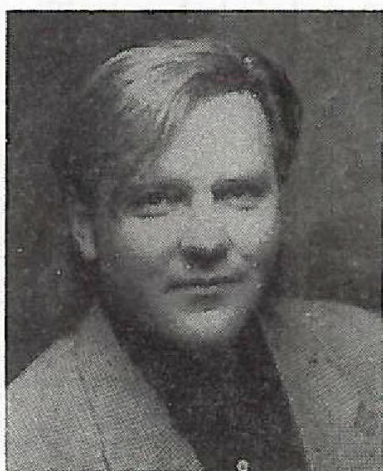
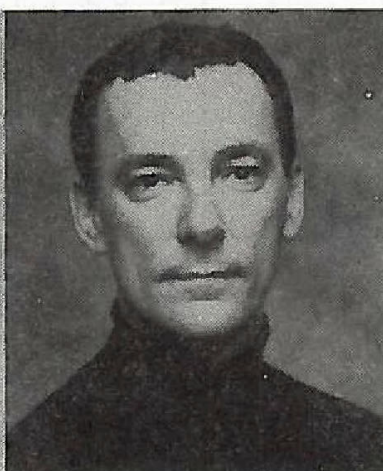


r u s h

COUNTERPARTS



Alex Lifeson



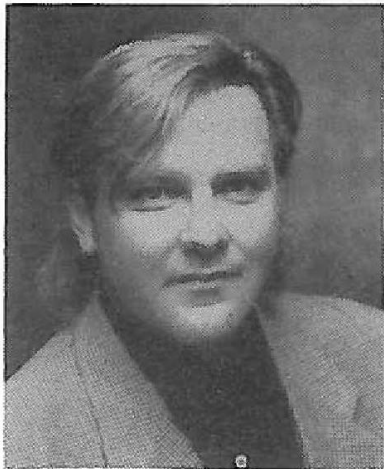
Neil Peart



Geddy Lee

1994

COUNTERPARTS



Alex Lifeson



Neil Peart



Geddy Lee

November 4, '93
Toronto

Hi Folks—

Here we are again—a new album, *Counterparts*, is out and I hope you're all enjoying it. As usual, I have written a little "bio-thing" to accompany it, telling the story behind the making of the record, and thoughts on some of the songs. This will be sent out to educate the members of the press, and will also appear in the tour book (and possibly here in the newsletter—if they've got room, by the time I'm finished answering all these questions), so I won't recount the same stories.

Instead, I'll get straight to what's *special* about this forum: answering the questions *you* people send in...

Q.1 What inspired the "Fear" trilogy, as heard in reverse order on the albums *Moving Pictures*, *Signals*, and *Grace Under Pressure*? Why were they recorded in reverse order?

Q.2 What is the significance of the phrase "Now it's dark" at the end of the liner notes for *Roll The Bones*?

John Berube,
Old Town, ME

1/ I started with these two questions because many others have asked them too. The idea for the trilogy was suggested by an older man telling me that he didn't think life was ruled by love, or reason, or money, or the pursuit of happiness—but by *fear*. This smart-but cynical guy's position was that most people's actions are motivated by fear of being hungry, fear of being hurt, fear of being alone, fear of being robbed, etc., and that people don't make choices based on hope that something *good* will happen, but in fear that something *bad* will happen.

I reacted to this the way all of us tend to react to generalities: "Well, *I'm* not like that!" But then I started thinking about it more, watching the way people around me behaved, and I soon realized that there *was* something to this viewpoint. So I sketched out the three "theaters of fear," as I saw them: how fear works inside us ("The Enemy Within"), how fear is used against us ("The Weapon"), and how fear feeds the mob mentality ("Witch Hunt").

As it happened, the last theme was easiest to deal with, so it was written first, and consequently appeared first on record, and the other two followed in reverse order for the same reason.

2/ The phrase recurs in David Lynch's comedy classic *Blue Velvet*.

