

= Neil Peart =

Neil Ellwood Peart , OC (/ ˈpɛərt / ; born September 12 , 1952) , is a Canadian @-@ American musician and author , best known as the drummer and primary lyricist for the rock band Rush . Peart has received numerous awards for his musical performances , including an induction into the Modern Drummer Hall of Fame in 1983 , making him the youngest person ever so honored . He is known for his technical proficiency and stamina .

Peart grew up in Port Dalhousie , Ontario (now part of St. Catharines) . During adolescence , he floated between regional bands in pursuit of a career as a full @-@ time drummer . After a discouraging stint in England to concentrate on his music , Peart returned home , where he joined a local Toronto band , Rush , in the summer of 1974 .

Early in his career , Peart 's performance style was deeply rooted in hard rock . He drew most of his inspiration from drummers such as Keith Moon and John Bonham , players who were at the forefront of the British hard rock scene . As time passed , he began to emulate jazz and big band musicians Gene Krupa and Buddy Rich . In 1994 , Peart became a friend and pupil of jazz instructor Freddie Gruber . It was during this time that Peart decided to revamp his playing style by incorporating jazz and swing components . Gruber was also responsible for introducing him to the products of Drum Workshop , the company whose products Peart currently endorses .

In addition to being a musician , Peart has published several memoirs about his travels . Peart is also Rush 's primary lyricist . In writing lyrics for Rush , Peart addresses universal themes and diverse subject matter including science fiction , fantasy , and philosophy , as well as secular , humanitarian and libertarian themes . All five of his books are travel @-@ based non @-@ fiction , though they diverge into his life and these subjects as well . Peart currently resides in Santa Monica , California , with his wife , photographer Carrie Nuttall , and daughter , Olivia Louise . He also has a home in the Laurentian Mountains of Quebec , Canada , and spends time in Toronto for recording purposes .

On December 7 , 2015 , Peart announced his retirement from music in an interview with Drumhead Magazine , though bandmate Geddy Lee suggests Peart 's comments are taken out of context .

= = Biography = =

= = = Early childhood = = =

Peart was born in a Hamilton hospital to Glen and Betty Peart and lived his early years on his family 's farm in Hagersville , on the outskirts of Hamilton . The first child of four , his brother Danny and sisters Judy and Nancy were born after the family moved to St. Catharines when Peart was two years old . At this time his father became parts manager for Dalziel Equipment , an International Harvester farm machinery dealer . In 1956 the family moved to the Port Dalhousie area of the town . Peart attended Gracefield School and later Lakeport Secondary School , and describes his childhood as happy and says he experienced a warm family life . By early adolescence he became interested in music and acquired a transistor radio , which he would use to tune into pop music stations broadcasting from Toronto , Hamilton , Welland , Ontario and Buffalo , New York .

His first exposure to musical training came in the form of piano lessons , which he later said in his instructional video A Work in Progress did not have much impact on him . He had a penchant for drumming on various objects around the house with a pair of chopsticks , so for his 13th birthday his parents bought him a pair of drum sticks , a practice drum and some lessons , with the promise that if he stuck with it for a year they would buy him a kit .

His parents bought him a drum kit for his 14th birthday and he began taking lessons from Don George at the Peninsula Conservatory of Music . His stage debut took place that year at the school 's Christmas pageant in St. Johns Anglican Church Hall in Port Dalhousie . His next appearance was at Lakeport High School with his first group , The Eternal Triangle . This performance contained an original number titled " LSD Forever " . At this show he performed his first solo .

Peart got a job in Lakeside Park , in Port Dalhousie on the shores of Lake Ontario , which later inspired a song of the same name on the Rush album *Caress of Steel* . He worked on the Bubble Game and Ball Toss , but his tendency to take it easy when business was slack resulted in his termination . By his late teens , Peart had played in local bands such as Mumblin ? Sumpthin ? , the Majority , and JR Flood . These bands practiced in basement recreation rooms and garages and played church halls , high schools and roller rinks in towns across Southern Ontario such as Mitchell , Seaforth , and Elmira . They also played in the northern Ontario city of Timmins . Tuesday nights were filled with jam sessions at the Niagara Theatre Centre .

