

#56

SPRING 2001

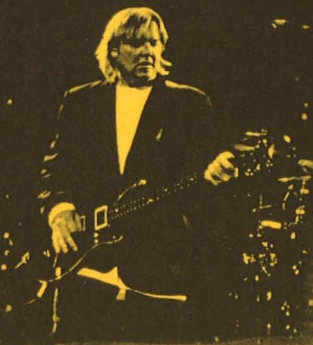
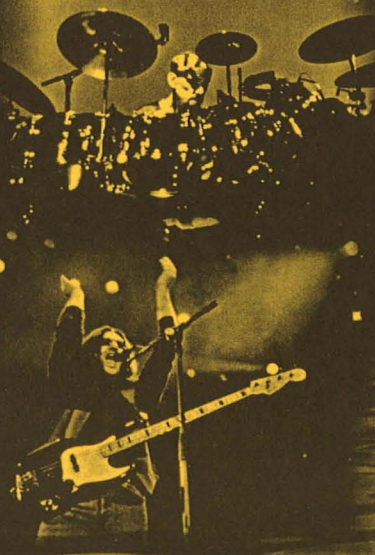
# SPIRIT OF RUSH



RUSH IS ALIVE AND WELL IN 2001!

R U S H

A LIVE ODYSSEY



INSIDE GEDDY ON ROCKLINE!



# The Spirit Of Rush Editorial

Hello once again for another packed issue of Spirit Of Rush. The band are still in the studio writing together for their next studio album, which should be out before years end, lets hope so.

You will find enclosed ticket order forms for this years convention, please do not forget to include a STAMPED SELF ADDRESSED ENVELOPE with it when you send in to order your tickets.

YYZ will not be playing at this years convention as we have bowed to your pressure to bring back the live karaoke that we only had at the very first convention in Leicester all those years ago. We will be supplying guitars, drums, keyboards and plenty of microphones for you all to enjoy yourselves with, on a real stage with full PA and lighting system. So I want you all to start learning all those licks and fills so you're as tight as Tom's arse by Saturday September 8th for YOUR big night out. Anyone who might miss YYZ's live performance should consider staying in Crewe for the whole weekend as they will be performing at the Limelight the day following the convention (Sunday 9th). They intend to play a set in the afternoon followed by videos before their main set in the evening. All in all a fantastic RUSH weekend away before the real thing hits concert stages again next year. We will begin to publish travel and accommodation details on the new website [WWW.SPIRIT-OF-RUSH.COM](http://WWW.SPIRIT-OF-RUSH.COM) as soon as possible and in the magazine with the next issue.

Just after the last issue went to the printers we learned of a 1971 original Rush unreleased song, GARDEN ROAD. This was broadcast in the states as part of the promotion surrounding the release of Geddy's 'MFH' album late last year. Originally aired some 26 years ago the show from the Agora Ballroom in Cleveland,

Ohio, this song was never broadcast until now. Check out our feature in this issue.

Spock's Beard make a welcome return to Europe in June, unfortunately playing only one U.K. show once again, at the Mean Fiddler (formally the LA2 ) in London on Saturday June 16<sup>th</sup> Be there !!!!!

Canadian band Saga have a wonderful new album out entitled 'House Of Cards' which you really should check out at your earliest convenience. They are also doing an extensive European tour which will end at the Astoria in London on Wednesday May 2nd. Janet and I hope to see you at both shows.

Please note my new e-mail address for sending in letters etc. to be included in the Spirit Of Rush. [spirit\\_of\\_rush@btinternet.com](mailto:spirit_of_rush@btinternet.com) If you have a subscription reminder please return it to me ASAP.

*Regards,*

*Mick*

**Editorial Address:  
23 Garden Close  
Chinbrook Road, Grove Park  
London SE12 9TG  
England**

Thanks to: The Mad Jock, Ian and Lorraine,  
Steve Streeter (cover art).  
Email letters etc. at: [spirit\\_of\\_rush@btinternet.com](mailto:spirit_of_rush@btinternet.com)

Website: <http://www.spirit-of-rush.com>

Webmaster: Steve Streeter

Photos: Iwona Michalowska

Co-editor/typing: Janet Balmer

Editor: Mick Burnett



## 15 Minutes with Geddy Lee of Rush

By Mike Mettler

"I've had a real awakening as a writer."

Geddy Lee, best known as the bassist-vocalist for the Canadian power trio Rush, is assessing what he got out of making his first-ever solo album, *My Favorite Headache* (Anthem/Atlantic). The pulsating *Headache* is nothing short of a breakthrough for Lee, since in Rush, drummer Neil Peart pens practically all of the lyrics while Lee and guitarist Alex Lifeson collaborate on the bulk of the music. But for *Headache*, Lee wrote both the words and music for all 11 tracks.

"Some of the songs are short movies," he says. "Others relay my perspective on certain issues in the world." Rush fans need not storm the Temples of Syrinx just yet. Lee confirmed that he, Lifeson, and Peart will convene early in 2001 to determine Rush's future.

*Since My Favorite Headache is the first album where you've written all the lyrics, did you find the songwriting to be your biggest challenge?*

Yes, by far. Writing lyrics is a wonderful form of expression, a great exercise in playing with your thoughts. Now that I've done an entire album, I feel that I've become more complete as a writer. I plan on writing many more lyrics in the future, whether it be in the context of Rush, on my own, or for somebody else. *You're not a big fan of downloading music, are you?*

I'm very much against it. People seem to have a sense of entitlement toward music these days that I think is unethical and illegal. If you want to download my music, you need to ask my permission first. Unfortunately, people are getting used to taking things for free. What you do when nobody is looking is a matter of conscience. Just because you can do something doesn't mean it's right to do it. Besides, there's also a sound-quality issue. I've heard downloaded music that's as dull as dishwater, with practically no low end at all. MP3 is getting better, but there's still a long way to go.

*What do you think about recording music in surround sound?*

I guess I'm still on the fence about it when it comes to studio recording, but it can be very effective in a live situation. I suppose it works really well with textural

music, like Pink Floyd's. [Rush] has experimented with some special-effects moments where we've panned around the room, but they're mostly sensational, like the heavy drum cracks at the beginning and the end of "Force Ten." The problem is, there's no way to make a subtle shift to the back of your head. It's rhythmically jarring. But I can see the future of live albums as 5.1-channel DVDs.

*Do you have a home theater?*

Yes, but I don't have a room that's solely dedicated to it. I've gone the projection-screen route; it comes down out of the ceiling. I'm a film buff, but the main reason I got my home theater was to watch baseball on a big screen. [laughs]

*(Originally published in: Sound & Vision's "Random Play" column, Feb./March 2001)*

## Rush to be Featured on Canadian Music Anthology

Neil Young, Sarah McLachlan and Rush will all be featured on a new Canadian double-disc music anthology, "Oh What a Feeling 2", due February 20th.

Oh what a feeling is a 4 CD set - a 'vital collection of Canadian music'. The Spirit of Radio is included on this new four CD set of Canadian music. Proceeds from the sales of this CD will go to the CARAS Scholarship Fund, Safehaven, Starlight Foundation and the Canadian Music Therapy Trust Fund. The collection was released February 20, 2001, and can be ordered through HMV.com now for \$25.00 U.S. (\$37.99 CDN) + taxes & shipping (use catalog number 3145208852).

*Source: Rollingstone Daily, Jan 26, 2001*

## DRIVER

The band Driver recently landed a six-album record deal with Universal/Republic Records and began recording their first album under the production of Alex Lifeson. Driver's guitarist, Aaron Fincke, said, "We wanted a player, rather than just a standard producer," and said that the band expects to "sell a couple hundred thousand more copies" of their album because of Lifeson's reputation as a musician and performer...We can only do so much with our songs, but he helped to clean up all of them."

The record deal for Driver came on the heels of a first-place finish by the band, formerly known as Strangers with Candy, at last February's MTV Ultimate Cover Band Contest. - The Crusader Online (Susquehanna University Newspaper).

### Best New Solo Artist

Geddy Lee has been nominated "Rock/Alternative Best New Solo Artist" by the Canadian Radio Music Awards. The awards will be held Saturday, March 31, 2001. The CRMA's recognize excellence and outstanding achievement for New Canadian Artists on Radio. Nominees will be selected by radio airplay and voted on by radio personalities.

### The Latest on RushCon!

The Organizers of RushCon are extremely pleased to present Guest Speaker Terry Brown. Terry is well-known amongst Rush fans for the co-production of classic albums 2112 and Moving Pictures, amongst others. Terry's long career in the music industry began with the rock-n-roll revolution in England in the 1960s, where Terry worked with musicians such as The Who, Donovan, The Moody Blues, and many others. More recently Terry has worked with Fates Warning and Dream Theater.

See Terry's website at <http://www.terrybrown.net>

For registration and event schedule, see the RushCon website at <http://www.rushcon.org> or call (705) 446-2481.



presented by the  
**Face Up to Hunger Foundation**  
and **97.7 HTZ-FM**  
benefiting  
**The Daily Bread Food Bank**

# RushCon

## 2001

**Rush JeoParody**  
(too easy!)

**Name that Rush Toon**  
(waaaay too easy!!)

**Tribute Band Concert**  
(too cool!!)

**Talent Show & Contest**  
(strut your stuff!)

**Rush Karaoke**  
(try not to strut too much!!)

**Mixer**  
(party on!)

**Fan & Memorabilia Contests**  
(for real "fan"atics!)

**Prizes**  
(woohoo!!)

**Birds of a Feather Sessions**  
(you know who you are!)

**Charity Auction**  
(all to the good!!)

**Guest Speakers**  
(dare we say?)

# May 18-20, 2001

## Toronto, Canada

please email [faceup2hunger@yahoo.com](mailto:faceup2hunger@yahoo.com) or  
check out [www.rushcon.org](http://www.rushcon.org) for more information

RushCon logo design by TRISH © 2000 USA  
RushCon™ & © 2000 Rush Productions



# Rockline Interview

## with Geddy Lee

BOB COBURN: We Rush fans are a breed apart. We are fanatical, benevolent... but to have an unexpected solo album from Geddy Lee is a gift to treasure, and it's a pleasure to welcome to Rockline my favorite headache remedy, Mr Geddy Lee. How are you tonight?

