

The Necromancer™

AUGUST 1988
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—FOR ALL PERFORMERS AND PORTRAYERS

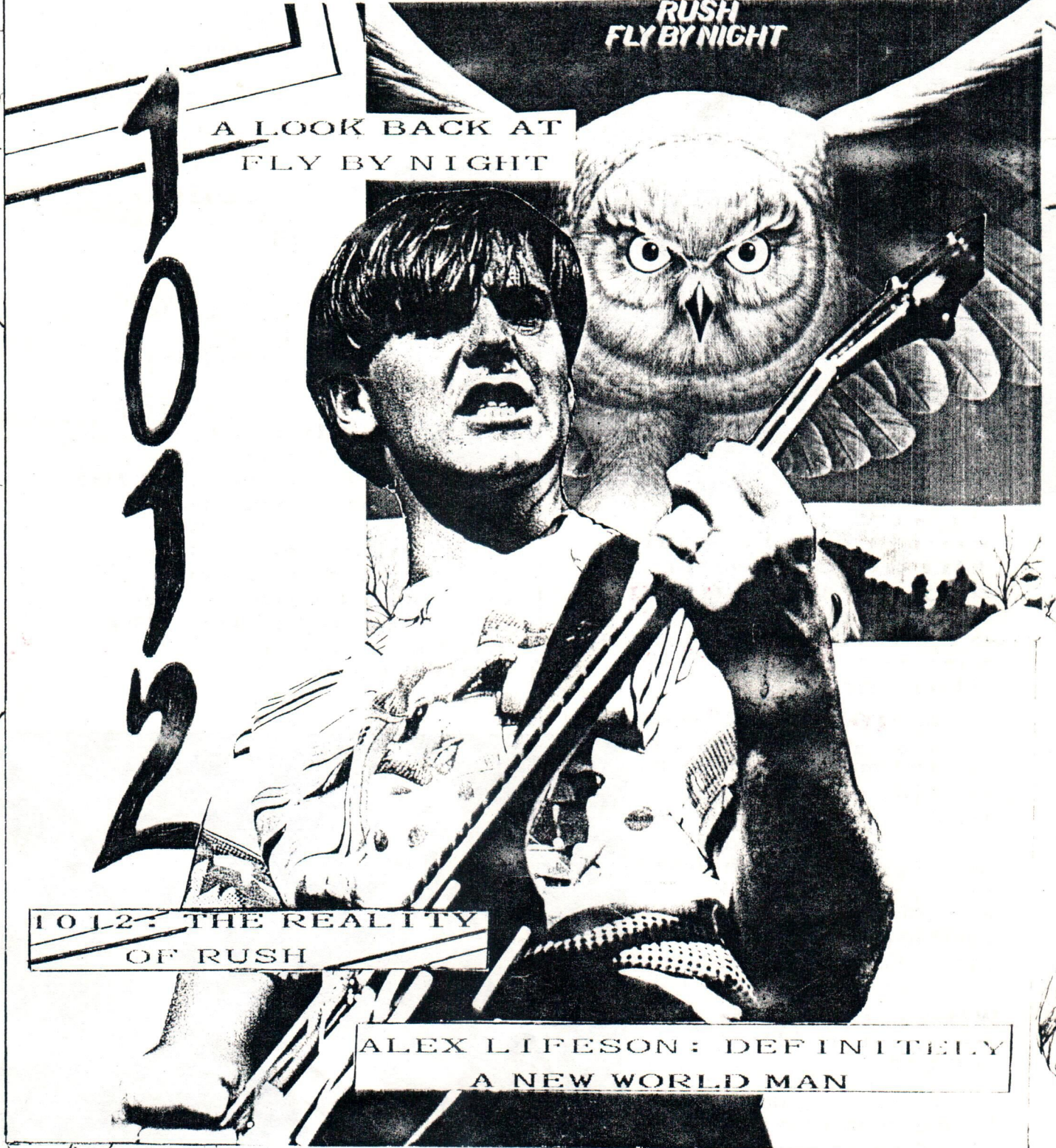
RUSH
FLY BY NIGHT

A LOOK BACK AT
FLY BY NIGHT

1012

1012: THE REALITY
OF RUSH

ALEX LIFESON: DEFINITELY
A NEW WORLD MAN



BEACH CLUB PRESENTS
RUSH
 GREENSBORO COLISEUM
 GREENSBORO, NC
 MARCH 27 1 9 8 3
 SUNDAY 8:00 P.M.
 \$12.50 PLUS 50c OUTLET HANDLING CHARGE

