

CPI PRESENTS

JANUARY

CHEAP THRILLS

FREE
FROM
CFTR 680

RUSH

THE END OF PHASE ONE
AND FIVE GOLD ALBUMS

INSIDE: BOB EZRIN • JOHN BALDRY • QUEEN • S... • BOB McBRIDE • RAY MATERICK

CHEAP THRILLS

SAM CHARTERS Managing Editor

COURT LAND Editor

JOHN ROWLANDS Chief Photographer

MACHINE ROCK
ROBERT BOWMAN
RITCHIE YORKE
O'T MAC Contributing Editors:

LARRY WILSON Music Notes Editor

DAVID ANTHONY KRAFT New York
Correspondent

ROBERT CRANSTON Advertising Director

JYMN PARRETT Circulation Director

BARRE GRAPHICS Typography

ICONOCLAST IMAGEWORKS Production

FOR ADVERTISING INFORMATION PHONE:
(416) 654-5939

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If we have, in some way, provoked you to take pen in hand to comment upon this publication, you may communicate with us through: 2400 Eglinton Ave. W., The West Side Mall, Toronto, Ontario M6M 1S6.

If you consider yourself a writer, photographer, or artist and would like to see your creative genius published in CHEAP THRILLS (more than 100,000 people will read your name) all we ask is that when you submit your material be sure to include a self-addressed-stamped-return envelope. After all, we cannot be responsible for any unsolicited art, photos or writings. And of course, we hope you realize that all material submitted to CHEAP THRILLS is subject to the whims and revisions of our editor and art director (nice people, but rather strange at times).

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TWO ISSUES IN THREE WEEKS.

I don't know if the lefthander knows what this is doing to me.

The cleaning lady came in at seven this morning and found me collapsed over this typewriter. I am in a state somewhere between exhaustion and sheer glee. The strain and Martin Herzog haunt me. I was picked up on a missing persons APB put out by my folks. The gray hair is beginning to show. I know, because one of the staff came in with a bottle of Grecian Formula.

It's about the CHEAP THRILLS BIRTHDAY RECORD GIVEAWAY. The winners have been announced and congratulations to all. You would not have believed the hassles involved in pulling that leftover off.

Now, about CHEAP THRILLS '77. A lottery draw will take place and only a certain number of memberships available will be drawn from the mail already received. DON'T SEND MONEY AND DON'T SEND ANY MORE LETTERS TO CHEAP THRILLS '77.

By the time this is in your hot little rock and roll hands the CHEAP THRILLS CONCERT CALENDAR and special WHO ISSUE will be in the mail to those who ordered it. That offer no longer remains open. If you have to call for information about memberships, call the CHEAP THRILLS ticket office at 964-8064. Is that perfectly clear?

Credibility. They take the word out of the dictionary and throw it at us all the time. In some circles CHEAP THRILLS is looked upon as a fanzine (a polite term for a tabloid fan mag) nothing more, nothing less. Some people in the music industry's print media look at us and question the credibility of our writers saying they are closeted masochists reveling in the art of the absurd. Hah, that's a laugh. We all love it, keep those silly little cards, letters and whispered innuendos

coming and we'll be number one in no time flat.

As can be witnessed by the improved design of this issue we ain't just pissing in the wind yah know. A concerted effort is being made to upgrade the format and looks of CHEAP THRILLS.

We are proud to announce the addition of another Contributing Editor; one O'T Mac. He came flying into the office on his magic typewriter, dropped a load of material off for my perusal, told me he was gone on a bender at some of the Toronto bars and blew away as fast as he appeared. I liked his style and we agreed to a 10 year no trade agreement, at an astronomical figure. Oh my! There goes the last shred of our credibility.

