HP: You talk about not reading movie reviews before you go—but how do you feel about reading Rush reviews?

GL: I’m not that big in that either (laughs). I think that started a few years ago when I read one reviewer who presented the case that Rush was Satanic. That was the most bizarre interpretation of what we’re about that I ever read. I remember that (Rush drummer) Neil Peart sent a long letter answering that review, and they printed it. That was great! The reviews that I’ve seen for this album have been very positive, and I appreciate that, but I must admit that I don’t go out of my way to see them, whether they’re positive or not.

HP: What new song best reflects the attitude of Rush in late 1991?

GL: That’s a hard question because I really do like all the songs, but if I had to pick one I guess it would be “Bravado.” It’s one of those songs where the writing of it came in almost a spontaneous manner. We found ourselves on the emotional side of things right away and those feelings just poured out of us. When things come out of you naturally, it’s a very magical experience. But I think the emotions and music on “Bravado” really do capture what Rush is about at this time.

HP: On the other hand, what was the most difficult part of making the album?

GL: You Bet Your Life was a very difficult song because the choruses are so dense, it was almost impossible to mix. We had recorded so many parts that when it came time to mix we had to go through a lot of stuff just to find the song that we knew was in there.

HP: Rush is a band that depends on studio technology to attain the sound you want. How much different is it for you to get the sounds you want today as compared with an album like 2112?

GL: It’s unquestionably easier today, both from the fact that studio technology has improved and from the point of view that we’ve become more focused as musicians. We went through a period when we indulged every device known to man, but we’ve simplified things in recent years. For this album one of the technicians was bringing so much stuff that I suddenly looked at all of it and said, “Hey, give me my bass, I just want to play.” It was kind of a return to basics for us. As far as how this album sounds as compared to earlier ones, that’s hard to say. There are some early things that we did that make me cringe when I hear them. Others, like parts of 2112, hold up well. But I think we’ve never sounded better or felt better about an album, than we do right now—and we’re very proud of that.