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Chrysalis

presents

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their new album is released October 3rd

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The Decca Record Company Limited Decca House Albert Embankment London SE1



IN CONCERT with their guests

Savoy Brown and Terry Reid





Twelve months ago we started Chrysalis. We were a small band of artistes and managers with little but a few heart-felt principles about the sort of music scene that we wanted to help create. It has been a good year for us.

On behalf of the Chrysalis family

BLODWYN PIG
CHICKEN SHACK
CHRISTINE PERFECT
CLOUDS
JETHRO TULL
KING CRIMSON
LED ZEPPELIN
LIVERPOOL SCENE
SAVOY BROWN
TEN YEARS AFTER
and many other unsung grafters.

Thank you.

Terry Ellis and Chris Wright



JETHRO TULL

JETHRO TULL have arrived. In scarcely twelve months since they first came to the attention of the general public, JETHRO TULL have progressed to the position where they have just been voted Britain's No. 2 group to the Beatles in the Melody Maker Poll. Their single "Living in the Past" made No. 2 and their current album "Stand Up" has topped the album charts for two months.

lan Anderson is the front man of the group, composer of the group's material, singer, flautist and spokesman. The brilliance of his musicianship and performance often defies description. A highly sensitive, intelligent young man, his articulate manner and sharp sense of humour continually astound journalists, disc jockeys and commentators the world over. Some of whom are only too keen to criticize the group, pop-music, and the younger generation as a whole. Ian, Glenn Cornick, Clive Bunker and Martin Barre have carried their message through America and across the Continent, leaving behind legions of fans and becoming an internationally established star name.

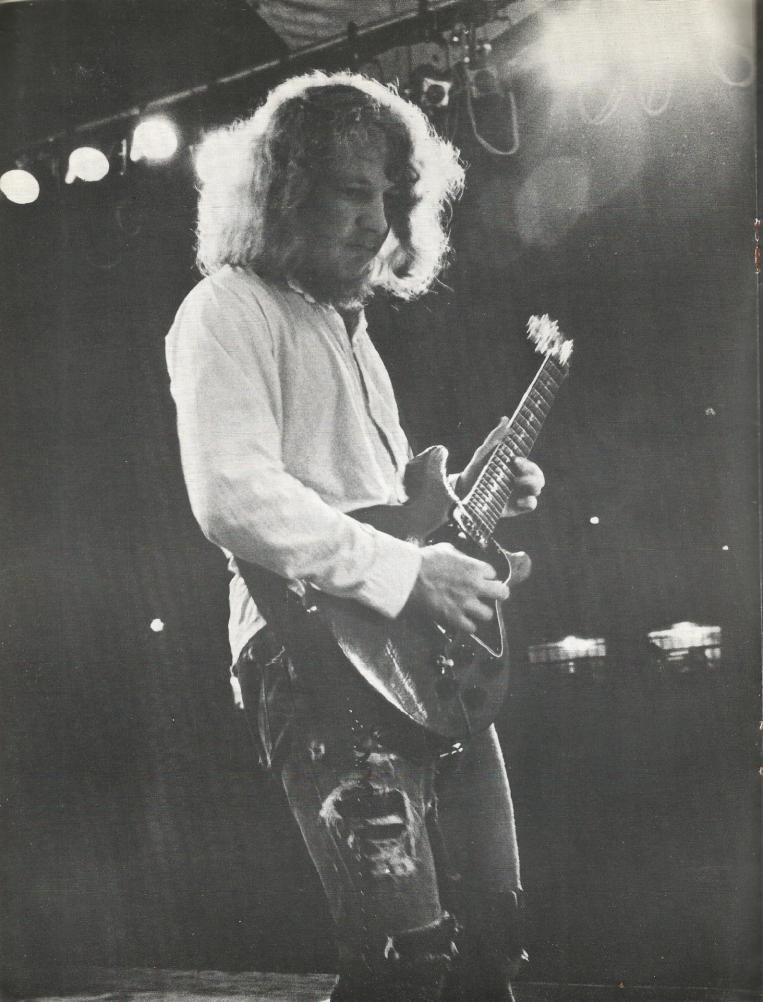
They are in a class of their own, both musically and as show-men, with a strong visual act and a musical vitality which is completely individual.

In Britain, the group first came to the public's eye when they were the hit of the 1968 National Jazz and Blues Festival — although they had already built a steady following from live gigs. They were truly 'underground' in that they were virtually unknown to the general public, yet had such a strong following that their first album "This Was" leaped straight to No. 5 in the Album Charts.

They are now a gigantic attraction on both the West and East coasts of America. They began their most recent U.S. tour at a major California Pop Festival and repeated their Festival successes of last year. Their appearance at the Fillmore East in New York resulted in capacity houses at both concerts. When they played in Central Park in New York 5,000 people stood in the rain all night to watch them. Despite their popularity in the land of the dollar, they are determined to appear regularly in all parts of the British Isles as frequently as possible, hence this tour.

