

S P I R I T O F

ISSUE 54 AUTUMN 2000

ODEON THEATRE
BIRMINGHAM

STRAIGHT MUSIC presents

RUSH

EVENING 7.30 p.m.

FRIDAY
MAY 1979

11

CENTRE STALLS
£3.50

7715

BINGLEY HALL,
County Showground, Stafford

RUSH

Friday, 30th October 1981

Evenings 8.00

Please note RUSH will be on Stage at 8.00

STANDING

£5.00

No 4810

BINGLEY HALL,
County Showground, Stafford

RUSH

Monday, 9th November 1981

Evenings 8.00

Please note RUSH will be on Stage at 8.00

STANDING

£5.00

No 9233

Retain for...

New Bingley Hall, Weston Road
STAFFORD.

Saturday, 22nd September, 1979
at 7.30 p.m.

Straight Music presents

RUSH

TICKETS £4.50 (inc. V.A.T.)

No 2076

BINGLEY HALL,
County Showground, Stafford

RUSH

Thursday, 29th October 1981

Evenings 8.00

Please note RUSH will be on Stage at 8.00

STANDING

£5.00

No 4581

DEESIDE LEISURE CENTRE

RUSH

Saturday, 31st October 1981

Evenings 8.00

Please note RUSH will be on Stage at 8.00

STANDING

£5.00

BIRMINGHAM
NATIONAL

KENNEDY STREET
ENTERPRISES
PRESENT

**** RUSH ****

IN CONCERT

DOORS OPEN 6.00 PM

SHOW STARTS 7.30 PM

£ 6.00

SUNDAY

15TH MAY

1983

07:30PM

(plans & conditions see reverse)

ODEON

STRAIGHT MUSIC presents

RUSH

EVENING 8.0 p.m.

Thursday, June 5th, 1980

CIRCLE

£3.50

KENNEDY STREET ENTERPRISES

Present

RUSH

Plus Guests

7.30PM MON 13 APR 92

BLOCK A M 14

£14.00 STAN

(including £0.00 book fee)

DOORS OPEN 6.00PM

30-NOV-91

CASH

NEC ARENA

(plans & conditions see reverse)

BIRMINGHAM INTERNATIONAL
ARENA

NATIONAL EXHIBITION CENTRE

KENNEDY STREET
ENTERPRISES
PRESENT

***** RUSH *****

IN CONCERT

DOORS OPEN 6.00 PM

STARTS 7.30 PM

SATURDAY

14TH MAY

1983

07:30PM

SOUTH STAND

(plans & conditions see reverse)

The Spirit of Editorial

Welcome to the last issue of Spirit in the year 2000. I hope you all have your copies of 'My Favorite Headache' by now and are enjoying it as much as we here at Spirit are. Please send your comments/reviews of it to us before the end of the year - the next issue will be out mid-Jan.2001.

We have an exclusive interview with Geddy about the album in this issue, we hope you enjoy it. Next issue we will print a transcription of Geddy's latest 'Rockline' appearance - these are always worth a read because it's us (the fans) who are asking the questions.

Everyone who attended the convention at the Limelight back on September ninth seemed to enjoy themselves. Their comments and plenty of photos from the day adorn this very issue.

Now a question for youwhat does Geddy say/sing near the end of 'La Villa' on the Exit Stage Left version?

Next years convention is already booked for Saturday September 8th - Once again at the Limelight in Crewe. Ray tells me he is having the builders in (take care mate) and that the venue will be much better next year. Hard to improve on perfeKtion I would have thought, but he's giving it a go anyway. Good luck Ray - see you in 2001. Tickets are NOT on sale yet but will be, come mid-Jan when the next issue goes out (which will have ticket order forms enclosed). So stick the date 08/09/2001 in your diary and come along for a great Rush day out, we have plans to fully revamp the days

proceedings like you've never seen B4, because - 'We're Listening' to what you want from the day. No excuses now - See U all there next year !!!

It was great to meet many Spirit readers at both the Dream Theater and Spock's Beard shows back in October, we all had a fantastic time as I'm sure you did as well.

Enough waffle now, if you have a re - subscription reminder with this issue please try and get it back to me ASAP - Thank you and goodnight.

Happy 2001 to you all.

*Regards,
Mick*

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Geddy Lee unleashes his favorite headache

FIRST-EVER SOLO ALBUM FROM
RUSHES VOCALIST/BASSIST

Anthem/Atlantic Records has announced the upcoming release of the debut solo album from Geddy Lee, the voice and bassist of the legendary power trio, Rush. The highly-anticipated collection - dubbed MY FAVORITE HEADACHE - is due in stores on November 14th.

Following more than a quarter-century of success with Rush - including 22 albums, all certified RIAA gold-or-better, with cumulative worldwide sales of over 35 million - MY FAVORITE HEADACHE finds Lee joined in the studio by guitarist/multi-instrumentalist Ben Mink and drummer Matt Cameron (Pearl Jam, Soundgarden). The album's 11 diverse new Lee compositions were co-written with Mink (best known for his collaborations with K.D. Lang). This landmark recording sees Lee taking on a number of instruments - along with his bass and vocal duties - including piano, guitar, percussion, and various programming elements. Recorded in Seattle, Vancouver, and Toronto, the album was produced by Lee, Mink, and renowned studio whiz David Leonard (Santana, Barenaked Ladies, Prince), and also features drummer Jeremy Taggart (Our Lady Peace) on one track.

Full Geddy Lee album details

The debut solo album by Rush singer/bassist Geddy Lee will be called "My Favorite Headache", while the next Rush album will be released in late 2001.

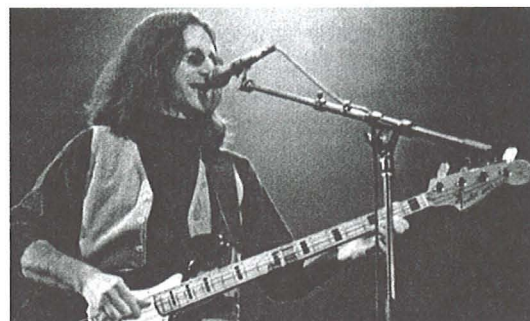
The 11-track Geddy Lee album, originally slated to be released next month, will now be held back until Nov. 14. The first single will be the title track, which starts airing on rock and metal radio stations on Oct. 5.

"My Favorite Headache" was produced by Lee, former K.D. Lang collaborator Ben Mink, and Dave Leonard, who has worked with everyone from Prince and the Barenaked Ladies to country star Dwight Yoakam.

As for the Rush album, Atlantic Records says only that the band is pencilled in to release new music in the final quarter of 2001.

Meanwhile, here is the final track listing for Lee's "My Favorite Headache":

1. My Favorite Headache
2. The Present Tense
3. Window To The World
4. Working at Perfekt
5. Runaway Train
6. The Angel's Share
7. Moving To Bohemia
8. Home On The Strange
9. Slipping
10. Still
11. Grace To Grace



Rush to reconvene in January

By PAUL CANTIN -- JAM!

TORONTO -- The three members of Canadian rock icons Rush are to reunite early in the new year to begin work on their 17th studio album -- the first time they will have worked together since 1997, singer Geddy Lee confirmed. During interviews in Toronto on Monday to promote his solo debut, "My Favorite Headache," Lee confirmed that the group (bassist-singer Lee, guitarist Alex Lifeson and drummer Neil Peart) has pencilled in January and February to begin the process of writing together for the first time since 1996's "Test For Echo."

"Rush has not gotten together in a working environment since 1997," Lee said. "We hope to start working on some new songs in the new year. I don't know if I will be through (with promoting "My Favourite Headache") yet, but we have kind of set January or February as a start time, just to get some material written.

"We haven't done anything yet at this point. I think it is a fairly loose arrangement. We're just going to get together and start writing and see what happens and take it from there."

Lee is the last member of Rush to release a solo project. Lifeson released a record under the name Victor in 1996, while Peart participated in two Buddy

R U S H N E W S

Rich tribute albums in 1994 and 1997. The bassist and singer said he was curious about returning to the Rush fold after recording an album on his own.

"It is going to be an interesting meeting, when we first sit down to work together again. A lot of stuff has gone down since then," Lee said "Whatever you do changes you, and that is not to be shied away from. It's to be embraced. The other guys have done projects on their own. I don't see ("My Favourite Headache") as that big a deal in terms of my relationship to Alex and Neil. I talk to Alex on a weekly, almost daily basis, and they are both very supportive," he said.

Last month, Peart got remarried in California, confirmed Lee, who was in attendance at the ceremony. "It was beautiful," Lee said.

*Joyfully we announce
the marriage of
Carrie Melissa Nuttall
and
Neil Ellwood Peart
on September 9, 2000
Montecito, California*

*Please join us to celebrate
this wonderful occasion
at one o'clock
Sunday, October 8, 2000*

Neil Peart Remarries, Rush To Record In Early 2001

Rush fans, rejoice! Drummer Neil Peart has remarried. Peart tied the knot with photographer Carrie Nuttall in a small private ceremony on Sept. 9 in Montecito, California near Santa Barbara. The couple is planning a larger reception for Oct. 8, also in Southern California, the bride's home region.

Peart has been on a long hiatus from Rush since the death of his daughter in a car accident in 1997 and the loss of his wife to cancer less than a year later. The drummer is now expected to re-join bandmates Geddy Lee and Alex Lifeson

in a Toronto studio early in 2001 to record a new Rush album, the trio's first since 1996's Test for Echo.

From Modern Drummer.....

There's good news for Neil Peart fans. After a long hiatus following the death of his daughter in a car accident in 1997 and the loss of his wife to cancer less than a year later, Neil is back in action. He and bandmates Geddy Lee and Alex Lifeson are going back into the studio to record Rush's first album since 1996's Test For Echo. On a happy personal note, Neil has remarried. He and photographer Carrie Nuttall were wed September 9, 2000, in Montecito, California. Modern Drummer sends its congratulations to Neil and Carrie.

March of the High Guard - Alex Lifeson and Andromeda

*Alex Lifeson of Rush composes
Andromeda theme*

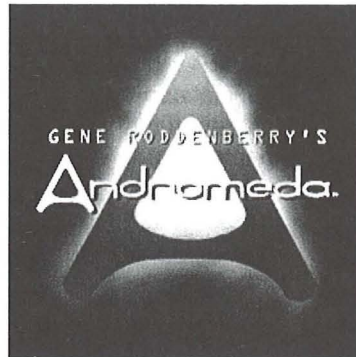
It all began when co-executive producer Robert Hewitt Wolfe was talking to executive story editor Ethlie Ann Vare, a former rock journalist (Hollywood Reporter, E! Entertainment Television, ROCK magazine). He said that the top band on his wish-list to do music for Andromeda would be Rush.

Inspired, Vare made some strategically-placed calls. Since Alex Lifeson is as big a science fiction lover as some science fiction fans are Rush lovers, he seemed a good fit for the job. Lifeson composed and performed the Andromeda theme, "March of the High Guard." Lifeson created the whole piece in his home studio, overdubbing an astonishing 20,000 guitars for a sound quite unlike any other main title theme on television.

Rush came into existence in 1969 with members Alex Lifeson (guitarist), Geddy Lee (bassist), and John Rutsey (drummer). Rutsey was replaced by Neil Peart in 1974. Since then, the trio has recorded 16 studio albums and four live albums. Rush has been on hiatus since 1997, during which time Lifeson has produced 3 Doors Down and spent some time performing with a Toronto bar band. Bassist Geddy Lee has recently finished work on a solo album, reportedly set for release on Oct. 24. Drummer Neil Peart has spent his hiatus travelling.

