

The Rush trio enjoys offstage workouts, too

Give them some time offstage, and the Rush rock 'n' roll touring party turns into a travelling jock show.

On any given afternoon before a show, or on a day off, you'll usually find the three band members and their crew engaged in some physically enriching activity. Sun and surf are the goals, with drummer Neil Peart usually pedaling several miles on his bicycle.



Gary Graff music

And on the nearest tennis court, guitarist Alex Lifeson and vocalist-bassist-keyboardist Geddy Lee generally bash their way through several sets. "The athletics is just a day-to-day kind of thing," Lifeson, 30, explained. "We're on a real fitness kick. Plus, it gets you out of the hotel room, gets you some sun."

IT DOES, however, put the band out in the open for its fans. Lifeson said the Minneapolis hotel he was calling from seemed inaccessible to random hangers-on: "There's nothing to do except look at the downtown skyline over the

Rush and the Pat Travers Band will perform at 7:30 p.m. Monday at Joe Louis Arena. Call 567-9824 anytime.

barns." But, he admitted, even after 10 years of steady touring, including the current outing to support its latest album, "Grace Under Pressure," Rush isn't big on having hordes of fans around.

"I can't stand being a famous face," said Peart, who shaved his mustache two years ago because too many fans were recognizing him. "It's one of the banes of my life. Onstage I give my blood, sweat and tears, you know? After that, it's my time, and I feel no obligation to play the star."

As Lifeson explained, "Someone knocking on your hotel room out of the blue isn't great. For Van Halen, it works; part of the foundation for their popularity is that they're accessible.

"I SUPPOSE there was a point where we did mingle more, but now we travel in a tight group. We have contact with people that way, so there isn't a need to go out and mingle."

But sometimes there's too much of a demand



The members of Rush, from left, are Geddy Lee, Neil Peart and Alex Lifeson. Lee and Lifeson play tennis; Peart bicycles several miles on days off or the afternoon before a show.

for the band to resist. Lifeson said that in England Rush often will prepare to leave an auditorium, only to find more than 200 fans outside the backstage entrance, waiting for autographs.

"Usually in those cases we'll organize something — set up a table to sign programs, share a few words," he said. "Those can be fun; you have control."

Ciccolini dishes up French delights



Italian pianist Aldo Ciccolini has built his reputation on French music composed in the late 19th and early 20th centuries.

ANN ARBOR — Italian pianist Aldo Ciccolini has built his reputation on French music composed in the late 19th and early 20th centuries.

The 58-year-old pianist played a recital of that music as part of the Ann Arbor Summer Festival in Rackham Auditorium Saturday night, and in the process confirmed his reputation as one of the finest contemporary performers of French piano music.

Ciccolini's program consisted of music by Ravel, Debussy, Satie and Chabrier. All of it was composed between 1880 and 1913. The Ravel ("Miroirs," composed in 1905) and the Debussy (the "Suite Bergamasque," composed in 1890) were the most substantial compositions on the program.



John Gunn music

on a summer night.

Ciccolini's musical personality, in spite of its Italian origins, is perfectly suited to French music. His technical capacity is rock-solid: clean articulation, dazzling finger work and superb balance of outer and inner voices. He also is able to maintain the peripatetic combination of elegance, delicacy and heady emotion that makes this music work.

The Ravel suite emerged with a clarity that mirrored its neo-classicism, but also with plenty of room for the grand gestures when those were called for. "Oiseaux tristes" was inscribed with much tenderness. "Alborada del gracioso" was brilliantly executed, even though it needed more Spanish flavor, especially in the rhythmic thrust. And "La Valse des

cloches" was full of mystery and sonorous beauty.

THE SAME KIND of perceptive playing marked the Debussy suite. It was alternately sharply defined and dreamily projected. The third movement, the famous "Clair de lune," was a model of tonal control.

Ciccolini has recorded the complete piano music of Satie, and Saturday night he brought a definitive sense of style to "Three Gnossiennes," "Croquis et agaceries d'un gros bonhomme en bois" and "Embryons desséchés." It must also be said, though, that the humor in these pieces becomes more and more like a stale joke as the years go by.

Chabrier was represented by three movements from "Pièces pittoresques" and the "Bourrée fantasque," a piece of almost inhuman technical demands. Ciccolini tossed all of them off with ease. Their puff-pastry content has probably rarely been as well served.

DSO, Ehrling give new life to standards

By: JOHN GUNN
Free Press Music Critic

Last Thursday night the Detroit Symphony Orchestra, conductor Sixtus Ehrling and violinist Ida Haendel presented a program of rarely performed music that was richly detailed and stunningly inscribed.

Sunday night they did the same thing with a program of chestnuts.

The three pieces on Sunday's program — Liszt's "Les Preludes," Lalo's "Symphonie Espagnole" and Tchaikovsky's Fourth Symphony — are staples of the repertoire. When faced with hearing them yet again, one is prone to thoughts of two hours of hackneyed sound played almost by rote.

Not Sunday night. Ehrling gets more out of the DSO than most conductors who mount its podium, and he

sound with lush, molten color. She also phrased her sound so that it was never less than eloquent. And her formidable technique let her sail through the work's difficulties with nary a snare.

She is a rare talent, this remarkable woman, one of a small handful of artists in each generation who goes straight to the core of the music and sends it, with the utmost generosity, directly from her heart to ours.

Ehrling closed the program with the Tchaikovsky, and his performance was in many ways a revelation. Inner voices most conductors usually cover up emerged with clarity, yet never overshadowed the main melodies. Dynamic contrasts often ignored gave the music fresh vitality. Crisp phrasing, especially in the third movement's string pizzicatos, revealed more deeply the composer's genius.

THE STREETS HAVE EXPLODED WITH A SAVAGE VENGEANCE



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DRIVE-INS	
ALGIERS	BEL AIR
NEW ECORSE 12	FORD WYOMING
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radio/Kreskin

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- Warren Pierce: Amazing Kreskin; sexual harassment on college campuses; 1:10 p.m. WJBC-FM (760)
- Night Magic: Beach Boys featured; 9 p.m. WJBC-FM (94.7)
- Summer Camp: A 1946 all-star evening with Humphrey Bogart, Lauren Bacall, Victor Borge and Frank Sinatra; 9:05 p.m. CBE-AM (1550)

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CANNONBALL RUN II