One of the greatest things about CHEAP THRILLS' editorial policy is the fact that the editors and writers have the right to disagree with one another in print. After all, musical tastes vary and in this particular instance, I heartily disagree with MACHINE ROCK on his evaluation of some of RUSH'S latest material. I enjoy their music and congratulate Geddy, Neil and Alex as well as all the people at SRO, MERCURY and POLYDOR on achieving a CANADIAN FIRST. ALL THE WORLD'S A STAGE is the FIRST LIVE CANADIAN ALBUM TO GO GOLD EVER! All the RUSH albums will be GOLD by the time you read this. A great accomplishment and something RAY and VIC can be proud of.

Get ready T.O. 'cause on New Year's Eve the Gardens will ROCK like you ain't ever heard before. And then on January 3 it will happen all over again. Too much man, farm out!

Gotta go. Till next month... Have A Happy.

Sincerely,

Sam Charters

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VOL. 3 NO. 9



A SOLID GOLD RUSH

By Machine Rock

I REMEMBER THE FIRST TIME I saw Rush (How could I forget?); it was back in late '73—Saturday, October 27th as a matter of fact—when Rush were opening act for The New York Dolls at the long lamented Victory Burlesque Theatre on Spadina.

The tab for the evening was a mere four bucks (don't forget we're talking about four years ago) and, to put it mildly, it was worth every penny of it. The Dolls were great, but that's a story for another time, another place. What we're interested in here is the opening act that—at the time of the Victory performance—hadn't even had an album released.

In simple terms, Rush came out and shredded every ear in sight by whipping out number after number in true Heavy Metal tradition. Even now those opening chords of "Finding My Way," as produced by Alex Lifeson, are still etched into my brain, refusing to leave.

Then, as if their October Onslaught wasn't enough punishment, the debut Rush album was released on their own label (Moon Records—the first pressing of which is now a collectors' item since subsequent pressings have been on Mercury) a few months later in 1974.

Rush (1974): To say it's a killer is the understatement of the year. Rush is still my favorite Rush album—it's virtually perfect and continues to burn rubber every time I sandwich it between my De-Stat disc and Dual pickup. I'm listening to it right now as a matter of fact and even though it's 2:45 in the morning, I've got it cranked up full.

The great thing about the first LP was that, for the first time in history, a Canadian rock album sounded like a N.Y. Record Plant production. I just couldn't believe what I was listening to—and this was back in 1974 fercrissakes! Thanks to Modern Times Rock 'n' Roll, bands like Rush and Moxy (remember them?) are sounding more and more like English and American voltage monsters all the time.

Once you get past the shitty packaging on the outside and get down to the contents within, there's no escape. "Finding My Way" is the first Rush song and the first Rush classic to boot. Hell, ALL the numbers on Rush are classics—this album doesn't make a mistake and your ears don't let you forget it for a second. Power, power, power, that's what this LP's all about. It wails like a child trapped in an abandoned refrigerator—and is twice as much fun.

If you're any bit in the least interested in either Rush or (in particular) Heavy Metal, you owe it to yourself to grab a hold of this album. It's non-stop splatter music and you don't even notice the silence between the tracks.

Fly By Night (1975): Released in January of '75, Flybight continues Rush's Heavy Metal Holding Pattern—a pattern well established on their first LP. "Anthem" cracks open side one and, besides being the first of Neil Peart's allusions to Ayn Rand (So when're you guys gonna dedicate an album to either Howard Roark or Dominique Francon?), this four minute and ten second dizbuster shatters glass and concrete at right angles from thirty feet. (Get that one, Neil?) The next two numbers are like killers: "Best I Can" and "Beneath, Between & Behind"—both of which are Grade A, M Squad pulse-pounders, guaranteed to clean the sludge out of your speakers at a second's notice. Beautiful.

