

musicians — seamlessly laying down shifting and complicated time signatures and chord changes, interweaving their songs with complex solos and technologically sophisticated musical flourishes. Unfortunately, that doesn't necessarily mean the songs will stick with you after you've heard them. And, at his worst, lyricist Peart can be on the heavy-handed and dogmatic side.

That's not to suggest *Counterparts* doesn't have its excellent moments. "Between Sun & Moon" gets the best of Rush's musicianship and features a shining, up-tempo chorus, while "Cold Fire" is a mature rumination on the fragility of a relationship as seen through a lengthy conversation between two lovers ("She said sure, my heart is boundless/But don't push my limits too far/I said if love is so transcendent/I don't understand these boundaries/She said just don't disappoint me"). But the disc's nine other tracks simply don't make for terribly compelling listening.

Rush is, however, a band that deserves more recognition than they generally get from the music press and even a lot of music fans. Don't dismiss them because their last album is pretty forgettable. (And don't skip their concert this Friday night for that reason either. They play a wide variety of material from their 20-year career and put on an impressive show.)

But, if you're in the mood for some Rush on disc, why not try one of these instead?

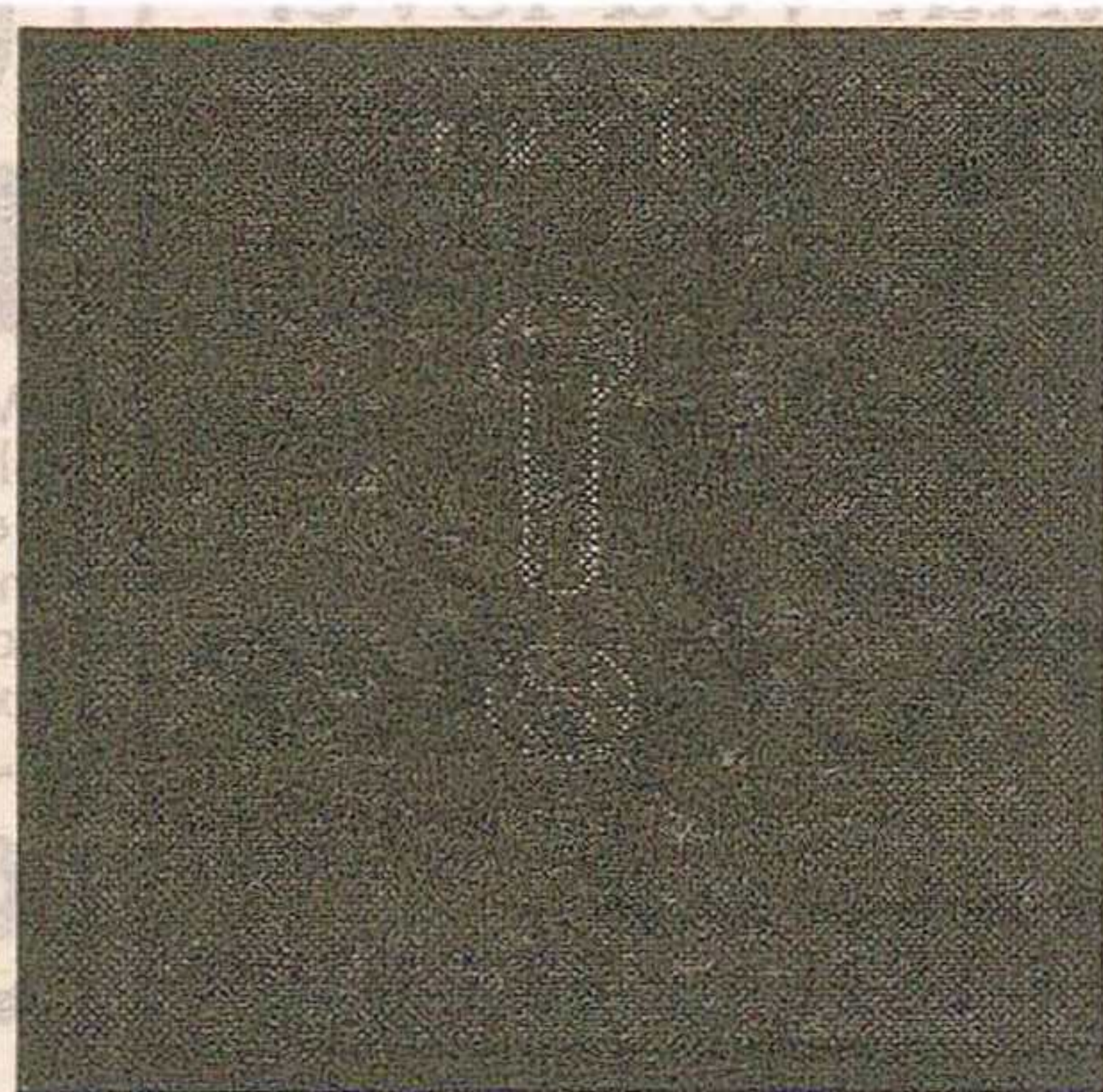
Rush (1974): Their debut disc sounds a little dated today, but tracks like "Working Man" and "In the Mood" (you know, "Hey baby it's a quarter to eight and I think I'm...") stand up well to the test of time.

