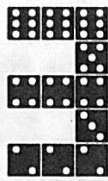


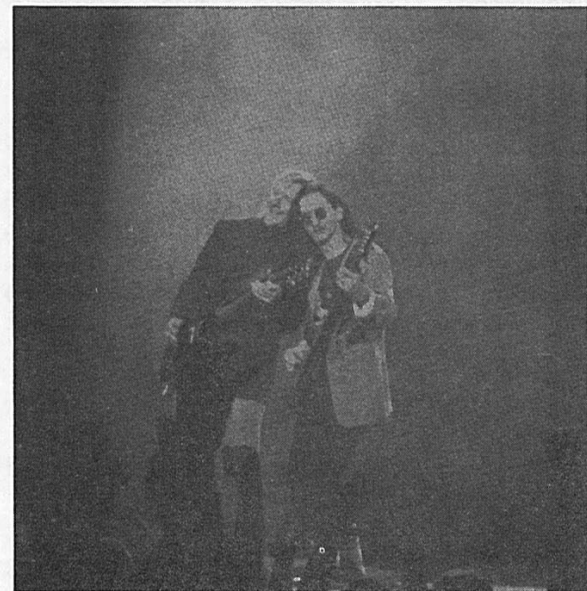
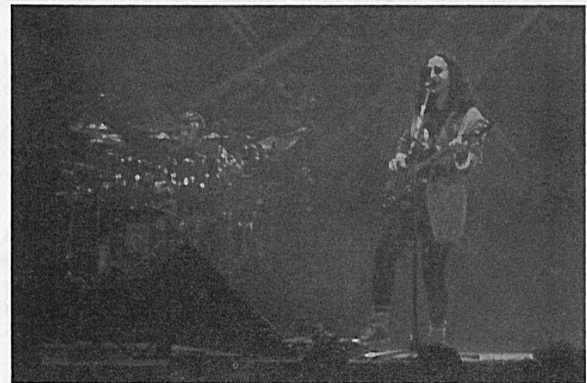
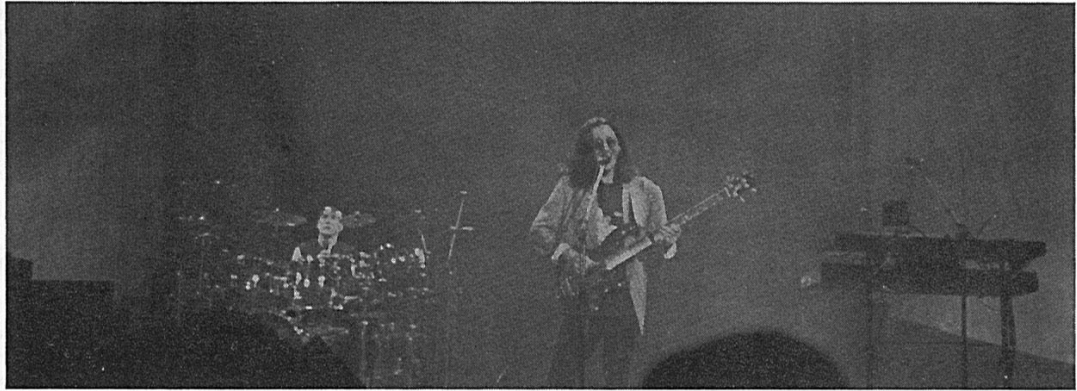
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# THE DICE ARE HOT!

Photos By John Vinson

Omaha, NB



## RUSH ON TOUR!

**A RUSH FANZINE FOR AND BY RUSH FANS**  
Winter 1991 \$2.50

# THE FOUNTAIN

Rush strikes different nerves (Different Strings) in all of us. They lead us into uncharted lands and deliver all the gold we will ever need - in a pin head. Has Roll The Bones grown on us? Quite frankly, how can you say anything but YES! In no time at all RTB has become yet another home away from home. Another best friend to turn to. All out inspiration. In our minds there is NO limit to the power of Rush. Be it applying it to our everyday lives or just basking in the light — turning the turbos on again.

As the "world that ought to be" crumbles in the place we call reality we should look to ourselves to bring change and balance. Without showing my true colors — I think it just MUST be said — Rush eclipses ALL of this crap in this dimension. Just focus on this gifted trio and let your mind go. "Cleanse with Rush and your prison disappears." Such extraordinary musicians Rush are. I do have love for Rush, no doubt — but each of us must make this choice. How far do we take it? Just as far as we individually can.

Dear Steve,

I am writing to find out what Keith Hebert means by saying "Rush is not love" in ASOF #2. Love is the reason they are here! "Why are we here? Because we're here!" It was love that brought their parents together to create and bring them into this world of ours. What is wrong with loving Geddy, Alex or Neil? That is the problem in the world today. Nobody cares about anyone or anything! (people DO seem to care about "things" — just look at our own commercial market — the buy or die mentality — keeping up with the Jones. ED) They do not even know what love is. Many times I would pick up old issues of Creem or Circus and cringe at the way critics blasted Rush or made fun of Geddy. I hope all the people who continue to poke fun at Rush and/or their music have to "pay the price" in the long run.

Marcia Lesnau, Dearborn, MI

(Marcia - I guess to some it's very hard to love people you don't really KNOW personally. It's a fine line indeed, but the love I have for Rush is REAL and SINCERE. We should also respect those who cannot LOVE them as WE do. For that is a legitimate position to take. Certainly, to love Rush is NOT wrong. We have made the choice, Mr. Steve)

Steve,

I have a story line for you. This one goes beyond unsolved mysteries and into the Twilight Zone or beyond?

What — Energy and Information Exchange

Who — Higher Powers to Analog Kid

When — Sometime in 1963

Where — Middletown

[Higher Power (HP's) Analog Kid (AK)]

HP's: JFK has been shot!

AK: He was going to help us. He was going to divulge the truth about the future of the planet to the people. (i.e.: Counterspin, 2012 Galactic Synchronization) "Big Money" had the president taken out. He was going to spoil the game.

JFK — Exit Stage Left.

[Note: Higher Powers resembles face on Juliet Foxtrot Kilo's chest. A reflection on the water.]

HP's: Will you help us?

AK: Yes, I want to help! I have a love for nature and the natural order of things. I want to help save it now before it's too late!

HP's: We have something to show you.

[Three spheres from the 5th dimension appear above Analog Kid, who is in his 4th dimension Electric Light Body. The spheres began to vibrate and resonate the most spectacular sounds heard in the universe.]

AK: Whoa! Is this living or just existence?

HP's: We have something more to show you. If you help us, when the time comes, you can win a fine romance. Then, a fawn-eyed girl will appear. (The Analog Kid is truly taken by her.) He reaches out to touch her hand. Talk about Chemistry! A love made in the 4th dimension. She is beautiful!

AK: I want to stay here. Can I?

HP's: No, you are too young. You must return for you have a Mission.

Later: Analog Kid descends back into the third dimension. He is heartbroken, but he knows he must try to be noble.

The Analog Kid wanders for years and forgets about the Higher Powers and his Mission. That is until NOW. Now he is trying to save his gluteus max by doing the right dance.

Analog Kid says "Big Money" should pay.

Hit the target, win the girl.

Digital Electronic World Chatting Eye-opening Chain Lightning Information Exchange!

"We have to learn to live on the edge of the razor."

Dana Disch, Charlestown, IN

(Dana, Let there be RUSH! Interesting mind map. My only question is, does David Lynch do the screen adaptation or should we leave it to Francis Ford Coppola? Where's My Sphere! Thanks for the vital sign.)

## Error Department:

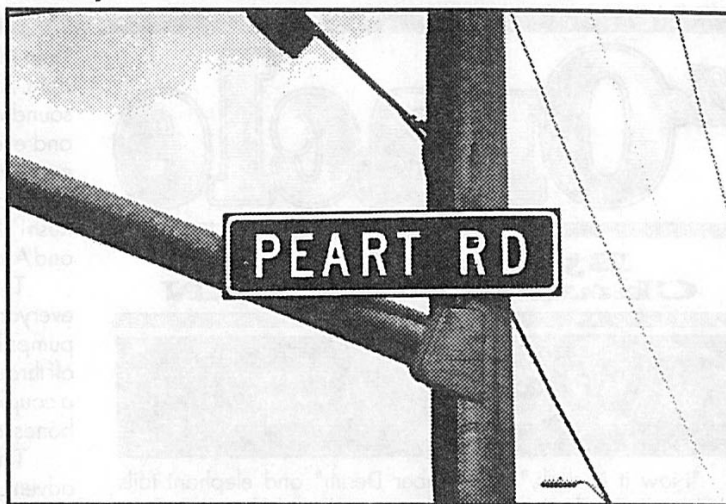
No problem for those who wish to start their subscriptions with #2 or 3 or WHATEVER! For some reason we confused some people on our full page flyer. We also made a **major** goof on subscription rates last issue. Four issue subs are: **\$10.00** for U.S.; **\$15.00** for Canada; **\$20.00** for the rest of the world. We also misquoted Neil Peart from the Canadian Musician excerpt. "bland sheet of paper" should be "**blank** sheet of paper." Forgive us please Neil!



We hope you enjoy some of the fan Bones Reviews. We have tried to present an assortment from as many shows as possible given our press deadline. Some new items out on the merchandise front are a promotional jar with bones and dice inside, Where's My Thing promo CD pic-disc, Roll The Bones promo CD single, Roll The Bones US promo pic-disc and Roll The Bones promo video single. There is **more stuff** to come and we'll try to keep you posted on what's to come! Let us know if you hear about anything. A lot of times there are local promotional items released through radio stations. (i.e. buttons, bumper stickers) Send us a sample if you find anything!

Do send in ANY printed review that your local paper may do. We would LOVE to see what has been said about the album and the show! We have yet to see the show as Rush hits the East Coast in Hartford December 1st. What excitement! Rush to victory!

Photo by: John Vinson taken at Cosa Grande, AZ



# The Rush Message The Rush Concern

By Steve Streefer

It is clear that Rush displays many concerns in their music. Concerns on issues of our day and the future. The swing seemed to occur with the political insight of The Trees on Hemispheres ("There is unrest in the forest"). There were a few before, but that was the one that made me start seeing Rush's music in a new light. A light that beams down on humanity, with passion, care and grace. Music that truly cares. I guess you could say it was bound to happen with dreamers and doers like Rush. Rush has presented their lives and experiences in their music, growing and maturing into what now is one of the most socially conscious bands today, bar none. (The olde Manure Detector collecting and disseminating information...experience to extreme.) Rush has never been a band to ramble on in concert with talk and chat (like Bono of U2 or Zappa for instance - although there is nothing wrong with talking during a show. I know some fans would like to see Geddy talk more. But I think I can safely say that **MOST** Rush fans want to hear the music - as much of it as possible!) they never had to. The music always said it **all** — which is fine with me. When I go to a Rush concert, I want to see nonstop music, and that's exactly what Rush has always delivered. All of Rush's concerns seem to have to do with humanity and its preservation — and of course freedom for the individual, the first concern Rush displayed. Red Tide, a classic example, displays great concern for acid rain happening right in their back yard while the ocean slowly deteriorates due to humankind's abuse. "This is not a false alarm...This is not a test." Second Nature also displays similar concerns. "We're not insensitive."