GEDDY: Great. It's nice to be here.

BOB: It's nice to have you here.

GEDDY: Finally, after all these years (laughing) in your town.

BOB: We've done shows via satellite from Toronto – all over, but finally you're here in the Rockline studio. Congratulations on the CD. You have got to be thrilled.

GEDDY: Thank you. I'm pretty proud of it and pleased with all that's gone down so far.

BOB: Tell us how it all came together and how you got hooked up with Ben Mink. I guess it goes back all the way to the early '80s actually – your first encounter with him.

GEDDY: Yeah, we were friends, we first met each other in the early '80s when he was in a band called FM – a progressive rock band out of Toronto. A kind of synthy-based rock band. He played electric mandolin of all things, and electric violin. We hit it off right away and we've been great friends ever since. The last number of years he's been working a lot with KD Lang of course. He's been living in Vancouver whilst I've been in Toronto, so we've often talked about getting together to do some writing, as an excuse to take our friendship ... you know... an excuse to spend more time together more than anything so that's how this project began.

BOB: When did you and Ben get serious about writing some songs and thinking about making a CD?

GEDDY: Well, we started writing some material late in '97 and early '98 and we had a very short time together. He was in Toronto for about 10 days and we immediately knew it was something we could pursue if we chose to. And so I would say it spread out over the next year and a half. We got together sporadically, every few months and would spend a week or so writing material and slowly gathering it. In between of course, I was mixing the last live Rush album 'Different Stages'. I guess early this year (2000) we finally realised we had become kind of possessive about the songs and believed in them and fortunately the powers that be at our record company were very encouraging and supporting and so we went ahead to do it.

BOB: What must have worked in your favour is that year and a half. You didn't have an album due date – you didn't have to have the album done in say, the 'next 45 days' or something.

GEDDY: Exactly. That was the biggest difference in making this project, was the fact there was no timeline, no constraint. Everything was inventing the reference points. It was really all about the music and the songs took as long as they needed to, to gel... whatever was best for the song was motivation enough.

BOB: I haven't yet mentioned Matt Cameron of Soundgarden. Great drummer. How did he become involved?



GEDDY: He was a drummer I of course, admired for years, for his work in Soundgarden in particular and I was in conversation with Adam Kasper, producer of the Foo Fighters and Soundgarden and various groups. We were talking about working together and he had some of my material there and he said 'have you started thinking about drummers yet?' I said 'Ben and I have just started talking about it'. He said 'I think you should think about Matt. I think he would be great on this stuff'. Of course he was dead right. We phoned him up and he was thrilled, enthusiastic, so we went to Seattle to record him.

BOB: Of course the drummer of any band is part of the backbone of what's happening, but for you especially important 'cause you are a bass player. You got to have someone you can work with.

GEDDY: I worked with a pretty good drummer for the last 25 years or so (laughing). He's pretty good, you know... OK.

BOB: Mr Peart can hold his own with anybody.

GEDDY: Yeah, he's pretty good.

BOB: We'll start with the title track - 'My Favorite Headache' (plays track).

'My Favorite Headache' from Geddy Lee's first solo album and I am joined live in the studio in Los Angeles with the man himself. Onto the callers...

TIM (from Pittsburg): I want to ask you, on your cover of your CD which I bought today, there is an image of like an empty head and it looks like a slinky. (Geddy laughs) I want to ask, is that like you and could you explain it. Secondly you being from Toronto... being Canadian, I was wondering if you are a hockey fan and I guess I should ask what team?

GEDDY: Well, I'm not a big hockey fan. I occasionally follow the Maple Leafs, but not very often. It's more baseball and now in Canada we've just recently discovered the NBA and I'm learning all about basketball. That answers the sports side of it. As far as the album cover goes, it's a very abstract representation of the title. It kind of represents the yin and yang of that phrase. Half in heaven, half in hell. The character on the cover finds himself torn between these two worlds. It's a little abstract but a lot of fun, the figure - what you called 'a slinky', is part of what we call a Gordian knot which is a knot that is almost impossible to untie. It's kinda representative of that phrase.

BOB: It does look like a slinky though, does it go up and down steps?

GEDDY: Yeah, probably.

JOHN (from Queens, New York): Was there ever a time in Rush's career where you thought of adding another member to the band and becoming a four piece?

GEDDY: There was a time when the weight of trying to do all these keyboard devices and play all the keyboards with all the strings sounds, was getting a bit much for me and we talked about what it would be like to add somebody just on stage to fill out some of the sound. We decided that our fans would rather watch us struggle, trying to play all these instruments ourselves.... and possibly change some of the arrangements slightly than bring a fourth member onto the stage.

BOB: Is it difficult for you to sing and play bass at the same time? You make it look so easy.

GEDDY: It's always difficult at the beginning of rehearsals. After a lot of practice it gets much easier.

BOB: I've mentioned this before, but for instance, if you watch BB King who still cannot sing and play lead guitar at the same time, the hands come off the guitar - he sings.....

GEDDY: Hey, I've never noticed..

BOB: Then when he stops singing his hands go back onto the guitar.



GEDDY: It takes a lot of practice.

BOB: I bet it does.

JAY (from Savanay, Georgia): Since you've been involved in the process of production of other bands and also Rush and now your own, do you find any new challenges going from the recording studio to the production studio and do you prefer doing one or the other?

GEDDY: Do you mean producing records as opposed to playing live, or writing as opposed to producing records?

JAY: Playing versus producing.

GEDDY: Well producing and writing for me are very creatively gratifying and it is really quite a different buzz you get out of it. There's the whole act of creating something out of nothing. It's the most interesting part of the whole deal, you know, to write a song, create melodies and put all the different aspects of the song together, really is a fascinating process that I never tire of. But playing has its rewards as well. Playing is more like playing a sport in a way. It's a combination of mental and physical discipline, that you combine and of course when you do, it feels great, but when you don't do it right it doesn't feel so good, so it spurs you on. I would say they are both gratifying but in different ways.

BOB: Rush did it right on this song for sure (plays Tom Sawyer).

ONIG (from Los Angeles): Was any of the material on 'My Favorite Headache' ever intended for a Rush album?

GEDDY: No, not really. When most of the material was written, it was a thing to do between Ben Mink and myself. There was a couple of pieces I had started at home on my own that I had no idea what I was gonna do with. They eventually ended up appearing in this, but nothing was really written with Rush intention in mind.

BOB: When I listen to this, there are some songs that I think would translate into Rush songs but conversely there are other songs I could never hear Rush performing. Would you agree with that?

GEDDY: Yeah, I think that within the context of Rush, so much is allowable that you could make a case for producing those in a Rush vein. A lot of the rhythmic attitude, a lot of the melodic textures and layering of vocals are really quite apart from what we do in the band. Of course the lack of preponderance of soloing and things like that. I agree with you that there are some songs that would be right at home in a Rush album. Perhaps they would sound a little different with Alex and Neil – demanding their fair share (laughing) – but there are some moments quite apart.

CC (from Tennessee): Going back to 2112, I was wondering if you have ever been approached about doing an animated movie of it? Have you or any of the band ever thought about anything like that?

GEDDY: Actually we have talked about various things to do with 2112 and we still do talk about it. We've had sort of script sent to us but nothing that's really captured what we feel the thing deserves. So you never know. It's one of these things that we always keep on the backburner and something I would be very keen to pursue at some point.

BOB: I'm so glad you started playing it all the way through. For a while we were getting the 'Temples' and the 'Overture' and then it would fade into something else.

GEDDY: Yeah, it was one of the big highlights of the last tour for me...was being able to dig into that again. When we first started, it was a little weird that we were playing it and after playing it for a few weeks it just became the most fun part of the show.

BOB: I can see why. It sounded great.



GEDDY: Thanks. It was great fun to play.

GAITLAN (from Cleveland): I wonder if you could do all us aspiring bassists all over the world a favour and put out a bass instructional video like Neil did with 'A Work In Progress'.

GEDDY: That's possible. I've been approached on a couple of those things, yeah it's possible.

BOB: Would you do it?

GEDDY: Yeah, for sure. I would have to make some time and not be so lazy about it. I'll do my best for you.

BOB: Have you ever done bass lessons, like one-on-one?

GEDDY: Not really, not to any degree. Just to a couple of friends. Nothing serious. I haven't really considered it.

BOB: Just out of curiosity, why did you switch from rhythm guitar to bass when you were younger?

GEDDY: I was playing in a little combo and the bass player quit and everybody voted that I should be the bass player. Democracy at work (both laugh).

BOB: We're going to play another song from 'My Favorite Headache' called 'Working At Perfekt' - of course it's misspelt which is right, none of us is perfect.

GEDDY: It's hard to get it right. That song is so much about the way I live. Trying to get it right. Getting close but it's the life of a failed perfectionist - it's a torture.