= = = Career before joining Rush = = =

At eighteen years of age , after struggling to achieve success as a drummer in Canada , Peart travelled to London , England hoping to further his career as a professional musician . Despite playing in several bands and picking up occasional session work , he was forced to support himself by selling trinkets to tourists in a souvenir shop called The Great Frog on Carnaby Street .

While in London he came across the writings of novelist and Objectivist Ayn Rand . Rand 's writings became a significant early philosophical influence on Peart , as he found many of her writings on individualism and Objectivism inspiring . References to Rand 's philosophy can be found in his early lyrics , most notably " Anthem " from 1975 's *Fly by Night* and " 2112 " from 1976 's *2112* .

After eighteen months of dead @-@ end musical gigs , and disillusioned by his lack of progress in the music business , Peart placed his aspiration of becoming a professional musician on hold and returned to Canada . Upon returning to St. Catharines , he worked for his father selling tractor parts at Dalziel Equipment .

= = = Joining Rush = = =

After returning to Canada , Peart was recruited to play drums for a St. Catharines band known as Hush , who played on the South Ontario bar circuit . Soon after , a mutual acquaintance convinced Peart to audition for the Toronto @-@ based band Rush , which needed a replacement for its original drummer John Rutsey . Geddy Lee and Alex Lifeson oversaw the audition . His future band mates describe his arrival that day as somewhat humorous , as he arrived in shorts , driving a battered old Ford Pinto with his drums stored in trashcans . Peart felt the entire audition was a complete disaster . While Lee and Peart hit it off on a personal level (both sharing similar tastes in books and music) , Lifeson had a less favourable impression of Peart . After some discussion , Lee and Lifeson accepted Peart 's maniacal British style of drumming , reminiscent of The Who 's Keith Moon .

Peart officially joined the band on July 29 , 1974 , two weeks before the group 's first US tour . Peart procured a silver Slingerland kit which he played at his first gig with the band , opening for Uriah Heep and Manfred Mann in front of over 11 @,@ 000 people at the Civic Arena , Pittsburgh , Pennsylvania on August 14 , 1974 .

= = = Early career with Rush = = =

Peart soon settled into his new position , also becoming the band 's primary lyricist . Before joining Rush , he had written few songs , but , with the other members largely uninterested in writing lyrics , Peart 's previously underutilized writing became as noticed as his musicianship . The band was working hard to establish themselves as a recording act , and Peart , along with the rest of the band , began to undertake extensive touring .

His first recording with the band , 1975 's *Fly by Night* , was fairly successful , winning the Juno Award for most promising new act , but the follow @-@ up , *Caress of Steel* , for which the band had high hopes , was greeted with hostility by both fans and critics . In response to this negative reception , most of which was aimed at the B side @-@ spanning epic " The Fountain of Lamneth " , Peart responded by penning " 2112 " on their next album of the same name in 1976 . The album ,

despite record company indifference , became their breakthrough and gained a following in the United States . The supporting tour culminated in a three @-@ night stand at Massey Hall in Toronto , a venue Peart had dreamed of playing in his days on the Southern Ontario bar circuit and where he was introduced as " The Professor on the drum kit " by Lee .

Peart returned to England for Rush 's Northern European Tour and the band stayed in the United Kingdom to record the next album , 1977 's *A Farewell to Kings* in Rockfield Studios in Wales . They returned to Rockfield to record the follow @-@ up , *Hemispheres* , in 1978 , which they wrote entirely in the studio . The recording of five studio albums in four years , coupled with as many as 300 gigs a year , convinced the band to take a different approach thereafter . Peart has described his time in the band up to this point as " a dark tunnel . "

= = = Playing style reinvention = = =

In 1992 , Peart was invited by Buddy Rich 's daughter , Cathy Rich , to play at the Buddy Rich Memorial Scholarship Concert in New York City . Peart accepted and performed for the first time with the Buddy Rich Big Band . Peart remarked that he had little time to rehearse , and noted that he was embarrassed to find the band played a different arrangement of the song than the one he had learned . Feeling that his performance left much to be desired , Peart decided to produce and play on two Buddy Rich tribute albums titled *Burning for Buddy : A Tribute to the Music of Buddy Rich* in 1994 and 1997 in order to regain his aplomb .

While producing the first Buddy Rich tribute album , Peart was struck by the tremendous improvement in ex @-@ Journey drummer Steve Smith 's playing , and asked him his " secret . " Smith responded he had been studying with drum teacher Freddie Gruber .

