

Rush: Hemispheres—not bad

As one whose musical tastes ranged from the varied rock 'n roll of the Beatles to the pop 'n roll of Wings to the folk-rock of Simon and Garfunkel or Lightfoot, I was introduced to RUSH by a friend who

By JOEY KILFOIL

insisted I would like them and urged me to buy a ticket to their concert. I was hesitant because I knew his idea of good rock was Led Zeppelin (hahahaha).

After the concert, I was totally amazed. Here was a group that combined hard rock with pleasant melodies and meaningful, almost philosophical, lyrics. I purchased "Farewell to Kings" and brought their live album shortly after. Since both these are excellent albums that strike a nice balance between the shorter, more commercial styled music (Fly by Night, Closer to the Heart, Cinderella Man) and the long story-ballads that Rush is noted for (2112, Bytore and the Snow Dog,

Cygnus X-1), it is with some hesitation that I review their latest effort, "Hemispheres".

The title is a subtitle of "Cygnus X-1 Book II", a continuation of the final cut on the "Kings" album. Like "2112" it is an entire album

side (Over 18 minutes) long. Like "2112", it has a recurring theme in the form of a riff which appears

throughout the many portions of the song. Unfortunately, it is not as interesting musically (Neil

Pearl's lyrics could NEVER be called uninteresting) nor does it contain as great a variety of sounds.

Side two opens with (excuse the cliché) a very interesting song called "Circumstances". What other rock group but Rush could get away with putting French lyrics in an English rock song? (the

Beatles — Michelle). The next cut, "The Trees" begins with some superbly original, though not terribly complicated, classical guitar. The lyrics represent one of Pearl's most political and definite

statements. It concerns The Oaks and The Maples, and how the Maples feel oppressed by The Oaks because they're grabbing up all the light. The Oaks can't understand why the Maples can't be happy in their shade. Sound a bit like the current Canada - U.S. situation?

The final cut is called "La Villa Strangiato: An exercise in Self-Indulgence". It is a collection of instrumentals blended into a nine minute song. Most notable are an ultra-fast classical guitar solo from Alex Lifeson as well as the first bass solo of Geddy Lee's to be recorded. It too is fast and well executed.

The musicianship and production is excellent throughout, a feature of all Rush albums. Personally, I found it a little lacking in content, or rather, a trifle unbalanced with only two "songs" on the entire album and only four different cuts in all.

Superficially speaking, the album cover features a magnificent photograph by Yosh Inoyue, who did their "2112" album. The words are printed on the inside



and it comes with a color poster of the artists on stage.

Now comes the seven dollar question: Should you buy it?

If you're looking for a new group to listen to, this is not a good album to buy if it's your first Rush album. I would recommend

"Caress of Steel" or "A Farewell to Kings" as a method of working

your way up to "2112" and then "Hemispheres". If you are a devoted Rush fan you've probably got the album already. If you are a semi-devoted fan and a basic cheapskate like myself, I have to admit that although I was disappointed in comparing it to "Kings", I still didn't feel cheated after buying it in red vinyl for eight dollars.

Elvis Costello is new wave

The minute Elvis Costello and the Attractions ran on stage, the aisle in front flooded with fans, making a joke of the neatly lined rows of chairs. Immediately, they kicked into "Mystery Dance". Five songs, including "Radio Radio" and "Waiting For the End of the World" were sung and gone before Costello acknowledged his audience or even admitted one even existed.

Costello's guitar for the evening was a red/grey Fender Stratocaster, complete with his name written along the length of the fret board (a la Chet Atkins). Repeatedly, he would stop playing to talk with his hands, pointing an accusing finger at himself or his audience, or as with "This Year Girl," clenching his fists like a prize fighter.

"Night Rally" an anti National Front song, included in the initial five song barrage, was for more effective live than on record. The haunting organ and the songs

dirge march beat coupled with erie lyrics make for Costello's most frightening song.

With a stage presence not unlike James Dean's and moves any rocker would envy. Costello was obviously the star. However, the Attractions, were, as they say, "the driving force" behind the music. Pete Thomas, Bruce Thomas and Steve Naive look as though they should be playing with the Dave Clark Five, or early Manfred Man at least. With drums, bass and keyboards, the Attractions created a wall of sound that allowed Costello to concentrate on his singing and presentation rather than guitar techniques.

