

Spirit of Rush

JANUARY '94

Issue No. 24



ESPIRIT OF RUSH EDITORIAL

THIS ISSUE IS DEDICATED TO FRANK ZAPPA

Hello and welcome to another packed issue of 'Spirit of Rush'. Starting with this issue we are going to try and up our frequency to six issues a year. Yes bi-monthly. Next issue therefore will be out in March, and every two months after that. So if you received a reminder with this issue to re-subscribe don't delay; do it today.

This should be a memorable year for Rush it being the 20th year for Neil in the band. Lets hope they choose to celebrate in style.

The tour starts in North America on Jan 22nd (see opposite) and your editorial team will be there. Neil, Janet, Stewart, Andy and myself will be going over to the States for the first two shows in Pensacola and New Orleans. We will bring you all the news on the new show next issue.

We have the first part of the 'Counterparts' album launch in this issue, part two next time. We have had to hold over the interview with Howard, the Hold Your Fire tour rider and Stewart and Andy's guitar tab. (sorry guys this issues packed) The reason being we had so many reviews of 'Counterparts' to include that everything else was moved over. If you sent a review in and it's not included I'm afraid you missed the deadline.

Those nice chaps at Ultradisc have done the decent thing and released '2112' in their ORIGINAL MASTER RECORDING gold CD series cat number UDCD 590. 'Hemispheres' next would be nice. It's original transfer to CD was crap, hissing all over the quiet moments; hissing I said!

Crossword competition results will appear next issue (promise) together with another prize competition, prizes courtesy of East/West records.

'Stick It Out' and 'Coldfire' are both available as U.S. Atlantic promo compact discs. We hear that the official press kit is quite a nice item as well. Does anybody know of any other promo items released to coincide with 'Counterparts' apart from the U.K. 12" four track single.

Dream Theater's recent European tour was a great success these dates were the last of the 'Images and Words' world tour. The band are taking a well deserved break until early in the new year before beginning work on a new album. We all enjoyed the album/tour so much that we're thinking of starting a Dream Theater fanzine early in the new year. Watch for announcements in the music press and 'Spirit'



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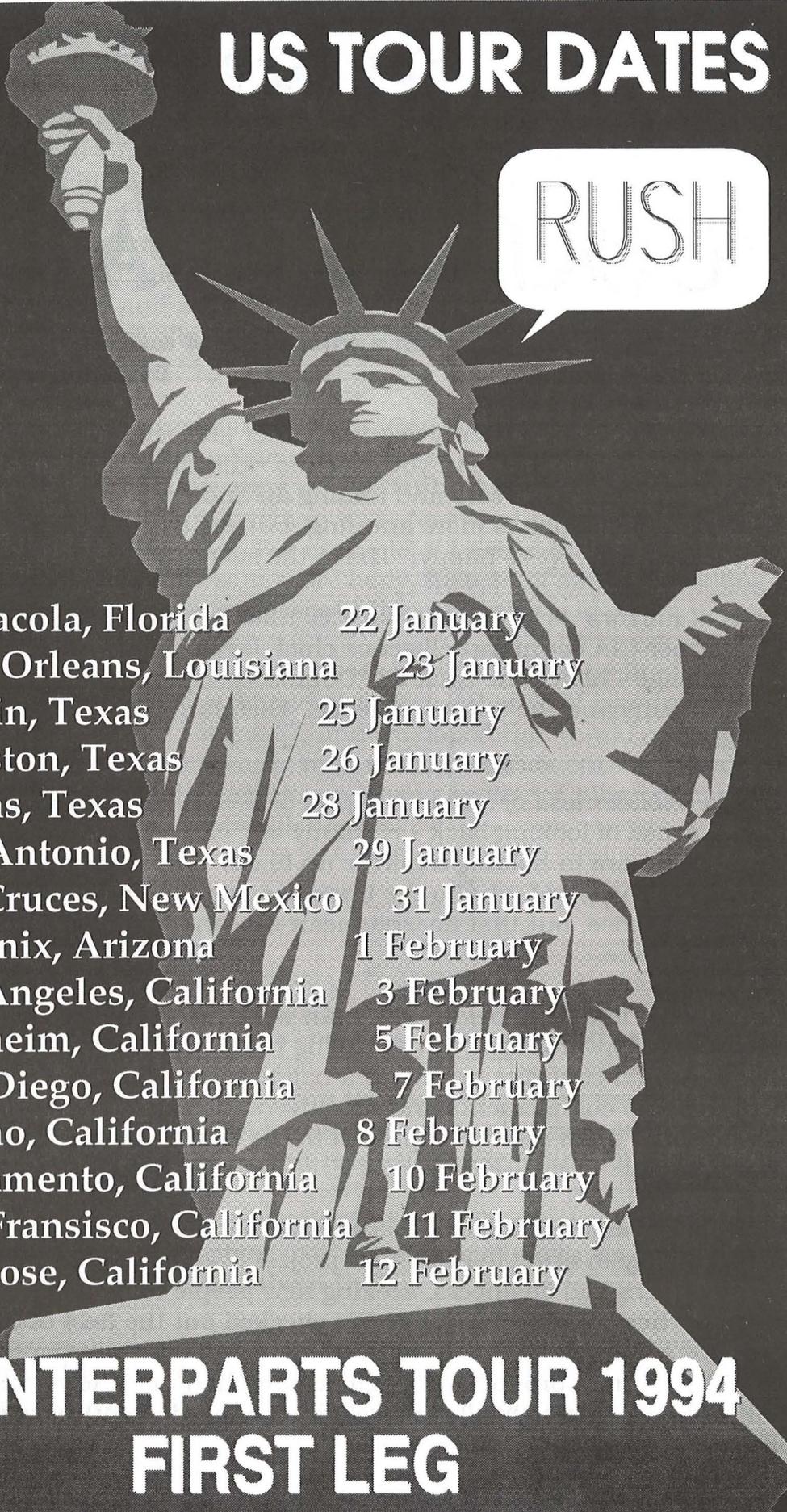
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US TOUR DATES

RUSH



Pensacola, Florida	22 January
New Orleans, Louisiana	23 January
Austin, Texas	25 January
Houston, Texas	26 January
Dallas, Texas	28 January
San Antonio, Texas	29 January
Las Cruces, New Mexico	31 January
Phoenix, Arizona	1 February
Los Angeles, California	3 February
Anaheim, California	5 February
San Diego, California	7 February
Fresno, California	8 February
Sacramento, California	10 February
San Fransisco, California	11 February
San Jose, California	12 February

COUNTERPARTS TOUR 1994 FIRST LEG

RUSH biography COUNTERPARTS

reflections in a wilderness of mirrors

By Neil Peart

In 1994 Rush will celebrate twenty years together (our rhinestone anniversary, I believe it's called). But really, can you imagine - the same three guys staying together through a score of years and finding an audience to keep buying all that racket? I'm not sure which is more amazing, but either way it must be some kind of record, and either way, we're happy. That's the secret, if there is one.

"Wilderness of mirrors" is a phrase from T.S. Elliot's "Gerontion," and was also applied by former CIA counterintelligence chief James Jesus Angleton to describe the world of espionage - hence the twist on "Double Agent," reflecting the clandestine workings of dreams and the sub-conscience. Disinformation or intelligence? Let the mirror decide.

Reflections in a wilderness of mirrors: a kind of theme. Not reflections in the conventional sense of looking back - certainly one can also reflect upon the present and future - but more in holding a mirror up to our hidden selves, to human nature and its doings in the world, and to the tragedies and inspirations of everyday life. Heavy stuff, I suppose, but that doesn't mean we can't have *fun* with it! That's the secret, if there is one.

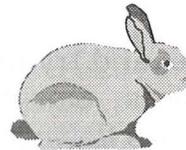
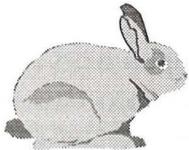
We had outlined a few goals before we began working on the record, but only in the most casual way: conversations in the tuning room, the tour bus, or some hotel bar. Generally, we would continue to aim for a balance between spontaneity and refinement (natural complements and not adversaries, as some would have it), and perhaps work on a more organic approach to the songs - guitar, bass, drums. Our true counterparts.

Other than those vague notions, we began with the usual "Clean sheet of paper", the mindset that we try to bring to every new project. So now we began to ransack the world for producers and engineers, seeking new people to help shape whatever music might emerge when we began writing. We checked out the field of young talent, new people who were doing interesting work, but it soon became apparent that we had nothing to learn from a producer or engineer who had made fewer records than we had. Youthful enthusiasm is all very well, but we needed enthusiasm with some *experience!*

Enter - or *re-enter* - Peter Collins, the diminutive, bearded, cigar-smoking Englishman (and true gentleman) who also worked with us as co-producer on *Power Windows* and *Hold Your Fire*. Once again, Peter was the ideal "objective ear" for us, another counterpart. Dedicated to the song above everything, he weighs a performance or a part only in regard to the *feeling* it conveys, its contribution to the whole edifice (like an architect, he has an "edifice complex"). Peter holds himself aloof from the technique and technology, the craft work - "quality control" as he terms it - and rightly considers these things to be the domain of musicians and the engineer. The rest of us can huddle around the mixing console and fuss over the fine details of musicianship and sound, while his job is to keep the project moving, and to ensure that craft is not allowed to interfere with art - the song. That's his secret, if he has one.

We did discover some new engineers, and Kevin "Caveman" Shirley was our choice for the actual recording. His previous work seemed to capture the instruments in a raw, direct fashion, powerful and exciting and as faithful as possible to what drums and guitars *really* sound like. Our Caveman was somewhat of a purist, using few effects and a minimum of processing. For example, if I asked him to alter the sound of my hi-hat, say for more brightness or more body, instead of simply twiddling a knob on the desk he would come out and move the microphone.

As the Caveman's counterpart, we brought in Michael Letho for the final mixing. Michael's previous work displayed a refined architectural style of layering and building a song (another "edifice complex"), and we hoped this would complement the Caveman's style, and our own, combining rawness and refinement - spit and polish you might say - gaining both and sacrificing neither. As Peter Collins remarked at the end: "Isn't it nice when a plan actually *works!*"



The Concise Oxford defines "counterparts" 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.

Dualities like gender or race are not opposites but true *counterparts*, the same and yet different, and not to be seen as some existential *competition* - we could do without that. Better yet: we could get along without that.

In this light, a listener should not mistake the irony of "Stick It Out," with its plea for both fortitude and forbearance. Or "Animate," which is not about two individuals, but about one man addressing his *anima* - his feminine side, as defined by Carl Jung. Within that duality, what "a man must learn to gently dominate" is himself, his own "submissive trait," while also learning to "gently dominate" the *animus* -- the male thing -- and the other hormone-driven "A-words" like aggression and ambition.

We dominate by not submitting, whether to brute instinct, violent rage, or ruthless greed.

For the rest of it, we can all dominate or submit as the occasion warrants, try to reconcile the duplicates and opposites, and dream of racing through life at the speed of love (186,000 miles per second, if you believe in love at first sight). Everyone wants the ideal of "forming a natural complement to another." A counterpart. Friendship, love, and partners in life and work are the rewards for bridging that gap between "duplicate" and "opposite".

Counterparts. Words and music. Guitar, bass, drums. Writing, rehearsing, and recording. Flying and driving and working and laughing. Alex's flashes of dazzling spontaneity, twisted humour, and emotional fire; Geddy's melodic instinct, wry wit, and meticulous passion; and my own obsessive drive and rhythmic bombast. True synergy, I guess: the whole greater than the parts -- which are, after all, just humble old us.

The course of true synergy may not always run smooth, like any "real world" relationship, but even occasional friction, if handled with respect and dignity, can be a grindstone and create its own sparks -- no pearl grows without a grain of irritation at its heart. (The trick is to grow a pearl and not an ulcer). And really, who wants to be around people who agree with you all the time? Differing opinions are part of the chemistry -- for example, I still get excited at seeing how much my lyrics are improved by input from the other two -- but together we also have to face the maddening complexity of the forces around us; the mechanics of running a large organisation, the hassles of business, the erosion of privacy, the absence from homes, and sometimes the soul-destroying *ennui* of too long a tour. ("The only thing worse than touring is not touring," that's my motto).

So we do what must be done, and try to balance it out with the challenges and satisfactions of our private lives. Our job is to pour as much as we can into the melting pot of Rush, tributaries flowing to the larger river, sparks added to the fire, reflections carried to the mirror. That's how we can best pursue happiness.

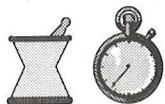
And that is the secret, when all is said and done. "The pursuit of happiness" may be the finest phrase in history and some people seem to forget that *happiness* is what we're supposed to be chasing here. Not short-lived pleasures, not commodities, not good hair or perfect cheekbones, but simply enjoying the mountain while we're climbing it. The upward paths may be hardest, but they have the best views.

And to our way of thinking, we can continue to move upward -- we just have to hold off the rust of laziness, the mould of the marketplace, and the dull patina of cynicism. Pursuing such a complicated and elusive state is easier said than done, of course, but while we're chasing it we sometimes learn one thing -- that it is a chase, and we may as well cut to it.

That's the secret if there is one.

October 1993

COUNTERPARTS ALBUM LAUNCH



WORLD PREMIER



Welcome to the world premiere of the brand new Rush album, **Counterparts**. I'm Steve Warden coming to you from Rush's home town of Toronto, Ontario, Canada. Over the course of the next two hours in addition to hearing this very powerful new album, you'll be treated to a first for one of these radio album launch deals, exclusive commentary by all three members of the band.