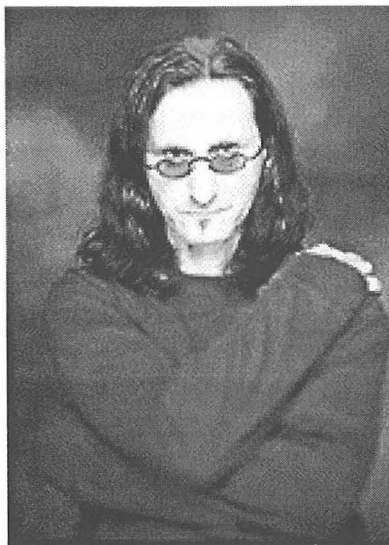
BOB: People were also reading all kinds of things into the spelling. Is it based on another band's album? Is it based on hip-hop? What is it really!

GEDDY: (Doing bad posh English accent) It's just a joke really. You know, just a misspelt word y'know. Perfect is impossible to get so...it's why we are working at it.

BOB: You said off air that it's one of your favourites off the album. What draws you to it?

GEDDY: I don't know. There's just something about what it's about that just ... as I said earlier, so much about how I live and there is something about the combination of grinding, pumping rock..... and Matt's playing is just superb on it. The string arrangement Ben came up with during the course is just so original I think. The whole combination of the thing just strikes me.

To Be Continued.....



# JAM! SHOWBIZ CHAT WITH GEDDY LEE

## Thursday December 21st

**Skip Daly:** It seems like Rush has always been a band that likes to keep a barrier between itself and its fan base. Would you say that's accurate? What about Geddy Lee's view on this, aside from the band? You seem like a quiet, private person - Do you like interacting with your fans? What about the media, and your current press schedule...is it any fun, or just gruelling and a pain in the a\$\$?

**Geddy Lee:** The first thing I would say is that there was a time that the band was adjusting to our success. Maybe 10, 15 years ago where we became a little over protective of our privacy. Since that time, we've all adjusted to the atmosphere of being successful. We all have differing views on degrees of protecting ourselves. I am a person who involves himself in many activities in my hometown, my community. I decided a while ago I was going to continue my life as normal as possible. The fans I come in contact with are generally happy to shake my hand, that's fine with me, I don't have a problem going out in public. As far as an attitude towards fans, I don't think there is one. Everybody deals with fame in their own ways. Some are more private and easily embarrassed than others. I would say Neil is the most fiercely private of us, but he deals with what he's comfortable with. As far as my current promotional tour, I've found it pleasant aside from the plane flights I've had to take. I've found contact with the fans to be a gratifying experience. I would also say that the fact that I've been able to cover so much ground has been a good experience for me, one that I have no regret about.

**Dave Hoagland:** Geddy, Headache is fantastic, do you plan on touring it. If so, would you include versions of Rush tunes as well or would you stick to your solo work.

**Geddy Lee:** At the moment, I'm still involved in a logistical nightmare about doing any shows. My immediate plans are to go back to work with Rush in the new year. If the opportunity presents itself in the late spring, I would still be interested in pursuing some sort of live version of My Favourite Headache so stay tuned.

**Koz in Cleveland:** HI DIRK! Love your new CD and thanks for all the great music through the years...I know this has been touched on to a point, but I'd like to ask if there is any specific pre- "Exit..." live footage in the 'vaults' that we can look forward to in the future?? Thanks!!

**Geddy Lee:** I have live footage from Test for Echo tour and I have an accumulation from 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.

**Flavio Assis:** Ged, Have you ( and Alex and Neil ) ever considered presenting acoustic versions for Rush songs? Two thumbs up to "Headache". Hope Rush comes to Brasil next year.

**Geddy Lee:** We haven't ever really talked in any great detail about "unplugged" Rush stuff. Once in a while it comes up when we're putting a tour together. The thought of doing acoustic pieces in a live show is something that is a topic of discussion from time to time but never very seriously taken. I would say that I understand we have a lot of fans in South America, it would be nice to be able to get down there at some point but as most



Rush fans know, our touring world gets smaller as we get older. I'd just keep my fingers crossed that we could work something out.

Sean Galdos (wheres\_mything@hotmail.com): Hi Geddy, I've been a fan for over twenty years now. How tough has it been for you, Alex and Neil to maintain humility throughout the years of Rush's success? Or is humility even considered a viable factor in Rush's success?

Geddy Lee: I don't think we have too much trouble being humble cause none of us would let each other get away with any other kind of behaviour. We each have a strong tendency towards normal. I think we were just brought up right. I don't think it's really an issue for us.

Anthony: What producer would Rush like to work with in the future? And, any chance of Terry Brown returning to the fold?

Geddy Lee: I would say that it's a bit early for me to start throwing names around, I don't know if that's appropriate for me to do at this point. Lot's of interesting people out there that we are interested in working with. As soon as we choose one we'll let people know.

Robert from Milwaukee, Wisconsin, USA: Working outside the comfort of Rush, with different musicians this time, has it changed the way you write in any strange sort of way?? And how did Lerxst and Pratt feel about your dabbling with others?? (chuckle)

Geddy Lee: I would say that writing with Ben was a very good experience for me. We both seemed to have the same writing habits. It was a much more casual environment than the environment that surrounds a Rush writing project. There was no time table for me writing with Ben, we were able to live with songs for quite a while and continue to fiddle with those songs until we felt they were as good as they needed to be. Sometimes Rush is like a train, once it starts going down a track it's hard to turn around. That's a common problem for people in bands. To be fair, the experience was very good for me (away from Rush) and I don't know if it will have any impact on the way we will write when we get back together but we've already expressed a desire to approach this next writing session more casually. My two partners were very supportive.

Greg Reichman: Geddy, I am curious about how you go about practicing on the bass if indeed you still do practice. More specifically, what is your practice routine? Do you use any aids such as a metronome or drum machine? How often do you practice? Great job on "My Favorite Headache"! Know that you have pleased this fan with that one!

Geddy Lee: My practice regiment is one that's extremely lazy. It depends on what's going on in my musical life. If I'm preparing for a tour, of course I will practice on my own, for perhaps an hour a day in order to get myself ready and to relearn all those Rush songs I've forgotten between tours. Then, of course, we'll have a full band rehearsal that will last for a couple of weeks during which we sort out our performance as a band. Then, we have a full dress rehearsal for about a week with lights, sound, film so that gives everybody a chance to get their chops together. When I'm recording an album, most of the parts are written, I'll rehearse those parts for a period of a week or so, so when I record them I don't have to worry about writing the parts while I'm performing them - I can just go for a good performance. Between tours, when there's no recording, I'm about as lazy as a bass player can be. (practice routine) I'll either play on my own or I'll play along with the recorded songs. If I'm just jamming with myself it becomes a writing session for me and I'll play with a drum machine. I'll set up a rhythm for myself with electronic drums.

Larry G: Geddy, love the new album!...I have been a fan since my sister took me to a high school concert (Neil wasn't even in the band yet). I was 8 years old & have seen RUSH live over 35

times! My question is...(aside from the new solo album) What was the most satisfying & most disappointing event, to happen in your career &/or RUSH's history?

Geddy Lee: Those are really hard questions to answer. A career is made up of so many moments that fall between those two extremes. I don't know...I guess the most satisfying moment was the way 2112 album was received after it was completed and we realized for the first time that we'd won a hard fought battle for our own independence and created a sound that was all of our own. The most disappointing was probably the way the previous album Caress of Steel was received by our record company and people in the industry. It was a very difficult time for us.

Bambam-Brazil: Would you like to make any comments about the Working man Tribute Album? I think that after so much speculation it's still a little obscure subject for your fans. Thanx!

Geddy Lee: I don't know what else I could say about that project. Of course, so much was blown out of context in regards to the band's feelings about that. It's a source of great regret for us I believe. Somehow, by virtue of us questioning the legitimacy of the record company's motives involved with that project, that translated into some disrespect for the musicians involved which was clearly not the case as far as I was concerned. I like and respect a lot of the musicians that were involved in that album and I sincerely appreciate what they were trying to accomplish with that. But, I believe our legal people and our management, misrepresented us a little bit in that situation in an overprotective way.

Greg Stoutsen: Presuming Rush does tour again in the future, would you advocate a "taper's section" for fans to record the performances on audio and video?

Geddy Lee: I don't really have a problem with that concept seeing that they tape them anyway. There's so many Rush bootlegs out there that it's unbelievable for me. I can't speak for the whole band though, it's something that could be discussed. In my record collection when I was younger, I had some bootlegs of artists I liked. So, it's hard for me to say to a fan 'don't go and pick one up'. I work awfully hard to make our live albums sound good so sometimes its frustrated to walk into somebody's house and they've got a version of what I've been working on recorded on one mike. It's just up for discussion.

Dave: Many rush songs stress self-reliance and with songs like Totem and The Angels Share and Freewill, I was wondering, would the members of Rush consider themselves agnostic or atheist?

Geddy Lee: I can't speak for the others as for myself, I believe that the traditional concept of God is one that I'm not comfortable with. to borrow from Woody Allen - "If there is a God, he's an underachiever at best" For me, spirituality is a personal belief and I think it's up to each person to choose a road that is comfortable for them. I think it's really an individual viewpoint. Having grown up in a very religious home, I find the dogma and constrictions of organized religion not appropriate for my belief system. But, I'm not so arrogant as to believe that I have the answers to these questions.

Dan, Baltimore: "Headache" is a wonderful display of your ability to write lyrics. Are there any plans in your future to write again for Rush (possibly a paired effort with Neil). Thanx for many (and more) years of great music.

Geddy Lee: Of course I enjoyed writing lyrics for this project very much once I got into the swing of things and I have no intention to stop doing that but whether I do that within the context of Rush or not, that remains to be seen. We have a fine lyricist in Neil, he hasn't lost his job! Of course if the opportunity presented itself, I don't think myself or my partners would have a problem with that but it remains to be seen.

