





# Anthem's Rush receive gold, platinum, plaque

Over the past month, Anthem recording group Rush have been receiving intensive public, industry and official recognition on an international level. The hard rock trio who hail from Toronto recently made a three-day concert stop at the Amphitheater in Chicago (Dec. 14-16), playing to large, appreciative audiences. Following the first night, the Canadian Consulate in Chicago presented the group with a plaque recognizing their contribution to music on an international basis. The plaque read, "We wish to recognize the international aspect of the music by this talented Canadian musical group and note the interest shown by American audiences in both performances and recordings." The presentation was made by Hon. W.J. Collett, Canadian Consul General in Chicago.

On the same evening, Mercury Records, who release the group's product worldwide outside of Canada, presented the trio with their fourth U.S. gold album award for their current release, *Hemispheres*. The album follows their three previous releases, *2112*, *All The World's A Stage* and *A Farewell To Kings*, to the gold level in the States.

Following the U.S. dates, Rush returned to Canada to headline the Montreal Forum Dec. 27. Playing with fellow Anthem group Wireless, they outsold such names as Heart and Bob Seger. The group then returned home to Toronto for an un-

precedented three dates, all sold right out, at Maple Leaf Gardens (28, 29, 31). The first two dates were opened by Wireless, with the New Year's Eve show featuring special guests Max Webster, who also record on Anthem. Wireless received encores from the enthusiastic audiences for both of their performances, with Max Webster receiving a double encore on New Year's Eve. Following that show, Anthem presented Rush with platinum for the *Hemispheres* effort, their fourth Canadian platinum (their other three releases are gold). Max Webster also received gold for their third Anthem release, *Mutiny Up My Sleeve*, the second of their three albums to go gold. Max Webster are currently recording their fourth Anthem album at Toronto's Phase One Studios with producer John Denottbeck. Titled *A Million Vacations*, it is being slated for release in March.

The two groups, Rush and Max Webster, are being slated for a tour of Europe in March and April. The groups have toured together extensively throughout North America over the past few years.

Rush have recently been the subject of a number of contests in Canada. One, run by Bruce Davidson of CKXL Calgary, featured as its grand prize a trip to Toronto for the New Year's Eve concert, plus a special weekend, complete with limousine

*RUSH continued on page 24*

THE CANADIAN CONSUL GENERAL in Chicago  
takes pleasure in welcoming

*Rush*

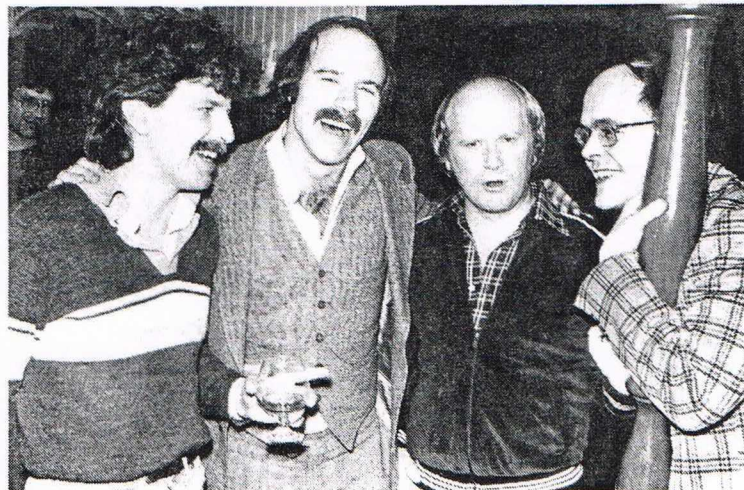
We wish to recognize the international aspect of the music by this talented Canadian musical group and note the interest shown by American audiences in both performances and recordings.

December 14, 1978

W.J. Collett  
Consul General



Following first of three Maple Leaf Gardens' shows, members of Rush, Max Webster and wireless join Anthem's Tom Berry and Bruno and Vito Ierullo of Records On Wheels chain.



Anthem's Tom Berry with CHUM-FM's Warren Cosford and Wilder Penfield of the Toronto Sun following the Dec. 28 concert, which was sold out.

Plaque presented to Rush by Consul General W.J. Collett in Chicago following 1st of three Amphitheatre headline shows.



Rush's Geddy Lee, Alex Lifeson, Ray Danniels (Anthem) and Neil Peart (Rush) join Canada's Consul General W.J. Collett.



