

Nov/Dec 1988

Vol. 5-A

\$3.00 USA/\$4.00 CA

Recommender

FOR ALL PERFORMERS AND PORTRAYERS

Pink Pop
Festival '79

All The World's
A Stage

Neil Peart
1980



See
the
stage
live



Neil Peart



Interview 1980

JL: Tonight we bring you a band, to say the least, has never been the darlings of the Rock 'n Roll press. But despite the lack of critical acclaim, they have been building a loyal and sizeable audience for a number of years. They're a three piece power trio from Canada, whose members are, guitarist Alex Lifeson, bass player Geddy Lee and our guest tonight, drummer Neil Peart.

Neil: I guess in the superficial sense where as most of the the impressions we get of people as thinking that we're very serious and disciplined. It's strange I guess, depending on knowledge it's if you have a very superficial knowledge, then you think three piece band playing hard rock music, they gotta be wild, crazy Rock 'n Roll maniacs.

People that we know a little bit deeper than that, but not to deep, that we know the fact we deal with serious things and we do long pieces of music and we're very involved with the technique of music as well as the excitement of it. Those kind of people tend to think that we're gonna be really sober you know, sort of puritans. And either of those are equally untrue. In fact we're very; well, a good friend of ours once called us, in print, "controlled crazies." I mean we can get very foolish like everybody else, but on the other hand when it comes to work, we do take our work very seriously and we have a firm

set of standards that apply to that. But when we're apart from work I think our day divides immediately after the show, from there our responsibilities end.

JL: As I said earlier, Rush has never received critical acclaim, only the devotion of their fans. And I may add, with very little support from the music industry, as a whole. Their first taste of success, before this latest record hit big, was the album '2112'.

Neil: I know the first album of ours that became successful was '2112', and it was an album that contained a great amount of frustration and anger, because the industry had been, had 'shat' upon us really, with our third album, it had not been successful at all and we were very disillusioned with the whole state of things. Because we'd kept our integrity and everything and it wasn't painting out for us and we had been writing off by the industry when it comes right down to it. So this album contained all of that rejection I guess and all of that determination too, came back through the music. I can listen to that album now and feel that electricity and I know that's what made people respond to that album, because it was so direct and so impassioned.

JL: So, how are you Neil?

Neil: I'm very well thank you.

JL: Good. I want to start with "The Spirit of Radio" since

we're discussing that here.

Neil: Good place to begin.

JL: Yeah, what the hell. First off before we even ask that question. Did you have any idea this album was gonna do this?

Neil: No, no, I must say that we did not at all. At the time we finish an album, it's usually with mixed feelings now, having some experience. Where as with our early albums we would finish it and of course be very proud of it and be very much in love with it, and think, everyone will love this album, you know, this is going to be a big, huge, hit smash album, no one can possibly resist it. And then of course people would resist by millions. And so, now we finish an album it's with those same feelings of love for the work.

But at the same time you go, well, people might not respond to that, you have to be prepared for that. We try to remember the reasons why we're here and hope that the rest of that will take care of itself.

JL: The reasons that why you are here, would it have anything to do with this word that you've used, at least twice on this album, on songs, called integrity?

Neil: Yeah, I didn't know that I was harping on that so much, but alot of people have pointed that out on this album, that is something I sat a lot. I guess it is true, it is a pet bee on my bonnet I think, is integrity. Because to us the

bottom line is that we are musicians, and everything else does have to stem from that, and if we are to attain our integrity as musicians, and then every decision we make that has to be the foremost thing. And it's very easy to make a decision as a businessman or as a record company executive or as a song writer or all of these things, but, we've tried to base all those on the fact that pure and simple we're musicians, who love music.

Actually "The Spirit Of Radio" could be called 'The Spirit Of Music', because it was as much to say to musicians, or more than it has to say to radio stations. That particular song was written about a radio station

that is a called CFM-YFM and it's in Toronto. They're still what FM radio was fifteen years ago. So I listen to it constantly when I'm at home and it

something, maybe the precious last stronghold of something. Their slogan is actually "The Spirit Of

Radio. So it was directly inspired by that station and in the first verse of the song it deals with personal experience with radio, when you wake up in the morning, you turn on the radio.