In the last few weeks over a couple of separate interview sessions, I had a chance to spend some time with **Geddy Lee, Alex Lifeson** and **Neil Peart**. As we go through the album you'll hear various comments from all three. Some of them surprising, some hilarious, all of them revealing in one way or the other. We begin with Geddy Lee's assessment of the sonic direction the band chose for **Counterparts**, an almost deliberate move back to capturing the basics of bass/ guitar/drums.

GL: It was about as deliberate as we ever get! When we start making a record we really don't know what the hell we're gonna do. We just go in and see what starts coming out, but I think there's been a few frustrations; in retrospect, over the last couple of records, not in the material and certainly not in the quality of the song writing and performances, but mostly in a sonic thing, I think there were a few tracks on the last record that the style of production we used suited very well. There were another few tracks that seemed in the final result when we wanted them to kick a bit more, to have a bit more power, it really wasn't there to get out of the tracks, and I think that stuck in the back of our minds and throughout the tour hearing those songs live and feeling how much more power they had live, cos I think about three of the tracks from the last record just sounded, at least to us, it felt really killer live. And we thought we're not capturing one element of our band, there's some element that we do that is natural to the way we play and it comes out live that we're not grabbing on record these days.

So, it was a concerted effort to grab that and we wanted a complete change of scenery, complete change of engineers, production everything. And even though we interviewed a lot of young producers and got so many people to work with on this record, we turned to **Peter Collins** in the end, who we'd worked with before, for a couple of reasons: number one being the fact that he is very much a different producer now than he was when we worked with him last, we've always had great respect for his way of doing things, but since working with us last he's worked with a lot more American bands: **Queensryche** and so on, and we felt that he was a different producer now with the same priorities which we liked and talking to him was like an

instant, you know, let's do this record together. As soon as we talked we knew it would be great. He agreed with the vision of what we was and his comments criticising the last couple of records, sonically anyway, were very much in line with the direction we wanted to go, and we thought bingo here you go, this is what we need.

INT: You then introduced a different element in the engineering side.

GL: Yeah. And we've said: "Well what do you want to do for an engineer?" Cos the one we worked with Peter Collins last, he was kinda teamed up with Jim Barton, who has since gone on to be a producer in his own right, and a very good one! So it was like (to Peter) "Who do you work with these days?" And he said "I work with lots of different people." So we sat down to a laborious but interesting search, and we had tapes from engineers all over the world that we we're listening to just for a sound. And in the end we settled for this 'Caveman' character, his name is Kevin 'The Caveman' Shirley, and he's a South African by way of Australia, whose tape was really raw, it had a very natural sound to it, and we thought this is good, let's get this raw attitude in the bed tracks and primary stages of recording, let's bring someone different in to mix it, that maybe has a different, a bit more of a sophisticated flair, bit more of a high-tech attitude. So we we're after the best of both worlds, and from my point of view it worked a treat. We got Michael Letho from Australia to mix it and I think he was great. Both guys were great. So it was a very happy marriage and I'm really pleased with the result.

INT: Did you see it as a bit of a risk though?

GL: Yeah. It was a bit of a risk. But you know when you've made records for the many years that we have, you do have a certain confidence that you'll be able to pull it out. There are risks but you know what the risks really are, and there were a few times where we're going: 'I don't know about this, some of those sounds are pretty raw.' But, we just had confidence that it would work out and thankfully it did.

INT: Was it also a kind of challenging yourselves? You mention having made so many records, is it just something you had arrived at: 'Let's just try this and maybe it'll trigger something in us that we may otherwise not get.'

GL: Absolutely correct. I think the hidden benefit of working with someone like Kevin, was that he challenged all our conceptions, all our ideas how we make records, he questioned them! He said 'why do it this way?' He's the kind of character who had very little respect for a lot of music that's been made and a lot of people make records. A highly critical character. And I think that was good to have that element in the room. He had to keep it to a check, to a certain point, he didn't want to suddenly be involved in a very cynical critical way of making records. I think having someone that challenges you to make sure that you're doing things the way you should be doing them is great. He is from a school of engineering that doesn't believe in grabbing bags of EQ and tweeking this knob and tweeking that knob, to him its 'well your instrument sounds good out there,' let's get the

right mics and let's record it. And if there's a problem with the sound, more likely it's a problem out there with the source of the sound as opposed to trying to fix a bad source, and there was a lack of complacency that was great, he was fired up, energetic and we found that quite infectious, and it kind of carried over.

INT: Time now to meet drummer and lyricist Neil Peart. He's normally the most reticent member of the band when it comes to publicity, but always a true gentleman who provides incredible insight into this band's creative process. Now on the last record **Roll The Bones**, Neil explored the concept of chance, so I asked him what was on his mind this time around.

NP: Roll The Bones as you outlined had the element of chance as a theme and that was when I started thinking about it and it just grew. So many elements of chance appealed to me and inspired me to write about them, so Roll The Bones had that concept in common. This record didn't really have that, it was a selection of individual themes that I didn't really associate at the time, I was thinking, certainly about gender differences, and I've been reading **Jung**, so I was interested in the female spirit within the male etc. So that intrigued me. The **Nobody's Hero** idea I've been thinking a lot about the nature of heroism and what was good and what was bad about it and the idea of a role model and people I'd known in my own life who are important to me as influences, but weren't important to the rest of the world, so that concept of a role model but not a hero, if you like. So that was one separate set of influences and all these things I really saw and to some extent still see, as quite separate themes. Duality became the only unifying theme, hence **Counterparts**. There really wasn't a germ as chance was in Roll The Bones that sent me on a unified quest.



INT: In the beginning then, in putting the songs together, is that okay that things are desperate or do you try to find a thread?

NP: No, no. The thread is entirely accidental, almost always. Albums like **Power Windows** or **Hold Your Fire** it was completely accidental. After the fact I went back and realised that, well I've been writing these songs lyrically over the same period of time, so it wasn't surprising that I was on the same fixations. I look at my notebook of collected scraps and ideas for a period of a year or two and I notice threads and that is so helpful, because when I do sit down on lyric writing day, I find the threads and I say okay I was thinking about that six months ago and then last week, and those two ideas all stitch together. So, it tends to happen that very naturally and step by step like that and only really in the final analysis most times can you see what the association might have been.

So, this time I remember the earlier songs that I started on lyrically were **The Speed Of Love** for instance, I was caught on that phrase and interested in writing more songs about love rather than songs of love. And **Nobody's Hero** was one of the earliest ones, cos again that was a theme of my thinking over the last two years and many conversations with friends around the country and so on, we'd get talking about the nature of heroism. So that was one that was just a growing crystal I guess over a year and a half or two years and then the song was fairly bursting with input by then.

INT: Why've you been thinking about heroes and heroism?

NP: From so many things. It's really what I mentioned before about whether or not it's good, the idea of having heroes for a lot of young people if there heroes are in sports or the entertainment world, they tend to be sold and bought as perfect. Hollywood, I think, probably invented the idea of demi-gods and the deity of an actress or the deity of an actor, and then sports took it over too, the sports deities until they get older, they are super-human. And that seems like all very well and doesn't really hurt anybody and maybe it inspires young people but, I kind of think it's discouraging too because when you're growing up your painfully aware of your floors and your limitations and I think perhaps you can feel too distant from any ideal of perfection. A role model is to me the opposite of a hero in a sense, or a counterpart if you like, in the sense of the definition of counterpart is both duplicate and opposite. It was one of the reasons why I was intrigued by the word so much. So a role model is good because there's no aspect of deity or super-human perfection about it, it's just that's the direction I want to go and here's a person doing it the way I'd like to do. I thought that was a lot more healthy and also the nature of heroism against something I've touched on before in songs like **Limelight** and even more recently in **Superconductor**; was the nature of fame and how it affects the people in it, and I've been involved in that world a long time and watching other people affected by the nature of fame and the nature of that kind of deification, and it really isn't healthy for them either.

"Hero - Saves A Drowning Child"

So I started thinking, well maybe this idea of modern 20th century western world heroism really isn't so good. So that was part of the thinking and one idea is never really enough, so I had the other concept of people that had been significant enough in my own life to merit almost the idea of heroism to me; they had changed my life and prevented me, maybe in the case of the first verse of Nobody's Hero for instance, from never being homophobic or for thinking it was something sick or unnatural about it because I just knew him and worked with him when I lived in London and I went to his parties and it was all just very casual and I guess I was young enough not to be already prejudice. So, he occupied an important part of my life and as the song dictates we fell apart, geographically, drifted apart rather, then when I found out that he had died of AIDS, it was like, this hole had been left and yet the same time this glowing example had been set by him, so, it certainly was not like that his life was in vain, but his heroism was in a very small area.

INT: As most Rush fans probably know, drummer Neil Peart provides the words while Geddy Lee and Alex Lifeson sculpt the sound. In the case of Counterparts sculpting the sound meant showing off the goods of this very intense, very impressive power-trio with lots of Rock n Roll guitar right up front. It was a concept that Alex Lifeson had no trouble warming to.

AL: This is something we discussed on the last tour a number of times, about having a focus more on the three-piece and kind of recapturing some of the energy that we used to feel as a tighter three-piece unit I think, before we bought keyboards into a more predominant role in the picture of music. The style of recording that Kevin Shirley, who was the recording engineer, used was very very direct and captured the least amount of resistance from the speakers to the tape machine, it was just a matter of plugging into the amp and micing it. I wasn't really encumbered by any effects, we got into some things later but certainly for the bulk of the guitars and for all the bed tracks it was just straight ahead. And I sat in the studio for the first time in twelve years and recorded guitars out there; which I've always stayed away from figuring that in the control room you have a sense of control; there's immediate communication, if you want the monitors down they can go down, if you want them up, they go up. I mean I really wasn't into doing it but Kevin talked me into it and after a couple of days of getting used to it, it was great. You could feel the wood of the guitar vibrating against your body and it was more susceptible to that really cool feedback and it was your own little world, it was a little bit of an escape. I don't think I'd go back now.

GL: (To Alex) Can I ask you a question?

AL: Yeah.

GL: Did you actually say encumbered by effects?

AL: Yes Ged, believe it or not I actually said that!

GL: Did you actually say that phrase or have you been possessed by some sort of logical devil?



AL: (Laughing) I've matured a lot over the last couple of months.

GL: Say hallelujah!

AL: You know something, you get into a particular way of doing things, and its very comfortable and you get a little resistant to change sometimes, especially when it comes to the sound of a guitar. I mean I like to think that this is my own particular sound, one that I've developed over a number of years. For that reason alone, it's time to change it and mix it up a bit, and I have been very resistant to this kind of approach to recording the guitar. I always thought that we could get power and size and total depth in a number of other ways but, I have to say that after doing it this way, there's only one way to get a really great electric guitar sound, and that is to plug the thing into the amp and turn it up! The shortest distance from the guitar to the amp is the best and most effective.

GL: This is not the guy I've been working with the last ten years. I don't know who this imposter is but, get him out of this control room. You are a liar! Fake! Imposter!

INT: When you say that you wanted to get back to a more simplistic bass/guitar/drums trio sound, you've talked a little bit about that on Roll The Bones as well, do you think its been a kind of gradual process?

AL: I think so, we've certainly aimed for that.....

GL: Yeah, but I think as Alex was saying, so much is to do with the style and the way the engineer hears things. There are a number of songs that are kind of more subtle and more textured on Roll The Bones that I think required the kind of production that they had; there are other songs that really the style of the songs and the style of production were not in sync. And the way that Alex has described recording these instruments was more in keeping, I think, with the spirit of some of the ways we have been writing the last few years.

"Wilderness Of Mirrors"

INT: What were you doing on **Double Agent**?

GL: We were losing our minds that's what we were doing. **Double Agent** was a complete exercise in self-indulgence. And really it was one of the last things we wrote on the record. We'd written all these songs that were very heavily structured and were crafted and meticulously worked on this note and that note, and this was a song we just wanted to get our ya-ya's out and just have a bit of a rave. And really it's one of the goofiest songs we've ever written but I'm quite happy with the result. In its own way I think it's an interesting little piece of lunacy.

INT: The next song we're gonna hear is **Animate**. A song that makes excellent use of some wicked Geddy Lee bass guitar. As Geddy told me they employed some unusual equipment to get the bass sound that they were after.

GL: We set up the gear I had in the studio and the 'Caveman' went in there and he looked at all this high-tech gear and he said: "You know, I saw this old beat-up amp head that was lying in the corner yesterday, do you mind if we plug that in?" So we dragged it out, and this is literally an amp that was found in the garbage that one of the assistants at **Le Studio** had repaired. It was an old tube amp and we plugged it into all these speakers we had and he turned it up to like 15! I thought the thing was gonna explode! So we used a combination of my regular DI set-up plus this exploding amp set-up. And he made it happen. It sounded great, had tremendous amount of energy, and all the explosion sounds of it kind of disappeared in the tracks. You're not really aware of the fact that it's an amplifier on the verge of death! What you are aware of is the power that's coming out of your speakers. That was a great benefit.

INT: Here's Neil Peart on the song **Animate** itself. Its a track that not only displays Rush's awesome musicianship, but also delves into the duality theme that was on Neil's mind.

NP: I hope it's going to be clear that it's about one person, you know, it's set on purpose a little bit vague to sound like it might be about a relationship between two people and almost a love song in a sense. But that became such a cliché, certainly through the 80's of the modern sensitive man, and it was wrong in many ways. I drop on my research if you like on this, everywhere from Karl Jung to Camille Palier (?), about what the modern man was supposed to be. To many people in the 80's modern man was supposed to be a woman! You know to be sensitive and to completely lose the masculine side of the character, the animus. So just reading and thinking about that and observing certainly people around me, and how they behave and how they pretended they were, and so on. It became a bit of an act of men pretending to be more sensitive than they actually were. And sometimes women pretending to be more aggressive than they actually were.