In early 2007 , Peart and Cathy Rich again began discussing yet another Buddy tribute concert . At the recommendation of bassist Jeff Berlin , Peart decided to once again augment his swing style with formal drum lessons , this time under the tutelage of another pupil of Freddie Gruber , Peter Erskine , himself an instructor of Steve Smith . On October 18 , 2008 , Peart once again performed at the Buddy Rich Memorial Concert at New York 's Hammerstein Ballroom . The concert has since been released on DVD .

= = = Family tragedy and recovery = = =

On August 10 , 1997 , soon after the conclusion of Rush 's *Test for Echo* Tour on July 4 , 1997 , Peart 's first daughter and then @-@ only child , 19 @-@ year @-@ old Selena Taylor , was killed in a single @-@ car accident on Highway 401 near the town of Brighton , Ontario . His common @-@ law wife of 22 years , Jacqueline Taylor , succumbed to cancer only 10 months later on June 20 , 1998 . Peart attributes her death to the result of a " broken heart " and called it " a slow suicide by apathy . She just didn 't care . "

In his book *Ghost Rider : Travels on the Healing Road* , Peart writes that he told his bandmates at Selena 's funeral , " consider me retired . " Peart took a long sabbatical to mourn and reflect , and travelled extensively throughout North and Central America on his motorcycle , covering 88 @,@ 000 km (55 @,@ 000 mi) . After his journey , Peart decided to return to the band . Peart wrote the book as a chronicle of his geographical and emotional journey .

Peart was introduced to photographer Carrie Nuttall in Los Angeles by long @-@ time Rush photographer Andrew MacNaughtan . They married on September 9 , 2000 . In early 2001 , Peart announced to his bandmates that he was ready to return to recording and performing . The product of the band 's return was the 2002 album *Vapor Trails* . At the start of the ensuing tour in support of the album , it was decided amongst the band members that Peart would not take part in the daily grind of press interviews and " meet and greet " sessions upon their arrival in a new city that typically monopolize a touring band 's daily schedule . Peart has always shied away from these types of in @-@ person encounters , and it was decided that exposing him to a lengthy stream of questions about the tragic events of his life was not necessary .

Since the release of *Vapor Trails* and his reunion with bandmates , Peart has returned to work as a

full @-@ time musician . Rush released an all @-@ covers EP , Feedback in June 2004 and their 18th studio album Snakes & Arrows in May 2007 , supported by tours in 2004 , 2007 , and 2008 .

In the June 2009 edition of Peart 's website 's News , Weather , and Sports , titled " Under the Marine Layer " , he announced that he and Nuttall were expecting their first child . Olivia Louise Peart was born later that year .

Peart and the rest of the band toured North America , South America and Europe on the Time Machine Tour , which concluded on July 2 , 2011 , at The Gorge Amphitheatre in George , Washington . Following this tour , the band released their most recent studio album , Clockwork Angels on June 12 , 2012 . On January 22 , 2015 , the band officially announced the Rush R40 Tour , celebrating the fortieth anniversary of Peart 's membership in the band .

In the mid @-@ 2010s , Peart acquired American citizenship .

= = = Retirement = = =

Peart announced his retirement in an interview in December 2015 :

Lately Olivia has been introducing me to new friends at school as ' My dad ? He 's a retired drummer . ' True to say ? funny to hear . And it does not pain me to realize that , like all athletes , there comes a time to ... take yourself out of the game . I would rather set it aside than face the predicament described in our song ' Losing It ' ?

Peart had been suffering from chronic tendonitis and shoulder problems . Bandmate Geddy Lee 's interpretation of Peart 's announcement was that Peart was merely confirming his retirement from touring .

= = Musicianship = =

= = = Style and influences = = =

Peart 's drumming skill and technique are well @-@ regarded by fans , fellow musicians , and music journalists . His influences are eclectic , ranging from Pete Thomas , John Bonham , Michael Giles , Ginger Baker , Phil Collins , Steve Gadd , Stewart Copeland , Michael Shrieve and Keith Moon , to fusion and jazz drummers Billy Cobham , Buddy Rich , Bill Bruford and Gene Krupa . The Who was the first group that inspired him to write songs and play the drums . Peart is distinguished for playing " butt @-@ end out " , reversing stick orientation for greater impact and increased rimshot capacity . " When I was starting out " , Peart said , " if I broke the tips off my sticks I couldn 't afford to buy new ones , so I would just turn them around and use the other end . I got used to it , and continue to use the heavy end of lighter sticks ? it gives me a solid impact , but with less ' dead weight ' to sling around . "