They also show awareness of the air we breathe and the ozone layers slow demise, "Do something before it's too late." We must all do our part to preserve the planet, be it recycling or at the voting booth. We must heed the warning from nature and follow the path of reason, holding the Red Star high in hand. This

is a feeling I sense is felt in Rush. It certainly is vocalized in their songs. Rush is never too heavy handed in their stance on social concerns. In fact, that's one thing Rush has mastered. Complete and absolute tactfulness in their presentation of these issues. Among the "dead serious" songs (Manhattan Project, The Pass) there is always a handful of humor to buffer the tough songs. That is exactly what made them so powerful — a perfect blend of intelligence and hard rock. Rush has become a much more noticeably caring band and the trend seems to continue very strong with Roll the Bones. The music says it quite loud.

**"Science like nature must also be tamed."**

Rush also never needed sex to sell their music (to the fans) either. Rush are as cerebral as they get. They leave their music and words open for interpretation for us all. I just love the constant fun they poke at other "sell outs" and Top 40 schlock (most of it is). The giant rabbits on the Presto tour were a humorous poke at The Rolling Stones and their blown up big, chested women. Even when Rush uses sex, they do it entirely with tongue firmly planted in cheek — like the Tom Sawyer video backdrop with the "1, 2, 3" girl or in the Superconductor video when Geddy turns into a scantily dressed woman — "that's entertainment" — its all in jest and it's saying something quite intelligent but fun at the same time. They never play down to a lower common denominator. On the contrary, in fact, they play to the highest denominator. (Hence, critics, who **WISH** they could be as talented as Rush, have nothing better to do than put down what is **TOO GOOD!!** And get paid for it!) Yes, you can be serious and laugh at the same time — Rush embodies this. They **ALWAYS** have! They are incredibly funny on stage. The antics are so fun to watch. Take for example the way in which they present 2112 when Alex, Ged, & Neil give that "Not 2112 again" look...but the shoe must go on, and they promptly pound out yet another Temples! Rush is the perfect blend; all the right ingredients. Who knows what other recipes they have in store for us!

# *the* Oracle

By Eric Ross  
Chanhassen, MN

## RAW SENSATION!

"Now it is dark," "Remember Death" and elephant tails (elephants never forget that the dice we roll could be made from their tusk and bone) — What can this all mean? Rush has once again given us some perplexing new symbols to consider. Metaphors about the realities of life and death; realities created by the individual. That vaporous sphere of awareness that we surround and protect ourselves with. More on this in a moment...

Back some time during the year of 1969, when Rush was still floating in it's embryonic juices, my brother Martin made an immortal observation. After making a disallowed sojourn into the neutral zone of our childhood subdivision, he, of course was caught and subjected to the ego-crushing inquisition by mom. After much pressure he was forced to reveal why he journeyed into the dark and forboding lands across the alley-way. "Well," he gracefully began, "I guess my bones just took me." How could he have known at five years of age that those words would carry an enormous amount of weight and wisdom? How could he have known the secret to that which shapes and propels us through our individual quests?

Our bones take us everywhere Bones give us life, bones give us strength. Bones are our last physical statement left long after the fury and flesh have long faded away. Amazing has been the journey of Rush's bones. Flesh on wire. Bones on skins. Rush's statement has long had a strong shape and form. The skeleton of a band formed in the late sixties has fleshed out and matured into a pretty sophisticated and highly mobile entity. Rush has not forgotten their Original Slack!

November 1991, those bones have rolled into the Minneapolis Target Center and proceeded to rock the living hell out of the city. Some folks have complained about the "greatest hits" format of the concert, but the energy and life given to those time-honored works deserves better praise. One always hopes for more material from the *Roll The Bones* album, but the four selections played added a new dimension to their work. A new sleek, bare bones stage with surprises that filled the evening. Between tunes the lights would dim and the backdrops would change. First some skull, then the wall of dice, then the *Moving Pictures* arches. Performed live, *Bravado* became a little less perfect than the studio version, but it had so much more life — and the outro jam was wonderful. The mystifying new intro to *Where's My Thing* is just beyond words. Near the end of *Where's My Thing*, Geddy gestures to Neil to segue into his ritual drum solo, but nope, they just finish the song.

Then the solo is introduced as a performance piece of its own right. Absolutely brilliant and mesmerizing new work! Surround-sound effects, hypnotizing rhythms, flooding lights and sound and even a barking dog (?) made this one of Neil's best solos ever. (What's with that pirate's bandana on his head, anyway?) Don't forget the opening floor effect during *Xanadu* — what a Rush!! *Finding My Way* with some hilarious posturing by Alex and *Anthem* replaced *In The Mood* during the finale. Very Nice.

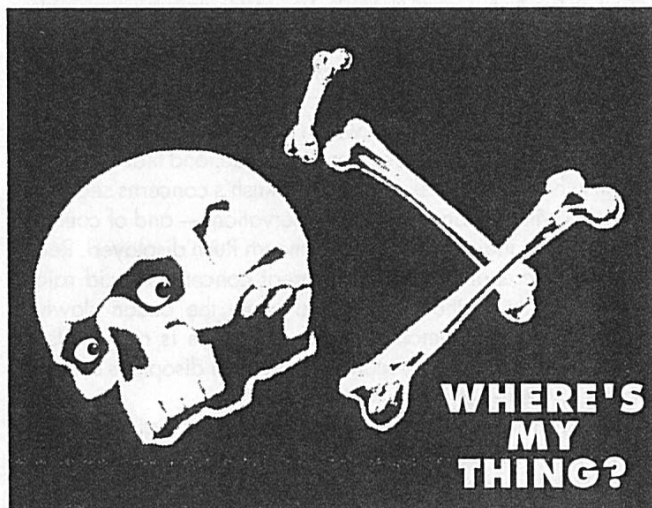
The concert ends, but it is not dark. Life is illuminated and everyone is once again lifted with the Spirit of Rush. Excitement pumps life into old and new bones alike, each now journeying off through a thousand possible doorways into the unknown. For a couple of hours we were one in celebration. Time for the Rush bones to take them to the next stop. Time for *Making Memories*.

Time travellers, gypsies, and pirates are each a mobile and adventurous lot. They symbolize the restless spirit in us all. A Spirit and mind that is temporarily trapped by the skull and brain. The essence of who were and what we become is influenced by our bones both figuratively and literally. Pulling boners along the way seems to provide the proper balance to existence.

And what about the moon? Ancient North American Indians once believed that the shadings on the moon were that of a rabbit and not that of a man. The rabbit became the symbol for good fortune and enlightenment. The moon was chosen by early Rush as one of their important symbols.

The moon lights the darkness. Good work brings good fortune. Everyone seeks illumination and enlightenment. For a couple of hours, Rush, like the moon, shines with relief to thousands of weary travellers, a glimpse at what lies beyond the dark. Rush often provides the confidence needed to plunge into the murky waters that lay before us.

Still we should remember death. We are only immortal for a limited time. Remembering temporarily gives life to that which has already passed on, for memories create identity. Humility should remain intact since all things must pass. The wishbones help us to forget our morality for moment. It's then when it's dark. Shadows and light pass by us and through us. Hope and fear. Life and death. And elephant butts.





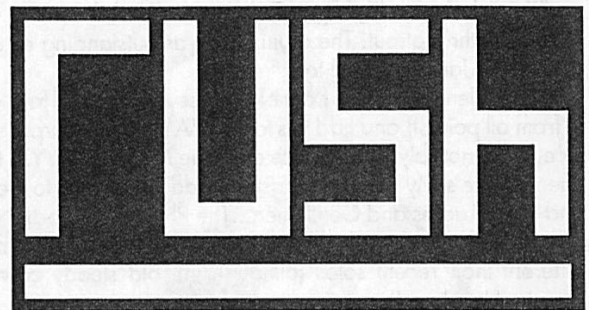
# ROLL THE BONES

## THE VIDEO

Yes, the Roll The Bones video is out and being shown on daily rotation on the MTV Network. It wasn't World Premiered like U2 or Michael Jackson - no, instead we heard it was just all of a sudden shown in mid-afternoon on a weekday with little warning. Pretty crappy treatment from MTV if you ask me.

Anyway, thanks to Eric Ross I finally saw it and was not disappointed. Even compared to the multi-million dollar movies some of these artists (or commercials) are doing on MTV, it stands up! Technically, it is very well constructed. The entire album cover is recreated in all of its glory. The boy is featured throughout and the rap is done by a flying skull which transforms into a dice and even is seen smoking a bone! (Pretty wild sequence) There is a segment of computer animation where the skull is dangling out of a dice like a jack-in-the-box which is fantastic! I also noticed when the boy looks down in the water and sees the giant dice bubbling up from the depths and then shooting upward...I can't help but think of the classic television show The Prisoner! Very similar to the Rover coming up from the ocean. Prisoner fans will notice this. Rush seems to be having a great time on this video.

One thing...Geddy? Leave your hair down!! It looks great! Hope it's down when we see you on the east coast! Congratulation on a fab video! Could Ghost Of A Chance be next!?!?



## ANAGRAM (for Rush)

A D U N X A

□ □ □ □

A R D M E I L E N

□ □ □ □ □ □

W E R L I L F E

□ □ □ □ □

I H E M C V T R S

□ □ □ □ □

G A M F I A E T E R

□ □ □ □ □ □

First, unscramble the above five "Rush" words, one letter to each space.



You might be in a real "Rush" for them!

### Surprise Answer

Next, arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Submitted by Bill Dwyer, Exeter, NH

### "A trio in no rush for superstardom,"

said the Detroit Free Press (By Gary Graff) before Rush played Detroit.

"It's no secret that hard rock has come of age. Guns N' Roses sells in the stratosphere. Metallica hits No. 1 in a week.

And then there's Rush. The Canadian trio soldiers along, selling a million or so copies of each release and maintaining its stature as an headliner. Not as big, perhaps, as Motley Crue or Poison, but the members of Rush aren't crying.

"There was a time in our career years ago, when you'd see certain bands suddenly find all this success and we'd be out struggling, doing 200 shows a year... thinking 'Why is it taking so long?' says Geddy Lee, 38, Rush's singer, bassist and keyboardist. "But as the years went by, we were still there and those bands were gone.

"The key thing is it's a career, and that's what we were after as opposed to going after huge smash records. Nobody's going to say, 'Let's not have a huge smash record,' but that wasn't our primary intention."

On the shortened (no more 3-5 night marathon grinds) tour schedule Lee says, "You can only be an absentee father and husband and member of your social life so long until you really start feeling like you're missing what life is about."



Now it is dark...

# HEAVEN in HAMILTON

The tour is on and racing with excitement! We've heard from many fans, and all have basically said the same thing: "RUSH ARE SOUNDING AND LOOKING GREAT!" Opening night in Hamilton was reported to have been really emotional.

"They played only 4 songs off of Bones. They did an excellent job on all! On Bravado, they did a fantastic improvised segment to end it and there was also a wild intro to Where's My Thing?," says Tom Gardanis of Ontario.

"Xanadu was a highlight. The emotion and dramatics were incredible throughout. The drum solo was outstanding as usual and had a Jamaican feel to it."