So it was basically pleading for a balance of that, I feel that yes that men do have a large female component to their character as it can only be; it's natural, we are again as counterparts, we are both duplicates and opposites. The Oxford Dictionary definition of the word includes both these things, so that's definitely true of genders as well, and in the song I was trying to get out the idea of that you could be both strong and sensitive, you can be both ambitious and soft really, but not to deny either and to keep them in balance. The dominance and submission metaphor had to come in to play, but I used it again of a person dominating himself in this case because it's a man, he's dominating his softer side, but at the same time he also has to dominate his 'A words': the Aggression and the Ambition, and the traditional biological male things which in spite of all modern sociological changes, we are in the last 20 or 30 years of sexual revolution trying to change tens of thousands of years of human evolution; really as men as the hunter and woman as the nurturer. So those things have to be recognised, and yes we can change them, we've changed a lot of things, we used to be comfortable with slavery and call ourselves christians - that's changed now - there are definitely changes we can make in acting more civilised but at the same time it's foolish to deny that which courses through our veins. So, the song really tries to reconcile that very complicated and also very topical thing.

"Actress In My Role"



INT: Now before anyone gets too hung up on the suggestive aspects of the song **Stick It Out**, maybe a little clarification from lyricist Neil Peart may be in order.

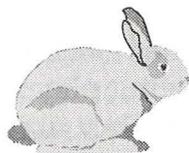
NP: It was just a play on the words really; **Stick It Out** meaning both a kind of arrogant display - stick it out - but also the endurance of, if you have a difficult thing to endure stick it out and you get to the end. So, it was the pun on both of those really so, again the duality in the song is a bit leaning both ways - the sense of fore-bearance, of holding back, and also the idea of fortitude - stick it out, survive. That was more of a piece of fun that song I would say, both lyrically and musically it verges on parody and that was one we just had fun with, and lyrically I certainly did too - **Stick It Out** and **Spit It Out**, and that was just a bit of word play.

"Don't Swallow The Lies"

INT: Given the heavy nature of the material on this album, I asked Geddy Lee if that had any great effect on how he approached his vocals on this recording?

GL: Well, our style of writing has changed a lot over the years, Particularly the last few years. We seem to be serving the melody of the song - by that I mean, in the past our songs were mostly instrumentals that had vocals on top of them. And now they are very much songs written around lyric and vocal melody. And the instrumentation serves that, the instrumentation supports the melody, supports the feeling in the mood of the lyric, so in a sense the music is a slave to the vocals and to the lyric, which I think is very appropriate for where we seem to be at at the moment. For a lot of reasons it leaves me far more range as a singer, gives me much more emotion to play with, so that I can write a melody first sitting there which is bass and vocal and a lyric sheet sitting in front of me, and I'll keep working on that until I get off on it, there's a particular feedback I look for now when I'm writing a vocal melody. If I'm getting that feedback I'm getting a charge out of singing it, then I feel I'm on the right track and with the rest of instrumentation we then try to take that feel and expand upon it.

In part two of the **Counterparts World Premiere Interview**, Neil speaks about his lyrical collaboration with **Pye Dubois**, we hear about what the influence of Rock music in the 90's has had on the band, and all three band members continue to reveal further what's behind those remaining songs from the album.





READERS' VIEWS ON THE NEW RUSH ALBUM

Dear Editor,

Issue 22 was a fine read, many thanks for continued enthusiasm and quality. "Counterparts" whirs happily away on my CD player even now, therefore it seems like a pretty good moment to write my own review.

Having heard "Stick It Out" on the radio during early October, I had naively assumed that much of "Counterparts" would be similar - that is, quite heavy. All the talk following the RTB tour had been of a return to a "Moving Pictures" style for the next album, but that has never been Rush's style -re-hashing an old style!? Pah! What they have delivered is a bit of a mixture of styles, with the aforementioned "Stick It Out" representing the heavier aspect of the album, however, they seem to have shied away from making an all-out rocking album and I for one am extremely happy because of that. In my view, "Counterparts" contains some of the best music ever from the chaps. Neil has undoubtedly hit new heights of lyrical brilliance, with the like of "Nobody's Hero" being absolutely outstanding and eclipsing "Ghost ..." from RTB as an all-time favourite song. Musically, I have heard talk of a rift between Geddy and Alex which claimed that Alex was so against the use of keyboards on the album that poor old Ged was scared to show up at the studio with his synths!! Clearly, this cannot have affected either of them particularly, as yet again they have teamed up to produce some quite brilliant music.

The new instrumental, which I half expected to be fairly similar to "Where's My Thing?" due to the similar titles, is a totally different kettle of fish - ironically, much less heavy than the earlier effort, but no less intricate and stunning. There are even some possible single releases in the shape of "Between Sun And Moon" and "Cold Fire" - thoroughly unlikely on this side of the Atlantic of course, but it will be interesting to see if they have any luck in the US with these or any other single. I was delighted to see that the quality of music is absolutely 100% from start to finish. No weak songs at all, unlike most of their previous albums, which have usually had just one to spoil things (e.g. "Heresy", "War Paint", "Tai Shan") all pretty good on their own but rather out of place on their respective albums. I won't discuss every song separately but will merely say that this is, as far as I am concerned, the best Rush album so far. I guess it's just a shame that it will receive as little mainstream airplay in the UK as all of those masterpieces before it. That joke called 'Virgin 1215' plays Rush VERY rarely - to say the least, with the same old songs being played whenever Rush is aired (and you don't need me to tell you which ones they are). It is also a shame that we are unlikely to see this material live in this country - mind you, what better excuse to visit America than to see Rush?! As well as the usual high standard of music, the Hugh Syme artwork should get a mention. A somewhat

uninspiring cover is more than compensated by the inner sleeve jottings. The band photo is rather smart as well (more than can be said for Neil's beard!!!!).

That's my lot anyway - here's to Rush making number one with one of the best albums of all time! (Yeah, right).

DAVID ESPINOSA

Hello Mick,

A new Rush album and for a moment in time, life makes sense again.

RUSH - COUNTERPARTS - FALL '93

A few months back I was fortunate enough to come across the "Cold Flames" bootleg recorded on the final leg of the tour when they returned to the USA, changed the set, stunned the masses once more and then disappeared into their self-imposed exile. Suffice to say it's been my most played CD in that time, and become probably my favourite live album ever! The sound quality is top-notch and the actual 'in the crowd' atmosphere intact. It shows Rush at an all-time high - captured looser, rawer, heavier - both new and old songs re-interpreted and performed with new life breathed into them.

The future? The present? The latter RTB interviews hinted strongly that the band wanted to continue with the loose, heavier approach, much to my relief. In the latter half of the '80's they produced some stunning music. The quality of song writing, the musicianship and performance was never in doubt. But there were moments that cried out for the band to just rock out - to let the guitar-bass-drums take over and lead the way.

Don't get me wrong I love those albums without exception, but listening to them, even at the time, I just felt that the power-trio mentality of yesteryear could have made those songs even better. Of course their willingness to experiment with styles, sounds and approaches is one of the things we all love about Rush, but I'm sure I wasn't the only one overjoyed when "Presto" and the awesome "RTB" showed the band at last returning to their roots while at the same time maintaining the quality of song.

And so I find myself with a tape of "Counterparts", there's no feeling on earth like the first play!

ANIMATE

A countdown to ecstasy as Neil kick-starts the band into action and Alex and Ged arrive as one, locking into the solid heavy groove. Sets out their manifesto for the record with tight, incisive riffing twisting and turning. Up-tempo -raw-loose-heavy, Geddy's voice seeking and searching. A nice breakdown section and a blast to the end "My counterpart - my foolish heart" - a call to life?

STICK IT OUT

'In your face', one of the heaviest most immediate things they've ever done. First listen, it just knocks you back. Godfather's of grunge? - only joking. A monstrous guitar intro, a slow build and then they literally explode into action. THE POWER TRIO! Lifeson weighs in with some savage titanic riffing and the whole band push the energy level off the meter. A wild-man solo as he whammy bars (?) all over the place. The three play with the urgency of men inspired.

CUT TO THE CHASE - One of the best ever!

A raw, tense intro - very atmospheric - lovely touches. Geddy, the voice of experience to Neil's wise words. Lifeson off the leash at last. When the volcanic riff cuts in, it is sheer electric excitement - pure lava flow. It slams inside your head as they set off on the chase. Alex's solo cuts in like lightening and blazes across the landscape. A breathless urgency. Machine-gun drums and that riff blasts in once more leaving you for dead, scrambling around the floor in ecstasy.

NOBODY'S HERO

A superb all-round composition. A beautiful, acoustic strummed intro - lovely feel from Alex, and Geddy's voice is drenched in emotion throughout - he feels, lives the song. A thought-provoking lyric and in great Rush tradition the music perfectly mirrors the mood conveyed. An epic grandeur, but guitar-led with an underlying power. A stunning blend of electric/acoustic from Alex - uplifting and sad at the same time. The man deserves a medal for his contributions this time round. Quite wonderful, how do they do it?

BETWEEN SUN AND MOON

A bad-boy boogie intro and bang! we're off again. Vintage stuff with some classic, tense, nifty, time changes and more intriguing lyrics. To hear them rocking out like this is an absolute treat - cutting loose yet in control. In the infectious chorus sections the enthusiasm is tangible. You can easily imagine the band laughing and smiling at each other as they play. No solo, just a great boogie workout - the band jamming and improvising and enjoying it!

ALIEN SHORE

Another snappy intro with some searing guitar from Alex. More classic Rush 'feel' with Ged's bass rumbling and threatening. Neil as always, restless and probing and Alex flitting in and out. More adrenaline with the dynamic move into the chorus - they seem to roar into action at will, almost effortlessly - an unending stream of riffs and ideas appearing to delight. The solo again has a very improvised feel to it and more pearls of wisdom from Peart's pen. The ending is just vintage Rush - outstanding.

SPEED OF LOVE

On the first couple of listens it seems to be the album's only remotely weak link but with the consistent quality on offer, that is hardly a criticism. A refreshing change of pace from the attack before and after. Flowing melody - lazy feel and mood. Ged's voice again sympathetic - G.O.A.C. 2? It does grow with each listen, each of the trio contributing hidden flourishes. With repeated listens it has a beauty of it's own.



DOUBLE AGENT - FEAR PART IV?

Rush at their heaviest and best. A genuinely menacing mood - driven by a dark power. The intro is cold and lonely. Wilderness of mirrors? The band are razor sharp and that man Lifeson must have been locked in the studio for a week. The vocals are detached, threatening, other-worldly and the observations of a confused mind are spot-on. The inner conflict and struggle - I know. It's like looking inside my own head - scary. Alex riffs like a madman, barely in control, scorching solo - a strong, powerful performance.

LEAVE THAT THING ALONE

Into the light? A sparse funk workout gives way to a stunningly beautiful guitar line from Alex. As the heavy doom-laden riff weighs in, the dark side emerges again - the struggle continues. Some wonderful intricate interplay from the band as the music moves through a myriad shades and moods. Ged's intricate bass playing, Alex's soaring guitar and his mix of simple funk and monster riffs, Neil, as always, keeping sharp time one minute and stealing the show the next. I don't know if it was meant to be a musical interpretation of "Double Agent - Fear Part IV" or not but it fits perfectly - an aural battle between darkness and light.

COLD FIRE

A rasping intro - Alex injecting some more raw guitar - very punchy. It breaks into a lovely section, the words and music dripping with atmosphere and possibility. Again the lyrical observations of love and its complexities (and disappointments) so close to the bone. 'I'll be around' has a classic Rush feel. Much to enjoy in the dynamic contrasts between verse and chorus and another superb solo from Mr Axe Re-born.

As the band kick in again at the end, the mind-blowing quality of work on show here sinks in - just no let up.

EVERYDAY GLORY

Strong close - agony and ecstasy. Another ace Lifeson riff, uplifting, simple, graceful. Some jagged guitar, solid rhythm method and more observational 'dips' into the complex pond of everyday life. Again, that enchanting blend of acoustic/electric from Alex and more classic time changes - to lead the track in another direction. A heavenly solo, very "RTB" - perfect in sound, mood and execution. A rocky stop-start section, some parting words of realism/optimism and the trio sail into the sunset (that guitar) into new worlds and possibilities unknown.

Time to crawl back down to earth. Mere words don't do justice to the musical feast I've just enjoyed. With the 'Cold Flames' set and now this, it feels as if they've (almost) come full circle. I know it's easy to be wise after the event but this is Rush sounding exactly the way I've always wanted them to. Don't get me wrong I love each album in it's own way. If they can keep this going to one more album - a consistent, rounded album with one last long epic track and a strong closer with a manic thrash ending they might well make the greatest album ever (we can but hope).

But in '93 we have "Counterparts" - the trio seem to have tapped into a new-found dynamism and energy which make for some breathtaking music. Geddy is in very fine voice throughout. He really gets into the songs and while many bass players disappear in studio anonymity his playing is a vital part of the sound- always lively and inventive. Neil - the best in his field - never fails to delight and amaze. Always so much more than a solid backbone, his drums are constantly probing, restless, exciting. His lyrics this time round are also stunning. Their honesty and discernment of life in difficult, confusing times - his observations (and feelings?) hit the nail (drum) on the head. There are snippets, phrases, flashes of understanding in every song that put into words many of the conflicting emotions we face in daily life. Half the battle is knowing we're not alone in experiencing these things - thank you. And Alex, my guitar hero, what can I say. This album is a personal tour-de force for him - this golf lark must be doing something for him!