R U S H N E W S

The theme for the new TV series is now available for listening on Andromeda's web site. Download the work in progress (897K mp3) from <http://www.andromedatv.com/music.html>



From: MTV News

Rabid Rush fans are in for a partial fix while waiting for the band's next release, as singer-bassist Geddy Lee is currently in a Toronto studio mixing his debut solo album. Sources close to the production said the record was recorded in Seattle, Vancouver, and Toronto and produced by Lee, Dave Leonard, and Ben Mink. All 11 songs were co-written by Lee and Mink, who also supplies the album's guitar parts.

Former Soundgarden drummer Matt Cameron, currently with Pearl Jam, plays drums on 10 of the 11 tracks, with Jeremy Taggart of Our Lady Peace performing on the remaining song, which sources said was recorded just last week. Lee may also be back in the studio before the end of the year with the rest of Rush to start work on another album. Guitarist Alex Lifeson has told both fans and interviewers that tentative plans are in place for the group to start recording again in October.

The trio has not recorded since releasing its 16th studio album, "Test For Echo," in 1996.

Lifeson has also been keeping busy. As previously reported by MTV News, he produced three songs for the band 3 Doors Down that may turn up on a future band or soundtrack album. He's also been playing and recording with the house band at a bar the guitarist owns in his hometown of Toronto under the alias Big Al Dexter. Most recently, Lifeson has composed and performed the theme music for "Gene Roddenberry's Andromeda," a TV series scheduled to make its network debut this fall.

Lee has also delved into production projects, including a band called Rocket Science, which (not coincidentally) features his nephew.

Sorelle Saidman

From: Hardradio.com

Courtesy of BW&BK's inside RUSH source, drummer Neil Peart has picked up the drumsticks for the first time in two years! This means that Rush are getting close to writing mode and look to be far from breaking up. Guitarist Alex Lifeson is getting his stuff together by performing the odd unscheduled date at the Orbit Room in downtown Toronto. In fact Lifeson was joined by Rush bassist Geddy Lee recently and the pair jammed an impromptu live version of 'In The Mood'. As well, the video/DVD version of Different Stages - Live is complete, packaging and all, but there is no release date scheduled. Perhaps the band are waiting for a proper announcement in the new year regarding a comeback?

BOYCOTT "ROLLING STONE" MAGAZINE!!!!!!!!!!!!!!!!!!!!!!!!!!!!

While plugging his book on a N.Y.C. talk show last Thursday, David Wild, an editor for Rolling Stone magazine and one of the individuals who casts votes to induct artists into the Rock and Roll Hall of Fame, said that as far as the induction of Rush was concerned "it ain't ever gonna happen.

Regardless of their success, Rush has never achieved critical acclaim and no one will ever vote for them." He also said "with the exception of 'Tom Sawyer', most of it gives me a headache." He later added that technical proficiency is not considered a valid reason to induct an artist and that "Rush really hasn't done anything unique." Join the call to arms - Boycott Rolling Stone. Let them know how you feel at letters@rollingstone.com (212)-484-1600

RAGE AGAINST THE MACHINE COVERING WORKING MAN?:

"In addition to the cover of MC5's 'Kick Out the Jams,' Rage Against the Machine is working on a whole slew of covers for possible inclusion on the band's upcoming live album...Among contenders to be recorded for inclusion

RUSH NEW S

on the album include Dylan's 'Maggie's Farm,' Eric B. and Rakim's 'Microphone Fiend,' EPMD's 'I'm Housin',' the Rolling Stone's 'Street Fighting Man,' Devo's 'Beautiful World,' and Rush's 'Working Man,' among others...The RATM live album is expected to surface on Epic Records in November." - CDNOW, July 27, 2000.

THEY CALL HIM A WORKING SOLO MAN

BY Patrick Riley

Rush vocalist Geddy Lee penned the lyrics for the band's 1974 debut album, but he hadn't written much since.

Geddy Lee, of Rush fame, has recorded his first solo album. "I'm a pretty lazy guy," he explained. But for his first solo album, he found himself once again dusting off his wordsmith skills. The result, the 11-track *My Favorite Headache*, is being released this week.

"I was happy to do it this time," said Lee in a conference room at the New York City headquarters of Atlantic Records. "Maybe the time is just right for me to do this."

Twenty-five years ago, Lee was content to leave the role of lyricist behind even though he was off to a good start – with future radio staples like "Working Man." That's because when drummer Neil Peart joined the Toronto-based hard rock trio, Lee and guitarist Alex Lifeson quickly sensed he'd be a perfect scribe. "He reads a lot. And he often spoke with big words," Lee said with a laugh. Peart had to be talked into the job. "You could probably do something pretty interesting. You're a pretty smart guy," Lee said he told him. "So he had a whack at it and that's how it all started." So for 15 studio albums, Peart, a.k.a. "The Professor," wrote nearly all the lyrics, while Lee and Lifeson tended to the music. Lee lounging, calls himself "a lazy guy." Now that he's picked up his pen again, Lee seems to have co-opted the more serious tone Peart brought to Rush. Gone are the days when Lee would pen lyrics such as "Hey baby it's a quarter to eight/and I feel I'm in the mood."

He now writes about the human condition from a personal perspective, with his own wry sense of humor. In the song "Working at Perfekt," he touches on the difficulty of getting it right: "Nothing is perfect, certainly not me/success to failure, just a matter of degrees."

Less new to Lee, of course, was the music, which he began working on when Rush's usual hiatus turned into an extended break due to a double tragedy in the life of Peart – his daughter and wife both died within a year of each other. The band, while having never once broken up since forming, hasn't played together since its last tour date in 1997.

But far from a sparse one-man band sound, *Headache* carries some weight – thanks to the contributions of musician Ben Mink, and drummer Matt Cameron of Pearl Jam and Soundgarden fame.

Lee summed up the approach they took: "We wanted to do a lot of vocal experiments and melody experiments and really try to create something that was still rock but was very lush. And I think we accomplished that."

Headache has its soft, melodic moments, yet it retains the edgy musical and vocal drive that became integral to Rush on its last two studio albums – which were themselves a reaction to Rush's synthesizer-infused works of the mid and late '80s. "I started feeling like the music was getting less organic and I was losing a feel of connection with the original spirit of the band," Lee said.

Not that the original spirit is ever completely recoverable: "I think in the early days a lot of our music was written purely on instinct and of course as you get older the instinct is tempered with experience."

Experience aside, he still finds inspiration in youth – bands like Radiohead, The Tragically Hip, Foo Fighters and Bjork. "If I'm singing along with something, it's usually Bjork," he said. Attending his first Pearl Jam concert recently, he said the band "impressed the hell out of me and made me want to play." Lee hasn't decided if he'll tour to support the new album – though he admits playing a bar "would be fun."

Despite his foray into lyric-writing, he expects to return to his music-only role when Rush reconvenes early next year. "I just feel good about myself," he said. "I feel good about the work I've done, so obviously I'll go in there with some level of confidence. "But it doesn't amount to much. You still have to learn how to regroup and learn how to carry on in the context of the other two guys. I'm just one of three."

Just not at the moment.



SOR EXCLUSIVE geddy lee interview 31 October 2000



SOR: I like the new album Geddy, it's very good

Geddy: Thankyou

SOR: Are you happy with it?

Geddy: Yeah, I'm very happy with it.

SOR: How was it written? Did you write it this year with Ben Mink or did you write some of it on your own?

Geddy: It was written in bits and pieces over the last 3 years, I think. Mostly with Ben Mink. I would say that 95% of it was written together with him. There were some bits I had started previously and just pulled back into the project towards the last minute...but for the most part it was a slow accumulation of material going back and forth between Vancouver and Toronto with the two of us working in our home studios.

SOR: Does Ben live in Vancouver then?

Geddy: Yes.

SOR: Who wrote the lyrics?

Geddy: They were all mine.

SOR:Because there's some nice lyrics on there, is there a theme running through them?

Geddy: Well, not a conscious theme, not a contrived or concerted effort to have a concept record but I think as I step back and look at some of the lyrics they seem to deal with similar issues. Some look at some life issues and some, you know.....

SOR: They're very human lyrics I think.

Geddy: I think they deal a lot with imperfection and fallibility and

SOR: People striving for their goals really on a couple of songs there.

Geddy: Yeah, kind of like the messages of life.

SOR: So is that what "My Favourite Headache" is?

Geddy: Pretty much (laughs). I mean for me, that phrase relates to a lot of different interpretations but the choice of it as an album title.....on a personal note it kinda relates to my relationship with music which is what I love to do but it makes me crazy and wreaks havoc on my life to do it the way I like to do it. But on a bigger level it's what life is to me. It's not easy... it's hard to make sense of but it's what we have, it's what we have to deal with.

SOR: The title track is very up-tempo – almost could be an out-take from Test For Echo. It could fit on that album really.

Geddy: I guess. I don't know, it's hard for me to be objective about it. It's very up-beat musically but it's very dark lyrically. Firmly tongue in cheek as well and a sort of a mini-drama involving this character who insists on denying his intellectual optimism and his recurring headache is the fact that life just won't go away for this guy. He insists on viewing it through artificial means.

SOR: When I first listened to the album it seemed rather laid back apart from the first track but I feel that it is an up-tempo album, but in a subtle way.

Geddy: Yeah, I think the rhythmic approach is groove-oriented and there's lots of texture there and I think there's so much layer of melody interspersed throughout the different songs.....

SOR: There's some lovely melody without a doubt. Your vocals are very good.

Geddy: Thankyou. Yeah, I think it requires repeated listening to really appreciate.

SOR: Yes, especially your vocals on stuff like "Still" and "The Angel's Share". There's some lovely singing. Did you do these in one take or was it several?

Geddy: Oh, it was several.... some of the vocals were done at home on my own. Some of the vocals were done at Ben's place. Some of the vocals were done once we were doing the album proper with David Leonard and we were reviewing all the vocals so some of the lines in the songs were sung as I was writing them and they were hard to beat. They just had a personal quality about them and other things.....I always try to beat my previous performance by trying to sing it again and sometimes you do and sometimes you don't. Like, I think the whole vocal of "Still" is a demo vocal.

SOR: And that's an excellent vocal – it's one of my favourites actually.

Geddy: Yeah, it just had a certain thing about it. A certain magic about it that.... no matter how many times I tried to forget it, I couldn't capture that exact mood. I could sing it better but not more impellingly.

SOR: Yes, I think you needed the mood. It goes nicely with the lyrics.

Geddy: Some of the other songs where you're just belting it out, that's kinda easy to reproduce.

SOR: And you mentioned David Leonard earlier. Did you feel, like with Rush, you needed a producer as an objective ear?

Geddy: Yeah, I'm a big believer in having somebody set back from the writers. I think I can gauge performance. I can gauge my own performance, I can gauge a lot of things about what I do but I can't be objective about what I write because I'm emotionally tied to it ...and having a partner like Ben was very good because he could be objective when I wasn't. But sometimes when the two of us are writing there you need a third party to say 'look guys you're driving off the edge of a cliff here'.

SOR: And what made you pick David Leonard?

