

EUROVISION

WHICH OF THE SIX FINALISTS WILL BE THE SONG TO REPRESENT BRITAIN AT THE 1969 EUROVISION SONG CONTEST? WE SHALL ALL KNOW ON SATURDAY WHEN LULU ANNOUNCES THE WINNER FROM THE SIX SONGS SHE HAS FEATURED IN HER TV SERIES. BUT WHICH WILL IT BE? IF ANYBODY IS CAPABLE OF AN INSPIRED GUESS, IT MUST BE BILL MARTIN WHO, WITH PHIL COULTER, WROTE BRITAIN'S ONLY EUROVISION WINNER TO DATE, "PUPPET ON A STRING," AND ALSO "CONGRATULATIONS"

BILL MARTIN picks the winner

FIRSTLY, I think Lulu has a great chance of winning the Eurovision, no matter which song is picked, as her personality could win her almost anything, and this is why I would like to see "Come September" win, as it has the best European melody and Lulu sings it with terrific verve and personality. It is between three songs—the above, "March" and "Boom Bang-a-Bang."

This is a run-down of the six songs as they are sung:—

"ARE You Ready For Love?" Alan Hawkshaw and Ray Cameron.

This song is too similar to "Me The Peaceful Heart" and if you listen closely to the introduction of the Lulu Show you will hear almost the same bongo drum introduction. I think this is too much of a "pop" song for the Eurovision.

"MARCH" — Ken Howard and Alan Blaikley.

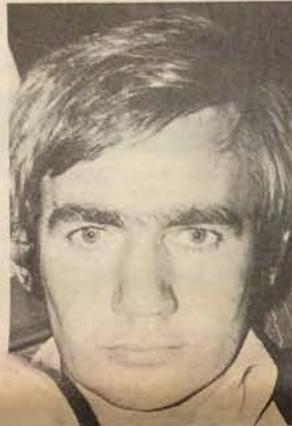
If anyone knows how to write for Europe it is these writers. All the Dave Dee hits etc. It is by no means a great song but it is a good Eurovision song because it hits you in the first eight bars and that is what is needed. My original favourite and still a very good contender.

"Come September—Don Black & Mark London."

I personally pick this for three reasons. First it is the best European melody and melody is the most important thing in the contest. Secondly it somehow conveys Lulu's bubbling personality at its best, which must sway the judges and lastly Lulu looks and feels comfortable when singing it, and this is a necessity. These writers have tasted success with Lulu before, they wrote her multi-million single "To Sir With Love."

"BOOM Bang-a-Bang — Peter Warne and Alan Moorehouse."

Undoubtedly the dark horse of the contest. It has everything a Eurovision song needs from arrangement, gimmicks, catchy chorus and picture title. Altogether it is a well manufactured Eurovision song. The great British public could pick this one. I like it but I feel Europe has heard it all before.



MARTIN: favours 'Come September'

"I Can't Go On Living Without You" — Elton John & Bernie Taupin.

It would be hard to get this title on a postcard when voting. A very unimaginative title for what is just a dull and uninteresting song.

"BET YER!" — John Shakespeare and Derek Warne.

John Shakespeare unfortunately did not live up to his famous historical name. To me this song was like a never-ending middle eight the best thing about it is the title. There the story ends.

P. S. ON THE SHOW

I CANNOT understand why the BBC after discovering the winning formula two years running decided to change the song presentation. To me it is very unfair on the writers. One minute Lulu sings Bacherach and David, next minute an unknown. The songs obviously come in for comparison. Surely Lulu, questing on a major show as Cliff and Sandie did, would have created much more interest and, as far as the songwriter is concerned, a better chance.



PETER GREEN defends Fleetwood Mac

WHILE Peter Green's Fleetwood Mac played to enthusiastic Stateside audiences, British blues fans accused the group of deserting the music that made them.

"Oh! How could you, Fleetwood Mac," they screamed. "You've sold out, jumped on the commercial bandwagon, deserted the blues..."

