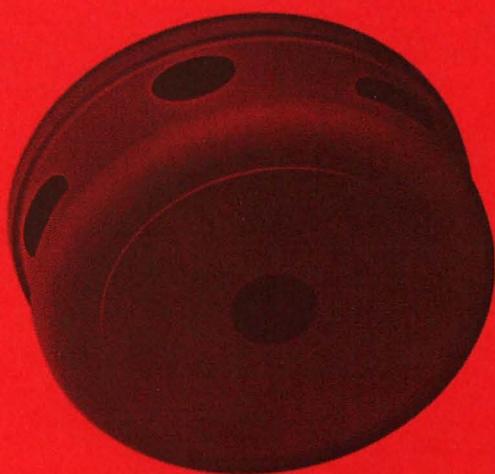


Summer 2001



Spirit of Rush



**I am not a number.
I am a free Rush fan!**

The Spirit of E d i t o r i a l

Hello all and welcome to another packed issue of Spirit Of Rush. The big news this time you will find if you look to the news pages to your right, a message from Mr.Lee himself - things are going well in the studio for the three wise ones it would seem. Which is good news for all of us of course.

We can also bring you good news regarding this years convention, Saturday September 8th at the Limelight club in Crewe, in case you had forgotten. Many of you had expressed dismay that we were not featuring a live tribute band this year. Well what did I say last issue? We here at Spirit listen to what you want and try to deliver. We have lined up for you the Rush tribute band 'Force Ten' to entertain you for a couple of hours in the evening. We are always looking to make the convention a little different each year and this year's is no exception. If you would like to check them out prior to the convention you will be pleased to know that Ray has booked them into the Limelight for a gig on Sunday August 19th. We'll be going along, see if you can make it as well. A ticket order form is enclosed for your use with this issue, so get it off to me right away along with the SAE for us to return your tickets to you in. Remember only unsold tickets will be available on the door on the day, so order in advance so you don't miss out.

The next issue of Spirit will be with you in late August just prior to the convention in September. If you have a re-subscription reminder form enclosed with this issue please return it to me without delay.

Finally a word from Dave Lewis who publishes the Led Zeppelin magazine Tight But Loose. These words as printed in his latest edition are as relevant to you/us as they are to Zep fans the world over. I quote...' It's now easy to access up to date Rush information on a countless array of web sites - none more important of course than the Spirit Of Rush site expertly maintained by Steve Streeter. This could of course bring into question the validity of the printed word and this fanzine itself. I'd

like to think this will not be the case (me too). Whilst it's wonderful to have info at the touch of a keyboard pad, the fanzine is a lasting reflection and statement to be stored and re-read at your leisure. It's a changing world...but within it all, our shared enthusiasm for the music of Rush and it's various offshoots past and present, remains a constant source of inspiration. For me personally, despite the increasingly time consuming effects of the changing pace of day-to-day life, the motivation to produce this fanzine remains as high as ever. Until the next time...keep subscribing ...keep reading...keep listening'. Dave Lewis, 3 May 2001.

For Rush read Zep in Dave's original piece but these words he speaks are true for both me and you.

Tight But Loose can be ordered direct from Dave for £5-50 inc.P & P from the following address...

14, Totnes Close, Bedford, MK40. 3AX. Tell him that the Spirit Of Rush put you in touch. Until later...

*Regards,
Mick*

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R U S H N E W S

A Message From Geddy Lee

30 May 2001 7:48 AM

Greetings to all,
I thought it was about time that I lifted my head out of the confines of studio life and checked in with this web site and communicated recent goings on to all of you.

To begin with, let me thank all those fans that organized, and in any way participated in the recent Rushcon 2001, that was held in Toronto. Quite a show of dedication and loyalty and one that did not go unnoticed or unappreciated by us. Although I was disappointed that I came in second last in the Geddy Lee look-a-like contest, I'm sure I'll get over it! What with the Raptors losing to the Sixers, I'm getting used to disappointments.

Secondly, I appreciate the continuing interest in My Favourite Headache. The c.d. and the website. The good karma that has come from it keeps my spirits lifted and has shown me what a worthwhile endeavour it was indeed. The benefits of which have carried me into the latest Rush project with renewed vigour, confidence and sharpened studio chops!!

Speaking of which...I'm sure you'd like to know how things are coming along. Well, although things began rather slowly, as you can well imagine after 6 years between writing sessions, and considering all that we and Neil in particular have been through personally, I'm happy to report that we are now deeply ensconced in the creative mode and a collection of songs is starting to take shape. More importantly there is an optimistic atmosphere and we are once again communicating fresh ideas together as a band. Experimenting as always, but not afraid to get a little physical!!

And so we will continue on with this process until such time that we all feel confident that the material we have written is "great" enough to be released as the next Rush album. When that will be? I can't say exactly, but with luck on our side we hope to release something early in 2002.

Soooo, I guess that's all that's new from me at the moment. Once again thanks to all of you for your enduring support, the effect of which has undoubtedly contributed to our ability to continue down this road for so long. Best Wishes and Go Jays!!!

Geddy

P.S. Yes... I do read the messages that you post. Hopefully, I will get to answer more of your questions when my schedule is more forgiving.
<http://www.geddylee.net>

Rush Rumours

- They have seven songs finished in the shape of demos - in the first four weeks nothing came out but then suddenly in the next week, four songs came out in a row and then three more in the next 10 days.
- The new album is rumored to be "heavy" sounding. (it seems like we always hear this).
- Neil has already written lyrics for more than just one album.
- Neil has just fired Larry Allen and they're not working together anymore. (this is big news!)

News from 'Counterparts' Webmaster

I recently had lunch with representatives at SRO/Anthem. It was mentioned that Rush is indeed finished with 7 songs. The motto for this album is "To re-invent what we have previously invented". In short, this album promises to be one of the heaviest and best albums in their history! And, one or two of the songs are back to the old days, of 8 minute length!!!!

Martin from The Hemispheres Mailing List (<http://www.rush.com.ar>) also mentioned after meeting with Anthem that Rush asked Bob Rock to produce this album. He turned them down for 1) Money. He could produce 2 or 3 bands in the time it would probably take to produce one Rush album, and 2) Respect. Bob Rock considers himself to be a Rush fan, and has a great deal

R U S H N E W S

of respect for their musical talents. He could not see himself giving musical direction to Geddy, Alex, and Neil.

Ken Hoffman
Counterparts Web Master.

TotalRock News -

<http://www.TotalRock.com/>

RUSH MAN GETS LIFE

Rush guitarist Alex Lifeson has produced the self-titled, debut album from Pennsylvanian band Lifer. The five-piece will release the record in August. It's the first time that Lifeson has ever produced a project outside of Rush.

RUSH - Permanent Waves!

According to sources close to the band, RUSH are currently working on new material at two different studios in Toronto. Guitarist Alex Lifeson and drummer Neil Peart are working together at a secret location in downtown Toronto, meanwhile bassist Geddy Lee is working on material on his own. Studio sources have commented that the new material sounds "rockin' and harder edged. The pre-production work is totally unconventional." Sources say that there is a good chance the band will use a "big Vancouver-based producer," which alludes to only one individual - Bob Rock. As for the once AWOL Peart, he has remarried and currently resides in San Diego (he married a local woman there) and just outside Montreal. The band are expected to be taking their time with the new material, although Lee suggested in a recent interview that an album is only guaranteed if the material stimulates them. DON'T expect output from Rush until fall at the earliest.

DIFFERENT STAGES DVD CANCELLED:

It has been confirmed by Anthem records that the Different Stages DVD has been cancelled. The band had video taped the first show of the Test for Echo tour with earnest intentions to produce a live DVD. Apparently there was a problem with the sound recording. As recently as last December, Geddy still had intentions of releasing this live show, but it would cost Rush \$150,000 just to sync up the other recording with the video. Add that to all the other costs, and it just would not be

cost effective to go through that process, not to mention the enormous time involved in doing this, so it has been scrapped. Thanks to Ken Hoffman of the Counterparts website for the confirmation.

It has been rumored that in light of this loss, the band may release a "making of" DVD to accompany the upcoming album, to include behind the scenes work, but this has been unsubstantiated at this time. Geddy has stated in the past that the band has plans to release a comprehensive DVD with both new and old material (unreleased early videos). "... I have an accumulation of videos (early videos that have rarely seen the light of day). These are things I'd like to include on a future DVD package. As I've said before I have ideas for a comprehensive DVD for Rush but at the moment, the powers that be at Atlantic don't share my enthusiasm. It's just a waiting game. I would encourage you to write to Atlantic records and request that they move it along."