Q. Any plans to celebrate your 20th anniversary with a tour, records, videos?

Laura Cremeans
address unknown

Yes indeed, we are giving that some serious thought. We can't think of another group which has survived for so long with the same individuals, and since those individuals are *us*, we think the occasion deserves some tribute. We haven't decided exactly *what* tribute yet, but we are thinking about the possibility of retrospective shows, live recordings, and videos. Later in the year we will have a clearer idea of what, exactly, we're going to do. But we're going to do *something*—at least have a cake!

Q. Is the boy on the *Roll The Bones* cover Julian Lee?

Flavio de Assis,
Brazil

Flavio, I'm only answering this because you're from Brazil. No.

Q.1 Any reason why you used a single bass drum for the *Roll The Bones* tour?

Q.2 Are the references in "Middletown Dreams" to specific people, or are they allegorical?

Tom Gannon,
Westfield, MA

1/ Just before recording *Roll The Bones*, I started changing my drum kit around a bit, to keep myself out of "familiar patterns." I had always wanted to try one of those "double pedals," a mechanical linkage which allows you to play with two separate pedals connected to the same *drum*, and I found I liked it a lot—the notes were cleaner and more even, and I could get rid of that big empty resonating chamber: the other bass drum. So I did.

2/ A bit of both, actually. I was thinking of Sherwood Anderson and Paul Gauguin, a writer and a painter who found their "missions" late in life, but still followed them—they dropped out of their jobs in insurance and banking, deserted their families, and took off to pursue a *dream*. Not that this is *responsible* behavior, you understand, but the theme of the song was the power of dreams, and I wanted to make the point that it's never too late, and it's not over until... etc.

The little vignettes in the verses are not specifically *about* those people, but were inspired by them as true-life examples. The young musician verse is more of a composite, based on so many small-town kids who follow that musical dream. An old story, but often enough a true one as well. (I'm here to tell you.)

"Middletown Dreams" came to represent a kind of "litmus test" for me—the way people interpret that song shows how they look at life. Although this was not intended, it appears that I left those little stories vague enough that some people interpret them as representing *failure*, and that I was writing a *pessimistic* song. I call this the "Tragic View." Whereas, as you can see, I was actually writing about dreams *fulfilled*, and this is called the "Romantic View."

Q. The inside flap of your *Roll The Bones* tour program contains the morse code message "remember death." Why?

Adam Hartman,
San Antonio, TX

This gets heavy, so bear with me... The cover art reflects a style of 17th Century Dutch painting called *vanitas*, in which symbols, such as the skull (and also candles, books, flowers, playing cards, etc.), were used to remind the good Netherlanders of life's brevity, and the ultimate transience of all material things and sensual pleasures. These paintings sometimes used a Latin motto: "*memento mori*," which translates as "remember death." So, as you can see, this is basically one of those lame intellecto-jokes, the kind that make your brain hurt to think about. (See also "the line in "Cut To The Chase"—"I'm young enough to remember the future." Like... *what?*)

But after all, if you're not a follower of Shirley MacLaine, how can you "remember death?" You can only remember that it's there. (And that it's a big *rip-off*.)

Q.1 Since you quoted the line "Now I lay me down in dreamland," I assume that someone else came up with it. If this is true, which writer came up with it, and in what book or poem of his or hers can it be found?

Q.2 Is it true that you guys were offered the sound-track for the movie *Batman*?

Q.3 Is there any humor to be found on the cover for *Presto*? If so, please let me in on it.

Roy Horan
Great Neck, NY

1/ It's more of a paraphrase than a quote, really, but it comes from a prayer which was stitched into a sampler above my grandmother's bed. It began like this: "Now I lay me down to sleep, I pray the Lord my soul to keep..." When I came up with the line for "Second Nature," I pictured it with a kind of self-mocking smile, of irony, and of facing reality rather than ideals, so I put it in quotes.

2/ No, it's not true.

3/ Isn't it awful when you have to explain your jokes? It's so awkward when the joke fails, and people insist you try—no one ever laughs at the *explanation* of a joke. Anyway, the idea was that these bunnies are taking matters into their *own*, um... paws, and making *themselves* appear from the hat, and flying around in it. Go on—laugh your head off!