That the three of them hit the peaks of their profession simultaneously is good news for us. Let's hope we get the chance to see them perform again live very soon. To Messrs. Lee, Lifeson, Peart A HEARTFELT THANK YOU (I'm sure they need my humble endorsement!).

STEVE HURLEY
Aberdeen

Having read reviews of 'Counterparts' in a couple of established rock magazines, and subsequently having heard the album for myself, I wondered if the said mags had even bothered listening to anything more than half a dozen randomly chosen CD tracks. Such were the failings of any journalist to nail the basic elements of the Rush philosophy: the values of honesty, evolution and hard work always having been held high.

With this in mind, 'Roll The Bones' was an album to slot neatly between 'Presto' and 'Counterparts'. Although, I must admit I found 'RTB' to be a little disappointing: barring a few genuinely inspired moments (viz. 'Dreamline', 'Bravado', 'Ghost Of A Chance') I felt the band were falling short of ideas - perhaps due to a lack of full commitment to the guitar-based approach, they were not fully prepared to use the core instruments exclusively.

Lock, Stock And Barrel

However, 'Counterparts' is an album replete with colour and imagination, from the bombastic style of 'Double Agent' to the melting genius of 'The Speed Of Love' - from the angry drive of 'Stick It Out' to the rhythmic surge of 'Between Sun And Moon'. It has to be said, the album jacket is not a truly memorable affair (a graphics thing?), but Alex, Neil and Geddy have produced a powerful, textured and intelligent rock album here which is truly wonderful.

'There Is No Weak Link, Anymore.....'

From the expanse of the lyric writing to the pacing of the set - from the ferocity of the playing to the pasting of a mood there really is little disagreement from these quarters. While some tracks on 'RTB' laboured, or were just plain, one or all band members reach for a bit more and have come up with a set of delicious and dynamic tunes. Alex's guitar-playing is crisp, tasteful and soulful: rich in tone and depth. 'Counterparts' also heralds the welcome return of electronic percussion. For me though, it has to be the attacking role Geddy has rediscovered - both in terms of bass and vocal performance; the key facet of Rush music has always been to go for a little more adventure than the average. The rolling bass tones on 'Animate' kick us off with a treat; a masterful blend of taste and excitement wheeling on a triumphant stop-start riff. Matching this with a superb vocal display, and Rush present another quintessential opener in the grand style of 'Distant Early Warning' or 'Dreamline'.

A couple of weeks prior to the album's release many of us may have heard 'Stick It Out' on Claire Sturgess' Rock Show, and been completely floored by the power-rock that raged before us. True, that this is a thick slab of 'Rush-metal' from the old school - a relentless rocker as aggressive as it is classy. Tempered by a smooth bridge section and upstated by a blistering guitar solo, 'Stick It Out' is the all-out rocker to complement some of the album's quieter moments.

A building, infectious melody pulsates to a driving chorus riff before re-plotting, as 'Cut To The Chase' completes the fruitful opening trilogy in bludgeoning style. Make no mistake though - 'Counterparts' is not an ode to archaic metal as much as it is an album that carries the burden of 'guitar orientated' with much more purpose, clarity and venom than its two predecessors. The album is littered with strong, purposeful lyrics once again. And even further than on 'Hold Your Fire', 'Presto' or 'RTB' the messages and themes are personal statements. The choice of expression is always forthright and colourful, and a stand-out example is that on 'Alien Shore'.

While erratic, but sure-fire riffing opens 'Alien Shore' to great effect, Neil seem to be suggesting there is some Nirvana we might try to reach in the equality race. Dealing with a topic so charged with emotion, this is a balanced, considered viewpoint - one

which we all might try to achieve. I do detect a sense of pessimism though, as the song draws to a close. Will it always be 'just us' that feels so strongly? You and I - safely locked away in our homes with the power to solve the world's injustice.

'Moving Toward A Higher Plane'

With 'The Speed Of Love' Rush have offered us an open invitation to their beautiful garden party: the subtly uplifting guitar hooks layered perfectly into the weave. 'Speed' deals confidently with matters of the heart and is played with utmost relaxation, absolute passion.

Elsewhere, one may draw pleasure from the delightful instrumental complete with heart-rending guitar melodies. Or the up-beat 'Fight The Good Fight' of 'Everyday Glory' may offer some hope: it features a guitar solo in typical Lifeson fashion - etched with emotion and melody - reminiscent of 'Middletown Dreams'.

'Trust To Your Instinct'

'Counterparts' appears to be the culmination of four or five year's experimentation since 'Presto', that shows Rush to be absolutely relevant both lyrically and musically. As the band continues to expand it's borders into a third decade, one wonders what other shapes and forms it will take. Meanwhile, the current crop must be quaking when they still see Rock's finest sons treading the boards. 'Counterparts' has reaffirmed my faith in the band's ability to write fresh, challenging material - as compelling as 'Hold Your Fire'.

**SHANE COUNTER
HUCKNALL**

Rush: Counterparts - A Review

Well, let's start at the beginning, where we get our first impressions. The cover. Why?!? I would be hard pressed to design a less appealing image. Which makes me think "what is Hugh Syme up to?" After the excellent "Bones" cover comes this dull, crude screw. Not even a well drawn screw - which must be on purpose ... it's like looking at some god-awful modern art which others have praised, yet to you, just looks like crap..... So come on Mr Syme - what is it? I'll say one thing, it will not help sell the album on spec. So anyway ... inside: a revelation! A fab inner sleeve - lots to look at while you listen for that first time. Sadly no big portraits by Andrew - just a teasing shot of a bearded Mr Peart - I like it. Beautifully laid out lyric sheet - which makes the cover all the more a mystery. The crap counterpart to an excellent interior. Onward.....

The songs. It's always so difficult to listen to a new Rush LP for the first time - such expectation can never be fulfilled, and there's always the backlash "I ought to be enjoying this more". So I'm always hyper-critical. Usually it takes about four or five listens to realise just how fab it really is. With this one it took 15 or so but it has finally impressed itself on me.

1. ANIMATE - the easiest track to like initially. A good first track. A wonderful bass line (mixed high - many thanks). Typical Neil lyrics - you can just imagine his jottings and scribbles. After repeated listenings, perhaps a track I will tire of. It gives a hint though of the general slant of the album, both in lyrical concept and the heavier emphasis. The best part of "Roll The Bones" for me, was the counterpoint BV's that Ged did on "The Big Wheel" final chorus, and throughout this LP we have some wonderful doubled/tripled harmonies - sadly not reproducible live.

2. STICK IT OUT - I'm afraid it sounds a bit like a Kiss track (one of the Gene Simmons ones). I've yet to get into this. The title doesn't help, since it just reminds me of a Zappa track, which puts me off. I like the bridge, but the whole structure is getting a bit "formula". Verse, verse, chorus, verse, verse, chorus, bridge, chorus.

3. CUT TO THE CHASE - The first excellent track. Slow start, building, adrenaline rush! Excellent guitar on this one, and a Hammond! Love it. I love the solo. I'm not sure what it's about though

4. NOBODY'S HERO - Oh dear ...while I applaud Neil on his subject matter, this one treads that fine line between "touching" and "pass-the-bucket". It would stay on the right side, but for the final "Nobody's Hero" at the end of the chorus - just too much. "Hero" was a word that Geddy should never sing - it curdles the blood. But top marks for the first verse. I would like to hear it without strings - it might redeem it.



5. BETWEEN SUN AND MOON - Fab track number two. This is just ecstasy. The bass on "This is a fine place"... the uplifting "aaah yes"... If there's one thing missing in Rush's music of the last few years it's the "bliss" of, say, the keyboard riff in "Countdown" where the adrenaline-rush is broken by this uplifting, delicate bliss-out. A beautifully crafted lyric too. This is a fine track.

6. ALIEN SHORE - And another. Wonderful stuff that just gets better and better with a hysterical ending "We'd elect each other president ..." Sorry Neil if you didn't mean it, but it's so funny. Love it. But that's just us. Some nice Alex too.

7. THE SPEED OF LOVE - Hmmm ... sorry boys, not only is it dull, but it sounds vaguely like something else. You should have left this one out. Even Ged's vocals have no enthusiasm. Saying that, in a month's time I'll probably love it.

8. DOUBLE AGENT - Weird. It sounds like Primus or something. I'm not sure I like it. I don't really like the little interjections "sooo tight" etc. It may yet grow on me.

9. LEAVE THAT THING ALONE - Well, it's very nice, but it's not very exciting. Interlude music. Very like "Where's My Thing?" in it's rhythms. But not as good. Well now - three tracks I don't much go for

10. COLD FIRE - That's better. This is the best track on the album. One of Neil's best ever lyrics - with a touch of humour. Alex and Geddy have done a fab job - I love the doubled harmonies, the tambourine, the Badalamenti guitar cutting into rough. Faultless. Will become one of my all-time favourites, I'm sure. Great solo too.

11. EVERYDAY GLORY - Any lyric with "little girl's" usually makes me want to retch, but Geddy sings it fast and once we've passed that, it just gets better and better. I must admit I didn't like this one originally, but it grows. Some fabulous chords.

So, to summarise, sadly no Rupert Hine, but Peter Collins is an even better option. Lyrics on the whole good. Music a bit patchy. Some excellent bass. Some excellent guitar. Wonderful vocals. The drums are far subtler these days - but we don't buy Rush for subtlety! I can't complain. Now we must wait two years more.

JON BAKER
OXFORD

Rush - Counterparts

'One, two, three, four, one, two' 'Polarise me!' An apt opening line to this album - opinions are certainly polarised in my corner of the world.

My mate Harry didn't like it. Oh well, too bad, no tickets for you if they tour!! My brother, Mike, on the other had, loved it. Paul was somewhere near the equator

(more positive than negative, though) and Steve? Well, Steve just said 'It rocks'. I like it a lot, it has been a long time since Rush have released an album that has had such an impact on me as this one. It's usually a month or so before I fall under the spell. But halfway through my second listen! It must be good.

They said it would be a 'return to basics' well, it isn't 'Rush' or 'Fly By Night' (just as well!) but I think they've kept their word. 'Animate' just oozes class and cool with a groove that sets the pace for the rest of the album and with 'Mr Big' co-producing once more, the band's playing skills are brought out into sharp focus. Most notably on 'Cut To The Chase' (now that's a guitar solo!), 'Alien Shore' (sublime bass playing from Mr Lee) and 'Double Agent' (my own personal favourite). Dream Theater fans take note. It can done better in just under five minutes - cue the protest letters!

Lyricaly, Neil is as intriguing and dramatic as ever (are these lyrics as personal as Mr Peart would have us believe, though?). 'Nobody's Hero' and 'Cold Fire' are among the best lyrics he's ever written, the former is especially moving via Geddy's heartfelt delivery.

So that's about it, really - the most consistent Rush album since 'Moving Pictures'? - Definitely. The best Rush album ever? - Arguably. We shall see

DAVE LYTHGOE
STOKE-ON-TRENT

Having just listened to "Counterparts" for the third time this afternoon, I wanted to put pen to paper and do a review of this masterpiece. From the opening bars of "Animate" to the fading of "Everyday Glory" this album has to rank as one of the great Rush anthologies. Alex's guitar has a new raw edge to it, Geddy's bass lines improve with every track, and what can you say about the "bearded" man's superb lyrics and unsurpassable drumming?

"Counterparts" will win Rush new friends, and I believe, have current followers raving as I am. I have not experienced this sort of buzz from a Rush album since I first found them on "All The World's A Stage" back in '76. I can already see new live favourites being born - such as "Stick It Up", "Alien Shore" and the excellent "Double Agent".

What we all must be wishing for now, is a tour in '94 to promote the album and give those of us who love this band the chance to see this masterpiece produced on stage. The lads can count on me with "Counterparts".

MARTIN CLARK
ENFIELD

P.S. Can anyone unravel the inner sleeve? - Keep up the excellent work with 'Spirit'.

Variations On A Theme

The counter plays his part and ANIMATE flows from the speakers. RUSH return and what a sound. That pool of genius and innovation seems about to burst it's banks. ALEX surges to the fore blowing any remaining critics of his fret ability away. ANIMATE with it's infectious chorus and plea for man to nurture his gentler, more feminine half, which seems to be the underlying theme of COUNTERPARTS: two halves make a whole.

My copy stated that it was a 'limited edition', though to find this openly on sale in Backwoods, Northern Ireland obviously leans to a record company gimmick and no doubt one that will be 'limited' for an immortal time. The whole sound of COUNTERPARTS is obviously 'heavier' than recent gems and I found this album in particular to be a maelstrom of acoustics and brilliance. RUSH seem to have this dynamic ability to make each album possess a different 'flavour' and direction than it's predecessor.

As we surge along with STICK IT OUT before the ominous opening chords of CUT TO THE CHASE, with the images conjured by NEIL'S pen-manship and the burning question "What difference can one man make?".

NOBODY'S HERO asks us of our heroes, those on celluloid, turf or even the catwalk, or the ordinary, everyday people who find themselves confronted by extraordinary events or the silent sufferers. A beautiful and moving song as it touches us: the nameless, faceless minions whose cries go un-noticed.

Enveloping all forms of relationships from the macroverse of the Sun and Moon to the physics relative to love. The subdivisions of humanity as in race, colour and creed and the bridges that need to be built in order to reach that ALIEN SHORE. I'm not even going to try to pick out a single, as at this stage I can't decide between about eleven of the tracks.