Whilst spreading their popularity through a complete cross-section of the younger generation, JETHRO TULL have never lost their early followers because they have never changed their basic musical policy of continual striving for progression. Their success has come from an uncompromising stand to retain the validity of their music and performance. A stand to which all sections of their young public have responded.









SAVOY BROWN

It's so very true that a great number of British acts have made such a favourable impact in America that music lovers there consider Britain to be the breeding ground of the world's best musicians. Be that as it may, British musicians acknowledge that it is their 'baptism of fire' in the States, which helps them to develop the potential within them. This is particularly true of Savoy Brown. As a part of the British scene for four years they built a small but respectful reputation, achieving little apart from steady work in clubs and colleges throughout the country.

Their first American trip shook the group to the teeth, opened their eyes, fused them into a tremendous unit and turned them into the act you will hear tonight. No longer are they the Blues band that toured the British clubs — they are heavier, more together, more confident and supremely surer as musicians. Their new album "A Step Further" is indicative of their new style and music and is already a big hit in America.

The band was originally launched by guitarist Kim Simmonds and their first bookings were in Scandinavia. On their return to Britain they toured with John Lee Hooker, which helped to establish them in some small way. They started off weekly sessions at the Nag's Head in Battersea, which became a stronghold for Blues in this country and soon became a 'Who's who in the group world' venue with people like Jethro Tull, Fleetwood Mac, Chicken Shack, Ten Years After and Freddie King working there. They followed their first album "Shakedown" with some personnel changes and found the new line-up more successful. "Getting To The Point" was their second album and more Continental tours followed. Kim and Chris Youldon wanted their musicians to create the heavy sounds they were seeking and eighteen months ago they dropped the tag Blues Band because they considered it no longer applied to them. They cut their third album "Blue Matter".

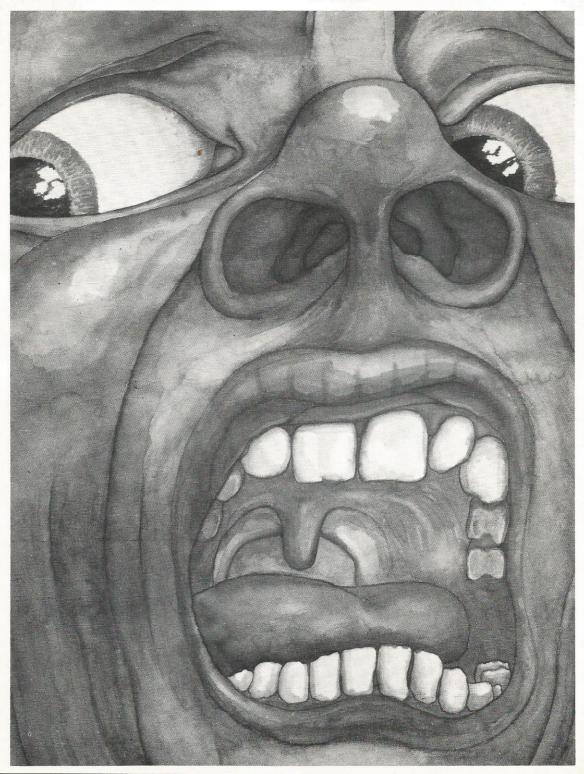
"Blue Matter" entered the U.S. charts and they've spent eight months of '69 there. The change has taken place, Savoy Brown are now touring Britain and Kim Simmonds comments: "95% of our music is now written by Chris and myself and we now describe ourselves as a heavy band. Not Blues, Rock or Pop — but a combination of all."

Kim Simmonds (guitar), Chris Youldon (vocals), Tone Stephens (bass), Roger Earl (drums), Lonesome Dave (2nd guitar/vocals).