Peart had long played matched grip , but shifted to traditional as part of his style reinvention in the mid @-@ 1990s under the tutelage of jazz coach Freddie Gruber . He played traditional grip throughout his first instructional DVD A Work in Progress , and on Rush 's Test For Echo studio album . Peart went back to using primarily matched , though he does switch to traditional from time to time when playing songs from Test for Echo and during moments when he feels traditional grip is more appropriate , such as the rudimentary snare drum section of his drum solo . He discusses the details of these switches in the DVD Anatomy of a Drum Solo .

= = = Equipment = = =

With Rush , Peart has played Slingerland , Tama , Ludwig , and Drum Workshop drums , in that order .

Peart played Zildjian A @-@ series cymbals and Wuhan china cymbals until the early 2000s when he switched to Paragon , a line created for him by Sabian . In concert , Peart uses an elaborate 360 @-@ degree drum kit , with a large acoustic set in front and electronic drums to the rear .

During the late 1970s , Peart augmented his acoustic setup with diverse percussion instruments including orchestra bells , tubular bells , wind chimes , crotales , timbales , timpani , gong , temple blocks , bell tree , triangle , and melodic cowbells . Since the mid @-@ 1980s , Peart has replaced several of these pieces with MIDI trigger pads . This was done in order to trigger sounds sampled from various pieces of acoustic percussion that would otherwise consume far too much stage area . Some purely electronic non @-@ instrumental sounds are also used . One classic MIDI pad used is the Malletkat Express which is a two @-@ octave electronic MIDI device that resembles a xylophone or piano . The Malletkat Express is composed of rubber pads for the " keys " so that any stick can be used . Beginning with 1984 's *Grace Under Pressure* , he used Simmons electronic drums in conjunction with Akai digital samplers . Peart has performed several songs primarily using the electronic portion of his drum kit . (e.g. " Red Sector A " , " Closer to the Heart " on *A Show of Hands* and " Mystic Rhythms " on *R30* .) Peart 's drum solos also feature sections performed primarily on the electronic portion of his kit .

Shortly after making the choice to include electronic drums and triggers , Peart added what has become another trademark of his kit : a rotating drum riser . During live Rush shows the riser allows Peart to swap the prominent portions of the kit (traditional acoustic in front , electronic in back) . A staple of Peart 's live drum solos has been the in @-@ performance rotation @-@ and @-@ swap of the front and back kits as part of the solo itself . This special effect provides both a symbolic transition of drum styles within the solo and a visual treat for the audience .

In the early 2000s , Peart began taking full advantage of the advances in electronic drum technology , primarily incorporating Roland V @-@ Drums and continued use of samplers with his existing set of acoustic percussion . His digitally @-@ sampled library of both traditional and exotic sounds has expanded over the years with his music .

In April 2006 , Peart took delivery of his third DW set , configured similarly to the *R30* set , in a Tobacco Sunburst finish over curly maple exterior ply , with chrome hardware . He refers to this set , which he uses primarily in Los Angeles , as the " West Coast kit " . Besides using it on recent recordings with Vertical Horizon , he played it while composing parts for Rush 's album , *Snakes & Arrows* . It features a custom 23 @-@ inch bass drum ; all other sizes remain the same as the *R30* kit .

On March 20 , 2007 Peart revealed that Drum Workshop prepared a new set of red @-@ painted DW maple shells with black hardware and gold " Snakes & Arrows " logos for him to play on the *Snakes & Arrows Tour* .

Peart has also designed his own signature series drumstick with Pro @-@ Mark . The Promark PW747W , Neil Peart Signature drumsticks , are made of Japanese White Oak , which adds more weight than a standard hickory stick . They have the thickness of a standard 5A (0 @-@ 551 " , 1 @-@ 4 cm) but are longer (16 @-@ 25 " , 41 @-@ 3 cm) with a thicker taper and larger olive shaped wooden tip . When Rush held their *Time Machine Tour* , Pro @-@ Mark released three limited edition sticks , each with one of the three designs selected from Peart 's " Steam Punk " tour kit printed with copper ink . Some other artists who use the Neil Peart Signature series include Ben Johnston of Biffy Clyro , Richie Hayward of Little Feat and Paul Garred of The Kooks .