The next number, "By-Tor & The Snow Dog," is a significant one in the career of Rush. You see, "By-Tor" is Rush's first foray into, ah—how shall I put it—conceptual material. Closing off side one of Flybight, "By-Tor" is a nine minute mini-opus about two dogs who slug it out in Metro—while the fate of the world hangs in the balance. "By-Tor" is an 'Ermine' dog from Hell (obviously the Devil himself) while "The Snow Dog" is the Christ-like white dog who opposes "By-Tor". Does the Hell Hound take over the world? Nah, Snow Mutts beats

Photo by: Kwasniewski / Star



him in a four part instrumental 'battle'. "By-Tor & The Snow Dog" is a combination of *Diamond Dogs* and *The Incredible Journey* via *Animal Farm* all transposed to Canada in the process.

Ayn Rand it's not. Stan Lee, maybe—but not Ayn Rand.

Side two offers up no great shakes. The title track, although catchy enough, is strictly HM Dwight Twilley Band. The rest of the remaining three songs on the side are faceless pods.

Caress Of Steel (1975): Released July '75, this one's dedicated to the memory of Rod Serling (There's a good joke in there somewhere, if only somebody'd take the time to find it)—another influence that crops up from time to time in Rush's work. Geddy Lee claims that this is his favorite Rush LP—well, it's my second favorite.

"Bastille Day" opens up *COS* and, like the past two Rush album openers, it's a sure-fire TKO to the eardrums. As a whole, however, *COS* is a laid back effort, conceptually about Moorcock worlds of magic and ye olde tymes. Très old world renaissance, Rush's third album pretty well perfectly combines both worlds of HM Madness and light, sensitive probings, I don't listen to it that much (to be perfectly honest), but it's nice to know that it's there when I need it. *Caress Of Steel* (the title sounds like a Gene Simmons solo album) is almost a perfect counterpoint to Rush. One thing worth watching for is the way Lou's "Sweet Jane" gets rewritten into "The Necromancer." If you think George Harrison did a number with "My Sweet Lord," listen to the "Return Of The Prince" segment of "Necromancer" and sing along.

2112 (1976): I hate this one. Non-Rush fans have told me how much they like 2112, so maybe that's the point. Me? I think it's wretched. Nothing short of a *Diamond Dogs* retread, I swear that the idea of a lost electric guitar found in the future was thought up by Pete Townshend a couple of years ago but I'll be damned if I can find the quote where he said it. Someday—but I know he said it.

Anyway, Mercury really glossed out fancy for the promo and package of this one: Full color treatments, an almost laminated sleeve and fully laminated ad posters (So howcum The Dolls never got this kind of treatment?)

Anyway, I'm not impressed at all by this one. I could've written better—and have! 2112 is a gloosy piece of garbage that fails because it's so Goddamned juvenile it has to be heard to be believed. Concept albums require mature thought processes and finished products. 2112 has neither. Don't ask me for specifics 'cause I'm not going to give you any—they're not worth my time.

Let's just say that the boys bit off more than they could chew and leave it at that, O.K.?

All The World's A Stage (1976): This is the two record live set culled from their three sold out nights at Massey Hall. I personally haven't got a copy (Rush's promo company refuses to give me one, so screw them. If that's the way they handle promotion, Geddy, Neil and Alex have my deepest sympathy. Also, where was Rush's promo when they sold out those three nights? Why wasn't there one hell of a media push afterwards? Weren't Rush the first rock band to sell out Massey Hall three nights in a row? Why wasn't this fact plastered across the newspapers?), but from what fragments I've heard on the radio, it's a hot cooker. Sure, it's no *Kiss Alive!*, but it walks all over that stiff liver by Led Zeppelin, *The Song Remains The Same* (Yeah, boring).

What's next for Rush in 1977? No matter what you think of Rush, though, in the long run you've got to give them credit for pushing ever forwards—even if their collective vision *does* get conceptually fogged every now and then. You gotta face facts: They're big (all their albums are gold, in case you didn't know) and getting bigger with every step.

Until their next studio album, however (and, please boys—lay off the mystic concepts for a while, huh?), hows about a *Battle Of The Bands* between Rush, Mox and Goddo?

I'd go. □