ROCKET SCIENCE UPDATE:

Jay at the unofficial Rocket Science website has announced that the long awaited full length album is now available, and the band is selling advance orders via mail. Anyone who would like to receive an advance copy is welcome to send a check made out to Rocket Science for 10 dollars plus 3.50 for shipping and handling to:

54 Phoebe St.
Toronto Ontario
M5T1A9

Geddy helped produce the five song EP released last year for the band, which includes his nephew Rob Higgins on bass, and even provided his voice talents to the song "Space Suit". "It is rock, rock with a kind of technical edge to it. I have a home studio and we have been working here and gone into the smaller studios around town to do some sessions now and again. It has been fun for me and I think fun for them as well. It is hard to say what will come of it, but it certainly has been a good experience for both of us." - Geddy Lee (JAM! Showbiz, Jan. 18, 2000)

Signals

Dear Spirit,

Regarding the Top Ten of progressive rock on C4. What a load of crap this programme was, especially when the impression that came over, that after 5 concept albums that Rush had made they then went solo and Rush are no more (we know different) and that Rush's music is kept alive by the Canadian tribute band 'YYZ-eee'

What about the excellent tribute band 'YYZ-ed' we have over here, for whom we had the opportunity to see play at Pontefract last month? It's a pity a few more didn't attend, but man, did they put on a good show. **(THERE ARE NOW TWO MORE U.K. BASED RUSH TRIBUTE BANDS DOING THE ROUNDS. 'FORCE TEN' WHO YOU CAN CHECK OUT AT THIS YEARS CONVENTION IN CREWE ON SATURDAY SEPT 8TH. ANOTHER CALLED, WOULD YOU BELIEVE 'THE SPIRIT OF RUSH' WHOM I HAVE NO DETAILS ON. ANYONE WHO CAN PUT THEM IN TOUCH WITH US PLEASE DO SO - MICK).**

I'd like to give a mention to a new found mate, ALEX, whom I bumped into at a local record and CD fair. He was asking the stallholder if he had anything on Max Webster/Kim Mitchell. I stepped in and said 'snap'. We got talking and I found out he was also a fan of Rush. We now send each other tapes. Anyway, I told him about 'Spirit' and the convention and 'YYZ' gigs. He, his sister and his mate came along to the YYZ gig at Pontefract and I think they were amazed. He may even make it to the convention this year. I've told him that he will not regret it (am I right?). Many thanx.

**MARK
Doncaster**

P.S. Any chance of an interview/review with Kim Mitchell - it would make Alex and I very grateful? **(WE'LL SEE WHAT WE CAN DO MARK - MICK.)**

Dear Mick,

Thank you for the latest issue of Spirit of Rush. Less than half a year until the next convention. I am one of the lucky ones who has been to all five conventions - I wonder how many of us there are? I think the only time there was a musicians Karaoke was at the first convention way back in 1996 in Leicester. I thought it was superb and was truly amazed at the quality of the musicianship. I will be sorry to see the live

Signals

band spot go as each and every band has been excellent. In an ideal world we have both a karaoke and the Jack Secret Show as happened in 1996. **(AS MENTIONED B4 WE NOW HAVE 'FORCE TEN' PLAYING LIVE AT THIS YEARS CONVENTION - MICK.)**

I am delighted though to see that YYZ are playing at the club on the Sunday, but it would have been so much better though if they had chosen Friday night as a majority of people could arrive in time for the show rather than having to hang around all Sunday with sore heads waiting for YYZ.

The live spot is very popular and I hope that folk don't decide to give the convention a miss and see YYZ only. As much as I would like to watch them again, the fan club and the convention are my priority for the weekend. If I want to see a Rush tribute band I can travel to see them, but the convention is only once a year, I get to see my mates, have a laugh and get pissed with them. **(THANKS FOR YOUR SUPPORT KEVIN, LETS HOPE THAT MANY MORE ATTENDEES HAVE YOUR 'SPIRIT' - MICK.)**

I heard a rumour that YYZ were asking for a large sum of cash to perform at the convention and that the Jack Secret Show had in the past. It is a shame that so much in life comes down to money. You'd think they would be willing to donate their time to the convention for free, especially as they play at other times during the year when they do get paid. Its not as if they have to rely on the Convention for exposure. After all they are fans of the band and I know I would be so proud to perform at an event like the convention. Maybe they think that playing live at the convention will mean that Rush fans are less likely to travel to see them live when they perform during the rest of the year in the UK. What happened to Tom Sawyer who played in 1998 - are they still playing? **(NO IDEA MATE - MICK.)**

Since the first convention I have suggested a few times that a quiz be held. I also attend a Queen convention (four days long) where they have amongst other great things a mastermind. It is performed exactly like the TV show with the music, black chair and two sets of questions. It is superb.

Hopefully by the time of the convention there will be a release date for the new album. I am a big fan of Test for Echo and would be happy if it

was in a similar mode, but Rush are not that type of band and a lot of water has passed under the bridge since T4E. Regards to all of my Rush friends.

KEVIN HENRY
Sheffield

Hi Mick,
Just thought that I would write and say how much I love the mag. I have been a Rush fan for some twenty-two years now, and have never really had any info on them, except in the odd music mag. It wasn't until I got myself a computer and got on the net, that a whole new world opened up to me. So long live the computer age.
Anyway the main reason I'm writing is to say WOW what a brilliant album Mr. Lee! You don't need to work at Perfectt you are already there in my book. Just loved it from the moment I put it on my hi-fi. Its so good I had to get the T-shirt.

A new album from the boys! that will be great. I'm sure it will be what the hi-fi was built for, full of great music and lyrically I don't know what to expect. What with all that Neil has been through not only with the tragedies that have befallen him, but also the high points such as Africa and his book. It should be very interesting.

And finally yes, we would all love Rush (if they do tour) to come over here, but if they don't surely there must be a travel company that will do a long weekend package or mid-week, show and couple of day's in Toronto? Now that would be something worth looking into. Count me in. (I'M SURE A FEW PEOPLE WILL MAKE THE TRIP STATESIDE TO SEE THE BAND TIM. KEEP READING THE MAG AND WE'LL PUT THEM ALL IN TOUCH WITH EACH OTHER THROUGH OUR PAGES - MICK.)

TIM PULFORD
Norwich



MSN CHAT WITH GEDDDY LEE

Digital Dish Diva Says: Welcome to MSN Live! Tonight we welcome recording artist, Geddy Lee to MSN Live. Geddy's debut solo CD is "My Favorite Headache." Geddy, welcome to MSN Live!

Digital Dish Diva Says:

It's great to have you here for the first time!

Geddy Lee says:

Hey there! Happy to be here and happy holidays to everyone!

Digital Dish Diva Says:

How are you doing?

Geddy Lee says:

I'm doing excellently well! I'm excited to get back to Christmas shopping and socializing.

Digital Dish Diva Says:

I know you have a long history in music. What's the one thing most people ask you?

Geddy Lee says:

The most commonly asked question for me is "How do I explain the longevity of Rush" which is a hard one from the inside looking out.

Digital Dish Diva Says:

And the answer is. . .

Geddy Lee says:

The answer is difficult and I can only guess and my guesses always start with the three of us enjoying a similar vision of the music we want to perform and write. Secondly, we enjoy the writing process, when we get together, there's intense moments of course, but there's a lot of laughter and there's never been arguments over the finances. The most common source of bands breaking up is financial, and that was never a problem for us. Also recognizing that we have a dedicated following that has always been there for us and that can't be underestimated. It's easier to stick around when there's someone there to stick around for.

Digital Dish Diva Says:

Any nervousness launching out on your own for your new CD?

Geddy Lee says:

I had a few butterflies when the album first came out. I was anxious to get it out there after working on it so hard. I was having some tunnel vision on it, and was glad to get it out in the air finally.

Digital Dish Diva Says:

rushnc Says: Hello Geddy, long time fan. Why after all this time a solo album?

Geddy Lee says:

Well it's really a matter of creative survival for me. After the tragedies that surrounded our band in '97 and '98 I knew there would be a layoff for me and Rush would be inactive for a while. For me the best medicine and getting over those events was to work. It satisfied my needs to be creative and to work through, what at the time was a very difficult period.

Digital Dish Diva Says:

So was this CD a catharsis for you?

Geddy Lee says:

Very much so.

Digital Dish Diva Says:

HighCentaur7 Says: I became a musician because of your band. Do you like the fact that Rush is a band that musicians tend to listen to?

Geddy Lee says:

Yes, I think that to me is one of the most gratifying aspects of being in this band, having other artists find inspiration in this band. When other bands (young and old) come up to me, it's very gratifying and I think it's the highest form of compliment.

Digital Dish Diva Says:

RocketScienceFan Says: With Rob Higgins being your nephew, and me being a huge fan of his band RocketScience, I would like to know what you think of the upcoming album and if Rob got the inspiration to play bass and sing after you?

Geddy Lee says:

Well I'm afraid Rob can only answer who is inspiration was. I wouldn't be so presumptuous that it would be me. But I did try to help him as much as possible, although he's done all the hard work himself, I'm just come and gone with the advice. The album is under way and doing it on an independent basis, on a limited budget, but he's a talented kid and I have high hopes for him. And I thank you for your interest in that.

Digital Dish Diva Says:

RolandBB Says: Hi Geddy, I just wanted to let you know how important your music has been in my life. I was wondering what things inspire you musically these days? Any music or musicians in particular?

Geddy Lee says:

Yes, I enjoy the music of Bjork and I'm always inspired by Peter Gabriel. To me he's a great artist. Radio Head I find very interesting. I like the Canadian band Tremendously Hip and also a band called The Perfect Circle.

Digital Dish Diva Says:

Geddy, I hear you have a huge Baseball Memorabilia Collection. What's your most treasured piece?

Geddy Lee says:

Good question! Yes I do have a big collection and I have a few pieces that are fairly well treasured by myself. One of them is a ball that was thrown out to open the 1961 baseball season, the first pitch thrown out by John F. Kennedy and signed by him, and Jim Rivera. Also a baseball signed by Christy Mathewson. Those are some of my favorites.

