rap, and thus have some structure to them, rather than just talking continuously over a single tuneless rhythm.

Adrian Ogden

*[The brainwashing MTV has done with the exploitation of what they call "Yo MTV Raps" is in my estimation garbage. Indeed, rap existed LONG before it was stupified by such geeks as no-MC HAMMER or LL unCool J. That really is the sad thing. Once again big business has taken a musical style and coined it, bottled it, fashioned it, duplicated it and drenched it in commercialism. Rap as it exists today in popular media is a FAD and nothing more. But you are correct. Rap still exists as a form of expression and can be executed in an enjoyable form. — Steve]*

## A Show Of Fanaticism...

It has always been clear in my mind that the sound we hear at 8:53 into "The Camera Eye" is Geddy Lee belching into the microphone, followed by his apropos statement, "We recorded that!"

With regard to the cover girl on "Permanent Waves," I can't find any reference to her in the liner notes, except the line that reads: "Cover girl couteriere: Ou-la-la," which translates roughly as: "The girl on the cover cost a lot of money!" I had thought that Juliet Foxtrot Kilo was the name of the plane that Alex first learned to fly in. A hobby he picked up around the time "Waves" was released. [Thanks for the correction. - Mr. Steve]

Off-beat Rush? During the opening guitar riff of "Finding My Way" in the encore at the San Diego show, Neil stood up on his chair and started whirling his arm in a circle, with the other outstretched like he was playing guitar. An obvious poke at Pete Townsend, as well as Alex, who was very amused. [I think Neil did this every show on the Bones Tour. Correct me if I'm wrong, eh? - Mr. Steve]

I have noticed many pictures in **ASOF** #1-3 which appear to be taken straight from a video image, some of which I have never seen. Has Atlantic released any of Rush's recent videos? [Yeah, these are all from promo copies. There is a chance we will see these yet "unreleased" videos on a compilation this year...however, that video may also be a live one!!! **Calling all "dual VCR" owners!** If you can help Kevin get a dup of Show Don't Tell, The Pass, Superconductor or Roll The Bones by all means drop him a line. Sorry, I have two VCRs...but as the familiar story goes (and I kid you not) only one works, with a separate rewinder!!]

### Leaving life to go on as it does...

Kevin Keller, aka ZEBRA, P.O. Box 161137, San Diego, CA 92176.

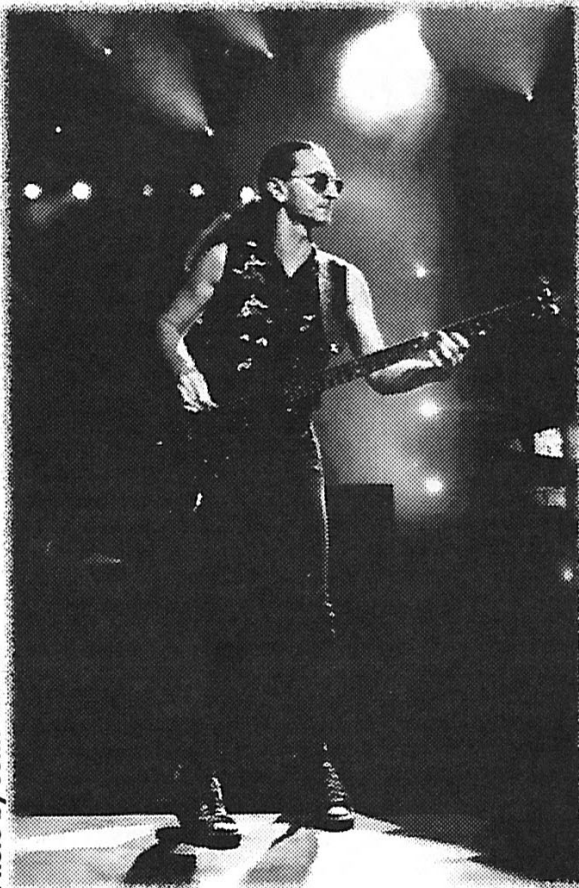


Photo by John Vinson

## A European Rush!

Dear Steve,  
Hello again — hope you're all well and busy.  
**Sunday, April 12, 1992**