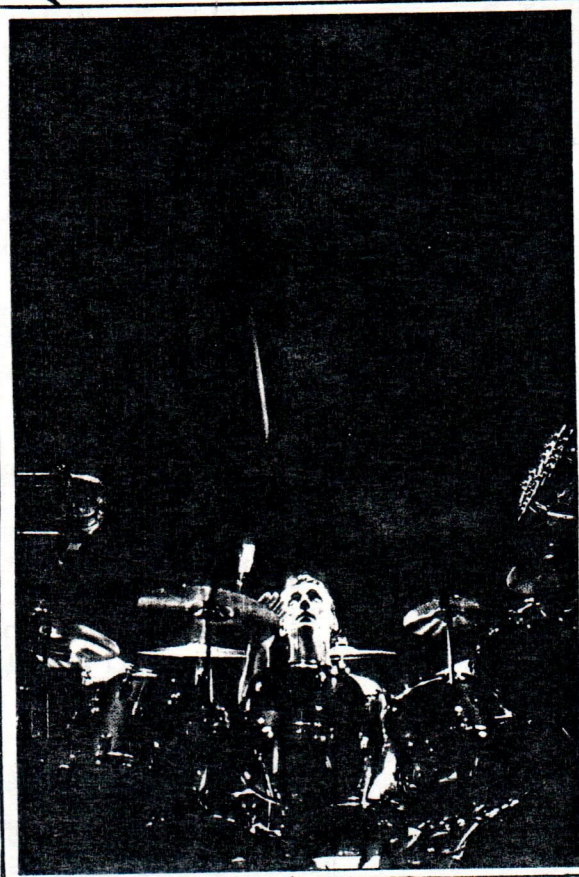
Well, as I understand it, it was always seen, that FM stations were genuinely a small bi-product of a big AM station that was making a whole lot of money.



Consequently, they used FM stations just as a, pretty well as a tax write-off, and let people do what they wanted to do on them. So that's where totally open radio was happening and not long ago, probably fifteen years ago. And then, all of the sudden it became a huge business venture, and unfortunately some people involved in business are very narrow minded, and they look towards the short term and they toward the quick acquisition of a little bit, and in long term acquisition of a

something better than man,

because man isn't so good and those things have to look after us because we can't look after our-selves. And I believe that might be a nice delusion to hide behind but when it comes down to it, you make the choices, even if you avoid making the choices by choosing one of these screens to hide behind, you have still made a choice that affects the outcome



lot. So consequently it just became of your life.

very coldly charted as I said in the song, where everything is just figured out by numbers, and radio or music don't work by numbers.

Personally I enjoy interpretation, I like to know what people say about things. So, consequently I think it can be done implicitly as well as explicitly.

NEIL'S PHONE RINGS---

Hello. I'm in the middle of an interview right now, okay good-bye.

Right, we were talking about, I know, okay, um, yes like a lot of mysticism, whether it's astrology or religion; what have you believe that men are evil and must be controlled, and that's the whole premise behind those things that there's

JL: Let's say that next week you go to some kind of gathering, or you're at a friend's house, and for some reason you run into, let's say, Maharishi or someone. Sit down have a conversation with the guy, you go, God I've never heard this before, yeah, that's exactly the way I feel. Would you preclude you from becoming. Let's say a follower of that, of any particular path, or you just rule all that out?

Neil: I don't rule it out because I'm not a cynic, and I'm very interested in mystical non-real things. You know like one of my favorite-TV shows is "The Twilight Zone", I love fantasy and science fiction books. Obviously I'm not an agnostic who only believes in

things I can knock my head against, but on the same token, I feel the amount of knowledge I have worked to achieve over the past few years would preclude me from becoming a blind follower, because I have tried to learn what everyone had to say and that everyone thought, at least in a general sense. Not that I know the whole history of the world or anything, but I've tried to explore at least enough into, even into eastern mysticism and so on. To at least find out what it is about that, that attracts people and what it is it has to say that people find important. I believe that there are things we can't explain, but I don't believe in supreme beings and I don't believe that there's anyone running my life except me.

I would like to believe in a more higher evolved lifestyle or whatever, but, on this planet and given the parameters of reality that we have to deal with, I think there's no doubt that people are directing their own course, whether for good or evil.

