CREAM SPLIT UP

FAREWELL TOUR BEING PLANNED

The Cream are to split up at the end of the year.

This shock news was revealed to the MM this week when guitarist Eric Clapton said: "The Cream has lost direction."

Each member of the group — guitarist Clapton, bassist Jack Bruce and drummer Ginger Baker — will form a new group after the split which will take place at the end of 1968.

The group will undertake a farewell tour of America, starting in mid-October and lasting five weeks and will return to London for a farewell concert at the Royal Albert Hall at a date to be fixed.

The Cream formed more than two years ago and have had single hits with "Wrapping Paper" and "I Feel Free." Their album "Disraeli Gears" was a best-seller and their latest album "Wheels Of Fire" went into the American charts last week after only one week. It also qualified for a Gold Disc in America.

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CLAPTON EXCLUSIVE
SEE PAGE 11

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Rolling Stones' album delayed until August

The Rolling Stones' new album "Beggars" has been delayed. It was supposed to be released on July 28, Mick Jagger's birthday, but will be out in September instead.

Press officer Leslie Perrin told the MM that the delay was caused by the album's recording. He said that another artist was working on the sleeve, so he has commissioned American designer Tom Wilkies to work on it.

"Mick flew to America last week with producer Jimmy Miller to mix the album and hold discussions with Wilkies, who drew the sleeve for A&M Records in California."

"But we wanted another pair of hands on the sleeve," Mr. Perrin said. "We've been in London on Monday to meet Mick and Keith as well as Charlie."

The three stones, and Miller, will be spending the next two weeks working on the album at West Coast bases.

Reports that French director Jean-Luc Godard had bought the sleeve for the Gonnell agency, which handles stars like George Formby, Peter Price and Long John Baldry.

Later in the MM report that talks between the organisation were taking place. The deal was announced this week. The Gonnell Organisation and the Rolling Stones have a long history of working together, and this is the first time that the two parties have agreed to a partnership.

The new company will be called the Rolling Stones Organisation and will be managed by the Gonnell's Ken Haring. It is hoped that the new partnership will be a success.

"It will be a tremendous opportunity for us to work on an international scale," said Mr. Gonnell.

ELVIS PREMIERE

The world premiere of Elvis Presley's new movie, "Blue Hawaii," in Los Angeles, will be held at the De Montfort Hall. In addition, a special screening of the film is planned for the next week.

Some of the stars who will attend are: Elvis Presley, Jayne Mansfield, Debra Paget, and Ken Sansom are also invited by the Hollywood organizing committee.

The premiere will be followed by a press conference and a gala dinner on the set of the movie. The stars will be featured in the program and the press conference will be broadcast on the radio.

"Preparations have been made to ensure that this will be a successful event," said the producer of the movie.

"The event is expected to be a highlight of the festival, and we are looking forward to welcoming the stars to the city."
DONOVAN PLAYS MOSCOW
CONCERTS IN DECEMBER

DONOVAN will play concerts in Russia in December. Impres- sario Vic Lewis flew back to Britain from Moscow at 2 a.m. on Sunday to announce that he had clinched the deal exclusively revealed in the MM on June 22.

"Donovan will be taking over his own group and will play concerts in Leningrad and Moscow. I am arranging a European tour for him from November 30 and this will take in Denmark, Sweden, Helsinki, then to Russia, to Leningrad and Moscow. Vic Lewis added that he had not documented visits by other artists.

We want to see the Dono- van show in full. Certainly the Russians are very keen on a visit by him. Subject to visa negotiations, Vic Lewis plans to bring his group, and the London Transport Jazz Orchestra of the USSR. This orchestra can stand up to any of the jazz groups. Other plans include visits by a Russian circus and the Leningrad variety troupe.

DANNY'S HAND

The Pentangle appeared at the Woburn Music Festival last week, and are now to appear at the Festival this Sunday. Danny is suffering from a hand in- jury, and is not due to perform on Sunday. Danny told Melody Maker yesterday that he was not the only one who was suffering, but "I can't move my fingers. I've had the best specialist treatment and injec- tions, but nothing seems to be improving a bit each day."