Michael Scott: Geddy, I noticed you got Matt Cameron from Pearl Jam as your drummer...was that a conscience decision...are you in fact a Pearl Jam fan? And if so, how was it working with him?



Geddy Lee: Of course everybody who is on this record was chosen...I was a big fan of Matt's playing in Soundgarden, I was more familiar with Soundgarden's music than Pearl Jam. He was chosen for the strength of his work in Soundgarden. Since then, I've had the pleasure of seeing Pearl Jam live and was incredibly impressed by what a great live rock and roll band they are and what a great rock and roll singer Eddie is.

Sean Sunderlage: Geddy, How do you and your mates feel about being shunned by the Rock and Roll Hall of Fame?

Geddy Lee: It's not something I have any control over. Of course it would be an honour to be included. I take the attitude that we're still such a young band that they aren't ready for us yet. They're still working on getting the old guys in there.

Jill\_Ion: What was some of the inspiration for Moving to Bohemia?

Geddy Lee: That song was inspired by a very tongue in cheek look at the way our culture seems to be developing. For me I see the Disneyfication of North American culture to the point where in almost every city we see the same stores, you buy the same products and there seems to be a kind of blandness. When that is combined with the atmosphere with an overly touchy-feely politically correct consciousness, it makes me react in the opposite way. Moving to Bohemia is about freedom of expression, freedom of choice. The song says "I would rather live in a place that doesn't look so good, and maybe not so organized and have some bad attributes but is culturally free and spiritually free."

Frank Hader: If you could do a cover song from any band, what song would it be?

Geddy Lee: Years ago we did a couple of covers when we first started like "Bad Boy" (an old Beatles tune) Before Neil joined the band, when we were a bar band, we did covers cause that's the only way we could get hired. I think about covers from time to time, it would be fun. Of course, I would always choose a Who song if I was going to do that type of thing. That might be a fun thing for Rush down the road, to interpret somebody else's music.

Geddy Lee: Thank you all for so many intelligent and interesting questions. I appreciate your time, I hope I can communicate with those that didn't get on this chat during some other chat sometime.



# Seven questions with Geddy Lee

By Geoff Harkness

Thursday, November 30, 2000

**Q:** Why a solo album after all these years?

**A:** I think it was two things, really: a desire to work with my good pal, Ben Mink, who I've known since the early '80s — and a very accomplished musician in his own right. We've been really close friends for a long time, and we wanted to see if we could keep our absurd friendship alive while we transferred into the professional world. So we were kind of challenging each other to see if we could be friends and work.

And the other was that I knew I was going to be faced with a long layoff from Rush and knew I couldn't go too long without trying to do some writing. There have been a couple of tragedies in the life of our drummer that were very devastating. It was not going to be a very practical thing to discuss work for a while.

**Q:** Had you thought about doing a solo record before?

**A:** No, not really. I've always been happy in the band. I've always found it very easy to satisfy myself creatively in the context of the band. So I didn't really have a wealth of material. I didn't harbor the same kind of frustrations that some people do.

**Q:** How was playing with (Soundgarden's) Matt Cameron different from Neil Peart?

**A:** They're very different drummers — both excellent drummers, both totally professional and they both work very quickly. So I'm very spoiled by the drummers I've worked with in my life. Stylistically, I think he's more of a groove-oriented guy. He's more of a backbeat, hold-down-the-fort kind of drummer and less histrionic than Neil. But Neil's a legend for good reason — the mother can play.

**Q:** What do you think of the atmosphere right now in terms of popular music?

**A:** It's kind of all over the place. I think it's probably the most diverse time in the history of rock, in a way. You've got these really, really hard-edged bands that are combining a street-funk groove with rap overtones, like Limp Bizkit and Korn and those bands that are keeping metal alive in a pop format. Then you've got really ditty top-40 music that has always existed. Then you've got these underground movements like trip hop and math rock and all these kinds of weird, smaller branches off the tree. So I think it's kind of a strangely diverse time.

**Q:** Do you hear a lot of your own influence in some of these younger bands?

**A:** I keep being told that we're influencing some of these bands, and I can sometimes hear it in the musicianship. But I don't think our influence is overt in any one of these bands' sound. I think we're just one of many influences that led them down whatever their chosen path was.

**Q:** Is there a Rush album that you thought was overlooked or underrated?

**A:** That's a good question. I don't know. "Power Windows" to me is one of my favorite Rush records, and maybe it's a little underrated in the context of some of the other records.

**Q:** What are your interests outside of music?

**A:** Oh, hell, where do I start? I love to hike. I love to bike. My wife and I are huge travelers. We like to do all sorts of adventure and exotic travel. I'm a dedicated tennis player and a wine collector and a collector of baseball memorabilia. I'm a huge baseball fan. I collect photographs. I love art. I love to read. I've got two kids; they keep me busy. So you know, I'm a busy guy. I love hobbies. I love to keep active.



# DONNA HALPER

## INTERVIEW

### NOVEMBER 2000

*THE FOLLOWING INTERVIEW WITH DONNA HALPER TOOK PLACE JUST BEFORE 'WMMS' CLEVELAND RE-BROADCAST THE HISTORIC RUSH CONCERT OF 26/8/74 FROM THE AGORA BALLROOM IN CLEVELAND, OHIO. TO CELEBRATE THE RELEASE OF GEDDY'S 'MY FAVORITE HEADACHE' SOLO ALBUM.*

*THE CLEANED UP STEREO BROADCAST HAS GIVEN FANS THE CHANCE TO RE-APPRAISE TWO SONGS ONLY HEARD ON BOOTLEG IN POOR QUALITY UP TO NOW - 'FANCY DANCER' AND 'BAD BOY'. ALSO TO EVERYONES SURPRISE TWO SONGS THAT WERE NOT BROADCAST WHEN THE SHOW ORIGINALLY AIRED 'WHAT YOUR DOING' AND THE PREVIOUSLY UNRECORDED/UNHEARD 1971 ORIGINAL COMPOSITION 'GARDEN ROAD'*

WELCOME DONNA GOOD TO HAVE YOU BACK,

It's great to be back.

I'M SURE YOU HAVE GREAT MEMORIES, HAVE SOME GREAT STORIES WHEN YOU TALK ABOUT THIS WONDERFUL BAND RUSH, I KNOW THAT FROM THE START YOU WERE IMPRESSED BY THE BAND EXCEPT THAT THE VERY FIRST TIME THAT YOU PULLED THE DISC OUT OF WHAT WAS PRETTY MUCH A HOME MADE PACKAGE.

A plain brown envelope,

IN THE MOOD DID'NT DO TOO MUCH FOR YOU, DID'NT GET YOU IN THE MOOD DID IT?

Actually I would have to say it was the most inauspicious debut of any band I'd ever heard, but it was one of these loving hands from home productions which was not sent to me by the band but by a friend of theirs. I had been a music director for a long time then, back in those days that was all they would let a women be. I had a good time doing it and I made a lot of friends in the music industry while I was doing it. One of them was a Canadian by the name of Bob Roper, Bob was the A & M guy in Canada in those days and he would send me stuff because he knew I was always on the lookout for new music to play on the station, so he sends me this package with this ugly fuschia coloured album cover with a note attached saying 'my label passed on this but I think these guys have potential, what do you think?' So I dropped the needle on it in a couple of places and In The Mood just did nothing for me but then I played Working Man and I just knew immediately.

YOU THEN TAKE THIS ALBUM, AT THE OLD WMMS STUDIOS.....

Thats right, I'm upstairs in this really bizarre alcove.

IN FACT I WAS OVER AT THE WORLD FAMOUS AGORA STUDIOS TODAY PICKING UP THE CD MASTERS FOR TONIGHTS BROADCAST AND I ASKED HANK LECONTE TO TAKE ME THROUGH THE OLD STUDIOS TO SET ME UP FOR TONIGHT.....SO YOU TAKE THIS ALBUM DOWN TO DENNY SANDERS.....

Steve Lushbarr was also there with Denny, so we played it..... looked at each other and they said 'Oh Led Zeppelin have a new album out'. I said 'No, it's a Canadian band called Rush'. Denny then played Working Man and the phones lit up immediately. A lot of them asking - 'Wow! when's the new Zeppelin record out man!' And we're like 'No, this is a new Canadian band called Rush'. Thanks to Bob Roper I got the details of the folks who were Moon records and the management company which is now SRO. I speak with Vic Wilson and Ray Danniels - the band's joint managers at the time and they were really surprised to hear from me because they couldn't get arrested with the record in Toronto at the time..... and here's someone from Cleveland in the States saying 'Can you get me a box of these right now!' AM radio still ruled in those days and they were thinking 'If we can't get a top 40 radio hit, forget about it'. That's perhaps why they did In The Mood in the first place. If they could get a 3 minute tune on AM radio in Toronto maybe somebody else would play it. Meanwhile to their great surprise, we are playing Working Man here in Cleveland and getting tons of requests and then we started playing Finding My Way and the ballad Here Again, a great song, really emotional. I made friends with Vic and Ray and one thing lead to another and we were able to get them down here for a concert in a small hall opening for, I think, ZZ Top..... and they blew them off the stage. My strongest memory of that time is standing at the back of the hall next to Vic Wilson..... the first time that they have played in the States remember and they are terrified, Vic put his hand on my shoulder and said 'Don't worry we won't let you down'.

I REMEMBER THOSE WORDS FROM YOU AT THE TIME.

And you know what, they never have.

OK LETS TAKE YOU BACK IN TIME TO THE AGORA BALLROOM IN CLEVELAND, OHIO. TO THE EVENING OF 26TH AUGUST 1974. PLEASE WELCOME MERCURY RECORDING ARTISTS RUSH!!!!!!