LEAVE THAT THING ALONE - not a gangster afloat, but a dreamy, somewhat carefree instrumental which sounds as if the trio really had fun constructing it. Then off on another tangent with COLD FIRE, again NEIL'S images fly in your face. I don't know, I mean it's hard to say when RUSH have 'peaked' because each album is a peak. I'll have to be blunt and say I enjoyed all the tracks after the first listen, I think mainly because it has a fresh new feel about it.

If it came to the crunch, then EVERYDAY GLORY would be my choice for a single. The theme of ordinary people standing up for themselves, running against the rats; NO MATTER WHAT THEY SAY.

Apparently some of these tracks are 'radio friendly' and it seems also, according to a certain publication, that RUSH are trying to capture the spirit of past glories such as FINDING MY WAY. Bollocks! you can't compare one Rush track, new against old, in



the context of a review. I feel you have to approach each album with an 'Oh who's this new group' type attitude. As for radio friendly, this is a stereotype and one which RUSH, I am happy to say, does not qualify for.

The Phoenix has risen from the COLD FIRE don't get burned.

**MICHAEL
BELFAST**

REVIEW OF "COUNTERPARTS"

When I first saw that Peter Collins was to produce Rush's fifteenth studio album, I must admit to being rather pleased. As the producer of two of my favourite albums: i.e. "Power Windows" and Queensryche's "Operation Mindcrime", I was hopeful that Mr Big could once again "pull out the stops" and create a sound worthy of our glorious trio. How right I was! (pause to gloat.)

Right from the opening of "Animate", when Neil's drums kick in, I was genuinely amazed at how clear everything sounded. Geddy's bass is back to it's kick-ass best, but it's Alex Lifeson that is the revelation. Whatever apparent conflicts went on during the making of Counterparts it's obvious who came out on top. It would not be an exaggeration to say that the riff on "Stick It Out" wouldn't be out of place on a Metallica album, and the overall soloing, always excellent but sometimes restrained, is unleashed and as In Your Face as never before. The solo on "Cut To the Chase",

although brief, is a furious assault on the guitar strings and will have all the speed merchants tearing their hair out in frustration!

After two weeks of owning the album, I have three favourites. The poignant "Nobody's Hero", has a "Presto"-like acoustic guitar beginning and is accompanied by a superb string arrangement. "Everyday Glory", despite it's bitter lyrical content has a catchy upbeat rhythm; but for me, the album's outstanding track is "Double Agent", a real stormer of a song with a riff directly descended from 2112's "Grand Finale". Geddy's spoken pieces come across as very atmospheric and the whole song has an almost schizophrenic air, plunging from relative calm into turmoil within seconds. Great stuff.

After the power of "Double Agent", the opening of "Leave That Thing Alone", is a little anti-climactic but as soon as that bass guitar swoops in, all is forgiven. I just wish it was ten minutes longer! If there is a down-side to the album; "Between Sun And Moon", "Alien Shore" and "The Speed Of Love" don't quite hit the mark for me at present, but at their very worst are only marginally below the extremely high standard of what comes before and after. On "Cold Fire", which musically reminds me greatly of "Red Tide", it seems that Neil's lyrics are the most intimate and personal he has written. Indeed, all the lyrics, whether they are based on his experiences or just stories, show remarkable insight and as on "Time Stand Still" and "Available Light", I find myself relating to the majority of his sentiments.

Cards on the table time, I have to admit that Rush have produced an album that, on the evidence of the last two records, I thought them incapable of. The aggression and clarity with which the whole project is performed is wonderfully refreshing and would, if given just a small chance on radio, bring some people back to the Rush fold. But it's their loss not ours! Now about that tour

DAVE LACK
ROMFORD

RUSH COUNTERPARTS

It all started in September when the latest issue of 'Spirit' named the new album as 'Counterpart's and erroneously suggested that one of the songs was called 'Lucy & Desi' (perhaps this arose through confusion over the list of 'counterparts' on the inner sleeve). The enclosed track list did not make it's presence felt until about a week later when I was about to throw out the envelope.

Then Kerrang! confirmed the release date and I settled down to wait. Meanwhile, reports began to emerge of conflict between Alex and Geddy over musical direction, with Alex dead opposed to any keyboards this time. Personally I found that the last two records struck the balance perfectly - I thought, and still do, that a totally guitar record would be a retrograde step. Thankfully they did not take their back-to-basics approach to extremes - yet! The fighting within the band did not really alarm me, some of the best music ever, has come from partnerships that could barely stand the sight of each other - such as Gilmour/Waters, Jagger/Richards and, of course, Lennon/McCartney.

Anyway, as I hurried back from the record shop on Monday morning with the precious CD, I examined the packaging - not as intricate a cover as 'Roll The Bones', but no less distinctive and perfectly in tune with the album's concept of things which go naturally together - counterparts. This concept is strong throughout the eleven songs rather more subtly than it was on it's predecessor.

Anyway, onto the music, and it seems that in their latest transformation, the band have fully absorbed the influence of Grunge and returned fully to a guitar-dominated sound with a frequently pounding bass. It also seems that they have adopted a much simpler approach to the songs with fewer time changes and a very nearly uniform structure. I must admit that the first time I heard the album I was not overly impressed - most of the songs were too similar and the only tracks which stood out were, 'Nobody's Hero' - purely because it was musically different to the other ten, the U2-flavoured 'Everyday 'Glory' and the muscular opener. 'Animate' is still the best track for me. It delivers with a power rarely heard before on a Rush album with it's throbbing bass and ominous background organ. It's shouted chorus will rival "Show Don't Tell" and I'm sure it will be an absolute monster live.

Two less instantly appealing tracks follow with 'Cut To The Chase's' grungy bass and searing chorus only becoming apparent after a few plays. However, I still feel that 'Stick It Out' is destined to follow 'Scars' and 'Red Lenses' into the "Rush songs I just don't like" category. 'Nobody's Hero' is also a bit of a disappointment, initially at least. It just doesn't seem to possess the same emotion and inherent sadness which made 'The Pass', 'Bravado', 'Mission', 'Afterimage' and 'Losing It' such classics. The acoustic backing does give it a likeable 'Presto'esque quality but it could have been so much more.

Pye Dubois takes his third Rush co-writing credit for 'Between Sun And Moon' and this track has one of the most immediate choruses on the album and must surely be a candidate for a single. 'Alien Shore' has a great lyric in 'Territories' vein and 'The Speed Of Love' sees Neil follow-up 'Ghost Of a Chance' with another honest effort. The next really useful track however, is 'Double Agent' - it's Megadeth-style vocals marking yet a new direction for the band (that's Geddy - right?). The 'Wilderness Of Mirrors' bit does seem to owe a debt to a certain ex-Marillion front man though!

'Leave That Thing Alone!' (Part Five of the trilogy?) is less hi-tech and thrill-a-minute than it's predecessor but it nonetheless, adequately showcases the band's musical qualities. Two absolutely superb tracks finish off the album with 'Cold Fire' seeing Neil move into unfamiliar lyrical territory. 'You know how complex women are' - not arf, mate! A radio-friendly chorus might see it become a single but my personal preference would be for the last track 'Everyday Glory' - a beautiful chorus, super solo and a U2-styled riff all add up to make sure that 'Counterparts' is bookended by it's two best tracks.

'Counterparts' is a much less immediately interesting album than 'RTB' and although I suspect I'll probably be slaughtered for this, I feel that there is a general lack of inspiration shown by the band this time round and even Neil's lyrics seems a little flat. That aside, I can see that several of the tracks will improve immensely in a live

situation and I suspect 'Animate', 'Nobody's Hero', 'Between Sun And Moon', 'Cut To The Chase' and 'Leave that Thing Alone' will be amongst them. Let's just hope that Europe gets to see them!

PAUL HUGHES
FIFE

P.S. Keep up the great work!

"COUNTERPARTS REVIEW" (WELL SORT OF)

Monday Oct 18th, armed with personal CD, Counterparts Day had arrived. Started checking out various music stores for different CD prices, which ranged from £11.99 to £14.99. Why is this? So, on getting my limited edition with special CD packaging at £14.99 (only joking), I then sat in my van eagerly awaiting the next hour as Messrs Lee, Lifeson, and Peart play their first airing for me. By the time the last note faded out, I was left tingling with excitement. The boys had done it again - pure vintage Rush from the world's finest.

After another 5 plays that day it sounded even better, in my opinion not a weak track on this superb album. Best all-round album since Power Windows. A great blend of early, recent and new sounding material; starting with Animate, a Signals-sounding track; to powerful tracks - Stick It Out, Cut To The Chase (Red Barchetta), Between Sun and Moon (love the Robert Plant impression Geddy), Alien Shore and Double Agent; to strong ballad songs like Nobody's Hero and The Speed Of Love. All-told, a great balance.

The only criticism I have is of the crap fold-up packaging, why it wasn't book format I do not know. Apart from that I'm a very happy and contented Rush freak, as always.

DEAN (DINO) GRAHAM
BRISTOL

P.S. What's the Jewish sounding 2 words at the start of Alien Shore?

Dear Mick,

Today I was chirping with delight, yes, I was a 'happy camper', at last a new Rush album! On listening to 'Counterparts' for the first time, the time-honoured phrase of 'kin 'ell!! sprang to mind. This album is well ..erm ... different, and why not! After all, who said that 'constant change is here to stay'!

'Counterparts' has a totally different feel from the previous two albums. Where some people may consider 'Roll The Bones' to be a continuation of 'Presto', I feel that this album can stand on it's own merits as a work of art. I would go so far to say that

'Counterparts' can be considered as a 'turning point' for the band just like '2112' and 'Moving Pictures' etc.

The approach of 'getting back to basics' employed on the last two albums has certainly paid off. Concentrating their creative energies on the core aspects of the band - bass, guitar and percussion - has not only set them free from MIDI (MIDI is definitely irritating!) but has also allowed them to 'get back to their roots' and perhaps their influences. Alex's rhythm guitar is such an example. Throughout the album there are subtle references to Led Zeppelin, powerful, intricate rhythms just like early Rush. This doesn't mean that his soloing ability has diminished, in fact quite the opposite. The solo on 'Cut to the Chase' is probably the most fluid solo I've heard since 'La Villa Strangiato'. I noticed that 'Double Agent' to me at least, sounded reminiscent of Captain Beefheart (if you don't believe me check out the album called 'Doc At The Radar Station' - I think you'll know what I mean!).

Geddy's vocals and bass playing is impeccable as you'd expect, his voice giving life and depth to Neil's lyrics. And last but by no means least, Neil's percussion skills, showing why he's listed as one of the top ten drummers in the world, and at this point I must say that his lyrics are powerful yet beautiful.

As I have grown and changed over the years, so has the music of Rush. As they discover new experiences they share them with us through their music, and as we listen we are moved in some way.

I have found their music to be comforting and inspirational these last 13 years. I've had a tough time the last few months and I found that the optimistic ending of 'Everyday Glory' had a lot of meaning for me. To finish, I would like to say a big thank you to Alex, Geddy and Neil for a most sterling effort in 'Counterparts' and I wish them every success.

On another subject, whilst on my travels in Canada this summer I noticed that there were anniversary copies of Ayn Rand's books 'Atlas Shrugged' and 'The Fountainhead' in the shops so they're by no means rare.

MIKE WLACH

'COUNTERPARTS'

Having assured the 'helpful' shop assistant that I didn't want the new 'ENERGY RUSH' album, (WHY does it always happen to me?), I eventually managed to purchase the much-awaited 'COUNTERPARTS'. Now, one thing alone worries me about 'a new RUSH album' - all the reviewers have had their say; the experts have passed judgement, and I'm always scared that the new product won't have anything to 'tell' me. Mr Peart had never let me down before, and after a few hours of listening, I believe it's true to say that 'COUNTERPARTS', a fresh, no-nonsense rock classic, is not a disappointment, either.

Now I don't play guitar, bass or drums, so I can't start to explain WHY it sounds raw and aggressive, but it does. It's RUSH at their most solid - no 'filler' tracks here - the songs all stand up to be counted. The most pleasing feature of the album, I believe, is that RUSH sounds like a three-piece 'power trio' again. The album is slick and sensitive, yet so powerful and angry - you can almost hear the lead guitar heaving a sigh of relief as it is once again permitted to take up it's proud, rightful position within the framework of the band. This release results in confirmation that the young pretenders to the throne (Dream Theater, etc) will have to wait - the kings of intelligent heavy rock are still ruling.

Many better-qualified people than myself will, I'm sure, comment on the strengths and weaknesses of individual songs. Generally, though, I believe RUSH has gone back to it's roots - not a retrograde act though - to do what they do best, and that is simple heavy rock. It's an unlikely comparison I appreciate, but there are moments on 'COUNTERPARTS' when one could almost swear that it was AC/DC rocking away. I don't know how the decision was reached to give Alex more 'air-time' on the album, but the lead guitar's influence, and even domination at times, is most welcome. I'd never presume to question Messrs Lee, Lifeson and Peart - I think that everything that has happened to the band is natural progression - but don't you think this album should have been released in 1983, not '93? (Doesn't 'STICK IT OUT' evoke memories of 'LIMELIGHT'?)



No discussion of the album would be complete without a mention for 'Nobody's Hero'. As always with RUSH songs, different people will have differing views. I sincerely hope this song does not get embroiled in controversy, (I remember 'THE TREES'), so I'd like to congratulate the band on a truly emotive effort. Various reviewers had stated that there would be an 'A.I.D.S.' song on 'COUNTERPARTS', - I would hope that no subject would be taboo for the band, but, for the life of me, I can't see how they could draw their conclusions so easily. (If someone 'in the know' confirms their conclusion, then I'll obviously stand corrected.)

