ROCK AGAINST RIGHT-WING ROCK BEING CALLED FASCIST

in which capitalist H.M. technoflash dealers RUSH reckon they've been badly done by and talk to JOHN HAMBLETT.

AFTER THURSDAY night's gig at the Apollo I asked Neil Peart what effect it was to gauge the success of the band's tour work.

"Oh, I would have to say that the main criterion of success is how well we played, and how well the rest of the band played. It is hard to say that I have played well then great, but if I play badly then no amount of public adulation is going to convince me of anything else.

Of course other factors do contribute: the audience can make a bigger, better, and technical problems also have an effect. Obviously the ideal gig would be if I played up to my potential, with no technical problems and an audience that appreciated it."

The introduction of Rush hard by the majority of rock critics can probably be best summed up by quoting a typical reply of one CSA member in the Daily Star.

"That's OK, Lyn. Think of all the people who are too young to tell Rush from Bitchin'.

"All I honestly can confess is to feeling quite sympathetic with that sentiment. But it must be said that those of us who are a thousand or more people at the Glasgow Apollo obviously thought differently. And not all of them were young.

"The performance was frighteningly close to faultless. The band remained strong and constant. The solos were for the most part immaculately executed. Rush fans had enough cause to feel jubilant.

"What I wondered, made these people fans? Where does the appeal lie?"

"I think that there is something fundamentally attractive about the best of the music, the play," says Peart. "I think it reaches people on a very basic level. We aim for, and get, an emotional response from our audience."

In pursuit of that emotional response, Rush bolster their live music with all manner of gaudy visual effects, including smoke bombs, dry ice, the whole kit and caboodle. I put it to Peart that the band were simply going through predictable Emotions in order to gain..."

"No, no, no! I don't think that's the case. We only use visual effects where and when we feel we enhance the music. We never use visual effects if we think we detract from the musical performance."

"For example, the dry ice comes on to coincide with a particularly sparse section and in doing so gives the sound a totally different picture."

"Oh, I know it's all old hat, right? But the most professionally thought-out visual effects are the ones that have never been heard of before."

MAKING SURE that the next time you see them, you see them with your eyes open, and know what you are, I, for one, don't like this. This must be the best Grievance article to appear within these yellow pages. Purposed by Miles. It was the only one I've ever read about the band — a fact I point out to our editor in the course of our conversation.

"Tell me, Miles, just how often do you read after reading this? You must have been introduced to a bunch of Nazis (though had never crossed my mind).

"What Miles said that I didn't like was that basically we are a bunch of nice gay Nazis — which, 

Continues over
RUSH

From previous page, of course, is not true," you feal your view's inexpressible. "Oh, absolutely that was a very dishonest article. I was the inspiration that Mill and I had gotten on very well. Even was me his address in New York and told him to stop by at any time he was in the neighbourhood. And that so-called political dialogue took place after the interview had finished, we were just chatting, really amenable, I thought, and he invited me all round. Just that he was the best editor I have ever seen.

But surely you are not to say the things. Mill quoted you as saying, and you sincerely believed them to be true, you have no right to be upset or surprised to see them in print.

"Oh, you're absolutely right. When you are in this position you have to prepared to be on trial all the time." My argument is that he misrepresented the things that were said, took all out of context. As far as I was concerned all I was doing was taking up a contrary stance in an essentially philobatrist argument — and he made it appear to be a political dogma. He represented us as fascists, et al., and if that were the case we would have the world's first brilliant Nazi. "But I was just joking, you know, it's just a joke.

But over here, I now realize, that in certain quarters anyone who isn't a socialist is in fact a fascist, right?" 

"You make no secret of the fact that they don't align themselves with the socialists. They are in fact self-confessed 'capitalists.' A capitalist, of course, is anyone who doesn't take the same things as a fascist, racism, and stupidity, and stop me if you've heard one piece, initially was an authoritarian and nationalistic right-wing political movement founded in 1919 in Italy by Benito Mussolini. That movement has broadened in various countries to encompass any right-wing, anti-Communist, or radical anti-political ideology — plus schoolteachers, football supporters, trade unionists, GPO, KGB, CBI, NCB, and a whole host of other individuals and public bodies depending on just who's pointing the finger.

Flash are not fascists, they are not nationalist, and they don't believe in a country. But they do believe that things are too rigid and that the extreme left is just as likely to implement an authoritarian government as the extreme right.

"We basically believe in the total freedom of the individual. Politics only constitutes the tip of the iceberg in that respect. I don't so much concern with politics as I am with the role they play in a broader philosophy. To present a political system as right-wing political would be totally false; it would be a totally warped picture.

"It's like the National Front's television broadcast (shown that night). They were presenting a totally false picture of themselves and their policies; they were only showing the tip of the iceberg — their flag, their uniforms, and their arrogance. A system which is more like a traditional 19th-century army.

In all the major political parties, there is no one who has a right vision of the country. There are some people who are self-confessed fascists, and some people who aren't. The problem is that the parties are more like a political system. If the people are greater human beings, the more freedom they have, it merely means they are more tolerated.

"There are some that are just as bad as the fascists. There is trouble with the fascists. For the Maples they are just too busy.

The problem with the Maples is that they are too busy. So the fascists are a little too busy. They are just too busy. We will make them give us light.

Now there's not a more Oak that is having to have passed a notice.

And the trees are all kept by the butcher. Ace.

And saw — " trees.

I am looking to a referendum in which we were asked to cast a vote on the subjects of nuclear war, which all put a cross in the box marked 'Freedom Of Expression.' I think that was not necessary because we had already shown our support by the way we voted.

"The freedom of expression is the right of everyone, regardless of whether or not they would utilize that freedom in a manner we would like. Leading the student movements in Britain, wearing class rings, driving a car, living a丰富多彩 lifestyle across the road at 10 p.m. — these are the freedoms which many people think are the same as having a good time. It's a big question, and one you should not allow anyone to answer for you. While your thinking it with your feet.

"You can find this: "There is hardly a vice or crime according to our moral standards which has not at some time or other, at some circumstances, been looked upon as a moral and religious virtue." Virtuous are among young by the example of such things. Why should the Indian cast of Thug in the ancient world, who lived by robbery and murder, was considered a respectable profession. To the Medieval Christian religion, murder was given the highest duty, and so on."

— Casual Rashdi.