Q. Could you explain "Part IV of the Gangster of Boats trilogy"?

Meryl Rees,
Great Britain

Um... part *four* of a *trilogy*, get it? See above.

Q.1 Any reason for your playing with your sticks upside-down sometimes?

Q.2 Is there any particular order to the numbers on the dice on the cover of *Roll The Bones*?

Joey Jone,
Worthington, OH

1/ When I was starting out, if I broke the tips off my sticks I couldn't afford to buy new ones, so I would just turn them around and use the other end. I got used to it, and continue to use the heavy end of lighter sticks—it gives me a solid impact, but with less "dead weight" to sling around.

2/ No order—just descending into chaos. (This is also for Michael Splawn, with the U.S. Army in Kaiserslauten, Germany, who asked about the dice as well.)

Q. Did you ever march drum corps?

Roy Flores,
Miami, FL

This question actually came to me through *Modern Drummer* a couple of years back, but with no address, so I'm hoping it will make it back to Roy through *this* forum. In answer to that long-ago question, no I didn't, but I have

a lot of respect for the complexities of modern drum-corp. playing, and of course, I started out with the same 26 rudiments they do, and sometimes use that style of playing when it suits the music.

Q. It's fairly well known that you've been influenced to a great extent by the writings of Ayn Rand. Knowing that her philosophy places great emphasis on individualism and creative integrity, particularly in the realm of art, how do you reconcile this with the fact that the music of Rush is written collectively? What happens if one of you has your heart set on a particular part, but the other two are dead-set against it?

Eric Simpson,
Miami Springs, FL

Well, I saved this one until last, and you can see why! Eric and other people often send in long lists of questions, and I hope they understand that I just can't justify spending half a page on a complex answer for each arcane question (for myself *or* the general reader) so I have to be selective. Since I'm giving my time to this as a service to others, I go about it in my *own* way—like the selfish bum I am.

Sometimes I choose questions which a *few* people have asked about, but which are unlikely to appear in an interview; sometimes I choose questions which I think are interesting; sometimes I head off a growing myth and debunk it for you; other times I just say "what the heck," and answer any old one. So okay...

For a start, the extent of my influence by the writings of Ayn Rand should not be overestimated—I am no one's disciple. Yes, I believe the individual is paramount in matters of justice and liberty, but in philosophy, as Aristotle said long ago, the paramount good is *happiness*. My self-determination as an individual is *part* of the pursuit of happiness, of course, but there's more to it than that.

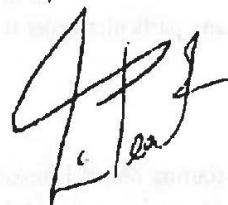
In this particular example, working together with Alex and Geddy is a more important part of my pursuit of happiness than is my attachment to any line of lyric or phrase of music. Thus the conflict you describe would not arise—if we disagree on such a detail, we work on it until it satisfies *everybody*, and if (very) occasionally one of us has to sacrifice a petty preference, then hey—it's no big deal. Especially when you compare such an issue against the satisfaction we get from the *big* picture, the sum of our work together, it would be foolish to sacrifice long-term happiness for a small difference in taste.

I've said before that in regard to my own work, the lyrics, I am more often *excited* by the input from the other two than I am *disappointed* by it, and I certainly never feel *compromised* by it.

And there you can see how complicated it is to identify and pursue happiness, and how complicated it can be just to answer one question (out of *twenty* submitted by the curious Mr. Simpson, though others often rival him).

You see what I'm up against...

Bye for now,



JOIN US AT THE RUSH BACKSTAGE CLUB NOW!

A MEMBERSHIP of just \$12.00 includes:

- ★ A 22-1/2" X 35" full-color poster!
- ★ A tour book!
- ★ A Swiss embroidered crest of the **RUSH** logo!
- ★ Your personalized **RUSH BACKSTAGE CLUB** certificate.
- ★ Special offerings of limited edition official **RUSH BACKSTAGE CLUB** merchandise!
- ★ Purchase as little as 1 item each year and stay on our mailing list.

ALL THIS FOR JUST \$12.00 (plus postage) – JOIN NOW!

