

Rock 'n' Roll

Two Hit Men Aim at the U.S. Market

BY ROBERT HILBURN

e I'm not usually one to use alse figure to try to convince you a record is wer a listen; but one of the accretis in the a listen; but one of the accretis in the a for perusation is that you learn to tal advantage of whatever you've got, as with the songwriting-production team Mike Chapman and Nicky Chinn, qui farnakly, I don't have much else. Yet. Chinn-Chapman are virtually unknow outside the record industry in this coutry, and there aren't any glowing reviews from England, where they have your failed in the control of the

try, add under atent any glowing freviews from England, where they have been a dominant part of the music scene for three years now, that I can quote. In fact, Chima-Chapman are pretty much engisted by a lot of reviewers in Engand. 'A teeny-bopper hit factory,' I unferstand, is one of the kinder things they've been called. "Were supposed to be the worst thing that ever happened to the music industry in England, but to hell with them,"

a legitimate rebel as he sat in his West Hollywood high-rise apartment will Nicky Chinn. We made hit records, the Hollywood high-rise apartment will his proposed to the same thing Sepoctor 6d, the same thing the Bestler did. So, what all the fuse!" Despite their less-than-belowed statu in England, Chinn-Chapman have compared to the same thing the same thing the same thing with new simply automiting record up with news simply automiting record up with news simply automiting record and the same than the

Chim, 30 and Chapman, 28, have bee writing teighter since late 1971. The writing teighter since late 1971. The writing teighter since late 1971. The Swaper Sugar' titled "Flump" point of Sugar Sugar' titled "Flump" soul 750,000 cepies for the Sweet in 1971, and they've been turning the Sweet in 1971, and they've been turning the Sweet ("Rallicom Blitz." There apply there doesn't be Sweet ("Rallicom Blitz." There spot of the Sweet ("Rallicom Blitz." There spot the Sweet ("Rallicom Blitz." There shows the Sweet ("Rallicom Blitz." The Sweet ("Rallicom Blitz." There shows the Sweet ("Rallicom Blitz." The Sweet ("

Chinn-Chapman's only U.S. hit to dist was a rather easily dismission novelty but Suzi Quatro's first album had a lot o spunk in it and the Sweet's new 'Desola tion Boulevard' album (on Capitol) is a feisty and infectious as anything I've heard this year in the punk-rock vein. The key element in Chinn-Chapman records is the constant sense of atmophere. They are passionate, aggressive Leiber and Miles Stoller, the great sengwriting-production team from the 1806 ("Searchin," "Hound Dog," "Up on the Room", Chino-Chapman believe in encotional exagenation. They try to create it that invites you to see your imagnitation. One of the best Chino-Chapman works in "the 5-Term", a turning team works in "the 5-Term", a turning team works in "the 5-Term", a turning team that conveys much of the same teen-age long that has been so much a part of the root experience alone in both. The some day that has been so much a part of the root experience alone in both. The some which is intent on fame/immortality." On they would walk the strp at nighth.

From his apartment window, Chapman can see the streech of Sunset Boulevard that gave him the idea for the song. Twe been down on that street at midnight when the idds are walking around and it is Desolation Boulevard. They all look so desolate. None of them knows where he's going or what he's doing. And even though the lights are fading in Hollywood as it says in the song, these kids are still dreaming about a time when

trobe ignet were sin origin. "Every time some little groupie get "Every time some little groupie get to go be a some little groupie get to get be "Some little groupie get to get be "Some little groupie get left) word was all about. Irenically, think the music industry is going to put hellywood back on its legs again because the industry is becoming more and more centered here. Everyone is coming over from England. Eventually this town will be the center of the music industry the way it was the center of the film industry, and Decidition Boulevard will be lit try, and Decidition Boulevard will be

ready considering moving their operation been. They have committed themselve here. They have committed themselve here. They have committed themselve here a fact that offers hope that some life mix a fact that offers hope that some life mix a fact that offers hope that some life mix and a fact that offers have a fact that the sound in the sound that the sound that

sound. If forced to, we could still make those records, but our inspiration is gone "There are records on the charts in England now that are just unadulterated



writers Mike Chapman and Nicky Chinn see L.A. as a movie industry cent

there. I mean there was a lot of trash on the charts two years ago, but it was exciting trash. We made a few trashy records in our time, but even some of our less good ones were exciting.

the American market," continued Chapcever seniors he first based Davit "allustions foot" and rever seniors. In the audit Davit "allustions foot" as a child in his native australia. Consul Cantum C

We've always worked hard at writing lyrice, but I can honestly any that in the end we needth have blothered. It's the public wants at the moment that matters. In this country, however, a great lyric cant take a song into the Top 10. The greatest example of that was 'Amerlean Pie'. It sold here for a completely different reason than it ever sold in Day and the public of the public of the day of the public of the because everyone was swalking around the streets trying to work out what the the streets trying to work out what the the streets trying to work out what the street trying the streets trying trying the streets trying trying streets trying streets streets trying streets

Similarly, Chinn feels the "Little Will hit, which he and Chapman wrote, w successful in the two countries for diffent reasons. "In England, they bought because it had a catchy tune and th could dance to it." he said, smiling. "Here, I believe, it had a slightly dirty connotation. They thought the record was a bit naughty. And that's the we wrote it. We've written some filthy songs in the past that were No. I. But used our own expressions and the kids in England weren't prepared to work it on They were too busy dancing or whatev-

en estimate their eights on the United States, Chimchangama, who like to be was a "stable" of four acts to work with, are looking for two American groups to fall occopied to the American groups to fall occopied to the Said Quatro and a land called Smokey whose first American into gle is due shortly on McA. Records, but and Mod. As part of their breadening process. Chimc-Dapman are even think ing of writing constitution along for "long and Mod. As part of their breadening process. Chimc-Dapman are even think ing of writing constitution along for "long in the properties of the proper

They are, you see, unabashed, unaplogetic hit-makers. Unlike most writethey don't claim to write only to exprei their deepest creative needs. They war hits. "Our business is good songs an hits," asid Chinn. "If we played you song we wrote yesterday and you love it and we loved it, but nobody else heard it, it would be no damn good. It

For those of us who may have looked Chinn-Chapman to help save rock in all, the broadening move—if it reaches the extreme of a Newton-John—is a bit a setback. It mean fantasy for teengers ("Ballroom Blitz") is one thing, but unlasy for grown men and women ("I omestly Love You") is quite another. Aut maybe Chinn-Chapman can poil if. They've aiready got 00 million rec-

Sweet - LA Times, Chin & Chapman, Jun 75

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kevinj_1969 Sat, Jun 20, 2020

