

## Rush delivers without gimmicks

By Bill Eichenberger  
Dispatch Pop Music Critic

Rush was in no hurry to finish its two-hour set last night in cacophonous Cooper Stadium, and nearly 11,000 strong applauded the heavy metal trio's work ethic.

The Canada-based Rush is a heavy metal band like no other, short on leather and drunken antics and long on loud, forceful and, at times, thought-provoking music.

The key, as far as Rush is concerned, is the music. For the most part, lead singer-bassist Geddy Lee avoided useless banter or acrobatic stage maneuvers and concentrated on the songs of the band's 16-year professional history.

Known as a thinking-man's metal band (akin to being a guide dog for the blind), Rush wasted no time establishing its primary theme in the second number, *Free Will*, from the 1980 LP *Permanent Waves*.

Free will and the credo of individual freedom recurs in the music as often as sex, drugs and rock 'n' roll appears in most other metal music. The shift away from gratuitous indecency is a welcome relief from the norm.

Led by the propulsive drumming of Neal Peart (who also serves as the band's lyricist), the trio tackled a series of songs about society's boundaries and the individual's effort to move beyond them.

In *Subdivisions*, Lee warned of the evils of blindly following the pack, to "Conform or be cast out." *Closer to the Heart* reaffirmed the importance of every individual, from the "philosopher" to the "plowshare."

Although the threesome was not a distinctive presence, it augmented its live show with laser lights and two large video

### REVIEW

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screens that flanked the stage.

During the *Manhattan Project*, a hard-driving musical assessment of nuclear arms, the screens deftly flashed images of the scientists who invented the atomic bomb and juxtaposed them with images of the Hiroshima explosion.

It was the only time during the entire evening when the raw energy of the music was matched with something visually enticing.

Ultimately, the laser lights and especially the video screens underscored how unimportant it was to even look at the band.

Nothing happened on stage. Well, almost nothing — Peart's drum solo near concert's end was, as usual, an impressive thing to watch.

Rush has been condemned by some critics for its pseudo-intellectual lyrics. This reputation is deserved (*Chain Lightning* from its most recent LP, *Presto*, begins: "Energy is contagious/enthusiasm spreads/ tides respond to lunar gravitation/ everything turns in synchronous relation").

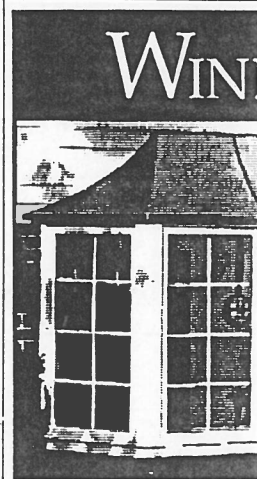
But critics who would dismiss Rush as pseudo-intellectual would also have to dismiss its superb musicianship, its keen sense of melody and its inventive rock arrangements.

The band's spirited and efficient set last night certainly overcame any lyric indulgences.

## Molly Morris heads opera

Molly Morris was elected president of the Opera/Columbus board of trustees at the board's meeting Monday.

Morris, a trustee for five years, succeeds Roger C. Perry, who has served as president since 1988. Her plans for the company, which will celebrate its 10th season in September, include building audiences in outlying communities and promoting greater collaboration with other Columbus arts organizations.



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## 'PrimeTime' anchors headed separate ways

By Night-Rider Newspapers

Amid persistent reports that the on-set chemistry between *PrimeTime Live* hosts Sam Donaldson and Diane Sawyer is about as real as the tooth fairy, ABC News has decided to separate the pair.

"is polite but strained," said an ABC News veteran. "It's much better that they're separated by cables and video. That would take the focus away from their total absence of chemistry and put it more on the screen."

**Raise**