Peter Green read the Mailbag headlines, sipped a glass of champagne, and replied: "Sold out—that's just a stock phrase, we're still playing the same stuff on stage and whenever we play 'Albatross' it just brings the place down every time."

"These are just narrow minded people. I'm going to play what I like, when I like. We've always been commercial. Blues is commercial—before we made 'Albatross' we drew crowds and crowds."

"It seems that people are trying to keep us down as much as possible. 'Albatross' got very few plays even though it made number one."

"I don't think we lost any fans through 'Albatross'—these people who don't want us or John Mayall or Aynsley Dunbar to get success aren't

SOLD OUT? GERROFF!

thinking about us, they're just thinking about their own personal pleasure which is a bit sad.

"People should want the best for everyone else. I want to get some land—a farm—and grow crops and vegetables. It would be an open house, no locks on the doors, which is surely the way things should be. I want people to be happy."

"The main thing I want to do is to make good records that musically satisfy. We just want to make good LP's and singles. We won't make anything for the charts but we will pick something out of a bunch that's best for the charts. We'd be silly to pick out something that would make a bad single."

"'Albatross' will never date. It's like one of those great old instrumentals like 'Apache.' It might even become a standard."

"Our new single will be called 'Man Of The World.' It's in the same vein as 'Albatross' but it's a song. It's a sad song so it's a blues but people will say it's not because it's not a 12-bar."

"It's got a really great melody and I've got some good ideas to make it more complete. It's very sad, it was the way I felt at the time. It's me at my saddest."

"It's a blues record but because it's my own melody, my own chord sequence, people won't take it as blues but if it doesn't make a hit, it doesn't really matter. If we wanted to make a lot of money, we could live out in the States, but

none of us are bothered about making money. We just want to be musically satisfying."

"We'll have a new British LP out in the middle of April. I'd rather record in the States because they seem to be in it more, they're more advanced. The best sounds are on American records, no-one's ever matched Phil Spector or Tamla. The sound they get is really something."

"I don't think I'm influenced by anything in

particular when I'm writing. Sometimes I just get a line in my head, write it down and then come back to it later. 'Albatross' started with just three notes but that number was such a big thing it just had to be the single, it was so powerful and peaceful."

"The title? No, I wasn't thinking of an albatross, something else. I don't really know what. Something very peaceful." — ROYSTON ELDRIDGE.

HAROLD DAVIDSON PRESENTS THE
MODERN JAZZ QUARTET
 JOHN LEWIS, PIANO : MILT JACKSON, VIBES
 PERCY HEATH, BASS : CONNIE KAY, DRUMS
SAT., 8th MARCH : 6.15 & 9 p.m.
 LONDON • ROYAL FESTIVAL HALL
 6.15 p.m. CONCERT:
 Tickets 8/-, 10/6, 13/6, 16/6, 21/-
 9 p.m. CONCERT: SOLD OUT
MON., 10th MARCH : 8 p.m.
 BIRMINGHAM • TOWN HALL
 TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-
THURS., 13th MARCH : 8 p.m.
 CROYDON • FAIRFIELD HALL
 TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-
SAT., 15th MARCH : 8 p.m.
 MANCHESTER • FREE TRADE HALL
 TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-
 Tickets available from all usual box offices and ticket agencies

STARLITE ARTISTES • PETER WALSH
 SOLE REPRESENTATION FOR THE FOLLOWING ARTISTES:
TREMELOES • FLEETWOOD MAC • MOVE • MARMALADE
SPENCER DAVIS • TROGGS • EASYBEATS
 NASHVILLE TEENS • EPICS • DREAM POLICE • LINDA KENDRICK • MUD
 DUSTER BENNETT • DANA GILLESPIE • DUFFY TAYLOR • RICHARD FOX • MICHELLE and MYLES
 FROM AMERICA **TYMES** ARRIVING MARCH 6th **CHAMBERS BROTHERS** ARRIVING MARCH 21st
 6 SOUTHAMPTON PLACE, W.C.1. TELEPHONE: **01-405 0943** (10 LINES)