Four years hard wait and I'm up with a lark - in a city? Didn't know they had them! I've just spend a great, long weekend at my brother's house in Birmingham, but now time has run out — at last. 7AM turns to 8AM and eventually 6PM — time to go. I say my fond farewells to my brother's wife and kids — good-bye city life, and my brother and I get in the Land Rover. It's his vehicle, and we AIM (not drive) it down the road towards the National Exhibition Centre. Fifteen minutes later the big red structural top of the NEC looms into view. I'm told it's the largest self-supporting building in Europe, but I dunno — that's what they say! Finally the "beast" stops in the car park, and I bid farewell to my brother and carry my case towards the box office — well, sorts! Ok - ok...I got lost — but I got there. Now, where's Roger? (My concert pal and the guy responsible for ALL this.) After 20 minutes, I finally went in. Now where's my seat? I find my way (sounds familiar) to the right of the arena and Roger is already there.

After a while the support band comes on — Primus. An upbeat bassy sound has a few fans getting into the spirit — I am restless. After about 40 minutes they finish and I go and meet Maggie, another fan/friend. After a successful rendezvous we part towards the future — coming past...

Lights go down, and the rockin' constructionists come on. The first sounds of Force Ten make me jump. It came from the back of the hall, no...the front...no, the back both?!?! 10,000 or so people jump into the air — whooooooohhhhh! One voice — one purpose — one reason for being there. Who? Yes, they're back! Time doesn't stand still and the concert flows brilliantly. I especially liked it when Alex was "scared" by Geddy, when he crept behind him and peered at him from behind — it was **REAL** funny. Personally, I'd have paid fourteen quid JUST to watch the drum solo. Neil **MUST** have more than two arms! Eventually, the bunnies appeared — one of them somewhat drunkenly — it nearly fell over! Inexorably, the show had to end, and I fall back into my seat exhausted, but satisfied and fulfilled. We sat there, taking it all in, until we were asked to leave. I grabbed my case and we headed home rather quietly, lost in dreamland.

### Saturday, April 18, 1992

On the train to London, I am nervous. It's my first visit to London on my own and the underground seems daunting. After buying a ticket from a rather pert man ("you didn't ask for a return!" - I didn't know they did them!) I consult the wall chart. I'd missed two trains as I read it before I sussed it out, but I reached Wembley Park all the same. I walked around for about an hour then sat outside Wembley Arena for another hour. A group of six American supporters turn up, and we chatted for a while — now THAT is support, all the way from New York/New Jersey!

At 4:45 I made my way to "The Torch" pub. I met a lot of **SOR** subscribers, and we talked Rush for hours. There were **MANY** fans there and we stayed in the pub until the support band had virtually finished, and headed for Wembley. At this point I must thank Mick Burnett (although we didn't meet), for the great get together and **GREAT** seats — 10 rows back — smack bang in the middle. Lights went down and the R-C's start to boogie, Force 10 is perfect. Limelight and Freewill are still amazing, but Alex has a slight problem on the start of Time Stand Still — Neil looks over anxiously....problem solved and the rest of the night runs error-free. Alex & Ged are clowning around all night and even Neil stands up and does his "windmills." Alex invented a new song, a little Mexican number I think, called: "Ariba, ariba!" — say no more.

I sat on the train going home and felt sad, when I thought — HELL, I honestly feel I made the most of the time that Rush shared with me, and with us in the UK. Most certainly a time to remember for always. Thank you Rush for your time. Work hard and may your fortunes be good.

Robin "The Major Oak" Hales  
Northants, UK



## FEEDBACK

P.O. BOX 292, CANTON, CT 06019

Hello Steve,

Two days ago I received **ASOF #1 to #4**. It really blew me up, it's a great fanzine and I finally found some people who are feeling like me in **RUSH**-related matters. One problem in Germany is that nobody really seems to know **RUSH**. I think **RUSH** is too perfect in music and lyrics and a lot of German fans don't mind about the lyrics, but the lyrics are so essential to understand the music. 10,000 people singing the lyrics at the shows in the USA must really be a great feeling, at the German shows I often was nearly alone in singing (except at the Frankfurt show, this one was fantastic), it's one of my greatest desires to see a show in the states, since I get now the latest tour dates from **ASOF** and since there is a **RUSHLINE** I'm really optimistic that this dream may come true.

