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**TULL'S 'MINSTREL IN THE GALLERY'**

# CIRCUS RAVES

## EDGAR

WINTER  
 Exclusive!  
 In The Lab with  
 The Next  
 Frankenstein

## BRUCE

SPRINGSTEEN  
 New Hero or Last  
 Of a Breed?

## AERO-

SMITH'S  
 Perry & Whitford  
 Axe-Backward

## REO

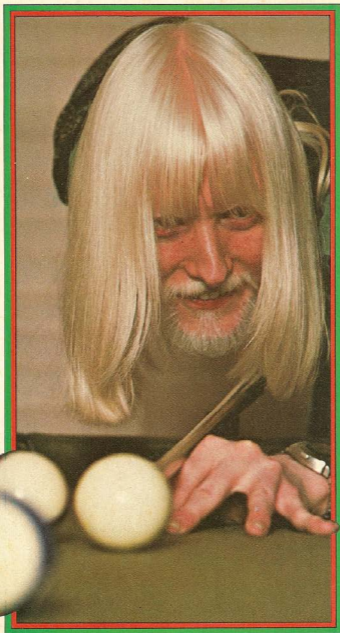
SPEEDWAGON'S  
 Midwestern  
 Challenge—  
 'This Time  
 We Mean It'

## RUSH

Canada's  
 Rock Patrol

## YES

Moraz' Debuts  
 Keyboards LP



EDGAR WINTER

## ROOKIE!!

Football Camp's  
 School of  
 Hard Knocks

## URIAH

HEEP  
 Interview

## MOTT

Dump Hoopie  
 And 'Drive On'

## ELTON

FREE Color Poster

## JAGGER

WOOD  
 Who's More Punk???

## COLTER

Waylon's  
 Lovin' Hit-maker

## FACES

JONES/STEWART  
 Rift Patched

## GIGS

BTO  
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# UP

# STARTS

## The Sweet: Ex-Bubble-Gummers Go Hard & Sugarless

by Dave Schulps

*Once freed from the Chinn-Chapman hit machine they started hurling chords with such force Townshend fans began predicting The Sweet were 'Who's Next.'*

They've sold over 16 million records worldwide, but in America The Sweet are mostly known for their one 1973 hit, "Little Willy." Oddly enough, "Little Willy" was almost a year old when it hit the charts here and was really no indication of where The Sweet were at musically.

While "Little Willy" climbed into the top five on these shores, the rest of the world was being treated to two powerhouse rocker singles, "Hellraiser" and "Blockbuster" which helped erase The Sweet's bubble-gummy image. At the time the group publicly declared their dissatisfaction with their earlier direction and began to concentrate on creating albums as well as singles.

"In the beginning we sacrificed our musical freedom for financial security" says guitarist Andy Scott. The Sweet formed in 1968 although their current lineup didn't come together until 1971 when Scott joined the band. Shortly after, they hooked up with the fledgling

songwriting team of Nicky Chinn and Mike Chapman (who have since gone on to launch Suzi Quatro and Mud). The Chinn-Chapman/Sweet alliance quickly netted the reputation in England as a hit factory, producing a succession of lightweight hits with titles like "Co-Co," "Funny, Funny" and "Poppa Joe." The Sweet became the darlings of the European ten to twelve year old set, but being good musicians, they yearned for some more substantial material.

"Little Willy" and its follow-up, "Wig Wam Bam" were more or less transitional songs in which the nonsense themes of the earlier material were matched with a more forceful musical track. Andy Scott had been a long time fan of The Who and their influence began to emerge at this time. Scott now banged out powerful chords and short staccato leads a la Townshend, but the songs still didn't have quite the sound The Sweet were aiming for.

"Hellraiser" and "Blockbuster" changed all that. Scott's solid guitar work was perfectly complemented by Brian Connolly's shrieking vocals, Steve Priest's thump-thumping bass lines, and Mick Tucker's simple-but-solid drumming. While The Sweet souped up their recorded sound, they were gaining recognition as one of the most exciting live groups in Britain. They were one of the first groups to wear glitter and also one of the first to abandon it when "everybody looking for quick success started doing it."

Although The Sweet have yet to play a live gig in the States, reports from Europe have it that the show is quite

an extravaganza. When we asked Brian Connolly and Andy Scott to describe the typical Sweet concert, neither wanted to say much. "All I'll say is that there's an incredible amount of energy," said Scott, "too many bands have stolen from our act so I'm not going to say anymore."

According to reviews of The Sweet's performances, the show is a multimedia combination of film (some porno), tapes, sirens, and sometimes sexually explicit rock 'n roll. The group's onstage antics resulted in their being banned from Belgium since a show in May 1972 in which "Belgian authorities thought my (Brian's) actions with the microphone on stage were too suggestive."

Never having played here, you would think The Sweet would be looking forward to a shot at American audiences, but neither Bryan nor Andy seemed overly anxious to tour. "It's just another place," said Andy, "we'll see how the album does before we make any definite plans." The album referred to is **Desolation Boulevard** (on EMI/Capitol) the second Sweet album released in the States, a record which should give America a good idea of the new, improved Sweet.

**Desolation Boulevard** is actually a combination of the best cuts from the group's last two European releases—**Sweet Fanny Adams** and **Desolation Boulevard**. The record seems to be divided into two distinct sides; the first with tunes penned by Chinn and Chapman, the second with songs written by the group. Since The Sweet recently severed all ties with Chinn and Chapman, the second side is probably more indicative of the band's current sound. "We're experienced musicians, we know we can play anything," said Andy. **Desolation Boulevard** shows that this is no idle boast.