Geddy: Well David was an interesting choice, I mean, we did the record and in various stages. Like I said....over a long period of time in terms of the writing and then when we finally got serious about recording it wasn't until earlier this year – like around March - was really when we decided, like, 'ok let's go and make a record'. So when we made that decision you know, we kinda went through a bunch of people. I talked to various producers on the phone and some of them were just over qualified in the sense that.....because Ben and I were really doing so much of the production, we wanted a partner not a dictator, so as we sifted through various names.....the first name that we were intrigued by was Adam Kaspar and we ended up using him to record Matt Cameron's drums. So that was kinda fun and I looked at it like I wanted to take an attitude that I wouldn't take necessarily doing a Rush project....where it's a more casual attitude - 'ok why don't we get out to record the drums and then take the material back and reassess what our needs were and then pick somebody else to carry on the next stage and maybe somebody else to mix it'. So David Leonard came up and he's an extremely experienced guy who's worked with a lot of different artists and I liked his flexibility as an engineerand I talked to some people that he'd worked with and they had some really positive things to say about him - as a person who was opinionated in terms of arrangement and so forth. So he was up for it and available and we thought he was the right guy in terms of qualifications. We hit it off and we had a great time working with him - so much so, that when it became time to mix, we decided rather than go outside we'd just carry on with the three of us. We seemed to make a nice tight group in the studio – Ben, myself and David.

SOR: And it seems to have worked nicely because it's completely different working with Rush...when you record you take the producer and you go in the studio and you do the album, don't you? This must have been completely different for you.

Geddy: It was a nice change.

SOR: Would you see Rush recording an album like this in the future or not?

Geddy: I don't think Rush could, you know. Rush is not a very flexible animal. You know, everybody's got personal agendas and personal schedules and they set their time aside to do the project and then it's got to get done in that time. So, this record for me was....

SOR: You were under no pressure...

Geddy: I kinda meant it to be made that way. I liked having the time between ... to live with the songs, and if I wasn't happy with them after a month or so then I would change something. To me that was the liberating thing about making this record outside of Rush..... that I had a flexibility that



Photo Credit: Andrew MacNaughtan

Geddy Lee

MY FAVOURITE HEADACHE



doesn't really exist within Rush because Rush is a democracy and in a democracy you kinda go with the group vibe and...with dictatorship you can do what you want to (laughs).

SOR: So did you write any songs or record anything that you didn't use on the finished album?

Geddy: Oh yeah, there was a bunch of things that we started working on and that we ended up using or not using and one of the songs we did three versions of. Just to see, just for experimental sake we played around with tempos and in the end we picked one version of it and didn't use the other two....so, I mean, these are things you can't do in the context of Rush. They wouldn't sit still to record three versions of it, they'd just be more decisive and say 'well let's go with this version and that's the way it is'. For me it was an ongoing experiment with songwriting and groove and all kinds of things about putting songs together in a different way.

SOR: You mentioned Matt Cameron earlier. Were there any musicians you would have liked to have worked with but couldn't for some reason or another?

Geddy: There was nobody really I approached. At some point I was thinking about trying to get David Gilmour in there to do some great solo here and there, but by the time we had finished writing all of the material we realised that there were really no solos we needed (laughs) and I didn't really want to go into that whole solo vibe. You know, there are a couple of solos that were more than adequately performed by Ben, but for the most part it's not that kind of a record. So the instrumental passages are collages of intricately woven melodies and I preferred to go in that direction.

SOR: They're certainly songs - there are eleven songs here rather than technical exercises.

Geddy: Yeah, exactly.

SOR: You were aiming for that obviously. Do you plan on making a video for one of the songs or more than one of the songs?

Geddy: I don't think so, not unless there's public demand for it or something. If there's a song that happens to be catching on in a big way then I'd consider it but if that doesn't happen then I'm not too interested to do that.

SOR: Do you have any plans to play any live shows?

Geddy: It depends on how the schedule works out in terms of what my writing schedule's going to be, like with Rush...and all that, but if time allows and there's enough interest in my album then....certainly all the musicians are up for going out and doing some small shows but I wouldn't want to do anything on a big scale. It would just be intimate.

SOR: Play some clubs, that sort of thing?

Geddy: Yeah.

SOR: You'll have to come and play a club in London.

Geddy: Yeah, why not?

SOR: It would be nice. Which was the one song with Jeremy Taggart playing drums, I believe?

Geddy: That's "Home On The Strange".

SOR: Yes, that's a strange song that one. Can you tell us a bit about that one?

Geddy: Well that's a song that we wrote last minute. It's one of those things where we had been working on the other songs for so long that we felt that we needed some fresh air so we wrote a song very quickly..... and Jeremy was around Toronto at the time and he was someone else who I was very interested in working on the albumand so we just did it in the course of a week or so. We threw the song together and had some fun and I thought it was a nice addition to the record. It added a bit of spontaneity and a bit ofkind of wacked out funk groove. I was pleased to have that song added to the other ten.

SOR: Obviously you played bass and sang on the album but what else did you do?

Geddy: I played some guitar on "My Favourite Headache". Most of the obnoxious guitars are me fooling around and some of the acoustics in the middle of some songs are me and Ben playing togetherand I played piano and did a lot of keyboard programming.

SOR: What basses did you use?

Geddy: I used my jazz bass, my 1972 black jazz bass.

SOR: What, throughout?

Geddy: Yep.



SOR: You've not used that one before have you, on record?

Geddy: I've used it on almost all the last few records and I used to use it on Moving Pictures. I've used it for a long time.

SOR: Oh really? Because back in the Moving Pictures days I think everyone thought you were just using the Rickenbacker.

Geddy: No, they're wrong (laughs).

SOR: We've learnt something new.

Geddy: I would use the Rickee and the jazz kinda half and half in those days. After Tom Sawyer it's the jazz bass.

SOR: Oh, I never knew that.

Geddy: Barchetta is the Rickenbacker song – you can hear the different sounds really. If you listen to them with that in mind you can hear that it's not a Rickee on them.

SOR: I'll do that. Were you going consciously for a Seattle sound, anything like that? Because several people have said to me that they think it's grungey but I can't see that at all.

Geddy: No, I don't see any connection with grunge. Apart from having, you know, Matt – who's really not a grunge drummer. The term 'grunge' denigrates his capabilities to a large degree, I mean, I don't see anything grungey about this album at all.

SOR: No, me neither. "Moving To Bohemia"...now, I don't think I'd like to live there, from the way you describe it in the lyrics anyway. It's a bit tongue in cheek that one, I think.

Geddy: Yeah, it is. It's a song about not moving....the superficial or... in a nice neat, tidy, world. It's not what life is – life is not neat, it's not tidy, it's not well organised. To live in an environment that is, is too sterile for me so I'd rather take the world with all it's flaws evident and all the nastiness showing and I'll take the good with the bad and make my own choice.

SOR:Make the best of it. Some of the lyrics, like "The Angel's Share", listening to it, because I've got no lyrics sheet, but your vocals are so good that you can make out most of the words, probably not consciously on your part, but it could be a follow-up lyrically to something like Mystic Rhythms, where it's looking at things from that perspective.

Geddy: Certainly those two songs are not that divorced really, conceptually....now that you mention it. They're coming from the same place, you know. This is probably more playful than Mystic Rhythms. Mystic Rhythms is heroic, I would say, and this song is more whimsical and, yeah,...playful.

SOR: I hope you don't mind me asking, but what plans are there for Rush in the next year perhaps? Do you think you may have a new album on the horizon?

Geddy: Well, we're going to get together in the new year and do some writing and take it from there. So if the writing goes well - which I don't see why it wouldn't - we'll continue on and make a record.

SOR: And Neil got married recently I believe, it's been all over the internet....

Geddy: Yeah, he got married in September.

SOR: Well, give him my congratulations.

Geddy: Well certainly.

SOR: The Different Stages live video or DVD, do you think that will ever see the light of day now?

Geddy: I've no idea. I haven't thought of it in a long, long time. I was on the way to organising and putting that together and then different opinions with the record company as to how to approach it so, I just decided to put it on the back-burner and have a look at it again some other time.

SOR: Because when we spoke two years ago you mentioned the popularity of DVD and....

Geddy: Yeah, I'd like to do it but, you know, I don't think the record company was ready to commit to it, to be honest. I don't think they felt that the effort it would take to put it together at this point.....not enough people had DVD players in their homes and I think they wanted to wait until the medium got more exposed to the average person.

SOR: Oh, perhaps they'll have a change of heart then, because it's just taken off big time now, hasn't it?

Geddy: Yeah, I think it was the right thing to do then, but, you know, you live and learn.

SOR: Will you be popping along to the Orbit Room anniversary show – I believe it's next week isn't it?

Geddy: I have no idea..

SOR: If you're not doing anything you may pop down?

Geddy: Yeah, I don't know, I don't even know what day it is.

SOR: Well thanks for taking the time to talk to me Geddy, I really appreciate it.

Geddy: My pleasure.

SOR: I keep sending copies of the magazine to Anthem.... I don't know if you ever see it or not?

Geddy: I get a copy once in a while, I can't say that I get them regularly. Once in a while I get something sent my way so I do appreciate that.

SOR: Are you doing lots of promotion for the record?

Geddy: Yeah, I'm talking my face off (laughs).

SOR: Well, I really appreciate it Geddy, thanks very much.

Geddy: Thanks for your support, as always.

SOR: If you get a new album out and you tour, we'll be there. We just hope that you can come to Europe.

Geddy: I hope so, I look forward to it.

SOR: I look forward to perhaps, sitting down face-to-face to have a chat.

Geddy: Yeah, that would be nice.

SOR: Thanks Geddy and have a fun day.

Geddy: You too.

Signals

Dear Mick,

Keep up the good work with the magazine. It seems that with the new Geddy Lee album and news that Rush will be recording again, that your commitment to the group is being repaid ('Nothing can survive in a vacuum?'). You appear to have challenged this statement as I'm sure over the last few years your efforts must have been a labour of love; minimal support and interest from group and record company and a dwindling fan base. I recall you wondering whether you would be able to survive past issue No' 50.

A few ideas for future mags – leafing through some back issues you used to feature: guitar transcriptions, original adverts from music papers, readers' small ads. I realise you may be reliant on others' contributions for this and that there is a finite number of adverts (most of which you may have used), but if may add a bit of variety to the magazine, both in terms of content and layout *[if readers' would like to send items in, we will try and use them – Mick]*.

I look forward to seeing you again next Saturday. Your hard work is appreciated *[thank you – Mick]*. Best wishes,

**MARTIN BROOKS
BURTON LATIMER, NORTHANTS**

Dear Mick,

Please find enclosed a cheque for my renewal to SOR. I think you're doing a great job and hope you can keep up the good work. Great to hear that Geddy's solo album is due out soon (another for the collection). I must also thank you for introducing me to the music of Dream Theater. I am enjoying Metropolis Pt.2 - perhaps I'll try some Spocks Beard next!

However, it's the music and lyrics of Rush that I enjoy the most. I am a similar age to the chaps in the band and I'm hoping they will visit this country again before I get my bus pass! By the way, any further news of the new studio album yet? Cheers for now.

CHRIS PHEBY

Signals

Dear Mick,

I'd like to add my support to your recommendation of the Spocks Beard 'V' CD. It's totally excellent and jostling with Transatlantic as my album of 2000. Is it me or does the keyboard and horn riff 5 mins into 'At The End of The Day' sound like the theme music to Gerry Anderson's UFO series?

Can anyone tell me how such a great band got such a crap name as Spocks Beard?

Now on to my fantasy new Rush album...

1. 75 mins in length (we deserve it after such a long wait)
2. 8 songs, of which 6 are short and punchy, 1 instrumental in the vein of YYZ, and finally an epic of great scope and variety (Spocks Beard do it, why not Rush?) sort of 2112 with a modern slant.
3. Peter Collins producing, Kevin Shirley abetting.
4. Sublime Hugh Syme cover artwork.
5. The sound and feel should be a return to the Power Windows/Hold Your Fire era, Rush are maestros and shouldn't be afraid to "show off" their skill - drums, bass, guitar and keyboards included.
6. Lyrics. As long as Neil writes them who cares? I trust him to inform, move and entertain us (as usual).
7. Title, hmmm? "A La Mode" (ironic), "Trinity" (apt), "Look Out Britain Here We Come!" (sarcastic). Definitely not Rush2K, look what Queensryche released under a similar banner! Anyway it will be at least 2001 by the time it's released.

