



GEDDY LEE

BY BOB MACK

Stumbling out of Katz's Deli near First Avenue and Houston Street in Manhattan, I'm stopped by one of the many bums that mill around in the early morning. He raises his finger and lurches toward me, but as I flinch and pull away, I don't hear the usual, "Brother, can you spare a quarter?" request. Instead, he asserts, "I went to school with those guys." I look down at my chest to remember which stupid T-shirt I slept in, and sure enough, it says Rush.

Of course I don't believe this guy, but he's adamant. "I'm serious, man, I grew up with all those guys in Toronto. I know Gary ..."

"Gary?"

"Yeah! Gary Liebovitch. His mom was an old Polish Jew, and when she called out his name, you know, her accent made it sound like 'Geddy.' We used to tease him all the time. 'Oh Geddy, Geddy.' Finally he took it as his nickname. Geddy Liebovitch. Geddy Lee."

Coincidentally, I had recently spent some time with Geddy Lee and although we had talked about all sorts of things, I didn't even bother focusing on the personal. Rush is a private-man's band. I had asked him (Geddy Lee, not the bum) about kids, and he said amiably, "We have them." But that's it. As for revealing his real name ... For that kind of stuff, you go to the salt of the earth. The bum reminisces, "I never liked those guys. Nobody did. No one thought they'd make it! I remember when I saw them on TV for the first time. 'God d*mn. That's Gary Liebovitch!'"

FACES: On the last album, you threw caution to the wind while recording and weren't as worried as usual about perfectly reproducing the music live. Sounds like you did the same on *Hold Your Fire*.

GEDDY LEE: Yeah, even more so on this record. We were even more careless! (laughs)

FACES: On which song did you go most overboard in the studio?

GL: Surprisingly, I think "Prime Mover" will be the most difficult to reproduce live, because in a few parts of that song, there are five things going on. Doing all those things at the same time is gonna be a real trick. I'm not sure how we're going to do it yet, but we will! Somehow.

FACES: My spies tell me that you guys were watching the old Chuck Connors "Rifleman" series on TV during the recording of this album.

GL: Uh oh, you're getting all this dirt! All the embarrassing moments (smiles).

FACES: Neil says "thankfully none of it in-

"We're just too confusing for a lot of people to figure out."

fluenced the music," but I hear some spaghetti western guitar on "Time Stand Still," kind of a western feel.

GL: Well, I have to say that song was written before the real western thing came along. If any song was influenced, it was "Force Ten." We actually wrote that song with cowboy hats on. So the looser kinda delivery of that song was inspired by Chuck Connors in his early days.

You need some sort of outlet when you're making a record. You need some sort of reason to be real stupid, and to act really stupid because it helps you in those moments when you have to act really intensely. During the recording of *Grace Under Pressure*, we started assembling pictures of grotesque people out of magazines and covered the entire studio with them. Things just happen while you're making

records, and in certain ways, you just let the steam off.

FACES: A lot of choruses on *Hold Your Fire* are very pop-sounding, like at the end of "Turn the Page." You really want to sing along when it keeps repeating and adding new layers. Was that influenced by stuff that you've been listening to lately?

GL: I don't think so. If anything, it was influenced by stuff we listened to a long time ago. I see that ending as sort of a Police-y kind of repetitious thing. I don't think we're being directly influenced by anything going on right now. For myself, I'm probably being influenced a little bit more by listening to classical music, because there's not really anything going on that's exciting enough to influence me.

It's probably the only period that I can remember in a long time where I wasn't listening to records and going, "Wow! This blows me away. How did they do that?" As a result, there's this hunger to be blown away by something. So Vladimir Horowitz is blowing me away!

FACES: You noted that pop music is pretty uninspiring these days. What's wrong? Too many videos?

GL: Well, video has probably contributed to a certain extent, but I don't want to pin the blame on it. But I think particularly what's coming out of England right now are these — to me — very boring sort of Motown-ish-sounding, you know, like really yucky, sappy kind of ...

FACES: Simply Red?

GL: Really. Like whining kind of music that's really bland. I always look to England to provide the pulse to stimulate and challenge the industry. It's not happening anymore and I don't know why. Maybe it's because I'm so involved with making records. For a period, all I would do is listen to snare sounds or how this vocal was put together. I think I've gone beyond that point and am listening to songs again. And that's what I miss — the really good songs.

FACES: It seems that some of your fans accept the changes you go through and others don't. Is there a typical Rush fan?

GL: We always seem to bring in new young musicians. They're drawn to us. But the worst thing to see is a guy who's obviously in love with the band, and he's so excited about being there that he's brought his girlfriend along, who's really not into it at all. He's in ecstasy and she just cannot wait to get out of there. Now that's a really funny thing to watch.

We're just too confusing for a lot of people to figure out. We're unhip, we're inherently unhip. Regardless of what we ever do, we'll be unhip. I remember once I was at a party and Nick Lowe came up to me and said, "I really like that song you got out called 'New World Man.'" And I was like, there's no reason in the world this guy should like what I do! But, you know, I thought, "Wow, that's nice!" So our image is very confusing, and it's changing all the time. We don't even know what our image is, so how can anyone else out there be expected to know what it is? ■

What makes Rush inherently unhip?



James Brown: Live in America (Rhino) — The Godfather of Soul, the Hardest-Working Man in Show Business, and a close personal friend, Mr. James Brown!!! (60 min., \$19.95)

The Allnighter (MCA) — Ever dream of seeing The Bangles' Susanna Hoffs with her clothes off? My God, how crass! But any crasser than the fact that her *mom* directed her in this 1987 teen comedy?