# Cleveland Studio's '74

A Journey Down 'Garden Road' - Another slice of history uncovered

By Barry Preston

After last year's historic final discovery and release of a live 'Caress Of Steel' tour live CD, "Down The Tubes Tour" (to give it one of its incarnations) which after 25 years finally saw the light of day, Rush fans were finally given a brief chance to hear live parts of that classic early album for the first time.

A year later, just as the band were going back in to the studio to commence work on their latest opus, out pops another, which is possibly even more of a rarity. A never before heard recording (apart from those lucky to be present at the very early shows the guys played), which very few realised had been recorded during an FM broadcast for radio WMMS in Cleveland!

On August 26th 1974, during the early part of their first official tour, the band were swept into the Cleveland Agora Studios in Ohio, to record their hour long set for a future broadcast.

The set was edited down to around 45 minutes to fit in with programming and advertising slots in an hour-long show. What was originally broadcast all those years ago, of which there are some pretty reasonable quality tapes of, consisted of a large slice of the debut album. This included two tracks that would appear on 'Fly By Night' plus 'Fancy Dancer' - an original tune never officially recorded and released - plus a cover version of 'Bad Boy,' a song The Beatles had covered and recorded. Those originally broadcast songs were: Finding My Way, Best I Can, Need Some Love, In The End, Fancy Dancer, In The Mood, Bad Boy, Here Again and Working Man.

So, the original broadcast had a rarity value because of some of those tracks. However, when over 26 years later they decided dig out those original tapes, dust them down, re-master, re-mix, and re-broadcast them, they added in a couple of the original songs not initially broadcast. This is when we finally get to hear for the first time that slice of history.

Not only do we get a crystal clear FM quality version of this old classic, but also the 2 extra-added tracks: 'What You're Doing' and 'Garden Road' - Garden Road you ask?! A song that is often referred to in the various biog's of the

band, but heard here for the very first time. It is a fairly basic but heavily riffed song, whose heavy opening is very reminiscent of early Black Sabbath. Despite this it fits in well with what was released on the first album, and highlights some excellent lead guitar work by Alex, with effects and a brief bass solo by Geddy.



Not surprisingly, with this new discovery surfacing there have been several CDR bootleg releases of it. The version I picked up, above, Catalogue No. SPC-003, is from the same source/stable that issued the excellent Caress 'Down The Tubes' tour CD last year.

What else is out there to come out of the woodwork? No one really knows the answer to that one, but there are still rumours of several quality soundboard shows from various earlier tours - which are doing the rounds underground, including more unheard Caress tour tracks...

We wait to see what the historical future brings us down that Garden Road!



# Signals

## My favorite headache

The first impression of the title shook my head a little bit but after a while I began to start to figure it out and I came to a very nearby conclusion of it. Even to us it is our favourite headache when we come to buy something like a RUSH CD or video but all of us are anxious to get in possession of such precious things. I always give my 10 out of 10 vote for Rush and even towards Geddy's or anyone else in the group when they run solo.

Tracks in the album that really light me up are STILL, SLIPPING, WORKING AT PERFEKT & ANGELS SHARE. Geddy's voice is superb and as was said in the issue - GETTING OLDER AND BETTER - A comment which I would like to mention is that in my opinion if the album was recorded with Dave Gilmour as Geddy said in one of his interviews, it would have been more special cause there, even Floyd's fans will try to

Acquire a copy. But for friends sake as he also said, he didn't plan anything that big and didn't want to let his pal down so WELL DONE GED. By the way Mick don't forget that on issue 53 you told me that if something comes up and they will be touring in the U K you will help me out for a ticket so I won't miss it. O.K.THANKS.

**MANUEL  
FROM MALTA**

Hi Mick,

Loved the magazine, great to read so much news and interviews with Geddy Lee. It was also great to see the album lyrics (really appreciated that I had mega-problems with Geddy's web site) although I do think they should have been in the booklet (sorry Geddy, that is the only negative point). A really enjoyable and excellent magazine, well done.

Regarding Geddy's new CD, I just think it is superb - his singing is better than ever, and as an album I prefer it to Test for Echo. I really enjoyed the different feeling and "vibe" that Ben Mink has brought to the music in the album. I feel it is a very strong professional, consistent recording. The songs are well written, intelligent, thought-provoking and well produced. There is not a weak song on the whole recording. Basically, it was well worth the long wait and it bodes well for both the future of Rush and Geddy's solo career. I think

# Signals

Geddy will have more self confidence and belief in himself which will balance Alex's energy and I'm sure that will help Neil.

Having said all that I can't wait for the new Rush album to emerge. I just have the feeling it will be awesome and could re-establish the band. My dream is that the band will play live in Britain and Europe first rather than in Canada or the USA but I guess that is unlikely without record company support. I think the band would sell out any venue they played here in the UK. I admit I am baffled by the fact they did not tour here and Europe for so many years, especially when they had such a huge fan base and following - very strange. All the best

**SIMON DUCKETT  
YORK**

## RUSH

Sean Edward Ghannam here. I just wanted you to know that my Alex Lifeson/Rush influenced all instrumental CD - "Fusia" is now available to check out!!!! "Fusia" features Sean Ghannam (Alex) on electric/acoustic guitar, Taurus pedals/bass guitar and synthesizers, and Reed Hayes (Neil) on electronic drums, drum SFX and percussion. Sean and Reed are both formerly of Rush tribute bands "Rushour": 1992-1994, which later became "2112": 1994-1999. (Sean started the tribute band in 1992- but left in 1994 to pursue other ambitions) The music is uniquely all instrumental, blending my own style of Progressive Rock and Jazz Fusion. I am influenced by many musicians & guitarists- (Alex Lifeson and Rush being my main influence)- as well as influences originating from science fiction television/movies and T.V./movie soundtracks. The music on "Fusia" is musician-oriented music with many mood and feel changes. Listening to "Fusia" can easily take you on a visual journey- producing cosmic images within your mind. You can check the CD out at this address: <http://www.guitar9.com/fusia.html> Please let me know what you think of "Fusia" would appreciate any/all comments/criticisms. Thanks again- Take care! -Sean P.S. You can check out my website which has sound clips from the Rush tribute band "Rushour" & "2112" at: SONIC PLAYGROUND STUDIOS

<http://hometown.aol.com/Sonicplayg>

Hi Mick,

First of all, thanks for another informative issue of 'The Spirit of Rush'. The fanzine itself was a very interesting read but I was a bit disappointed with the loose inserts that came with the mag. The first one I read was a booking form for the Rush convention in September. I attended my first convention last year and thoroughly enjoyed it. The tribute band YYZ were excellent and for me, were the highlight of the day. I was therefore very disappointed when the convention booking form made no mention of YYZ appearing at the convention this year, it made no mention of any live music at all in fact. Please tell me that this isn't going to be the case. I've been really looking forward to the next convention since last year and will be sorely disappointed if YYZ aren't going to be playing. Also, I didn't hear about last year's convention until a few days before so had to buy tickets at the door. The booking form states that no tickets will be available on the door this year. Why not? I think this will limit the number of attendees because some people may be in a similar position to the one I was in last year where I didn't have the opportunity to order tickets in advance.

**MARK HANCOCK**  
**E-MAIL**

THANK'S FOR TAKING THE TIME TO WRITE MARK. DON'T WORRY ABOUT THE ENTERTAINMENT AT THIS YEAR'S CONVENTION, WE HAVE A FEW SURPRISES PLANNED THAT WILL INVOLVE LIVE ENTERTAINMENT OF ONE FORM OR ANOTHER. AS FOR THE TICKETS - THE LIMELIGHT CLUB ONLY HOLDS 350 ODD PEOPLE (NOT THAT RUSH FANS ARE ODD) THEREFORE WE COULD SELL OUT B4 THE BIG DAY. WE ONLY SELL THE TICKETS WE HAVE LEFT ON THE DOOR, IF THEY ALL GO B4 SEPTEMBER 8TH THEN NONE WILL BE AVAILABLE ON THE DAY. MICK

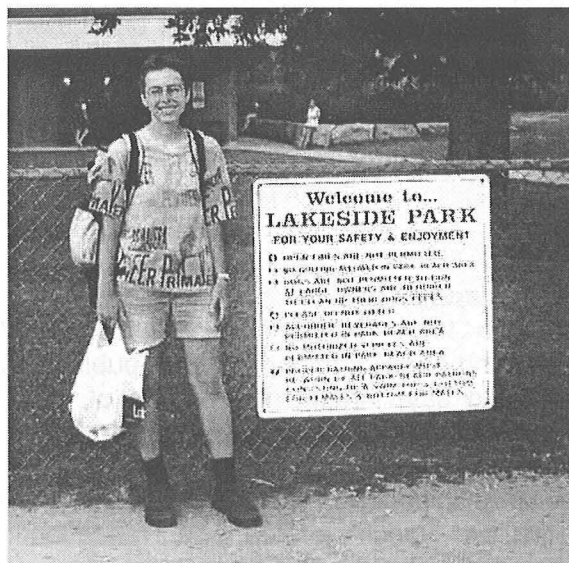


Hi Mick,

Just received the new SOR issue. Did someone actually call my article brilliant?!?!? I'll think of another one.

I'm glad to hear Steve Streeter is going to be SOR's webmaster. I'm sending you some of the pictures from my Canadian trip. They look a bit too big on my computer, hopefully you have a better program so you can make them smaller and enjoy. Yours,

**IWONA MICHALOWSKA**  
E-MAIL



Dear Spirit,

Firstly I would Like to talk about the new Geddy Lee Album. I have read quite a few of the letters from other fans giving their views on the album. I think it is a very good album with some some fresh ideas from Geddy.