Alex:



DEFINITELY A NEW WORLD MAN

When Signals came out and word was out that the band would soon tour to support the album, I tried to make it a personal mission to get a hold of Alex and see what he could tell me about the album and tour. I didn't get a chance to talk to him face-to-face but I did get to ask him a few questions over the telephone. Rush was playing in near Cleveland and there wasn't a whole lot of time to talk, but Alex was very polite, helpful, and informative.

I've noticed by looking at the band's itinerary that you're playing three or four days, taking a couple of days off. How are you scheduling the shows?

We like to play three days in a row as a maximum, a day off and anywhere from one to three days on. Last tour it was three days on, one day off, four days on, one day off. We would prefer to play three days, have a day off, play one day, have a day off...like that.

What do you do on your days off?

Tennis mostly. Geddy and I have been playing alot, including on working days and in the early afternoons before

soundchecks. We'll try to book four or five hours court time...maybe do some flying. We try to do alot of things on our days off.

Do you have a pilot's license?

Oh, yes, I've had one for a few years now.

I'd really like to ask a few questions about SIGNALS if I could...The main thing that I noticed about the album was the greater amount of keyboards on the album, the greater number of instruments on the album. Did this cause a conflict for you as a guitar



player?
Geddy's
presence
seems to be
even big-
ger than
last time.

No, there was no conflict. I wanted to go for something a little different from previous albums we've always approached it with a thick, large guitar sound that sort of covers the whole

listening area in the sense of the stereo sound. This time we wanted to get a certain guitar sound and leave it at that and slot it in at its position. This left more room for the keyboards. I don't think there are any more keyboards, it's just that they have

a little more presence to them and are more dimensional. It was something we considered right from the start; we really wanted to approach production in a different way.

How do you mean, by having more sounds, instruments?

Not just more instruments, but more the positioning of the different instruments. In the past I've double and triple tracked guitars, keyboards, vocals, that kind of thing. We tried to mix things up a little more, the guitar sort of steps back a bit.

Was Signals an easier album since you didn't



use as many tracks?

From the writing angle it was easier because we had all of these ideas and we sort of refined them to put them together as songs. The recording seems to get a little harder every year. We had to stay an extra month in the studio.

I would think some of the reason would be the standard of the recording quality these days. It is so much higher.

Oh, that's very true.

Signals is quite

different from anything else Rush has done, I think that's the band's blessing, that it can change so much. Do you ever worry about alienating any of your fans with the changes? Is the first consideration always yourselves?

Oddly enough, I was just talking to Neil about this today. Our goal has always been to grow, evolve and change. That is what we try to do. I would be more nervous



and afraid of repeating something, which would be very easy to do. If you reach a certain point and life becomes a bit too easy, everything is nice, you may not want to lose that. If you fall into that situation it can be very dangerous.

I think that's a very healthy attitude creatively. I can see where record companies would not like it, but how much sense it makes.

If I could compliment your playing, the one

thing that makes Alex Lifeson special to me is your ability to make your guitar

do so many things. Each solo is unique and has its own individual personality. Is that a conscious effort? How do you go about writing your solos?

The solos are actually very spontaneous. We'll have the basic tracks done and I'll spend a couple of weeks just mucking about trying to figure out what the solo should be and what it should sound like. Then it's just a matter of doing it over and over again. It's the only way I feel happy doing solos. I know Michael Schenker once told me that when he's in the studio he gets the basic tracks done and takes a cassette home and writes a solo exactly the way he wants it, rehearses it and goes back in and does it just like that. That's fine if he more comfortable doing it that way but I find it works much better for me if it's spontaneous, basically I'm that type of person.

It sounds exciting and a bit more of a gamble working that way.

Yeah, but again if it works for you, great. I think you can show off your emotions by doing it this way.

What songs are you doing on this tour?

We are doing all of Signals

except "Losing It". Mostly recent stuff, we dropped "Working Man" which we've done for 78 years (laughs). That was kind of a big step.