Make your check (in U.S. funds) or money order payable to:
(or charge your purchase to a credit card)

RUSH BACKSTAGE CLUB

2250 E. TROPICANA AVE., #19-228, LAS VEGAS, NV 89119

(Please do not send cash.)

*We reserve the right to substitute if unavailable.

For answer to your inquiries, please send **STAMPED, SELF-ADDRESSED ENVELOPE.**

No answers will be sent if this is not included.

FOR OUT OF THE COUNTRY – SEND POSTAL COUPONS

Telephone calls and FAX messages cannot be returned due to expense.

Please allow at least four weeks delivery on all merchandise. If any item you order is out of stock should we...

☐ Back Order and ship when available? or ☐ Send a refund? NOTE: Colors available in clothing items may vary.

PEN PALS

Angela Donnelly
1340 Wisteris #4634, Ann Arbor, MI 48104

David Sharp
34 Dynasty Place #1
Stoney Creek, Ont. Canada L8G 5C7

Mark T. Flory
401 Lowell Lane, Richardson, TX 75080

Matt Jarvis
24 Roseade Pkwy.
Burlington, VT 05401

Paul Heet
405 Bluff Crest Ct., St. Louis, MO 63129

Marcel Zomerdyk
Bernhardstraat 4
1483 CG De Ryp (N/H) Holland

Jon Rustvold (21)
3908 78th Ave. Ct. W A-201
Tacoma, WA 98466

David Baron
1248 Farmington Ave. #A-23
West Hartford, CT 06107

Charles Colletti
3445 Ithaca St., San Diego, CA 92122

Jerry "Broon Jr" Brown (31)
107 Emmanuel Dr., Portsmouth, RI 02871

Flavio Augusto Guedes De Assis
End. Rua Gonzalves Ledo 259-Partenc
90610 Porto Alegre RS Brazil