Ron Melendi drove up from New Jersey (We heard fans were in from all points!) and had this to say, "A couple of surprises for sure. Most notably the absence of In The Mood and YYY. Right after Where's My Thing, Gangster Geddy walked up to the mic and said, 'Ladies and Gentlemen...The Rhythm Method!' Neil's solo this time is simply UNBELIEVABLE!! It's almost entirely different than recent solos (although the old steady cowbells remain. Here-her!)."

Neil only has one bass drum. He's using a double pedal on one. I like it since it gives you a chance to REALLY see Neil's feet at work! Wonderful change Neil!

Background projections were used on a lot of songs. Force Ten (with new footage, I believe), The Pass (video footage), Subdivisions (video footage including the High School "smoking" scenes NOT in the video.), and during the 'chat' sequence, the animated cool skull made an appearance. The 'chat' was sequenced. [So far...]

The stage was different. Slightly sparcer than in the last few

tours. The screens for the projections were boarded by different designs at different points of the show, including 3 dice and building arches similar to Moving Pictures."

A few fans thought they might hear a fifth Bones song and as you know, a fifth one may still arrive! I think we all want to hear Ghost Of A Chance! (That's what the polls show!) Anthem and Finding My Way were the two shockers. Both are in the medley and shorten slightly. But what a joy to hear Anthem! "I think that was the shocker of the tour!" said many a fan on the Rushline.

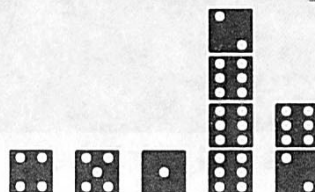
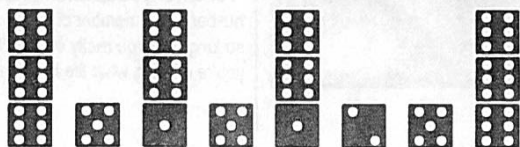
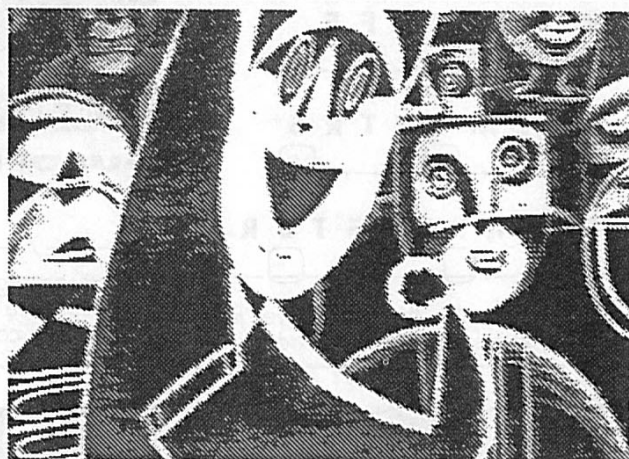
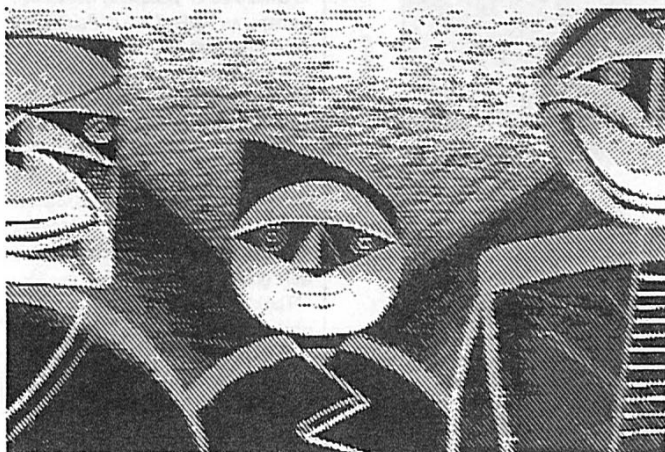
"We arrived at the Copp Arena at 7:30. The show was a COMPLETE sellout...not a seat in sight, even up to the balcony. A packed 15,500. There was a banner contest from local radio station 97.7 and there were many delightful banners to choose from. One of them was a giant Roll The Bones cover with fourteen other Rush covers surrounding it. Nice job. It got the crowd very pumped," said Tom.

Andy Curran (Eric Johnson took over in Rochester) opened the show in Hamilton. But of course we were all there for Rush! The dancing rabbits made a appearance again and the lasers were in full blossom. Geddy's voice is really in shape as Dave Zegas said, "Freewill ripped into the PA system and everyone went nuts. Geddy hit those high notes like they just recorded it yesterday!"

"Dreamline sounded a bit different than the recorded version. Maybe slower. Those so called 'dogs' or 'blips' were played throughout over the quad system and I'm sure they're keyboard sounds. No dogs barking here," said Dave.

Everyone is raving over the Bones Tour. We've heard from many who have been lucky enough to bump into Rush, and they all say they look happy as ever. Neil was spotted by Marcia Lesnau of Dearborn, MI biking through town. Neil waved "hello."

Heaven in Hamilton? Absolutely. And every other city they stop in too!!





# VITAL SIGNS

By BC Brandt  
Roanoke, VA

Certain questions in life have no single, true answer; questions like: What is the meaning of life, if a tree falls in a forest and no one's around, does it make a sound, and what makes people think Andrew Dice Clay is funny? Another one of these questions, on a streamlined but still important scale is: What makes a Rush fan?

**But a collection doth not a  
Rush fan make. Nor doth  
lack of one mean one doth  
not love Rush truly.**

I've spent many of my few years working in record stores, going to concerts, and meeting fans of all types of music. Without arrogance, I can say I'm definitely one of the biggest, most devoted fans of Rush—or any other band—I've ever met. When I see someone in a Rush shirt I'll go up and begin to talk to them: you like Rush? "Me too" I have all their albums!" is the Rush fan bounding cry. Not Rush true, blue, die hard Rush fans **do** have all the albums. That, to me, is a necessity to be a Rush fan: it doesn't matter if they're on Ultradisc CD or TDK tapes, but you've gotta hear the music to say you love it.

Then begins the comparison of Stuff and Nonsense. "Oh, I have these posters and that item and I've seen them this many numbers of times in concert. And I met them once, too!" This is where things get sticky. I can safely say the majority of Rush fans collect to some degree. It's a fun thing to do. Each new poster, pin, magazine, or T-shirt is a new treasure: something to cherish in honor of Rush. Each concert brings you that much closer to the band, and surrounds you with the music. Making Memories, so to speak. I love to talk about all these things, not to gloat or to compete, but to expand: to experience and enjoy second hand, to make a new friend.

But a collection doth not a Rush fan make. Nor doth lack of one mean one doth not love Rush truly. A collection of Stuff is Stuff. It's a symbol of luck and finance as much as it is of love. Meeting the band is much the same: it's a matter of luck. Proof positive: more non-Rush fans have gotten backstage than true, die hard fans like us. Trust me.

Yet, still many people hold these things as a bad, turning the acquisition of treasures into a competition, too often with a greedy theme. I've been warm and open to Rush fans at concerts, wanting to share feelings about the band, only to have them

belittle me for not having some collectors item or the other. "What?! You mean you don't have it?! And you call yourself a fan!" No lie. That type of shit (that's what it is) actually goes on.

If you're lucky enough to be able to buy all the Stuff and Nonsense, and you can afford it, then more power to you. I'll admit I have a twinge of jealousy in my heart, but just a twinge. I love the band more than any other—they're my best friends, and I'd love to have all that stuff, too; but it wouldn't make me a bigger Rush fan.

Anyone with the money can go out and buy the expensive items. Anyone with the time can comb through Goldmine to find out where to get them. Anyone with the space can display them. Anyone with the connections can get backstage. Anyone with time, transportation and ticket money can see them in concert. Anyone can call themselves a Rush fan, or even the biggest Rush Fan in the world.

But it doesn't mean a thing. I don't give a damn you much stuff you have. I don't give a damn how many times you've seen them, and how far back you've seen them. I don't give a damn about your encounters with them, your autographs, your memorabilia. None of that means anything to me—unless you prove to me you love the music above all.

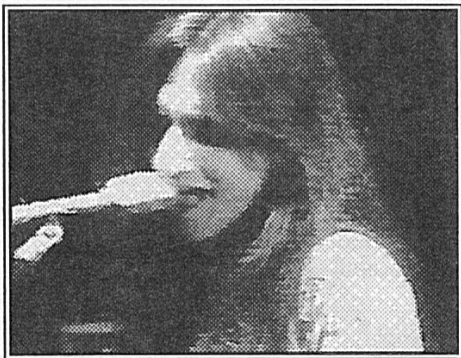
Would you be willing to live on a desert island with just music? If none of the Stuff was ever put out, no t-shirts, no tour programs, no video tapes, how would you show your love for Rush. Or would you? Already I'm making people mad here. But before you go cancel your subscription, if you're that severely offended, maybe you need to take a second look at **why** you are a Rush fan.

Stand back. Look. Listen. Feel. Hear. Experience. Think. Then you'll know. If you get more joy out of looking over your collection, your Stuff and Nonsense, than you do putting on that scratchy old LP of Permanent Waves with the slight skip in Jacob's Ladder, then maybe it's time you reprioritized. The church may be beautifully ornate, but are there any believers inside?

Stuff and Nonsense is great. It's the icing on the cake, and I love it as much as anyone. I'm glad it's there; I see it as a celebration of Rush, not a contest. I enjoy going through my treasures, and I don't plan on surrendering them anytime soon. But in the end, I **know** why I'm here.

Has BC ticked you off? Do you identify with this column? Or what?! Write BC at PO Box 9037, Hollins College, VA 24020 with comments, praise, criticisms, ideas, etc. and other such responses of any kind. Non-ticking packages containing lots of pretty magazines, good novels, and cash and other freebies are encouraged, but since I have no ego and less mail, I can only go up from here.

Specific question: How do you feel about 1) Rush and drugs, and 2) Rush fans listening to "outside"—that is non-Rush music—of all sorts? Are you against, for, endorsing, condemning either of these? Note: your comments may be used in future issues of ASOF at our evil, malicious discretion. But you were warned: never turn your back on a monster!



# WHO THE HELL IS BTO?



BY MARK T. FLORY



DALLAS, TEXAS



In 1976 I saw Rush open for Blue Oyster Cult in Dallas, Texas. "Who are these guys?" I said. "Man, what a sound!" Needless to say, they blew BOC off the stage that night and in the process blew my mind. Like Mr. Steve, I went out the very next day and bought the first three albums — threw away all my KISS albums — and have NEVER looked back.

Rush was coming to Dallas again in January 1977 and the anticipation of seeing them again, after having heard all those early albums, was incredible! Only two major problems: I was very sick with "mono" (I was only 16 at the time), and Dallas was having one of it's once a year ice storms. My parents forbid me to go to the show under these conditions, and it took everything I had, knew, and was, to convince them otherwise. I begged, pleaded, cried, yelled, pouted and finally reasoned my way into being able to go. I was extremely sick, the weather was bad, the streets icy, but I was not going to miss this show!! I think my parents realized my determination, knew they were fighting a losing battle in telling me I couldn't go and now they too were saying, "who are these guys?"