Digital Dish Diva Says:

Is it true that you performed on the Doug and Bob Mackenzie single, "Take Off" way back when?

Geddy Lee says:

Yes, it's true. (laughs) I did perform on the Doug and Bob Mackenzie "Take Off."

Geddy Lee says:

It's an interesting story. I went to school with Rick Moranis from K thru 6 and were in the same class each year. We kept bumping into each other as adults and when that album came up, he contacted me to work on it with them. I went in to record and they were in character, and it was really a hoot! Thus my life in comedy started.

Digital Dish Diva Says:

Rick was also in "Honey, I Shrunk the Kids."

Digital Dish Diva Says:

Did you guys ad-lib on that single?

Geddy Lee says:

Yes.

Geddy Lee says:

They kidded me about only getting 10 bucks, and I said 10 bucks is 10 bucks. (laughs)

Digital Dish Diva Says:

Snapdad Says: Hi Geddy! I'm wondering if the character you wrote about in 'Home on the Strange' is Canada's very own Pye Dubois?

Geddy Lee says:

No, sorry to say it's not Pye. The person I was talking about was a gentleman that was an assistant engineer in Vancouver. It wasn't all about him, he just reminded me of a hard working, not very ambitious Canadian, which is in most ways the backbone of most countries. Happy with their job, not ambitious to grow out of their jobs, but really really good at their job with eccentricities that made them very interesting.

Digital Dish Diva Says:

flake79 Says: What is the significance of "2112". And, "all the gifts of life"? Are they buried below the Sphynx?

Geddy Lee says:

It's a fantasy when the necessity for individual and creative freedom. The gifts of life are the creative spirit that you're born with and the society in the song, these are taken away from the residents of this totalitarian society. So the message in the song is to free yourself from those confines.

Digital Dish Diva Says:

Let's talk about your new CD, "My Favorite Headache." What's the story behind the title track?

Geddy Lee says:

The title track is a short comedy that is based around an imaginary person who has been traumatized and he justifies his unintelligent behavior. Life keeps questioning him on why he's taking this task. The positive spin is you can't escape life. I know that all sounds heavy, but it's meant to be positive.

Digital Dish Diva Says:

gtrTom Says: Hi, are you planning on doing any collaboration with Kim Mitchell again in the future?

Geddy Lee says:

No. No plans.

Digital Dish Diva Says:

rushjam26 Says: Geddy, I saw you have an interest in the band Perfect Circle. What do you think of the evolution of rock music to what it is today?

Geddy Lee says:

Well I think there are a thousand branches on the tree of rock and roll, and to me some are interesting and some are not so interesting. I think essentially it's healthy, but I fear the atmosphere that surrounds the music industry and there's such a demand for commercial music, I fear for the future of more interesting brands of rock.

Geddy Lee says:

On the other hand, I think, as long as there's a healthy independent music scene, there will always be an outlet for more adventurous music.

Digital Dish Diva Says:

signalsfrom2112 Says: Geddy, are there any plans for 'live' incorporation of tunes from "My Favorite Headache" in future setlists with Rush?

Geddy Lee says:

I have no idea. I know when Alex put out his solo album, none of his material was in a Rush set and I can't be so presumptuous that my partners will play anything from a Rush album on this album.

Digital Dish Diva Says:

leftyric87 Says: Geddy, which is your most favorite song to perform live?

Geddy Lee says:

That's a good question. I think it changes a lot with me. I seem to gravitate to different songs on different tours. Last tour was "2112" and "Natural Science" those songs I hadn't played in a long time and they were fun to bring back.

Digital Dish Diva Says:

facevalue says: Why is "Working at Perfekt" spelled with a k?

Geddy Lee says:

As a silly joke and an illustration that there's no such thing as perfect, although I keep looking for it.

Digital Dish Diva Says:

DonTerhune says: Geddy, I've been amazed by the way you can play complex bass riffs and sing lead vocals at the same time. Was this developed by piano lessons as a young child?

Geddy Lee says:

No, it really was a matter of necessity, I found myself writing music with Rush and it wasn't until I got to rehearsal that I realized how impossible they would be to perform. That helped me develop how to do it, I just practiced and practiced until I figured out how to do it.

Digital Dish Diva Says:

stone2112 says: Can we expect a Rush tour soon now that Neil's tragedies are behind him?

Geddy Lee says:

I think it's logical to assume if all goes well with the writing, there will be a tour at some point. I can't 100% promise that, but I am optimistic about that.

Digital Dish Diva Says:

GCDUDE2 Says: Geddy, how did you learn to play bass? Did you teach yourself because your the best ever!

Geddy Lee says:

blush I don't know about the best over. I did teach myself, but I have room for improvement. I am a pretty lazy bass player and I thought if I practiced more I would be able to achieve more. I think a lot of musicians think that about their own craft.

Digital Dish Diva Says:

prog_rock_guy Says: Mr. Lee, I'm interested in knowing which bass synthesizer effects pedal is most pleasing to you.

Geddy Lee says:

I haven't used any of those things in quite some time. I used to use Moog synthesizer pedals and in recent days, any sounds that are synthesizer based come from keyboard. There's a device I love called Virus and I used that a lot on "My Favorite Headache." I perform most from keyboard and when live, I resample them and use my Korg Midi pedal to trigger them.

Digital Dish Diva Says:

Digitalman Says: After the roll the bones concert way back, Wagner was playing through the PA system in Montreal. Was that planned and if so what was the reasoning?

Geddy Lee says:

Wagner was not my choice. He's not in my top 10.

Digital Dish Diva Says:

Snapdad Says: Do you play those 'Wal' basses any more? And how do you feel about the 'Signature' Fender Jazz basses that are out there now with your name on them?

Geddy Lee says:

I don't play the Wals anymore. They are hanging on my walls actually. I think Fender has done a great job to remake my favorite bass. They went to great lengths and detail, although they can't match the wood and the age of the body has taken on a particular hardness to make a particular sound. So it doesn't sound exactly like my bass, but it's pretty close.

Digital Dish Diva Says:

RushFanFromWayBack Asks: Hi Geddy!! I've always wondered which part of the creative process you enjoy most: writing or performing?

Geddy Lee says:

Writing by far.

Geddy Lee says:

There is no greater feeling on earth than making something happen out of nothing. When a song is written and finished, to me, it feels like a miracle.

Digital Dish Diva Says:

akelawolf says: Geddy, I find that you sound just as good live, if not better, than what is recorded. How difficult is it for you to produce sounds in concert that were added to the tracks after you recorded them?

Geddy Lee says:

It's a matter of fancy footwork sometimes, especially in regards to keyboard sounds and special events. Aside from the bass guitar and unusual vocals, the sounds on the Rush albums are made with various samplers and trigger those sounds by the use of my pedals. So that gives us a very full, live rendition. Although those sounds are not just triggered by myself but also Alex and Neil. Which means there's a whole choreography while we play our instruments. It's turned me into quite a lively dancer. (laughs)

Digital Dish Diva Says:

GoGed Asks: Can't seem to stop playing your album. I love the humor and positivity in "Moving to Bohemia." How did that song come about?

Geddy Lee says:

Thank you for the kudos on that one. I really love that song. I think Matt Cameron playing is sensational. That song was started by thinking of a line from an old Woody Allen movie "Sleeper" when he wakes up in the future to discover that everything his parents taught him was bad, is now good.

Geddy Lee says:

It got me thinking how frightfully politically correct the world has become. I would rather have a disorganized world and my creative expressions were protected instead of an overly protective world. We just had some fun with melodic processions.

Geddy Lee says:

I found what Matt came up with in the middle and end to be inspiring.

Digital Dish Diva Says:

karl95 Asks: I'm impressed by your MFH website. Have you any plans for an "official" Rush site on the Internet?

Geddy Lee says:

I haven't given that much thought, to be frank, but I've been happy with the work everyone has done developing this website and I hope it keeps going and use it as a conduit between myself and Rush fans and fans of my solo work.

Geddy Lee says:

Hopefully Rush will develop one as well, I can't say.

Digital Dish Diva Says:

GilbertsSmile Asks: Geddy, who is your favorite bassist?

Geddy Lee says:

I certainly have had many over the years. Jack Bruce from Cream, Jack Cassidy from Jefferson Airplane, Chris Squire, John

Entwhistle, Jeff Berlin, the bass player from a band called Curve (I'm sorry I always forget his name, no offense), and my good friend Jeff Berlin, who is the greatest bass player on the planet.

Geddy Lee says:

Also Les Claypool, I would be remiss if I didn't mention his name.

Digital Dish Diva Says:

jock Asks: How do you and the guys fill in time when on the road?

Geddy Lee says:

Alex loves to play golf and he drags me along with him, because I'm a terrible golfer I always make him play. I love playing tennis and play that as much as I can on the road.

Geddy Lee says:

Of course I'm a wine collector, so every town I get to, I try and seek out the local wine store and find a gem that I take back with me for a reward at our after the show meal.

Geddy Lee says:

I spend my free time going to art museums. As far as Neil is concerned, he spends his days motorcycling. On the "Echos" tour, he traveled separately with a friend and every day they would plot a different motorcycle route to the next gig, so that's a passion of his.

