



In a dressing room at CITY-TV, band members are joined by CHUM-FM's Brian Master.

Brian Master, de CHUM-FM, rencontre les membres de *Rush* dans une loge de CITY-TV.

Rock 'n' roll Rush

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of it all, the band has been writing new material, and doing television as well. They have taped shows in Canada for *Keith Hampshire's Music Machine* on CBC, but they've also taped sets for the big three American shows, *In Concert*, *Don Kirshner's Rock Concert*, and *Midnight Special*, which have taken *Rush* into millions of American and Canadian homes in the past few weeks.

And the record is selling like hot cakes. All it takes, say the experts, are lots of in-person appearances, and some good television exposure.

Two days after coming home, the band is at work again. Massey Hall, Canada's most venerable and best-known concert hall, is sold out—*Rush* is sharing the bill with Nazareth, a Scottish rock and roll band just beginning a coast-to-coast Canadian tour.

The equipment is spread across the stage—masses of stacked speakers, amplifiers, two drum kits, thousands of feet of cable, lighting booms. In the audience,

expectant kids bounce giant balloons and throw paper darts; this is party time.

The lights dim, the follow-spots pick up the musicians, the crowd begins to yell—and suddenly you begin to understand why the group's name makes such sense. The volume is incredible; thundering drum patterns, skittering and screaming guitar lines, *Lee's* shrieked vocals, high in the upper registers. Instinctively, you know why the critics hate it and the kids love it—the noise and the sheer flash of it all.

The set runs through the material on the album, with two or three newer pieces. The pace and the volume increase, and at the end, with the spotlights criss-crossing the audience and the stage, the band reaches a shattering finale, with the crowd standing and cheering.

And *Geddy Lee*, direct from Willowdale, throws his head back and laughs at the sheer fun of it—at the rush, if you will—and shouts: "It's great, it's just great, to be home!"

The future? Well, *Rush* is part of a world where fads and fashions change faster than they do in the

women's wear business, and they know it. The constant touring exposes the band, the television shows build its reputation, the record sales help—but everything depends on what the band can do now.

As you read this, in early January 1975, *Rush* is in the studios with *Terry Brown*. This is the second album, and it has to be a show-stopper. It will have to have at least one hit single on it. The material—written and honed in performance for the last eight months or so—has to be exactly right.

This time, they're taking more care; everyone knows that this one is more important—no, this one is *vital*. This record can make *Rush*, or consign it to the list of good bands who came close, but never quite pulled it off.

If *Rush*—and *Terry Brown*, and *Vic Wilson* and *Ray Danniels* and *Ira Blacker* and the roadies—if they can all do it, then *Lifeson*, *Lee* and *Peart* will become millionaires. Just like the guys in *The Guess Who*, just like *Gordon Lightfoot*, just like *Randy Bachman* and *Fred Turner*.

That's a sobering thought. Indeed. □