I appreciate that the words in the first part of the song do refer to a homosexual, but surely if one continues to read the lyrics with an open mind, then the 'cause of death', in the song, is open to interpretation. There are several diseases that can take a person (homosexual or non-homosexual) 'away' - are the people who reviewed the album saying that because the person was homosexual he must have died of A.I.D.S? It's entirely possible, yes, but given Mr Peart's' lyrical ability, I'm sure if he'd specifically meant to write a song about a specific subject he'd have used clearer words.

Perhaps I should hasten to explain that I'm not belittling the horrors of A.I.D.S, nor am I anti-homosexual, but to me 'Nobody's Hero' is too good a song to be ruined by controversy. (Having said that, maybe I'm feeding the flames now!) I believe the song is one of the best on the album - a song about loss, the loss of someone we really know, as opposed to a famous personality we THINK we know. It's obviously personal - the memory of the missing person lives on, and the longings and the regrets that go with grieving come to the fore. To me, it's a continuation of 'AFTERIMAGE', a magical composition.

Overall, I'm very impressed with the new offering. One guarantee with a RUSH album is that you will have a long think about what they are saying, and this album is no different - I would hope that that is what we are supposed to do. It's a relief, then, to have 'LEAVE THAT THING ALONE' on the album, if only for the fact that since it contains no lyrics, it's possible for the mind to have a rest. It also happens to be, I believe, their best instrumental to date, and a surprise hit single in 1994! (Perhaps not!) To sum up, 'COUNTERPARTS' reminds me why I fell in love with rock music, generally, and RUSH, specifically, all those moons ago.

EUROS WALTERS
WALES

Dear Ed,

When I heard that Peter Collins was producing 'Counterparts', the prospect of a new Rush album became exciting again. 'Presto' and 'Roll The Bones' both contained some excellent songs such as 'The Pass' and 'Heresy', but songs like 'War Paint' and 'Anagram (for Mongo)' were poor by comparison. But my main complaint about these two albums is that they are lacking in the production department. Basically they lack the power that previous albums had, the drums especially don't seem to have the punch that Rush fans have come to know and love. Thankfully,

'Counterparts' has seen a wonderful improvement in both production and song writing. 'Counterparts' really should have been the studio album that followed 'Hold Your Fire'.

'Animate' is a song that I took to immediately, on hearing Neil's solid drumming and the chorus being carried along by Geddy's bass lines I knew Rush were back in business. The noticeable feature of the album is the reduction in the use of keyboards and the increase in Alex's guitar - before they recorded 'Presto' the lads said they wanted to make a basic guitar-bass-drums record and at last they have done. The guitar really does stand out on this album. 'Stick It Out' is a heavy piece of work and for me is the most 'out-of-the-norm' song on 'Counterparts'. 'Cut To The Chase' and the 2112-ish 'Double Agent' emphasise a return to some powerful guitar work, while 'The Speed Of Love' and 'Everyday Glory' are melodic. Rush have written a beautiful song in 'Nobody's Hero' which contains some very emotive lyrics. 'Kerrang' magazine compared the song's emotional content to that of 'Afterimage', and I'd have to agree, although personally the lyrics in 'Afterimage' have more meaning.

'Counterparts' is an excellent record and overall is the most complete Rush studio album since '87's 'HYF'. Let's just hope we get to experience some of the songs live, where I'm sure they'll be just as memorable.

A DEY
BIRMINGHAM

COUNTERWEIGHTING COUNTERPARTS

It was a very pleasant surprise to hear a track from a new RUSH album played on the radio, especially as it was on the Steve Wright show, prime-time Radio One, whatever next! When I first heard them talking about what a good band RUSH were, I have to confess to initially thinking it was yet another wind-up, but no, a sensible and articulate item on what we all know to be a highly underrated band. I can only hope that someone at Radio One was listening because much as I like "SPIRIT OF RADIO" it always annoys me that it is the only track the prime-time jocks ever play. Anyway, enough of this, on to COUNTERPARTS.

It is always hard to keep in mind one's feelings on the first listening, all I can really remember was how much heavier the album was in comparison with PRESTO and ROLL THE BONES. After the multiple plays the album has since been subjected to, this initial observation has been qualified. It is not a heavy album but it is "raw" both in overall sound and content. The trend of getting back to basics over the last couple of albums, as reported within these pages, has reached what may be it's zenith in much the same way that the inspiration of keyboards did with HOLD YOUR FIRE. I find it a great comfort that a group of people who have been making music together for 20 years can still maintain a distinctive sound without shutting out other musical influences, the opening three tracks all have a degree of "grunge" and are none the worse for that. Perhaps more surprising are the extremely catchy melodies, notably in BETWEEN SUN AND MOON and EVERYDAY GLORY. The

"hook" is alive and well and living in COUNTERPARTS. It is also evident that the fun aspect of the playing is present in these songs, the musicianship is channelled and the songs are much better for it. Here are three outstanding musicians in harmony and not involved in pointless musical pyrotechnics.

Lyricaly, I think that Neil Peart has reached new heights. I have long been an admirer of Neil's lyrics but with this album he has managed to pull off the near impossible task of communicating some very complex ideas in plain language. The first time I heard NOBODY'S HERO I was struck by it's beauty and strength even without the lyric sheet in my hand. As a person who is always interested in the words it is still a very rare occurrence to notice the strength of a song's lyrics on a first play.

So, a summary; it is obvious that any of us writing to SOR will be biased in the band's favour, so there is always a danger of immediately falling into the bad habit of superlatives. I think that COUNTERPARTS is a very good album, I have found that I have liked it better on each subsequent play. However, I did not immediately think it to be the best album in the world. I'm afraid that the mainstream music press will crucify it; one, because it's RUSH (obviously) and two, because it does require a degree of patience for the songs to grow in your mind. It is not a perfect album, the weak point for me being THE SPEED OF LOVE which is not a patch on GHOST OF A CHANCE and is in very much the same territory, whereas I believe that COLD FIRE is the most accurate love song I have ever heard. The high points are many and I realise that my negative comments seem rather petty in relation to the overall quality of the work. Overall RUSH move on from strength to strength and only their return to these shores to play it live could make me happier.

PAUL BLACKWELL
MILTON KEYNES

P.S. I think the "caveman's" shout at the start of ALIEN SHORE is "YELLOW BARON", any other ideas?

ANIMATING RUSH

Rush have become an emotional melting pot, intimate and sensitive, the Spirit of Rush in the nineties. 'Counterparts' bears testament to this opinion.

Melody, groove and simplicity have become the fundamental strengths of the band. Some who listen to this new studio release will mistake these qualities as pandering to the commercial market. To this end, the band will probably be deemed traitors by their own fans. Rush however, remain unaffected, maintaining the ability to play complex arrangements. Listening to tracks such as 'Double Agent' and the instrumental 'Leave That Thing Alone' soon dispels any doubts.

Whereas 'Nobody's Hero' and 'Alien Shore' prove Rush are still masters of expression, able to convey the most awkward of topics with skill and honesty - it's all here, domestic strife, suburban depravation and sex (yes! amazing I know!) with a heavy



dose of self-analysis. 'Counterparts' sets yet another standard for Rush, they may lose fans but they'll gain just as many with this studio release.

Approach 'Counterparts' with an open mind and it becomes a Rush masterpiece.

CHARLIE ALLEN
IRELAND

Counterparts - Album Review

With Peter Collins back behind the desk and rumours of tension in the studio between Alex and Geddy, "Counterparts" was a hugely intriguing prospect even prior to release and though the album is far from a revolution in Rush history, it is a considerable development from (and improvement on) "Roll The Bones".

Utterly uninspiring cover art aside (though the inlay as a whole is pretty excellent), my first reaction was one of surprised delight. "Animate" sets the tone brilliantly - instantly memorable and in possession of a stonkingly bouncy groove. However, it was "Stick It Out" that gained the biggest initial reaction, Alex in Sabbath-mode with the down-tuned intro. The monstrous chorus sees Al and Ged in an aggressive mood for once, and again the groove is mightily large.

Maybe not surprisingly, things begin to get a little low-key after this initial barrage. "Cut To The Chase" is very much guitar-led, and features a stunning solo from Big Al (shades of the brilliant Eric Johnson - Alex is a big fan). Three weeks after the album's release, the middle-order songs still don't make that much of an impression to these ears. "Nobody's Hero" echoes the folkiness of "Presto". "Between Sun And Moon" would have sat happily mid-way through RTB. "Alien Shore" is equally good but unremarkable - a good song that lacks the spark of inspiration and diversity that makes "Animate" so utterly brilliant.

"Speed Of Love" is this album's "Bravado", Neil showing an ever-increasing and ever-eloquent willingness to write about, and around, the subject of love. Following "Double Agent" (complete with Megadeth-style spoken word sections) and the interesting enough "Leave That Thing Alone", the album closes as it begins with two outstanding songs. "Cold Fire" features what is for me, the best lyric of the album, together with a truly beautiful chorus, while the stridently uplifting "Everyday 'Glory'" concludes things in a more than satisfactory manner.

Certainly not a disappointment, "Counterparts" suffers only because of it's sporadic tendency to fully explore all the possibilities. Naturally, the musicianship is of the highest standard, my only gripe being with Mr. Lifeson's rather low-key presence in the mix at certain points (maybe a compromise between warring factions?).

Let's hope that they tour to support the release, and if possible bring the mighty (and criminally ignored) King's X with them (or failing that, the altogether mind-blowing Dream Theater!).

DANIEL SMITH
EVESHAM

COUNT ME IN

The first thing to note about *Counterparts* is the amount of time it has taken me to try and work out what to say about it! With both *Presto* and *Roll The Bones* I was able to sit down after just a handful of listenings and write a fairly comprehensive review - and still stand by what I said in them today.

Not with *Counterparts* though. Ohhh no. This is a far tougher proposition - a slow burner of an album whose insistent melodies and bludgeoning riffs confused me. And so here I sit, two weeks after the release, struggling with what to say about it first. The easiest way, I suppose, is to start with the things I can't get to grips with, so... **GRIPE ALERT!** I'm sorry, but *The Speed Of Love* leaves me absolutely cold. The chorus just doesn't do anything for me at all. And all that repetition... **GRIPE ALERT!** Whilst I think *Nobody's Hero* is a superb lyrical statement, I can't help but feel that the end of the song, with the orchestral accompaniment, is a tad overblown. And all that repetition ...

And - well, that's about it really. After the first listen I wasn't at all sure what to think of the album as a whole. Despite what the reviewers have been at pains to say

about it, this isn't "exactly what you'd expect from a Rush album in 1993". Not for me, anyway. It seems that, when the critics can't find anything bad to say about the band, they fall back on the tried and trusted sniping that has worked so well for them in years before. Because of them spouting this rubbish, I listened to *Counterparts* expecting *RTB Mark II*. That was a mistake. Paul Elliott, in *Kerrang!* stated that Alex Lifeson "sort of" makes a return on this album. Well, if this isn't a bonafide, in-your-face-and-down-your-throat "I'M BACK" scream from the Snowdog, then I don't know what the hell he has to do to get some recognition. Whatever disagreements Geddy and Alex had in the studio they obviously worked wonders. This is the most aggressive, loud and blatantly boisterous Rush album for many a long year. And it also contains some of Alex's finest fretwork of the past decade.

It also seems to have given Geddy's bass playing some extra verve, though Neil's drumming seems more restrained than usual - which, in the context of this album, works admirably. For instance, I never thought I'd hear this band open an album with such a conventional beginning as the intro to *Animate* - but it really *kicks* and heralds the first six minute-plus track that the band have recorded since *Power Windows*. It is, however, no preparation for *Stick It Out*. Yep, this is the Rush track where your neighbours will start banging on the wall and screaming for you to turn it down. As close to a straightforward rocker as this band is ever likely to come again. Class. *Cut To The Chase* fits the same description with it's superb hook and venomous riff - and one of the best guitar solos on the album.

So, the killer three open proceedings. But then the reviewers insist that there are no surprises on this album.. Well, *Double Agent* sure as hell surprised me, with it's spoken word and deafening guitar work. So too did *Leave That Thing Alone*, as Rush out-do the mighty Satriani at his own game (ironically, Joe Satriani's own *Time Machine* album, that was released a week after *Counterparts*, sees Satch fading into insignificance alongside the sheer emotive force of Lifeson's playing. Nice one, Al).

Stand-out tracks, for me, are *Alien Shore* (and we're all slaves to the hormone, after all!), *Cold Fire* (when Geddy sings "This is not a love song" over that towering Lifeson riff, you know he really feels this song) and the wonderful *Everyday Glory*, which is - perhaps - the only "typical" Rush song on the whole album and, despite it's potentially depressing subject matter, it brings the album to a wonderfully optimistic close.

It may have taken time for this album to burn it's way into my subconscious - but now it's there I don't think it's going to let go without a fight. I seem to remember saying in my review of *Roll The Bones* that I'd eat my entire CD collection if the lads topped it. Well, at first I thought there was no danger, but (starting in alphabetical order) AC/DC are looking more and more appetising every day. As Sam Beckett would say, "Ohhhh boy!"

STEVE DAMARELL
STANMORE, MIDDLESEX

ALBUM REVIEW - COUNTERPARTS

COUNTERPART - person or thing forming a natural complement to another.

