

# A RUSH OF OLD AGE

**RUSH**  
*'Signals'*  
(Mercury 6337 243)

**THE TROUBLE** with life, the universe and everything is that nothing is getting any younger. I recognise this as I get up every morning and look in the mirror; Rush recognise it whenever they come to record a new album.

Neil Peart is no longer the naive, young idealist who scripted the epic fantasies of 'By-Tor And The Snow Dog' and '2112'. While his politics may not have shifted any closer to liberalism he has found a whole new set of preoccupations with which to concern himself – notably the isolatory effect of 'hi-tech' on the human psyche and the increasing realisation that he is growing older, mellow and, he feels, not particularly wiser. The result, as John Osborne discovered before him, is not a growing enlightenment but rather confusion:

"Thirty years ago, how the words would flow/With passion and precision,/But now his mind is dark and dulled/By sickness and indecision" ('Losing It').

The aftermath of this philosophising is an album that, while lyrically possibly Peart's finest and musically finding Rush extending their boundaries to incorporate reggae, I fear may ultimately disappoint long-standing fans.

It would be stretching the terminology of the genre even to describe this as 'hard rock'; only the final track 'Countdown' with its overdubbed NASA commentaries and soaring helicopters, could realistically be referred to as 'heavy'. Indeed, Lifeson's guitars periodically take second place in the mix, to Lee's increasingly dominant keyboards. Lee's voice, meanwhile, though something of an acquired taste, proves particularly adept on 'Digital Man' and manages to tug every last iota of poignancy from the superb 'Losing It'.

Highlights are the child-like romance of 'The Analog Kid', the Police-style white-reggae of the new single 'New World Man' and the touching desperation of the afore mentioned 'Losing It'. The production and musicianship are customarily immaculate, though, there are one or two down-spots, like the plagiarising of Manfred Mann's



**RUSH:** accepting the mantle of middle-age with dignity

## KUTS

'No Guarantee' on 'The Weapon'.

Approach this album with an open mind and you'll appreciate the beauty of Rush's acceptance of the mantle of middle-age. But if you're expecting another volume of high-flying Metal then I'm afraid you'll be sorely disappointed. **DAVE DICKSON**

# LETTERS

Say it loud to:

Letters, Kerrang! 40 Longacre, London WC2

HOW DO the Donington promoters seriously expect any more than 40,000 people with a band like Status 'bunch of old men' Quo headlining? The first 30 minutes or so of their set wasn't too bad, then came the sheer boredom of what misfit Parfitt calls a SOLO. The worst thing is you critics praising Status 'GBH of the earhole' Quo because they can only play one tune; you call this 'no-nonsense boogie' - I call it shit!

And Gillan, excellent though they were, made three very silly mistakes: 1) They degraded themselves by supporting Status Crap (sorry). 2) They started the set with two new songs. 3) They degraded themselves by supporting Status Crap (whoops, did it again).

Besides this Gillan were amazing, and Janick will soon be heralded as one of the greatest axemen ever. Saxon also rated highly on the clapometer, even if Biff's 'Crazy-side' versus 'Wild-side' was a bit corny (Wudja believe a draw?); anyway Saxon were great. Hawkwind - nice group shame about the robots - still managed to instigate a healthy bout of can throwing.

Uriah Heep were at something of a disadvantage: 1) They're not a festival band. 2) It was pissing down. 3) They failed miserably, still, nice T-shirt, eh?

Anvil tried bloody hard and deserved more return for their efforts ('Lips' - what a sick name). Anyway, to finish off, whenever people write "I doubt whether you'll print this letter" you always do, so here goes; as this letter calls Status Crap (damn, it's becoming a habit) I doubt whether you'll print it anyway. Mark "I'm not afraid to sign my own name" Mosley AKA George the Hippo.

FOR THE second year running the Monsters of Rock Festival at Donington has been ruined by the sound. How much longer must festival-goers suffer from this curse? Hard working performances by Uriah Heep and the brilliant Anvil were totally ruined by the (in the words of Ian Gillan) 'Mickey Mouse' equipment. The guitars were almost totally excluded from the mix and were only audible during solos.

1982 was certainly my last visit to Castle Donington. If I pay a tenner or more to see six bands I would like to be able to hear them! Surely a soundcheck could be organised the



Alex Lifeson and Geddy Lee discuss the latest in Savile Row tailoring.

WHO DO the Police think they are? Just because Sting's doing his solo single doesn't justify the other two getting Geddy Lee to sing on their 'New World Man' single . . . and then having the audacity to use Rush's name!! I mean we all know 'New World Man' can't be Rush. Rush are/were a three-piece sophisticated rock band producing classic 'opus type' songs, not silly reggae-beat pop! OK, so Geddy said in an interview last year that "Duran Duran and Japan are good bands" and that Rush "were only now beginning to get 'feel' into the music", but we all know he was only kidding, don't we? (don't we Geddy? Speak to me Geddy . . .)

No, 'New World Man' IS the Police! Oh, and who the hell was that toe-rag in issue 23 who complained about the lack of Rush pictures? Not only that but Mr Frustrated-Rush-Fan wants pictures of the 'new' Rush with their dinky stage show. Bigger it!! Rush used to run about the stage and YOU focused on THEM. Now you don't know whether to watch the Walt Disney cartoons or the three tailor's dummies with the bow-ties, boiler and three-piece suits. So if you want to give us some more Rush pics, by all means do so, but make sure they're a good three years old when they were a real band.