THE Equals will number one this week, with "Baby Come Back," being set for a world-wide promotional trip in October. They are in line to visit America, Japan, and other countries. Their TV appearances following a two-week concert tour of the U.S. The tour is scheduled for the last two weeks in September, and venues have not yet been finalized. In the first two weeks in September they go on concert, and then to London, Dublin, and Germany. They are back in the States, but will later in the year. The second album which will either be issued while they are pre, or around Christmas. His first album, "The Crazy World Of Arthur Brown" is being re- issued in America at the end of the year.

ARTHUR-UX.S.HIT

The Crazy World Of Arthur Brown, just back from a successful tour of America, are off for return dates here in September. Arthur is completing his sec- ond album which will either be issued while he is pre, or around Christmas. His first album, "The Crazy World Of Arthur Brown" is being re- issued in America at the end of the year.

Arthur is in the process of reforming his backing group, "Nick Greenman, bass player who has been with me for three years, is looking for a new group," he told the MM. "Bill O'Connor, organist who's been with me, is also looking for a new group with Dick Morisson and the Attack, has joined and I am sure will go very well."

DUSTY IN CONCERT

DUSTY SPRINGFIELD is planning a major British concert tour next year. Plans are being laid to have the MM "shave" this to be very different from her other tours. She will do 12 to 15 days at major concert venues, but will play "as a solo act "A lot of orchestras are available. I want to light and sound.""
Apple to release new Beatles single in August

A new Beatles single will be released on Friday. The single will be recorded by John Lennon, Paul McCartney, George Harrison, and Ringo Starr.

The single will feature two new songs, one written by Lennon and the other by McCartney. The songs are expected to be well-received by fans of the band.

The single will be released on vinyl, CD, and download formats.

Watch for more news on this exciting development!
no intention of deserting Britain

As soon as some groups have a hit, they're off to America as quickly as they can grab a packet of plane tickets. Not so the Equals. Even though their "Baby Come Back" is rising high, they don't intend to follow through with a U.S. tour. Not just yet, anyway.

They just got back from a two-week promotional trip," says Mike Hill, press and promotion manager of President Records. "But they don't want to make a big song there — and go away from Britain for six months like some other groups.

"They've sworn a hard-named oath here, and they're quite happy to stay in Britain for the time being."

But the hint is that there is another reason that keeps the Equals away from the States. And it revolves around the rare scene there.

"They haven't actually said anything to me about it," added Mike. "But I feel they may be in their minds."

Why? Because, the Equals are a mixed group. Three of the boys are coloured. The remaining two are white.

Not that there have been any problems in Britain. Here, the Equals are truly equal. A happy band of boys who hit it off socially as well as musically.

Some of them, in fact, went to the same school in North London — lead guitarist Eddie Grant, rhythm guitarist Pat Lloyd, and drummer John Hill. And lead singer and lead rhythm guitarist Lincoln Gordon are pupils of John's school.

"Lincoln and I were born in Kingston, Jamaica, on January 28, 1948," says Pat. "We were about 15 when our parents, came to Britain. First, I worked as an apprentice tailor. Then I was on mine; asked me if I wanted to join a group. And though I'd never been in a group before, I accepted.

"Several months later, I met John and Eddie, so Lincoln and I went and borrowed an old guitar which we used until our father lent him the money to buy a new one.

"We did a few dates, earning £5 a time. Our first record, which Eddie wrote, was "I Want to Be There." We went to several companies and were turned down as not being commercial before we were signed by D목 records. That record didn't do too well in Britain, but it got to No. 1 in Germany.

"After that, we did "I Shall Be Closer," also written by Eddie, with "Baby Come Back" as the B side.

"We did a few dates earning about £5 a time."

"But we did two LPs, and "Baby" was included on the second. It was also released as a track on an EP, and by this time there seemed to be a domino effect. One record after the other, and we really took off about nine months after we had actually recorded it in the single version."

"Eddie Grant was born in Guyana on May 9, 1941. He says, "We were left on our own to make our own way."

"When I was five, I decided I wanted to be a singer. At 11, I actually turned up at the BBC. But they didn't seem to be interested in guitar, so I thought I'd try it. I was interested in pop music, and did play trumpet in the school orchestra.

