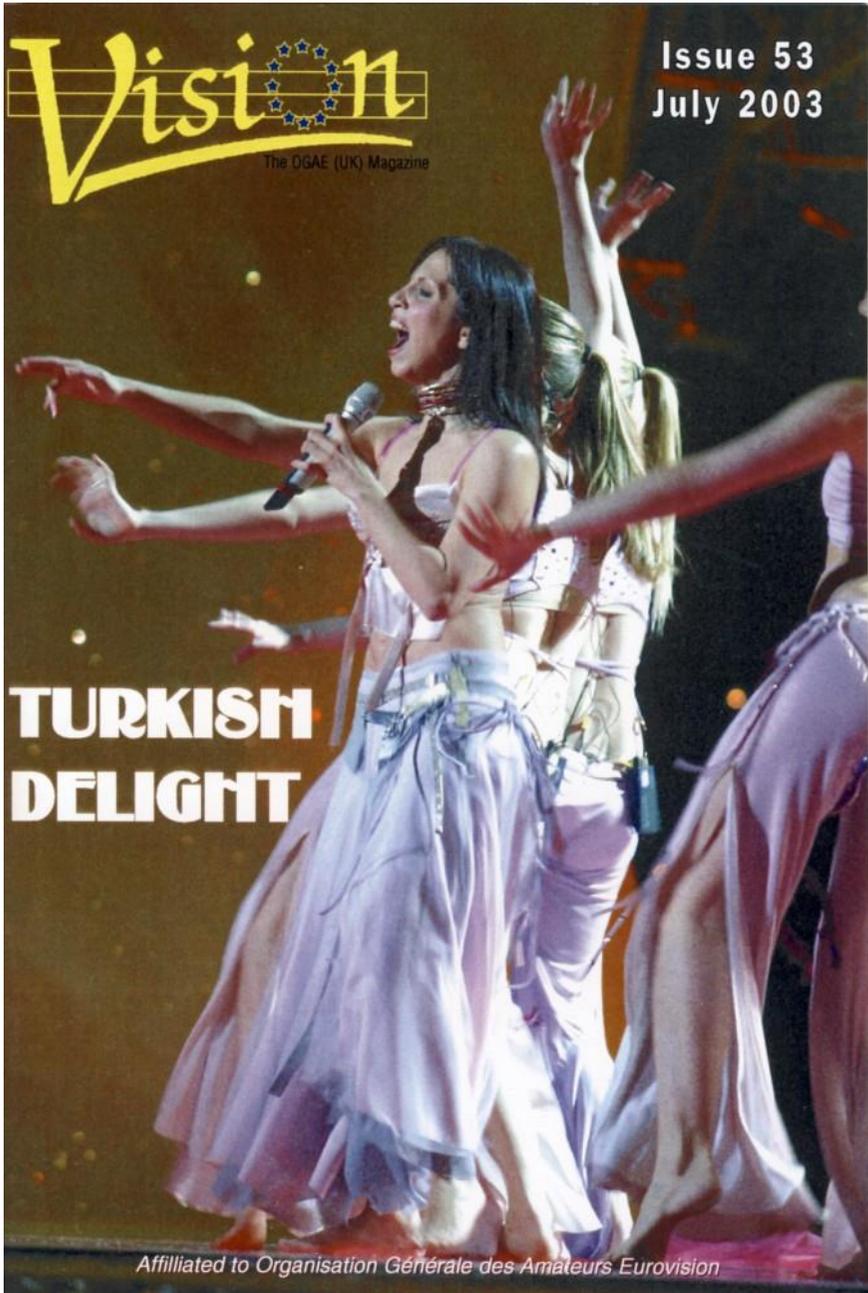


Vision
The OGAE (UK) Magazine

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**TURKISH
DELIGHT**

Affiliated to Organisation Générale des Amateurs Eurovision

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Edlines

Well! What can I say? It didn't really sink in until I started preparing this issue. The UK have done the unimaginable – nul points at Eurovision and what will be the lowest ever placing in the history of the contest.