And talking of bands who used to be good, how can MSG, one of the finest up-and-coming classy rock bands, suddenly collapse into a second-rate 'pop' band? Of course, it could be something to do with Graham 'no balls' Bonnet - but I doubt it, just because Rainbow produced a pop album with him and both his solo albums were pop affairs, doesn't mean he has a 'pop' effect on people, does it (just like Rush don't play bloody reggae!)? Long live good rock bands like the Uriah's (who not surprisingly blew everyone's balls off at Donington); the most underrated rock band in Britain - Nazareth; and Journey who have had seven (count 'em) brilliant albums before 'Escape' you band-wagon jumpin' dicks. And by the way, the most OVERrated band are AC/DC - pure shit!! Two ex-Rush/MSG fans, Ayr Scotland.

night before to prevent this kind of debacle. All I can say is: 'Thank God for Reading!' Andy Gilbert, South Norwood, London.

IT BEGINS one midsummer's night. I was reading my recently purchased Kerrang! when I heard a strange muffled sound. (not unlike Robert Plant's 'Aaaahh...g' on 'Slow Dancer') coming from my pile of Kerrang! magazines. I steered myself towards that

corner of the room and stopped about a foot from the mags. Looking down I saw in the dust, well, I thought I saw, what appeared to be four rock hard spuds, very hairy and sporting newly acquired potato jackets. They were headbanging and singing "we got mashed at Donington, yeah, yeah, yeah." I couldn't believe it, I turned and fled for the door. I woke up screaming and sweating, it was the most horrific 'monster' dream I've ever had.

So come on Kerrang! and do something about those elusive binders you said you were going to sort out. Then maybe my recurring nightmare will go and I can brave the elements of the dust to regain my Kerrang! Kollektion and put the mags in their rightful place - in their binders!! Metal Mickey, Borehamwood.

● Watch out in the next few issues of Kerrang! They are coming

DANTE BONUTTO, what the hell are you on about? The feature on our God, Michael Schenker, in no. 23 was a load of bull! You said that Michael "didn't have the greatest of reputations for songwriting." Who the hell do you think helped Phil Mogg to write immortal UFO classics like 'Doctor, Doctor'? Who helped Gary Barden write all the MSG songs such as 'Let Sleeping Dogs Lie' and 'Ready To Rock'. Who wrote the amazing, mesmerising 'Courvoisier Concerto' and the brilliant instrumental 'Into The Arena'?

Are you really an ignorant craphead, or are you purposely slagging off Michael? Well, I'd like to say that I, and all the other Schenker fans, will buy any record he plays on just for his unique solos, cos every one is a classic and any song he records instantly becomes ace. And I can assure you I shall play the new album to death and enjoy every note of it!! Love from a fan rocker who loves MSG and the Scorpions, and who would love to see Dante Bonutto fired.

JUST THOUGHT you might like to know I've hi-jacked your office. I've got a machinegun pointed at your head and that bulge in your self-expanding Y-fronts is a grenade. The building is surrounded by an army of Scorpion tanks waiting to burn the sky and unleash death and destruction upon the unfortunates covering within. Then, when the smoke is going down, a multitude of Exocet missiles will follow a pre-programmed course to wreak havoc and demolition on the remains of the building. I'm armed and ready to have you begging for mercy, for I have at my disposal, among other things, an Iron Maiden and a Mad Axeman. But much, much worse, when you have had a blackout, non-removable headphones playing non-stop Abba music will be affixed to your cringing cranium. The only way you can escape a slow and very painful death is to print TRUST in colour in your mag . . . immediately!! If you don't, I shall not be responsible for my actions!! You have been warned!! An internationally renowned terrorist.

I AM very annoyed with your statement in Kerrang! no. 22. The Bandwagon may have disbanded now, but the new location (Headstone, N. Harrow) is just as good a replacement. I've been going twice a week without fail since it opened and I can assure you that imaginary guitar solos and Rob Loonhouse are well in evidence!

If the crappy writer of the article would like to go down to the Headstone on a Friday night (that's if he can get in because it's always packed) he/she will notice that everybody is having a bloody good time, and half the people there, I

## KERROWORD! SOLUTION

SOLUTION

ACROSS: 1 Snider. 5 Grand. 7 Good. 8 Magnetism. 10 Ruby. 11 Led. 13 Let There Be. 15 Pete. 17 Matchstick Men. 19 Quinn. 21 Rock. 23 Ian. 24 Ted. 25 Era. 26 UFO. 27 Glam. 28 Tush. 29 Vinyl.

DOWN: 1 Deguello. 2 Eloy. 3 Dumpy's Rusty Nuts. 4 Rage. 5 Geezer. 6 Dominoes. 9 Rush. 12 Pete Goalby. 14 Brighton. 16 TKO. 18 Animal. 19 Queen. 20 Night. 22 Kim.

# KLASSIK KUTS

# RUSH

## ANTHEM

Words and music by: Lee, Lifeson, Peart

KNOW THAT YOUR PLACE IN LIFE  
IS WHERE YOU WANT IT TO BE  
DON'T LET THEM TELL YOU THAT  
YOU OWE IT ALL TO ME  
KEEP ON LOOKING FORWARD  
THERE'S NO USE IN LOOKING ROUND  
CARRY YOUR HEAD ABOVE THE CROWD  
AND THEY WON'T BRING YOU DOWN

*CHORUS:-*

ANTHEM OF THE HEART AND MIND  
A FUNERAL DIRGE FOR EYES GONE BLIND  
WE MARVEL AFTER THOSE WHO SOUGHT  
NEW WONDERS IN THE WORLD THEY WROUGHT

LIVE FOR YOURSELF, THERE'S NO ONE  
MORE WORTH LIVING FOR  
BEGGING HANDS AND BLEEDING HEARTS  
WILL ONLY CRY FOR MORE

THOUGH I KNOW THEY'VE ALWAYS  
TOLD YOU SELFISHNESS IS WRONG  
YET IT WAS FOR ME NOT YOU  
I CAME TO WRITE THIS SONG

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