

Earstuff

Rush: A Farewell to Kings

By Kevin McGuire

Summer has finished, and the usual barrage of albums from 'name-brand' bands is over. There is a lull right now in the record industry, the period between summer and the Christmas month of December, when a majority of rock groups go off to their studios so they can produce next year's music. But there are musical 'happenings' that are of interest to many.

Our goal is to present an up-to-date description of the rock and roll industry and to continually keep our readers informed about new releases, local concerts and future plans. We will try to write this column with a broad representation of different musical tastes and talents, so that many varieties of music may have equal coverage.

Rush: A Farewell To Kings

Rush has been around five years now and has evolved from a power-rock trio into a versatile multi-talented-band. Their new album has progressed further to more abstract forms of instrumental talent. The theme is of more fantasy influence than their last studio album *2112*. The lyrics in *A Farewell to Kings* are styled after a more relective and fantastic verbiage more often used by bands often labeled progressive. From whatever viewpoint, this album is a definite improvement from the other albums *Rush* has released to date.

acoustical instrumentation. A surprise is Neal Peart. He still has overpowering drumming skills, plus a more varied use of percussive media. His expanded use of tuned percussion is a ringer for Carl Palmer and Alan White and the advances in their respective groups' latest albums.

The next album starts off on the last song of side two. The song, "Cygnus X-1" is based on an interstellar fantasy theme, (complete with a voice similar to Darth Vader of Star Wars and a rocket takeoff), that is to be continued in the next album. A match of 2112, the music has different movements scattered throughout, with the familiar studio touch to the album.

Rush is slowly transforming into a 'monster group,' and may be on its way to becoming ex-cused by its scale of talent. The primary judgement on *Rush* will come as a result of their fans reactions to their expanded musical focus and the avoidance of excesses that have ruined groups like ELP for the time being.

Concert Cotillion

Buddy Rich and his band will play at the Paramount Theatre, in Cedar Rapids, Nov. 14. Tickets sold at Budget. Frank Zappa is coming very soon, tickets and details at Record Realm. Fox

Productions has announced the return of Aerosmith and Kiss to eastern Iowa next month, watch this column for more details.

New Release Capsules

Cheap Tricks - "In Color and In Black and White." Better than the last new-hard rock delight.

Utopia - "Ooops, Wrong Planet." What has happened to you, Todd? Where is your utopia now?

Foghat - "Foghat Live." Foghat, in their favorite element, has come up with their best yet.

Patrick Gleason - "Star Wars." THE version of the Star Wars sound track for the cool, music-oriented movie freak.

Eddie Kendricks - "Slick." Eddie is, bad, bad, now badder. Real good vibes on this one.

There is one more feature of Earstuff that will appear next week. Each week, this column will have a DISCOVERY feature, which will focus on little-known albums that are of good musical quality. This is designed for the music connoisseur who wishes to expand his or her musical tastes towards something other than the 'usual.' Look for the DISCOVERY section in next week's Cosmos. Next week's DISCOVERY albums are PFM - Chocolate Kings and Caldera - Sky Islands - not to mention more news in Earstuff. Until next week...

Charlies Pizza by Coe



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Side one begins with a stylish work in a rarely seen Alex Lifeson acoustical style, which then develops into classical *Rush* rock. Following is the anthemic "Xanadu," in which the newer styles of *Rush* are evident. With the addition of synthesizers played by Geddy Lee, a more-rounded musical lineup is seen as a way of making the music more appealing. *Rush* is still using the various movements seen in their longer works, but with "Xanadu" there is more emphasis on slow quiet rhythms much like Yes.

The second side shows us that *Rush* has 'discovered' the studio. With use of overdubbing, they sound like a five-man band. A trio of short songs finishes the second side. They are in a more mellow format than *Rush* usually comes up with, again with stress on the