Digital Dish Diva Says:

Have you found an area in the U.S. that has extraordinary wine? Seattle? Napa Valley? Martha's Vineyard?

Geddy Lee says:

Of course California makes wonderful wine. I'm a French wine fanatic myself. I like some of the cabernets that are made in Washington.

Digital Dish Diva Says:

a1realtrusa says: The esteemed Geddy Lee, what is RUSH an acronym for?

Geddy Lee says:

Nothing. We used to joke with our manager it stood for Ray U S*** Head. (laugh) But that's not very polite.

Digital Dish Diva Says:

SweetInnocentBilliam Asks: The longtime rumor is that you have a degree in music from University. Is this true ? Or are you simply that monumentally talented ?

Geddy Lee says:

Neither, I'm just lucky! I have no degree. I only have a degree in being neurotic, thank you for the kind compliment, but I'm just a self-taught musician that reads music very badly.

Digital Dish Diva Says:

cmorrow99 Asks: Geddy, how do you motivate yourself to play a song like "Closer to the Heart" or "Working Man" for the 10,000th time? Can you still find something exciting in the older material?

Geddy Lee says:

That's a very good question. You can, but it becomes increasingly more difficult and it means something about the song has to change every year, even if it's subtle. Sometimes it's best to give the song a rest because sometimes you get to changing it so much that fans of that song might not appreciate it as much. So I think rotating older songs in tours is better. I think that's why "Closer To The Heart" is getting longer and longer. (laughs)

Digital Dish Diva Says:

Geddy, I know you need to head out. Last question: In Twenty years, what do you hope people will say about Rush and Geddy Lee?

Geddy Lee says:

That's a really difficult question. I hope people can look back and realize we did have a sense of humor in what we did and we tried REAL hard. (laughs)

Digital Dish Diva Says:

Geddy, thanks for being with us tonight on MSN Live!

Geddy Lee says:

Thank you all for being so welcoming to me as a solo artist and I appreciate all your kind words in regards to my recent work.

RUSH - "CLEVELAND 1974"

Y'know, if you're a Rush fan and you're writing a review for Spirit of Rush there ain't no point being objective. No Sir!! Thus I offer no apology for the fanatical tone of the following piece of writing.

Unlike our esteemed Editor, Skippy, Mad Jock et al - I discovered Rush later on, circa "Hold Your Fire". But nothing does it for me like the old stuff. If I could have one with it would be to have been at those early 1974 and 1975 shows. To have seen Rush just after Neil joined the band - oh exquisite ecstasy! Imagine then my absolute apoplectic joy when and innocent looking CD arrived on my door mat - no track listing, not even a clue as to what delights are contained therein - which turns out to be a pristine quality recording of the Three Men of Willowdale in concert some 27 years ago.

Those of you who have read my articles and reviews over the last decade will know what I like: I like 'THE ROCK'. And I can safely say I haven't heard Rush rock so hard as on this recording. Oh, youthful vigour! Only one album released, so keen to be seen to be blowing the roof off. New drummer, bit of a monster - can do the fiddly bits the last one couldn't. New songs written but not released - let's road test them.

"OK Cleveland, from Toronto Canada let's have a warm welcome for Mercury recording artists Rush". Straight into "Finding My Way". Shit me! Geddy's bass! It's Rush with Lemmy on the four string! Neil is PUMMELLING the drums: triple flams everywhere, no respect for gravity or the physical limitations of most normal human limbs. When they break into "Oh baby, said I'm runnin" it's the funkier break I've heard this side of Led Zeppelin's "Out on the Tiles".

"Best I Can". Crikey! When they did this gig in Cleveland, this tune hadn't even been recorded! Alex is on fire - chords chopping holes in the rhythmic backdrop. Rush are on fire, no doubt about it. During Alex's solo you don't know where to glue your ears - to the drumming pyrotechnics, to Geddy's gut-churning bass, or to Mr Lifeson's shredding fingers. Surely it can't get any better!

Erm... yes, it can. "Need Some Love". On the album, a damp squid. At this gig: a churning groove-heavy bohemoth. Geddy's bass is EVERY WHERE - absolutely in your face. By the time of the solo the bass rumble is giving my double glazing some serious aggravation!

Previously unreleased stuff rings your bell? Come on "Fancy Dancer"! Why didn't they record it? For the Alex connoisseur, this is your moment - big fat windmill chords and fancy fretwork all in one five minute burst. Compared with the previous frantic opening twenty minutes, "In the Mood" is a bit pedestrian. A criticism which cannot be levelled at "Bad Boy". Another funk masterpiece, it's here where you can get to understand the 'Led Zeppelin Jr.' comparisons: it's a simpler "Whole Lotta Love" (but with a way cooler guitar solo!) When the boys speed things up for the coda, well - my goodness - to have been there.....

Each song from here on in outstrips its studio counterpart - if "Here Again" is simply COLOSSAL, "Working Man" is off the chart. I cannot come up with an adjective which completely encompasses how rhapsodic this performance is. And then the Professor does his thing. Suffice to say, you need to hear this solo. Soon.

"What You're Doin". Sped up. Fatter. Obvious by now that Peart has brought a whole new swagger to the band. He is behind the beat, in an oh so cool kind of way. He wouldn't swing this hard again until the T4E tour.

"Thanks you, good night" says Geddy. That's it then? Oh no. "Garden Road". What a thrill - as a Rush fan you will know how rarely it is you hear an "unreleased" Rush tune. I'd heard "Bad Boy" and "Fancy Dancer" on bootlegs, but not this. The fact that it sounds like Iron Maiden is academic. We can't all be perfect!

I do not exaggerate when I tell you that this CD has seriously changed the way I view Rush. I always imagined that Alex, Geddy and Neil took a pill in 1976 and suddenly all was OK - 2112, Xanadu, you know the score. Well, hell - it was all there before that. If this CD tells

the truth then Rush were a force to be reckoned with from the day Neil joined the ranks.

Since 1989 I have had it too easy. Blagged advance copies of "Presto", "Bones" and "T4E". Saw the band in the States and Canada. Have thought of myself as a Special Fan - part of the Inner Sanctum. Well, this recording has humbled me. Rush were once, and are now recorded as such for posterity, a PHENOMENAL rock 'n' roll trio. I thus lay prostrate and ask their forgiveness for my arrogance.

You could do worse than own this CD. Crank up the stereo to 11 and just add whiskey for a rocket-fuelled experience!

ANDREW 'BORN AGAIN' FIELD

RushCon 2001

May 18-20th

Hi Mick and all,

Having just returned from my five day trip in Toronto I thought I would put pen to paper and share the experience with you.

On venturing out into the city that first night, I discovered the Hemispheres restaurant on Chestnut St, then on to the Orbit room on College St, plus various rock clubs and a jazz club.

The next day a visit to the Massey Hall, Maple Leaf Gardens, Parliament Building, Hall of Fame Star Sign, Anthem Records office and where Subdivisions video was filmed. That evening I attended the Mixer - the first night of the Rush Con. Met so many nice people..... too many to mention..... and distributed Rush flyers.

The next evening was even more memorable with the two Rush tribute bands Rosho and Merely Players performing at the Opera House, churning out some golden oldies - awesome! Many beers consumed.

It just got better you know! The final day of Rush Con, Toronto was competed by the guest appearances of Donna Halper, rock DJ of the early seventies radio station in the US who promoted coverage for Rush after hearing 'Working Man'...what a character she is. Then the man himself, Mr Terry Brown, who in my opinion not only produced the first 11 albums but directed the band to superstardom. Thanks a million for talking to me and for awarding me as asking you the best question in the Terry Brown Questions and Answers section. Question being: Why did you record A Farewell to Kings and Hemispheres at Rockfield Studios, Wales. The prize: a signed copy of the A Farewell to Kings album and other gifts from rock group 'Elektrik Mistress'!

Next day, on to the Hard Rock Café where they had a signed copy of Alex's Gibson ES355 semi-acoustic. I did check out the T4E wall painting on Church St but unfortunately it has been knocked down.

Back to the Orbit room and I met Alex Lifeson's youngest son that night - left him a note to give to his father requesting that if possible could the guys tour the UK after the

release of the new album. Rocked and danced the night away with the band performing that night (can't remember their name - alcoholic influence).

Headed down to St Catherines the next day and found a house that Neil Peart stayed at sometime in the past. Then on to Lakeside Park, a truly memorable experience.

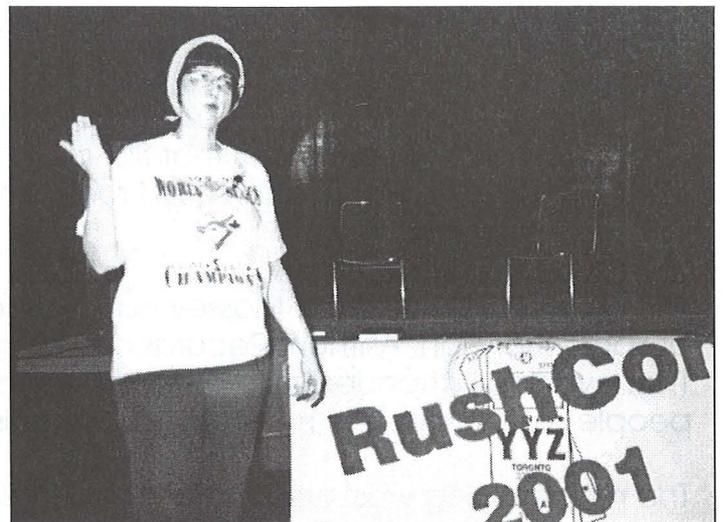
Finally completing the trip with a visit to Niagara Falls - a truly worthy visit I would recommend to anyone. Five days didn't do justice as there was so much to do in such a short period of time.