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TERRY REID

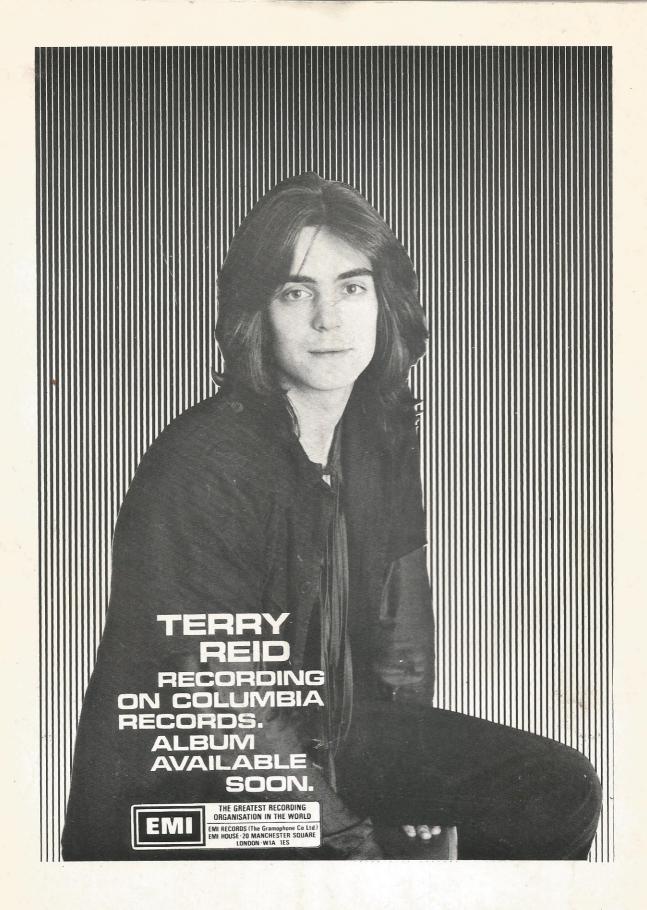
Writing about Terry Reid in the American publication 'Cub', writer David Gritten comments: "He is a tiny, grinning, handsome gnome with the appearance of a super-annuated mod and a voice like Tim Rose on a cold dawn, after a night of love and inebriation. His choice of material is eclectic; adaptations of Donovan songs, Nina Simone numbers, a mock-baroque version of 'Summertime Blues', and his own tunes too; his singing of the Reid-penned 'Rich Kid Blues' touched the erogenous zones one by one, and sends shivers down parts of the body one never knew existed previously. The most incredible thing about Reid is the complete fusion of his voice with his guitar, which he treats with a gentle regard, like a long-beloved kid sister."

Terry, in fact, has been receiving such praise in publications from coast-to-coast in the States and audience reaction to the trio's appearances there is electric. It would be true to say that they have established themselves quite firmly on the American scene and, indeed, they have returned from a three-month U.S. tour to be part of Jethro's tour here.

As far as his reception in Britain is concerned, he is established with a minority, acknowledged for his talent by the musical press and has yet to receive the 'status symbol' of a hit disc. Not that Terry is unduly worried about getting a record in the charts — he just wants to play, and his reputation is such that he is in demand for live appearances throughout the country.

"The Darling Of The Discotheques" is a tag he receives on both sides of the Atlantic and, as far as Britain is concerned, it was at discotheques in the London area that he first came to the attention of people who recognised his talent.

Accompanied by Pete Shelley on organ and Keith Webb on drums, Terry Reid has some new things to offer you tonight.



Phone: 2450





Chrysalis

presents



is their amazing new album

S SML 1029



M DML 1029

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12" Stereo or Mono LP Deram Records Decca House Albert Embankment London S.E.1.



Jethro Tull

Ten Years After

Clouds

Introduced by PETE DRUMMOND (in Bristol - JOHN PEEL)

There will be Two short intermissions between groups

Via Chrysalis we have tried to associate ourselves with artistes whose paramount consideration is to present a valid live performance. This series of concerts is the result of a long felt desire of ours and of the three groups appearing, that they should be able to appear in the most suitable conditions for artistic performance and audience appreciation.

It seems that at this point in time, promoters who are giving little or no consideration to the artistes or audiences grow rich and fat, and those who care about producing fine shows get busted. In many countries of the world the concert presentation has been found to be the ideal compromise. We hope that now and in the future, by encouraging the acceptance of this form of production, we can do a little toward achieving what would seem an innocent goal, to allow musicians and audiences to gather together in sympathetic surroundings for the mutual enjoyment of what their head feel to be right.

Terry Ellis and Chris Wright.

JETHRO TULL - STAND UP!!!

- - - You've a lot to be proud of



BUT NOT SO MUCH YOU MAY LOOK THAT CONCEITED, ONE HIT ALBUM AND ONE HIT SINGLE DO NOT A POP STAR MAKE!

A NEW JETHRO TULL SINGLE, ALREADY ON RELEASE: 'LIVING IN THE PAST'/'DRIVING SONG'.
A NEW JETHRO TULL ALBUM, RELEASE IN JUNE: 'STAND UP'.



WE HAVE THE FEELING THAT JETHRO TULL WILL SOON BE UNBEARABLE.



Jethro Tull are refreshing. Apart from being musically creative, they produce a visual show which is immensely enjoyable. A group to feast your eyes and ears on. Of course, the visual centre of attention is leader Ian Anderson, a frenetic, fascinating character on stage and a subdued yet somewhat exciting character offstage.

The quite natural habits of Ian Anderson delight fans, who think him somewhat eccentric. They are quite right. Who else would collect old, used paper bags to carry his musical instruments and variety of other objects in? Who else could outwardly appear such a rebel against convention yet remain rigidly conventional at heart and in habits? Viewing his wild appearance, journalists naturally presumed he would be a raver. He isn't. He's teetotal for one thing—and he's very moral.