I've heard that you have a medley worked out for the end of the show.

Yeah, we do. It starts with 2112, goes in Xanadu, a little La Villa Strangiato... that's been in our set for only 76 years.

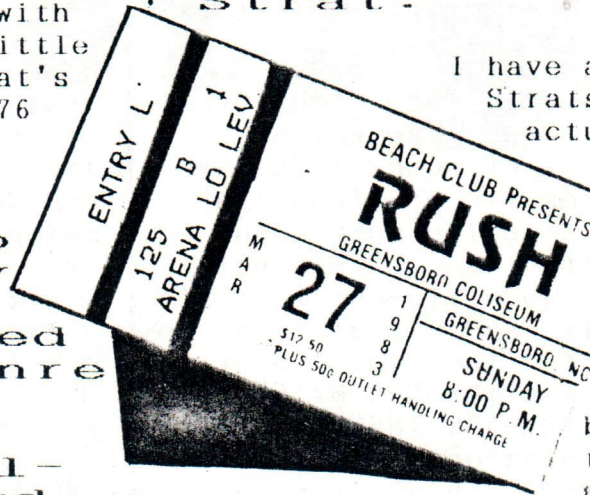
Rush music started out so hard and heavy and has since then progressed out of that genre but there is still a heavy metal type following the band.

You can still get the denim brigade coming to your concert. How do you explain someone coming to your concert with a Motorhead patch on his jacket? You get them hooked early and they won't let go?

I guess it does stem back to the fact that we're basically a heavy metal band, we were at the beginning. That was really a very long time ago. We started experimenting in 1975. I guess this audience has just stuck with us all along. The band is a bit more contemporary and it has moved out of that particular vein of rock music but it can still get pretty heavy at times so maybe there is still that appeal. I like to think we are unique as well.

I'd like to ask you about the equipment you that you are using now. I see that you are still using now. I see that you're still using the Howard Roberts Fusion guitar and a red Strat.

I have a few Strats now actually. I have the white Strat and a red one, the only difference between the two guitars is



the white one has a vibrato arm on it and the red one doesn't. It has all five strings on it and it's screwed right down. I also have a black one that I've had for four years. I'm using them alot more. On the black and white ones I have Sharp necks, which is a company in Canada that just makes the necks. There is no finish on them at all, it's just bare wood. It's a nice feel. I have a humbucking in the back position and two standard Strat pickups and I just move the toggle switch to the bottom horn. That's about it.

What about amplification?

I'm still using the Marshall combos. Actually I've got four them and I run them at different settings and different volumes so that Jon at the board has. When we go into the

studio we'll set up a few amps with a number of mikes and different settings.

I read where at one time you had some of your amps on Geddy's side and he had some of his amps on your side, but now your amps are separate.

Yeah, we did that right up until this tour. We get a wilder, fuller sound this way now. It has its problems in that there is too much sound coming off stage at this point. The PA is so efficient that it can really handle that load, so we separated the two. I hear Geddy's bass through my stage monitor. I think that the loudest thing on stage is Neil's drums. This new plan was a big step for us. It really cleaned up the overall sound of the whole band. We made a move to smaller amps.

To get a cleaner, more distinct sound?

Yeah, and it's a lot more controllable.

How do you mix the solos live? Do you turn up your guitar, overbalance the mix towards the guitar or what?

Jon (head sound man) does it different ways. As far as I'm concerned I just turn the guitar up and solo using whatever effects I want to use. He may just turn it up or tweak a certain frequency to bring it out more in the mix. I don't know how he goes about this, but those are the two obvious ways to go about it.

There is so much on the new album. I really wonder how you're going to do it live.

We're very careful when we're in the studio not to do something we can't do on stage. I'm playing a lot more bass pedal synthesizer and I've got mine interfaced with a couple of Oberheims. I'm allowed the kind of flexibility soundwise that Geddy has. I'm doing some of the parts he was doing in the past. I look over sometimes and see both hands and feet going.

When you are on the road do you ever get a chance to practice your playing much?