My family had lived in Rochester, NY for two years and we still had our old snow tires left over from then. In the ice and snow, I bundled up, with my case of mono and all, and went and put those tires on my dad's car. This was a condition of being able to go that night. They don't have snow plows or salt in Dallas!

My friends and I headed down to the Dallas Convention Center Theater, driving at most 20 miles per hour, while trying like mad to keep the car straight on the road! Alas, we got there! Out of a possible 1600, only about 400 people showed up! All 400 of us gathered around the front of the stage, and Rush then proceeded to kick out collective asses. Everyone who did go was right up front — and the reward was great!

I'll never forget coming back out into the cold after the show and trying to hear what my friends were saying. All I could see was their lips moving, and all I could hear was a ringing in my ears. Now some may say it's pretty stupid to get that close to music that loud, but at the age of 16, it was eternal bliss! I saw Rush on their first headlining tour, my hearing came back and in the end it was worth ALL the trouble!

Rush came back only nine months later to play the Will Rodgers Auditorium in Fort Worth. Kings had just come out, and it got played numerous times on my stereo. My friends and I got to be pretty damned obnoxious as we called radio stations and told them to play Rush or else! After many calls, they usually did — but it took alot of ranting and raving. We wanted the rest of the world to hear this band too! If it took harassing D.J.'s to get that accomplished — so be it!

I remember thinking that I wanted to take a sign of some kind to the show so the guys would know that they had some fans here in Texas. I made one out of butcher paper that read, "Who the hell is BTO?" Of course at that time, Bachman-Turner-Overdrive was the "big" Canadian band, and I wanted Rush to know that I didn't think that was true at all! I made a second one that read "Rush is #1."

We all arrived in Fort Worth with the two signs, our cameras, and piled out of the car to go and see the Kings Tour. Max Webster and UFO were the opening acts. I lied to a Fort Worth police officer and told him that my friend and I were with the school newspaper, "out covering the event" and if he'd be nice enough to let us down in the pit area in front of the stage. He said okay and we were allowed to set up shop right in front. As Rush came on we held up the long butcher paper sign "Who the hell is BTO?." The guys were laughing so hard they could barley make it through the first song. We began to take some pictures and soon our girlfriends joined us in the pit area. It wasn't long before the entire area was full of people. We were having some great fun! I will never forget hearing Xanadu, Cinderella Man and A Farewell to Kings for the first time. Geddy had a little Mini-Moog out in the center of the stage and they were all in their long flowing robes and sashes. The place was rocking.

Rush returned a year and a half later in March of 1979. This was their Hemispheres Tour and I was going to try to meet the band. I was 18 then, and still very young. We all went to the Hyatt Regency the night before the show to try to see if they were there. We found out that they wouldn't be in until 4:00 AM. I woke up at 7:00 AM the next morning and called the hotel. Half kidding, I asked for the room of Geddy Lee. Oh my god — he answered!! In my youthful stupidity and excitement, I had just woken up Geddy Lee. NOT COOL AT ALL!!

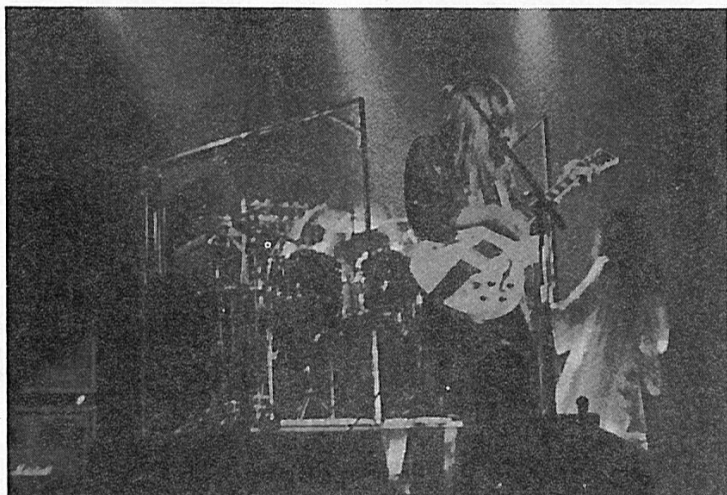
Later, at a more respectable hour in the afternoon, I called for the room of Neil Peart. What do I say to Neil when he picks up the phone? All I could think of was, "Would you like to go to lunch?" and to tell him that I thought the band was great. He told me they had to go to sound check and politely declined the lunch offer. I immediately punched out at work and raced down to the Hyatt. In front of the hotel was a large brown and silver tour bus. I pulled up behind it and began to fumble around the counsel of my car for a piece of paper and a pen. The only piece of paper I had was a small 3x3 inch cardboard logo of the first Rush album and I did have a functional pen!

I followed the bus over to the Dallas Convention Center Arena and parked behind it as it stopped. I was nervous and my heart was beating really fast! Alex was the first one off the bus, and he kindly signed for me. I followed Geddy and Neil to the Arena entrance, introduced myself, and asked for their autographs. Geddy said, "Are you the Mark that woke me up this morning?" I handed him a three page written apology and told him how sorry I was for doing that. Neil and Ged both signed my piece of cardboard as well. I had hoped that Geddy would read my apology, but it probably only made it to the trash can. I went in to see the band sound check until a very large roadie came up and said, "The band do their would like you to leave now." Elated, I left the arena knowing the show was in a few hours. That day was one of the very best in my entire life. I had their autographs and I had just seen 3 songs during sound check!

Feel free to drop me a line: Mark T. Flory, 8175 Meadow #328, Dallas, TX 75231.



Photo By Mark T. Flory



# RUSH

*A SPACE ODYSSEY*

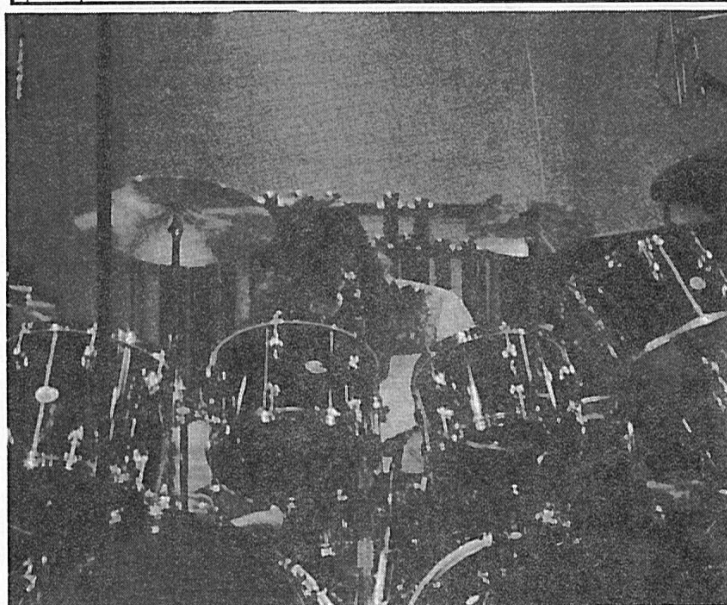


Photo By Mark Hays



Photo By Mark Hays

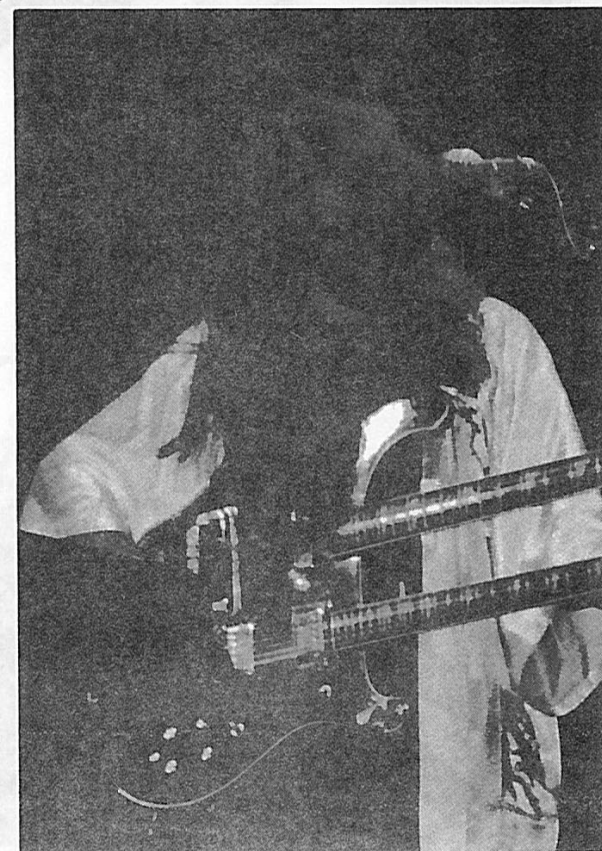
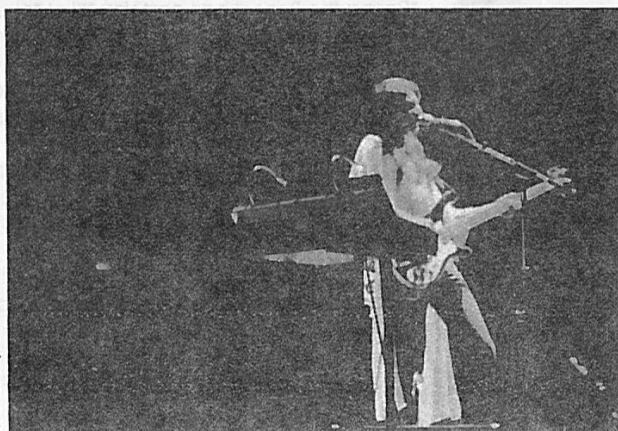


Photo By Mark Hays

Photo By Mark T. Flory



# the ANALOG KID

First off, a quick introduction. I'm a friend of BC Brandt (Vital Signs "pilot") and my name is Jay Cook. I'm a 3rd year student at Virginia Tech and I've been a Rush fan for about 8 years. I'm 6'3", wear wireframe glasses and look younger than my 20 years of age. I am most often seen wearing some sort of athletic wear with Tech on it somewhere.



So, with such a description, it's easy to tell what kind of person I am. I'm a big sports fan. That much is true. I hang around with people that have similar musical tastes, right? Not so. I've been a Rush fan ever since I heard their music, but I tend to like them for a different reason than most others that I associate with. They (the aforementioned others) like Rush because they are different than any other band, they don't have to be on MTV or the radio stations 3 times a day to be popular, etc... While these facts are indeed worthy and important, they are not important to me.

Now, like I said before, I am a easy person to envision. Not real technical and not real philosophical in nature. An analog watch in a digital world, if you will. People have likened me to the "Grumpy Old Man" on Saturday Night Live. While it's not totally true, I do wear an analog watch and I own an analog alarm clock. No digital alarm clock, no snooze bar to hit a hundred times in the morning, no hundred times quartz watch that costs my annual salary...no none of that here! Just the genuine "simplicistic" detail that performs it purpose the old fashion way.