JL: I was considering the other day. I'm reading a book called 'The Invisible College', which is one man's interpretation of the UFO phenomenon and how people have seen religious visions in the past, and actually



there were these phenomena that repeat themselves and so on and so on. And he sees it as more as a natural thing than any kind of really even extra-terrestrial. But considering that if someone was evolved to, let's say if someone would want to come back and eat McDonald's cheeseburgers?

Neil: Yeah, I know. Like I said, I don't have trouble accepting it, but I'd wannasee it. I don't think there are certainly a lot of things that are beyond our knowledge, but I think there might be other explanations as well. I have theories and beliefs, and the nature of time that allow for a lot of strange cross-flow and feedback and so on. That I think might go a long way toward explaining the more real of those experiences, both with UFO's and with re-incarnation and all those kind of mystical things.

I don't look for a religious source for those kind of things, look for physical reason, you know, and I think that has to be in the nature of time. If UFO's are visiting us, they're probably ourselves in the future, because I believe in the nature of time between different arcs of

the spiral.

JL: Of Rod Sterling's explanation.

Neil: Old Rod.

JL: Where is Rod when we need him?

Neil: He's on TV everyday, twice. I get up early just to catch him.

JL: As we continue our interview of RUSH, we're gonna begin this next segment with a phenomenon that I have had many bands, who have been before these microphones, tell me about. It's the facinating occurance that happens when band, while recording a live album, comes off stage completely disillusioned with that evenings performance, totally convinced that the show was a disaster from where they heard it. Only to discover a couple of weeks later, that when listening to the tapes of that very same performance, it was the best they'd done in recent memory.

Neil: We found that exact same thing, in the same experience when we were recording our last live album. We recorded three days, and on the third night I had a lot of equipment troubles, and I was just burning with rage, because there's no time when you respond emotionally like you do on stage. Everything just, you respond spontaneously, and I never lose my temper

except when I'm on stage, because things go wrong there, I'm wide open emotionally there because of what I'm involved in, the level of concentration, I don't have time for a rational response, I just go, urrrrn. And so consequently all this anger was coming out of me during the course of the night and I figured the album was ruined because of this. Then we listened to those tapes back and those were the ones that had all the energy, and it's true that anger can sometimes bring out the passion in the music.

In my lyrics I've drawn a lot of references from the bible, because it's a very colorful source of images. And I grew up, not religious, but in a religious background, going to Sunday school and taking religious education in school and so on. So, all these things do suggest themselves as metaphors and "Jacobs Ladder" is a lovely phrase, and those two words itself. And that's in fact what we started with, we looked at the song as being a cinematic kind of exercise and before any lyrics were written we talked about the image of "Jacob's Ladder", of a cloudy sky coming on and then all of the



which everybody sees and I have always found very inspiring sort of thing. We had that experience in common. So we created the music just out of that vision and that image and wrote the whole song around that. And then in retrospect I went back and wrote a couple of verses of lyrics just to depict the image a little more acute and also bring the vocals in as an instrumental sound.

JL: Who did the synthesisers on this?

Neil: Oh, that's Geddy. He doubles on bass and synthesisers.

JL: Did a good job.

Neil: Yeah, it was a real challenge for him, it still is every night, because there's so many strange things going, he has to get from bass to foot pedals and synthesisers, and Alex and I are playing in a different time signature from keyboards, so, he has to divorce himself from us and just think of what he's doing. He has pretty complex things to pull together, both physically and musically.

JL: And he can do this on stage?

Neil: Oh yeah. It's different for him, but yeah, he can do it. He plays synthesisers with his feet, because he has the interface between, he has a polythonic synthesiser and he triggers it with, are you familiar with the Moog taurus pedals?

JL: No, I'm not.

Neil: Oh, there are basic pedal synthesisers, just like an organ keyboard. And he has that interfaced into his multi-voiced synthesiser, so he can hit a note here and trigger eight voices. So he gets an eight note chord basically with his feet. So that's given us a lot more flexibility in

by him, and also Alex plays regular bass pedal synthesisers in harmony with his feet while he's playing guitar. And that, through the meat part of the song it's those two playing with thier feet, and then once the rhythm stops and the ethereal section in middle, that's synthesisers with his hands. But it's amazing the tricks we've evolved.

JL: Would you pronounce the title of the next song for me?

