

Disc *Chronicles* Rush's career

by Alexander Hay

Last month, Canada's premiere rock group, Rush, released a collection drawing from each of its sixteen previous albums. Entitled *Chronicles*, the 2 CD compilation is their first one to include both studio as well as live material.

For the price of about \$28 one gets not only digital remastering, but also a healthy dose of Rush material. The 28 songs add up to almost two and a half hours worth of music.

Rush, the group's self titled and produced first album, rendered the hit, "Finding My Way," an appropriate opener for *Chronicles*.

Rush's first album was too successful a release to be ignored by Mercury Records, who signed them a long term deal. Aside from a recording contract by a

About *Permanent Waves* and *Moving Pictures*, bassist Geddy Lee said in *Chronicles*' liner notes. "It was time to stop the concept stories [and] to come out of the fog for a while and put down something concrete."

Riding the crest of the wave of their two previous albums, Rush released what turned out to be their most popular live collection, *Exit...Stage Left*, which is represented on *Chronicles* by "A Passage to Bangkok."

Arguably, their next album, *Signals*, was as notable as any of their previous releases, but for some reason did not receive the same commercial success as *Permanent Waves*, *Moving Pictures*, or even *Exit...Stage Left*. *Signals* supplies two brilliant songs, "Subdivisions" and "New World Man," for *Chronicles*.

"Chronicles" provides an impressive overview of Rush's evolution and showcases the band's greatest works.

major label, there was another change for the group. Drummer John Rutsey decided to leave Rush to pursue other interests.

Before the band's next album, *Fly By Night*, (whose title song appears on this compilation), Neil Peart had joined bassist Geddy Lee, guitarist Alex Lifeson, and replaced Rutsey as Rush's new drummer.

It did not take long for Peart to exert a strong influence on Lee and Lifeson. He provided the impetus for such concept albums as *2112*, *A Farewell to Kings*, and *Hemispheres*. Songs from the concept albums, which worked together to form a post apocalyptic trilogy, include "The 2112 Overture," "The Temples of Syrinx," "Closer to the Heart," and "The Trees."

With the release of *Permanent Waves* in 1980, Rush made the transition to more catchy FM radio-oriented songs like "Freewill" and "Spirit of the Radio."

In the following year, Rush picked up right where they left off by releasing *Moving Pictures*, which yielded such compelling songs as "Tom Sawyer," "Red Barchetta," and "Limelight."

After *Signals*, Rush took a two-year break from recording only to return with albums more concerned with political issues. *Grace Under Pressure* contained two songs about nuclear war including the respectable "Manhattan Project," and then shifted to their worries of greed in "The Big Money."

Rush's fourteenth album, *Hold Your Fire*, gives *Chronicles* the hit "Time Stand Still" and the dynamic "Force Ten."

Having arrived at the end of a six year creative writing session, a live album was the next step. *A Show of Hands* was released as the band prepared for its next phase. The final song on *Chronicles* is the cut "Show Don't Tell" from last year's issue, *Presto*.

Although *Chronicles* is no substitute for a large collection of Rush albums, it does provide an impressive overview of the group's evolution and their best material along the way. For any Rush fan who is not a fanatic about the group and does not plan to buy all sixteen of their released, *Chronicles* is definitely the way to go.

New film *Pacific Heights* anything but calm

by Christi Luden
The Collegian

The perfect con-artist finally meets his match. Destroying dreams and lives seems to be his game until he tries to destroy a feisty woman and her temper-riden boyfriend.

Michael Keaton portrays the suave con-artist. Melanie Griffith and Matthew Modine play Patty and Drake, a happy and enterprising couple who start a wonderful life together. Then Hayes steps into the picture in *Pacific Heights*.

Patty and Drake decide they want to combine their funds and move in together. When a realtor shows them a Victorian mansion for \$750,000 they fall in love with the idea of restoring it. Since it comes complete with two rental units, they can afford the mortgage payments.

After restoration, the search for tenants begins. A Chinese couple is the first to move in. Then, after a mishap with another

tenant-to-be, Carter Hayes (Keaton) flashes his money, gives a few unreliable references, and takes over the studio apartment.

"Takes over" is the key phrase. He moves in, changes the locks, doesn't pay his rent, and won't answer the multiple

to perfection.

Keaton combines calmness, anger, and deception into the ultimate psychotic con-man.

Griffith portrays a sweet and loving woman, but is tough enough to seek revenge when her life is shattered. She's also the fix-it partner behind the restoration of the house.

Modine is the typical male protecting his property. His terrible temper is the source behind a lot of violent scenes, but his loving side is brought out in the end.

Director John Schlesinger also does a superb job. He combines oddness and flare with a great storyline to produce scenes that make you flinch and jump.


As a whole, *Pacific Heights* was a great movie. It wasn't too gory or heart-thumping scary, but contained small doses of each to add excitement to a well thought out storyline. It's on the list of must-sees in my book although other critics haven't given it many top notch reviews.

Review

knockings on his door. And, by law, the happy couple can't do a thing.

The film goes through a series of bizarre and saddening scenes at the beginning. It then seems to slack off in the excitement area, but picks up again for a well-deserved and "happy" ending.

All the acting is done almost



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