

Canadian invasion

by Ed Black

Fly by Night by Rush
(Mercury SRM-1-1023).

Since "Rock Around the Clock," most rock critics have considered the United States and England to be the spawning grounds for groups who wanted to make it. If you were from anywhere else, forget it. Fortunately, listeners are more willing to give a group a chance to prove themselves than critics are.



We have had Neil Young, Joni Mitchell and the Guess Who from Canada. The quality of their music isn't something to sneeze at.

There's another group on the rise hailing from

Toronto: Rush. Alex Lifeson on electric and acoustic guitars, Neil Peart on percussion, and **Geddy Lee** on bass, classical guitars, and vocals, have combined their creative composing and dynamic musical skills for Rush.

Best I Can?

Appropriately titled, *Anthem* lets the listener know what this group can do for the head. A hard-driving lead is paced by some decent drum rolls. The chorus is followed by an echo lead and the vocals get the same treatment toward the end of the song.

"Beneath, Between, and Beyond" gives us more philosophy on the world situation. It contains good, all-around playing with Lifeson's steady lead, just enough to keep the foot tapping.

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For the next tune you'll want a good set of headphones up full volume. Here "By-Tor" and "Snow Dog" will take you on a trip through mythical Greece for the final battle in Hades across the River Styx. Lifeson makes the voyage quickly on lead.

There's excellent channel crossing at the beginning of the battle as Lee gives the listener a good idea of what "By-Tor" looks like. The epilogue mellows out as the dust clears. After the "Snow Dog" rejoices his victory, everything mellows out again for the overworld.

"Making Memories"

incorporates some good acoustic and classical guitars mixed with electric lead and bass paced by maraccas and drums.

Things mellow out for awhile as the group tells the



listener a short story about Rivendell. It's a small town where nothing happens and everything is cool. Most hard rock groups sometimes have problems mellowing out and Rush is no exception. Although the tune is nicely played it goes no farther than that.

"In the End" appropriately ends the album. If you like Zeppelin's "Stairway to Heaven," you'll like this number. It follows the same format for the most part but the styles are definitely different. The lead opens slowly but there's more rhythmic flow.

It shortly breaks into a double-hard rocking lead. This fast pace is kept up for most of the song, then mellowing out towards the end. It keeps the mind bobbing after the playing stops with fading cymbals. The bass and drums provide an excellent backing rhythm.

This is a good album for your inner ears to feast on.