During the 2010 @-@ 11 *Time Machine Tour* Peart used a new DW kit which was outfitted with copper @-@ plated hardware and time machine designs to match the tour 's steampunk themes . Matching Paragon cymbals with clock imagery were also used .

== Solos ==

Peart is noted for his distinctive in @-@ concert drum solos , characterized by exotic percussion instruments and long , intricate passages in odd time signatures . His complex arrangements sometimes result in complete separation of upper- and lower @-@ limb patterns ; an ostinato dubbed " The Waltz " is a typical example . His solos have been featured on every live album released by the band . On the early live albums (*All the World 's a Stage & Exit ... Stage Left*) , the drum solo was included as part of a song . On all subsequent live albums through *Time Machine 2011 : Live in Cleveland* , the drum solo has been included as a separate track . The *Clockwork*

Angels Tour album includes three short solos instead of a single long one : two interludes played during other songs and one standalone .

Peart 's instructional DVD Anatomy of a Drum Solo is an in @-@ depth examination of how he constructs a solo that is musical rather than indulgent , using his solo from the 2004 R30 30th anniversary tour as an example .

= = Lyrics = =

Peart is the main lyricist for Rush . Literature has always heavily influenced his writings and , as such , he has tackled a wide range of subjects . In his early days with Rush , much of his lyrical output was influenced by fantasy , science fiction , mythology and philosophy . However , nearly as much would deal with real world or personal issues such as life on the road and parts of his adolescence .

The song " 2112 " focuses on the struggle of an individual against the collectivist forces of a totalitarian state . This became the band 's breakthrough release , but also brought unexpected criticism , mainly because of the credit of inspiration Peart gave to Ayn Rand in the liner notes . " There was a remarkable backlash , especially from the English press , this being the late seventies , when collectivism was still in style , especially among journalists , " Peart said . " They were calling us ' Junior fascists ' and ' Hitler lovers . ' It was a total shock to me " .

Weary of ideological fealty to Rand 's philosophy of Objectivism , Peart has sought to remind listeners of his eclecticism and independence in interviews . He did not try to argue in defence of Rand 's views , saying " For a start , the extent of my influence by the writings of Ayn Rand should not be overstated . I am no one 's disciple . "

The 1980 album Permanent Waves saw Peart cease to use fantasy and mythological themes . 1981 's Moving Pictures showed that Peart was still interested in heroic , mythological figures , but now placed firmly in a modern , realistic context . The song " Limelight " from the same album is an autobiographical account of Peart 's reservations regarding his own popularity and the pressures with fame . From Permanent Waves onward , most of Peart 's lyrics began to revolve around social , emotional , and humanitarian issues , usually from an objective standpoint and employing the use of metaphors and symbolic representation .

1984 's Grace Under Pressure strings together such despondent topics as the Holocaust (" Red Sector A ") and the death of close friends (" Afterimage ") . Starting with 1987 's Hold Your Fire and including 1989 's Presto , 1991 's Roll the Bones , and 1993 's Counterparts , Peart would continue to explore diverse lyrical motifs , even addressing the topic of love and relationships (" Open Secrets " , " Ghost of a Chance " , " Speed of Love " , " Cold Fire " , " Alien Shore ") a subject which he purposefully avoided in the past , out of fear of using clichés . 2002 's Vapor Trails was heavily devoted to Peart 's personal issues , along with other humanitarian topics such as the 9 / 11 terrorist attacks (" Peaceable Kingdom ") . The album Snakes & Arrows dealt primarily and vociferously with Peart 's opinions regarding faith and religion . The lyrics of the album 's song " Faithless " exhibit Peart 's life stance , which has been closely identified with secular humanism . Peart has only explicitly discussed his religious views in his book The Masked Rider : Cycling in West Africa , in which he writes " I 'm a linear thinking agnostic , but not an atheist , folks . "

Opinions of Peart 's lyrics have always been divided . While fans have lauded them as thoughtful and intelligent , some critics have called them overwrought and bombastic . In 2007 , he was ranked No. 2 (after Sting) on Blender magazine 's list of " worst lyricists in rock " . In contrast , Allmusic has called Peart " one of rock 's most accomplished lyricists . "

= = Political views = =

For most of his career , Peart had never publicly identified with any political party or organization in Canada or the United States . Even so , his political and philosophical views have often been analyzed through his work with Rush and through other sources . In October 1993 , shortly before that year 's Canadian federal election , Peart appeared with then @-@ Liberal Party leader Jean

Chrétien in an interview broadcast in Canada on MuchMusic . In that interview , Peart stated he was an undecided voter who supported Quebec federalism .