Most of my friends, however, who are Rush fans, are HIGHLY "computerized" and/or dabble in the sci-fi a bit. Some of them do wear the tell-tale calculator watches, and all that jazz, and yea,

some of them have comic book collections that stretch for miles within a 50 foot basement. Not that there's anything wrong with that sort of thing. There isn't! But, it happens to be a thread I see running through Rush fans I know. They see Rush as a technological band, with a touch of the sci-fi, both in their lyrics and music. I see them a bit differently. I regard Rush as a band who deals with lyrics concerning everyday topics, written with extraordinary flair and balance, blending with music that isn't too different, yet distinguishes itself from any other kind of rock. Rush is a harmony of the technological and the down-to-earth, get back to basics music. The synthesizers join the bass; the samplers join the guitar. All achieving a union of music with a much different edge, but glazed with a familiarity we can all relate to in some form or another. That is what it means to me.

It's for this reason that I think "Roll The Bones" is a fantastic album!! They have taken an aspect of life that we've all done before -- taking chances and going by what our hearts say -- letting the chips fall where they may -- and the music is absolutely **IN-CREDIBLE**. The solemn, tug-at-the-heartstrings acoustic and piano of "Ghost of a Chance" to the brute force of the electric guitar and drums in "Dreamline." There is a topic/emotion in each song that we can signify with. Heck, I can't look at a pair of dice quite the same anymore. (Yet when playing Monopoly, "Rolling the Bones" can cost you "Big Money!")

Now, hopefully, you can understand what I'll be focusing on in this column. Each issue I'll focus on some lyrics and/or music from some album and show you how they relate to all that we do and all that we see.

Of course, not all of you will agree with what I say and how I reason it out. You are free to choose. Please direct all comments, criticisms, and large financial grants, etc... to:

The Analog Kid/Jay Cook c/o A Show of Fans. Or write me direct at 5500 A Foxridge Apts, Blacksburg, VA 24060.

So, get in that closet and find that old Seiko you used to wear when you were younger and **TURN IT UP..Face Up!!**



# DIGITAL MAN

**By Pat Choy - Itasca, IL**

Rush, what a simple name for such a complex, technologically superior and sophisticated band. Being a computer science major by trade I adore and thrive on technology. Having recently picked up a couple electric basses and getting Mr. Lee's autograph on my Rickenbacker, I've always wanted to know how Geddy achieved his signature sound on stage, in the studio during recording, and his bass rig on and off the stage. His bass sound varies from album to album but he always manages to have his "fingerprint" trademark inscribed on the magnetic particles on the master tape or as soundwaves floating through the air in a concert hall. How does Geddy Lee achieve his sound? Well, after taking a few hours going through dozens of magazines and tour books and talking to a few bass players (thanks Tom, Kevin, Craig) I've managed to get a somewhat clearer picture of how and what is/was used and I'd like to share that with other Rush Fans in Rushland!

As with many musicians of his caliber, Geddy has many basses at his disposal. His most well known instrument would probably be his Rickenbacker 4001 bass. He used this as his main bass for the recording of Rush to Signals albums. Consequently, it was the same bass that was used when he was on the road for those tours too. However, his Rickenbacker bass was modified. He upgraded the tuners to the more expensive Grover models, he added the Bad Ass bass bridge as well. This provided him with a better and longer sustain and more precision when tuning the instrument. He used Rotosound roundwound strings too. Finally, he ran the Rickenbacker bass in stereo—also known as Ricko-Sound. What this means is that the 2 pickups in the bass were ran independently from each other. The signal from the neck pickup (the one closest to the neck—also for the higher frequencies) would be fed into its own amplifier and the signal from the bridge pickup (the one closest to the bridge—also for the lower frequencies) would be fed into its own amplifier. This allowed him to have total control and flexibility in manipulating the sound that he wanted. For recording the albums in the studio he would run the Rickenbacker in stereo directly into the mixing board and he would also "mic up" the Rickenbacker into a small Gallien Krueger combo amp/cabinet unit. Then from the control console he would have a potentiometer to fade in/out between the two signals and get the desired sound. Recording in this method gives him the clean/pure sound of running the Rickenbacker directly into the console but yet it also gives him the room acoustics or ambience of an amplified live sound too. As far as I know he records this way for his current albums except in 1984 he used Steinberger XL2 bass (with La Bella Hard Rockin' Steels strings gauged at .030, .050, .070, .090) and for Power Windows through Roll The Bones he recorded with a Wal bass (with

Funkmasters strings—same gauge as above). On the Bones album he did get a new Red Wal, this new Wal (without having the opportunity to hold it!) is a little heavier in body size and weight which gives him a fatter and heavier sound. Whereas his black Wal is a little lighter in weight and smaller in size but gave him a twangier sound. On stage Geddy's gear consists of: two Furman PQ-3 preamps, going into a pair of BGW 750 power amps, which is processed by an API 550 EQ, and into an Ampeg V4B bottom cabinet and a Tiel double 15 inch cabinet. I'm pretty sure he uses Electrovoice EV-140 speakers in the cabinets. He has a custom switching box between System A, B, or C. That way if one of the basses on system B goes down, he can toss Skip the bass, and be given another bass and be switched onto system C and keep on playing! About 85-90% of his sound on stage is being directed into the mixing board off the pickups and the other is miked from his Tiel cabinets. Again, the sound technician can adjust the gain between the 2 to obtain the exact sound that is required. Geddy did not use a Telex wireless unit until the very end of Signals tour. At that time he was about to switch to a Steinberger and when he finally did he ran the Steinberger in mono through the Telex wireless unit. He did not like the awkwardness of carrying two transmitters for the wireless units. Currently, his Wal's are in mono with only 1 transmitter as well. Earlier in his career when he used cords this didn't matter too much, so he ran his Rickenbacker in stereo with two patch cords.

To conclude, Geddy also used Fender jazz and precision basses as well. His double neck that you see him using in Xanadu is actually made by Rickenbacker, it's a 4001 bass with a 12 string guitar! His onstage gear has remained the same for the last few tours. In a few articles he says that he is really happy with the sound that he is getting and that the reliability of the components he is using is fine. His basses are re-strung by Skip after every 2 to 3 shows while he is on the road. I've had the privilege to talk to Jack Secret many times Backstage, hopefully I can talk to Skip one of these days! Don't miss the Bones tour 91-92! Enjoy the Show!

Please send all comments, suggestions, or flames to **ASOF**, ATTN: Pat Choy and for those with Computer Access look for me on IRC (Internation Relay Chat) or email to:

P.Choy on Genie, u24129@uicvm.bitnet on Bitnet, and u24129@uicvm.uic.edu on Internet.

## TECHNOLOGY HIGH



## Quote of Gold

B I L L B O A R D

A November issue of Billboard had a wonderful review of *Bones* and some very inspiring quotes from Geddy.

"We've committed ourselves to not changing members, so we change something else every now and then," says Lee, who credits Rupert Hine – who also worked on *Presto* – for helping realize a slightly looser sound on *"Roll The Bones."*

Recognizing Rush's "curious history," and "definitely crooked road to success," Lee is grateful for the band's dedicated fan base and the good will generated by its quality concert showmanship. "I'm not really sure who's out there, but there's a great variety, and we've managed to remain headliners for over 10 years," he says.

## The Bottom Line... RUSH IS TIMELESS

Travis Williams • Normal, IL

Many things have been written about Rush and their road crew, their equipment, the meaning of their songs, and the overall Rush experience as it relates to each person who has picked up a pen and started to write. I suppose the days when there was a wealth of unused material are over and we have to make due with what's presented. That's what makes actually taking the pen so frightening. But you don't get something for nothing...you have to give to receive.

The universal appeal of Rush remains unique to rock music. The distribution of Rush fans as I have seen them at concerts and through my own personal experience seems equal between male and female, young and old, and every social category takes part in this experience. With all these opposites, one must ask oneself not *IS* there a common thread, but *WHERE IS* the common thread.

As I see the epic of Rush, the originality stems not *ONLY* from the extraordinarily complex lyrics and rhythms penned by Peart, or the amazingly addictive melodic lines that Geddy and Alex manage to pound out album after album. It is directly rooted in each person's personal experiences with the music (as mentioned above in the "over-used" category) and how it changes with the listener as that person grows and matures.

I can remember my younger years when I listened to Tom Sawyer. It was a catchy tune, had some really good drumming, and best of all (at the time), it was trendy to like it. I began to grow older and the lyrical content of the song began to take precedence over the popularity and how "catchy" the tune seemed to be. And as ever more years put distance between myself and the younger boy I was, the craftsmanship that was put into the creation of the song gained my full attention. But even as these years passed through my life and the meanings of the song changed for me, one thing remained consistent...I still really enjoyed listening to that song...that song was timeless.

But once the *FULL* experience of Rush hit me, it became

increasingly difficult to be trendy. And a catchy tune was more a jingle to a toothpaste commercial than a good song I could really invest time into. The time had come to decide between peer pressure, the popular MTV/Top 40/HM crock-rock of the time, and integrity.

Once again, Rush came to my aid. In the form of countless songs which opened my eyes to new and interesting ideas that may have never been brought to my attention, when I actually sat back to think about it, the choice was easy. Popular, which consisted of a few minutes of listening enjoyment, or the abstract; relatively unknown and unrecognized, which had a world full of images to bring home to me.

Rush offers entertainment on so many levels that it is truly a challenge to keep track of all of them. But this entertainment is an equal opportunity employer. It has things to offer any of the 4 and one half billion people who could choose to explore it's boundaries. To musicians, it offers fine role models, each exemplifying a near pinnacle in their respective instrument. To the older, and sometimes, wiser, it has intellectual value along with the considerable musical value. And to the very young, it offers (at the risk of sounding very commercial) pure listening enjoyment and discovery.

Rush never underestimates their audience. They have enough respect for each of us to believe that we will be able to grasp and understand the topics they write about, and be interested enough to keep asking them back. Rush's music *IS TIMELESS!* (It's true, Geddy!) With so much to offer to *SO MANY* people, it's a wonder it doesn't take us that long at all. Infact, it may.

And that, my friends, is what it's all about. As BC said in *Vital Signs*#1, there's a Rush family to be found. Sometimes it's hard to recognize, but when you find it, you've taken the first step. We all *MUST* take that first step, otherwise, we will never know what it's like.



# RESPOND...VIBRATE...FEEDBACK...RESONATE!

Dear Steve,

Recently I got a hold of two issues of your fanzine. I guess you are a graphics wizard as much as a Rush-fan. Reading the fanzine is a pleasure to me although your trendy expressions make me sometimes a bit confused.

Looks like Rush will be here on 5/3/92 at Ahoy Hall in Rotterdam.

About Roll The Bones (brilliant album anyway), you were wondering what the title means - or were you fooling your readers? Anyway, I know bones is Canadian slang for dices. Dice are often made of elephant bones so that explains the elephant on the album!

Heresy. Quite a remarkable point of view you have about that song. Though I don't think you hit the point of the song. It is just about the people behind the iron curtain being released of a socialistic system. Liberty was almost 50 years a deadly fence for those people. Now they are free but they stand alone at the same time. They lay too far behind and they aren't happier than before. That is the irony., their Heresy. So this has nothing to do with war, hate and prejudice as you presented in your piece.

