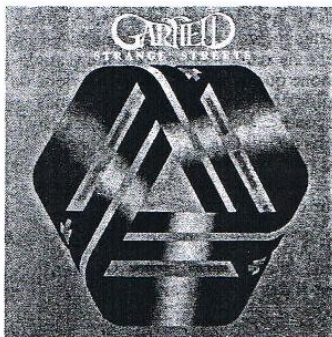


# New records by CAPAC members

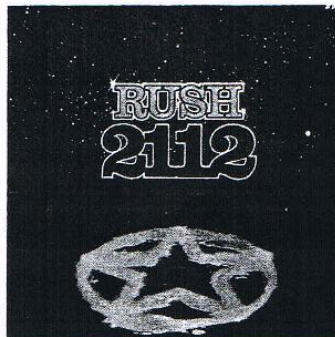


## Strange Streets—Garfield.

*Strange Streets/Give My Love to Anne/Someday if You're Lucky/Above Market Street/Old Time Movies/Nanny's Song/Ride the Waves/Catch You Next Time Around/Eyes.* All selections by Garfield French, published by Garfield Songs.

The debut album of an ambitious Toronto band, built around the music and lyrics of the leader, and laced by the elaborate and densely structured synthesiser and keyboard work of the band. The songs are almost as intriguing as the leader's voice, the production (by Elliot Mazer) is faultless, and the future for the band promising, since it is able to reproduce its elaborate sound on stage as well as on record.

Premier album d'un orchestre torontois ambitieux, disque bâti sur la musique et les paroles du chef du groupe, le tout agrémenté du synthétiseur et des claviers élaborés et densément structurés du reste de l'orchestre. Les chansons sont presque aussi fascinantes que l'est la voix du chef du groupe, la réalisation (par Elliot Mazer) est sans faille; l'avenir du groupe s'annonce heureux du fait que les musiciens sont capables de reproduire en salle exactement ce qu'ils nous offrent sur disque.

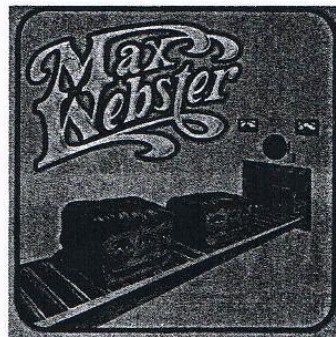


## 2112—Rush.

*2112—Overture/The Temples of Syrinx/Discovery/Presentation/Oracle: The Dream/Soliloquy/Grand Finale/A Passage to Bangkok/The Twilight Zone/Lessons/Tears/Something for Nothing.* Selections by Geddy Lee, Neil Peart, and Alex Lifeson, published by Core Music. Mercury SRM 1-1079.

This is the fourth album by *Rush*, Canada's loudest and most popular heavy metal rock band. The band has yet to have a hit single, but success is theirs anyway—and this ambitious production indicates why. The first side is a seven-part opus, owing much to science fiction and something to Ayn Rand; the B side is a collection of shorter, tough-edged originals. Warning to heavy metal fans: This group is developing dynamics; some pieces can be enjoyed without earplugs!

Voici le quatrième album de *Rush*, l'orchestre de *heavy metal rock* le plus bruyant et le plus populaire du Canada. Le groupe n'a pas encore obtenu de succès sur 45-tours, mais il a du succès de toute façon—cette réalisation ambitieuse l'explique d'ailleurs. Face A, on trouve une oeuvre en sept parties qui tient beaucoup de la science fiction et d'Ayn Rand; Face B, un recueil de pièces originales plus courtes, bien marquées. Avis aux amateurs de *heavy metal*: *Rush* s'intéresse à la dynamique; certains morceaux du présent disque peuvent s'écouter sans se boucher les oreilles!



## Max Webster.

*Hangover/Here Among the Cats/Blowing the Blues Away/Summer Turning Blue/Toronto Tontos/Coming off the Moon/Only Your Nose Knows/Summer's Up/Lily.* All songs by Kim Mitchell and Pye Dubois, except *Blowing the Blues Away*, by Terry Watkinson, and *Lily*, by Kim Mitchell. Published by Mark-Cain Music. Taurus TR 101, distributed by London Records.

*Max Webster* is an intriguing rock band based in Toronto whose first album is brightly original, with intelligent lyrics, some dynamic playing, and some first-rate production values courtesy of producer *Terry Brown*. Canada is producing a good number of intriguing hard rock bands, and *Max Webster* deserves a level of success it still has to achieve. This album will help.