Well, that's my fantasy. Next I'll predict 6 winning lottery numbers!

Sorry, I can't make the convention yet again! Even more of a sickener is the fact that Dream Theater and Spocks Beard are back in October and I'm not even in the country, AAARGH! On a final note, did anyone else read SFX magazine editor Dave Golder's claim that while Rush are without doubt talented musicians, the end result is unlistenable? What a narrow-minded moron! This, from a man who always obscures the lower part of the F in SFX to make

it look like an E. Very mature. Make your Sci-fi magazine look like a wank mag (make up your own punchline).

Keep up the good work. Yours sincerely,

BILL COLLINS
WILLENHALL, WEST MIDLANDS

Dear Mick,

Good luck with the convention next week. Hopefully next year I will attend and force somebody to attend with me instead of going on my own. Will try out the Spocks Beard CD – did the same with Dream Theater a few years ago and haven't looked back. Let's hope that the main men get working soon and give you an easier ride filling the pages of your still excellent mag.....Cheers,

GED BRETHERTON
CHESHIRE

Dear Mick, SOR,

Whilst I was in Glasgow buying Rush remastered CDs I had a look around Virgin, Tower Records etc. for Rush vids as my A.S.O.H. is worn out, (overplayed). And I couldn't find any. I was wondering, since it's been a few years since the release of Chronicles and A.S.O.H., were they the last ones to be released? I know the answer's yes but I live in hope, unlike the poor chap who has stopped subscribing (*you're right mate – no official releases since those two – Mick*) 'cause the band don't seem to be together anymore.

Can all the vids be bought on DVD as I may get one soon depending on your answers and/or Different Stages DVD? Ha! (*Nothing on DVD yet I'm afraid, but buy one anyway, they're great – Mick*).

Will the Rush cartoon ever see the light of day, I do have it on bootleg but the quality is obviously not the same - I know the answer's no but I have to ask anyway? [*No – Mick*]. I struggle with the lyrics for the first album - any chance of reprinting them? No laughing please. Since this fanzine gets passed onto Anthem lets hope they read this.

I have all the Rush albums from '74 - '89, then all the CDs from '74 to the present day. I have all the remastered CDs from '74 - '89, Retrospectives I + II, Chronicles (tape, video + cd), Alexs' Victor, 4 original audio tapes, all the videos including Neil Peart's 'Work in Progress' (damn fine even if I don't play the drums), the tribute album called 'Working

Man', £200 worth of t-shirts from the backstage club, several tour books and various other bits. You see, you buy all the legitimate stuff that you can, but you still want more because the group has so much to offer and we all can't afford to fly to the states to see them on tour. If only Anthem or whoever would only release more. What! It's not worth it they may say. Well. I have spent over £300 on bootleg videos over the years and have over 30 audio bootleg tapes. This money could have been yours. If you ever do another poll I would be interested to see how much money other folk have spent on top of buying all the original albums videos etc. Also, why release Exit..... and Grace..... videos and only make them an hour long? I'm sure everyone who is a Rush fan would like to see the whole concert and not just 1 hour, as only Rush fans would buy it. Does this piss anyone else off? Feeling as if you've been left short changed.? I feel like I'm having my own T4E.....anybody listening.....release more....'cause there must be more that can be released.

Enjoy your convention - looking forward to the next issue. Keep up the excellent work. Yours,

PETER GRAHAM
E-mail



Hi Mick,

Just a quick mail to say thanks for putting on a great show as usual - it was great to see the usual suspects and enjoy the day. I skipped last year but the 'ambience' of the limelight club certainly out shone the Leicester venue, and your 'Subdivisions' contribution was unforgettable (nice one mate!) [*why thank you - Mick*].

Sorry we arrived a bit late to help set up, however Andy F. and I could not resist a fried breakfast on the way.

I think we shifted a good few T-shirts in the end (you're such a slave driver!) [*I do my best - Mick*]. Four in one sale was my record. [*Well done. Thanks to both of you for all your help - Mick*]. All the best.

SEAN McCABE
E-mail

Hi Mick & crew,

I guess this isn't the only letter thanking you for another great convention. The Limelight club is an ideal venue and the excellent YYZ topped off an excellent day. Nice to meet up again with good friends and cant wait for the next one!

Some SOR readers may be interested to read the email I received from Donna Halper, who helps out at the Rush trinet site. I asked her why the band ignore the UK and Europe when touring. This was her reply....

'I know for a true fact that the band would like to do some more international touring. Will they ever do it? That I cannot say. Things have been in such a state of flux, with the personal tragedies Neil suffered, the financial woes of the record business, and labels becoming more conservative about spending money unless your most recent album was a huge smash. I see much more reticence on the part of companies to sponsor large scale tours, and that's why the groups have to get their own sponsors. Ethically, I know there are some sponsors that Rush would never want, but that's yet another story. Short answer-- in previous conversations, the guys definitely did express a desire to tour the UK (Neil has been fascinated by England-- some great places to go biking), but I would be lying if I said I knew when any international tours will happen'.

Thanks again,

STUART BORLAND
E-mail

(Thanks Stuart, Donna, as many of you know, was the first person to get the ball rolling for Rush by playing the first album on her radio show in Cleveland - Mick).

Hi Mick,

Just wanted to say thanks for a fab convention. Richard had a great Birthday and thought it was brilliant when everyone sang to him. Sorry I was so pissed when I got up to sing "Red Barchetta" - I couldn't remember a bloody word! Mind you I had been practising "Take yourself a friend" 'cos I'm an old fart and then it wasn't on the list.

Never mind, I'm sure we'll all try again next year. Keep up the good work.

Thanks again to everyone. Love.

DIANA WRAGG
Email

Dear Mick,

Hello there, trust you are well. Another year, another convention, another hangover! Memories are too numerous again, the t-shirts (great) the great company, the lack of subtropical heat, the hideous amount of lager drunk, YYZ were again superb, new faces as well as all the old ones. But having two very dear friends, Chris & Cherie, over from Minnesota, USA was the creme de le menthe of the weekend. Getting to meet two of the nicest people I have ever met was just so special. Their first ever UK convention was undertaken after two years of nagging from me and I know the reception and warmth shown to them from other fans touched them deeply. A lot of friends were made that weekend which will continue for a long time I'm sure.

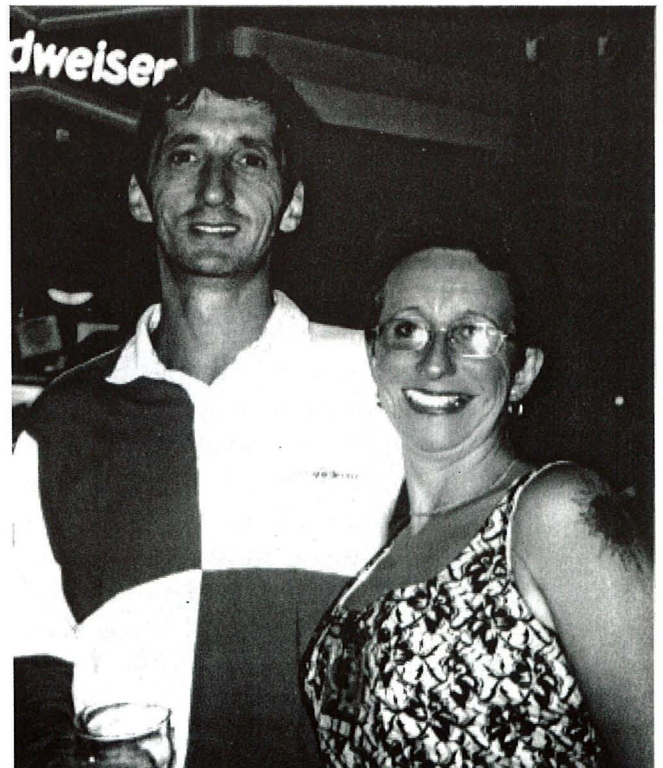
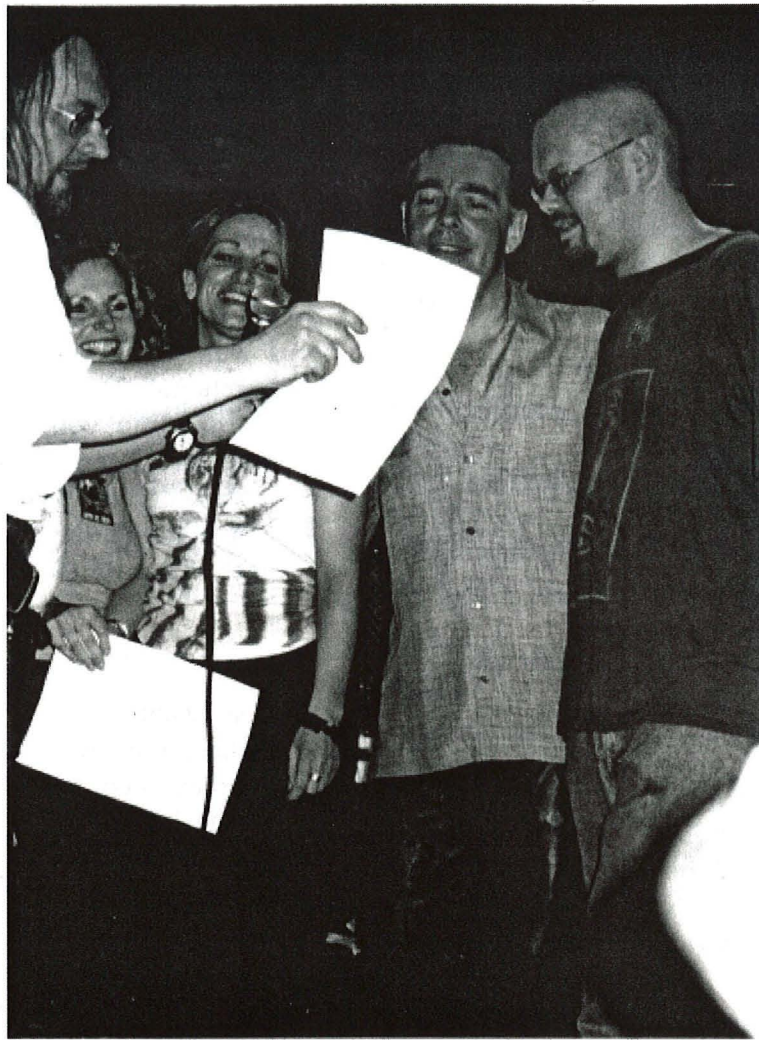
Things are looking more positive now for the band musically and personally so much to look forward to with Geddy's new CD and the band recording again, so lets start banging the drum again hold our heads up and start spreading the word again.