This definition clearly forms the nucleus of the songs on this album and I suppose accurately describes the relationship between the band members. Neil has written probably his most down-to-earth set of lyrics to date; songs that deal with basic human emotions, relationships and how we deal with each other. To complement the lyrics, Alex and Geddy have come up with the rawest sound on a RUSH album for a long time.

The album opener **Animate**, is concerned with the latent female side within all men and how they should release it. A song with a simple structure but a strong chorus driven by Geddy's bass riff. **Stick It Out** follows with a killer grunge riff. Alex uses dissonant chords in the verses giving the song a really hard edge. Alex and Geddy play the choruses in unison - something they haven't done too much of on recent albums, but reappears on this one.

Next up is **Cut To The Chase**, a song about ambition. A fairly understated verse section is followed by full-throttle power chord riffing on the chorus. Alex really goes for it on the solo, which sounds improvised. This one will be great live! The lyrics for **Nobody's Hero** were apparently prompted by the death from AIDS of one of Neil's friends. An emotional, some might say slushy, song, concerned with attitudes towards gay people and our perceptions of what makes someone a 'hero'. I wasn't too sure about **Between Sun And Moon** at first, I didn't like the chorus at all and I couldn't grasp the idea behind the lyrics. The song has definitely grown on me over time though. Alex's playing is very different for him on this one, especially the solo, and the guitar sound reminds me of Mark Knopfler's on Money For Nothing.

Alien Shore is a song about sexism and racism. Lyrically, a powerful song with clever imagery. Geddy's bass work on this album is busier than on Roll The Bones and this song is a perfect example of the freedom in his playing. **Speed Of Love** doesn't seem to go anywhere but it has some nice guitar and bass parts throughout. Unfortunately it gives the impression of being a filler track compared with the rest of this album.

Double Agent is most definitely my favourite track on the album. The dark menacing bass riff accompanying the opening lines sets the scene. The spoken verse sections have a swirling, dissonant guitar riff behind them complementing the nightmarish lyrics. Alex's solo is again very unusual for him but it fits the song perfectly. I think the lyrics could be about adultery or gays in the church, but I'm not sure. I hope the band play this one live. The instrumental **Leave That Thing Alone!** is very much the sibling of Where's My Thing? though it has a much more laid-back feel. It is, as with all RUSH instrumentals, a typical Lee/Lifeson tour de force with Geddy's busy bass lines driving it along.

With **Cold Fire**, I think Neil has written one of, if not, *the* best choruses in a RUSH song. Again, his lyrics shine through and have a similar ironic tone to Hand Over Fist on Presto. Alex's solo again sounds completely off-the-cuff - the improvisations

and looser feel to the live arrangements on the Bones tour seem to have carried over to the writing. **Everyday Glory** closes the album on a positive note. A celebration of ordinary peoples' ability to rise above the grind and, sometimes, misery of everyday life.

Overall, I think this album is an example of the fact that RUSH are more of a 'band' now than at any time in the past. The musicianship is, as always, exceptional, but all the flashiness of the past is well and truly gone. What matters now are the songs as a whole, not the individual parts. The looser arrangements, heavier guitars and bass, simpler drums and thought-provoking lyrics make this both an accessible album and one with great depth. The highlights for me are ..erall the tracks bar **Speed Of Love!** Now 10 out of 11 isn't bad is it!

ANDY PIERCY
BURY

COUNTERPARTS

Counterparts is another masterpiece to hang in the hall of great albums, along with their previous works of art. How can they still do it after all these years? Rush are a band of such greatness and imagination that my simple rantings are just not up to their majestic heights, but I will say my piece all the same.

This album opens with a classic of a track in Animate, it's driving riff and the wonderful lyrics all add up to a stonker of a song. Next up is Stick It Out, with it's heavy guitar intro, this is vintage Lifeson. Cut To The Chase is just unbelievable, where do they get their ideas from for such innovation? It soars, it rocks and it bites. And then they bring in Nobody's Hero to break you in two emotionally. If there was ever a song with more heartache and sensitivity, then I haven't heard it. When your soul recovers from that it's on to Between Sun And Moon, with it's growling guitar at the start. Ged's superb vocals really stretch in this oral stimulation of the mind. This is a fine song, ahh yes.

Alien Shore is notable for the superb understated guitar riff, supporting the vocal melody effortlessly. The solo is pretty nifty too. The next two tracks are a bit of a Countdown conundrum for me. The Speed Of Love moves along nicely enough but it's one of those tracks that takes some getting into, but eventually it will come to me. Double Agent is so off the wall that it is going to take some time to get my head around, but isn't that the point of having challenging music?

After trying to get to grips with the last two tracks, then comes Leave That Thing Alone, with it's bouncy rhythm and funky overtones. I really think Rush albums benefit from instrumentals, as it gives you a chance to have a breather from Neil's intense lyrics. It's nice to have that interlude of not having to work out what the guy is on about. Now this next track, Cold Fire, has already become one of my favourite all-time tracks. For me, it has everything you could ask of a Rush song. Superb lyrics, dynamic musical changes and a strong melody in the vocal.

Everyday Glory is one of those Rush songs that just grabs you instantly without too much effort. Then as you listen, it gets hold even more with it's poignant words. Having lived with this album for a week now, I truly believe it's one of their strongest since Moving Pictures. It has a depth of songs to match that all-time classic. According to the press, Geddy and Alex were pulling in different directions on this album, if it's true then all I can say is, keep pulling boys.

**A DUGGAN
BRADFORD**

Dear Editor,

Well, they have done it again, Rush have surpassed themselves once more with their latest offering, "Counterparts". They just keep getting better with each new album, is there any end to their individual talent? (I hope not!!)

I was initially unsure if I liked the album after the first cursory listening. However after having the opportunity to really listen to the album I came to the conclusion that it was by far their best to date.

Although, at the first listening of the album it seemed very much "in your face", full of anger and aggression, on closer examination I found it was full of a variety of moods and textures - from the aggression of the hard driving bass line in 'Animate', to the feeling in 'Nobody's Hero' and 'Everyday Glory'. The album features probably Rush's best instrumental to date (what a bass line!!!) as well as some real inventive songs such as 'Double Agent' (is it all really Geddy's voice?) and 'Cut To The Chase'. Neil has tackled the thorny subject of love and the relationships between our spiritual counterparts in typical Peart style, no lame love songs here!! Neil has also given us a lot to think about in the lyrics of such songs as 'Stick It Out' and 'Nobody's Hero'.

This is clearly the best guitar-orientated album (they could have even given the album the subtitle, "Where's My Keyboard?") to come out of the Rush R&D department to date and possibly marks yet another tuning point. So let's all hope Rush decide to record a few UK gigs for the new live album, at least that way we all can be sure of actually seeing them live again.

**ANDY DUCKWORTH
LEICESTER**



Readers' Poll Results

Well, here we go poll time again, finally! Not since issue 11 have we had a Readers Poll/Questionnaire and it seems, on the face of it, that your tastes haven't changed too much in the majority of areas. If you look at the earlier albums you'll see the top three choices hardly vary at all. Boring, unimaginative, consistent or just bloody good taste? Every song from every album turned out to be someone's favourite, showing the band's versatility to appeal to people's differing tastes and opinions.

This time we are going to give the full list of each album, instead of just the top three, plus the percentage gained by each respective track. The side long 'epics' such as "The Fountain," "2112" and "Hemispheres" have had their individual votes added together to give the complete track its overall total. Each sub-title is also listed with its own percentage.

Once again you have had a lot of problems in picking favourite tracks, albums etc. as your choices were being made at one particular moment in time; the following day or hour could have yielded a completely separate choice, and this was expressed by many of you. One interesting thing that appeared in several of the returned questionnaires was, that the particular persons choice of 'Favourite Track' was not their choice of track from that album (?), strange concept! We also got votes for 'Spirit Of THE Radio' and 'Time Stands Still' amongst other anomalies.

Anyway, you are sure to say to yourselves 'how on earth can that be number one?' As well as agreeing with many of the choices. But as you would expect it is varied and interesting reading and sure to cause some debate. Where would Counterparts have fitted in to all this? If you feel inclined to, write in with your thoughts and ideas to the editorial address. Okay, lets get to it.

Firstly we'll run down the album's in order of release:

RUSH

1) WORKING MAN	28.26%	5) Before And After	8.26%
2) Finding My Way	21.73%	6) What You're Doing	6.95%
3) In The Mood	16.95%	7) Need Some Love	3.04%
4) Here Again	13.91%	8) Take A Friend	0.86%

FLY BY NIGHT

1) BY-TOR & SNOW DOG	26.63%	5) Making Memories	9.17%
2) In The End	20.08%	6) Beneath, Between...	6.11%
3) Anthem	19.65%	7) Best I Can	3.49%
4) Fly By Night	12.22%	8) Rivendell	2.62%

CARESS OF STEEL

1) LAKESIDE PARK	30.13%	3) The Necromancer	22.27%
2) Fountain Of Lamneth	22.70%	4) Bastille Day	20.96%
(i) Bacchus	(3.53%)	5) Think I'm Going Bald	3.93%
(ii) At The Bridge	(3.09%)		
(iii) Panacea	(3.09%)		
(iv) The Fountain	(2.08%)		
(v) Didacts	(0.43%)		
(vi) Into The Valley	(0.43%)		

2112

1) 2112	64.97%	2) Passage To Bangkok	10.54%
(i) Overture	(10.12%)	3) Something For Nothing	9.70%
(ii) Temples of Syrinx	(3.37%)	4) Tears	7.59%
(iii) Soliloquy	(2.95%)	5) Twilight Zone	4.21%
(iv) Oracle:The Dream	(2.95%)	6) Lessons	2.95%
(v) Grand Finale	(2.95%)		
(vi) Discovery	(1.68%)		
(vii) Presentation	(0.42%)		

A.T.W.A.S.

1) BY-TOR & SNOW DOG	27.60%	7) Anthem	4.52%
2) 2112	21.26%	8) What You're Doing	4.07%
3) In The End	14.93%	9) Something For Nothing	3.16%
4) Lakeside Park	8.14%	10) Fly By Night	1.80%
5) Bastille Day	6.78%	11) Finding My Way	1.35%
6) Working Man	6.33%		

A FAREWELL TO KINGS

1) XANADU	59.24%	4) A Farewell To Kings	6.72%
2) Closer To The Heart	13.02%	5) Cinderella Man	5.46%
3) Cygnus X-1	11.76%	6) Madrigal	3.78%

r u s h
the new album
counterparts





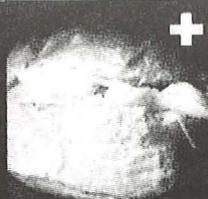








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HOW MANY WAYS
DO WE
HAVE TO SAY IT?





HEMISPHERES

1) LA VILLA STRANGIATO	41.94%	3) The Trees	21.18%
2) Cygnus X-1 Book II	22.03%	4) Circumstances	14.83%

PERMANENT WAVES

1) THE SPIRIT OF RADIO	39.83%	4) Jacob's Ladder	7.98%
2) Natural Science	20.58%	5) Different Strings	7.56%
3) Freewill	18.06%	6) Entre Nous	5.46%

MOVING PICTURES

1) LIMELIGHT	34.58%	5) Witch Hunt	10.00%
2) The Camera Eye	20.41%	6) Vital Signs	4.58%
3) Red Barchetta	14.58%	7) YYZ	4.16%
4) Tom Sawyer	11.66%		

EXIT...STAGE LEFT

1) XANADU	17.90%	7) A Passage To Bangkok	5.67%
2) La Villa Strangiato	14.41%	= Broon's Bane	5.67%
3) Red Barchetta	10.04%	9) The Trees	4.36%
4) Jacob's Ladder	9.60%	= Freewill	4.36%
5) YYZ	8.73%	= The Spirit Of Radio	4.36%
6) Closer To The Heart	7.86%	12) Beneath, Between...	3.49%
		= Tom Sawyer	3.49%

SIGNALS

1) SUBDIVISIONS	26.35%	5) Countdown	6.69%
2) The Analog Kid	17.99%	6) New World Man	6.27%
3) Losing It	16.73%	7) Digital Man	5.43%
4) The Weapon	15.89%	8) Chemistry	4.60%

GRACE UNDER PRESSURE

1) AFTERIMAGE	23.62%	5) The Enemy Within	10.12%
2) Red Sector A	18.56%	6) Distant Early Warning	8.01%
3) Between The Wheels	16.03%	7) Red Lenses	5.48%
4) Kid Gloves	12.65%	= The Body Electric	5.48%

POWER WINDOWS

1) MIDDLETOWN DREAMS	20.58%	5) Marathon	12.60%
2) Territories	19.74%	6) Mystic Rhythms	8.82%
3) The Big Money	15.96%	7) Grand Designs	5.46%
4) Manhattan Project	13.02%	8) Emotion Detector	3.78%

HOLD YOUR FIRE

1) TIME STAND STILL	25.10%	6) Turn The Page	7.53%
2) Force Ten	15.89%	7) Second Nature	5.02%
3) Prime Mover	15.48%	8) Lock And Key	3.76%
4) Mission	13.38%	9) Tai Shan	2.51%
5) Open Secrets	10.46%	10) High Water	0.83%

A SHOW OF HANDS

1) CLOSER TO THE HEART	13.59%	9) Mystic Rhythms	5.26%
2) Marathon	11.40%	= Time Stand Still	5.26%
3) The Big Money	10.08%	11) Turn The Page	3.94%
4) Mission	9.64%	12) Force Ten	3.50%
5) The Rhythm Method	8.77%	13) Manhattan Project	3.07%
6) Witch Hunt	8.33%	14) Distant Early Warning	2.19%
7) Subdivisions	7.89%	15) Tom Sawyer	0.43%
8) Red Sector A	6.57%		

PRESTO

1) THE PASS	34.45%	7) Presto	4.62%
2) Show Don't Tell	14.28%	8) Chain Lightning	3.78%
3) Superconductor	11.34%	9) Anagram (For Mongo)	2.94%
4) Available Light	10.08%	10) Hand Over Fist	2.52%
5) Red Tide	9.24%	11) Scars	1.68%
6) War Paint	5.04%		

ROLL THE BONES

1) BRAVADO	27.08%	6) The Big Wheel	5.83%
2) Ghost Of A Chance	19.16%	7) You Bet Your Life	3.75%
3) Dreamline	18.33%	8) Heresy	2.91%
4) Roll The Bones	12.08%	9) Face Up	2.08%
5) Where's My Thing?	7.50%	10) Neurotica	1.25%

We move on to the sections of Favourite and Least Favourite albums. Again, you will see that choices still haven't changed; with the top three in both categories remaining exactly the same as the last time! This is then followed by your votes for Favourite and Least Favourite Album Cover.