Brent R. Elliott
1900 N. 70th, Lincoln, NE 68505

Fern Sigismondi
709 S. Ellwood Ave., Baltimore, MD 21224

William B. Dwyer
10 Allard St., Exeter, NH 03833

Tony Loomis
1407 Park Ave., Snohomish, WA 98290

Robert Miceli
44 Gihon Spring Dr.
Rexdale, Ont. Canada M9V 4X9

Cathy McLeod
4140 Stringfield Rd., Pensacola, FL 32503

Tim Thompson
325 55th St. N.E. #117, Rochester, MN 55906

J. Tim Kerr
9735 E. 31st St., Tucson, AZ 85748

John McClellan, Jr.
9 C Premont Way, Ballston Lake, NY 12019

Mark Mueller
5773 W. 71st Cir., Arvada, CO 80003

Michelle M. Kirk
3036 E. Limestone Dr., Louisville, TN 37777

Jeff Tuttle
9000 Meadowsweet Way
Elk Grove, CA 95624-2705

Suzanne Hayoz
Wartgaessli 12
CH-3150 Schwarzenburg, Switzerland

Ralf Goerke
Ahornweg 9
85238 Petershausen
Germany

ITEM	DESCRIPTION	SIZE	PRICE	SIZE	QUANTITY	SUBTOTAL
1. T-SHIRT	Skeleton (black)	M/L/XL	14.00			
Pocket Design	w/Bones on back (black)	M/L/XL	14.00			
	Album (white)	M/XL	14.00			
	Skull on front (white)	M/L/XL	14.00			
	Jack in the Box (black)	M/L/XL	14.00			
	Presto (white)	M/L/XL	12.00			
	Presto (gray)	M/L/XL	12.00			
	Presto (black)	M/L/XL	12.00			
	A Show Of Hands (white)	L	12.00			
2. CREST	Backstage Club	3" Diameter	2.00			
	Iron on Patches	Set of 4	5.00			
3. BOOKS	RUSH - Visions - The Official Biography		19.95			
4. TOUR BOOKS	Roll the Bones		10.00			
	Presto		8.00			
	Grace Under Pressure		7.00			
	Signals		5.00			
	Hold Your Fire		7.00			
5. POSTER	Roll the Bones		5.00			
6. BASEBALL HAT	Roll the Bones embroidered		10.00			
7. SQUARE PIN	Roll the Bones		4.00			
8. BANDANA	Roll the Bones		6.00			
9. ENAMEL PIN	Presto		4.00			
	Rush Logo	1" Diameter	2.00			
10. BUTTONS	Presto (Square)		2.00			
	A Show Of Hands (Square)		2.00			
	Man in Star	1 1/2"	1.50			
	*Signals	1 3/4"	2.00			
	Signals	1 1/2"	1.50			
	Power Windows (Square)	1 1/2"	2.00			
11. PHOTO (STICK ON)	Explosion	3" x 5"	1.00			
	Rush/Live	3" x 5"	1.00			
12. BUMPER STICKER	Signals		1.50			
	Explosion		1.50			
	Grace Under Pressure		1.50			
13. DECAL	Man in Star	6" x 4"	3.00			
	Signals	6" x 4"	3.00			
14. NYLON WEB BELT	w/Enamel Man in Star Buckle		7.00			
15. MEMBERSHIP	Backstage Club		12.00			
	"CLOSE OUT SPECIALS"					
T-SHIRTS	Power Windows (black) (Printed F & B)	S/M	10.00			
	Signals (black)	S/M	8.00			
	Signals (olive)	S/M	8.00			
	Moving Pictures	S	8.00			
	Back Stage	S	6.00			
MUSCLE SHIRT	Signals (black)	S/M	7.00			
	Moving Pictures	S	7.00			
JERSEY (BASEBALL)	Moving Pictures	S	8.00			
	Signals	S/M	8.00			
	Exit Stage Left	S	8.00			
	Grace Under Pressure	S	8.00			
	Power Windows (Printed F&B)	S/L	11.00			
CUT-OFF T-SHIRT	Signals	S/L	5.00			
TANK TOPS	Signals (Pink/Navy) Ladies	S/M/L/XL	6.00			



CARD # _____

EXPIRATION DATE _____

SIGNATURE _____

SUBTOTAL \$ _____

NV RESIDENTS ADD SALES TAX \$ _____

SHIPPING & HANDLING \$ _____

TOTAL AMOUNT ENCLOSED \$ _____

PLEASE PRINT CLEARLY

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

SHIPPING & HANDLING - PLEASE ADD

- Up to \$8.00\$2.95
- \$8.01 to \$15.00\$3.95
- \$15.01 to \$30.00\$4.95
- \$30.01 to \$50.00\$5.95
- \$50.01 to \$100.00\$9.95
- Over \$100.00\$13.95

Countries other than USA and Canada -
Add \$3.00 to the above prices.

r u s h COUNTERPARTS

ITEM	DESCRIPTION	SIZES	PRICE	SIZE	QUANTITY	SUBTOTAL
1. T-SHIRTS	Monkey - White	M/L/XL	\$18.00			
	Adam & Eve - White	M/L/XL	\$18.00			
	Pushead - Black	M/L/XL	\$18.00			
	Album - Black	M/L/XL	\$18.00			
	Longsleeve T-Shirt w/Embroidered Album Logo - Black	L/XL	\$22.00			
2. GYPSY SCARF	"COUNTERPARTS"		\$10.00			
3. BASEBALL CAP	"COUNTERPARTS"		\$14.00			
4. JEWELRY	Nut & Bolt Pendant w/Leather Strap		\$6.00			
5. ENAMEL PIN	"COUNTERPARTS"		\$4.00			
6. BOTTON	"COUNTERPARTS"		\$2.00			
7. TOUR BOOK	"COUNTERPARTS"		\$10.00			

PLEASE PRINT CLEARLY

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

SHIPPING & HANDLING - PLEASE ADD

• Up to \$8.00	\$2.95
• \$8.01 to \$15.00	\$3.95
• \$15.01 to \$30.00	\$4.95
• \$30.01 to \$50.00	\$6.95
• \$50.01 to \$100.00	\$9.95
• Over \$100.00	\$13.95
Countries other than USA and Canada - Add \$3.00 to the above prices.	