Neil: Oh "Entre Nous" yeah. It's a french phrase, it means 'Between Us'. It's meant to be somewhat of a letter really, a personal letter, it deals with personal relationships both with male-female and male-male relationships, and also on a larger scale I think social relationships too, between individuals and groups of people, and groups and groups and all the subdivisions that our society's made up of. Basically what it says is, lets stop fooling ourselves we are different let's admit it. And I think a lot of today's neurosis and people's insecurities and so on, come from the fact that they have weirdness you know? And that's the thing I think you have to come to grips with and accept your faults and accept your strengths as well, which is equally important. A lot of people are as ashamed of their strengths as they are of thier weakness. It's really sad, I like people just to look at each other and say they're very different, it's almost impossible for us to understand each other I think, no matter how long you've known a person you can still be surprised by them, and there's still times when you look at them and say "I don't know what you're thinking." You can't get inside another person, that's absolutely impossible, so.

Pink Pop Festival

Geleen, Holland

June 4, 1979

This is by far the finest sounding unreleased recording I have ever heard from the seventies. This show was recorded at the Pink Pop Festival in Geleen, Holland. Rush was in Europe promoting their latest album at that time, "Hemispheres". This show was to be the final show of the "Tour of the Hemispheres". In particular, this show stands above many others for several reasons. The first being that the show was a sort of grand finale for the band. They had been on the road for eight months, ending up in Holland June 4th. The main reason why I appreciate this show is the daring effort on Alex's part. He he played through the show with a broken finger completely unnoticable. As a matter of fact, this is one of Alex's stronger performances on the tour. This recording consists of: A PASSAGE TO BANGKOK/XANADU/THE TREES/THE SPHERE/CLOSER TO THE HEART/LA VILLA STRANGIATO/2112: MEDLEY/ IN THE MOOD. Believe me, it's not just Alex that is incredible; just wait until you hear the jam Ged and Neil put out during the Grand Finale. If you would like a copy of Pink Pop it is 60mn long and is \$6.00. All prices include shipping. All checks must be payable to Eric Merola.



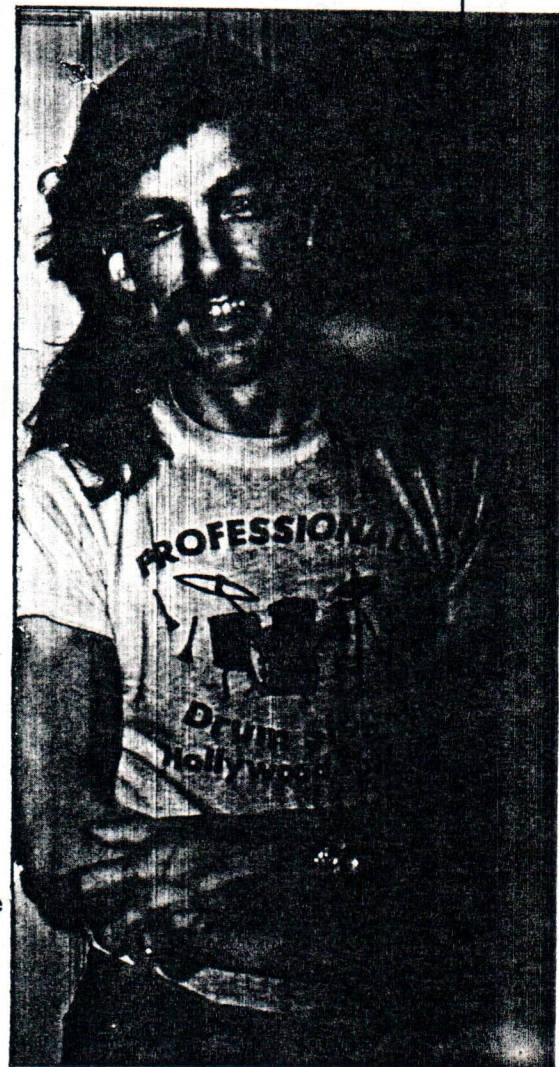
All The World is indeed a Stage

by Brian Siskind

This fall/1976 release was the first of the three live albums Rush has released, and the only one recorded at one location. Three shows were recorded on June 11-13th at Massey Hall in their hometown, Toronto. This just represented what they had accomplished up to that point in time. Spiced up versions of What You're Doing, Working Man, By-Tor and the Snow Dog, and In The End nullify any doubt; that Rush doesn't improvise live. The lack of error during the



In my own opinion, the highlights of the album are the battle of the chords between Alex and Ged during By-For and the Snow Dog, and the lightning solo at the end of Working Man/Finding My Way. As Neil said, it was indeed a milestone in the musical journey of Rush.