2112 (1976): An early peak for Rush. They achieve an incredibly full, rich sound on one of the best concept albums in rock 'n' roll history.

Moving Pictures (1981): This is a transition album for Rush, moving away from their early sound into a more experimental phase, relying more on keyboards and widening Peart's lyrical scope. It may have been played too often on the radio, but "Tom Sawyer" is still a great song.

Signals (1982): Continuing the changes begun on *Moving Pictures*, this disc is the flowering of mid-period Rush. "Subdivision" was a song that surprised some Rush fans; "New World Man" got the band even more airplay.

Roll the Bones (1991): Don't let anyone tell you that Rush hasn't made any good music since the early '80s (or the late '70s...or the mid-'70s, depending on who you're listening to). *Roll the Bones* is equal to the best of their earlier releases. In "Ghost of a Chance," this latter-day Rush disc also had a surprising (but deserving) hit in one of the most honest, least sentimental love songs ever recorded.



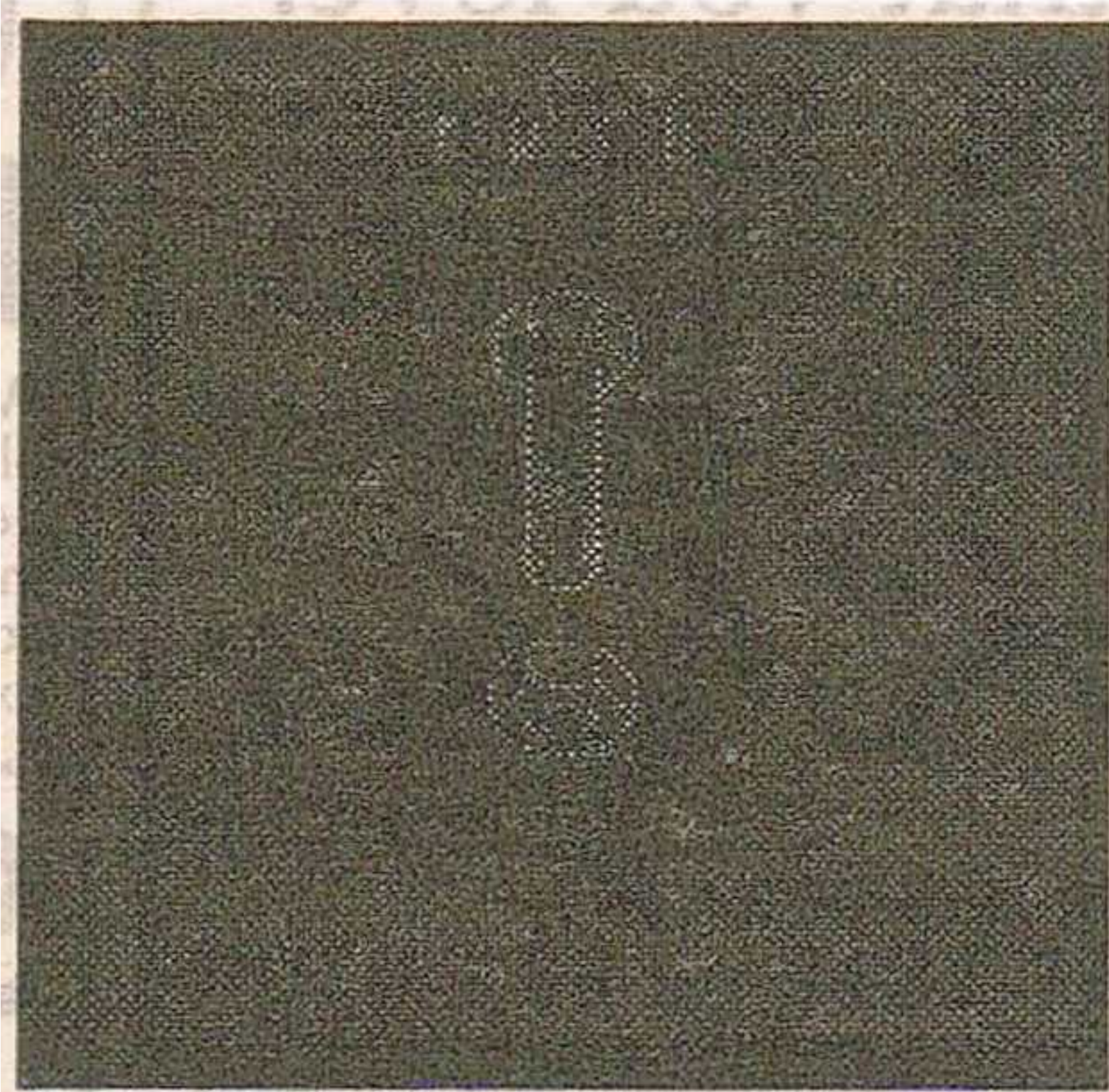
Rush — *Counterparts* (Atlantic)