Sting: The Videos, Part I (A&M) — Five-clip compilation of songs from the *Dream of the Blue Turtles* LP, including the European remix, heretofore unseen in America, of "Bring On the Night."

Squeeze Play: The Videos 1978-87 (A&M) — The reformed power-poppers, in a collection of 13 clips. Songs include "Cool for Cats," "Black Coffee in Bed," "Pulling Mussels from a Shell," "Tempted" and "Hour Glass."

IN BRIEF:

Y&T: Summertime Girls & All American Boys

Dir. by Michael Miner, except "Summertime Girls," by Francis Delia, and "All American Boy," by Rick Friedberg. A&M Video cassette. 23 min. \$14.98

If the clips for "Don't Stop Running," "All American Boy" and "Summertime Girls" hadn't come out *before* the movie *RoboCop*, I'd have sworn a little creative swiping was going on: In each of them a strangely derivative-looking superhero is seen, either saving a damsel or out catching some rays. As it turns out, there's very little in the way of *anything* creative going on in this five-clip compilation.

Haven't we seen enough bimbos-in-chains? Enough grease-monkey bimbos in shorts? Enough California bimbos in bikinis and the obligatory Y&T shirt? If your answer is no, you'll enjoy this tape. Beware false advertising, though: The blonde in the black bikini on the cover doesn't appear inside.

The other two videos, by the by, are the conceptual "Mean Streak" (which at least offers a neat twist on what psychologists call "the madonna/whore syndrome"), and the live "Lipstick and Leather."

VIDEOGRAPHY SPOTLIGHT ON:

CANADIAN ROCK: RUSH, TRIUMPH, LOVERBOY AND CONEY HATCH

It's cold up North. Not really, not all the time, but that's what they say. So we'll say it again: It's cold up North. How better to warm up than with some hot rocks? From Canada, presenting some of the best imports since Molson beer.

RUSH

■ *Rush: Exit ... Stage Left*
Montreal Forum concert from 1981, interspersed with video effects on "Red Barchetta" and elsewhere. Songs: "Limelight," "Tom Sawyer," "The Trees," "Xanadu," "Red Barchetta," "Free Will," "Closer to the Heart," "YXZ," "By-Tor and the Snow Dogs"/"In the Mood"/"2112 Finale" medley, "YXZ" (instrumental version). (RCA/Columbia videocassette, Pioneer Artists videodisc, 60 min. approx.)

■ *Rush: Through the Camera Eye*
Compilation of video clips, mostly live or pseudo-performance. Includes video of "Tom Sawyer" from *Exit ... Stage Left* and of "Afterimage" from *Grace Under Pressure Tour*. Other songs: "Distant Early Warning," "Vital Signs," "The Body Electric," "Subdivisions," "The Enemy Within," "Countdown." (RCA/Columbia videocassette, Pioneer Artists videodisc, 44 min.)

■ *Rush: Grace Under Pressure Tour*
Performance tape, plus video clip of "The Big Money." Concert songs: "The Spirit of Radio," "The Enemy Within," "The Weapon," "Witch Hunt," "New World Man," "Distant Early Warning," "Red Sector A," "Closer to the Heart," "YXZ"/"Temples of Syrinx"/"Tom Sawyer" medley, "Vital Signs"/"Finding My Way"/"In the Mood" medley. (RCA/Columbia, 69 min.)

■ *Incident At Channel Q* (1985)
Multi-artist rock video com-



TRIUMPH

pilation/movie about a rebel DJ trying to keep his station on the air. Includes Rush video for "The Body Electric." (RCA/Columbia videocassette, Pioneer Artists videodisc, 85 min.)

TRIUMPH

■ *Triumph: Live at the US Festival*
Concert at the 1983 US Festival in California. Songs: "Allied Forces," "Lay It On The Line," "Never Surrender," "Magic Power," "World of Fantasy," "Rock and Roll Machine," "When the Lights Go Down," "Fight the Good Fight," "Spellbound," "Follow Your Heart." (MCA, 67 min.)

LOVERBOY

■ *Loverboy: Any Way You Look at It*
Nine-clip compilation. Songs: "Workin' for the Weekend," "Lovin' Every Minute of It," "Only the Lucky," "Turn Me Loose," "This Could Be The Night," "Queen of the Broken Hearts," "Gangs in the Street," "Dangerous," "Hot

Girls in Love." (CBS/Fox, 40 min. approx., \$19.98)

■ *Loverboy*
Vancouver concert from 1983. Songs include: "Workin' for the Weekend," "Turn Me Loose," "When It's Over," "The Kid is Hot Tonight," others. (Vestron, 60 min.)

■ *CBC Special: Live in Canada*
Concert shown on Canadian TV. (Jem import, 60 min. approx.)*

CONEY HATCH

■ *Coney Hatch*
Four-clip "Video 45." (Sony videocassette, Pioneer Artists mini-videodisc, 17 min.)

*Three possible sources are Playthings Hard to Get, 580 Old Mine Office, Madrid, New Mexico 87010; Music Video To Go, 8436 Mills Dr., Miami, FL 33183; 305-596-2211; Jem Music Video, 3619 Kennedy Rd., PO Box 708, South Plainfield, NJ 07080; 201-753-6100.

Next: Thrash Metal: Venom, Metallica and more!

RUSH