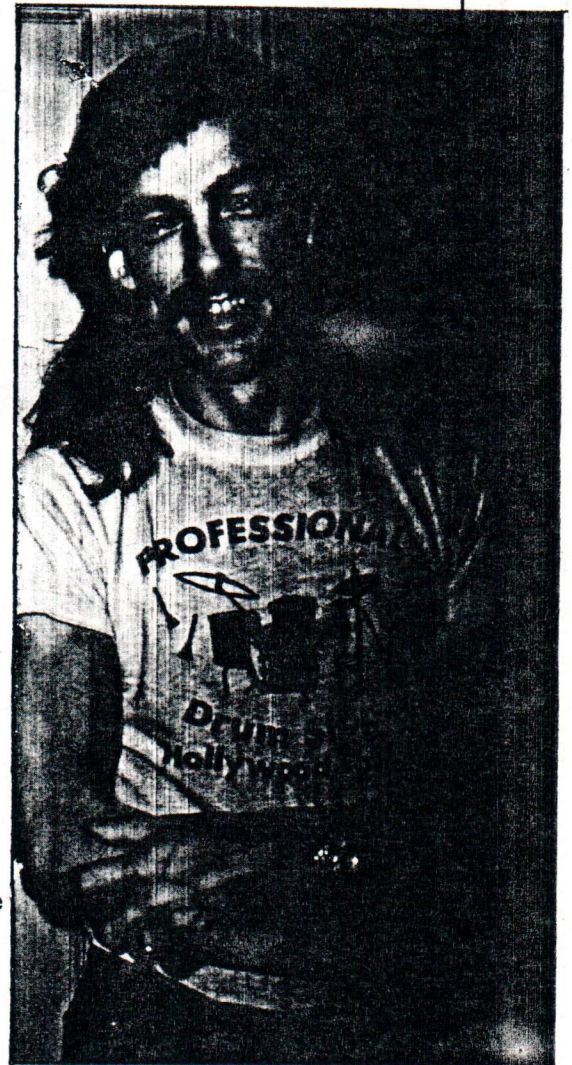


three shows eliminates the common occurrence of overdubs to correct the missing riff or note.

Despite the hollow sound of Massey Hall, the show's sound quality is decent, especially if it's played back digitally. You can't argue with the set selection either. The set gives each band member ample opportunities to exhibit their infinitely growing talent and originality. The crowd, ranging from 1600-1900 people, is intensely enthusiastic throughout the entire show. I've never met anyone that attended any of the shows but I'd really like to get in touch with someone who has. The mood of the show is nothing but a pulsating rhythmic feel throughout every song.



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Afterimage

Suddenly-
You were gone
From all the lives
You left your mark upon

I remember-
How we talked and drank
Into the misty dawn
- I hear the voices

We ran by the water
On the wet summer lawn
- I see footprints

I remember-
I feel the way you would
I feel the way you would

Tried to believe
But you know it's no good
This is something
That just can't be understood