Neil Peart, Rush's drummer and lyricist, writes his own press kit, so why not let him speak for himself?

"The Concise Oxford defines 'counterpart' both as 'duplicate' and as 'opposite,' in the sense of 'forming a natural complement to another.' That's what I thought was so interesting about the word: considered in this way, contraries are reflections of each other, opposite numbers, and not necessarily contradictions, enemies, The Other. Polarities are not to be resisted, but reconciled. Reaching for the alien shore."

And there you have it. The concept behind Rush's 19th album. And conceptual force can be a powerful thing on a Rush disc.

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— Norman Welch

celebrate 20 years together — no doubt there will be scores of fans celebrating with them. Throughout those 20 years, it's been the same three guys setting the standard for a progressive power trio (yes, I know the band formed in 1969 with a different drummer). For all intents and purposes, the incarnation dating from 1974 on is Rush: bassist/vocalist Geddy Lee, guitarist Alex Leifson and drummer Neil Peart.

In the beginning, the music was raw and feverish, with Lee's high pitched (somewhat annoying) vocals riding on top of it all. Somewhere along the way, Rush revealed their art rock leanings. Lee found a lower vocal range (thank God), Peart became the quintessential drum hero and the band settled into the category of supergroup loved equally by musicians and average everyday music fans.

Throughout those 20 years, Rush has managed to remain true to their cause — creating literate rock music grounded in their expansive musical ability. They've matured without getting jaded and progressed without becoming predictable. And, according to Neil Peart (who pens the group's lyrics), the band has continued to move upward in their pursuit of happiness.

"Some people seem to forget that happiness is what we're supposed to be chasing here," he recently related. "Not short-lived pleasures, not commodities, not good hair or perfect cheekbones, but simply enjoying the mountain while we're climbing it."



Rush

• The career of the band **Rush** has been one of rock's most enduring. In 1994, Rush will



Candlebox

"The upward paths may be hardest," he added, "but they have the best views." Gosh, I wish I'd said that. You can share the panorama and enticing vista with Rush at the Charlotte Coliseum on this Friday, Feb. 25. **Candlebox**, a Seattle foursome who just released their debut album on Madonna's Maverick label, opens the show.