Nurnberg April 28th, was one of the days I will never forget: It was about noon as a friend of mine and I decided to try to get a look at the soundcheck. As we arrived at the Frankenhalle and walked once around the area, everything was closed and well guarded (people with dogs and watchmen). We only saw those big trucks and busses and the crew working from the distance. My hope to see one of the three musicians was sinking. I was on the way to leave as this friend of mine had to go to the lavatories. He just passed the newspaper-reading guardian and this guy not even looked up. And suddenly my friend was waving to me to come in and then - we were in the hall! We came in behind a huge curtain and just before that curtain was a person doing archery, shooting the arrows right in the middle of a huge pillow. This could only be the Professor himself! Standing there alone, concentrating and doing archery while the crew was preparing for soundcheck. My heart was beating the breast out of me, I think I've never been so upset in my life before. I watched him awhile and waited until he had finished and started to collect his arrows, then I walked forth and asked him if he would sign me my tour book. He smiled and gave me his autograph in my new **Roll The Bones** tour book. I really didn't know what to say, my heart was racing and my voice seemed lost. I thanked him a thousand times and left being in heaven. Two minutes later a guy from the crew asked us to show our passes so we had to leave. I just couldn't believe my luck and realized what had happened only hours later. I had talked to the greatest drummer of the world and for me one of the best lyricists there are, it was more than 10 Xmas together.

Well Steve, I will send you 20 Dollars for the next four issues of **ASOF**, starting with #5. I will join the "RUSH Backstage Club" and "Spirit of RUSH" too, without your **ASOF** I would never have known about them, thank you and keep on rolling!

Yours, Tilman Weyand  
Germany

Dear Steve,

Thank you so very much for letting me know about the tour portraits offered by Andrew MacNaughtan for **ASOF** members.

I took a plane trip to Las Vegas and stopped at the Sahara casino to try my luck or roll the bones, if you will. I put a dollar token in the slot machine and ten silver tokens fell out. I kept one for keepsake. During the afternoon of June 26th, when Rush was to perform, I met Geddy and told him about my friend and I going out to Vegas and "under the Sahara." It was so cute how he looked at me after I dropped the coin in his shirt pocket.

Take care, Marcia Lesnau  
Michigan

# SubDivisions

**SUBDIVISIONS** is a Boston based trio that can pound out a wide range of Rush tunes old and new.

From their presskit:

"Decades of rock music have been dominated and influenced by one of the most versatile and progressive rock groups in history — **RUSH!**

From the authentic 'Three Stooges' introduction, to the closing theme used live, in concert by **RUSH**, **SUBDIVISIONS** presents a **RUSH** tribute performance with unsurpassed precision.

From the debut album to the newest release, from the biggest pop hit to the most obscure epic arrangements, the **SUBDIVISIONS** trio re-creates a musical experience never before achieved with such accuracy."

Contact:

## SUBDIVISIONS

c/o Eric Towne, 230 Western Ave, Essex, MA 01929  
Tel: (508) 768-7652

## DON'T BE A LUSH...LISTEN TO RUSH!

## RHEOSTATICS WHALE OF MUSIC

As we mentioned in our "photo offer" flyer, Neil has played on a new album. He plays his "mini" (ala the *Buddy Rich Tribute* kit...or similar) kit on three tracks on the **Rheostatics** 2nd album. The **Rheostatics** are a folksy/alternative Toronto band who are fans of **Rush** and Neil just happened to be a fan of the **Rheostatics**. We heard he was just asked by the band to play and Neil immediately accepted, with payment being a mere t-shirt! The name of the album is **Whale of Music** and the tracks Neil plays on are: **Rain, Rain, Rain - Guns** (an offbeat poetry rap in which Neil does a solo! WOW!) - **Palomar**.