Peart has often been categorized as an Objectivist and an admirer of Ayn Rand . This is largely based on his work with Rush in the 1970s , particularly the song " Anthem " and the album 2112 ; the latter specifically credited Rand 's work . However , in his 1994 Rush Backstage Club Newsletter , while contending the " individual is paramount in matters of justice and liberty , " Peart specifically distanced himself from a strictly Objectivist line . In a June 2012 Rolling Stone interview , when asked if Rand 's words still speak to him , Peart replied , " Oh , no . That was forty years ago . But it was important to me at the time in a transition of finding myself and having faith that what I believed was worthwhile . " Peart has also ascribed to a philosophy that he has called " Tryism , " which means that anything that one tries to attain will be attained if one tries hard enough .

Although Peart is sometimes assumed to be a " conservative " or " Republican " rock star , he has criticized the Republican Party by stating that the philosophy of the party is " absolutely opposed " to Christ 's teachings . In 2005 he described himself as a " left @-@ leaning libertarian , " and is often cited as a libertarian celebrity . In July 2011 , Peart reiterated those views , calling himself a " bleeding @-@ heart libertarian " .

In a 2015 interview with Rolling Stone , Peart stated that in US politics he supports the Democratic Party .

= = Books = =

Peart is the author of five non @-@ fiction books , the latest released in September 2012 . His growth as an author predates the published work by several years (not including his work as Rush 's primary lyricist) , through private letters and short travelogues sent out to a small circle of friends and family .

Peart 's first book , titled The Masked Rider : Cycling in West Africa , was written in 1996 about a month @-@ long bicycling tour through Cameroon in November 1988 . The book details Peart 's travels through towns and villages with four fellow riders . The original had a limited print run , but after the critical and commercial success of Peart 's second book , Masked Rider was re @-@ issued and remains in print as of 2006 .

After losing his wife and (at the time) only daughter , Peart embarked on a lengthy motorcycle road trip spanning North America . His experiences were penned in Ghost Rider : Travels on the Healing Road . Peart and the rest of the band were always able to keep his private life at a distance from his public image in Rush . However , Ghost Rider is a first @-@ person narrative of Peart on the road , on a BMW R1100GS motorcycle , in an effort to put his life back together as he embarked on an extensive journey across North America .

Years later , after his marriage to Nuttall , Peart took another road trip , this time by car . In his third book , Traveling Music : The Soundtrack of my Life and Times , he reflects on his life , his career , his family and music . As with his previous two books , it is a first person narrative .

Thirty years after Peart joined Rush , the band found itself on its 30th anniversary tour . Released in September 2006 , Roadshow : Landscape With Drums , A Concert Tour By Motorcycle details the tour both from behind Neil 's drumkit and on his BMW R1150GS and R1200GS motorcycles .

Peart 's next book , Far and Away : A Prize Every Time , was published by ECW Press in May 2011 . This book , which he worked on for two years , is based around his travelling in North and South America . It tells how he found in a Brazilian town a unique combination of West African and Brazilian music . In 2014 , a follow @-@ up book , Far and Near : On Days like These , was published by ECW . It covers travels in North America and Europe .

Peart worked with science fiction author Kevin J. Anderson to develop a novelization of Rush 's 2012 album Clockwork Angels ; the book was published by ECW Press . Snippets of the band 's lyrics can be found throughout the story .

= = Other books = =

Drumbeats (1985) - with Kevin J. Anderson

Rhythm & Light (2010) - Neil Peart photographed by Carrie Nuttall

Clockwork Angels (2012) - written by Kevin J. Anderson , based on the story and lyrics by Neil Peart .

Taking Center Stage - A Lifetime Of Live Performance (2013) - by Joe Bergamini

Clockwork Angels - The Graphic Novel (2015) - written by Kevin J. Anderson , Neil Peart & artwork by Nick Robles .

