

aligned to definitions into the boredom of space flight, "2001: A Space Odyssey," was the fifth most successful box-office attraction in a year dominated by "The Graduate." Since then, it has been reissued twice and earned MGM more than \$24 million in North American theaters.

"When I first saw '2001,'" said Hyams, "I was 25 years old. It was like finding a note in a bottle that said, 'There are no limits, no parameters, except your imagination...'"

He said it was OK with him," Hyams said.

But it is clear that for Hyams making a sequel to "2001" is an emotional mine field. "No matter what I do on '2010' I can't live up to people's expectations. But it's desperately important to me that Arthur Clarke and Stanley Kubrick feel what they started 18 years ago isn't besmirched," Hyams said.

"Nobody in his right mind can rip off '2001' or be stupid enough

Friend in Clarke -- has ominously low ceilings. Most of the space is crammed with dials and levers. Computer-generated images compete with data readings on the nine monitor screens above control panels eerily back-lit by fluorescent tubing.

"Our ship is no Holiday Inn," said Hyams, whose production is expected to cost more than \$20 million. "The last consideration is comfort. My image for the spaceship was the submarine in 'Das Boot.'"

"2001" from his debut story "The Sentinel," doesn't like "2010." It will be partly his own fault. Between Sept. 16, 1983, and April 15, 1984, he corresponded almost daily with Hyams by computer from his home in Sri Lanka. Since night in Sri Lanka is day in Los Angeles and vice versa, each man went to his computer in the morning to find the questions the other man had asked or answered overnight.

So communication flowed in the space-age manner.

306, will appear at the festival for the theatrical center, 2471 Brady Lake Rd., Rd.

# Winks minus the no piddly undert

Continued from Page 1-C

corner of his table trying to line up a shot and regain composure, complained, "He always goes, 'Yea!' every time I roll off the table."

"Look, I'm sorry," said Schaefer. "I won't do it again." The winkers fell back into their trances.

"These guys are all incredibly bright," said Deja Lockwood, Dave's wife, as she played with their daughter, Samantha. "It seems like the most ridiculous thing in the world. I find it very amusing, the seriousness of all the winkers."

After eight hours of winking the previous Saturday during preliminaries at the University of Maryland, it had begun to look as if the big match at Kahn's house Sunday would feature Arye Gettelman, 22, a computer programmer from Nashville, N.H. He is considered the third-best winker in the world after Kahn and Lockwood, and is one of this year's

## Rush refines its hard rock sophistication

This review ran only in yesterday's late editions, because the performance ended late. It is reprinted today for readers who missed it.

By Anastasia Pantisios

Canadian rock trio Rush in a two-night stand at the Coliseum continued to refine the sophisticated hard rock sound of its music. Opening night, Thursday, its live show also shows signs of change, almost all for the good.

In contrast to the bland and spiritless show that the group played on its last tour, Thursdays was its most dynamic here yet.

Bassist/keyboard player/singer Geddy Lee exuded friendliness, and guitarist Alex Lifeson was positively bubbly. Drummer Neil Peart was hidden away, as usual, behind a massive barrier of percussion.

The group is augmenting its performances with an elaborate visual presentation. It is not only more extensive than any Rush used in the past but is more extensive than those of most bands. They toss in a backdrop slide or film or a lighting effect every couple of songs.

Rush's show features a continual display of films, lights, lasers and special backdrops, and that's really the way to go; do it up in style or forget it.

The audience, however, did not need to be diverted with flashy effects. Though Rush has sometimes been erroneously tagged heavy metal; its the kind of band that teen-agers graduate to when they begin to see the limits of metal. Kids usually start to enjoy Rush about the same time they discover groups like Genesis, Pink Floyd and Yes. All these groups play power music but with a bit more substance than straight heavy metal.

So it was a relatively quiet crowd that took in Rush opening night. Peart told me recently in

### REVIEW

an interview that about the only thing he actually wants to tell an audience to do is to not stand on seats or push and shove and make things uncomfortable for other people. For the most part, he got his wish.

The crowd mostly sat in rapt attention as Rush wended its way through an impressive program of material largely drawn from its recent "Grace Under Pressure" album, with older favorites like "Tom Sawyer" thrown in. The instrumental work of the band is, as always, intricate and well-played, with a dramatic increase in the amount of keyboards Lee is now playing. Lee's vocals have deepened and gained expression, too. He probably won't be anyone's favorite rock singer, but his vocals no longer distract from the music. In fact, they work with it effectively, something that would have been hard to say five years ago.

The best part of the show, apart from the visual display and the musicianship, was the group's

obvious enthusiasm for performing, and the little bits of humor that peeked out. If Rush had a weak spot, it was a lack of a sense of humor. Yet in this show, it introduced "The Weapon" with a film featuring the infamous Count Floyd -- Joe Flaherty of "SCTV" -- doing his "Monster Chiller Horror Theater" routine.

It was a clever and cheeky bit, but even better was Lifeson, in the darkness below the screen, doing a couple of reggae-style dance steps, just feeling good.

Opening for Rush was guitar player Gary Moore, formerly of Thin Lizzy, and his new three-piece backup group. Moore is a flashy guitar player with a blues sound reminiscent of the early

1970s and other guitarists, like Rory Gallagher and Robin Trower, whose work is rooted in that era. He states his affinity for that period with his covers of Free's "Wishing Well" and the Yardbirds' "Shapes of Things" as well as his crying guitar leads.

Moore's strong suit is a good band with a good sound and performing ability; his weakness is material and a tendency to be a little trite, as when he urged the audience into a sing-along on the lines "Keep on rocking, keep on rolling." Undoubtedly he can work this out in time.

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