"But I thought: 'If they can play guitar, then there's no reason why I shouldn't try.' My dad said if I wanted to take it up, I could make one first, but he bought me an amplifier."

"Pat and John were my schoolmates, and John said we should form a group, and would I like to help."

"We formed the Equals, and worked for a while as a bar band in Holloway, in North London, and was born on March 29, 1948. He worked for a bar worker at a time. His name is known as the "happiest" member of the group.

"John Hill, born October 29, 1947, comes from Kingston — and is from Holloway. He had various jobs before the Equals were formed," he says.

"I worked as a bank manager, a sales representative and as a factory worker."

"Now, the Equals are keeping their fingers crossed for their next single — "Laurel and Hardy," out in August. Will it be another big hit? "If I could predict that, I'd be a millionaire," says Mike Hill. "But everyone who's heard it says it'll be another No. 2.""

But the Equals pull off a double charter-topper, which will be something to shout about — in five-part harmony — LAURENCE HENSHAW

END

WE AT ROSE-MORRIS ARE SO PROUD OF OUR NEW DRUMS WE HAVE CALLED THEM

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YOU'LL ENJOY THIS SIX MONTHS BIG ON A CRUISE SHIP!

by Leon.

Don to record with folk men?

LOOKS as though the idea has started something. In an interview with Tony Doane weeks back, Donovan said he would "like to record with old friends in the folk world like Bert Berns, John Renbourn and Roy Harper," adding "but the record companies don't seem to like it." This has drawn a reply from Nathan Joseph of Transatlantic Records who have Bert and John. He asks me to tell Don: "You've approached us to ask if you could use Bert and John on your records but you were every so polite. If we should be very kind, we'd be..."

I would hope that if Bert and John like the idea, the new record company would be equally agreeable to you joining Bert, John and Pentangle on one of their sessions some time. Passed to Donovan and Pentangle.

SIBERIA

Says NEMS Vic Lewis, back from Moscow: "It's nonsense. Volunteers in the states know nothing about pop, folk or the Beatles. Only two girls who came from Siberia and they knew about Donovan and the Beatles."

This is due to Peter Green's suggestion of "A Good Look" for the new album. New title for Mr. Vegetable and the Flattinators. A novelty for a record manager who can pilot a plane.

Rat: Of The Month—whistle sender in the erie's C20 Drum king trumpet during the British Forces Benefit at the 100 Club. Subsidy—the mystery of that knock-out superman—basket hitter. He's Ted Cashill, of Bruno's Blues Band.

Bert Berns' death. Marty Napoleon heard him in Soho last week and crammed him into the Mandrake club for a show.

STRAINED

Amos Corner, stranded in the Isle of Wight by the weather, has finally come back by speedboat, with Andy at the wheel. All Night Long, as the TV screened even worse serious rain. Rose Batty digging Ten Years After at the Whorehouse.

Bonzo's brilliance steals the show

A complete & exclusive interview with the man who has made more headlines recently than John Lennon, and who is hailed by fans as the 'greatest drummer since T-Bone Walker'... Bonzo!

The Bentlys, the Suede, and the U.S. rockers all have new LPs due out soon. The Beatles' Sgt. Pepper is due out in June, and the Stones' Let It Bleed is due in August.

BEATLES

YOUNG submarines—the Beatles' latest UK album. The Stones' new LP, satiric and humorous. They have all the art and 100 per cent Street.

DUSTY

DUSTY SPRINGFIELD, vampy heroine, has given her only British concert at the London Palladium last night. She turned out in a set that was a hit with the audience, and her performance was sensational. She is due to tour in the States later this year.

KEELE WAS GREAT FUN

This most significant and disturbing fact about this year's Keele Folk Festival is that there was a big drop in the amount of people music-making there. This is strange, since the University of Loughborough, this year's venue, was said to be much busier with music than the Keele University were ever. The inclusion of some of the revivalists' 'entertainers' like Alex Campbell, Redd Sullivan and Martin, who were a new addition to the line-up this year, may have had something to do with it. But this wasn't at the expense of the traditional and traditionalistic singers who have produced as much music-making as usual at past festivals.