*Max Webster*, c'est le nom d'un orchestre de rock and roll torontois fascinant dont le premier microsillon est fort original, exécuté avec dynamisme, réalisé avec brio par *Terry Brown*. Les groupes fascinants de hard rock se multiplient au Canada, et *Max Webster* mérite d'atteindre à un succès qu'il n'a pas encore obtenu. Ce disque aidera.



# CAPAC members in the News

**Arthur Schwartz guest lecturer at 1976 CAPAC-MacMillan lectures June 21, U of T summer school.**

In cooperation with the University of Toronto Faculty of Music Summer School, CAPAC will again present the MacMillan-CAPAC lectures at Walter Hall in the Edward Johnson building on June 21 at 8:30 p.m.

Arthur Schwartz is this year's guest lecturer. He has been associated with stage and screen as composer, scenarist and producer since 1928—having acquired several degrees before then: a BA, MA and Doctor of Laws which led to the practise of law from 1924 to 1928.

A long-time friend of such well-known composers as Jerome Kern, George Gershwin, Cole Porter, Rodgers and Hart and Hammerstein, Mr. Schwartz will talk about the development of the American musical theatre in the twentieth century with musical illustrations and anecdotes about the great composers and lyricists who contributed to its repertoire. He writes that he will have "much to report of a personal as well as professional nature about them all."

Mr. Schwartz composed the music for 22 musical plays on Broadway and ten musical films in Hollywood. Among the stage shows are *The Band Wagon*, starring Fred and Adele Astaire, starring Ethel Merman and Jimmy Durante, *At Home Abroad* with Beatrice Lillie, *A Tree Grows in Brooklyn*, starring Shirley Booth and Jennie, with Mary Martin.

He also produced the musical film *Cover Girl*, starring Gene Kelly and Rita Hayworth and *Night and Day*, starring Cary Grant. Among his scores for musical films are: *That Girl from Paris*, starring Lily Pons and Lucille Ball; *Thank Your Lucky Stars*, with Bette Davis, Erroll Flynn and Ann Sheridan; *The Time, The Place and The Girl*, with



Arthur Schwartz

Dennis Morgan, Janis Paige and Jack Carson; the film version of *The Band Wagon* with Astaire and Cyd Charisse and *That's Entertainment*, with the full MGM roster of stars.

Some of the songs Mr. Schwartz has written have become classics in the pop field. *Dancing in the Dark*, *You and the Night and the Music*, *A Shine on Your Shoes*, *By Myself*, *They're Either Too Young or Too Old*, *Alone Together*, *A Gal in Calico*, *What Do They Do On A Rainy Night in Rio*—and, of course, *That's Entertainment*.

Mr. Schwartz has been an active member of ASCAP, the American counterpart of CAPAC, since 1930. He was also its president for some years and is currently vice-president of CISAC, the International Confederation of Performing Rights Societies.

## Country Sound Records

Clyde Poitras, a country singer and songwriter from Saint Leonard, N.B., has started his own label, Country Sound Records.

The first single, recorded by Poitras in Toronto, was released recently in New Brunswick. The two titles, both written by the singer, are *I Still Miss My Little Hometown*, backed with *Looking for a Decent Life*.

**Rush releases fourth album on Mercury, plans Canadian tour**

*Rush*, following the release of their fourth album on Mercury Records, decided to let Canadians experience the band's music. Following extensive touring in the United States where the band is—after Bachman-Turner Overdrive—the most popular Canadian group on the road, the trio will undertake a major Canadian tour.

The band—*Alex Lifeson*, *Neil Peart* and *Geddy Lee*—will play Montreal, a variety of Ontario cities, and two dates in Massey Hall in Toronto in June, followed by a series of western dates in Winnipeg, Brandon, Regina, Saskatoon, Edmonton, Lethbridge, and Vancouver.

Meanwhile, the band remains undiscovered by the media in Canada—top 40 radio play is sparse, they have yet to have a hit single, no Canadian magazine has published a major article on them (with the exception of *The Canadian Composer* and two trade papers), and they have yet to appear on any network television programme. Two of the band's four albums, however, are Gold records in Canada.

Particularly strong in California and the mid-west, the band has broken house records in major halls in centres as diverse as Cleveland, St. Louis, Detroit, and Los Angeles. Constant touring, usually at the bottom half of the bill with major American or British bands, has slowly built a massive audience for the band over the last two years—and now *Rush* headlines itself.

The band's material is written and arranged by its three members, who travel with a considerable amount of equipment and a five-man road crew. Working in the tradition established by Led Zeppelin and other powerhouse bands, *Rush* wins over its audiences, earns as much as \$10,000 per concert, and continues to sell albums.