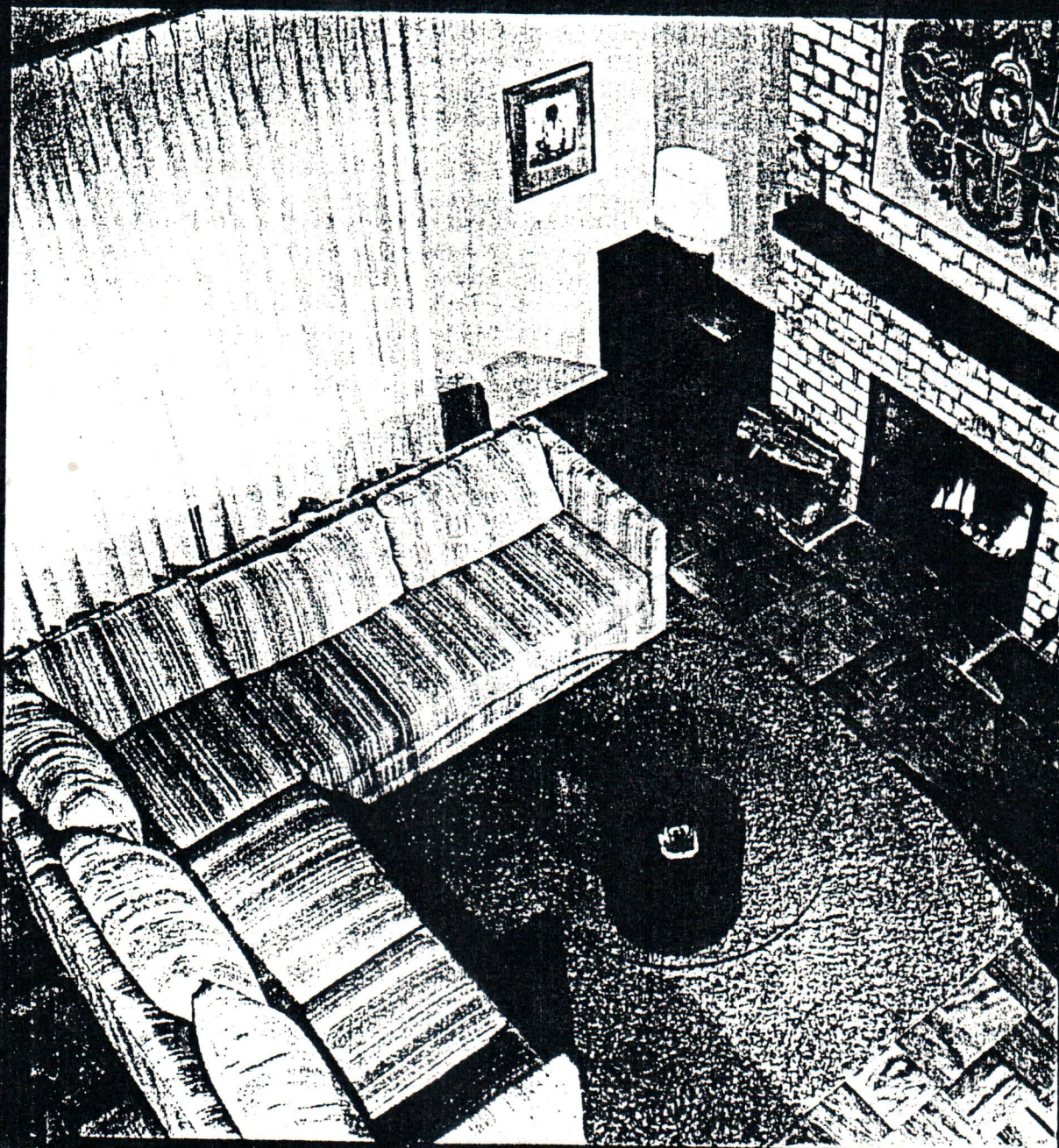
I remember-
The shouts of joy
Skiing fast through the woods
-I hear the echoes

I learned for your life
I feel the way you would
-I feel your presence

I remember-
I feel the way you would
That just can't be understood.

I cannot stress how much more I respect Neil for this most honorable lyrical excursion. This is one time where Neil deals with the harsh reality of death and it's mystery rather than a fantasy situation. This song everyone can relate to at one time or another unfortunately. Death leaves us with an empty feeling and nothing but the "Afterimage" of someone after they are gone. In this song he blends specific experiences with vague impressions of the person he misses. When Neil emphasizes "I feel the way you would" he is showing how he knows how a dear friend of Neil's would feel if he were the one that died. This displays the strong friendship between Neil and Robbie Whelan. Neil confesses to not really accepting the death of his close friend. Yes, death is indeed quite hard to understand but we must all learn to accept and surpass it. I believe that expressing your feelings through a lyric is a good outlet for your feelings and your creativity. Neil learns Robbie's love for life and then carries it out in his own life. The next time you happen to hear "Afterimage", don't just appreciate it for the music itself, but rather for the ideas and feelings conveyed behind the song. Maybe you can relate this excursion to a specific period of your life...and remember...

--Brian Siskind



Here's where Rush's next live concert will be held.