Probably most of you are scratching your heads and saying, "how do I get this?" Well, we have an address for you and a telephone number for North American fans to order directly.

### Intrepid Records

65 Jefferson Ave.  
Suite 205  
Toronto, Ontario  
Canada  
M6K 1Y3

1 - 8 0 0 - 6 6 3 - 1 6 1 6

# The Wishbones of Life

Derek J. Barker

After reading the first three issues centering around the new album, I am surprised that no one has written about the other painting on the album depicting wishbones. I interpret this picture as **Life**. Each wishbone represents a current circumstance encountered by chance. Similar to a wishbone, there is a 50% chance that an event will be in one's favor. The wishbones are in a haphazard arrangement, suggesting the randomness of everyday living. The wishbones are only in the foreground because we assume (with a degree of uncertainty) what will occur in the future. The background represents the distant future: tranquil, attractive and bright. I think this distant scene symbolizes a point of view in the future: **Optimism**. Perhaps this painting symbolizes the band and its future. It certainly contrasts to *Grace Under Pressure's* Egg-in-Vice photograph. In a person's life, this background will fluctuate by the change in one's goals, morals, relationships, and the way *The Big Wheel* spins. At one time, it may be stormy and dark while at another time it may be sunny and bright.

My final point is about what the picture is missing. The present and the future are both depicted, but what about the past? There are some points in the album which focus on the future ("Bravado"), but there is also material which reflects on the past ("Heresy"). I do not understand why the past is neglected. I hope Rush does not have the same attitude about *their* past. We cannot escape the past since it is always here in a different shape or form, influencing the **Future**. Also, the past will gain more or even a different meaning, based on the future events that await us and the way *The Big Wheel* spins.

SOUNDS, 1981 — Photo By Paul Slattery



GUITAR FOR THE PRACTICING MUSICIAN  
August 1991

## "In The Listening Room"

Here's what the Queensryche guitarists say about "Show Don't Tell"

*Chris DeGarmo:* This is a great Rush song.

*Michael Wilton:* This has everything. It starts with a great intro, which totally puts you in this mood. Then, all of a sudden you're somewhere else, which we like.

*Chris:* It's got excellent dynamic changes. The texturing of the instruments is great. It's rhythmically exciting and the guitar sounds are just so dynamic. The clear, clean sound of this is amazing. It's crystal. It sounds like a steel harp or something. From the performance standpoint this is a great performance. They sound very inspiring.

*Michael:* They're tight.

*Chris:* There's great cohesiveness between the band members. It's obviously a band cohesion there. We can relate to it because we are so tight together, as friends. We think things through like these guys. They obviously put a great deal of passion into their stuff. It's something you can listen to over and over. There's a lot of similarities between Rush and us. Rush is a band that has been keen on experimentation. It's a very growth-oriented and adventuresome bunch of guys. Just look at their discography. They've gone through these amazing transitions throughout their career, **and** they have a following. The Rush fans are in it for the long haul. They grew with these guys, they changed with the band, they look forward to the new adventures.



We can now accept checks made out to:

### A Show Of Fans

Steve & Mandy Streeter  
P.O. Box 292  
Canton, Connecticut 06019  
RUSHLINE: (203) 693-0506

## TIDAL POOL

**WANTED:** Rush tapes, videos, interviews, buttons, tourbooks and misc. items. Trade or buy various items. Send your list for mine. Jim Bielaga, 11311 19th Avenue, SE #E336, Everett, WA 98208.

**WANTED:** Mirror images of Neil Peart and/or Alex Lifeson, personified. Minimum age of 21. *Objectivist loner a plus.* Musicianship not required, just love of Rush. From any *Territory* (Overcome the distance, storm the barricade) to share the experience and some *Chemistry* with a 23 year old fawn-eyed girl, a Rush disciple of 13 years. Correspond to: Susan Lee, 225 West Magnolia Avenue, McKenzie, Tennessee 38201. PLEASE SEND A PHOTO. A spirit with a vision.....