The Hold Your Fire inside cover shows, or better hides more symbolism:

- The lightstand is the one similar to Permanent Waves
- The window-glass graphics look familiar to Hemispheres
- The wet surface is like Grace Under Pressure

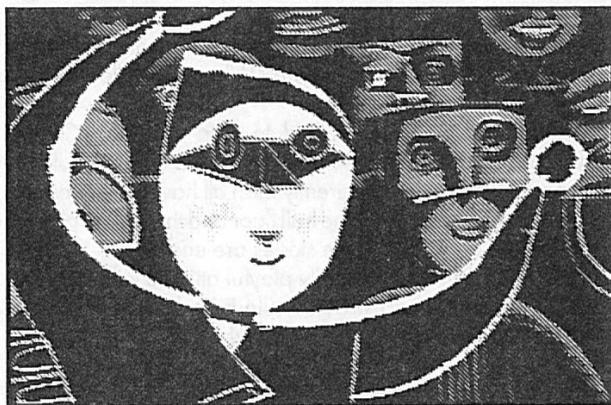
Can you tell me how I can be connected to National Midnight Star?

Kind regards,

**Alex Van Loon, The Netherlands**

Alex,

Actually CyberSteve is the Wizard and I'm the Rush-Fan - or is it the other way around? And who the hell is Mr. Steve? Oh...you'll have to snake through all of our "trendy" expressions, jokes and word plays and take them with a grain of salt. That is just the personality of ASOF. Our perspective. Try not to take us too seriously!



Sorry we couldn't include more concert reviews but ya'all have yet to mail us 'em! Perhaps your still all in a state of grace - flying on a cloud. Do let us know how the shows went in your area. ASOF#4 will have much more concert news.

My piece in Spirit of Rush #15 (The Incredible But True Rush Hip Factor) was written WAY before ANYTHING was released on Bones. I was just dreaming. Funny, but when I first heard that Roll The Bones was going to be the title, my first thought was a joint. And what should be included in the new Bones video during the chat sequence? The mystery rapping skull with cool shades smoking a bone! Obviously, now that all is out in the open, we know that dice are the primary meaning. But look at the details and the meaning expands!

Ah - Heresy. My view was NOT meant to be a literal view of the song. If I wanted that, I would just copy Neil's notes in Row The Boats. That would be boring - to me. Each Rush song has its own meanings to EACH of us. There is the face value literal interpretation of the song which usually Neil sums up in a paragraph. And then there's dozens of views from the fans' OWN point of view. I wasn't trying to do a textbook report on Heresy. On the contrary - the song hit a nerve in me. I stand by my interpretation in ASOF#2 and welcome your OWN if you choose to submit it on ANY Rush song! There are MANY levels to MOST Rush songs. Heresy means ALOT more than the fall of a socialistic system. It really does parallel many events unfolding now and yet to unfold.

Just as I felt the man of 2112 was a reflection of me going through High School (yes...it was living hell!) and Cinderella Man represented my goal of becoming a professional artist, Heresy represents exactly what I stated; all those wasted years!

Many thanks for the additional Hold Your Fire tidbits of trivia! As for hooking up with The National Midnight Star, all you need is a computer with a modem (preferably 2400 baud, which is the household standard now). It really is easy once you get all the computer toys you need. In our case, we have no money for a modem, so a few kind souls download it for us! That is another option. Digital Man (Pat Choy) may be able to help you out if you need more specific guidance! (see his classified ad)

Enjoy the shows in Europe and give us a review! Do send us the press reports, won't you?

Best to you Alex!

**Steve**

## RUSH in Europe!

Steve,

Since last week I have the definitive tour dates for Germany:

April 21, 1992	Hanover	Music Hall
April 23, 1992	Koln	Sport Hall
April 24, 1992	Frankfurt	Fest Hall
April 26, 1992	Nurnberg	Franken Hall
April 27, 1992	Berlin	Eissport Hall
April 29, 1992	Stuttgart	Hanns-Martin Schleyer Hall

Tickets are already on sale. Furthermore, rumors are that Rush will be in Holland (confirmed by Alex Van Loon); Brussels, Belgium; Paris/Bercy, France; Milano, Italy and about eight shows in the UK. (We have heard Wembley, Birmingham (among others) and Scotland and Dublin, Ireland!) That's over 15 shows! What a month!!

Much greeting,

**Ralf Uebel, Nurnberg, West Germany**

# Rivendell: The Show We'll Never See

Well, it's that time again, folks. The new album is out and the tour is about to start (has started, by the time this hits ASOF). I am lying on my bed listening to the album passing my long list of "Wouldn't it be great's" by my roommate, Jeff. That's right it is up to me - The Fearless Fan - to devise the new and ultimate set. Ged, Neil, Alex: If you're reading, **TAKE NOTES!!**

Without instruments, there would be no music - so let's start there. I'm sure that we all love the sound of Geddy's Wal's and I dare say that the "Big Red Horny Bass" (Geddy, Guitar Player) is nothing short of gorgeous, but wouldn't it be nice to see Geddy pull out the Fender tear drop? (I still fanaticize over the Rick 4001 B&W custom double neck...flashback city - ED) I mean, after all, aren't we in the middle of '70's retrospective anyway?? Picture it: The band closes out Dreamline and as Geddy yells his trademark "Thank youuuuu, thank you very much!" he gracefully tosses the Wal off stage as a roadie brings out the tear drop, the crowd goes wild (Jeff!), and as they launch into a punched up version of Makin' Memories. Yah!!! Next, let's pick on Alex. A guitar does not a guitarist make! Sure, sure, the PMS, excuse me!), PRS guitars sound o.k., but they are not original enough - Alex, let's see that Gibson one more time. Strike that; this is how it is going to happen: After they finish Roll The Bones (Alex: Canada's M.C. Lerxt, Esq.) Alex will grab the mike in a wild fit of excitement and announce that his good friend Yuri is in the audience and that the next song will be played on the brand new Hentor "Glastnost" Sportocaster II produced in joint partnership with Yuri and The Omega Concern (this business venture will skyrocket and eventually lead to Alex's well deserved Noble Peace Prize) Neil, not being one for flash will have a change of heart this tour and will put his set on cables. This will enable him

to jettison from the stage and circle the arena while mooning the audience during his solo! Get busy, indeed!

Now, for the set list. Roll on! I think that we'll pretty much agree that the set list has grown a bit stale (Although Xanadu's return was simply incredible - word has it that it returns on the Bones tour) and if we heard Manhattan Project live again - it wouldn't be the most exciting thing that could happen. Wouldn't it be nice to see a 2112, Cygnus X-1, Hemispheres medley, these boys love melodies, so it seems perfectly natural - Hell, go for broke and throw in a bit of Natural Science, too! I definitely see a bit of nostalgia wash over the band this tour and with the recent reincarnation of Max Webster, I see a hot version of Battlescar opening the set. With Neil on alternate vocals (If Triumph can do it, so can Neil - In fact, he can do anything, right?). I see another medley in the making, possibly in the middle of the show. This will include the first half of Xanadu with an unnoticeable segue into (you guessed it) Rivendell, followed by another segue into In The End and closed by Chain Lightning. Wow! As we all know *anything can happen*. But I defiantly think that these aforementioned predictions are a given - What do you think Pat? Shut up Jeff!

I guess that is about it for my pre-tour predictions, but I will plague you with more as the second leg approaches. Goodbye for now. Oh ya, one more thing: I think that they will be giving individual *die out* at the door!

Matthew Oliva, Denton, TX

P.S. If any of you are planning to see Rush in Dallas we will be happy to assist. We would be happy to set up a cot and offer company to anyone who wants it - after all free is better than nothing. Call us if you like: (817) 369-6939 (Matthew & Jeff)

## The Question

I have several answers to **THE QUESTION**.

1) New Orleans (01/27/88): During the ending of Closer to the Heart, Neil was playing his electric part of the kit and during this one of the drum pads fell off sending Alex into a hysterical laugh, prompting Alex to put it on his head like a Chinese kind of hat! Neil was infuriated as Larry Allen came on stage to fix the problem.

2) Same show as above. A more relaxed Neil towards the end of the show did something that astonished us ALL. During In The Mood, Neil donned a ten gallon cowboy hat and played the remainder of the song/show with it on! It was incredibly funny and he was laughing the whole time. Anyone get a picture of this?

3) Pensacola, FL (02/19/88): During The Temples of Syrinx Alex was barking (just like a dog) and meowing (just like a cat) into the microphone. Then during the course of the song he kept interrupting Geddy. The dialogue went something like this: "We've taken care of everything, the words you read the songs you sing, the pictures that give pleasure to your "meow" (Alex) It's one for all and all for one, work together common sons, never need to wonder or why..."

We are the priests "yes" (Alex) of the Temples of Syrinx "and he's not kidding either" (Alex) Our great computers fill our hallowed halls "Greenwich hall too, lots of switches!" (Alex) We are the priests "yeah" (Alex) of the temples of Syrinx "Arrgh! Where is that anyway?" (Alex)

Alex continued to mumble through the whole song and finally asked the most important question: "What are hallowed halls anyway?"

Then there's the time I talked to Skip G., John Colfield (projectionist) and Howard U. about the band and they told me some incredible stories. Apparently Rush all have remote control race cars and have races on the hall floor and they enjoy playing hide and seek back stage! The stories are endless.

I've noticed that Alex's usually playful attitude will rub off on Neil and Geddy if they are in a particularly bad mood. They need Alex if they are gonna keep their sanity!

Alex Vesa, Biloxi, MS

(Alex has always been the resident clown. His "look" has changed, but his humor stays the same. It's true, everytime I've seen Neil or Geddy get upset due to technical matters, Alex is always a shoulder away making some goofy fave that midoeswell be the soul of Curley! - ED)



# GROCERYLINE

By R. Graves  
Sung to the tune of Dreamline

He's got a coupon for Folgers  
Caffeine fix for the week  
Heads up for the sugar  
She grabs a liquid crystal cleanser  
Places the Apple Jacks  
Under the Velveeta

They travel in the isle of the can goods  
On a buying spree, straight to the Del Monte Beans  
Like Libbys and Campbells  
And the cheapest brands of all of these  
We only go home when the shopping's done, shopping's done

He buys a star quiz of Capricorns  
A box of roach motels  
Makes his way to the deli  
She's got a rebate for Oreo's  
A promise of a discount price  
On the roast beef and the sirloin

They travel to the produce section  
Fresh out of the grapes today  
Next to the raisin display  
Like apples and oranges  
Buying the last of the alar stains  
We only go home when we're on the way, on the way

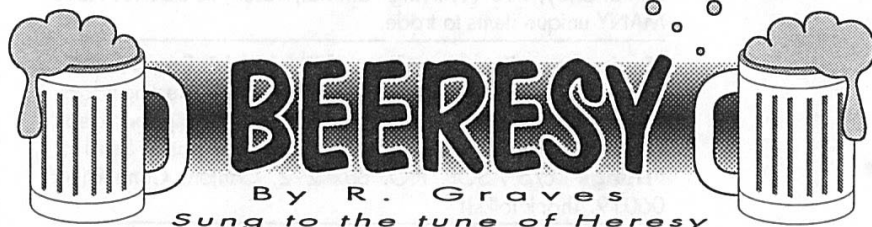
We aren't done  
Wandering in front of the store  
Wondering what we came here for  
Learning that were only forgetful  
For a limited time

Kraft is a free Dodge Caravan  
Goes away in the night  
Their lawyers leave you in dreamland  
Clorox is a white bleach cleanser  
Flicker of fluorescent lights  
Left behind in the fast lane

We travel to the checkout scanner  
A laser reader traces the barcode lines  
Like magic and wonder  
Checking the lowest price  
We only go home when we're satisfied, satisfied

We aren't done  
Wandering the front of the store  
Wondering what we came here for  
Learning that were only forgetful  
For a limited time

We travel back from our grocery adventure  
On a busy highway straight to the place we call home  
Like others before us  
Through the worst part of the neighborhood  
We only get home when we're in the drive,  
in the drive



All around this great Beer World  
From the bottles to the cans  
People buy the brands they want  
And carryout with their own two hands

Be careful not to buy too much  
Or you might drop a case  
Then all your beer will spill out  
O, what a big disgrace!