FAVOURITE ALBUM

1) MOVING PICTURES	21.58%	10) A Farewell To Kings	3.08%
2) Power Windows	13.65%	11) 2112	1.76%
3) Hold Your Fire	11.01%	= Exit...Stage Left	1.76%
4) Presto	9.25%	= A Show Of Hands	1.76%
= Roll The Bones	9.25%	14) Fly By Night	1.32%
6) Grace Under Pressure	7.48%	= Caress Of Steel	1.32%
7) Permanent Waves	6.60%	16) Rush	0%
8) Signals	5.72%	= All The World's A Stage	0%
9) Hemispheres	3.96%		

LEAST FAVOURITE ALBUM

1) RUSH	27.50%	11) Fly By Night	3.00%
2) Caress Of Steel	25.50%	12) A Show Of Hands	2.50%
3) Exit...Stage Left	6.50%	= A Farewell To Kings	2.50%
4) Presto	6.00%	14) Roll The Bones	1.00%
5) Signals	5.50%	15) 2112	0%
6) Grace Under Pressure	5.00%	= Permanent Waves	0%
7) All The World's A..	4.00%	= Moving Pictures	0%
= Hold Your Fire	4.00%		
9) Hemispheres	3.50%		
= Power Windows	3.50%		

FAVOURITE ALBUM COVER

1) GRACE UNDER PRESSURE 22.97%	10) Caress Of Steel 4.25%
2) Roll The Bones 13.61%	11) Fly By Night 2.97%
3) Permanent Waves 11.91%	12) 2112 1.70%
4) Moving Pictures 9.36%	= Hold Your Fire 1.70%
5) Hemispheres 6.80%	= A Show Of Hands 1.70%
6) Presto 6.38%	15) Exit...Stage Left 1.27%
7) Signals 5.10%	16) Rush 0.42%
8) A Farewell To Kings 4.68%	= All The World's A... 0.42%
= Power Windows 4.68%	

LEAST FAVOURITE ALBUM COVER

1) RUSH 45.78%	10) Power Windows 2.33%
2) Hold Your Fire 10.27%	11) Grace Under Pressure 1.86%
3) Fly By Night 7.00%	12) Roll The Bones 1.40%
4) Presto 6.54%	13) 2112 0.93%
5) Signals 6.06%	= A Farewell To Kings 0.93%
6) Caress Of Steel 5.13%	15) Permanent Waves 0.46%
7) Hemispheres 3.73%	= Moving Pictures 0.46%
8) All The World's A... 3.26%	= Exit...Stage Left 0.46%
= A Show Of Hands 3.26%	

On to the final few sections which consist of Favourite and Least Favourite Track, this is then followed by Track you would like to Hear Played Live. In each case only the top 10 has been listed, as there were so many different songs voted for in each section, over 60 in each case!

FAVOURITE TRACK

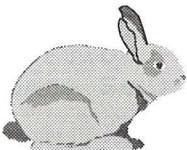
1) XANADU 7.79%	6) Bravado 4.12%
2) Limelight 5.96%	= Subdivisions 4.12%
= The Pass 5.96%	= The Spirit Of Radio 4.12%
4) La Villa Strangiato 5.04%	9) Marathon 3.21%
5) Time Stand Still 4.58%	= 2112 3.12%

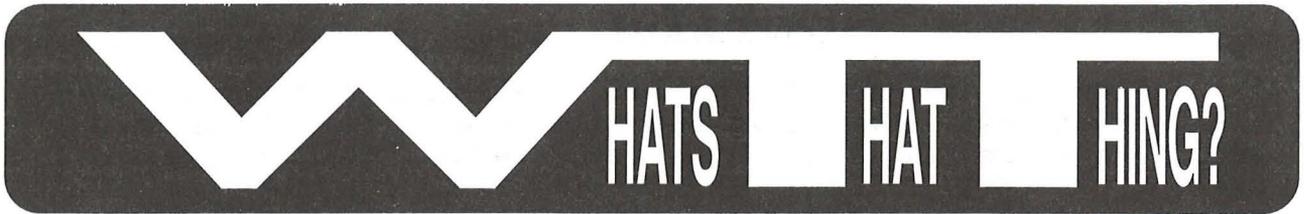
LEAST FAVOURITE TRACK

1) THINK I'M GOING BALD 19.88%	7) Tai Shan 2.84%
2) Rivendell 9.65%	8) Here Again 2.84%
3) Red Lenses 4.54%	= Anagram 2.84%
4) Need Some Love 3.97%	= Vital Signs 2.84%
5) Countdown 3.40%	= Madrigal 2.84%
= Fountain Of Lamneth 3.40%	

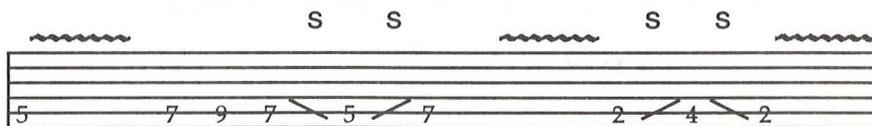
TRACK YOU'D LIKE TO HEAR LIVE

1) LOSING IT 6.45%	5) Available Light 3.22%
2) Afterimage 5.99%	= Xanadu 3.22%
3) Natural Science 4.60%	= Middletown Dreams 3.22%
4) The Camera Eye 3.68%	= Cygnus X-1 3.22%
	9) Different Strings 2.76%
	= Circumstances 2.76%





Welcome to the second 'What's that Thing?'. Before I tell you about this issues compo I'll tell you who the winner of the first compo was, it was Mark from Lancashire, I hope you like yer prize Mark. Oh yeah for those of you who want to know what the answer was, it was The Trees. Well this time I've got a rather natty little number for you (Oh, and this time it is correct!). Below is the usual 2 bars of TAB. Personally I think this is one of Alex's best solos. As a result of the slight chaos I had after the first compo I'm changing the rules slightly. This time you have one month in which to send your entry in to me at the below address.



Stewart J. Gilray.
22c Church Street,
Didcot,
Oxon.
OX11 8DQ.
United Kingdom.

AUCTION

The following items are for auction. Each has a Minimum Bid (MB) set against it and the condition of each item is generally excellent or better unless otherwise stated. Send offers in writing, (DO NOT SEND ANY MONEY UNTIL ASKED TO DO SO), to me at the address below by **1st MARCH 1994**. Trades are welcomed, please let me know what you have on offer. If you need any information about an item, write enclosing a SAE or 2 IRC's, or call. All items are U.K. unless otherwise noted! Do not be afraid to put in a bid, as quite often items do not receive an offer, or sometimes not much above the MB. Postage and packing is extra.

7"

MB

- 1) THE SPIRIT OF RADIO - RADIO 7 - NO P/S£1
- 2) VITAL SIGNS - VITAL 7 - P/S£2
- 3) NEW WORLD MAN - RUSH 8 - P/S£1
- 4) THE BODY ELECTRIC - RUSH 11 - PAPER LABEL£3
- 5) THE BIG MONEY - RUSH 12 - P/S£2
- 6) TIME STAND STILL -RUSH13DJ PROMO- DJ STICKER ON PAPER P/S £5
- 7) TIME STAND STILL - RUSH13DJ - PROMO WITH CARD P/S£5
- 8) PRIME MOVER - RUSH 14DJ - DJ PROMO - P/S£5
- 9) ROLL THE BONES - SAM 974 - 1-SIDED PROMO EDIT£5

12"

- 10) THE BIG MONEY - PRO 382-1 - U.S. PROMO W/ STICKER SLEEVE..£6
- 11) ROLL THE BONES - SAM 869 - 3-TRACK PROMO£10
- 12) ROCK SAGA'S - ALEX INTERVIEW - CT-1026 - PICTURE-DISC.....£6

CD's

- 13) DREAMLINE - PRCD 4120-2 - U.S. PROMO£7
- 14) GHOST OF A CHANCE - PRCD 4458-2 - U.S. PROMO£10
- 15) ROLL THE BONES - A7524CDX - PIC-DISC SINGLE£4

OTHERS

- 16) ROW THE BOATS - 'BONES' 12-PAGE PRESS-KIT - NO PHOTO£5
- 17) ROLL THE BONES - A7524TE - SQUARE DICE PICTURE-DISC£5
- 18) FAREWELL TO KINGS - U.K. TOUR PROG - STRIP TORN OFF COVER £7
- 19) HEMISPHERES - EUROPEAN TOUR PROGRAMME£12
- 20) WORDS AND PICTURES VOL.II (RARE)£15
- 21) SOUNDS FAN LIBRARY (POOR CONDITION - BUT RARE)£4

SPECIAL ITEMS

- 22) PRESTO PROMO PENCILS (A PAIR - 1 BLACK 1 WHITE) - U.S. ...£8
- 23) ROLL THE BONES - SAM 869 - 4-TRACK 12" PROMO£10
- 24) COUNTERPARTS - SAM 1263 - 4-TRACK 12" PROMO£7
- 25) STICK IT OUT - PRCD 5314-2 - U.S. PROMO CD£8
- 26) DIAMONDS IN THE WASTE - MILWAUKEE '86 CD£10
- 27) CARESS OF STEEL - 943 POLISH CASSETTE (SEALED) RARE£3
- 28) SIGNALS - 888 - POLISH CASSETTE (SEALED) RARE£3
- 29) POWER WINDOWS - 887 - POLISH CASSETTE (SEALED) RARE£3
- 30) A SHOW OF HANDS VOL.1 -889- POLISH CASSETTE (SEALED) RARE £3
- 31) A SHOW OF HANDS VOL.2 -890- POLISH CASSETTE (SEALED) RARE £3

- 32) IN THE END - ULTRA RARE 6"x 5" POLISH FLEXI-CARD£6
- 33) ANTHEM - ULTRA RARE 6"x 5" POLISH FLEXI-CARD£6
- 34) MAKING MEMORIES - ULTRA RARE 6"x 5" POLISH FLEXI-CARD£6
- 35) THE TEMPLES OF SYRINX - ULTRA RARE 6"x5" POLISH FLEXI-CARD£6
- 36) DREAM THEATER - PULL ME UNDER - U.S. PROMO CD£6
- 37) DREAM THEATER - PULL ME UNDER (LIVE) U.K. 12" PROMO£5

SEND YOUR OFFERS OR ENQUIRIES TO: NEIL ELLIOTT 8 RYELANDS CLOSE,
 CATERHAM, SURREY CR3 5HY. OR PHONE FOR INFO ON 0883 345375.
 DON'T FORGET THE CLOSING DATE IS 1ST MARCH 1994.

WANTED

Rush fan 27, seeks new friends in and around Manchester area, in addition to pen pals anywhere. Contact **MIKE WLACH, 33 COLERIDGE ROAD, OLD TRAFFORD, MANCHESTER M16 9QU. PHONE (061) 860-6023** after 6pm for a chat, or if you have access to E-Mail, mail me via Internet (International) or by JANET (Joint Academic Network) from any UK University. Mail ID is m.wlach@uk.ac.mmu.

RUSH AUDIO

New comprehensive list now available. Containing live shows, promo's, interviews and specials covering 20 years from 1973-1993! For a copy of the list send SAE (9"x 4") or 3 IRC's to:
RUSH AUDIO, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY.

RUSH VIDEO

List of over 166 items available. Includes many promo's, live shows, interviews, tv specials etc. Also the new video for Stick It Out. Send SAE or 2 IRC's to: **L. SPEARING, 17. FALKLAND HOUSE, BROMLEY ROAD, CATFORD, LONDON SE6**

DREAM THEATER

I am soon to be putting together a fanzine for Dream Theater. This is with the approval of the band themselves and also their management. There will hopefully be regular contributions from all members, with exclusive interviews and news as to what the band are doing, along with dips into the bands extensive archives. If anyone is interested in contributing or assisting in putting it together, please write to me enclosing an SAE or 2 IRC's and I'll keep you informed. If all goes to plan, the first issue should see the light of day early in the new year. As to title, size, cost and regularity, it remains to be finalised. Write to:
DREAM THEATER, 8 RYELANDS CLOSE, CATERHAM, SURREY CR3 5HY (ENGLAND)

FOR SALE

Hemispheres tour book (good condition). Also, Roll The Bones tour book (mint). Will accept offers above £8 for each + p&p. To: **SHANE COUNTER, FLAT 2, 38 ANNESLEY RD, HUCKNALL, NOTTINGHAM NG15 7DQ.**



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