

his music would have little effect and even less interest. Newman's wit is ultimately constructive. He leaves you feeling things are not hopeless — just slightly absurd.

Since 1979, when his "Born

industry while writing the score for the movie, "Ragtime." Harecently returned to recording with an excellent new album, "Trouble in Paradise," and brought back some of its songs to life on stage, armed

in your mind, a few more years with me." But that doesn't change anything. As Newman quietly sings in the final lines of the song, "You're still the same girl that I love."

## CINCINNATI POST, MARCH 31, 1985 CONCERT MARCH 30, 1985 Rush is worth thinking about

By Larry Nager

The Canadian rock and roll band Rush and its opening act at Riverfront Coliseum Wednesday night shared a basic format — the power trio. Beyond that they had nothing in common.

The power trio's formula of guitar, plus bass, plus drums often equals the worst sort of heavy metal tedium. Nowhere has this equation proven more true than in the six hands of the Jon Butcher Axis.

THEIR HALF-HOUR set was a compendium of the worst heavy metal clichés — extended, meaningless guitar solos, dull, plodding bass lines, and, of course, the obligatory, five-minute drum solo.

At 8:30, after a half-hour break, Rush took the stage. In

the course of their two-hour set they revealed the almost unlimited possibilities of the power trio.

Although Rush is basically a heavy metal band, its creative use of space — putting holes in their music in all the right places — is what sets it apart from other bands.

Guitarist Alex Lifeson employed a number of different guitars and a wide assortment of techniques. From delicate classical finger style to raunchy power chords, he kept the guitar sounds rich and varied.

Neil Peart provided strong drumming while retaining a rhythmic subtlety rare in rock and roll.

GEDDY LEE'S banshee-wail vocals were somewhat reminis-

cent of Led Zeppelin's Robert Plant. His bass and keyboards contributed greatly to the group's wide range of sounds and rhythms, from the hard rock of "The Analog Kid" to the loping reggae of "Digital Man," both from their most recent LP, "Signals."

Lee's keyboards were especially effective on the space fantasy, "Countdown," providing appropriate sound effects.

With its strong melodies, varied musical textures, and lyrics that never descend to the "Baby, let's party" level, Rush showed itself to be the thinking person's heavy metal power trio.

Larry Nager is a Cincinnati musician and free-lance writer.

## headliners

Capitol records can hardly be objective about one of its most successful rock artists, Billy Squier, but let's listen anyhow: "Musically, he is solidly rooted in traditional rock forms amplified by the courage to explore new ground with style, a sharply-tuned ear and a gift for writing inventive lyrics," states Squier's official bio. "These qualities have allowed him to create some of the best and most consistently satisfying music of the decade. It's real rock that defies superficial labels or the stigma of being too closely associated with any singular, temporary or narrow-visioned lifestyle."

Translated: Squier will rock the wrinkles out of your jeans in a concert Tuesday night at the Cincinnati Gardens, providing there are any wrinkles left after Def Leppard's heavy-metal assault opens the concert. Tickets are a modest \$8.50 and \$10 at Ticketron.

If you are in the mindset for a more delicate, but no less mind-altering, entertainment experience, offered at a price you can afford (how about free), try the Percussion Group at 8:30 p.m. Tuesday in Corbett Auditorium on the University of Cincinnati campus. No kidding, this group has a well-deserved international reputation, and this concert will include the American premiere of Karel Goeyvaerts' "Instant XoX." The program also features William Albright's "Take That," a work inspired in part by the galley scene from "Ben-Hur."

—James Chute

## concert calendar

"Live at the Center" series: Dancer Cheryl Wallace, composer/pianist-Billy Lerkin 8 p.m. Friday, Contemporary Arts Center, 115 E. Fifth St.; \$4.50 adults, \$4 students and senior citizens, 721-0390.

Spring Bluegrass Festival: The Seldom Scene, J. D. Crowe and the New South, the Country Gentlemen, Muddy River, the Hot Mud Family, the Stone Valley Bluegrass Band, 2 and 7:30 p.m. Saturday, Cincinnati Gardens. \$8.50 admission includes both shows. Ticketron.

Livingston Taylor/Papa John Koistead: Folk/rock concert, 8 p.m. Monday, Northern Kentucky University BEP Auditorium; \$4, 572-5763.

University of Cincinnati concerts, Corbett Auditorium, free: Faculty recital, bass-baritone Gary Kendall, pianist Donna Lowmy, 8:30 p.m. Monday, The Concert Orchestra, 8:30 p.m. Thursday (April 7).

Music Live/With Lunch series: Music for harpsichord and guitar by Carolyn Schott, Judith Handler, 12:10 p.m. Tuesday, Christ Church, Fourth and Sycamore streets; free (lunch available, \$2) 621-1817.

Corr and Friends: Irish folk music concert, 7:30 p.m. Thursday (April 7), Northern Kentucky University Center Theater; \$2, 572-5763.

"Altman's magic is the real thing...he's in his prime as a director." —Pauline Kael, *The New Yorker*

"The surprise is Cher, who is poignant and effective in her first dramatic role." —Roger Ebert, *Chicago Sun-Times*

"Wonderfully entertaining, a rich, funny, touching, insightful film." —Shelia Benson, *Los Angeles Times*



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Last Day "LOVESICK" (PG) 7:30 9:30  
Last Day "LORDS OF DISCIPLINE" (R) 7:45 9:45  
Starts Fri. "ET—THE EXTRA TERRESTRIAL" (PG)  
Fri. Mon. 1:00 1:15 5:25 7:40 9:55  
Starts Fri. "AN OFFICER & A GENTLEMAN" (R)  
Fri. Mon. 2:00 4:30 7:15 9:40

HOLLYWOOD I & II  
5914 HAMILTON AVE., COLLEGE HILL 541-0678

Adults \$2 — Children \$1  
"LOVESICK" (PG) 7:40 9:40  
"DARK CRYSTAL" (PG) 7:10  
"ONE DARK NIGHT" (R) 9:30

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(by reservation only)

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Sunday April 3  
Brunch 1:00 p.m.-3:00 p.m.  
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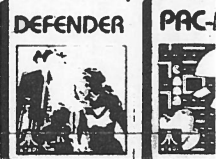
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