**FOR SALE:** 8 x 10 color photos for sale (\$4.00 each) or trade. One of Geddy and two of Alex all taken at Madison Square Garden 12/7/91. I still need photos of Neil! Somehow we find each other.....Mike Maynes, 6 Mystic Way, Stony Brook, NY 11790

# My life is slipping away, I'm aging everyday But even when I am grey, I'll still be grey my way.

Here's one classified that we almost missed:

**WANTED:** Rush 45's, rare recordings, tour books, CDs, promotional stuff and copies of early photographs. Also looking for penpals in Europe. Write: Marcel Zomeroyk, Bernhardstraat.4, 1483 CG De Ryp, Holland.

And now for something completely different...  
**A man with two butt---ummm--- MORE LETTERS!!**

Dear Steve,

Warm greetings from this Rush fan in the south!

Some would most likely say that I indulge in Rush - could be - but I like to think I BELIEVE in Rush more so than I indulge. I am just content with who I am and becoming as much as I am content with who and/or what inspires this person inside of me. As for Roll The Bones - it just seemed to come together so beautifully. Rush has a new direction and (putting it mildly) it looks and sounds fabulous! Every single song is so full of energy. It is almost impossible to pick a favorite.

I will say that upon hearing the title of the album (through the B-Man) it made me think of a chant song I used to sing when I was a child called "Row Your Boat." Simple, I know, but kind of neat too! The song is about life just being a dream. Ironically, I remember perceiving life in just that way - waking up one day and thinking; it was just a dream.

I can't help but feel that we are the masters of our own fate. In spite of the corrupt system and the torrid current circumstances we are given to live under - I still got one on them!

Did you know that in upstate North Carolina Rush was voted the most talented artists of 1991? [That's nice! ED]

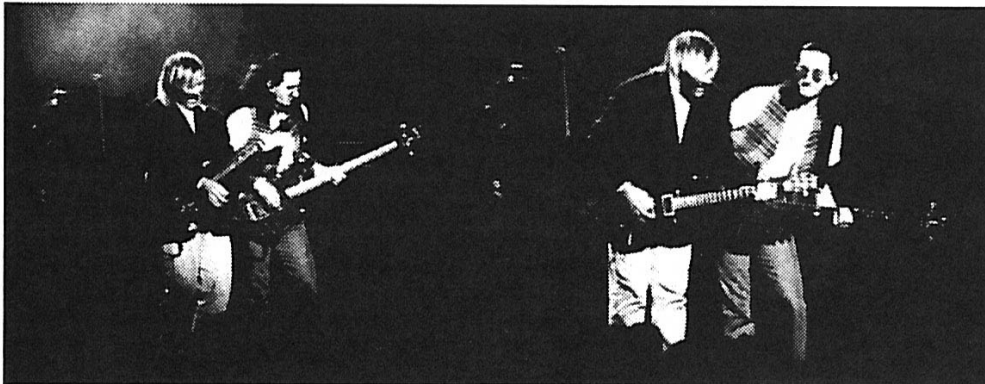
**Marcia Jenkins, 1221 Topaz Ln., Villa Rica, GA 30180**

Dear Steve,

What a RUSH! I totally enjoyed reading ASOF. The whole thing looks great. Like you, I started liking Rush in 1976 [Technically, I was exposed to Rush in early 1975, thanks to some late night radio stations in Chicagoland that would play Working Man & Fly By Night every night. But Jan '76 was the first time I bought a Rush album. It was also the first year that I said, "Who needs Led Zep when there's Rush?" Needless to say, I took lots of abuse! - ED] It is nice to meet someone like you who's Rush journey parallels mine.