Our commiserations must surely go to Chris and Gemma as we continue to wish them well in their future careers. On a happier note, congratulations are offered to Sertab and the whole of Turkey following their victory on 24th May. Here's to Istanbul 2004!

Can I also send our very best wishes to three new branches of OGAE – Albania, Iceland and Latvia. Welcome aboard!

Summer is here and soon it will be time for the OGAE (UK) Convention. You'll find details printed elsewhere and I look forward to seeing you all there. It promises to be a great event as always!

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Eurovision 2003 CD's ... and much more!

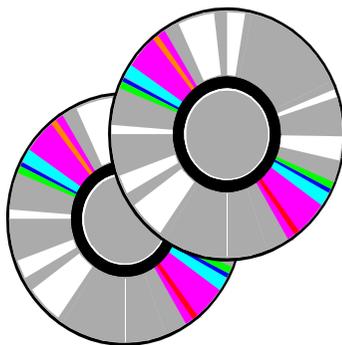
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Turkish Delight



May 2003 and all eyes were focussed on the tiny Baltic state of Latvia. The capital city, Riga, had been chosen to host the 48th Eurovision Song Contest and proved itself to be an amazing city. Medieval buildings sat comfortably alongside 21st century structures, with a wealth of modern shops to tempt the credit card purse. The local population were somewhat bemused at so much international attention, but the warmth of the people added to what would be a memorable week.

Delegates began arriving 10 days before the contest, providing opportunity to tour the local sights before the onslaught of a packed week of rehearsals, press conferences and parties. When the Monday of Eurovision week dawned and everyone saw the impressive stage at Skonto Hall there were gasps of speechless appreciation. Created from a mixture of steel, glass and projected light, it was certainly one of the best Eurovision stages of recent years and succeeded in looking equally good on the television monitors dotted around the site.

The honour of opening the show belonged to Iceland, so it was Birgitta who took to the rehearsal stage at the beginning of the week. A strong pop-rock song, the popular Icelandic singer showed little nervousness at performing first. If anything she welcomed the often-unenviable task, adding that it meant she could then enjoy the rest of

the show. Displaying a warm personality, Birgitta was clearly emotional as she spoke of her homeland and, in particular, her small village. She was looking forward to welcoming family members to Riga for the big night. "Open Your Heart", which was written in Stockholm, was described as a song of openness and honesty rather than a love song. Birgitta then delighted everyone by singing the original language version of this fantastic song.

Alf Poier is more of an entertainer than a singer and, like countless others, was surprised to find himself representing Austria with "Weil Der Mensch Zahlt". Wearing seven top hats and carrying an anthill his entry to the press centre was dramatic to say the least. His message was one of political tension as he declared Europe as a "spiritual Hiroshima" that had surrendered itself to "Hollywood and burger crap". Some felt that he went too far in his anti-globalisation views, but deep within Alf was a genuine concern for the environment and humanity. This was the man tipped to score 'nul points' but who successfully gained sufficient support to place him in the top ten. And the anthill? Well, it seems that people are always given presents they don't really like, so Alf had brought a present to Riga that people really wouldn't like!

Ireland's entry had been chosen as part of the "You're A Star" TV show and it was revealed that Mickey Harte had been the last person to audition for the series. A telephone call from his mother had prompted him to go, but at that point he had little idea that this would lead to him singing on the international stage. Accompanied by a new Irish girl group, Sweet Charity, all three members had been "You're A Star" finalists and comprised Sarah Brophy, Catriona McGinty and Susan

McGowan. When asked about the similarity between "We've Got The World" and "Fly On The Wings Of Love" songwriter Martin Brannigan claimed that this had been unintentional. It was also stressed that both the EBU and The Olsen Brothers had given their blessing to the song as an original composition.