His seemingly contradictory personality provides for controversy—and he is one of the most controversial personalities of the music world. Outspoken, yet diplomatic he is probably, the most unique British front-line singer to emerge since Mick Jagger.

Martin Lancelot Barre (guitarist) is a fairly new member of the group. Drummer Clive Bunker and bass guitarist Glenn Cornick have been with Ian since the group's formation.

Jethro Tull made their initial impact at the 1968 Jazz & Blues Festival. They wowed the 20,000 music enthusiasts who turned up to see the cream of the British musicians last August. Shortly after, their debut album "This Was" became a major hit on both sides of the Atlantic and their single "Love Story" entered the charts, despite the fact that it was uncompromisingly solid and musically valid, unlike so many of the trivial pop chart entries today.

Naturally, America took them under their wing and their first trip there was extended, extended, extended. They left in January and returned in May.

Jethro Tull are not a pretentious group. They perform in a visual way which is an unusually vibrant sight, but their music is honest and completely original. Their material is their own, mainly written by Ian Anderson—and original material is always an indication that artists are not being swapped by other musicians' ideas, but their own.

We'll only be seeing the group for a limited time each year—America seeks their presence for at least six months in every twelve, and their appeal on the continent is growing rapidly.









we only try to make you happy...



ILPS 9061 MR FANTASY TRAFFIC



ILPS 9080 ITS ALL ABOUT SPOOKYTOOTH



ILPS 9081T · TRAFFIC



ILPS 9085 THIS WAS - JETHRO TULL



ILPS 9089 TONS OF SOBS · FREE



ILPS 9092 FAIRPORT CONVENTION



ILPS 9097 LAST EXIT · TRAFFIC



SPOOKY TWO · SPOOKY TOOTH



ILPS 9100 SCRAPBOOK · CLOUDS



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Clouds first record is due to be released and it could well establish their name. However, at the moment they are relatively unknown, so you are going to have a pleasant surprise when you hear them play.

Billy Ritchie (organ), Harry Hughes (drums) and Ian Ellis (bass) were also members of major Scottish groups. During the times they were members of various groups from The Golden Crusaders to The Premiers, the Scottish scene was exciting, though rather isolated. So far from London where the recording studios and major agencies, TV and radio centres were, the chance for a thriving Scots scene to arise like the Mersey boom did was very slim.

The boys, like so many others, decided to come to London. By that time (in November 1966), they had left their different outfits and teamed up together. Calling themselves One Two Three they initially tried to find work at home and delayed their decision to come to the Smoke. But work in Scotland was hard to come by, the scene there was dying, and they finally took the big step in February 1967.

They were a progressive group even then and almost immediately found themselves with a Marquee residency. Robert Stigwood, then working with Nems, signed them up.

For a time, work was plentiful and things seemed to be going smoothly. They appeared regularly at the Saville Theatre and on concert with The Jimi Hendrix Experience. Then their luck run out. Reluctantly Robert Stigwood had to let them go—The Bee Gees had begun their successful career and Robert just didn't have the time to spare to devote to the group.

They continued on their own and the lean times hit them. Being completely uninfluenced, in both music and style, producing their own material and playing in a progressive way—they proved uncommercial. The progressive groups were really Underground then and lots of clubowners thought that a group who didn't play straight pop or Soul must be bad.

However, Terry Ellis saw them one night at a South London club. An astute manager and agent, he saw their potential and signed them up. Immediately he changed their name to The Clouds and encouraged them to continue to develop their individuality. In particular, he insisted they concentrate on writing more and more of their own material, which he considered to be highly original.

clouds





Join the crusade



We are conducting a **crumby** promotion campaign based on the slogan 'Get High On The Clouds'.

It would be nice if we could just tell people that CLOUDS are an extraordinarily talented group playing exciting music in a totally **original** style. However, mental barriers are thrown up against anything new and uncategorised and we are forced to be **sneaky** and use an easily accepted **superhype** method of attracting attention to CLOUDS and their album 'Scrapbook'—again not what one would expect to hear, CLOUDS have successfully utilised all their talents to present a varied piece of aural **entertainment.**

Presenting something new, which you believe in, is always something of a **crusade**, although always most rewarding. So watch CLOUDS tonight, listen to their album and well JOIN THE CRUSADE.

The first album by CLOUDS released in June: 'Scrapbook'



Chrysalis production for ISLAND RECORDS



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PROMS

Artists booked so far include: Led Zeppelin, Pink Floyd, Incredible String Band, Terry Reid, Who, Liverpool Scene, Blodwyn Pig, and many surprises . . .!

For full programme details please write to:

Roy Guest, c/o Nems, 3 Hill St., London W.1.