Your living room. Bedroom. Den. Car. Wherever you've got yourself a stereo, you've got Rush live. And if you've never heard Geddy Lee, Alex Lifeson and Neil Peart perform live—then you've never heard just how good they really are. Nothing brings that point home better than Rush's new, live two-record set, "All The World's A Stage."

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We at The Necromancer would like to sincerely apologize for the delay of this issue. School is more demanding than you think these days. To alleviate this problem, we are going to start publishing every other month. We will increase the amount of content in each issue, yet the price will remain the same. Those of you with subscriptions, expect to see The Necromancer twice as long. If there are any questions about this change feel free to write or call us. Keep those letters coming!

-Necro staff

RUSH

NEIL PEART

Brian-
Thank you for your nice letter, and I'll try to answer your questions. The rotating drum riser came about as a result of my wish to add electronics, but not give up any of my acoustic drums, so I decided to have two setups that could be used together or separately. When touring, drumming is its own best workout, and the only thing that exercises the specific muscles that you need for it.

I hope this is of some help to you, and I wish you
Happy Drumming!



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Brian Bresnahan,
4800 Cayuga dr.,
St. Louis,
Missouri,
USA 63123

On The Road...

Rush will be in Maine to start off their tour the first week of December. They will make their way to Charlotte, NC by the end of February. Keep a look out for Rush coming to your town!

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RUSH

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Electric Ladyland Studios. New York. 12/74; includes a few tracks from "Fly By Night". 45mn EX-----\$6.00.

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Promos: In The Mood, Finding My Way, Best I Can (from DK's Rock Concert) Anthem, Fly By Night,

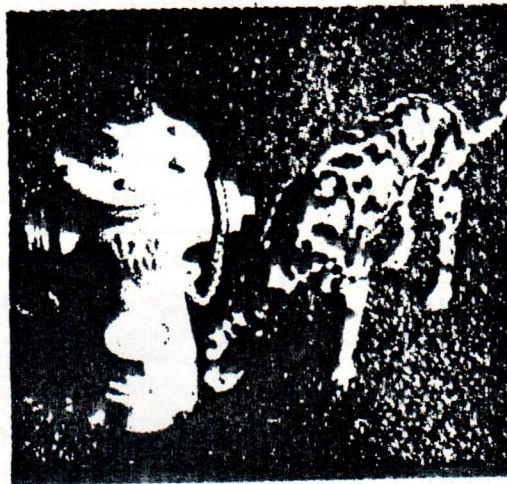
Lakeland, FL test concert 4/11/82 before official tour 120mn EX+ --\$8.00.

(live in '75), The Trees, Circumstances, La Villa, (live in '78), A Farewell To Kings, Xanadu, Closer To The Heart, (studio stage '79), Tom Sawyer, Limelight, Vital Signs, Subdivisions, Countdown, (studio), The Body Electric, Dist. Ear. Warning, Afterimage, The Enemy Within, The Big Money, Lock And Key, and Time Stand Still. total time:120mn-\$25.00.

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PARTY PASS
November 3, 1982
GUEST

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HAVE MUCH RUSH AND ZEPPELIN audio/video. For free catalog write to: By-Tor and Black Dog, 82 Albertson Pky., Albertson, NY 11507.

Desperately want Rush in Madison Square Gardens on video from 1987. Roy Horan, 22 Shore Park Rd., Great Neck, NY 11507.

Wanted: Rush recordings, audio/video, T-shirts, etc., and/of correspondence. Write to: Brian B., 4800 Cayuga Dr., St. Louis, MO 63123.

"OH JIMMY"-The Jimmy Page fanzine. If you want to feel like an "Outrider" write for more info to: Tim Tirelli - VIA PEDRETTI 12 41015 NONANTOLA (MODENA) - Italy. Written in English and Italian.

If you would like to place a classified ad in The Necromancer send it in, classifieds are free of charge if they refrain from selling an idem. If you wish to sell an idem the fees are as follows: 0-15 words \$20.00 and every word there after is 75 cents.



**Alex Lifeson:
Liverpool -**
(continued from last month)

Kevin: You're in the U.K. just to do promotion as you've already said. Is it then back to the States because I believe you start the North American leg of the tour shortly.

Alex: That's right, I go back to Canada Saturday and have another week off to get my fingers back into shape, then we start rehearsals proper. At the beginning of October. Then we continue rehearsing until the end of October, then we start our first dates in Canada, just a few of them, then it's back to the States until Christmas, take a break then work til March, take a few weeks off then and mix a live record we've been working on, for a few years now actually, we've been recording a few tours, then come over here in April.