Where were the Young Tradition, Cyril Tawney, MacColl's, all the groups thatight music being played in the small halls? Where was the Keele University brought to the festival? The High Level Banks (and the confusion with the folk scene), the festival, the world of pop.

An attempt to get some idea of the developments of the folk world in the past year was made at the Keele Festival. The key to the folk world's past year was provided by the folk world's past year. The key to the folk world's past year was provided by the folk world's past year.
BACKGROUND TO THE BLUES

‘You don’t have to be in chains to play blues’

In this age of many people hate of blues groups is that they are not as good as the old ones. But there is one group emergence that is making a new blues scene. This group is the Blue Notes, and they are the ones who are really making the blues go.

The Blue Notes are a small group of musicians who started out playing in the clubs. They soon became very popular and began to attract a lot of attention. Their music is a cross between the old blues and modern jazz.

The Blue Notes have been together for five years now and have become one of the most respected groups in the blues world. They have played all over the country and have a large following. Their music is a blend of the old blues and modern jazz, and it is very popular with audiences of all ages.

The Blue Notes are composed of four members: Alvin, John, Dick, and Mose. Each member has their own unique style and contributes to the group’s sound.

Alvin is the lead singer and is known for his powerful voice. John is the guitarist and is known for his skillful playing. Dick is the drummer and is known for his rhythmic style. Mose is the bassist and is known for his solid foundation.

The Blue Notes have released several albums, including their latest release, “You Don’t Have to Be in Chains to Play Blues.” This album has received critical acclaim and has been a hit with audiences.

The Blue Notes are proof that the blues are still alive and well. They are proving that you don’t have to be in chains to play blues, and they are making a new blues scene.

JOHN MAYALL: has taken a great leap forward

Mayall’s ‘Bare Wires’—a progression in attitude

The album ‘Bare Wires’ has been a great success for John Mayall. It features his most intimate and personal work to date and includes some of his best songs to date.

The album is a collection of songs that John Mayall has written and recorded over the years. It is a reflection of his life and experiences and is a testament to his dedication to the blues.

The album has been praised for its raw and honest feel. It is a true representation of John Mayall’s musical journey.

The album has been successful in both the UK and the US, reaching the top of the charts in both countries. It has been praised by critics and fans alike and has been a great achievement for John Mayall.

John Mayall has been a leading figure in the blues world for many years. He has been a key figure in the development of the blues and has been influential in the growth of the genre.

His passion for the blues has been a driving force behind his music and has been influential in the development of the genre. His music has been a testament to his dedication to the blues and has been a source of inspiration for many others.

John Mayall is a true blues icon and his music has been a source of inspiration for many others. His dedication to the blues has been a driving force behind his music and has been influential in the development of the genre.

STAN GETZ: a true innovator

Stan Getz was a true innovator in the jazz world. He was a member of the famous Newport Jazz Festival and was a key figure in the development of the West Coast jazz scene.

Stan Getz was a saxophonist and was known for his smooth and melodic style. He was a master of the tenor sax and was able to play in a range of styles, from bebop to cool jazz.

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ANGLO-AMERICAN ALLIANCE. Dick Sudhalter (cornet, valve trombone), Alan Cooper (trumpet), Keith Nichols or Jim Sherrard (trombone), John R. T. Davies (sax, clarinet), Henry Francis (piano), Nellie Wallis (soprano sax), Chris Smith (drums). Chris Elias (vocals) plus a host of very special guest artists. AAA, as it is often called, was organized by accident shortly after the arrival in Britain of its American members in October 1943. It specializes in the music of the American Hot Scene two years ago. It has been known as one of the best-known jazz groups. It was very popular among the American jazz cognoscenti. The late recorded second LP with Dick's father, Al Sudhalter.