I am enclosing a crossword puzzle [We LOVE it Jay!!! - ED]. Ah, the story continues! I submitted my puzzle to The Backstage Club in, oh, I think it was 1945. The reason I exaggerate is after I submitted it, months went by with no reply. SRO finally wrote back six months later and said - "With your permission, we'd like to print it in a

Photos by Michael Csontos, Jr. - MSG 12/07/91



upcoming edition of the BS Newsletter." Permission granted, and then I waited some more. After more waiting, I finally got the word that, "they couldn't afford it" which I thought was a shame. I have since updated it to include all the albums. Hope I make the deadline! [No problem - ED]

I do have one more thing to add to the list of HYF symbols. The "1" out in restaurant leaves res aurant, which is not really a French word but rez-de-chaussee means "ground floor," and aurant-there's aurant - "I will have." So it means *nothing*, but it's *Frenchy!* I wish Rush would play By-Tor & The Snow Dog again! [Has my vote too! And thanks again for the GREAT crossword puzzle! - ED]

**Jay Roberts, Tunis, Tunisia**

*Zapata*

What is Zapata you ask? Why it's Geddy Lee's wives' clothing store in Toronto! My girlfriend and I went to Toronto to see the Rush show 12/16/91, and found some time to track down Zapata. We found out through some most gracious Toronto folk that Zapata is located in the Holt Renfrew building on Bloom Street. We arrived and immediately noticed the very posh upper class atmosphere of the complex. Zapata is located on the 2nd floor, in the Young contemporary section. There was a closet display of Nancy (Young) Lees clothing line. The salesgirl was VERY nice and helpful. There were different selections, including a cape, a blouse and a mini-skirt among others. They commanded a price of \$200-300 for each piece. I'm not the most knowledgeable person on women's clothing, but this stuff was VERY classy! I was impressed! All of the items had the same color motif. Sort of a purple/plum - like the Purple Prevost! I also had some serious flashbacks to Geddy in Hartford running offstage into the "G.F.O.S." (Godfather of Soul) cape. Furthermore, what Geddy is wearing this tour is very similar to what we saw at Zapata in terms of style, cut and movement. Any questions or comments, feel free to write:

**Chris Kay, 3 Smith Ave., Walpole, MA 02081.**

Rush as it relates to me. Rush were there at a crucial stage in my life. I was 15, looking for something different, honest and good. Rush fitted the bill. Rush are always there - the good times, the bad times and the no bloody time at all. We, as fans, are always changing and so is Rush. As life long friends, we always stay together - a life long friend in the appreciation of good music.

Roll The Bones makes me question myself. Why it's happened every day since as far back as I can remember. Because my wife is going to have our first child soon, I want to remember what it was like for me. It's a strange thing, fate. It feels like someone else is throwing the dice on my gameboard of life. The line in RTB, "Who would hold the price of the innocent children if there's some immortal power to control the dice." This sends a cold shiver down my spine. Fate will soon Roll The Bones for my child, which is out of my hands.

**Mark Frewer, Suffolk, England**



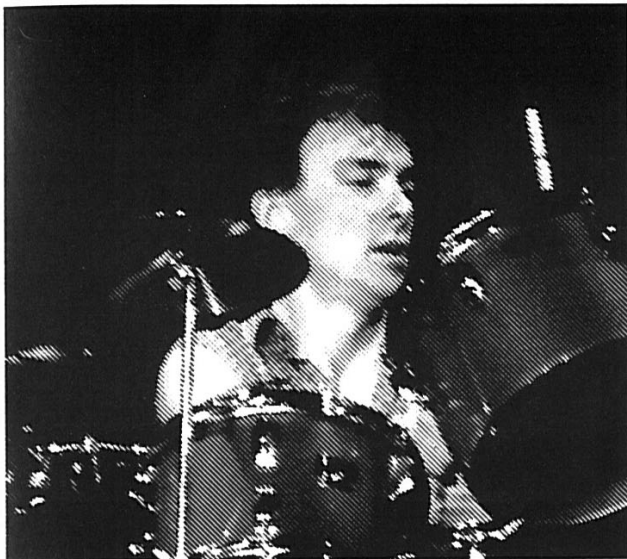
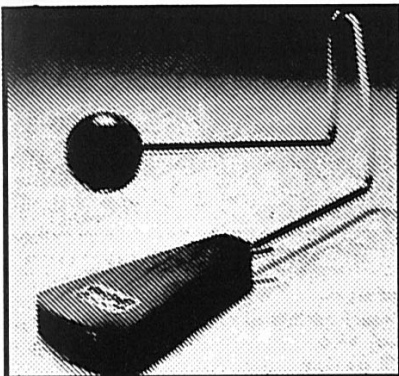


Photo by John Vinson



Graig Wilkins  
1745 W. 9th Ave.  
Escondido, CA  
92029

## The Vibra-slap

# 7 4 7

## FOCUS ON THE PROFESSOR

BY GRAIG WILKINS

In reading the credits to "A Farewell to Kings" (Maybe my favorite album) I was wondering how many people really know what all those instruments Neil lists really are, and when he uses what on the album. I know I didn't until I got very serious about my drumming. The very last instrument listed in the "Kings" credits for Neil is something called a Vibra-slap.

