

Channel One **You asked for it. And now you've got it.**

Our Channel One TV magazine just got better with new, round-the-clock program schedules. Now you'll know what's on TV 24 hours a day, seven days a week. And Channel One has VCR Plus programming codes, only in The Post.

Call 651-4500 for home delivery.

SUMMERFAIR
SELECTED EXHIBITS OF FINE ARTS AND CRAFTS



May 30 - May 31 - June 1
Coney Island
Fun for all ages! Rain or Shine!
Adults only \$5 - Parking Included
Information: 531-0050

Worms 98
TCPI
The Community Press

Rush still a rockin' force two decades after '2112'

By Michael Mahle
Scripta Howard News Service

Even with 21 years' worth of hindsight, one must wonder, "What was Rush thinking?" The year was 1976, and the Canadian trio was treading water after its third album. Things were so bleak, the band dubbed its U.S. concert dates the Down the Tubes Tour.

So how did the three members hope to right their sinking ship? They wrote "2112," devoting an entire album side to one song, an epic sci-fi tale about a guitarist trying to introduce music in an oppressive, cultureless society.

The idea hardly had "hit" written all over it — even for 1976 — but it turned the tables for Rush.

The album not only made cult heroes out of the threesome, it also established new rules by which they would rock for another two decades. Namely, the three members would do things their way, which has meant lengthy, intricate rock passages marked by expert musicianship and lyrics that lean toward science fiction, literature and politics.

RUSH

"An Evening with Rush," begins at 8 p.m. Wednesday at Riverbend Music Center.

Tickets: VIP \$40; pavilion \$27.50; lawn \$21.50.
Information: 562-4949.

cord. We didn't have much support on the other albums, and we were bucking a trend.

"But we've had a lot of freedom, and that comes from taking some chances earlier on, making the right record at the right time. We were lucky with '2112,' which was so strong that early in our history. That gave us veto power. We could do whatever we wanted after that."

And the fans have followed. Over 26 years and 16 studio albums, Rush has remained one of the most consistent acts in the business. When a Rush album is released, it immediately shoots into the Top 10 — then quickly slides off the charts — after a half million or so fans finish their stampede to the stores.

The support remained consistent through the band's salad days of the early '80s ("Permanent Waves," "Moving Pictures" and "Signals") and then as the trio strayed from its meat-and-potatoes guitar-bass-drums approach for keyboard-directed adventures in the late '80s.

But now that the band has turned back to its guitar-heavy rock mix on its latest album, "Test for Echo," it is also acknowledging its progressive past in concert, playing the first side of "2112" in its entirety.

The current touring show's concept — nearly three hours with Rush and no opening act — has been a long time coming for the band's faithful fans. But how close did the three members come to quitting before the album or tour ever happened?



Spend "An Evening with Rush" next Wednesday at Riverbend Music Center.

Lifeson admitted the thought of hanging it up wasn't far from his mind as the group started work on "Test for Echo."

The combo had taken its longest hiatus, an 18-month break, while bassist Geddy Lee took time off for a new child, drummer Neil Peart worked on a tribute to Buddy Rich and Lifeson completed the first project dubbed "Victor." Reconvening Rush wasn't so easy.

Said Lifeson: "There are times when you come off the road completely burnt out, and you have these thoughts, I think this was different. I thought that if this is the end, then that's the end, that's fine."

"But after we had our coffee out on the stoop and talked for a couple of days — about where we were going as individuals, what we wanted out of the band, what we hoped to do — things started going really quickly. It ended up as the best writing session we ever had."

Lifeson was particularly pumped because guitars had moved back to the forefront after a long stretch in which keyboards had taken over. Songs such as "Time and Motion" and the title tune are charged with trademark precision and Lifeson's searing, distorted guitar.

"I hear guitars on this record the way I always wanted to hear them," said Lifeson, who admitted the late '80s were a frustrating period in which he felt like an accompanying musician.

For Lifeson, more guitars means more Rush. He recognizes other bands have come and gone like lead singers in Van Halen while Rush has kept cranking out the albums.

Something to sell? Do it the easy way. Call Cincinnati Classifieds at 421-6300

CINER POST
5/29/1997