Sertab, above, was very excited to be representing Turkey, but was also trying not to become too complacent over the popularity of "Everyway That I Can". Having co-written the song she pointed out that it was a modern pop song reflecting traditional Turkish music. It was also her nation's 25th Eurovision entry, but the first to be performed entirely in English. Very knowledgeable about the other contestants, Sertab disclosed her own personal favourites by singing excerpts of the Spanish and Romanian entries. She also spoke about her longstanding friendship with Greek singer, Mando,

with whom she has already recorded a duet. "She's a good friend and always will be," said Sertab, "but it's strange to be competing in the same contest". Responding to several requests Sertab then gave a rendition of Bob Dylan's "One More Cup Of Coffee" as well as the original version of "Kiss Kiss" which was far better than Holly Valance!

"To Dream Again" seemed to sum up Malta's chances of Eurovision victory following a near success in 2002. Although Lynn Chircop claimed that she had received total support from her island home, this was in contrast to others present who indicated that her victory at the Malta Song Festival had come as a huge surprise to music critics. Lynn has a background in classical music, but her main vocation is that of a teacher. She had received some advice from past Maltese entrants, including Ira Losco and Chiara, and planned to do her best to follow in their footsteps.

Mija Martina is the TV presenter come singer who was representing the small, yet proud nation of Bosnia-Herzegovina. She was particularly impressed with the stage and organisation presented by Latvian Television, adding that it was every presenters dream to work with such a professional production team. "Ne Brini" was originally going to be performed in Bosnian, but it had been decided to introduce some English to attract international voters. Mija expressed concern over the apparent political voting that blights Eurovision each year, appealing that people would forget their differences and simply "vote for the best song".

Rita Guerra was probably the most well spoken singer who displayed an excellent command of English even though she has never lived outside Portugal! Her parents had been

employed within US and UK military bases, and so it was natural for her to speak English from an early age. “Deixa-ma Sonhar (So Mais Uma Vez)” was described as a sad love song written especially for the confident singer. Describing herself as a romantic person, Rita added that she prefers to sing ballads and takes her inspiration from Elton John. Having worked for 15 years in Portugal’s biggest nightclub, she has also provided soundtrack vocals for various Disney and Dreamworks animations as well as coming second in the 1992 Portuguese final. To everyone’s surprise it was also announced that part of the song would be sung in English. With jury voting this could have easily given Portugal its first ever victory.

Teenager Claudia Beni was very proud to be representing Croatia with a song written by her dancing boyfriend Andrej Babic. Andrej described himself as a Eurovision fan and both he and Claudia were hoping for Croatian success on the big night. Claudia is no stranger to the competition having previously belonged to the group Teens who have previously taken part in Dora. She was also very level headed about the unpredictability of a music career and is currently training as a hairstylist. The decision to sing in Croatian had been taken by a national televote, but the subsequent inclusion of English reflected those who felt that the original language was too limited.

Compared by some to Ricky Martin and Enrique Iglesias, Stelios Konstantas was described as “the type of person everyone loves” and it was difficult not to like this personable Cypriot singer. Very much in love with his music and his wife, who accompanied him throughout the week, Stelios was extremely proud to have been chosen by CyBC as their Eurovision entrant.

“Feeling Alive” was a simple love song that deliberately avoided the complications so often associated with human relationships. Having recently moved to Greece to further his career within the music industry, Stelios was another contestant who personally knew Mando and was honoured to be performing on the same stage as the Greek superstar.



“With this red hair you can only sing a happy song!” That’s how Lou introduced herself to the assembled delegates and, love it or hate it, “Let’s Get Happy” was certainly a song that set feet tapping. She has been performing for 15 years, sometimes with her band and also on her own. When asked about the inclusion of the word “gay” in the lyrics, it was left to Ralph Siegel to explain that he had used this in total innocence based on his own, often forgotten, understanding of the word. He was aware of more

modern interpretations, but remained adamant that it was not written as a gay anthem. "If it has a double meaning then it's up to the individual to decide which way they want to understand it". Speaking about her participation at the German final, Lou added that she had become friends with Polish group Ich Troje and now found herself in the unique position of competing against them for a second time in quick succession. When asked about comments made by tATu there were minimal responses except to say that people should not judge people they have not met.