The vibra-slap is actually a modern incarnation of an old Spanish/Mexican instrument called a Quijada, which translates to "jawbone." A person struck the bone with a stick with caused a cracking sound. Then as the jawbone vibrated the teeth started to rattle in place for several seconds afterward. Today, the Latin Percussion company makes the vibra-slap out of wood with a steel spring and rosewood chamber. Simply strike the steel rod with a drumstick, the wooden ball hits the rosewood chamber causing the crack sound and then loose rosewood chips inside the chamber vibrate and cause the rattling.

Listen closely to "Closer to the Heart" the Vibra-slap appears mainly in the lead break and the end repeat section. This is only on the studio version of the song not any of the live recordings.

Now that you know what to listen for you'll be surprised how many other songs use this instrument. Happy listening and a special thanks to Pratt for all the inspiration and entertainment.

P.S. If you have any questions about "The Professor" or would like to just talk about **RUSH** in general please feel free to write me.

## ASOF STAFF

**Steve & Mandy Streeter**  
*Publisher/Editor*

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

**Eric Ross**  
*The Oracle, Columnist/Assistant*

**BC Brandt**  
*Vital Signs, Columnist/Assistant Data Input*

**Jimmy Lang & Meg**  
*National Midnight Star/Assistant Data Output*

**John Vinson**  
*Photographer Extraordinaire*

**Mick Burnett & Neil Elliott**  
*European Information/Shreves of Glory!*

## To Our SUBSCRIBERS

Thanks for all your support during these "down times." I am once again working, so let's all put our positive energy toward this economic mess! We think this issue is a strong one. What do you think? Next issue we will be featuring the results from our **1991-92 Fan Survey**. If you haven't gotten yours in yet...**HURRY!** We have enough now to get a good idea of the **ASOF** fan base (read: **HARD CORES!!**).

Brad Parmerter found another "where have you seen/heard Rush in weird places?" Brad says, "Mine is on a Canadian PBS show called *Degrassi Junior High*. Back in 1988 they had **Time Stand Still** and **Lock and Key** on background music when one of the characters was at a radio station." Strike up another one! Keep sending 'em in!

It's no secret that Neil has been spotted countless times shooting arrows. That's right. A new sport for Neil. Archery. From Germany to New York, sightings of Neil's arrow slinging have come in to the **ASOF** office. And what a gas it was to watch the "nerf" bow and arrow antics on stage!

We're all caught up with **Spirit of Rush** distribution through 18....well, okay, 98% there. By the time you read this all who have ordered **SOR** should be up to date. If we missed you, please give us a call on the **RUSHLINE: (203) 693-0506**. For direct queries, write: Mick Burnett, 23 Garden Close, Chinbrook Road, Grove Park, London SE12 9TG, England. Oh...**CALLING ALL EUROPEAN ASOF MEMBERS!!!** We have NOT forgotten you! We are in the process of sending back issues for distribution to Neil Elliott our UK **ASOF** distributor. We've been so bogged down in the USA **SOR** distribution that we slacked off on other duties! We're sorry. We'll try not to let this happen again.

**A Show Of Fans**, Number 5, Autumn 1992. **ASOF** is a non-profit Rush fanzine/network dedicated to the **BEST** band in the universe. **ASOF** is published on a quarterly basis, aiming for bi-monthly by issue 81 (Keep spreading the word! We'll get there.) Subscriptions are \$15.00; USA, \$20.00; Rest of the world for four issues. Back issues (**ASOF**#1-4) are available in a very limited supply at \$4.00 each; USA, \$5.00 each; rest of the world.