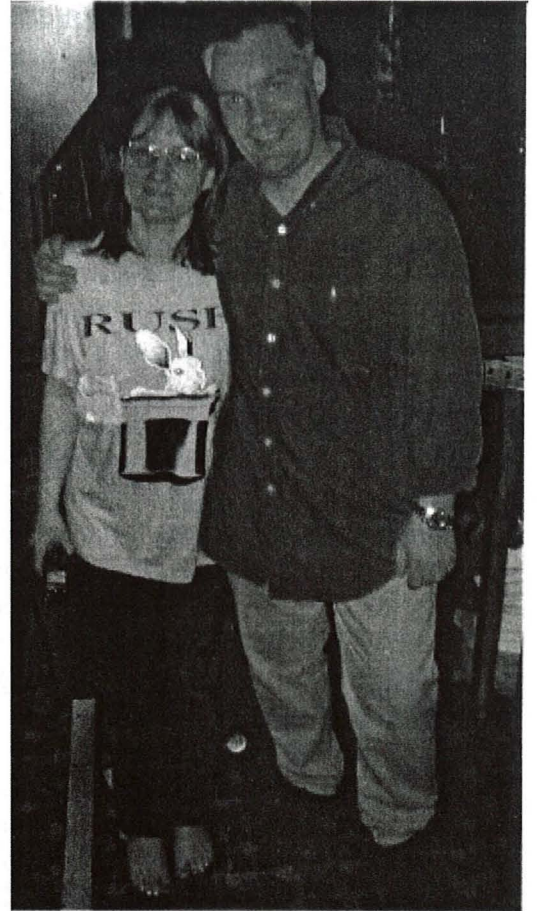
A really special thank you to friends old and new - Chris & Cherie, Mick, Janet, Stevie, Kevin, Stuart, Lorraine, Lee, Michael, Tom, Tony and Brian - see you all next year!!!!.

Regards,

KEVIN OWEN
PENZANCE

P.S. I have a new e-mail address if anybody wishes to contact me it would be great to hear from you. I can be contacted at: kevin_owen@amservice.net





Dear Mick,
What a wonderful convention! I didn't think it could get any better than last year but it probably was!

My only 2 concerns were that there was no 'musicians' karaoke again (as in the first Leicester convention) and also the 2112 club were more happy playing the normal modern 'rubbish' rather than Rush or other good rock stuff. This was not the case in the 2112 last year.

Anyway, apart from the above mentioned moans, the band were superb and the atmosphere electric. Our travelling pack of 5 from Bradford included Mick (Jacko) who sang superbly on 'Closer To The Heart' during the karaoke. I also informed Jan (from Sweden) about the convention about 9 months ago and he duly turned up – which was a magnificent achievement considering that they had to drive back to central Sweden the next day!

We also had a great game of cricket on Sunday morning outside the Sleepers pub the next day with some guys who went to the convention.

**ZED HASSAN
BRADFORD**

Dear Mick & Co,

There's just no stopping you is there! You come up with the goods every time. I've been to all five conventions and to be honest you're pissing me off (in a nice way though). Every time I return home from a convention I have to kick myself cos I end up saying "No, that was the best yet!!" The reply I get from the missus is "You say that every year".

Deb's (my wife) came along this year after much complaining that she hadn't seen Jock since '97. She would be made up if the enclosed photo could be used somewhere in the next issue. Ta!

Jock – Deb enjoyed the chat and now she's coming next year to see you (soft spot eh!). Skippy looked well, love to you babe! See you soon.

Many praises and applause to YYZ. They played a blinder AGAIN. Simon and the guys are brilliant -see you at the Limelight, November 8. I hope I bump into some familiar faces also.

Well done Mick, Janet, Chris and all involved. Why are we here? Cos we're here! Why does it happen Cos YOU made it happen.

"CHEERS" and best wishes to you all. See you at No 6. XXXXXXXX.

**STE & DEB CARNES
WARRINGTON**

Dear Mick,

Many thanks for organizing such a great convention. My fiancée, Cherie and myself had a great time visiting from Minnesota, USA, and were overwhelmed by the generosity and welcoming nature of everyone we were able to meet at the convention. Rush fans truly are people of class and kindness. The fact that we each won a raffle prize didn't hurt either! The Limelight Club is a great venue for such an event. I was able to pick up some back issues of Spirit of Rush, a Rush live bootleg disc and the long elusive Dream Theater Christmas 1996 Fan Club CD as well as the convention T-shirt. And I drank more Lemon Hooch than I ever thought possible!

Special thanks go to Kevin Owen, my pen pal and generous friend who made both of us feel welcome and comfortable from the moment we met at the station in Crewe. Also, an extra nod to you Mick, as well as Janet (great photos!), Sue Kevin, Steve (the best "crowd control technician" in all of Scotland!), Steve from London, Lee (thanks for the Hold Your Fire



tour

book!), Stewart, Lorraine, Tony, Tom "The Mad Jock", Paul & Barbara (see you next summer?), Tony, Martin, Mike and Chris. Thanks for the drinks guys! Honestly, you are all true friends and thank you for making our first trip to England a memorable one. I hope we can all keep in touch one way or another.

It promises to be an exciting year for Rush, and

I cannot wait. Geddy's solo disc should be very interesting, and then the new disc from the band as well. Hey, Mick, do you think there's any chance that Geddy will do a few live shows for his album? I have no idea what either of the two albums will sound like, but am confident that I will enjoy both. The tricky question for me has always been, do I automatically have to like everything an artist creates musically, because I have liked it in the past and call myself a fan of the artist? The answer is more "yes" than "no". I owe it to myself and the artist I am listening to, to create within myself a space to understand the music and whatever message I infer from the song. So whether Rush or Dream Theater or Queensryche come out with a Christmas album, a country album, or Australian outback folk songs, I am going to give it a good chance and listen to it. I don't think this will be the end of Rush. I believe, and hope, that they will continue to make music together, tour and sign a new record deal. If the Stones can do it and BB King is still touring at 75, why not Rush? I look forward to seeing the band live in concert again, and hope that they tour the UK this time around as well for my UK friends. If not, and anyone wants to come to whatever Minnesota concerts Rush may possibly do, let me know and we can meet up.

Thanks again to Mick and Janet and everyone

else involved in assembling this magazine. It is the best around.

For those of you that I promised my email address to, it is as follows:

CJK2112@EMAIL.MSM.COM

Or

CKASPRZYK@ROOMANDBOARD.COM

Or write to:

863-125th Lane NE

Blaine, MN 55434

USA

Cheers!

CHRIS KASPRZYK
(and Cherie says hi to all)

Dear Mick,

I've almost recovered from the convention, so I thought I'd write to see if you have! I had a great time and picked up a few bargains too! It was good to see so many people wearing the SOR T-shirts, great design hey, ha ha! I always feel at home at the conventions, it's reassuring to know that there are other people who are afflicted by the same mind-altering disease as I am, i.e. Rush. It almost makes me feel normal, although not quite. It was good to see everyone again, especially you Mick, also the mad Jock. I made some new friends too – they all thought I was mad and they were probably right! I'm also proud to be the only person in 5 years to have got you up on stage for the Rush



karaoke. I feel sorry for everyone who had to listen to me howling out 'Subdivisions', but I promise I won't do it again. Not unless they have 'Broons Bane' on the song list! But you did your part wonderfully. Voice like an angel, you hoser.

I'm also sending my next subscription and a picture of me showing my 'I love Mick' tattoo. So don't say I never do anything for you. See you soon.

**TRACY GREEN
GLOUCESTER**

P.S. I was joking about the tattoo. I would never send you a pic of that (*Ah Tray! – Mick*)



Note: Tracy designed the wonderful covers for issues 51 (which was also our T-shirt design) and 53.

Dear Mick and all,

Thanks as usual for the latest SOR issue. Great news of Geddy's album coming. I was in Canada this summer, but their radio stations seem to have forgotten the existence of Rush – I didn't hear a single Rush tune in my 7 weeks there (shame, shame, shame) !!! Another disappointment was the absence of the first two Tiles' albums in stores, the only one I came across being Presents of Mind, which I already have (the American version featuring 2 bonus tracks, but does that make up for the absence of two albums???)

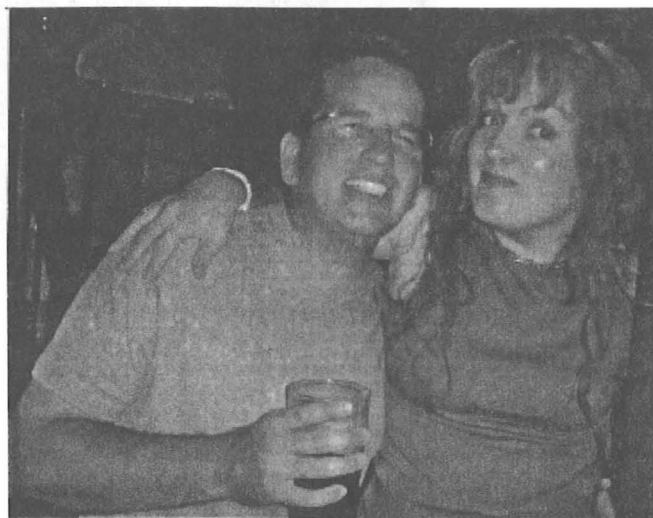
The rest of the trip was a success, though. Apart from many non-Rush adventures, which I'm not going to relate here, I did a modest Rush tour, including the Orbit Room and, my biggest dream, Lakeside Park (modest???)

If you ever go to Toronto, don't miss the nice big

T4E wall painting on Church Street, south of Carlton, right hand side.

I'm back on the radio; my new show is called Oznaki Zycia – Vital Signs in Polish – its opening signal, quite predictably, featuring Rush. It lasts one hour, which is perhaps not much, but its shortness has at least one big advantage – obliges me to choose the best music of all; apart from my traditional favourites, Rush and Peter Hammill, I play a lot of Atomic Rooster, King Crimson, Iced Earth, and, recently, Tiles, a magnificent band discovered thanks to SOR and the great late ASOF.

Speaking of ASOF, one of the things I've always missed since they closed is their broad-minded approach to Rush – featuring not only articles on music, but also literature, philosophy, sociology, etc., bearing some relation to the band. There is not much of it in SOR, which, I presume, is not your fault or choice, but is due to the fact of people not submitting such materials. Well, then, I've decided to take a step in that direction and write an article on the relation between the work of Rush and that of Ayn Rand, the writer and philosopher who is best known to Rush fans for her novelette Anthem, referred to in Anthem, 2112 and, of course, in the name of the band's record company; but there is much more to it than just names and titles. Ayn Rand's ideas had a great influence over Neil in the early years of his work with Rush – the



Starman sign, for example, is a visual representation of Rand's idea of an individual mind fighting a "collective mind". I first heard of Ayn Rand in connection with Rush, about ten years ago, and since then I have become an admirer of her work, as well as, recently, its translator, which I'm overwhelmingly proud of.

Although Rush no longer use the Starman as their logo and don't make direct references to her work, or rather because of that, I believe they are as faithful to Rand's fundamental

ideas as they were twenty-odd years ago. With my article I want to prove it, as well as pay homage to her, to them and to all the "Star People".

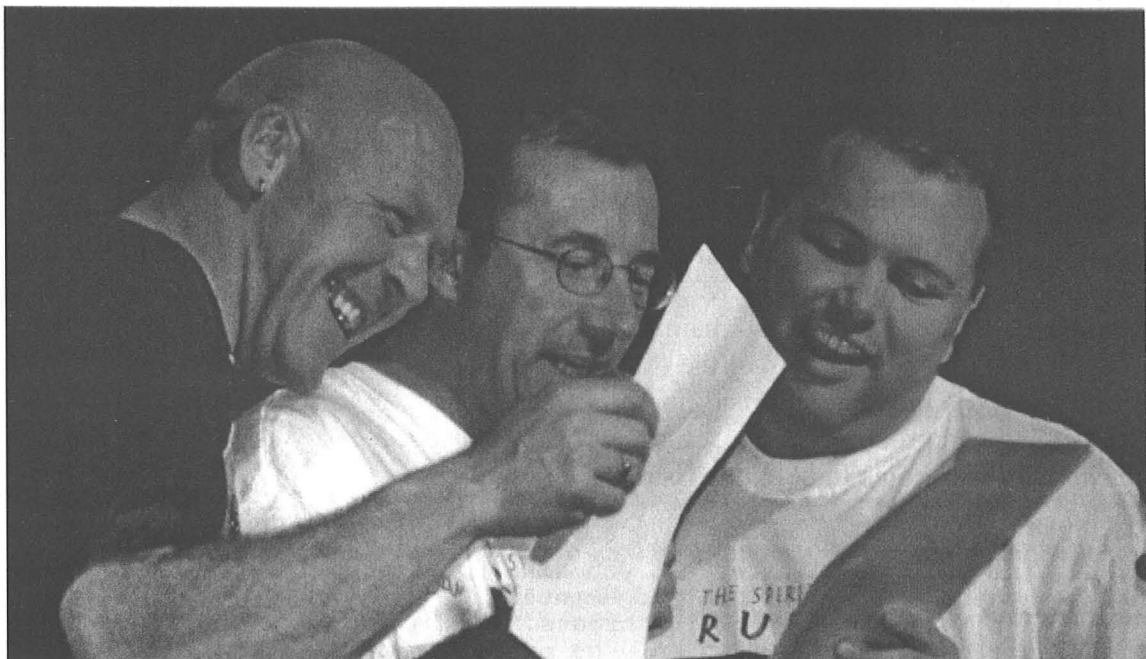
I hope you (Mick) find it worth publishing, and you (the readers) find it worth reading.