I would like to finish this letter by personally thanking four special people I met in Toronto: Judy, Jeff, Billy, Dave. Phew!

Ian McKie Leicester



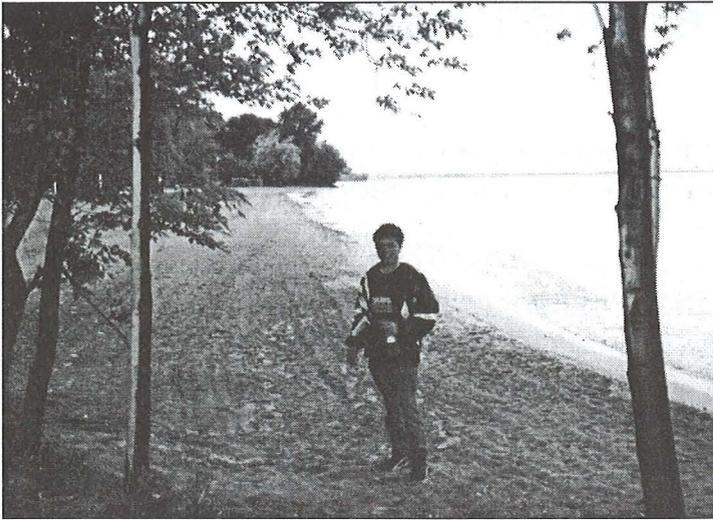
Ian with Alex's son Justin.
Please ask your dad to tour England!
I think I'd better stop drinking!!!



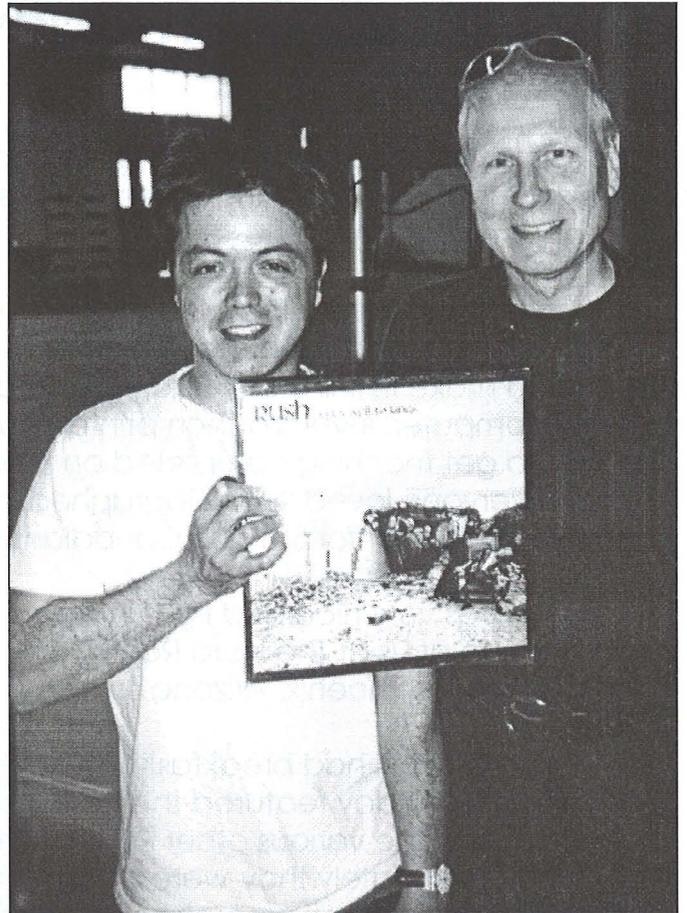
Donna Halper
Radio DJ who 'discovered' Rush back in
1974



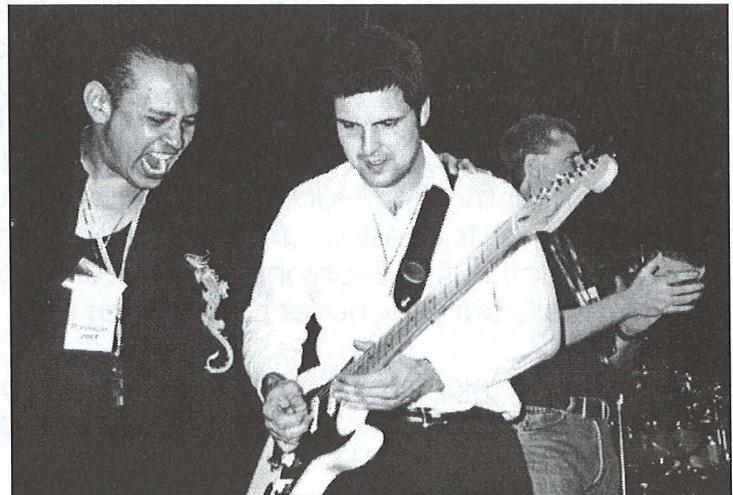
"Drinking by the lighthouse
Smoking on the pier"



"Everyone would gather on the 24th May. Sitting in the sand to watch the fireworks display, dancing fires on the beach, singing songs together, though its just a memory, some memories last forever."



Ian being presented with his prize for Best Rush Question from Terry Brown. Thanks a million Terry!



'Rosho'

Subject: Rush Convention!!!!!!!!!!!!!!!!!!!!!!!!!!!!

The Rush Convention was amazing! Despite the lackluster turnout (only 400 tickets were sold-though I don't know that I ever saw quite that many people in one place), I had an amazing time!

Friday night was the "In The Mood Mixer" on the 27th floor of the The Toronto Colony Hotel. Everyone mobbed me because of my "Ultimate Rush Shirt" !!!!!!! It took me forever to make it! All of my Backstage passes, guitar picks and ticket stubs, scanned on the computer, inverted then printed out on those iron-on transfers, it took me forever to get the thing completed on time! In fact, it wasn't ready until 3 p.m. on Friday! Everyone loved it, photographed it and wanted it! At the end of the convention I sold it for \$310.00 Canadian!!!!!!

The hotel was very nice and right in downtown Toronto. After the mixer I ended up with a group of us at The Hard Rock Cafe, and sat at a table with two from Toronto and a guy from Phoenix, Arizona.

The next morning I had breakfast with Michael from Dallas, Texas and Martin from Argentina! Saturday featured the Rush acoustic sing along that was a lot of fun, Rush Jeopardy and the various other Rush contests as well as the few vendor tables that they had. Fortunately they were all good ones, with The Rush Backstage Club being there with the authentic merchandise. Also, Sheldon, the poster guy was there and I bought from him, yet another Roger Dean Yes poster to add to my collection!

Saturday night at "The Opera House" featured two Rush tribute bands, and they played for 6 hours!!!!!!!!!!!!!! 'RoshA' were amazing, especially because they came from Brazil!!!! I couldn't believe how good this band was, singing in what was not even their first language. They had the singer from 'Freewill' helping out on some vocals. The second band, 'Merely Players' wasn't quite as good, though they seemed to get better as the Night went along.....or maybe I was just getting more and more drunk! Anyway, they played some amazing selections, including 'Natural Sciences', 'Cygnus X1' AND 'Hemispheres, '2112' and 'Noone At The Bridge' from 'Caress Of Steel'! I was up front for most of it, dancing and singing along! Also up front was the guy that traveled the farthest.....from Japan! His English wasn't the greatest, but he knew every lyric!!!!!!!!!!!!!! Everyone kept shouting out requests and I kept yelling for 'Rivendell', but they never played that one!

Sunday morning was very cool with the two guest speakers. Donna Halper, Was the music director of WMMS in Cleveland and is credited with being the person who broke Rush into the U.S. market!!!!!! She was so funny and during the question period I asked her what she thought of how Rush's visual images i.e. album covers and videos have changed over the years!

Next to speak was legendary producer Terry Brown, who was behind the controls of the first 11 Rush albums. Just amazing to listen to this man talk about the early history of the band. I got to ask him about the origin of 'Broon's Bane' and about the hardships in recording the 'Hemispheres'album.

Sunday afternoon, a group of us went to the nearby Queen's Park, Ontario Legislature Building, and we re-enacted the front cover of 'Moving Pictures'!!!!!! Very surreal!!!!!! I played the guy comforting the crying woman!

That night I took a group back to St. Catherines for a tour of the Rush related sites, including The 'Red Barchetta' bridge, Lakeside Park, and the houses that Neil lived in as a child! Then we went out on the Ghost Tour of Fort George and then to see Niagara Falls! I did another tour on Monday afternoon! They all thanked me like I was some sort of saint, but I just told them that they would have done the same if Neil was from their hometown!

All in all an exciting and exhausting weekend. At the end of everything I came home with about \$600.00 from all of the stuff that I sold, the Ultimate shirt, the J.R. Flood t-shirts, and various other tapes and stuff, so I covered my expenses and had a bit of spare! I slept away the rest of Monday and I still feel like hibernating!