SUBTOTAL \$ _____

NV RESIDENTS ADD SALES TAX \$ _____

SHIPPING & HANDLING \$ _____

TOTAL AMOUNT ENCLOSED \$ _____

THE OFFICIAL

r u s h

COUNTERPARTS

MERCHANDISE CATALOGUE

ITINERARY COUNTERPARTS TOUR 1994

January 1994

- 22 Pensacola, FL
Civic Center
- 23 New Orleans, LA
Uno Lakefront Arena
- 25 Austin, TX
Frank Erwin Center
- 26 Houston, TX
Summit Arena
- 28 Dallas, TX
Reunion Arena
- 29 San Antonio, TX
Convention Center
- 31 Las Cruces, NM
Pan American Center

February 1994

- 01 Phoenix, AZ
Coliseum
- 03 Los Angeles, CA
The Forum
- 05 Anaheim, CA
Arena
- 07 San Diego, CA
Sports Arena
- 08 Fresno, CA
Selland Arena
- 10 Sacramento, CA
Arco Arena
- 11 San Francisco, CA
Cow Palace
- 12 San Jose, CA
Arena

March 1994 - TENTATIVE

- Florida
- North Carolina
- New York
- Massachusetts
- Michigan
- Ohio
- Indiana
- Illinois

TO BE CONTINUED...

Projected Tour schedule 1994

Jan 22 Pensacola
" New Orleans
" Austin
" Houston
" Dallas
" San Antonio
" Las Cruces

The Counterparts News letter and merchandise catalogue will not be available until the tour starts at the end of January.

At that time it will be sent to all members.

Febr. Phoenix
" 2nd L.A.
" San Diego
" Anaheim
" Fresno
" San Francisco
" San Jose
" St. Louis
" Memphis
" Atlanta
" Charlotte
" Miami
" Orlando

March St. Petersburg
" Jacksonville
" Charleston
" Chapel Hill
" NYC
" Worcester
" Binghamton

RUSH BACKSTAGE CLUB
2250 E. Tropicana Ave. #228
Las Vegas, NV 89119

This is tentative only, to be continued

Projected RUSH Tour schedule 1994

Jan 22 Pensacola, FL
" 23 New Orleans, LA
" 25 Austin, TX
" 26 Houston, TX
" 28 Dallas, TX
" 29 San Antonio, TX
" 31 Las Cruces, NM

Feb 1 Phoenix, AZ
" 3 Los Angeles, CA
" 4 " "
" 5 Anaheim, CA
" 7 San Diego, CA
" 8 Fresno, CA
" 10 Sacramento, CA
" 11 San Francisco, CA
" 12 San Jose, CA
" 23 Nashville, TN
" 24 Atlanta, GA
" 25 Charlotte, NC
" 27 Miami, FL

March 1 Orlando, FL
" 2 Jacksonville, FL
" 4 St. Petersburg, FL
" 6 Chapel Hill, NC
" 8 New York City, NY
" 9 " " "
" 11 Worcester, MA
" 12 Rochester, NY
" 22 Detroit, MI
" 23 Cleveland, OH
" 25 Cincinnati, OH
" 26 Indianapolis, IN
" 27 Lansing, MI
" 29 Chicago, IL
" 30 "

To be continued...

Some of these dates may change.

Projected RUSH Tour Schedule 1994

March	23	Cleveland, OH
	25	Cincinnati, OH
	26	Indianapolis, IN
	27	Detroit, MI
	29	Chicago, IL
	30	Chicago, IL
April	1	Peoria, IL
	2	Madison, WI
	4	St. Louis, MO
	5	Kansas City, KS
	7	Milwaukee, WI
	8	Minneapolis, WI
	9	Moline
	18	Buffalo, NY
	20	Pittsburgh, PA
	22	E. Rutherford
	23	Uniondale, NY
	24	Hartford, CT
	26	Largo, Md
	27	Hampton, VA
	29	Philadelphia, PA
30	Philadelphia, PA	
May	1	Providence, RI
	3	Albany, NY
	5	Quebec City, PQ
	6	Montreal, PQ
	8	Toronto, Ont.