Well, we have soundchecks and the show is couple hours long and usually for the first couple of months I'm just getting back into the swing of things. I don't do much dressing room rehearsing but I'm going to get back into it. Tonight actually I was thinking about setting things up.



continued on page 7 --

Just when I thought I had heard it all, I got a copy of 1012; one of the finest vinyl imports I've ever heard. It has previously unreleased live "Vital Signs" and "Red Sector A". Geddy and Neil talk about a "present sort of reality in their music.

The first selection is "New World Man" from Rush's 10th album SIGNALS. Next is "The Spirit of Radio" direct from the live 1981 release "Exit...Stage Left."

Neil talks about how he sees himself in the lyrics of "New World Man". This interview continues to be very interesting. The band discusses the experience of the launch of the Columbia Space Shuttle and how that experience reflects on the song entitled "Countdown."

"Vital Signs" is the high point of the album with great performances by all the band members. Geddy as always, slams down a pounding bass line that stands out everything else.

Following "Vital Signs" is live "Freewill" with the usual overwhelming performance in the middle section. "Territories" tones the album down a bit but it soon skyrockets by the incredible and climatic "Red Sector A."

1012

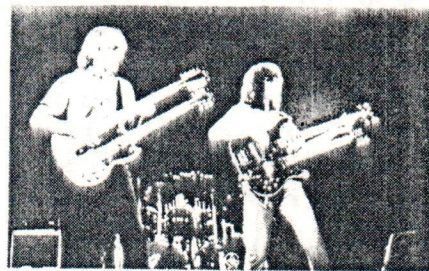


This album shows all three sides of Rush: The personal side of Rush and what their music means to them, the versatility and stamina in the studio, and the pulsating rhythmic feel to Rush's live shows. Another must for the devoted Rush fan. For a superb copy of this album on a high bias chrome tape send \$6.00 to:

Rush On Stage

314 Acadia Ave.
Winston-Salem, NC
27127

checks to: Eric Merola



Exit Stage Left

Have you ever considered doing a two and a half hour show on your own without an opening act?

Yeah, we have, but we have mixed feelings about it. Ticket prices are pretty high these days and an opening and an gives people a little bit more for their money plus the way we came up was from touring as an opening band and it really wouldn't be fair to play on our own and not have an opening act. We tour a lot and have to keep up that responsibility.

I've heard you mention solo projects for both you and Geddy, are those viable working projects?

Oh, yeah, I think it will happen, it's just a matter of finding the time. Neil has a couple of things he wants to work on and get serious about his writing. You can't go home for a six-week break and expect to start working on anything. It takes a couple of weeks just to unwind and then there are all of these things you miss out on during the year that you want to catch up on. We need to set aside some time to let everyone work on the projects they want to work on.

What kind of writing does Neil do, is it fiction? Doesn't he have a very detailed diary of the band's history?

He's got a few things in mind. He's been writing some fiction and he's been writing things since "Farewell To Kings", so



he has a lot of notes he'd like to put together into a book. He just sold a peice to Omni magazine which he is pretty exited about. He's really getting into that. A good deal of the time he's concentrating on that. I must admit I feel the same way about solo work, I'd love to do it. I have ideas I've been building for the last few years down in the studio, but it's going to take a month to go through all of the material and arrange it, then start recording. It would take a few months and I've got two kids and a wife to see.

Do you see them much when you're on the road?

Not really. We're usually out for three or four weeks and home for a week. I did fly home one day, October 14th. It

was my older son's birthday and I surprised him. We went out to dinner and I took him to the arcade, that's his favorite thing, and then I went back to St. Louis for the show.

With Geddy getting tied down behind the keyboards like he does, do you feel any more of the spotlight on you?

I feel a little pressure to take up some space but I try not to let it bother me. Some nights you feel like jumping around and dancing and going crazy and other nights you don't. You have to play it by ear. You're right, he's quite tied down there.

There's one song on Signals, "Chemistry," where I heard that Terry Brown, your producer, didn't like it and kept telling you that it wouldn't work. What went through your mind when you were battling him about that song?

You try to be as objective as you can even with a subjective subject. Terry has always been a fourth ear and we value his opinion, but we were just so dead set on it. He came around to our way of thinking after a while.

Does the situation ever occur when a song becomes an album track and isn't necessarily a

100 % agreement between the band members as to how the song should be or is it always total agreement and commitment by three band members?