A smart move for Costello, artistically and career wise would be to include songs like "Peace Love and Understanding" on his next album. This was perhaps the evening's most powerful song. Here he was singing "Peace Love and Understanding" just as he

would a song about guilt or anger. The effect was stunning.

Several times songs were linked, not as in a medley, but the next one beginning almost before the previous one was finished. Such was the case with "Lipstick Vogue", "Watching the Detectives", "You Belong to Me" and "Pump it up". This was the last set of songs. Costello blurted a goodbye and ran off stage as if his pants were on fire, with the Attractions in hot pursuit.

After such a powerful set it was doubtful they would be back for an encore. But they were. Sporting a different Fender Stratocaster (a string had broken during "Pump it Up") Costello and the Attractions ended with a slightly reworded "(The Angels Wanna Wear My) Red Shoes". Before anyone could shout "one more time" they made a beeline stage left, likely blocks from Alumni Hall by the time the house lights came on.

Thrill seekers, dressed like punks for the night were made to look like total idiots. Once and for all, people may come to realize Elvis Costello has more in common with Buddy Holly than the punks, real or pretab. In fact, he's not even part of the new wave, Elvis Costello is the new wave.

Continued from page 12

For Benjy Chee Chee his last four years were his greatest, because he was winning success and recognition on the Canadian art scene. He had such a love of life that his friends wouldn't believe he would try to kill himself. He was happy with his work and was beginning to enjoy the fruits of prosperity. They think perhaps success came too fast for him.

Benjy Chee Chee had had a rough life as a child in northern Ontario. His father, a trapper, drowned while Benjy was only a few months old. His mother made a living as a domestic, and often was forced to leave him alone. By the time he was 12, Benjy had been drunk several times, had gotten into trouble with the law, and had been confined in an Ontario Training School. He spent his next 10 years in and out of training schools and jails, and lost track of his mother.

Some of his friends will be heard on Between Ourselves; Mrs. Marie Gagnery of the Nicholas Gallery in Ottawa, the first to show his work; Tom Hill, an Indian artist to whom Benjy Chee Chee sold his first painting, for \$800; and Neil Sneyd, proprietor of Toronto's Wildlife Gallery, who handled Benjy's works and was proud to be called his friend.

Between Ourselves will also try to answer such questions as: How have concepts of Inuit art drifted away from traditional roots? What about charges of commercialism? What's ahead as the Inuit art industry comes under the control of the artists? Among those heard from are Jim and Alma Houston, native art historian George Swinton, Bill Taylor of the Museum of Man, and, of course, the artists of the north. The program will include original Inuit music recorded in the Arctic by Stefan Pellinski of the Faculty of Music at the University of Montreal.

Air farce release

What better idea than to give the gift of laughter this Christmas! By the sheerest of coincidences, the Royal Canadian Air Farce comedy album is scheduled for

release in early December. Now you can listen to the (in)famous Sex Therapy Furnace and Shakespearean Quackers skits anytime you want, and as well meet Sergeant Renfrew, hockey hero Bobby Clobber, the flirtatious Amy de la Pompa, and many others.

Advance orders are being accepted, so send your cheque for \$6.98 (includes postage) made out to the Canadian Broadcasting Corporation, and send it c/o Learning Systems, Box 500,

Station A, Toronto M5W 1E6. They'll send you a confirmation,

and not long after, your very own Air Farce album to keep or put under the tree.

AT YOUR CAMPUS BOOKSTORE

<p>CRESTED GIFTWARE</p> <p>RECORDS</p> <p>CARDS</p> <p>PARTY NAPKINS</p> <p>CHRISTMAS WRAP</p>	<p>CALENDARS</p> <p>BOOKS</p> <p>CANDLES</p> <p>ETC</p> <p>TAGS ETC</p>
---	--

MLF Dating Service

There once was a girl named Kate who wished and wished for a date .

She stayed by her phone but was always alone till MLF supplied Kate with a date

write P.O.Box 68

WESTMINSTER BOOKS

celebrates Canada's second annual

CHILDRENS BOOK FESTIVAL

see our selection of outstanding

Canadian Children Books.

449 King St. 454-1442