Chris Irwin
e-mail



An in-depth interview with Rush's Neil Peart

Ready to test Echo on the road

October 1996

By JOHN SAKAMOTO
Executive producer, Jam! Showbiz

TORONTO -- This weekend, Canada's longest-running band kicks off its first tour in three years, in Albany, N.Y. Coming on the heels of *Test For Echo*, arguably the band's strongest album in 15 years, it signals a period of renewed activity for guitarist Alex Lifeson, bassist/vocalist Geddy Lee, and lyricist/drummer Neil Peart.

We recently had the opportunity to speak to Peart by phone from his home, and ended up in a lengthy discussion about everything from the new album to the Internet, CD-ROMs, Stanley Kubrick -- and the *Monster Mash*.

Here's how it went.

Q: I've been reading a couple of interviews with Alex and Geddy over the summer, and one of the things Alex was quoted as saying was, during that first week when you reconvened you wondered about the future and you thought maybe this was going to be the last Rush record. Did you sense any of that when you were first finding your way again after being apart for a bit?

Peart: No, but I must admit it's different circumstances for each of us though, of course, it's easier for me because I just try and have some work under development before I get there so I don't have to face a blank page. So I kind of work on my own. I was concerned because of the way they chose to work this time. Geddy and Alex were working on the pieces and then setting them aside, so I wasn't hearing any finished songs. I'm used to hearing that, within a week or so, there will be a couple of finished things they will be playing for me to get discussing and arranging on, but they didn't go that way so I was concerned only that I wasn't hearing anything and I wasn't hearing any of the words being sung to know if they worked or not as lyrics and I wasn't hearing any music to know what I was going to be putting drum parts to and with the whole re-development I've been through in my drumming in the past couple of years, that was really important to me. So I had that feeling but, certainly I didn't have any sense of negativity at all at this time. I think that was probably more true last time, that there was more friction and frustration, where this time everybody was glad to be back there and just finding a new chemistry I think, that was what was maybe triggering Alex's apprehension, because they did move to a new way to work and they hadn't worked together for awhile, and in the meantime Alex has done his own record (with his band, Victor), so everything was different between them, so I think that's probably a factor from his point of view.

Q: So what does happen when all three of you actually get into the same house, if not perhaps the same physical space, on the first day back after a very long layoff?

Peart: Everybody starts sorting out their stuff. Alex gets the whole recording situation working because he's the musical scientist and so he'll be getting all that going. Geddy will be fooling around with keyboards and getting all that working. Just gradually the work schedule will evolve where I pretty well start working right away. When I get up, I like to get my brain working when it's still good, and it's the same with them. They'll have breakfast and go straight into the studio and start working on musical bits. So the process is clear that when you wake up in the morning you know what you have to do, but the ways in which to go about that are the things that sometimes change. But as a general thing, in the past I would be hearing songs after about a week or so and we'd discuss them and say perhaps this part could be stronger or this part be shorter or longer ... there is a lot of talking with us, but it's worked so well after all these years that we can talk about a song and never play it and know how it's going to come out.

Q: How do you think that different way of working manifested itself in the way things turned out on this record ?

Peart: I don't think it did. It just kept things special for them because the arrangements and all those little divisions do get tedious and they slow down the momentum of working on fresh new things. And that's what they want to keep going: work on something fresh, put it aside, work on something fresh, put it aside and stitch them all together later which, at that point, once they had a number of things in rough shape, then we got together and started assembling some of the pieces and going through that process.

Q: You certainly don't hear the "stitching" on the album.

Peart: It's really not like that. I'll go in at night, if I can get into the studio, and work on my drum parts by myself and then I'll play a new drum part to Geddy and he'll play with it on his own and make a new bass part that responds to my input. So there is a kind of a slow improvisation going on, is the way I describe it. It's very organic, but at the same time I always used to hate the feeling of sitting in the studio and everyone trying to learn the song at the same time, trying to respond to each other's parts and communicate your part to the other players and trying to learn the song. And you always think you're taking too long or you're the one that's holding it up or ruining it or whatever. I really used to dislike that process. It was very painstaking. It would arrive at a good result, of course, but it was just too stressful. We eventually started spending time where I could go in every night once the songs are rolling out and drum every night and work on one song, the next night a different song, and keep the rotation going and keep passing new versions over to the other guys so they can criticize or respond or re-record their part. All through the whole process these days there is this kind of improv going on that I really love. I can go in there and just experiment, try anything in the world that might work without fear of messing someone else up or calling down criticism on myself for a part that doesn't work or isn't right for their part or something like that. I just prefer the politeness and the focus of it because I do love to rehearse. I'm one of the few musicians I know that really does love to rehearse. I'm right now, these afternoons, rehearsing on my own just going over the new songs and re-learning some of the old ones and preparing for when the whole band starts. It's just something I really like, whether I'm doing a recording, or a tour. I really like preparing by myself, even preparing for the preparation, rehearsing for the rehearsal. I just like it. I got into the mode the last couple of years of practising every day anyway, so that's become just a part of my life in that way, just to step it up a notch towards the tour, in this case, or a few months back to step up my rehearsing towards the goal of recording. As you know, there are different ways you can go about that, and it's become popular in the years for people to record at home. I just love the step. It's like the stage, going into the recording

studio and today we make the record, that really is something special for me and puts me to a height of concentration, and usually the performance too, that I just wouldn't reach in our rehearsal room.

Q: You touched earlier on the evolution of your drumming. I didn't expect your drum parts on this album to be like the big band music you did on the Buddy Rich tribute album, but it's interesting just to hear, for example, how the Counterparts album starts out in terms of your drum part (loud and thundering) and how the Test For Echo record starts out (subtle and intricate).

Peart: It is very relevant just exactly in that way, because Counterparts was when I was starting to get frustrated and feel rigid. Now, my impression of that record is worse than the record is. I went and listened to it the other day because I was starting to learn those songs, and I was thinking this doesn't sound as bad as I thought. But I was down on myself for this rigidity, the time-keeping to me was -- as it got more perfect over the years -- metronomic, so that's different. One of the things I did this time was I worked with a teacher who specializes in that kind of thing, like a tennis coach would, watching the way you serve and your backhand and correcting and suggesting other more thorough ways. I just really started all over again, setting up my drums differently, holding the sticks differently, different heads, everything that I could possibly change, I changed. For instance, in drumming there is a matched grip and the traditional grip for the left hand where the stick is cradled in the hand. And where I played matched grip for the last 30 years, with my teacher's urging and of my own wish to really go all out and reinvent things, I went back to the traditional grip. I just devoted a lot of practice time over the last couple of years, so it has given me a lot more fluidity. So it's not what you hear at the top of the song -- it wasn't really influenced by the "big band" or the "jazz" approach, but merely the facility of so much practising in last couple of years. So I have a new sense of time, I have a much better pulse sense of time now, as opposed to being rooted to the linear, metronomic time.

Q: Geddy has said that he doesn't think there is a theme to this album, that it's much more a collection of songs than the last few have been, but added "Neil might beg to differ."

Peart: No, I don't think I would. You know sometimes it does happen that the themes would appear after the fact when I haven't been cognizant of them.

Q: But you don't think that the metaphor in the title track -- which you say means "Hello is anybody out there" -- that you didn't consciously try to develop that?

Peart: No, but I do think it crops up definitely from time to time here and there, no question of it, but that wasn't conscious any more than in Counterparts. That whole dichotomy metaphor was not consciously planned for it, it just seemed to be appearing. I find it's inevitable when you're writing a group of songs in a particular period of time that they reflect your state of mind, the things that are on your mind. I keep collections of little titles and ideas that I like, so it really reflects a couple of years worth of thinking, reflecting and collecting so it's inevitable that there should be some commonality, but I am surprised sometimes how strong the connections are, and that one that you mentioned is definitely germane to this one.

Q: Well I think the other subtext is perhaps denying the concept of destiny and embracing the idea of taking your fate in your own hands, even more so than you've written on some of the other albums.

Peart: Roll The Bones was definitely devoted to that. It's an interesting thought.

Q: There are a couple of specific places where you're talking about making the most of the time we have on this earth almost to the point where one might assume you had some personal epiphany over the last year and a half.

Peart: No not at all, in fact I can trace all those sources of those things. A friend of mine once wrote me a letter saying that he'd realized life wasn't about how much you could get out of a day, but how much you can pack INTO it, and I thought that was really cool and I used that of course in the song Time And Motion -- the boxcars in a train/Fill them up with precious cargo lines -- and the other one, Resist, has a bit of that flavor. But of course I took the Oscar Wilde quote ("I can learn to resist anything but temptation") and added that I can learn to resist. In other words, the exercise of will is the weapon against futility or helplessness. Maybe I can't resist temptation, but I can learn to get along with what I don't know, and I thought that was a really important distinction. In the case of Half The World, there was a line I ran into somewhere that said, "Half the world hates what the other half is doing", and I just thought it was beautiful, that one line. In many cases there is one little quote or one line that the whole thing is built from and they probably reflect a period of sensitivity to what's going on around me. So the thread that you're chasing there may exist, but I certainly wasn't conscious of it.