The quality of the lyrics are very good and very well thought out. I am wondering if he will consider doing some lyrics for the new Rush album or will it be just Neil writing the lyrics - we will have to see. I was lucky to get hold of a copy of the Test Press for the UK before the album was released which gave me a bit of a head start on hearing it. I think the high points of the album are My Favorite Headache, The Present Tense, Home On The Strange and Grace To Grace. My only disappointment about the album is that he did not go with the idea of getting Dave Gilmour to play guitar which I read about in one of his interviews. That would have made the album very special to me because two of my favourite musicians would have been on it.

At long last we hear that Rush are back together in the studio. That is great news. The question will be looming by the end of the year regarding a tour. I would like to send the



following message to the band. **Our memories remind us maybe road life's not so bad.** So go ahead and make some memories for your fans in the UK and the rest of Europe.

Also great to hear that Dream Theater are back in the studio. It looks like 2001 is going to be a good year for our music in general. Anyone who missed the last DT tour should make sure they go next time.

I have only been listening to Dream Theater for about a 10 months. They are one of the best bands I have heard in recent years - they are going to be huge. It is just a matter of time before the rest of the world catches on to them. I think they could be as big as Metallica without any problem. It just needs their record company to get behind them more and get them promoted a bit better. All The Best,

**PATRICK DE-LA-MARE  
FOLKESTONE**

Dear Mick and crew,

Little time to eulogise over the continued success and quality of your (or 'our') publication - suffice to say, I found it an oasis of pride, care and shared understanding.

Hopefully, the band are on an upswing. The sense of anticipation is already building. In the meanwhile Spock's Beard, Transatlantic (especially) and, if you're desperate for some heavy Canadian power trio rock (no keyboards in the building!) - Goddo.

**DAVID MILLMAN  
ASHBOURNE, DERBYSHIRE**

Who needs drugs? I am still high from last night's top 10. Rush on U.K. tv! Wow. Didn't think I would ever see that again! Hey I tell you they WILL tour U.K. again. Wasn't Gabriel the dog's bollocks? Altogether "A Flower?"

To let you all know in plenty of time, I am going to the half moon in Putney June 1st to see Karnataka (rock/folk/Goth band). It is also my last burfday in my 30s! I hope any Rush fans who can make it can join me for a beer or ten (what do you mean "it'll be ten"?).

Great mag again. The Global bass interview is fab. I agree with Geddy about "Solsbury hill" a truly GREAT song.

Check out the new Classic Rock with Ged's interview? The Persian rug story was/is funny. Well I can't remember hearing it before. Also, has anybody out there heard Total Rock Radio? The guy on a Thursday between 9 and midnite (The Badger) is a big Rush fan and plays a track by them nearly every week! The station playlisted Ged's album and I have heard about 6 tracks from it. Makes sense for Rush

to come back here now with a good rock mag and a rock radio station to help promote them. Anyway I think I should stop waffling on. Yours jockularly,

**THE MAD ONE  
EDINBURGH**

P.S. Did you know the Foo fighters are also Rush fans? On their last tour amongst the covers they did were "Bastille day", "Fly by night" and "Tom Sawyer"!

Dear Ed,

In the "ROW THE BOATS" essay from the RTB tour book, the 'professor' states that "....all at once it seems obvious that we have a long creative partnership ahead of us." It seemed that on completion of T4E they were all fired up to get right back in there again - who knows for how long this feel-good factor would have lasted.....the rock-band without end?

That is the fantasy of all Rush fans! But then the tragedies occurred, & an enforced ice-age ensued in the Rush-camp. All that we can contemplate with regard to the late '90s is an immaculate vision of what could have been....Yet Mr. Peart has bounced back, & as I write I am imagining a studio in what is 'officially the most boring place in the world' where the next significant contribution to rock music is coming in to being....and a grin appears on my face. I mean would you have Adam'n'Eved it, I mean really?

This is indeed a band with a mission, & here's hoping that things are going well, that the famed chemistry of Rush is still genuinely there. If the big storm-cloud of late has a silver lining, then I believe that 'My Favorite Headache' is it. Was comes across most strongly on this is Geddy Lee the SONGWRITER. Everything else, Geddy the bass player, Geddy the singer, the guitar player, the percussionist, the all-the-other-thingsist, serves his concept of each individual song. He's not interested in soloing for the sake of it or any other cheap thrills, & this is why my initial reaction to the album in terms of its instrumental content was reserved & lukewarm. On the face of it the material didn't strike me as particularly original either. It was obviously well mixed & engineered by David Leonard, & on this level was immediately satisfying to listen to. But then I haven't been 100% blown away by any of the recent Rush albums on first listening, so this came as no surprise to me.

Presto took weeks & weeks to get under my skin, RTB took longer, Counterparts was the same, & T4E is still revealing hidden treasures

of song-structure to me now, I have to be honest.

What Geddy has achieved particularly well on this record is the fusion of words & music. Every song appears to have a deep meaning to it (and hasn't he done a wonderful job as lyricist?) & again, only repeated listenings can reveal this fully. When you get to know the songs well you realize how individual they all are, very much like the songs on a Rush album. This is a sure hallmark of a classy songwriter - constantly changing one's viewpoint of the world & re-inventing one's self. I have reached a stage recently where I am not hearing the material as tame or even unoriginal, but simply as very deeply-felt on the part of Geddy, & presumably also on the part of Ben Mink, although it is impossible to tell who is playing all the guitar parts. A couple of the solos don't sound too different from King Learst!!! In terms of instrumental contribution from Ben Mink I was expecting slightly more from his violins. His solo on 'Losing It' was just blinding, & I was hoping for some more of that here. But what he does add complements the songs nicely.

The drumming is spot on, as is Duke the Dog!!!! It is impossible to list what I perceive to be all of the album's subtleties here, but starting at the very beginning, the title track is an ideal example of a song which may initially sound just completely off the wall & dissonant, until you realize its agenda is at once tongue in cheek & disturbing. One of my first reactions to the album, having got past the very pleasing rumble of Geddy's bass, was how awful those screeching guitars sound. "A beginner sounds better than that!", I thought to myself!! But I am reminded of Geddy's sleeve notes to Different Stages, admitting the "...inherent weirdness of our music!" In this song he is dealing with a disturbed state of mind, & an electric guitar which sounds painful reflects this very effectively - & yes, it does sound weird! Considering the double-meaning device which is a thumb-print of Rush music, it is also possible that Geddy (if it is him playing those opening guitar sounds) is having a little self-deprecating joke about the fact that he doesn't usually play that instrument - he is, if you like, just warming up!! But that this song has a strong philosophical point is instantly declared by the contrasting chorus: "Just Between The Ice Ages Anyway." This is clever songwriting, & there ain't much of it around in this golden age of pretenders.

My Favorite Track? That's a hard one, but initially my fave song was "The Angel's Share".

I'm also a fan of Victor, and both efforts shed much light on where these two old school buddies are coming from. Their interplay with Neil is the secret of RUSH itself - let's all hope for another cracker....& a 12 month tour of my back yard, of course!!!! As for the PROGROCKTOP10, it was just a pleasure to see them on T.V. for a change, where they belong, exposed to the unconverted masses. It anchored me for a few minutes! Cheers,

**DAN HUDSON**  
**E-MAIL**

(P.S. I never saw your review of T4E, but am interested. can I have a copy?)

Dear Mick,

Thanks for sorting out the back copies etc. for me - I really appreciate it. I can't believe you've had so few reviews of Geddy's 'My Favorite Headache'. I think it is a wonderful effort which showcases his talents to full effect. I detect a more 'organic' approach to the writing and performance and very much hope it is an avenue that Neil and Alex will feel comfortable in going down. If nothing else, the album has whetted my appetite for the next Rush opus even more! I particularly enjoy the way Geddy and Ben Mink have harnessed both acoustic instruments and high technology to weave their magic. All-in-all a great record. Cheers,