Kevin: So sometime next year we can look forward to a new Rush live album.

Alex: Yes, probably next summer or this time next year.

Kevin: Your now going into rehearsals with Neil and Geddy, so I take it between now and October, you're going to be beating each other over the head with sticks, trying to decide with material you're going to take out on tour with you.

Alex: Well, we're going to try and learn to play the songs first, (laughs) and then I guess we'll start beating each other over the heads, (laughs) it's always a difficult thing, there's so much material to go through and you don't want to short change any of the records from the past, so it's always a tough one.

Kevin: As you were saying, you were hoping to be back in the U.K. playing live in April next year, are you going to be able

to use the same set for the whole tour, as you would in the U.S., in the U.K.?

Alex: Yeah, it's been five years now since we've toured in the U.K.

Kevin: So is it going to be difficult for you to bring over a set that comprises just the new album, when the people in the U.K. won't have heard material from 'Grace Under Pressure' and 'Power Windows' played live.

Alex: Well, we never do just the new material, we do take a good selection of older material, and I think with this record we'll probably end up playing a little less of it than we have some of the new records for each tour. An example 'Power Windows' when we went out with that, I think we did everything but one song from that album, so that took up a good portion of the set, that's 35 minutes worth of music, in a set that takes a

The Necromancer

published bi-monthly--
single issue:\$3.00
two year (12 issues):\$22.50

*A division of Analog
Productions*

Written and published by Brian
Siskind, and Eric Merola.

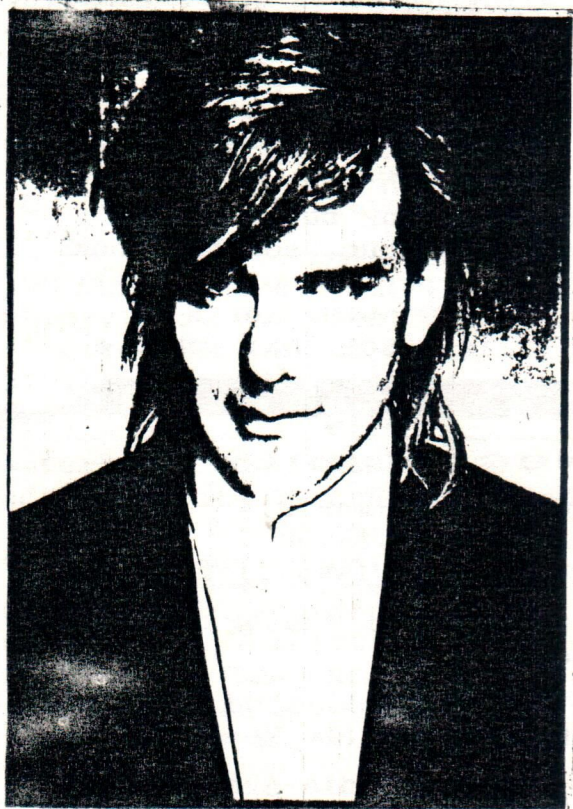
314 Acadia Ave.
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checks to: Eric Merola

Thanks to: The Traffic Manager,
"OH JIMMY", Goldmine, Jay
Roberts, Jim Churchill, Brian
Breshanhan, Roy Horan, and
Rush.

Any questions or comments-(919)
723-8623.

couple of hours. With this one we decided to do a little less of the new one and cut down on some of the other ones and give a much more balanced set, of the older material so hopefully we'll be able to come over with the exact same show that we have in North America.

Kevin: Ah! that'll be great! Anyway Alex, I know you're going to be very busy this morning so I'll let you go! I wish huge success for the new album I'm sure it will be - and we look forward to seeing you in April of next year and we'll get a chance to talk to a little bit longer then. Thanks for talking to us Alex, goodbye and goodluck...



THE NECROMANCER
314 Acadia Ave.
Winston-Salem, NC 27127



RUSH

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December 18**

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7:30**

Tickets available at Gate 1 Civic Arena, All Choice Seat Locations including Kaufmanns, Gimbel's and the Record Outlet Stores or Charge Tickets, Visa/Mastercard at **642-2067**

Rush



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