C.M. BARBER'S JAZZ BAND. Chris Barber (trombone, tenor saxophone, baritone saxophone), Bob Hallock (saxophone), Bob D'Urso (trumpet), Pat Hall (piano), John Jones (guitar), Charlie Smith (bass), Tony Conti (drums). The Barber band, started in 1964, was the first British jazz band to play in New Orleans (1979), at the Monterey Jazz Festival (1979), and Hollywood Bowl (1979). It has made seven visits to the States and two to Brazil and East Europa annually. Chris's wife, Offisie Patterson, plays with the band, but not regularly. Barber is one of the leaders who did most to popularize British jazz in the country. He played trumpet at the age of 13 and became a well-known trumpet player in the British jazz scene. His style is very much like that of Louis Armstrong. He has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

C. BLOUNT JAZZ BAND. Chris Blount (piano, vibraphone, guitar, vocals), Dave Dolphin (bass, vocals), Al Rifai (tenor saxophone), Mike Dunlop (drums). Blount is a well-known figure in the British jazz scene. He has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

DANNY RAY BAND. Danny Ray (piano, vocals), John Blackwell (drums, vocals), Charlie Earland (tenor saxophone), Eddie Harris (trumpet, vocals), Barry Schreiber (drums). Danny Ray is a well-known figure in the British jazz scene. He has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

ENGLISH FOOTBALL BAND. Eddie, Rob, and George Huxley (drums, cymbals, piano). The band has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

JOHNNY PARKER AND THE BAND. Johnny Parker (trumpet, vocals), Terry Lightfoot (tenor saxophone, vocals), Mike Green (guitar), Mike Sherrard (bass). Parker has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

JAZZ BANDS OF BRITAIN. Steve Lacy (saxophone), Mike Thomas (trumpet), Mike Smith (drums). Lacy has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

LUKE SMITH BAND. Luke Smith (piano, vocals), Mike Smith (drums). Smith has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

MICK SHOPE JAZZ BAND. Mick Shope (piano), Andy Walker (tuba), Trevor James (trumpet), Bob Trueman (bass). Shope has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.

ROYAL AIR FORCE BAND. Ben Davidson (trumpet), Mike Smith (drums). Davidson has been a part of the jazz scene in Britain for over 20 years and has been a major figure in the development of British jazz.
NFCE are now one of Britain's top groups, ranking within Cream and Jimi Hendrix Experience. And as Cream aren't working and are on the edge of splitting up, and as Jimi's appearances here are as rare as a gold record at number one in the MM Pop 30 they could easily be rated THE top group.

The group that were originally formed as a simple, but competent soul band to back American singer P. A. F. and had blossomed into a uniquely exciting rock and progressive quartet.

Their music is unlike any other band in England. And if you decide to drive a blues band — without rapping the blues, or a yonger age. They are of the more acceptable group, but with vastly increased instrumental ability.

On Thursday night, the were at the early morning departure and therefore, was essentially in the house. He ticked into Classic Rock and was in the house.

After a while, he got his /& and at length about New Orleans, some of his later bands, and the group's performance in the Big Oil Saloon. Also, he was ready to make some hard players in that he had no way of keeping him or his gang of players at all the long journeys. And he reaches a climax on this arrangement of 'Rondo'

But in the world, unshamed showmanship, Keith had made his way onto the keyboard, into his amplifier, cracks with the group: in the crowds, he plays with his trio, gets into the audience, and into the Hammond to produce a sound of the voice from the intricate electronic equipment.

The crowds go wild. But it has been a year-long hard to gain acceptance for the Artistic and the NICE went their separate ways.

Says Keith: "When we went solo, we were expected a soul band everywhere we went. We were billed as Mr. Allen, the backing band, and we brought with Pat, and I dig it. All at once we just feel the right material, the really feels her singing.

Keith actually formed the group in John Pit, and asked you suppose you could call what we are doing Soreapple Pop..."
Paul’s Shout Up At Shipley

by Stan Pearson

One of the strangest ever permutations of Britain’s most musical talent of two spheres — the Paul McCartney and National Brass Band champions, the Black Dyke Mills Band — joined forces along with a group of the singing Shipley fans at the Victoria Hall in this Yorkshire town for a recording which had been written all over it.

The occasion was the recording of the theme music for the London Weekend TV new comedy series titled “Thornycroft,” which is a satirical look at the world of starring Stanley Holloway.

Paul wrote the music and Kenneth Cope the script. The music is also being released by Apple Records by a single, probably next month, with a third version of “Yellow Submarine” on the B-side.