All those wasted beers  
All those precious wasted beers  
Who will pay?

Do we have to mop up the floor at last?  
What else can we do?  
Do we have to say good-bye to our drafts?  
Yes, I guess we do

# THE NATIONAL MIDNIGHT STAR



## Hello Everyone

Steve has given me some free space in what hopefully will become a regular column featuring the goings on and "happenings" of the "National Midnight Star"

The National Midnight Star, an electronic "fanzine" that currently has over 1200 subscribers and is into its 3rd year of existence. For those of you who are unfamiliar with us, the NNS is a digest in electronic form that is mailed out on a weekday basis over email "electronic mail" to subscribers. The list is distributed over the Internet network across the world and through uucp feeds/sites everywhere.

Who can join? **ANYONE** can! It does take however at minimal, a computer of some type, a modem and access to the network. A computer and a modem probably won't be hard to find. I'm sure if you tried hard enough, in these days, you're bound to have a friend with both. Those that do own modems, may already have access to the network and may not even know it. These include students at Universities who are on the Internet or have access of some type to the Internet via email. They can also be workers or researchers at companies who have email access to the Internet. There are even some uucp public sites that offer free access to the Internet.

Basically, the NMS mailing list comes out of the machine: syrinx.umd.edu which is a DEC Workstation located at the University of Maryland, College Park, MD. Users who subscribe

to the NMS, send in daily articles, discussions, ramblings, Rush news, tour info, etc.. to the list. The machine collects all incoming mail from people all over the network and at the end of the day, it will email (send outgoing mail to all 1200+ subscribers. If you have a friend who knows how to email across the network, you can have him/her send a small letter to the following address:

**rush-request@syrinx.umd.edu**

and ask to subscribe to the list. The NMS is run and maintained by a good friend of mine, David Arnold - aka the rush-mgr). Funded by yours truly, back in Nov. 9th of 1989 it has boomed from a list of 13 members to about 1200 or so at last count. The NMS offers lots of files for RUSH fans, anything from digitized audio and graphics (GIF images), to interviews with the band from various sources, tour dates listings, a frequently asked questions list and much much more. In a future article, if there is enough expressed interest, I will write a small intro on how to get free access to the network through a uucp site somewhere near you. All it takes is a phone call. In the meantime, if you're interested in more information, feel free to email me at:

**jlang@syrinx.umd.edu or jlang@cerf.net or  
rush@ucsd.edu**

**NMS Mailing List** : c/o Jimmy Lang, 697 East Lake Dr., San Diego, CA. 92119

PS: If you're going to the San Diego concert, I'm in the 9th row. See you there!

.....  
**Time after time  
We loose sight of the way  
Our causes can't see their effects**

L a s t M i n u t e

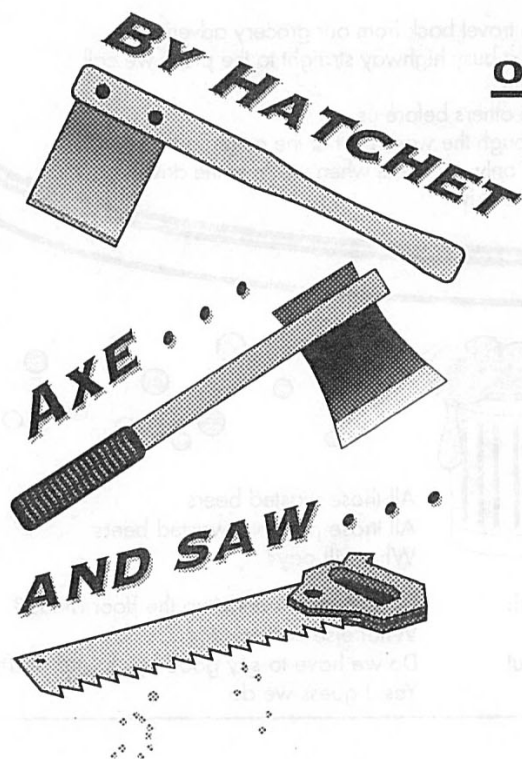
**TIDAL POOL**

**WANTED:** Rush articles and correspondence. Please send lists to: Pat Choy, 913 W. Irving Park Rd., Itasca, IL, 60143. Have MANY unique items to trade.

**Keep sending copies of "things" for ASOF.**

A few of our UK subscribers have been sending interesting tidbits, some of which will surface in ASOF. Either send good, clean copies or a SASE with originals for archival purposes. Send to: "Things" c/o ASOF, P.O. Box 292, Canton, Connecticut 06019. Thank folks!!

**I have a collection of Rush stuff for sale right now.** If interested please write: James Young at 8477 W. 142 St. Ct., Apple Valley, MN 55124 or call 612-432-8494. [As far as I know James still has "stuff" for sale...check it out if interested! - ED]





## Pitch Bunt

### Part III of "Beer"

*Sung to the tune of Witch Hunt*

The batter stands  
Without a sound  
The air is thick, and still

All the eyes are focused on  
The lonely pitcher's hill

Bleachers distorted in the halogen light  
The faces are twisted and grotesque  
Drunken and loud in the sweltering night  
The mob moves like demons possessed  
Completely obnoxious, waiting to fight —  
Confident their team is best

The righteous rise  
With blurry eyes  
Unfocused and unclear

Fat men fed on beer and fries  
To eat, and burp, and cheer

They say there are dangers, to play for us  
Gotta dodge that wild ball  
But other sports are much more dangerous  
Have Bo Jackson tell you all  
Those who know what's best for us —  
Must try to save use from football

Quick to swing  
Quick to anger  
Slow to hit the ball

Being sent  
Back to the bench  
Or worse  
The shower stall

## a show of fans

### BEFORE WE GO TO PRESS - LAST WORD

For the record, the Hartford, CT date was switched with the Philadelphia, PA date at the last minute. So now our first show will be New York City! We will continue to update ya'll via flyers or the RUSHLINE. The 2nd Toronto date (12/17) is now NOT happening! However, anything can happen! The Camera Eye section has been shelved until we get more photos. Hey...how about digging those old negs out and making us some copies? We WILL reimburse you 100%. The European dates can be obtained through The Spirit of Rush or The National Midnight Star. Due to our deadline, we were unable to include exact venues. Well, its time to catch some shows! Steve Streeter

## FEEDBACK

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

FEEDBACK is a place for "general letters" from YOU! We want to hear from you. Please keep 'em coming. The more FEEDBACK the more RESPONSE!

Dear Steve,

Well, this may be your first FEEDBACK from an Aussie Rush fan (IT IS — ED), then again, it may not. As you may not know, Rush are unheard of in OZ (Australia abbreviation — ED) and funny as it may seem, I like it that way. If I see a person with a Rush T-shirt on (4-5 times in the past 10 years) I'm gonna go and rap with that person for an hour or more. I feel sorry for OZ and it's music 'cause they have yet to discover the utter brilliance of this band. It would break my heart to see every little twerp running around in a Rush T-shirt 'cause they've heard ONE BIG SONG on the radio, like they do now with Aerosmith (they were really quite good back in the late 70's for a brief moment — ED), Guns 'n Roses (Akin to The Village People — ED). These bands were unheard of here less than two years ago. If Rush played here in Melbourne, they would barely pull in 1,000 I suspect. (If that!) Where the music's concerned, I was definitely brought up in the WRONG country. Nah, I like it just the way it is. I'm into Rush, I'm unique and I WILL see them ONE DAY.

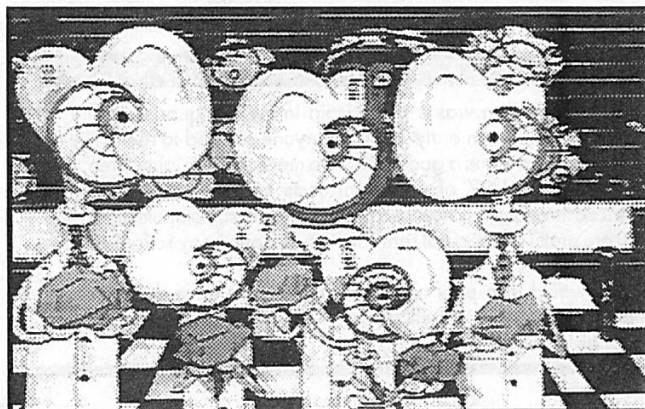
A funny thing, I was watching a kid's Saturday morning cartoon show a couple of years back. The characters were rambling on in kids lingo, but to my surprise in the background I could hear Geddy screaming "Spinning, Whirling, Still descending, like a spiral sea unending." Another time I caught a US show called 48 Hours on "Crack Street" (When are they going to fix all those damn cracks in our streets! It's dangerous driving indeed! — ED) featuring excerpts from The Camera Eye. Another one for the Rush File.

P.S. Your (or should I say our?) fanzine is great. It's something we've needed for a LONG time.

Chris Petritsch, Australia

Dear Steve,

Re: The Oracle, AKA: Eric Ross. Wow! What articles! I'm truly impressed. I'm sold on the album. Do you think Eric's ever tried to become a salesman? Maybe he should be Rush's Advertising and Promotion Agency promoting none other than Rush, AKA: The Best! Virginia Chubbic, Los Angeles, CA



ASOF has decided to deviate from the plan and hold off on Fan Surveys until next issue. Keep them coming though. There really starting to mount up for a great feature to be in ASOF#4 or 5. We are very sorry we could not get everyone's classified ads in. Unfortunately with the tour happening so fast some of your ads were outdated. It's going to be hard to keep up an almost instant schedule! Let's try to use the phone for these matters, eh? It's pretty insane around here. If I've seemed to be distant or frantic - I am! (My humble apologies to those who thought me rude. I'm really a kind soul!) Okay - I'll try to calm down and chat with you all with a friendly voice. Amen (E-MAN).

Spirit of Rush should have the breaking news on the rest of the European round. Speaking of Spirit of Rush, we do have some news for U.S. fans who are still owed issues. THEY ARE FORTHCOMING - REALLY! Actually, A Show of Fans has taken on the responsibility of shipping out SOR to all U.S. fans. We will also coordinate with any Canadian distributor(s) by supplying mailing labels and what ever else may be necessary in support of it's existence. From our perspective there is a strong complementary brew going on between us (ASOF & SOR). We feel it essential to get SOR out ON TIME - that is, when it arrives in the states from Mick Burnett. By the time you read this we will have ALL issues and will be getting out SOR to ALL who are owed them. If you still do not get the issues you paid for please drop us a line. We'll track it down. Our goal is to get SOR out within a week of it's arrival at our post office. We will do the best we can.