We never have any kind of problem like that because we discuss everything. We know when we do something it doesn't matter how many times we've done it, we have to do it until we get it right.

To give an example, I spent day and a half doing a solo on "Digital Man." It was hard putting the solo together. I was happy when I finished it and I lived with it for a week. No one said anything but there was something odd about this solo. It just didn't fit in anywhere on the face of the earth so we took the time to go in a whole new direction. We spent a couple of days to do it over. It's something you could become very sensitive about...You're immediate reaction would be what? You think my solo sucked? It was great! We all knew it wasn't right for the song so we decided to pursue it and pull it all back together.

Well we've taken enough of your time for several fans. I hope to see you when you come to my town. Thanks for the opportunity.

My goodness, it's a quarter 'til four. I'm late. Thanks for everything-we'll be talking to you soon.

----Jon Sutherland

Fly By Night

The true beginning

Fly By Night was released in February of 1975. This album was a milestone for Rush. It marked a time when Rush was getting a feel for the forever-changing world of the music business. This album assists Rush in becoming a group that slowly but steadily achieved their success simply by touring long and hard over the early years. They then gained the notoriety they needed to earn the Juno award in 1975 for being the most

promising band coming out of Canada that year. A large amount of this success should be attributed mainly to the lyrical genius Neil Peart who revolutionized the band musically and lyrically. Fly By Night expressed ideas based on individualism and books by Ayn Rand on the same topic. Lyrics such as "Live for yourself, there's no one else, more worth living for, begging hands and bleeding hearts will always cry out for more" conveys ideas that give the message that selfishness is alright and that there is no fault in being self-centered.

"Anthem" is probably one of the hardest of all rock songs on this album and it is a classic live. I believe that the best live version that I have heard is at the Electric Ladyland Studios in 1974.

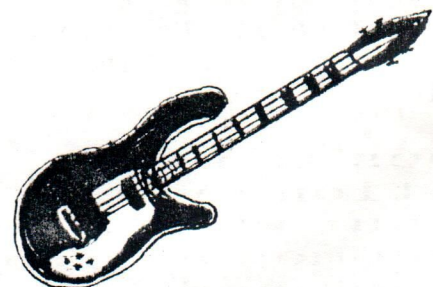


"Best I Can" I think is sort of a debut for Neil Peart who at the time of this album had been in the band for a short time and he had never played on a studio album. "By-Tor and the Snow Dog" is a fantasy sequence basically involving good against evil and good prevailing once again. It begins a long line of fantasy oriented songs such as "Xanadu", "The Necromancer", and "Hemispheres." "By- and the Snow Dog"

sets a trend of very long and creative songs that tells stories from many viewpoints. "Fly By Night" and "Making Memories" are both about touring and they explain the good and bad sides of it. Every song on this album shows a completely different band from the first album. It is very obvious that Neil Peart has made an incredible addition to Rush and adding his dramatic has improved every song.

Overall this album shows creativity, originality, and a new side of Rush that the fans had never seen.

---Brian Siskind



EXCURSIONS

Chemistry

-by Brian Siskind

Signals transmitted
Message received
Reaction making impact-
Invisibly

Elemental telepathy
Exchange of energy
Reaction making contact-
Mysteriously

Eye to I
Reaction burning-hot
Two to one
Reflection on the wall
H to O
No flow without the other
Oh but how-
Do they make contact
With one another?