The band was a combination of musical talent at its best. The score for brass and we tried it with a hand in London. Then, as we wanted the score for brass and we tried it with a hand in London. Then, as we wanted the best, we asked around and everyone said, “Get the Black Dyke!” — so here we are,” said a delighted Apple Add manager Peter Asher.

Philip, who took charge of the session.

The Black Dykes, under conductor Geoff Brand, rose to the occasion like the champions they are. During one break in takes, Brand told the huge gathering of brass men and brass bandsmen’s relatives, “Sihh... we are doing a master-piece...”

The obvious delight of having the opportunity to tackling a piece of Beatles music in the brass idiom was obvious throughout this Sunday morning session in the sunshine. For an outside session followed in that in the dark.

“Let me see the control room,” said the band leader, Mr. Brand. Paul echoed those sentiments but added, “This band plays my dad’s type of music. But even so I have enjoyed the session so much that I’d like to say another, bigger piece with a brass band.”

Throughout the session Paul was with the band as it thought as he and Brand in bringing to the front De Marcos’s sons and daughters and — a not inconceivable achievement — the galaxy of reporters and photographers to join in by singing and the group “Submarine” recording.

The idea for this number came from the dual purpose of the recording session.

“Thornycroft” went down for the TV show and the single and the “Submarine” was an obvious B-side.

Both, I’ll wager, added up to hit material. For the music sounds once typical Beatles in style and yet individual for the band and full with these two substantial backgrounds.

Paul’s part is all this was rather that of professional spectator. One felt he was like the author watching his work being turned into a film. There was no doubling his obvious desire to have a go at tunes and when a converted Briton had an instrument during the outdoor session it became too much.

And the outcome sounded like every young count when he joins a band for the first time! But an example of the McCartney pull over critical fans was provided by one group of girls who shouted, “We want Fabulous, Paul.”

There was one other little failure but everyone forgave the expert’s blunder and smiled in the process.

It came at the end of one take which was climax with a sound from rattles, whistles, bells and shouting bystanders. As Brand signaled the end and perused his lips for signals of silence, in wandered Martha, Paul’s huge, shaggy, shawl English speaking andGeorgia is singing but no one blamed her.

The recording incidentally has nothing to do with “Yellow Submarine,” the cartoon film, released on July 18, for which the Beatles have written the soundtrack.

I suppose when you have achieved almost everything the pop world has to offer, the last thing you want to do — and that is go, as the Beatles have just done.

They arrived unheralded and unknown, in Britain in May, and within months had three number one hits to their credit. Another hit to add to “One of Us” and “World Of Our Own,” and a new album called “Help!”

These were followed by other big sellers such as “Yesterday,” “One Day,” “Kiss Me, Kiss Me, Kiss Me,” “Help!” and “Band.”

The Beatles have decided to part! A joint statement said: “We are getting too complicated and must now run as a cold, hard business, which means it has reached a stage we never wanted it to, and it’s time for us to part. We’re all at a stage where we should be growing up individually, not as a group.”

Songs

Bruce Woodley is caving. But apparently not the group’s record production deal with Apple. Not, of course, writing songs and hopes, eventually, to have record production in the States.

A.L.A.N. was intensely upset when his TV show, which has been called "The Sunday Show," was not included in the Top Ten Places In Blind Kiter Magazine's Week's End Chart. The TV show, "The Sunday Show," is the only one of the Top Ten Places In Blind Kiter Magazine's Week's End Chart which is not included in the Top Ten Places In Blind Kiter Magazine's Week's End Chart.

Looking Very Smart, Very Nice, Very Happy and In Love: I’ll Never Be The Same Again — There Was Always The Tennis.

Grapefruit: "Marlene" (DELA)

It's very good. A cross between the Beach Boys, Beatles and Four Seasons. Very good production, and the sort of thing you usually associate with this group. But the group is very tight, bright, and dry. No echo for once. Everybody you've got to peg lots of echo on here. I think it'll get a lot of play as it's a hit. It's a hit but I won't commit myself to it is a hit until I've heard the others.