Most of you should already be on the Rush Backstage Club list. If not the subscription price is now \$10.00. They have just sent out a merchandise list containing ALL of the stuff from the Bones tour at special member prices! (A good deal!) Write: **The Rush Backstage Club**, 951 Toni Avenue, Las Vegas, Nevada 98119  
Opening act Eric Johnson has stepped down and now we

#### ABOUT THE BACK COVER:

Cinderella Man was a piece I did in my first quarter at The Art Institute of Houston in early 1980. Everyone seemed to really like the piece, which gave me a good reason to mention the mighty three. Rush appeared in MANY of my art projects from 1978 - 1983 (And continued through my career as a professional artist/computer illustrator). Most are pretty inferior - but some of the better ones may surface in future issues of ASOF.

We would love print any Rush artwork you have done. Send in whatever you have and we'll print as many as we can. I know there are alot of hidden artists out there!!

# SPIRIT OF RUSH

## Subscriptions & Back Issues

### Subscriptions for the next four issues cost:

U.K.: £6.80 (including P&P) • U.S.A. / Canada: \$20.00 (including P&P)  
Europe: £10.00 (including P&P) • Australia / N.Z.: £12.00 (including P&P)

### Back Issues:

All previous back issues are still currently in stock; Priced as follows:

U.K.: £2.00 per issue (including P&P)  
U.S.A. / Canada: \$4.00 per issue (including P&P)  
Europe: £2.00 per issue (including P&P)  
Australia / N.Z.: £3.00 per issue (including P&P)

Back Issues are ONLY available from:  
23, Garden Close  
Chinbrook Road  
Grove Park  
London S.E. 12 9TG  
England

U.S.A. / Canada subscriptions are available from:  
A Show of Fans  
c/o Steve Streeter  
P.O. Box 292  
Canton, Connecticut  
06019  
U.S.A.

U.K. readers should pay by crossed cheque or postal order, NOT CASH. Overseas readers should pay by bank draft or International Money Order in STERLING ONLY, please. If these are unavailable cash sterling or cash dollars only.

We regret that personal cheques in foreign currency CANNOT be accepted.

U.S.A. readers ONLY: Personal cheques payable to Steve Streeter.

Everyone else: Cheques/Postal Orders payable to:

### "The Spirit of Rush"

Please state which issue the subscription is to begin with. Thank you very much.

**LOOK  
JACK!**

hear that Vinnie Moore will be doing warm-up chores. We're not really sure who the heck Moore is, but information tells us that he toured last year with Alice Cooper and is a Heavy Metal soloist type of player. By the second leg we should be seeing Primus opening up for the trio.

**MANY** people have told us that Rush may VERY well be doing Ghost of a Chance on this tour! (If it hasn't made an appearance already!) Boy - this is fabulous news indeed!

## MOORE FEEDBACK

Dear Fans,

I learned about the fanzine right before the summer and now's my chance to give it a whirl. I have some thoughts on Roll the Bones...

First of all, I'll begin by saying I'm a big fan of their "art rock" period (so am I - ED) i.e. Kings & Hemispheres. As a result, I'm one of those fans who would die to see them do another 20 minutes piece or at least surprise us in concert and do one off of Caress of Steel!

The title track off Bones really surprised the life out of me with



the rap bridge. It's an interesting and inspiring piece and we should be happy that they are still taking risks after so many years. Continuing the path of Presto, it is great to hear some clear acoustic guitars again!

The Big Wheel is probably my second favorite (Dreamline is my favorite right now). I can only wonder what Neil was thinking about when he wrote the lyrics to this one. Face Up is a sharp song but Where's My Thing was a shocker! An instrumental at last. Ghost of a Chance has a really sweet melody as well as heartfelt lyrics and a BEAUTIFUL guitar solo by Alex.

Rush sounds a bit angry at today's pop music culture (from what I gather) - they seem to criticize many facets of it. [As well they should - ED] Bones hasn't grown on me yet completely. Don't get me wrong, it's a great album, but for now I prefer Presto. Bones has followed the same path Presto started.

So how many people out there would like to see Terry "Broom" Brown come back one more time? Who out there in the world misses that grand old 70's gritty, down and dirty guitars in your face sound? Let me know!!!! At any rate, I would love to hear from fellow 70's Rush fans.

**Good Day!**

**Roger Bailey**

49 W. 225th St. #14L, Bronx, NY 10463-7014.

*I can't believe the current Keith Hebert created by his column in ASOF#2! Well, I'm not sure I understand all of the controversy but here's another response:*

### **To Keith Hebert in response to ASOF#2, Pg. 3.**

Keep love out of it?! What would the motivation behind spending the countless thousands of hours listening to, experiencing their music, watching their videos, reading the interviews, waiting in line (in what can feel like sub-zero temperatures) to score good seats for their shows? What about the countless thousands of dollars to tour and hit every show within a 500 mile radius of my home - or across the country? If I did not love this band and the music they create, I could never do all of this. I could have never of been inspired to do the painting that appears in the same issue of ASOF as your letter. I'm not afraid or embarrassed to say I would not be here today if not for my love for this band. Yes, I love Rush and I'm very proud of it. They have been a constant, positive, powerful force in my life. I love what they do and represent. Love does not mean perfection, Keith. It does take imperfections into account and finds joy and laughter in them. Their music is there for me and provides me whatever I need to feel anytime I want it. I LOVE that.

If not for my love of Rush in travelling town to town to see them, some of the people I hold most dear in my life I would have never met. Far beyond the band and their music, I have formed lasting and positive relationships with these people thanks to our common bond - our beloved RUSH. It is a bond that goes much deeper; these people are family now.

**Mandy Riffle, Belvidere, IL**

**A SHOW OF FANS  
P.O. BOX 292  
CANTON, CONNECTICUT 06019  
U.S.A.**

# **TIDAL POOL**

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

And now for something completely different. A man with two — opps, wrong fanzine....some random ads:

**Video Tapes of Rush** and other "progressive rock" bands. Buy - Sell - Trade. Send your list for ours. Jeff & Dena Morris, 202-180 Loft Lane, Raleigh, NC 27609

Would like to hear from female Rush fans from U.S. & Canada for Rush talk, news and views. Photo if possible. Also looking to hook up with other **Rush fans in FL or CA** to catch some shows. Please contact Nigel Kerney, 53 Springwood Cres., Romiley, Stockport, Cheshire, Sk6 4JR, England. Tel No. (country code) 061-627-6774. Anytime except Friday.

**WANTED TO TRADE: RUSH** recordings/videos. Call Gary at (203) 748-8152 or send your want/have list to: 82 Stony Hill Road, Bethel, CT 06801.

**A Show of Fans** is a Rush fanzine for and by Rush fans. We are **NOT** in this to make money off Rush. We get no financial support from Rush or their management. ASOF is entirely fan-supported. Our motto: "We will present **ONLY** the positive." If you want to complain about Rush or air dirty laundry, you need not submit your words. *Constructive criticism is fine* - but please display tact and grace.

**Steve Streeter**

*Publisher/Editor*

**Mr. Steve & Cybersteve**

*Graphics & Computer Art*

**Eric Ross**

*The Oracle, Columnist/Assistant*

**BC Brandt**

*Vital Signs, Columnist/Assistant*

**Mandy Riffle**

*Assistant Shreve*

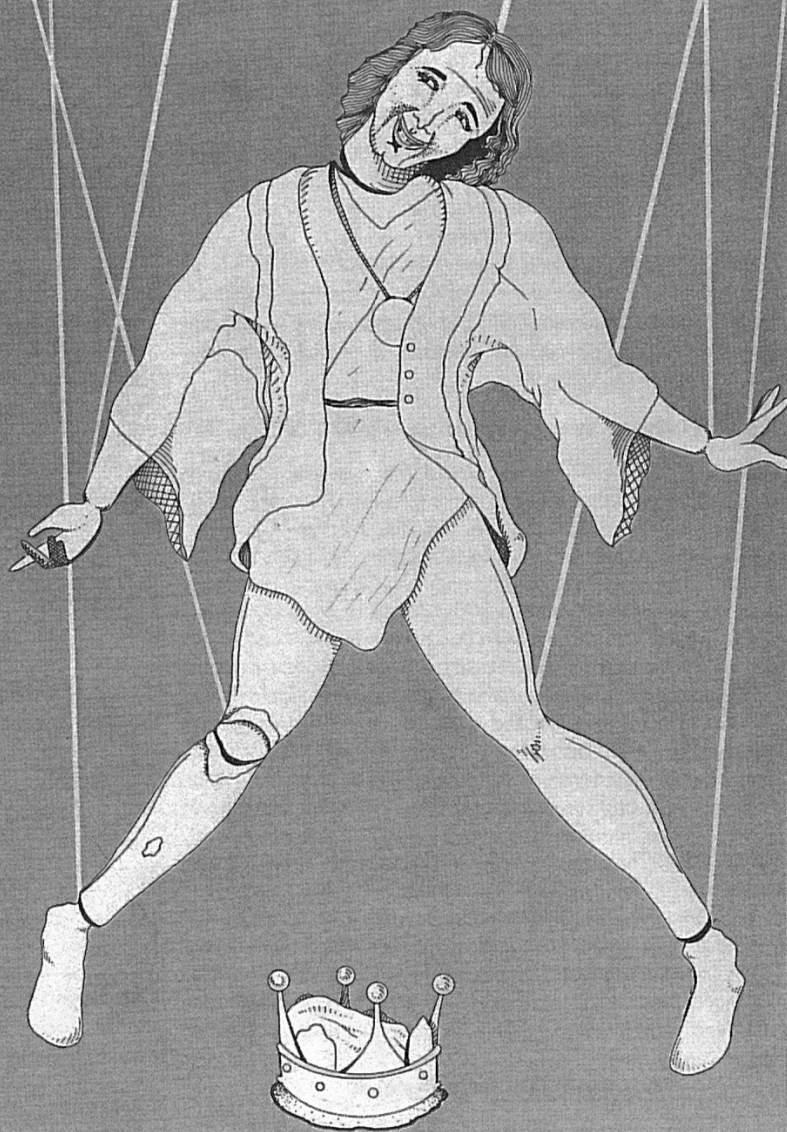
**John Vinson**

*Photographer Extraordinaire*

Thank you ALL for your support and contributions. A peace sign to all. Thank you Mick Burnett & gang, Merf, Regina, Maria, Marcia, Doug K. (killer guitarist), Jim Wright, Brett, Jimmy L., Mike Maynes, Another **DAMN GOOD** cup of industrial strength **COFFEE** and NMS.

**A Show of Fans** Number Three, Winter 1991. ASOF is published on a quarterly basis. Subscriptions are \$10.00 (U.S.), \$15.00 (Canada) and \$20.00 for the rest of the world. Deadline for ASOF#4 is March 15, 1991. Be Seeing You! ASOF is approved by J.R. "BOB" Dobbs. (Slack!! Praise Bob!!)

# THE A MAN



**Because he was moral  
They called him insane**