Electricity? Biology?
Seems to me it's Chemistry

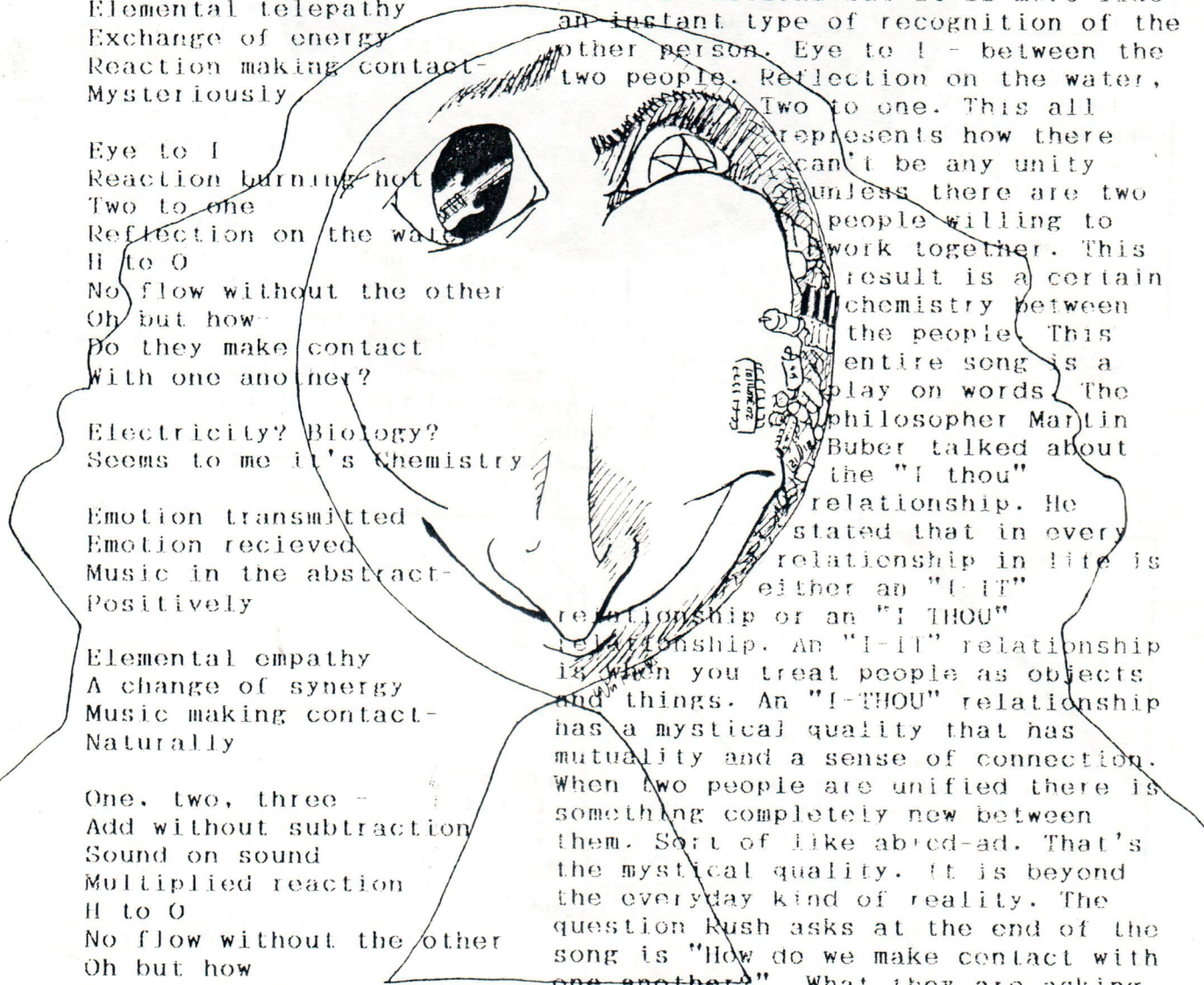
Emotion transmitted
Emotion recieved
Music in the abstract-
Positively

Elemental empathy
A change of synergy
Music making contact-
Naturally

One, two, three -
Add without subtraction
Sound on sound
Multiplied reaction
H to O
No flow without the other
Oh but how
Do we make contact
With one another?