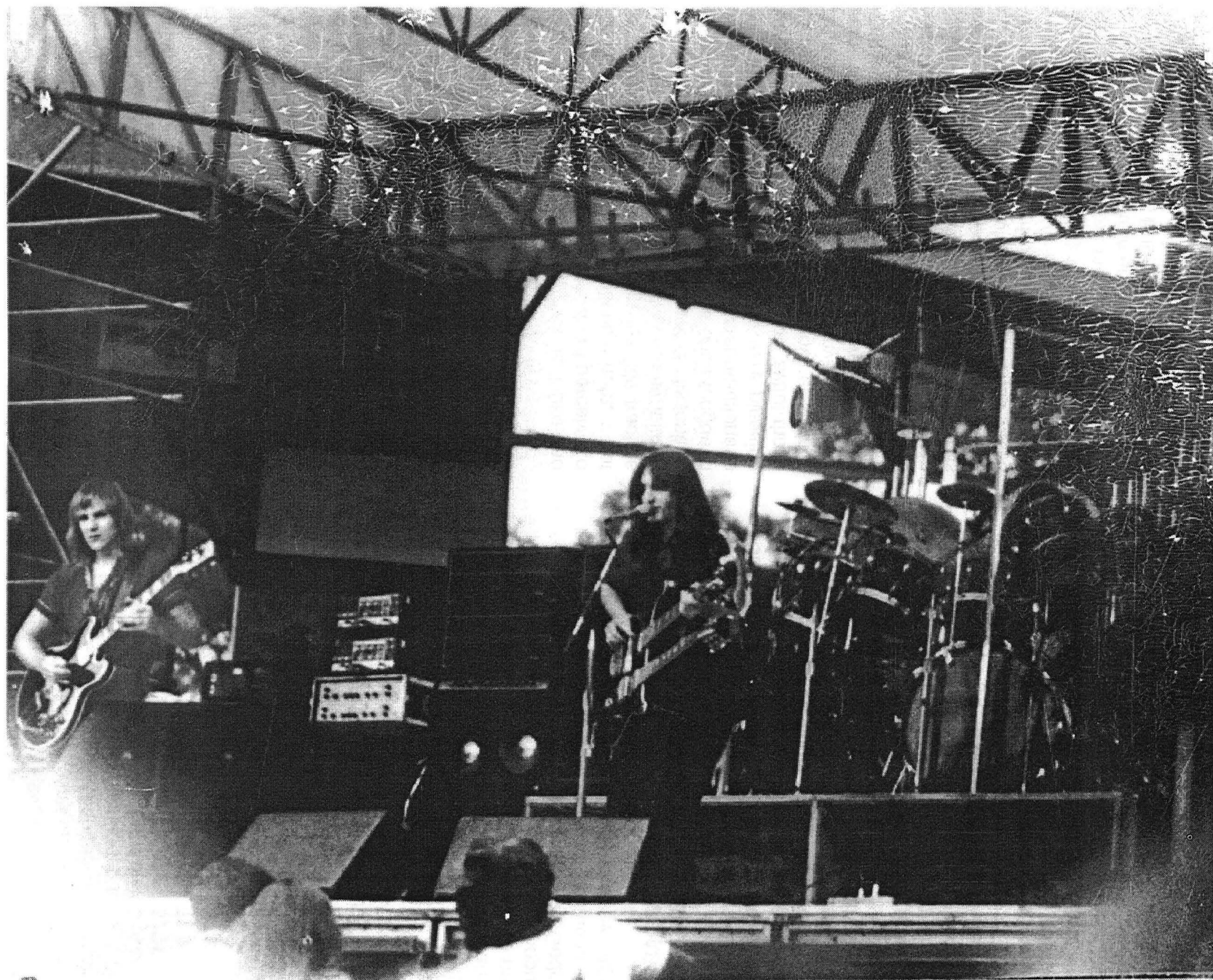
**MARTIN CASEY**  
**CROWTHORNE, BERKSHIRE**

Dear Spirit,

Thanks for a really great convention (my first) in Sept. I met some great people and had a really good time. Just received the latest issue (No 55) and I am digesting it contents. You wanted comments on Geddy's MFH CD so heres mine. Excellent, well put together, not a duff track in sight. Although I loved Alex's Victor album I think this is much better. I was asked the other day by a friend to list my top ten Rush albums. If you, like me, are one of these people whose opinions change daily then that can be very difficult, but if you don't mind I would like to put them down for your much valued opinion. They are (not counting live albums of course); Moving Pictures, Presto, Power Windows, Hold Your Fire, Signals, Counterparts, Grace Under Pressure, Test For Echo, Permanent Waves, Roll the Bones. Yes, I know no 2112 or Kings, but as I said, ask me tomorrow and you will probably get a completely different listing.

Finally, if anyone knows of a cheap, decent flop house - whether it's a pub, hotel, B&B - that I can use for the next convention, please let me know and ideally as close to the Limelight as possible. I would be grateful - the last one I







stayed in was miles away and not having a car proved a little exhausting. Well that's about all for now so keep up the good work and roll on the new album. Very Best wishes,

**MICHAEL ROWE  
CINDERHILL, NOTTINGHAM**

Mick,

Saw the comment on the web site, re no YYZ at this years convention. Why? They really are the highlight of the day, have you got something absolutely stunning and mindboggling up your sleeve instead? She asked with baited breath.

*JANE, WE ARE JUST HAVING A CHANGE THIS YEAR. THE THING MOST PEOPLE HAVE BEEN REQUESTING WE DO SINCE THE FIRST CONVENTION IN LEICESTER IS TO BRING BACK THE KAROKE WHERE YOU (THE FANS) PLAY THE INSTRUMENTS TOGETHER YOURSELVES. WELL THIS YEAR WE ARE GOING TO DO JUST THAT, SO ALL OF YOU BUDDING MUSICIANS OUT THERE HAD BETTER FLEX THE HANDS/FEET/FINGERS/VOICE BECAUSE YOU'RE GONNA HAVE TO PERFORM PROPER THIS YEAR, RIGHT!! MICK.*

Saw YYZ in a grubby pub in Bolton recently, they were rather good!!! Well when you haven't seen the real thing since the 'Moving Pictures' tour you get a bit desperate! My partner is slightly luckier, he saw them on the 'Roll the Bones' tour, but he wasn't my partner then, that took hard work, a trip to the first convention, oh and some alcohol to breach his defences, but at least it worked.

Keep up the good work with the magazine etc. All the best.

**JANE COUGHLIN  
E-MAIL**

Hi Mick,

Enclosed my cheque for renewing my subscription for Spirit. As always it's a terrific read, you do great work. Not many reviews for the Geddy Lee solo CD eh! Well I have never attempted this before so here goes. With apologies to the real hacks... or maybe not as the case may be.

### **GEDDY LEE – MY FAVORITE HEADACHE**

Where do you start? I approached this CD with more than a little trepidation. I mean, all those Rush albums written and recorded as a triumvirate, could one third of the whole match up? Should it match up? What should we expect? Who knows?

My general opinion is that the various individuals of the whole don't come near to matching the whole. Take the Beatles, Bad Company, even my beloved Allman Brothers, to name but three. All the individual solo music good, none a patch on the whole.

So to Geddy's. The first listen was not encouraging (when are good CDs ever?). It seemed a bit disjointed. Was Geddy trying to record a Rush album or something different? Rush could easily have recorded certainly some songs, but not all, there was always going to be a comparison. Hell, Geddy is the voice of Rush. Listen again boy, listen again. I did and I am really glad I persevered, this is a super album.

It started with a strange almost grunge type thing which could have been on Counterparts. The next couple of tracks followed in a similar but not the same, vein. Working At Perfekt (aptly titled) is a beautiful song. Listen to Ben Mink's guitar work, it is excellent without going over the top. The orchestral arrangements perfectly compliment the guitar and vocals. Runaway Train is a weaker track, almost a poor man's Rush song (sorry Geddy/Ben). Next up, Angel's Share – a lovely track based around a nice acoustic sound. Moving to Bohemia, I can't get away with and I don't know why....suggestions please? Home On The Strange, a Pearl Jam influence to start, mixed with various different flavours, it works well. Slipping – easily the piece de resistance, a beautifully crafted song with a strong, catchy chorus, strong guitar work and clever basic beat. Still is a song that reminds me of something I can't put my finger on. A super tune though. The album finishes where it began with a slight grunge influence.

All-in-all an album well worth persevering with. Take my word for it, the more you listen, the more you get, especially if you go back to it after a couple of weeks.

That takes us back to the beginning and the question, does the third match up to the whole? I can't help thinking that the real point is that it can't/won't/doesn't/shouldn't/we dare not compare because we will always be disappointed. Treat My Favorite Headache with an open mind, forget about Rush comparisons and you won't be disappointed.

**PETE CROWTHER  
GATESHEAD**

P.S. Ray, yes I too can remember when Rush came into my life and changed it for the Better, Strangely enough it was Lessons played on 'Bridges', a radio programme on Metro Radio in Newcastle – listening on a very small tranny in bed when I should have been asleep, school the next day. Then I read Geoff Barton's first article in Sounds – hooked from then on. Where the hell have the last twenty five years gone?

# The Geddy Lee Interview

By PAUL CANTIN Senior Reporter, JAM! Showbiz

PART 2

**Q: It seems to me the theme running through the entire album is facing reality, getting beyond illusions or delusions and dealing with reality in a more honest way.**

**A:** I would say that is true. I think there are a lot of things lyrically on this record that are dealing with what is imperfect about life -- kind of getting over that. Okay, life is messy, sometimes life can overwhelm you, sometimes there are small moments in life that set you off track. But dealing with them is what is life. Those are things that are very inspired by what I go through as a person, and a lot of people feel the same way. It is very much what keeps popping up in these songs.

**Q: On the song "My Favourite Headache," there's a reference to the Plains Of Abraham, which in this country is a place loaded with meaning, but I'm not sure how that jibes with the rest of the song. Is it a historical reference?**

**A:** No (laughs). I needed a destination or starting-off point that was very evocative. And I always thought that phrase was very evocative. Something about the Biblical reference takes you back to something fundamental, about the beginning of everything. That is a little black comedy, that song. It is probably the least autobiographical song, and in some ways it is the most. It is not about me, it is about a character. So that is kind of a mini-drama. The title of the song relates to this character. His favourite headache is this recurring intelligence he has. But I think the phrase itself is very transferrable to describe one's relationship to a lot of different things.

**Q: Speaking of characters, the song "Home On The Strange" describes a pretty unusual individual: "He's a Canadian icon/He sleeps with his clothes on/He likes to work with his hands/He's an apolitical man/And he doesn't like to change." Anyone in particular?**

**A:** It was inspired by someone I worked with along the way. It is just somebody who had these very defined habits.

**Q: "He sleeps with a chainsaw." For real?**

**A:** He actually does when he's camping! It got me thinking of a type of Canadian that I have met, that is very upright, hard-working and not at all ambitious. It is just a character study in a way, but it got me thinking of that type of person, and how many of them I have met in my 40-odd years.

**Q: There's an ambiguity in the lyrics, though ...**

**A:** Oh no, I think these are the characters that make up the human race. I am all for this guy. He is part of our fabric. You need that in the context of whatever else we have in terms of personalities we live with. It is not a criticism. It is an odd thing to look at, but to me, it is the individuals who make up a country and the unique characters that make the world go round.