Regards,

IWONA MICHAWLOWSKA

POLAND

P.S. I've just got the news the convention was a success – and your singing Subdivisions too!



THE UNDERLYING THEME

Legend has it that Neil Peart found a copy of Ayn Rand's *The Fountainhead* on the London underground. He denies it, saying he bought it at the station. Less romantic as it may be, the fact remains that the reading of that and subsequent Rand's works highly influenced his own future writing and, in a way, marked his future life and career. While there may be a lot of idealization and "ideologization" in the fandom legends surrounding Neil's return to Canada and the early years of his work with Rush – attributing his leaving England and the alleged decision of not making drumming the source of his income at any cost (i.e., at the cost of his artistic freedom) to the adaptation of her ideal of integrity, for example – what remains irrefutable is the one word that has been marking the Rush career for 25 years now, appearing on each recording they release: **ANTHEM**.

Ayn Rand wrote the novelette *Anthem* in 1937, but didn't publish it until 1946, which was still before the Orwellian 1984. It's a grim vision of a future world, a world of new Dark Ages, where the word "I" has been wiped out of existence. Everyone lives for the sake of his fellow brothers – i.e., in effect, for no one – and every aspect of life is controlled by a proper council. You have no right to be better than anyone else, otherwise you will be punished. Needless to say, the more talented, more imaginative, more able aren't happy with the situation... but don't dare to rebel until Equality 7-2521 – that's the name of the hero – enters the scene. After many ups and downs he manages to escape and to find the remains of the old world – an old house with electricity, stylish, comfortable furniture, and books, where he discovers an unknown, strange, beautiful word: "I". It's only then that he manages to find the words to say to his beloved woman, who didn't hesitate to risk her life sharing his unpredictable fate. These words are "I love you".

Anthem is a short book, both in size and in content much less impressive than the two great novels that followed, *The Fountainhead* and *Atlas Shrugged*. Still, it is a clear, bold statement of Rand's beliefs that weren't to change throughout her life – the praise of individualism, inventiveness, rationalism, the idea of man as a heroic being, as an "end in himself", with no other god than his own ego – as well as a great prelude to *Atlas Shrugged*. From the literary point of view *Anthem* is incomparable with the two mentioned above, but maybe it was its very conciseness and clarity that prompted Neil to use it as the basis for the lyrical line to 2112.

The comparison between *Anthem* and 2112 reveals two main differences, only one of which I now consider meaningful. The difference is in the ending: in Rand's book the hero succeeds, in Neil's lyrics – fails. Is it pure "poetic licence", a device to make things look more dramatic, or a statement of lack of faith in final success or lack of strength to continue the fight? In view of the commercial failure of the previous album, the latter might seem possible; still, it requires both faith and strength to make an album so clear-cut, so definite, so good as 2112. If Rush hadn't had faith in what they were doing, they'd probably have gone back to short songs, to potential hits, giving up the experiment with "pretentious" suites. Instead, they decide to continue on it, attributing the lack of success suffered by *Careless of Steel* not to its non-commerciality, but – quite rightly – to its flaws, combined with the general atmosphere of the times (in mid-seventies they were a bit behind them with 20-minute pieces). As they couldn't do much – at least not at once – to change the latter, they knew they had to eliminate the former – which is to say, to make as good an album as it was possible for them at the time. No leniency, no maybes. They succeeded – maintaining their artistic vision.

Thus, if the failure of the hero of the title track was meant as a "funeral dirge" for the author and his band, he received a pleasant surprise, finding out that it is easy to succeed once you have set your mind on something and proceed to do it regardless of the consequences. Why so? A quotation from *The Fountainhead* may shed some light on the issue:

"Do you know most people take most things because that's what's given them, and they have no opinion whatever? Do you wish to be guided by what they expect you to think they think or by your own judgement?"

"You can't force it down their throats."

"You don't have to. You must only be patient. Because on your side you have reason (...) and against you, you have just a vague, fat, blind inertia."

The other difference I once regarded crucial is the discovery made by the hero. In Rand's book he discovers, or re-invents, electricity; in Neil's lyrics he finds a guitar and discovers music. If we associate the invention of electricity with intellectual enlightenment and the discovery of music with the resurrection of sentiments, we obtain the traditional antinomy heart vs. mind. Such antinomy, however, doesn't exist for Rand; neither does the antinomy between two other traditional enemies, body and soul (or matter and spirit). Feelings are a function of the brain, just like thoughts – after all, I don't suppose anybody actually thinks that a person with an artificial heart has artificial feelings – while the spirit and the body are two inseparable variations on the same theme. In *Anthem* the liberation of the protagonist consists of three stages, just like his slavery is triple: physical, emotional, intellectual. The re-invention of electricity stands for intellectual liberation. The discovery of love – for emotional liberation. The discovery of sensuality – for physical liberation.

Thus, there is no reason to attach special importance to Neil's substitution of an electric bulb for a guitar: the latter appeals more to a rock fan, while the deeper meaning remains intact. Its essence is captured in the sign of Starman: a naked man facing the red star of the Solar Federation, an individual fighting the collective. The collective can take many forms, from communism to Catholicism, but the role of an independent mind stays the same at all times: think for yourself, make your own decisions, don't let anybody change your ways.

That, in essence, is why I believe Rush have remained faithful to Rand's ideal to this day. The references to her work were most direct and easiest to track in the 70s: besides *Anthem* and *2112*, her spirit is evidently present in the lyrics to *Beneath, Between & Behind, Something for Nothing, A Farewell to Kings, The Trees, Freewill* – to name a few. They drop the Starman logo around 1980, as if they didn't need that prop anymore. It's not a rejection of their ideal – it's a confirmation of their independence. **You don't follow someone's idea of intellectual freedom by becoming an intellectual slave to them.** It's a contradiction, and contradictions don't exist. Independence is uniqueness (or the awareness of one's uniqueness), with one common theme (Halley's Fifth?) playing quietly on the edges of the fellow minds.

That common theme – the bridge between Ayn Rand's work and Rush lyrics – can be perceived in many Rush songs throughout the 80s and the 90s. Here are a few quotations by way of illustration:

from the obvious *His mind is not for rent*,
to perverse *Those who know what's best for us must rise and save us from ourselves*,
to *Everybody got to elevate from the norm*,
to *I'm not giving up on implausible dreams*,
to *Curves and lines of great designs*,
to *A spirit with a vision is a dream with the mission*,
to *Show me don't tell me*,
to *I'm young enough to remember the future and the way things ought to be*,
to my favourite: *Hero is the voice of reason against the howling mob*.

I won't attempt to prove that Neil is still as big an admirer of Ayn Rand's as he was 25 years ago. Intellectual development, which lasts, or should last, the whole life, involves constant modifications. The older you get, the more critical of external influences. Still, your independent mind is in fact a product of many past influences, and vice versa – you only let in the influences from those whose ideas you like, i.e., with whom you already have something in common at the very start. If you don't like somebody, you send them to hell or ignore them rather than try to absorb their ideas into your mind. Thus, if Neil one day was seduced by Ayn Rand's ideas, it's because he chose to be seduced, because he felt the two of them had something important in common. That something, I believe, still exists within him. And maybe it's not her ideas altogether, but only her ability and courage to put in words something that simply exists, within her, within Neil, and within all the others who say "yes" to her works.

Iwona Michalowska

GEDDY LEE

"MY FAVOURITE HEADACHE"

"Open yourself to the possibility..."

After nearly three decades of success with Rush – including 22 albums, all certified CRIA gold-or-better, with worldwide sales of over 35 million – "MY FAVOURITE HEADACHE" marks the solo debut from Geddy Lee, bassist extraordinaire and the voice of the legendary power trio. Joined on his solo stage by guitarist/multi-instrumentalist Ben Mink, and drummers Matt Cameron (Pearl Jam, Soundgarden) and Jeremy Taggart (Our Lady Peace), Lee unleashes eleven strikingly diverse new songs, ranging from propulsive and elastic rockers like "Grace To Grace" and the title track, to the shimmering Cinemascope pop of "Slipping" and "The Angels' Share."

"It was an opportunity to do things in a way that I couldn't do things in the context of the band," says Lee. "I didn't have to be democratic and I didn't have the pressure of having to live up to some preconceived notion of what the music is supposed to sound like."

* * * * *

"MY FAVOURITE HEADACHE" was born as Rush entered into an extended hiatus following the end of 1997's successful "TEST FOR ECHO" World Tour. Lee found himself with quite a bit of free time on his hands, and soon grew hungry for creative pursuits. He began "plunking around" in his home studio, though he had no clearcut goal of making a record in mind.

"I'd never really been interested in doing a solo record for two reasons," Lee explains. "One, creatively I've always felt very satisfied in the context of Rush. It's a good creative combination, and a good creative outlet for me, so I wasn't like some artists that have a whole stockpile of material that they're just dying to get out there and make the *real* statement that they want to make. Secondly, I really had no need to draw any more attention to myself."