Clockwork Lives (2015) - written by Kevin J. Anderson & Neil Peart

= = Non @-@ Rush music projects = =

Jeff Berlin 's 1985 album Champion , played drums on two songs , the title track " Champion , " and " Marabi . "

Vertical Horizon 's 2009 album Burning the Days - drums on 3 songs including " Save Me from Myself , " " Welcome to the Bottom , " and " Even Now "

Vertical Horizon 's 2009 album Burning the Days - " Even Now " - co @-@ written by Matt Scannell and Neil Peart

Vertical Horizon 's 2013 album Echoes from the Underground - drums on 2 songs including " Instamatic " and " South for the Winter "

Burning for Buddy : A Tribute to the Music of Buddy Rich ASIN : B001208NUQ

Burning for Buddy : A Tribute to the Music of Buddy Rich , Vol . 2 ASIN : B000002JD4

Peart had a brief cameo in the 2007 film Aqua Teen Hunger Force Colon Movie Film for Theaters , in which samples of his drumming were played .

Peart also had a brief cameo in the 2008 film Adventures of Power and in the DVD extra does a drum @-@ off competition .

= = DVDs = =

Apart from Rush 's video releases as a band , Peart has released the following DVDs as an individual :

A Work in Progress

Anatomy of A Drum Solo S.I. : Hudson Music : Distributed by Hal Leonard . 2005 . ISBN 1 @-@ 4234 @-@ 0700 @-@ 8

The Making Of Burning For Buddy (A Tribute To The Music Of Buddy Rich) ASIN : 0739045059

Taking Center Stage : A Lifetime of Live Performance Distributed by Hudson Music . 2011 . ISBN 978 @-@ 1 @-@ 4584 @-@ 1174 @-@ 7

Fire on Ice : The Making of the Hockey Theme Distributed by Drum Channel . 2011 . ASIN : B00481YQPW

= = Awards and honours = =

Peart has received the following awards in the Modern Drummer magazine reader 's poll :

Hall of Fame : 1983

Best Rock Drummer * : 1980 , 1981 , 1982 , 1983 , 1984 , 1985 , 1986 , 2006 , 2008

Best Multi @-@ Percussionist * : 1983 , 1984 , 1985 , 1986

Best Percussion Instrumentalist : 1982

Most Promising New Drummer : 1980

Best All Around : 1986

1986 Honor Roll : Rock Drummer , Multi @-@ Percussion

(* ? As a member of the Honor Roll in these categories , he is no longer eligible for votes in the above categories .)

Best Instructional Video : 2006 , for Anatomy of A Drum Solo

Best Drum Recording of the 1980s , 2007 , for " YYZ " from Exit ... Stage Left

Best Recorded Performance :

1980 : Permanent Waves

1981 : Moving Pictures

1982 : Exit ... Stage Left

1983 : Signals

1985 : Grace Under Pressure

1986 : Power Windows

1988 : Hold Your Fire

1989 : A Show of Hands

1990 : Presto

1992 : Roll the Bones

1993 : Counterparts

1997 : Test for Echo

1999 : Different Stages

2002 : Vapor Trails

2004 : R30

2007 : Snakes & Arrows

2011 : Time Machine

2012 : Clockwork Angels

Peart has received the following awards from DRUM ! magazine for 2007 :

Drummer of the Year

Best Progressive Rock Drummer

Best Live Performer

Best DVD (Anatomy Of A Drum Solo)

Best Drumming Album (Snakes & Arrows)

Peart received the following awards from DRUM ! magazine for 2008 :

Drummer of the Year

Best Progressive Rock Drummer (Runner @-@ Up)

Best Mainstream Pop Drummer (Runner @-@ Up)

Best Live Drumming Performer

Peart received the following awards from DRUM ! magazine for 2009 :

Drummer Of The Year

Best Progressive Rock Drummer

Peart received the following awards from DRUM ! magazine for 2010 :

Drummer of the Year

Best Live Performer (Runner @-@ Up)

Best Progressive Rock Drummer (Runner @-@ Up)

Along with his bandmates Lee and Lifeson , Peart was made an Officer of the Order of Canada on May 9 , 1996 . The trio was the first rock band to be so honoured , as a group . Peart was inducted into the Canadian Songwriter Hall of Fame along with bandmates Lifeson and Lee . On April 18 , 2013 , Rush was inducted into the Rock And Roll Hall Of Fame .