Two songs on the album ("Sweet F.A." and "Solid Gold Brass") run over five minutes and contain quite a bit of jamming, very unusual for a reputed singles band. "Solid Gold Brass" even has a delicious jazz-tinged guitar break by Andy. The whole album gushes with primal rock 'n roll energy, the kind that could insure the success of The Sweet should they decide the time is right to tour.

Hopefully, America will soon get a taste of the show which was "banned in Belgium."

## Rush—BTO's Heavy Metal Challengers

by Michael Gross

Detroit's Michigan Palace was full to the brim. Though the rock 'n roll style of the early seventies has faded



*The Sweet: Breaking out of their sugar coating.*



Rush: *Breaking into America* . . . Canada's answer to the New York Dolls?

into a rebirth of hippiedom on the East Coast, in Motor City, glitter and all its attendant excesses still hold forth. With a bit of imagination, even, one could see the crowd transferred to the legendary Mercer Arts Center, cheering bands in 1972 that would be gone by 1974. But eyes open and clear, it was Detroit on a muggy spring night in 1975, and Rush, Canada's premier metallic trio, were onstage grinding out their rock 'n roll in a close to Grand Funk mold. Except for a few casualties lying like rag dolls on the lobby steps, the joint was jumping.

Now well established in the Midwest, with their second album, *Fly By Night* (on Mercury), Rush on a staggering tour are pushing to hurl themselves over the highjump to American fame. Bringing their traditional brand of Canadian rock to the suburban U.S., Rush is challenging Bachman-Turner Overdone for the title as most important musical export this side of Joni Mitchell's cheekbones.

Six and a half years ago, Rush was a classic high school blooze band, a trio consisting of Alex Lifeson on guitar, Geddy Lee on bass and vocals and John Rutsey on drums. "We were a concert band forced into the clubs," the band members explained a few hours before the Detroit show. "A third of the songs we played were fake heavies. It went on for years. We didn't work as often as we should have because we really wanted to play concerts." In fact, their first real concert was a show in Toronto, late in 1973, with the infamous New York Dolls, and even then, concerts came few and far between. "Once you get into the clubs," Alex explained, "it's hard to get out. Kids'll still think you're a bar band. But, in a way, we changed the image of bar bands. We were the first Canadian act with a cover charge. Now that we don't need clubs anymore, the situations improved immensely."

Another problem Rush faced was the disinterest of Canadian record

companies, where interest is much higher in a Gordon Lightfoot solo print than a heavy metal trio. Rush were turned down wherever they went till they hooked up with SRO Management and put together their own label, Moon Records, which released their first LP, *Rush*, which was good enough to get an airplay push from WMMR in Cleveland. American record companies began to show interest, and negotiations with Mercury/Phonogram proved the most fruitful. "They offered us what we wanted," Alex said, "and a few days later the deal was cinched. Moon is now a production company distributed through Phonogram."

To the surprise of many Canadian rock pundits, *Rush* became a chart record with great response in the Midwest. John Rutsey left the band and with one week's notice, Neil Peart joined up for Rush's first American tour, which opened in August 1974. For Neil, it was quite a surprise. Seven days after joining the band, he was playing for crowds of up to 15,000 people. The tour lasted over four months, and, after a WQIV-New York radio concert, and five days off, Rush entered the studios to record their second, far more satisfying album, *Fly By Night*. "It showed a progression from the first album," Geddy explained. "We're very happy with it. We recorded it as an album. Singles would be nice, but that's incidental." Part of the reason things are so pleasant is the new contribution of Neil's talents as a lyricist, a talent that led the band to thinking about longer, involved pieces, along the lines of their tune, "Vitor and The Snow Dog." "All the music in that relates to the story," the band explained. "It has visual sounds, monsters, screeching animals. It's where we want to head."

According to Alex, Rush's third LP is written, was recorded over the summer. It will deal with the Canadian boys adventures on the road, "how dazed

we were by touring, learning, moving so fast that all the cities blended," Alex said. And, for Rush, it will be an important album, because it will show whether Canadian rock 'n roll can be original and vital—proof that may help other high school rock 'n rollers keep trying, till they, too, can stand on the stage of places like the Michigan Palace, and have music starved fans pull in at their pants legs.

## Jessi Colter: Waylon Jennings' Lovin' Hitmaker

by Peter Turner

"Ladies and Gentlemen, you'll all be doing yourselves a big favor if you'll welcome, with all the love in your hearts, Capitol recording artist, Jessi Colter!!" And Miriam Johnson Eddy Jennings entered the auditorium, stage right, walking proud, in a beautiful full long white dress, knelt at her piano, daughter of a woman Pentacostal minister, and prayed silently. An elegant personal touch. Letting you know she meant to give this performance and any performance, everything you'd ever want from Jessi Colter.

Jessi on stage was a special treat occasioned by her hit record *I'm Not Lisa*. She's not a touring, performing artist. But she has a voice that's pure and deep and sensuous as hell, and as a songwriter, she's right on the money when it comes to talking about the most important thing in the world to her, and that's love.

"I think I just relate, with drama, a lot of the things that every woman has felt about some man somewhere," said Jessi, a warm, beautiful smile infectiously spreading over her features, as she sat in the Capitol Records Tower and talked about her "sudden" breakthrough in the music scene. Her single "I'm Not Lisa," after hitting the top of the country charts, crossed over and went top ten in the pop charts. Bullets surround her Capitol album of the same name. She's definitely excited about this success in a most refreshing way, like a little girl at a really terrific birthday party. It's also something she shares in the deepest emotional sense with the man she loves, her main man and everybody's favorite outlaw, Waylon Jennings.

"I felt the way I do about Waylon right from the very beginning; it was something that I had no choice about. I couldn't really stylize as to how I expressed it. It really came out of me as a spring, something that I had to put down, that I had to do." Three



Jessi Colter: *Breaking away from being just a back stage baby.*