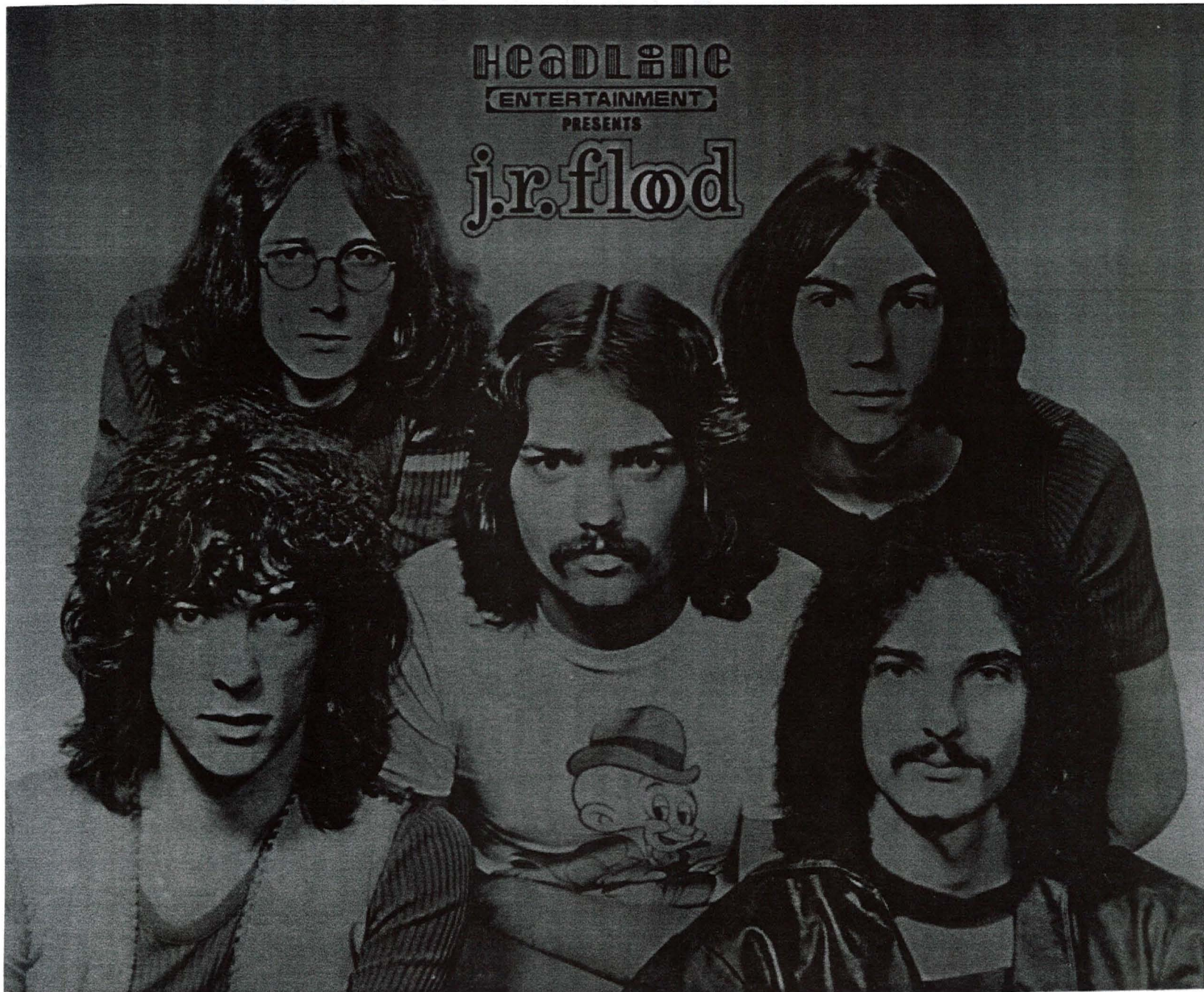
Nevertheless, as Lee began experimenting at making music without Rush, he reconnected with longtime pal Ben Mink, with whom he had often discussed a possible collaboration. Mink has earned great renown for his work with kd lang on such albums as the Grammy Award-winning "ABSOLUTE TORCH AND TWANG," "INGENUITY" – with its Grammy winning single, "Constant Craving" – and "MISS CHATELAINE." Somewhat lesser known is his role as a member of famed Canadian prog-rockers, FM, where he played – among other instruments – electric mandolin, which, Geddy says, "he made sound like he was Jeff Beck."

"When I was a teenager, living in Willowdale – a suburb of Toronto – and playing in a local band," he says, recalling his earliest memories of Mink, "there was this hot guitar player I kept hearing about who also played in a local band, and it was Ben. He's definitely gone through the rock n' roll thing, it's just that his interest in violin and his interest in indigenous Canadian folk music, and folk music from around the world that involves violin, took him down a different road."

These two very singular musicians got together at the guitarist's Vancouver home and as their writing and recording sessions progressed, Lee and Mink realized that they had far more in common than just their friendship. "We were plunking around and we kind of looked at each other and were like, 'Wow, you play like me!' 'No, you play like me!' We decided at that point that we would write something together, with the hopes that it would be really terrible and we'd never have to discuss it again. Well, of course the worst of all things happened: we liked what we wrote, and we couldn't just let it go."

Lee and Mink hooked up a number of times throughout 1998, laying down material that got more interesting with each session. It was clear that the fruit of their labor was simply too good to just keep to themselves.

"I had started liking the songs so much that I didn't feel it did them any justice to spend the rest of their existence on a tape sitting in my cupboard," Geddy says. "It was the belief in the songs that we were creating that led me down this road. But I was still feeling rather unambitious in terms of doing my own record. Eventually I sent some songs to (Co-Chairman/Co-CEO of The Atlantic Group) Val Azzoli – who I've known for a long time and whose opinion I trust – and I asked



him, 'What do you think I should do with these songs?' And he was very positive and encouraged me to think about making a record."

With that in mind, Lee and Mink – with the collaboration of renowned studio whiz David Leonard (Prince, Santana, John Mellencamp, Barenaked Ladies) – proceeded full on into the production of "MY FAVOURITE HEADACHE." In addition to his awe-inspiring bass playing and one-of-a-kind vocalizing, Lee shows his proficiency at a wide range of instruments, including piano, guitar, programming, and percussion. Mink – who contributed violin on Rush's 1982 album, "SIGNALS" – performs on both electric and acoustic guitars, as well as violins, violas, and assorted programming. Drumming was provided primarily by Pearl Jam/Soundgarden pounder Matt Cameron, who serves as an ideal rhythmic foil for Lee.

"Being able to work with Matt was a real treat," the bassist enthuses. "He's a wonderful drummer and a wonderful guy. We originally went in just to record a couple of songs and they went down so well that we just kept pulling more songs out of the bag and said, 'Matt, do you feel like playing on this one?' Before we knew it, we had a whole album!"

Imaginative musical interplay has long been one of Rush's trademarks, and indeed there are sonic similarities to Geddy's regular gig throughout "MY FAVOURITE HEADACHE." Of course, as he notes on the Eastern-tinged "The Present Tense," *"When you lose the past/The future makes no sense."*

"I cannot deny my roots," Lee says, "so there are obviously going to be moments that sound like Rush. If I write in the context of Rush, or if I write outside the context of Rush, there's a particular style, the way I put chords together, that is going to have some similarity.

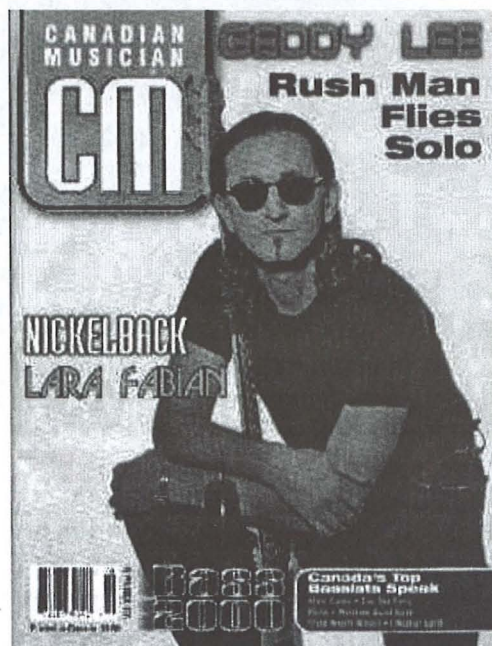
"But at the same time, I'm blending my style with Ben's influence," he continues, "and I found that the more I wrote with him, the two of us kind of saw things remarkably similarly. We pooled our writing talents in a way that was incredibly synchronous, and I think that combination has put it outside of Rush."

As a songwriter, Lee reveled in the autonomy to experiment with melody and production. In addition, putting pen to paper and writing lyrics ended up having a significant result on the album's overall sound.

"Having the opportunity to write my own lyrics gave me more control than ever in being able to shape my melodies," he says. "That also had a huge effect on the way my vocals sound, in terms of the phrasing and the rhythmic context. I think that's an important piece of this record."

Set atop the staccato riff rock of songs such as "Home On The Strange" (featuring Our Lady Peace drummer Jeremy Taggart) and "Moving To Bohemia," Lee's lyrics showcase their author's dry wit and keen observational eye. While he first was daunted at the prospect of putting words to his music, Lee soon began to find the process enjoyable as well as illuminating.

"At first, some of the things I wrote I was not too pleased with," he says. "They were a little



half-baked, but once I got into the spirit of it, I really loved it. I started realizing so much about myself: That I think about a lot of things and I'm a pretty opinionated guy, that I can find my way around the dictionary pretty well and know how to express myself. So I said, 'Why not?' If I can talk to somebody and have a cogent, cohesive conversation, why can't I write that down and put it into verse? After a certain point, it didn't seem like that big a stretch to me anymore, and then it became a lot of fun.

"It's one thing to have a deadline," he continues, "and say, 'Okay, you have two weeks to write ten songs,' that I don't know if I could do. But over the course of a couple of years, jotting down my thoughts and keeping a notebook and being able to ruminate and go back and forth on these things that I think about, that's a very pleasant way of working, a natural way of working. So when it finally came down to putting a song together, if a piece of music came out, I'd think, 'I have some lyrics that are really simpatico with this music.' It was like a jigsaw puzzle, putting them together. I found that to be a real challenge and probably the single most important breakthrough for me in making this record."

A breakthrough of another variety may well be on the horizon, when Lee assembles the album's cast of characters to perform the songs of "MY FAVOURITE HEADACHE." As for the coming-together of Lee with his revered bandmates, Alex Lifeson and Neil Peart, current plans call for Rush to reconvene in early 2001 to begin writing their long-awaited 23rd album.

"Hopefully, at some point early in the new year, I'll be starting to sit down at my day job," he explains smiling. "It's going to be interesting; everybody's grown and changed in many different ways since the last record. It should be a *real* interesting time..."

Presently, the interesting times continue within the musical moments of "MY FAVOURITE HEADACHE." Although it began life as Geddy's way of simply filling in the day with music, the album now stands among the most substantial and satisfying moments of his artistic life. Like the man himself sings on the driving, multi-layered "Working At Perfekt" – "*When it's right/It's right as rain.*" "When it was all said and done," Geddy Lee says, "and I was sitting there neurotically listening to the thing through, after mastering it and assembling it, I thought, 'I like these songs.' It was a strange feeling, because after working very hard to get it done, I kind of lost sight of it. That's natural, you're so busy working on it, you don't see what it is. But when I sat back, on my own, and just listened to it, I thought, 'We're okay. We did a good job.'"

October, 2000

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GEDDY LEE GOES SOLO WITH ANTHEM'S 'Headache'

By Christa Titus **Billboard Magazine**

NEW YORK – The Nov. 14 release of "My Favorite Headache" (Anthem/Atlantic) is a milestone in the notable musical career of Geddy Lee. The album marks the solo debut of Rush's vocalist/bassist/keyboardist, as well as the first real breath of music from any of its members in three years.

"I never felt I was stifled or frustrated in the context of my band. The three of us have always had a very good creative arrangement," Lee explains. "But, on this long hiatus, I found myself itching to write."

Lee is referring to the indefinite break the progressive hard-rock trio has been on since last performing in its native Canada in 1997. Sadly, that year, drummer Neil Peart lost his 19-year-old daughter. Her passing was followed by the death of his wife in 1998.

The time off was quite an adjustment for a band that has consistently pushed the boundaries of music for more than 30 years and sold more than 35 million copies of its 22 albums worldwide. The work ethic which fuels that kind of success doesn't diminish during a leave of absence. So Lee got together with Ben Mink (known for his work with k.d. lang), an old friend who often joked with him about writing together. They collaborated on a few songs and sent them to Val Azzoli, co-chairman/CEO of Atlantic Records, who suggested making a record. They were joined in the studio by Pearl Jam's drummer, Matt Cameron, and several other guest musicians.

Lee's compositions strongly mimic Rush's catalog in terms of structure and lyrical content. They unite rock, blues, techno, classical, funk and punk into progressive masterpieces accentuated by clever sound effects and his signature, rapid-fire bass pickings. Their words tell stories that intertwine throughout the album and contemplate the human condition. Standouts are "Window To The World" for its lyrical ambiguity, "Working At Perfekt" for its desperate urgency and "Slipping" for its wistful sorrow.

