

JULY 1976

CANADA'S NEWSMAGAZINE

60¢

# Macleans

## OLYMPIC PREVIEW

The best of the Montreal games



THE SUPER CONSUMERS  
How the children of  
the Sixties became  
the Seventies'  
big spenders

...when Texagulf was playing up a  
real estate deal. "We have  
been given the market  
share prime for that area."

Texagulf has given its largest share  
of its market, 60 years, 20 years, and  
now, if the company has not remanded  
any of its assets, why doesn't it accept  
the company's main instruction,  
"It's a question of  
rights. It's as if you bought a  
department building, and then the  
store came along and said you  
shouldn't build there." But that happens of  
course? "Yes, and what does you  
think?"

In Texagulf fighting—along  
with the town plan at every level of  
some Aurora residents  
against zoning, coming off business  
supporters of the zoning plan  
chairman of the planning  
committee, drew up the zoning restriction  
and supplies store, and  
farming business with the farm  
business with the farm  
Texagulf (the company runs  
until they are ripe for  
this dump started," says  
there were no more orders  
looks like a straight cut  
lunch supporters of the  
also been hurt, but  
scuss the issue. Before  
public last August, their  
\$1.5-million worth of  
with Texagulf, aver  
Since then, orders  
rared. But maintains  
has lost Texagulf  
they were underbid

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## Music

All hail the heirs apparent!



Rush—Lifeson, Peart and Lee: they're 'bad' (that's good) and rich (even better)

Rush, little-known pretenders to punk-rock's raunchy throne, stormed on stage at the Summer Arena in Houston earlier this month—and received the kind of ear-splitting roar usually reserved for such legendary hard-rock bands as Led Zeppelin and Grand Funk Railroad. "It's the energy level that really gets me off," yelped one halter-topped fan. "They're 'bad.' In the contradictory argot of rock, 'bad' means good. But if the fans in the Summit knew what they liked in rock, it's safe to say that few knew they were cheering a band of well-adjusted all-Canadian boys from the suburbs of Toronto.

In two years Rush has leapfrogged from bars to headline in arenas such as Detroit's 13,000-seat Cobo Hall by simply playing as often and in as many places as possible. The band's music, a blitzkrieg of stratospheric guitar licks by Alex Lifeson, 22, frenzied drumming by Neil Peart, 23, and lyrics that sound as if they're forced through 22-year-old singer Geddy Lee's clenched teeth ("Got an itch'in' to rock/I hate for small talk"), send teen-age fans into paroxysms of ecstasy, and has made Rush the only Canadian group in rock's aptly named "heavy metal" pantheon. Last year the band rang up more than one million dollars in concert grosses (second only to Vancouver rockers Bachman-Turner Overdrive in Canada). The group is also successful in the recording studio. More than 250,000 copies of *2112*, their fourth album, a thematic sci-fi epic, have sold in the United States and Canada in the four months since its release, and the band's first three albums (*Rush*, *Fly By Night* and *Caress Of Steel*) have already racked up more than four million dollars in continent-wide sales.

Offstage the three members of Rush are almost recklessly normal. High-

school dropouts from comfortable suburbs, Lifeson and Lee formed the band in 1968 and plugged into the rock-hop circuit with dozens of other Rolling Stones imitators. Peart was grafted onto the band by manager Ray Daniels in 1974 and today the three are about as far from the grouse-eaten, drug-hazed image of rock stars as it's possible to imagine. They phone their parents after each concert and spend their time between performances in hotel rooms working on new music. At once elementary and bombastic, their songs often sound alike, with the result that Rush seems indistinguishable from half a dozen other hard-rock groups. Thus the band's popularity can be attributed less to any striking originality than to the drive of Daniels, 24, the chunky wheeler-dealer who first became involved with Rush seven years ago. In 1974 he used the sales of the band's first album (8,000 copies) as bait to snare a contract with Mercury Records. In the next two years, the band worked 50 weeks a year, often 14 days in a row, and kept to a punishing schedule that took it touring to every American state but four.

Although a national tour is planned later this year, Canada seems almost an afterthought. No wonder, since, with the exception of Toronto, Montreal and Vancouver, Canada lacks radio outlets that play Rush's type of music.

But everything's relative. The bulging concert halls, passionate fans and Geddy Lee's Porsche are not enough. Rush wants to be the Canadian rock band in North America and to do that they have to dethrone Bachman-Turner Overdrive, a band that last year made \$1.3 million in a mere 13 concerts. Neil Peart isn't worried. "Who's dying?" he says. "Now it's time to see what we can do."

KEN WAXMAN

"It took  
legend as the  
in."

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before  
of



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WE JUST STARTED  
WRIST WRESTLING ONE DAY  
FOR THE FUN OF IT

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t-wrestler  
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Well, it has taken all  
years, but today I've been  
enough to realize that am  
Top Secret is that blend.  
part of that secret is the fine  
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and mellow taste. Sure, I

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dian rye whisky says that  
taste. Well, I don't want  
t-wrestle you about it, I  
want you to try Top Secret.  
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ment, I know you'll just have to  
last thing though.  
We're new and  
just maybe you  
difficulty finding  
Top Secret. If you  
do, just mention  
my name."



**Jack Baker's Top Secret**

The man and the whisky.