

**CLASS INTERNATIONAL**

announce special presentation of the new 8-piece English "jazz rock" band.

**SWEGAS**

Four nights only at **RONNIE SCOTT'S**  
Monday, 11th Jan., to Thurs., 14th Jan.  
Their first LP, "Child of Light", is released on  
**22nd Jan.** on Trend Records (distributed by Philips)

"Swegas must be a band with a future! Not only are they more than competent musicians developing a style to give unforgettable performances, they are also a fair deal."

—Tim Price, Social Secretary, Derby Coll. of Art., M.M. Mailbag, 2.1.71.

Enq.: First Class Agency, 727 3506

"Swegas first performed at Mothers as a totally unknown quantity. Due to unprecedented audience reaction they were immediately rebooked on the spot. That is how highly we think of them!"

—David Symonds and John Taylor, Mothers Club, Birmingham.

JAN. 1971

**SWEGAS: "Child Of Light" (Trend).** It would be easy to be rude about Swegas, or worse still, charitable. There is no denying their bravery, enthusiasm and reasonable stage of development. The climate is right for young saxophonists, trumpeters, and guitarists to get together in large aggregations, to blow fairly advanced arrangements, and bow in the direction of Chicago, free jazz and the big bands. Sad it is then to report the faults. Perhaps the lads can hear them already. Playing the album back at home, perhaps they are already wincing at certain bars, after the initial excitement of completing an adventurous assignment. If only they had made this album before similar ideas came from America. If only they had just a little more experience and it might have come off. First the good news. The guitarist Stewart Wilkinson is fast, facile and has a nice line in Wes Montgomery chords and runs. Chris Dawe on trumpet and flugel is bright and clean, and Nick Ronai has a warm tone on trombone and can obviously get around on a difficult instrument. The vocals are generally painless and Maurice McElroy swings on drums when the occasion demands. One of the faults in the union brass intonation. At times Swegas sound dangerously like a circus band. Already we are being rude, but there are moments during "Photographs" when the rhythm section chugs like Workers Playtime. The low spot is undoubtedly the saxophone freak-out during "Magic Pipe," when scales are blown off-course and seventy years of jazz saxophone development are lost as if in a time warp. — C.W.

**SWEGAS: "CHILD OF LIGHT" (Trend 648002).** THE FIRST and outstanding track on this album is Swegas' version of the old Rare Bird tune "Beautiful Scarlet". As I keep saying, I get really bored with this new wave of rock and roll brass bands, but this one, on that track at least, are really something quite different because they appear to have a fine sense of humour and a zest for really hammed-up, flourish-filled arrangements. The track starts with a stop-time bit and then the trum-

pet starts filling in the stop parts, blowing really demented phrases like he was Maynard Ferguson or someone; then the vocal takes over with the singer pronouncing "day" as "Day-hay" and "gold" as "go-hold", until they take it right down to a low, smokey bit with the trumpeter filling in ridiculous little licks behind him for a bit, closely followed by a breathy sax with the reed squeaking. Up they go again, and into an organ solo which includes bits of "God Rest Ye Merry Gentle-

men" and some Keith Emerson pkeow noises straight out of "Rondo"; then there's another vocal bit where the guy sings "there's a tear in your eye-----ye" falling off the note like Duane Eddie in "Twisting off a Cliff" (incredible record, you must hear it if you haven't already). Eventually they get back to the stop time, and this time the saxes fill in the stops — it sounds as if someone sneaked swiftly up behind them with a sharpened ice block. Inevitably they finish with the stop time, dead on

the last note. Bang. End. It's really incredible — superb Workers' Playtime stuff that my bemused senses find exhilarating. They get up there on other tracks too, but they don't sustain the pitch of high camp for as long anywhere else on the album. Someone has just suggested they might be in deadly earnest. I do hope they aren't — that would spoil it. S.P.

**SWEGAS: "What'ya Do" (Trend).** Oh jolly to I knew the chap number nine swilling would utilise their doubted musical talent day. There are so many really creative guys working for the South West Eastern Gas Board. At the creosote and tar extraction plant at East Grinstead they already have two

phony orchestras and a brace of skiffle groups. This band sounds not unlike Bloody, Sweaty and Tears and by George, if they keep this up, I'm going to convert my house to gas lighting.

hit. But have you ever got ready for a hangover? The best way is to drink as much alcohol as possible in as short a time. Oh, it's all so boring.

**AUDREY: "Getting Ready For A Heartache" (Trend).** An interesting soul song with some nice brass writing, and Audrey should get ready for a

**SWEGAS**  
What 'Ya Gonna Do (Trend). Their well beloved publicity man, gently bending my ear over this, called it a cross between Chicago and Peddlers! Well, that's enough to make anyone listen, and by George he's got it! The brass intro and backing definitely smacks of Chicago while the lead voice must be Roy Philips's double. What's more it's a good mixture—a riff like "Make Me Smile," the brass sharp and polished and that voice has got something!

**SWEGAS MUST** be a band with a future! Not only are they more than competent musicians developing a style to give unforgettable performances, they also give a fair deal. Booked for a gig at Derby College of Art, their vans broke down leaving them hopelessly stranded in London. Not many bands faced with this situation would have volunteered themselves unconditionally for a free concert the following week. — **TIM PRICE** (social secretary) Derby and District Collages of Art and Technology, Students Union, Kedleston Road, Derby.

**TWO GROUPS** which are bound to make it in 1971. The first is Swegas, an 8-piece jazz-rock band, and the second is the terrific Linda Hoyle and Affinity, a much improved version of Julie Driscoll and the Brian Auger Trinity. See these groups now while you can afford to! — **PAUL SINGLETON**, Liverpool University, Derby Hall, North Mossley Hill Road, Liverpool.

**AUDREY: "Getting Ready For A Heartache" (Trend 6099 006).** Interesting brass intro to a lively ballad sung with feeling by Audrey. Perhaps she'd have been better suited to more of a rock number with her voice — this is good, but she could have done with more weight behind her.

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HEAVY HAZARD