

RUSH  
"Presto"

by victor

Okay, I'll admit it. When I heard that Rush's new album was being produced by Rupert Hine (who previously produced Tina Turner, Chris de Burgh, Howard Jones), I was a little skeptical. Okay, I was ALOT skeptical. I was hoping they would've hired Peter Collins (producer on Power Windows, Hold Your Fire) again for this go-round. What can one expect when the group grew up being produced by Terry Brown.

One might've thought that they had wimped out on this one, but this idea is quickly banished upon hearing the opening riff of Show Don't Tell, the first single from the album. Ah yes, there's a great song lurking here, in amongst this most wondrous of guitar-bass-syncopated-drum riffs. There's even a sing-along style chorus, and a few neat bits of semi-soloing from Geddy.

Chain Lightning appears next with a neat bass line reminiscent of the Batman theme, and a super-weird guitar solo. Killer chorus on this one though; it doesn't quite fit in with the rest of the song in the usual way, though it still sounds great. Also included are Neil's obligatory hard-to-understand-exactly-what-he's-getting at lyrics. (Just goes to show that the man's a genius).

There are some superb ballads on this album, not the least of which is The Pass. This one really stands out as far as slow tunes go, with its double-string bass-line intro and two-part-chorus. The title track and the last-track, Available Light, are also well-crafted, but don't quite measure up to this one.

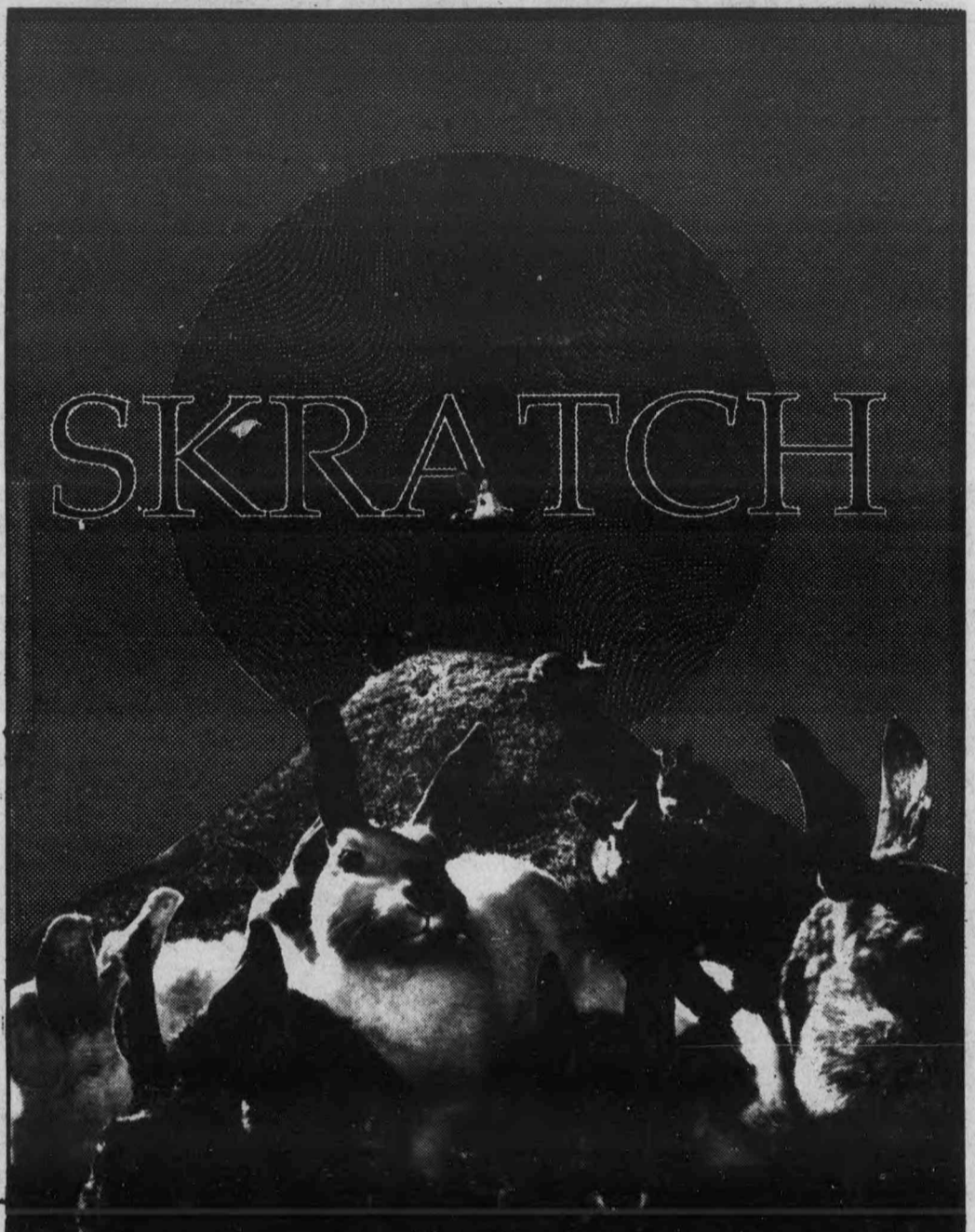
If there was ever any doubt in your mind that Neil Peart was the greatest drummer alive or dead (with all respect to John Bonham & Buddy Rich) grab an earful of Scars. Sounds remotely like Cosmo music, but never mind that. Listen very closely to the drums... Now, would it shock you if I told you that, believe it or not, there are NO drums overdubs on this track at all?... Hard to believe eh? Can't wait to see this one live...

My pick for the second single is Superconductor. Written partly in 7/4 time, it makes it sorta hard to dance to, if you really worry about that sort of thing. However, it's rather catchy and should receive lotsa airplay, even on the wimpy stations.

However good I claim this album to be, it still has its weak spots. War Paint, on side one, falls short of an acceptable Rush song, with a simplistic chord structure, and seemingly incorrect notes on Geddy's part. Anagram (For Mongo) not only has a sill title, (who is this Mango guy anyway?) it also suffers from a somewhat predictable chord structure, although I still like the chorus. Another annoying thing her is the entirely out-of-place synth at the start of the following song, Red Tide.

Although this album isn't a show-stopper like 2112, Moving Pictures, or Power Windows were, it's still basically a great album, and certainly blows away most other albums presently on the market.

# RUSH



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