# Disco is beginning to look very important

About a year ago, disco began to look very important to the record and music business. In the past year this new trend has grown until it can no longer be ignored by radio stations or by record companies.

While we in Canada have a tendency to

## COMMENT

by Walt Grealis

get involved in new trends a little later than other countries, it appears that disco music is beginning to make inroads here rather quickly.

Not a new sound, disco has been important to certain parts of Canada, namely Quebec, for several years, and the discophiles have been able to show remarkable sales for certain disco hits. Now a new disco hit has come along that is both programmable and saleable to the masses, thanks to Saturday Night Fever and the Bee Gees.

It is remarkable to me that many big disco artists appear to be apologizing for doing disco material. It is also interesting to find many radio stations and record companies who still feel that disco is just a passing fad.

Adult oriented stations have found that the upbeat sound of disco recordings is

gratifying to their listeners. It is a new commercial sound that isn't "rock".

Many of the major record companies have a large investment in rock stars and aren't willing to accept the change in the sound. Many promotion people are from the street people school of record promotion and shy away from doing the necessary promotion in the discos where disco hits are made.

The potential of disco is yet to be realized and it is a commercial sound that fits all lifestyles and could be a big revenue producer for the record companies that want to get involved.

The attitude that the trend will start in the U.S. and can be caught up to in Canada should be a thing of the past. It is time to look at disco as a new and important phase of programming and record sales. It may require a change of thinking within the sales, promotion and production departments of record companies in Canada, but it does make sense to be ahead of the game.

There seems to be more interest in new wave than disco with some record people, although disco has proven itself.

Rather than remain an industry that waits to see what is going to happen, perhaps we should take a look at disco as a million dollar part of the business about to break . . . for some people.

Remember, disco sucks you in.

RUSH continued from page 23

service and other gifts. Davidsons reported the contest to be "a Hemispheric success." Another competition, run by CHUM-FM Toronto, had aspiring artists submit their concepts for a Rush Christmas card. Winning entries, including 25 runners-up, had their efforts displayed at the downtown Toronto's Sam's store, and all won copies of the Hemispheres album. The entry of Kevin Jutzi of Kitchener was judged to be the winner. Jutzi received an entire Rush library, and his card will be used as the group's official Christmas card in 1979. He also attended the New Year's Eve concert as the band's guest.

In addition, in a contest sponsored by Seven-Up for KZOK Seattle to determine the best concert of 1978, Rush won by a wide margin over Heart, a local group.

In response to programmer demand in Canada and the U.S., Anthem have released a special version of the Hemispheres album, in which the title side, a concept piece, is segmented and banded into its various parts for radio station use. A picture disc of the album is also now available.

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## DISCO JOCKEYING

(Disco news and release information  
courtesy Peter Frost - Disco Sound)

GRT has released two more 12 inchers commercially in Canada in limited editions. The two releases, both on Fantasy Records, are Dance by Paradise Express and While The Cat's Away by the Originals.

Quality has released the new 12 inch by Tony Valor and Carol Williams. The song, Love Has Come My Way, was also written by Valor. This record should do well for the first release by two already established disco artists. Tony Valor previously had a big hit on Brunswick titled Ma-Mo-Ah, and Carol Williams hit it big with many releases, including Come Back on Salsoul.

RCA in Canada has released three 12 inchers on Salsoul. First, the Loleatta Holloway tune, Catch Me On The Rebound (10:51), which was totally remixed. The break works, but it takes a few listenings to get used to the change in sound from the LP. This tune is doing well on the retail level.

The second mix is Sing Sing by Gaz. The A side is Sing Sing, and although the same as the LP, the quality here is much better than on the album. The B side is The Good The Bad And The Ugly (5:40), which is not on the LP. This version of the song is the strongest to date, and has a hot



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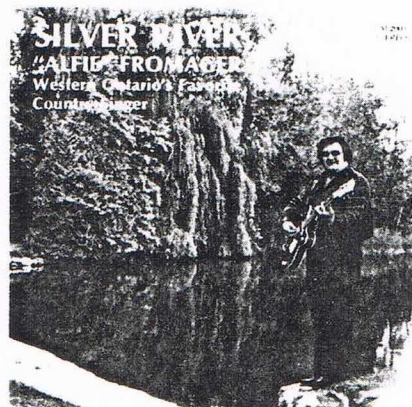
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