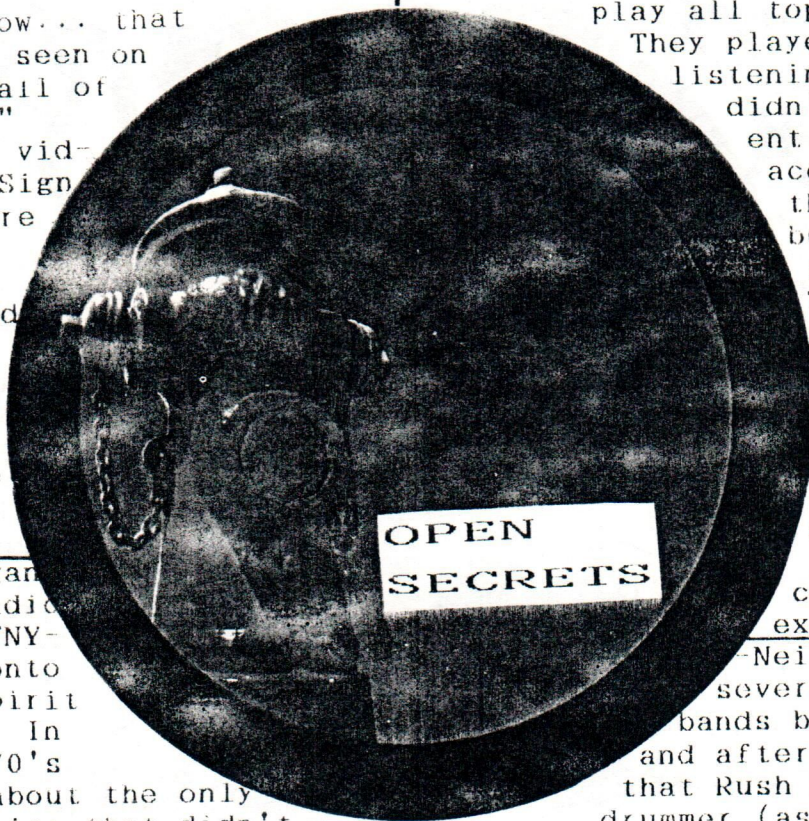
- Neil Peart

Sometimes when you meet people you feel an instant kind of unity and it's a mystery that you really don't understand. It's not necessarily into words or actions but it is more like an instant type of recognition of the other person. Eye to I - between the two people. Reflection on the water, Two to one. This all represents how there can't be any unity unless there are two people willing to work together. This result is a certain chemistry between the people. This entire song is a play on words. The philosopher Martin Buber talked about the "I thou" relationship. He stated that in every relationship in life is either an "I-IT" relationship or an "I THOU" relationship. An "I-IT" relationship is when you treat people as objects and things. An "I-THOU" relationship has a mystical quality that has mutuality and a sense of connection. When two people are unified there is something completely new between them. Sort of like abcd-ad. That's the mystical quality. It is beyond the everyday kind of reality. The question Rush asks at the end of the song is "How do we make contact with one another?". What they are asking is how do we get out of that recognition and that silent kind of chemistry into getting to know one another. In short it's better to leave the mystery unsolved and still have that mystical quality that "CHEMISTRY".



Did you know... that the poster seen on the back wall of "Le Studio" during the video "Vital Signs" is a picture of Harry Spencer who starred in "Eraser Head". The members of Rush find this movie very funny.

The slogan for the radio station CFNY-FM of Toronto is "The Spirit of Radio". In the late 70's this was about the only radio station that didn't



play all top400 music. They played music worth listening to. They didn't present their music according to the charts but instead by real people. Today they still remain the "alternative" station in the area. So as you can see Rush fits this category extremely well.

Neil has been in several other bands besides Rush and after he heard that Rush needed a drummer (as a result of the fragile health of John Rutsey; the original drummer at that time who in which Alex and Geddy knew since they were 13) he checked it out and ended up revolutionizing the band.

"Traffic Manager"
P.O. Box 1333
Lombard, IL
60148

\$2.00 issue

The Music Collectors Newsletter

RUSH

- ON STAGE -

Electric Ladyland Studios
12/74 (includes a few
tracks from Fly By Night)
Ex-45 minutes-\$6.00.

"Hold your Fire" - Raleigh -
NC - 1/15/88 - VG- - 90 min.-----
-----\$6.00

"A Farewell To Things"-
Montreal 1977 - 60min. -
Ex-----\$6.00

"Hold Your Fire" - Charlotte, NC
11/27/87 - 90 min. VG ---\$6.00

Permanent Waves toui -
St. Louis 1980 - from
soundboard - Ex - 90 min.
-----\$6.00

"Hold Your Fire" Houston, TX
1/29/88 - 30 min. VG- -\$4.00

Moving Pictures
tour - Chicago
Ampitheatre, IL
135 min. - VG+ -
-----\$8.00

1012 - includes live "Vital
Signs and live "Red Sector A".
Also includes int. with Alex,
Geddy, and Neil.
45 min.Ex++++
-----\$6.00

Moving Pictures
tour - from sound-
board - Ex - 30
min. - Montreal -
1980 -----\$4.00

- POSTERS -
"Hold Your Fire"-3
live shots, 3
balls----\$8.00

"Signals Are Crossed"
- Nassau Col. - Long
Island, NY - 12/8/82
- VG+ -----\$5.00-45 min.