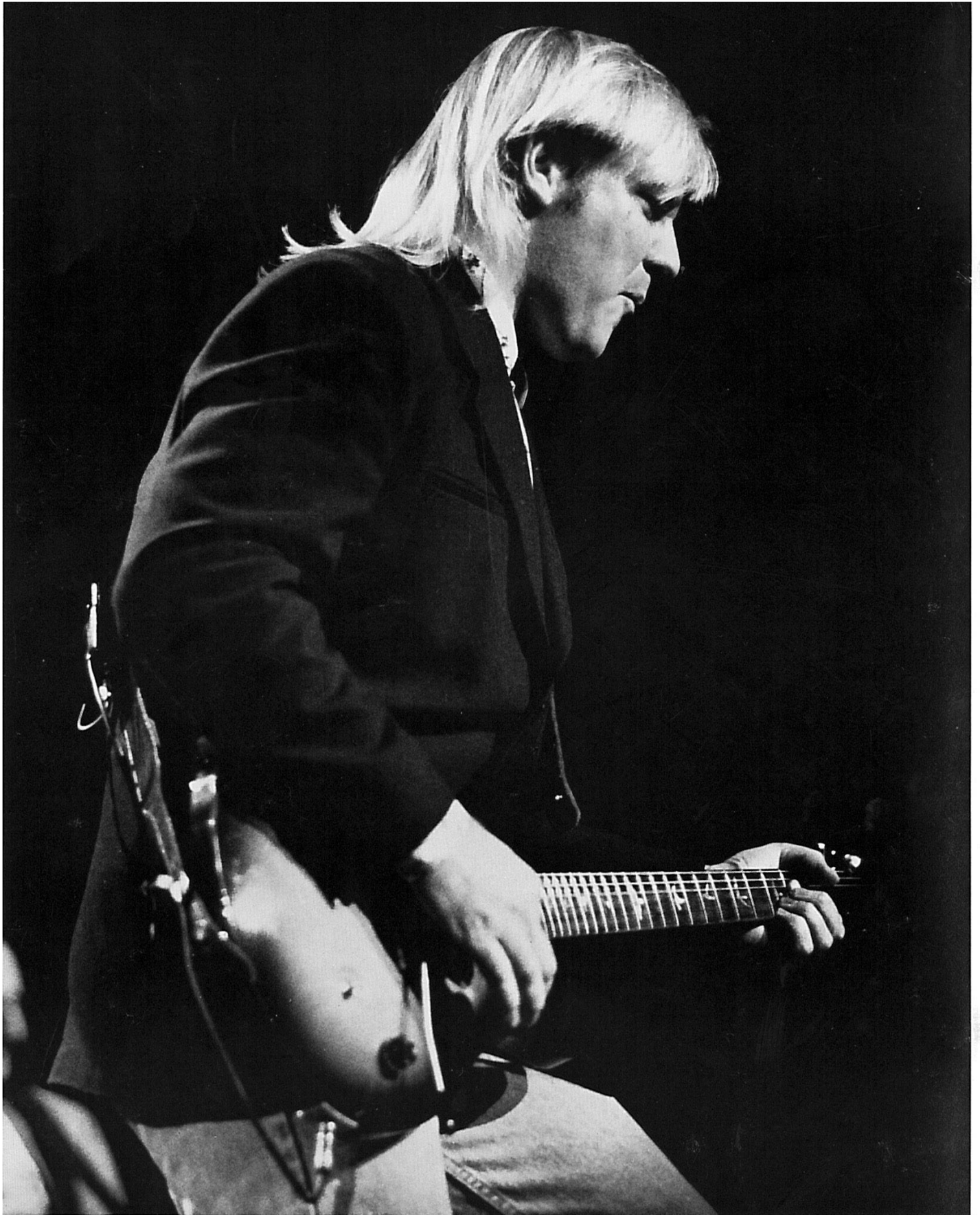


Photo by Carson Chambers, Normal, IL (11/9/91) at the Redbird Arena. Submitted by Travis Williams.