**Q: You want to tell me who the song is about?**

**A:** Nah. I don't want to embarrass him.

**Q: Does he know you wrote a song about him?**

**A:** He will when he hears it. It's too much fun not to say.

**Q: On "Present Tense," you sing "When you lose the past, the future makes no sense."**

**A:** When you forget what you have gone through, when you forget what has made you what you are -- your past guides you. Your past is what guides you, what forms you. But it can't help you become what

you want to become unless you accept what today is. That song is very much about accepting existence, accepting reality, and stepping outside the distractions. Humans love to distract themselves, and that way they don't have to deal with the unanswerable questions. That song is saying it is all about existential angst. I have it, and I am sure there are other people out there who have it. We can't run from it. That is a healthy part of self-awareness.

**Q: You and Ben obviously go back a bit, but I was thinking about working with Matt Cameron and Jeremy Taggart. They come from a generation of music fans that, for musicians especially, reveres Rush. And being drummers, was it at all daunting for them to fill in for a real "drummer's drummer" like Neil Peart? Did you have to kind of break the ice and get them over any sense of reverence?**

**A:** They are both pros, you know? There was a sheepish smile that I would detect on Matt's face from time to time. I think he was having fun doing it. But I was having fun doing it, too. It works both ways. He was a fan of Rush at some point, I'm sure the buddies he hung out with were Rush fans. How can you be a drummer in the '70s and '80s and not be a fan of Neil Peart? It is what you did. You had to go through that. I detected that with him and Jeremy. But they are both seasoned guys. They are total pros, and they are both confident. So if they were at all daunted by working with me, they didn't really show it. And, you know, we had a really nice time. It was really probably the most enjoyable part of the whole process. Recording Matt and Jeremy and playing with them, it was great.

**Q: I wanted to ask you about the song "Runaway Train." Soul Asylum, Eric Clapton, \*NSync, Rosanne Cash, Tom Petty ...**

**A:** All have songs called "Runaway Train."

**Q: It is a pretty popular metaphor.**

**A:** It was originally called "Requiem," but I thought that was too heavy for most people to swallow. So I changed it to "Runaway Train," because it was the one image that was kind of profoundly existent in the lyrics. The song is about a different kind of self-abuse than one normally associates with that phrase. The song is about victimizing yourself, and the concept that you can live in an intolerable environment only with your own permission, and that you have to activate yourself to remove yourself from harm's way. And when you don't, the thing becomes this runaway experience, where no good can come of it, and you can only stop it with your own insistence. That is what the song is about, that insistence.

**Q: I think the strongest song on the record is "Grace To Grace."**

**A:** That song is kind of personal to me. It is about this type of human being that has suffered and whose lives have been changed by things beyond their control. And yet, rather than caving in, they have adapted to an entirely new existence with grace and dignity and succeeded in creating new lives for themselves. It is very much inspired by my mother and what she has gone through and people like her, who were victims of the war and had parts of their lives stolen from them. But they don't complain about the stealing. They don't complain about the evil. They accept that they are still here, and they have gone on with their lives and created wonderful possibilities, as difficult as it has been. It is about the evil that fails to recognize the theft of possibilities.

**Q: Any sense that the song was inspired by what Neil Peart went through, losing his wife (to cancer) and daughter (to a car accident) so close together?**

**A:** Partially. Sure. But these were things that I was pondering long before that. But certainly it applies to anyone who has to survive the twist of fate.

**Q: Is "My Favourite Headache" the kind of record you can see yourself doing videos for?**

**A:** No. I mean, if there is one song that becomes very popular and requires me to do a video, then I will do it. But I like to think I can try not to do it. In Canada, it is different. If I did a video here, it would get a lot of attention. In America, it is so strange, the video scenario there. People spend so much money producing these videos. It is so expensive to do. MTV has turned into this lifestyle network that doesn't have much to do with music anymore. There are very few outlets for that kind of thing. I think MuchMusic is much more of a real live music station. I wouldn't have a problem doing a video for Much, but it is tough to justify the expense just for that. Also, do I want to go down that road? I'm not sure I do at this point.



**Q: I guess it might take the record to a new level of expectation ...**

**A:** I'm not afraid of that. I have never shied away from doing videos. I love working with animators, directors. I love being involved in that, and it has always been my role in Rush to deal with the rear screen and that stuff. It would be fun to experiment with different things, maybe some animated impressions of certain things.

**Q: Right when the song "My Favourite Headache" went out as a single, it showed up on Napster, well ahead of the album's release. How do you feel about that?**

**A:** I hate it. I think it is evil. I think it is theft. It is unethical behaviour. I am ashamed at the way people have tried to justify it and rationalize it by saying what they do in the privacy of their own home, with no one looking, is fine. Someone should ask me first if I want my song posted there. That is what it is all about to me, doing it without the artist's permission. An artist who is happy with it, by all means, give it away. Whether I believe in giving away my music or not is not someone else's decision to make. It is my decision to make, and that is what I object to vehemently. I object to the artists who have gone out in support of Napster, as a very thinly veiled excuse to garner more street credibility and more populist adoration. It pisses the hell out of me. It just gets my goat. Like (Metallica's) Lars Ulrich or not, he has gone out there and taken a lot of shots, and all he is doing is standing up for all the musicians out there who haven't been asked whether they want their music to be published for free or not.

**Q: Rush is scheduled to get together and start writing new material in January. Will having the experience of making "My Favourite Headache" under your belt change the group dynamic at all?**

**A:** Probably in some way. Everything you do changes you. That is not to be shied away from, it is to be embraced. The other guys have done projects on their own. I don't see it as that big a deal effecting my relationship with Alex and Neil. I talk to Alex on a weekly, sometimes daily basis. And they are very supportive. Very supportive. I can't see it bringing any negative impact.

**Q: I wasn't necessarily talking about a negative impact. Change can be good or bad.**

**A:** I think 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. Who knows? Ask me after and I'll tell you.

## Rush Rarities Set Sale

Large collection of Rush items for sale.

Includes rare vinyl: 7", 12", LP's, including bootlegs, radio releases, and special promo items from around the world.

CD's - including standard releases, rare promo items and bootlegs discs. Also available are press-kits, books, cassettes: foreign releases and promo items, plus dozens of other items of rare or interest to the discerning Rush fan. For a copy of the list send a stamped addressed envelope, or overseas an International Reply Coupon to:

Rush Sale, PO Box 2187, Caterham, Surrey CR3 0DE, England



# ORDER YOURS TODAY!

The

# INDEX

is Out There.

**The Spirit of Rush  
Index  
Autumn 2000**

New Millennium Convention  
Limelight Club - Grove  
09/09/2000

Issue No. 51

Spring 2000

**The Spirit Of Rush**  
23 Garden Close  
Chinbrook Road  
Grove Park  
London  
SE12 9TG  
United Kingdom

**COVERS ISSUES 1 – 53**

**Prices as follows - U.K. £1.00 per copy inc. p & p.**

**Europe £1.50 per copy inc. p & p.**

**Rest of world \$5-00 CASH ONLY per copy inc. p & p.**



# **RUSH / DREAM THEATER TUTORIAL VIDEOS & SONG BOOKS**

## **NEIL PEART WORK IN PROGRESS**

This two-video box set documents the "Work in progress" of recording Test for Echo album, as well as the "work in progress" of Neil himself, & his 'endless apprenticeship' to the art of drumming.

We are shown complete studio performances of each song (Peart) after which Peart gives a detailed analysis of the Drum's part in the song, giving demonstrations of key sections & solos.

Other topics discussed include Peart's approach to odd times, why he changed his set up, & a breakdown of his warm-up routine. (3 hrs 40 mins)

**PRICE: £44.99**

## **JOHN PETRUCCI ROCK DISCIPLINE**

Rather than a 'Play in the style of ' video, this instructional guide sees Petrucci himself taking you through exercises and giving unique tips on how to improve your left and right hand technique. Includes free booklet. (120 mins)

**PRICE: £24.99**

### **RUSH SONGBOOKS: TABLATURE & CHORD BOOKS (FOR PIANO, VOCAL & GUITAR)**

CHRONICLES (Chord), CLASSIC BASS ANTHOLOGY, GUITAR ANTHOLOGY (Tabs) £17.99 EACH

COUNTERPARTS (Tab) £16.99, ROLL THE BONES (Tab) £15.99, ANTHOLOGY (Tab) £13.99

GRACE UNDER PRESSURE, MOVING PICTURES, TEST FOR ECHO (Tabs) £14.99 EACH

PERMANENT WAVES (Tab) £12.99, POWER WINDOWS (Chord) £11.99

COUNTERPARTS, PRESTO, SHOW OF HANDS (Chord) £8.99 EACH

DRUM TECHNIQUE, GUITAR TECHNIQUE £7.99 EACH

GUITAR SUPERSTAR, MORE DRUM SUPERSTAR £6.99 EACH

### **DREAM THEATER TABLATURES**

AWAKE, FALLING INTO INFINITY, IMAGES AND WORDS £17.99 EACH

**POSTAGE:** ADD £1.50 FOR FIRST ITEM, £1.00 EACH ADDITIONAL ITEM

**OVERSEAS POSTAGE:** ADD £3.00 FOR FIRST ITEM, £1.50 EACH ADDITIONAL ITEM

**CHEQUES / PO'S IN STERLING ONLY DRAWN ON UK BANK, PAYABLE TO JB ENTERPRISES**

*IF YOU REQUIRE FURTHER INFORMATION OR DETAILS ON BOOKS AND VIDEOS BY OTHER ARTISTS CONTACT:*

**JB ENTERPRISES, PO BOX 155, BEDFORD, MK40 2YX, ENGLAND**

**EMAIL:** info@mbtp.freeseerve.co.uk

**Fax:** + 44 (0) 1234 326691