"Hold Your Fire"-3
live shots-\$8.00

"Temples of Syrinx" - 1980
Checkerdome, St. Louis -
45 min. - Ex -----\$5.00

- VIDEO -
P/G concert-60
min.---\$20.00

Live in Meadowlands, NJ -
1984 - 135 min. Ex -\$8.00

Exit Stage Left
concert-60 min.--
-----\$20.00

"Grace Under Pressure" -
Maple Leaf Gardens,
Toronto, Canda 60 min. -
Ex -----\$6.00

T- SHIRTS

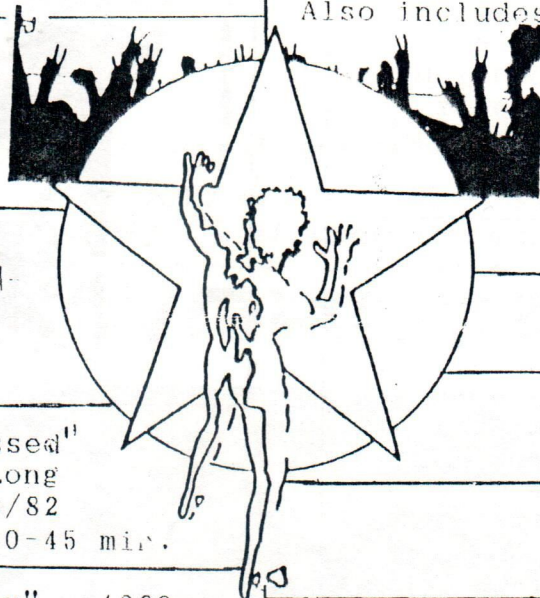
Promos-Tom Sawyer,
The Enemy Within,
Distant Early War-
ning, Afterimage,
The Body Electric,
Subdivisions, Coun-
tdown. The Big
Money-55 min.-\$20

"Live Through Power Wind-
ows" Greensboro, NC -1985
- 120 min. - Ex --\$7.00



"Hold Your Fire"
concert-135 min.-
-----\$25.00

-Man in star (at right)
S/M/XL-\$12.00
-Exit Stage Left
S/M-\$12.00



Classifieds

The Necromancer offers classifieds to all fellow Rush fans free of charge in an ad that refrains from selling items. If you wish to place an ad that involves selling something the fee is as follows: 0-20 words \$15.00-every word thereafter will be 75¢ extra.

Needed: Rush and U2 material. Will trade for Zeppelin recordings. Send your list for mine. Amar Setty
217 Staffordshire Rd. Winston-Salem, NC 27104

Into Doors, G. Dead, early Floyd (especially Syd) and Zeppelin. Looking to trade for rare material and correspondence. Rob Seeman,
104 Rosedale Cir., Winston-Salem, NC 27106

Wanted: Rush promos-Lock and Key and Time Stand Still. I'd like them to be on high quality video tapes. Will trade for Rush, Floyd, and Zeppelin recordings. Brian Siskind, 990
Macon Dr. Winston-Salem, NC

The Necromancer wants info on obtaining a copy of the book Success Under Pressure. Write us if you can help.

Help! Desperately need Led Zeppelin and Rush live audio/video send your list to: Steve Fraser, 3710
Northriding Rd., Winston-Salem, NC 27104

Would like to compare notes info, opinions, etc. on Zeppelin. Correspond to: Glen Snyder P.O. Box 86
Hackberry, LA 70645



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Eric Merola (c/o The
Necromancer-editor)

Coming next
month-

-A look back at
Caress Of Steel

-Electric Ladyland:

In the studio

-Info on next live album!

-More Interviews!

Written and produced by
Brian Siskind, Eric Merola,
and Will Huneycutt

NEW WORLD MEN



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L I V E F O R Y O U R S E L F -



T H E R E ' S N O O N E E L S E

The Necromancer
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FIRST CLASS



TO :

RUSH Collector
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