Q: It's funny, in Dog Years, which is a very funny song, even in that you're talking about "We get it backwards/And our seven years go by like one," and so forth.

Peart: That came from a columnist in the New York Times. She was riffing on about things and she said she's getting tired of living in dog years, where every seven years seem to go by like one and I thought it was a beautiful little image, and that happened to be right after we got together and we'd been a bit celebratory. I of course, was a little wasted the next day (laughs) and thought, I'm not going to be able to do anything but I'm a professional so I'll sit down and try and Dog Years is what came out of that state of mind. I wasn't sure at the end of it if it was stupid or smart, but I liked and, like you said, it definitely made me smile too so I passed it along to the other guys and they had the same response. That was just an example of sitting down not in the right frame of mind for creative work but forcing myself to go through the motions and something different came out of it.

Q: Given the theme of the title track, is that why you've used the graphics from Stanley Kubrick's 2001 throughout the package?

Peart: The funny thing on that is we wanted to use that theme where they find the model that's on the moon, but we wanted to put our Inukashuk in there, and they wouldn't let us do it. They were quite amenable to letting us use the original image, which I thought was nice enough, but they wouldn't hear of us (altering it). We had actually done a version of it with three astronauts on it to reflect our three guys that keep appearing here and there as the stone-carvers and the mountain-climbers, so we had a version of that with the Inukashuk under the light and the three astronauts in the foreground. They made us change it, so that's how that came about. We figured that image was still relevant to the song.

Q: The Inukashuk is the big stone statue on the front cover?

Peart: Yes.

Q: Aside from being kind of a joke about all the snow you say you encountered while recording Test For Echo, how did you settle on that particular image?

Peart: I was up in Yellowknife last June on a motorcycle trip across the country, and there's one of those Inukashuk above the town overlooking it, and I was quite taken with it. I bought a postcard almost exactly the image you see on the cover, although this one's been carefully made to incorporate the other elements (three tiny climbers). I just came back with this postcard and I thought of "test for echo." I thought that's exactly what these men mean when you're out in the wilderness. I had a friend who was hiking out in Baffin Island and he told me when you've been hiking for a few days and you come across one of these things, it's such an affirmation that there's life out there. Again the same thing: it's an echo -- the word Inukashuk means "in the likeness of a man" -- and that's the feeling a traveler in the Arctic would get, that it was a sign of life. The same with the satellite dishes. I was kind of referring to the search for extraterrestrial intelligence and the test for echo going out that way.

Q: The phrase "Being geniuses together" (one of the signs the band plastered on the wall of the recording studio during the Test For Echo sessions) was the title of a book by writer Robert McAlmon about life in Paris in the '20s. Is that where that slogan came from?

Peart: No, but I have that book. But it was just Geddy and Alex amusing themselves. We had a whole slew of these ridiculous inspirational slogans hanging around the studio, some of them unrepeatable but all equally goofy, so they came up with that on their own. I certainly do know the title that you've mentioned, and I've always loved it for that irony.

Q: What about some of the other slogans you can mention?

Peart: There's one we worked into the cover art: "If you want something done right, just forget it." But we had all these up on the wall just to lighten the atmosphere.

Q: What about one you can't mention?

Peart: I'll tell you it. You probably can't print it, but it's funny anyway: "I'll shut up when you f--- off."

Q: I was curious about the line in the song Totem: "I've got twelve disciples and a Buddha smile/The Garden of Allah -- Viking Valhall/A miracle once in a while." Where did that come from?

Peart: I've always been curious about all religions, and the Totem idea came from the Freud book "Totem And Taboo", which I ran across at the Chalet studio where we were working just in the bookshelf in the living room. I had been kind of rediscovering Freud by way of Jung and getting to understand the really deep stuff he was dealing with as opposed to some of the pop psychology that we were fed growing up, and I thought Totem And Taboo was such a beautiful title because it's what we fear and what we worship. Totem being what we worship and Taboo being what we fear. What a beautiful, embracing metaphor. At one time, the song Resist was called "Taboo" because I wanted to have the two little set pieces of what we fear, and in "Totem" I was just trying to appropriate all religions because that's what I found looking around at different religions and different systems, is that they all have something good. So I thought why not have them all? The "Buddha smile" is a nice thing, and I'd like to have 12 Apostles ... it's all great. It was really just a kind of tongue and cheek, all the good things of different religions. And the elements of the ethics of angels and demons came from a writer called Ella Quenna, who once drew a great parallel between the good goofy and the bad goofy, just like in the Disney cartoons there was a good Goofy on his shoulder telling him to do good things, and a bad Goofy telling him to do bad things. I like that as far as angels and demons, which I think all of us definitely do have.

Rockline Interview

with Geddy Lee

PART 2

MATT from Pennsylvania: I have a 2 part question for you, what kind of books are you reading right now and are any of the songs on the album inspired by what you are reading?

GEDDY: Good question. I've just gone through a Saul Bellow phase. I read one of his whilst working on this record (Humboldt's Gift). When you are working on something creative and reading something like that, it ain't easy, I'll tell you. He's a pretty deep guy. I've finished his recent one Ravelstein and I've started another book called Libra. Yeah, I think reading.... especially great books will make you think about things you already think about and give real clarification about it. It's amazing where people's thoughts go over their lives and the course of their day even. Very often I find something in a book that strikes a chord with me and I write it down...how I feel about it - the thought it's given me. Sometimes that can lead to a lyric or the seed for a story. Definitely.

PETE from Ohio: I wonder if you have had a most memorable show or performance in your career?

GEDDY: It's hard to pick one. I remember a few very special to me. The first time we played Madison Square Gardens, it was an overwhelming experience. I wasn't ready for the volume of noise that happens in that room. The connection between the crowd and the stage. The first time we played London Hammersmith.... very exciting for a band that grew up listening to English rock music - to play that building. That's 2 examples of memorable occasions.

BOB: Going back to the Different Stages CD, a lot of that was from a Chicago performance. Do you remember something special about that?

GEDDY: No. It's funny. I remember it being a good show but I don't remember it..... so much of performing is subjective you know.... something uncomfortable about the way your guitar feels that night and you are thinking about how uncomfortable you are. You don't even realize you are playing like a maniac (laughs), then you hear it back in the studio and you think "wow, that was a really good night!" I must have been distracted and didn't appreciate it! Sometimes you don't know you've really got it going.

PETE: I have another question, do you have an all-time favourite baseball player?

GEDDY: There's so many of them. If I have to go back in the past.....

BOB: We've got somebody jumping up and down outside the studio (Geddy laughs).

GEDDY: Mark Langstone is my all-time favourite baseball player.

BOB: Come in Mark, come in for a second here? Seriously, one of my favourite pitchers everybody - the California Angels, now the Anaheim Angels, also the San Diego Packers. C'mon over say 'hi'? You can share my mike.

MARK: Wow, great answer Geddy. Way to go (everyone laughs).

BOB: I thought I was at the San Diego zoo watching you jump up and down like that.. 'Me, me, me, me'.....

MARK: Easy, simple question. Great response.

BOB: Thanks for coming down.

MARK: Hey, this is a thrill for me!

BOB: We're going to play a song for you all now - this is Limelight.....

BRUCE LINCOLN, Nebraska: Hi Ged. Love the album ('thanks' - Ged). One of the tracks I really like on the album is 'Home on the Strange', I was wondering who or what was your inspiration for that?

GEDDY: Well, that's a good story. There's a gentleman on the making of this record in Vancouver who was a real hard working guy...friendly a good guy, a little on the eccentric side.. and he got me thinking about how many people I've met over the years in my home country and abroad, that are hard-working guys that are not ambitious and they are happy with their lot in life. They have a regular routine, they don't stray very much from it, they have their own idiosyncracies, they are a particular type of person and the world is supported by that type of person. They leave the ambition for other people and they are happy just to do their job as best they can. The song is inspired by him and that kind of person.

BOB: Thank goodness for that kind of person (Ged - 'absolutely'). While we stray away it's nice to know someone's minding the store.

MAX, Alabama: I'm very impressed with the lyrics on this album and I wonder how involved you will be in the lyric process... I know Neil normally takes the lead role.....but will it change?

GEDDY: Of course it was great fun for me. Part of the whole process of this was to get me back into writing again and stop being so lazy about it and it was also very rewarding. As to how this will fit into Rush I have no idea. Neil is the primary lyricist but If I came up with something I don't think anyone would object. I keep a very open mind as I'm sure the other guys will. We'll see how the process goes. I don't know how long it will take, we'll ease our way into the recording process again - hopefully a slow and steady course to a good record. I think my own project with Ben and Matt and all these people has rekindled something in me. I'm as fired up as I've been in a long time to get back to work with Rush. However, it's over 5 years since, so we need to be a little guarded...but I'm optimistic nevertheless.

BOB: Alex has been busy with the band 'Three Doors Down' -played on 3 of their songs and did their album premiere on Rockline..... and they were just ecstatic that Alex came down for it.

GEDDY: Yeah, he had a really great time. He really enjoys working with other musicians. He's doing some more producing right now so...yeah, he's in good shape.

BOB: And this TV show Andromeda?

GEDDY: He wrote the theme music to that TV show and I think they want him to do some more episodes and things like that. He's really stretched himself out in different ways. I think that's really good for him.