The title track showcases an intense bassline, hard-rock guitar work and dramatic time changes. It describes a man enduring a rough time in his life but denying to himself that anything is really wrong. Lee describes this character as "a glutton for his own punishment."

"It's very easy for smart people to justify their problems, to rationalize them so that they're not problems," he observes. "I think that's just a way of hiding from life. The song is tongue-in-cheek, but it really addresses something I see is common with people. When things aren't going their way they love to indulge their inability to grab life". The song was shipped to active and heritage rock, alternative, metal, and college radio stations; at least 100 spins were detected the week of Oct. 2.

Lee operated as a jack-of-all-trades on "headache." His contributions include bass, vocals, piano, guitar, percussion, and programming elements. Production credits are split among himself, Mink, and David Leonard. And for the first time since penning most of the verses on Rush's 1974 self-titled debut, Lee wrote all of the lyrics.

"I've been involved with one of the greatest lyric writers around. So, of course for me to come out on my own and start doing things, I was quite sheepish about it at first," he says, referring to how Peart customarily handles Rush's lyrics. "[But] it was a very positive addition to what I do. To be able to write melodies and express myself lyrically at the same time gave me a whole different way of approaching singing. I found that a lot of the different vocal effects and different vocal nuances I achieved on this record were partially because I could shape what I was saying myself.

"I love working with Alex [Lifeson, Rush's guitarist] and Neil, and I have no problem to do that again at any time, but it was very good for me to get in there with some different ways of doing things and without feeling the overwhelming weight of the band per se," Lee continues. "Just to be a couple of guys fooling around without that kind of expectation was really interesting. Watching somebody else approach an overdub and learning different ways of approaching recording, just a totally different dynamic – that was very refreshing for me."

Lee anticipates Rush will re-enter the studio in early 2001. Although he misses touring and working with the band, the hiatus yielded another blessing besides "Headache." "A tour is very daunting from the point of view of what you have to give up in terms of your relationships and your home life and your interests," he says. "On the other hand, it's definitely a side of me that I love to indulge, so I look forward to that happening. [However], staying home with my family for three years, there's a lot of benefits to that. You plug back into the community, and to get much closer to my children and my friends and indulge my interests, I'm quite happy to be a homebody for a while."

David Burrier, Atlantic's senior director of product development, notes it might be a bit tricky alerting fans about "Headache," so one tactic Atlantic employed was sending a press release to about 250 fan Web sites. "People who have grown up loving Rush and are now 28-, 35-plus-years-old, don't always know when new stuff is coming out. It's [about] letting them know, 'Hey, Geddy Lee has a record.'" However, the initial response Burrier has received is "extremely positive."

Bill Banasiewicz, author of 1988's "Rush Visions: The Official Biography," believes Lee's album is ideal to tide over fans who have been waiting for a new Rush set since 1997's "Test For Echo." "I think it's fantastic. I think it's the perfect cure for the inbetween-Rush-album blues," he says.

Segments of an electronic press kit containing an hour-long interview and in-studio footage are being edited for viewing at atlantic-reocrds.com and myfavoriteheadache.com. "Rush has never let a camera in the studio before, so having [this] is something really new and unique," Burrier says. The CD-ROM-compatible set will allow access to the entire interview via the Web. The Anthem/Atlantic set is being distributed through WEA in the U.S. and Core Music in Canada.

Many details are being worked out regarding what promotions Lee will do in both the U.S. and Canada, since his schedule is contingent upon when Rush begins recording. Besides interviews with syndicated radio shows, Burrier hopes to orchestrate in-store appearances and retail store giveaways of autographed Fender bass guitars in major markets (Fender endorses Lee and carries a Geddy Lee Limited Edition Jazz Bass), such as New York and Detroit.

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The Different Stages of Rush

For hardcore Rush fans, 1997's *Test for Echo* tour must have seemed too good to be true. Each three hour performance offered music representing various periods of the band's illustrious career. Highlights included a complete rendition of the landmark "2112," the first time the trio had ever played the grandiose story-song in its entirety, as well as material from the band's ambitious yet earthy '97 album, *Test for Echo*. After a three-year touring hiatus that saw guitarist Alex Lifeson, singer/bassist/keyboardist Geddy Lee, and drummer Neil Peart explore individual projects, the band was clearly back as a cohesive and power unit. Fortunately, Rush taped many of the shows on that tour, and that material inspired the band to release its fourth live album, *Different Stages*.

Just as the *Test for Echo* tour spanned Rush's 25-year recording career, *Different Stages* offers a retrospective look at the progressive, hard-rocking Canadian trio on three CDs. Besides serving up choice cuts from the group's 1997 and 1994 tours, the package also includes a special bonus disc that captures a blistering gig played at London's Hammersmith Odeon in 1978. From adrenaline-soaked numbers like "Bastille Day" and "Something for Nothing".

Alex Lifeson –

How do Rush's live releases ---- All the World's a Stage [1976], Exit... Stage Left [1981], A Show of Hands [1989], and this new set---differ?

Before we put out the first live album, we'd been touring a lot; we did about 250 shows a year. We were a live band-that was our whole thing really. We loved recording in the studio but we were much different on stage. We wanted to have some record of that, and *All the World's a Stage* certainly sounds just like the concerts did: very raw and explosive. With *Exit... Stage Left*, we got a bit fancy in the studio and made it sound more like a live studio recording. We cleaned it up so much that the recording didn't have, at least for me, the same kind of energy that a live show really does have or should have. *A Show of Hands* was a step in the right direction, but I don't think we really achieved it with that record either. When you put this record on, however, you feel like you're there. You can hear people talking in the first few rows and it's got toughness, body, bottom-end, and plenty of energy.

Did you make any changes to the way you set up your sound during the 97 tour? See Alex's rig here. (side note - the schematic say he uses a GSP 2112, which is incorrect, he uses 2 -GSP 2101's. So take the schematic for what it's worth).

Yes. I had three different set-ups that I could use at any time or at the same time, which gave the impression of there being more than one guitar being played. One was comprised of my main stereo effects rack; the second one is a special effects rig run by a Digitech GSP 2101; and the third one goes straight into a Marshall head with nothing in between. The custom-made, electric/acoustic hybrid guitars that Paul Reed Smith built for me allowed me to include acoustic work in the midst of electric guitar passages, which added more depth and more layers to my guitar work. All the acoustic stuff on "Closer to the Heart," "Driven," and "Nobody's Hero" was played with the PRS's. However, I played the opening of "The Trees" from *Hemispheres* [1978] with a nylon-string classical Ovation.

Any plans for a new studio album, or is that prospect too premature?

It's too early to tell. With the live record just out, it buys us a little bit of time, especially in view of Neil's tragedies over the past year and a half. Considering those tragedies, it's been a really difficult time for us. The important thing right now is for Neil to be able to live again. We're providing support for him while he starts rebuilding his life. Nothing else matters other than to get him back up again. And the progress has been positive but slow. We're just waiting for our friend to get better and then we'll move from there.

Geddy Lee -

While the piece "2112" is quite an achievement, the 1976 album also featured several outstanding shorter tracks like "The Twilight Zone," "Passage to Bangkok," and "Something for Nothing." When we had just about finished the album, we discovered we had room for one more song, so in 24 hours, we wrote, recorded, and produced "The Twilight Zone." I'm also particularly pleased with "Something for Nothing," especially on the Hammersmith side of the live album. I was happy to bring that song back. Songs like that made that show pretty interesting. I think it's always been a bit of a battle between writing the longer and shorter pieces. In a sense, "2112" was broken up into individual shorter pieces that stand on their own, yet they're best appreciated in the context of the whole piece. For *Hemispheres* [1978], even the shorter pieces like "The Trees" were long [laughing]. That was the mode that we were in back then. *Hemispheres* was a very technical album and an exceedingly difficult one to make, maybe the most difficult record we ever made.

Did you use a lot of samples to enhance and complete your sound during the 1997 tour?

We generally use a lot of technology on stage. We use a lot of samples and sequence triggers throughout the entire show, but none of it is controlled by anyone other than us on stage. That still keeps it, as far as I'm concerned, in the realm of performance. It's, mostly textural things that we sequence. For example, I'll take a few chords of a keyboard passage and loop them and then we can trigger them from my foot pedals, Alex's foot pedals, and Neil's drum triggers. Whenever we feel there's a background sound missing, one of us can carry it in.

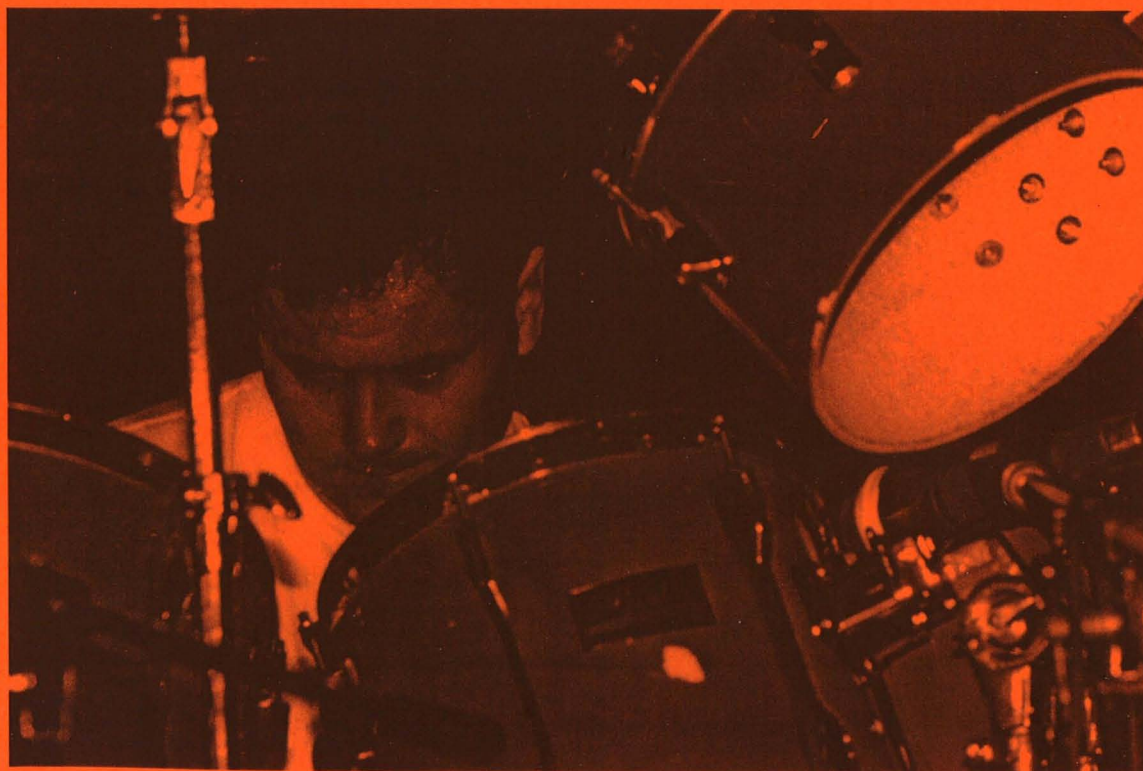
STOP PRESS!!!!!!

Dear Mick Burnett

Just a word to say how excellent the Convention was in September. Especially as I was the winner of the star prize ---- the Platinum disc of Different Stages. Which is now hanging on the living room wall, (which upset the wife a bit, but she's ok now). Looking forward to next year, who knows I may win the star prize again?

Cheers,

Norm Lawson.



Geddy Lee

my favourite headache