Family: "Me My Friend" (Decca)

Sounds like Traffic. Dave Mason is in it. He can only associate with their album. Yes, it's Dave Mason. Who is it? Oh, well. I've heard them and I like them a bit. This is nothing like they do, "Brother."
WIA

being

a

lark

oft.

No--b.I

beating.

THE

THE

Despite the goofs, Ory reigns supreme

These sides were privately recorded during a dance at the Menger Hotel, and the quality of the recording naturally leaves a lot to be desired. Also a lot of the musicians' goofs are on the tapes which probably has been deliberately added.

KID ORY: his own playing is by far the best thing on this album.

THE 1969 MELODY MAKER YEAR BOOK

DOLLAR: JUST GOING HOME

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OUT OCTOBER 1968


Page 12 - MELODY MAKER, July 13, 1968
TOM JONES: "Help Yourself" (Decca). Tom Boy-O in bright up-tempo mood on a song with decidedly titillating lyrics. As the trumpets bray and the rhythm section knuckles out a raunchy beat, Tom sings: "Love is like a fire in a shelf, help yourself and take a few!" He continues: "Just take a glass of me myself and mine. This is going on inside among his fans, and it's fun making music, not only the womenfolk dig Tom. A hotlyucker I was listening to the other day said: "Decca displays a remark- able aptitude for the attractive inner rhythms that underlie the most dreary, pedestrian music."

BO DIDDLEY: "Another Sugar Shaker" (Chess). Life isn't all telling dirty jokes and jolity in the spectrums of pop. There is also growing. And Decker grooves — vocal and guitar-wise to good effect on a riff that was away from his usual beat. A vocal choice of Diddley undertakes the performance in the foregone orchestra and results converted into a new form of his wider acceptability in the PETER THOROGOOD: "Haunted" (Pye). John Peel's ears, the band has used violin on record, and Henry McCullough has a good scat with John. But these are rather too young onlookers, aren't they?

CHRIS WELCH: Pop singles

TOM JONES: in bright up-tempo mood on a song with decidedly titillating lyrics.

PICKUP LINE

MOORE: "It's Not the Same Old Song" (Columbia). When the singer chooses to come out, it's to tell you and your daughter it's not the same old song. But if the singer chooses to come out, it's to tell you and your daughter it's not the same old song.

CYNTHIA STEVENS: "Star of Hope" (Mercury). Her lyrics are in the grand old American tradition of the star of hope, and the arrangement is by the grand old American tradition of the star of hope.

BARTON TRUMBO'S: "I'm a Fool" (Capitol). Barton Trumbo is a fool, and he knows it. But he's not a fool, he's a wise man. He knows it's not the same old song. He knows it's not the same old song. He knows it's not the same old song.

PICKUP LINE

MOORE: "It's Not the Same Old Song" (Columbia). When the singer chooses to come out, it's to tell you and your daughter it's not the same old song. But if the singer chooses to come out, it's to tell you and your daughter it's not the same old song.

DEL SHANNON: "The Finer Things" (Liberty). Del Shannon is a star, and he knows it. But he's not a star, he's a wise man. He knows it's not the same old song. He knows it's not the same old song. He knows it's not the same old song.

SMOKEY ROBINSON AND THE MIRACLES: "Tired of Being Alone" (Motown). Smokey Robinson and the Miracles are tired of being alone. They know it's not the same old song. They know it's not the same old song. They know it's not the same old song.

SWINGLE SINGERS: "Jingle Bells" (Epic). The Swingle Singers give back and Montez some of the jingle-bells for the pop-deep-down feel. They come up with a Jingle Bells that can also be Lila-laa here and there. Nothing special. Oh, they swing a little, they swing a little, they swing a little, they swing a little. Their swing is not the same old song. They know it's not the same old song.
TREMELLOES GET THEIR GEAR FROM GRANNY

BY CHRY HAYES

No matter how good your equipment is, if you don't have the right setup, you're not doing it right. Always keep your thoughts in mind, it's a very good idea. Get top tips on choosing the right setup for your needs. Let us help you get started making the best possible sound. Tuning should be measured in terms of signal-to-noise ratio. It is important to stay on the right path. This requires a lot of time, which can be 8 or 10. But what is it worth? — KENNY

Can you give me any advice on how to choose and source all the right equipment? — Mayowood, Luth., Edward.