CALLER: I'm a taper of live bands such as Train and Vertical Horizons. What is your personal stance on fans recording live shows and would a possible tapers section like some of the deadhead bands have done work for Rush?

GEDDY: Probably. I think I have seen hundreds of bootlegs - live albums of Rush. Even some of my good friends have them (laughing). I think they are an inevitability. I don't think there is anything really wrong with it, even if I'm probably not supposed to say it.... I will say it. It is possible we could do some tapers section. If you're going to do it you may as well do it so it sounds good.

BOB: Do you think that the people that are going to do it have all your albums anyway?

GEDDY: Without question (together- 'don't see too much harm in it personally...')

BOB: Although someone goes on to try and sell it for \$59.99 or something...then we're talking a different issue.....

GEDDY: Oh yeah.

BOB: The equipment now is fantastic You can stand in the crowd - not that I've done this.....

GEDDY: (laughing) Then the flip side of this is... I remember working on Different Stages, working really hard trying to get it to sound as good as I could get it and I went over to a friend's house and he played me all those songs I'd just been slaving over, recorded on one mike and I'm thinking 'Jeez what am I doing here?' I do totally understand it.

BOB: We're going to play another song from My Favorite Headache, one of my favourite songs, one of 11 out of 11 actually with me. This is Runaway Train. Set this up for us Geddy....

GEDDY: This is a song I got down and I was a little angry. I was thinking of some of my friends who have difficult domestic situations and don't seem to be able to fight their way out of their situation and I felt I wanted to say something to help them realize that they hold the key to their own lives and no one can help them but themselves. Sometimes you need a little nudge in that direction. That's what gave this song the burst.

BOB: That's the song that has been telling my neighbours that I'm back in the hood (both laugh). They know I'm coming when they hear that. You can hear the bass about a mile and a quarter from home.

At this point they chat in general about Neil's tragedies and how he's come through it and that he has remarried.

Play ~ Grace To Grace ~

GEDDY: Well, that's a song that's been kind of inspired by my mum you know, a song for ma. She's a holocaust survivor ... that along with most of the members of my family who came over after the war and they went through their own private hell. She has conducted her life in a completely elegant and heroic way. She's had most of her dreams stolen from her as a young child 'cause of what she went through. Many, many people are like her that have gone through tragedies and war, you know, they pick up and just carry on. They don't complain and just do the best they can. They work hard and they have a sense of humour and they raise their kids to get on with life (sighs) despite the fact that they have had opportunities taken from them and dreams crushed. There seems no space in their lives for complaining about that. They just carry on, so that's what that song is about. It's what kind of made me want to write it.

BOB: Do you think of because of what they went through that it makes them more appreciative of a new situation, a different situation..... because I know many families whose mother or father were, say, an attorney in their European country and ended up being a factory worker in the US but never complained about it.

GEDDY: Yeah, I think there is an amazing survival instinct that human beings have, to pick up and carry on. You know, there's no choice, they never question it. 'We've gone through what we've gone through, our losses are our losses, here we are in a new world, we have an opportunity to build a new life and family'. They get joy from their kids and son on. The bitterness doesn't have any room in their lives.

FRANK, S. Carolina: Two quick questions Geddy: Do you find audience differences overseas - do they have more energy or vice versa? The second question is, how did you get involved in the production of Take Off with Bob and Doug MacKenzie?

GEDDY: (laughing) Aahh. My life in comedy; Hey let me answer the first question first. As far as audiences around the world, I think they can be quite different in the way they show their appreciation and from time to time they respond differently. Generally they respond to the same kinds of songs and types of musical passages. American audiences tend to be more raucous, English audiences are a bit like football

crowds - when you announce the song they cheer then they get real quiet and watch the show real intently. Canadian audiences differ from very conservative in English speaking Canada to quite raucous in French speaking Canada. So they are different the world over but they seem to like the same kinds of things they get out of the music.

BOB: I've seen you overseas. I've seen you in London and seen that phenomenon - absolute bedlam, the song starts and then all you hear is the music play.

GEDDY: And they very rarely respond to a light effect, whereas in America and parts of Canada, if there is a big light effect everyone goes WOW!

BOB: Ah, but here we'll cheer anything 'Wow, duck - you see that!' (both laugh)

GEDDY: And if you play an amazing lick that they know they'll let out this little soccer 'Aahhh' a sort of quick little roar up and down. (laughs loudly) The other question, 'Bob and Doug' (guy asks if it's available on CD) I don't know if it's available on CD but the story is this: I went to school with Rick Moranis, kindergarten to grade 6... same class every year. As we grew up we discovered we were both in the entertainment field, you know, we would bump into each other, say, backstage of an awards show, something like that. He DJ-ed for a while and when it came time to make that record he just gave me a call and said 'Look we need someone to come and sing this song with us. We're having a laugh making this record, why don't you come down?' It took all of about 45 minutes to record and we had a hoot doing it. Who knew it would still be my biggest success in comedy...

BOB: Here's Spirit of Radio on Rockline for you.....

BILL, British Columbia: Who would you like to collaborate most with that you haven't already and why?

GEDDY: That's a very good question. I always feel a bit weird about fantasising out aloud about who I'd like to work with and who I wouldn't but people I admire greatly in the music world just now..... well, there's Bjork I admire tremendously. It would be a thrill to do something with her, she's a highly creative compelling voice.... Thom Yorke of Radiohead is another great compelling artist... the Tragically Hip from Canada... I'd always be up for doing something with those guys. There's a few.

BOB: I have a question that was submitted on e-mail which concerns the rock 'n roll Hall of Fame. Virtually every Rush site has a petition, how do you feel about being included in the Hall of Fame... does it matter to you at all?

GEDDY: That's a really tough question. It's not really for me to say. When a ball player goes in the Hall of Fame they don't ask his opinion as to whether he feels he should be there - it is for others to decide that. Of course it would be an incredible honour to be included with the incredible musicians already inducted, but the decision is out of my hands.

BOB: I'll sign any petition as it upsets me, not just Rush... but bands like Black Sabbath. I think there are many deserving bands that should be in the Hall of Fame. This may be unfair to throw this at you at the very last moment but, Mexico is making a smooth transition politically, you in Canada have just had a successful election where the campaigning was limited to 30 or 32 days, what do you think of us at this point? You look at America, what do you see - in 30 seconds!

GEDDY: I can see two things. I see a frustrated population and that's a result I think of a 2 party system and a very over-elongated campaign system. I don't know that what's going on just now is so wrong (Florida re-counting was going on when this was recorded!) because I think it's democracy at work and you have to reflect the will of the voters... but unfortunately there's been a lot of doubt cast over what's gone down in Florida so we don't know what the will of the voters was down in Florida. I think there should be something done about how long these campaigns go on, how much time, money and effort it takes to put that in front of people. That could be very advantageous to the people... protect them against burning out.

BOB: I like that 30 days a lot..... and take the money and give it to people who really need it instead of TV billboards, advertising and the rest. I want to thank everyone. Geddy... a pleasure...

SPOTLIGHT ON THIS YEARS CONVENTION
HEADLINERS.....

'FORCE 10'

CHECK THE BAND OUT IN ADVANCE AT
THE LIMELIGHT IN CREWE ON
SUNDAY AUGUST 19TH

Band Members

Bass, keyboards, Backing vocals - Mark Storey

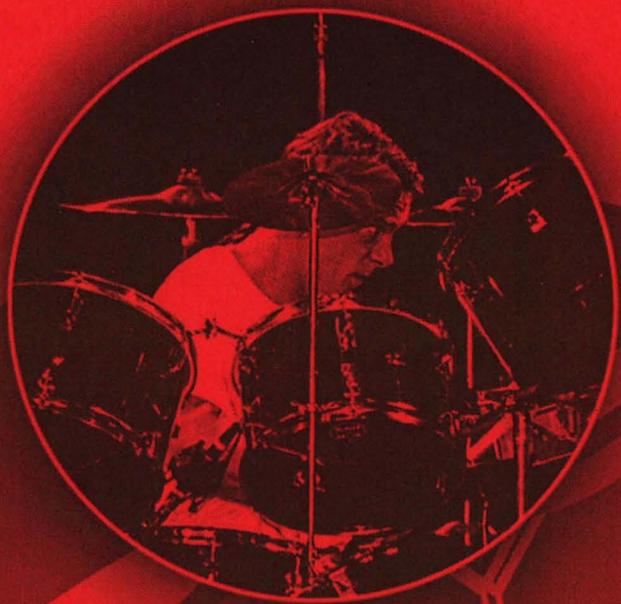
Percussion, Drums etc - Graham Clarke

Vocals - Damian Fisher

Guitars, Backing Vocals - Craig Hodgson

The band occasionally uses Lisa Ward for backing vocals

The band formed 4 years ago promoting 'Rush' tribute nights predominantly within the West Yorkshire area. After a year Graham decided he was emigrating to Canada (selfish or what?). As you can appreciate, to do a Rush tribute you need to be precise in all departments of the Band. There is no room for error. We felt that without Graham we wouldn't be nearly as good and called it a day. Last year however he decided Canada was not the place for him and returned to England. The first thing we did was to get the Rush tribute band up and running again. Hopefully long may it continue. Craig is the only new member to the original line up. Prior to Graham leaving Canada the rest of us have worked together on and off for 10 years



6