GENESIS! GILLAN! BOW WOW! LEMMY! WHO! MARC BOLAN!

RUSH!
Interview, pix and poster!

TOMMY BOLIN!
a six-page tribute

FREE INSIDE
Giant colour poster featuring RUSH and SCORPIONS

RUNAWAYS! DIAMONDEAD!
FOR a man who’s just spent the last two hours on a concert stage performing in front of 10,000 ecstatic fans, Alex Lifeson looks remarkably calm and relaxed as he emerges from the band’s dressing room.

“Care for a drink – a Martini perhaps?” he inquires politely, sipping on a cocktail and puffing on an English cigarette. The fellow’s style is most impressive and his behaviour quite refined. Hints of Fawity and the Major!

I’m a little taken aback, since I’d anticipated finding the blond axeman somewhat more exhausted after the long show. Rush have only just embarked upon the first leg of their 1982-83 New World Tour and one can’t help feeling.

continues page 6
MEN

On the road with Rush.
By STEVE GETT

pic by Fin Costello
from previous page

that it won’t be long before
and the rest of
and the band to feel the strain
of the road trip.

He agreed, “It’s great
at the moment because we’ve
haven’t played for a while
and so it’s good to actually
so I can’t see that it does
take its toll. After
three months you begin
to feel run-down and
and up. This shows
that you’re not really
up to scratch. Sometimes you find
yourself sitting in a dressing
room before going on stage
and you just want to
didn’t go to bed, and aside from
‘Losing It’ the trio performed the
entire album. Best of the
new bunch were ‘The Weapon’,
‘Chemistry’ and ‘Subdivision’
which featured clever and
accomplished. Rush are now
employing a lot more films
during their gigs, all of which seem
to work to good effect.

The rest of the concert
comprised material from ‘Moving
Pictures’ as well as the odd tune
from ‘Permanent Waves’,
together with ‘The Trees’
and ‘Closer To The Heart’. Old tunes
are confined to a medley at the
end of the set that features
‘2112’, ‘Xanadu’, ‘Villa Stragnato’
and ‘In

and the band
were busy preparing for the
evening’s concert while the
band caught up on a little sleep
at the hotel. A massive lighting
rig was being assembled and it
was plain to see that Rush
would be putting on a
spectacular visual display.

Eventually, Peart, Lee
and Lifeson arrived for a
sound check and listening to
them run through a few new tunes
was enough to convince me
that we’d be in for a treat.
Happily I wasn’t
to be proven wrong for
I can
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witnessed the band in
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Do you consider yourself a prodigal player? “No, I’m still very much in the dabbling stage. Put me beside any real keyboard player and it’s a lieing matter. And I don’t really pretend that I can play, I can write some lines and melodies and play some chord patterns which is really all I need. I certainly don’t have any illusions about being a Keith Emerson or anything like that.”

Have you found yourself writing a lot on keyboards? “Even more, yeah. But even before I played keyboards I still wrote more on guitar than bass.”

Rush’s music has sometimes been referred to as “thinking man’s NM” and has always been far more complex than most hard rock bands produce. Does the idea of being commercial ever come into your mind when you’re writing? “As much as we write for ourselves, it’s a natural instinct to want to please people but to go beyond that I don’t think we’re very conscious of it. ‘New World Man’ (the current single) wouldn’t have been on the record if we didn’t have it. But it’s all about the record if we didn’t have that foursomes space available. We tend to have very strict ideas about how long an album should be and that’s an important thing to remember.”

Dealing with quality which is again down to value for money. So you were actually left with four minutes to fill on “Signs?” “Yeah, but at the same time we were finishing recording, we actually had to cut the album a little quieter than most rock LPs are cut so we could have probably left it out. What it really boiled down to I think was that we were so hard at getting all these slick sounds that we were all in the habit of putting something down that was real spontaneous. In the end the whole song took only one day to write and record. It’s good to put something together like that.”

Backtracking a little, what made you decide to put another live album out? “I guess there were a whole lot of reasons. One was that we felt out live sound has changed so much that we figured we needed to update it on record. I mean ‘All The World A Stage’ works whole lot different. But a live LP is also a great device to get a sort of studio between albums and we really wanted that. We wanted to have a longer gap between albums so that we could do some writing on our own.”

The gap was fairly protracted though – didn’t get a bit frustrating? “It did a bit and I think that’s part of the reason we started working during the mixing of ‘Exit Stage Left.’ Once you sit down and discuss doing a live album and commit yourself to that it’s – you’re stuck with it. I hate doing them and in some ways I’m almost sorry we did ‘Exit.’”

Were you conscious of going for more ‘sounds’ on ‘Signs’? “Definitely. It was a very conscious effort to make this album sound different from anything we’ve ever done. We got a little scared of being complacent and sticking into rut. Recording became semi-automatic with ‘Moving Pictures’ and although it was a difficult album to make we could achieve that kind of sound real easy. Basically we didn’t want to go in and make another ‘Moving Pictures’ because that kind of against everything we’ve done.”

Having said that, ‘A Farewell To Kings’ and ‘Hemispheres’ were fairly closely-linked. “Well those were all the contradictions, but we achieved a sound on ‘Moving Pictures’ that almost bordered on being slick and that’s kind of dangerous for a band like us. So we made a conscious effort not to play it safe and try to experiment in order to change our sound. It was time to inject some fresh blood.”

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