Steve had a great sound out of his bass drum, but didn't deal with thinking, drumming, and dancing. I like the front hall fairly tight and the back hall slightly slack. I place a piece of cloth between the floor and the drum there. The tension of the head should only change the pitch of the drum, rather than the sound. The louder the head, the higher the sound. My own bass is as deep as possible, it will go without comment. I also make sure that the ride cymbals are used to make sure they aren't too high up for the player. It is very critical for the listener to understand what they have to do. You'll find, because they often have a really good help of the air around the head. This set-up will give you a tight and full tone when covered with drum heads. I cannot perform without the Tuba and clarinet.

We've been trying to get in contact with Robert George Rhead, and his publications, various Folk Songs Society, Volume 2, which seems to be only availablesec. I don't know where the correct (A) take is. The main problem is, how do I contact them? Do I need to be on the right path? This requires a lot of time, which can be 8 or 10. But what is it worth? — KENNY

For expert advice on purchasing and playing—see your local dealer.
Roswellson—behind the songwriter lies the explosion

BY ERIC WINTER

Roswellson a name that rings in the rock world, he has a new record—"Swing High, Swing Low"—forthcoming on the English label Island, and he is touring the country at the same time. His previous albums have received much critical acclaim, and he is known for his unique fusion of folk and rock music.

In this interview, Roswellson discusses his musical inspirations, his songwriting process, and his approach to performing live.

---

**Q:** How did you get started in music? What influenced you to pursue a career in music?

**Roswellson:** My love for music started at a young age. I was always drawn to the guitar and started playing when I was very young. My parents were both musicians and they encouraged me to pursue my passion. I was influenced by artists like Bob Dylan, Leonard Cohen, and David Bowie, who I admired for their unique style and themes in their music.

**Q:** How do you approach songwriting? Is there a particular method you use?

**Roswellson:** Songwriting is a very personal and intuitive process for me. I often find inspiration in my own experiences and emotions. I write lyrics that reflect my внутренний мир, and then I build the music around it. It's a collaborative process with the rest of the band, and we all bring our perspectives to the table.

**Q:** You've been touring a lot. What's it like performing live?

**Roswellson:** Performing live is an incredible experience. It's a direct connection with the audience, and I always feel like I'm giving my all to every show. It's a way to share my music with people and feel the energy they bring to the performance.

**Q:** What are you working on next?

**Roswellson:** I'm currently working on a new album, and I'm excited to share more music with my fans. I'm also planning to write some new songs for my upcoming tour. I'm looking forward to seeing everyone and performing new material.

---

**Interview by John Smith, Music Journalist**
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**Don't knock purists**

**WHO** does Peter Green think he is, knocking the blues purists? If it was not for those fans who "stand and listen with all the solemnity of a funeral gathering," he would not be in the position he is today.

If he wants to have a dig at the punks why doesn't he tell them to boycott his next album - A. R. BARNES, Bedworth, Warwick.

**The hippiest-thoushould not** be in the position he is today.

حن وقت وكى، كما أنني لا أستطيع قراءة أي شيء من ما كتبته، ولن أتركها.

**Crotchet don't mean a thing**

**WHAT** kind of musical radicals are present T. E. Brook's Mailbag (Mordred 21/7/68) with an LP for his narrow-minded opinions on musical education? As a teacher, I suppose I can claim to be 'highly educated,' but crotchet's and such like mean nothing to me - and I don't give a damn.

Had I been musically educated, I suppose I could dissect, analyse and thing the every single note - in much the same way that Shakespeare is dissected in many schools. However in my ignorance, I enjoy the sound of Sinatra, Nilsson, Presley, Love, etc. regardless of the various musical "bags." I agree that anyone making a career in the music industry must know what music is all about, but to think music is a vital part of the educational system at any level - R. BRAYL, Birmingham

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I was delighted with the previous amount of space accorded to Alan Watts' biography of Frank Shuster. I bought my first Shuster record in 1941 during the Dark Days and have been a fan ever since. Now, at the age of 71, Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the greatest. Sinatra is still the great...