Speaking of tATu, the worldwide media were waiting for the infamous Russians and when they eventually arrived in the large press centre it was standing room only. Both girls were totally disinterested in what was happening, preferring to draw hearts rather than answer questions. Yulia refused to speak in English, although Elena was slightly more receptive to an alternative language. "We speak and sing in Russian because we are Russian" was the response! It was left to their manager to promise that tATu would comply with EBU restrictions on their performance of "Ne Ver, Ne Boisya" and only "have sex in the bedroom". A staged press conference with little warmth failed to gain support for the

two girls and although they seemed pleased to hear some isolated booing from journalists, they were not prepared for the deafening noise as they left the room. A second press conference later in the week showed little improvement in either tATu's attitudes or media opinions of the controversial duo.

In contrast to tATu, Beth was extremely warm and had no hesitation in speaking English. Nonetheless, she was equally proud to be performing "Dime" in Spanish as one of just two countries who had avoided the temptation to sing part of their song in a more widely understood language. The song was described as being about love and the questions that being in love can often bring. Extremely modest about her success in Spain, Beth did not see herself as an artist but simply someone who is in the infancy of what will hopefully be a successful career. She also revealed that the lyrics are those of sadness, but that the music turns that sadness into happiness.

Lior Narkis was confident. He was very confident! Celebrating the 30th anniversary of Israel's participation he was looking forward to victory on 24th May. "Words For Love" was described as a "gift to the world" and the inclusion of several languages in the chorus was simply to reflect life within a global village. Wherever he went throughout the week Lior was accompanied, surrounded and draped by his five female backing dancers. Far from being a gift to the world, he gave the impression that he was God's gift to the opposite sex in a way that was primitive and almost offensive. Lior may be a successful artist in his own country, but the values he displayed have little relevance to a modern society.

Possessing a relaxed confidence, Esther Hart impressed everyone with her vocal talents and infectious

personality. Originating from a large musical family, she indicated that she had been a Eurovision fan for many years and representing her country was the fulfilment of a long-term ambition. When asked why she had also entered the UK's final Esther explained that "Wait For The Moment", recorded several years ago, had been submitted without her knowledge. However, when she reached the final four the BBC had provided her with an ultimatum to withdraw from either the Dutch or UK heats. Esther decided to put her own country first and, as such, was now representing the Netherlands on the Eurovision stage. However, she would not dismiss entering Song For Europe in the future, providing the song was right for both her and the contest. Constant renditions of "One More Night" accompanied by Esther's genuine openness quickly made this one of the favourites to win.



Chris and Gemma, otherwise known as Jemini, were extremely proud to be representing the United Kingdom, although disappointed that their families had been unable to accompany them to Riga. The young couple were both

optimistic about their chances of victory, not just for the UK but for Liverpool too! Both felt that coming from such a musical city was important for them and they hoped to follow in the footsteps of The Beatles, Gerry & The Pacemakers, Cilla Black, Sonia, Mel C and Atomic Kitten. As well as from Atomic's Liz, Natasha and Jenny, who was particularly excited for Jemini having recalled her own Eurovision appearance in 1999, Chris and Gemma had also received messages of support from Sir Paul McCartney, Katrina (of the Waves) and Brotherhood of Man. Unfortunately the writer of "Cry Baby", Martin Isherwood, had failed to reach Riga due to his fear of flying. With hindsight this may have been an undesirable omen for what would happen on the night.

Olexandr Ponomariov had been given the honour of performing Ukraine's debut entry, "Hasta La Vista". A trained boxer and junior champion for his country, he had started singing following an injury. As more and more people expressed a liking for his unique voice, Olexandr decided to follow a career in music. He also felt it was important for Ukraine to take part in a major European festival because his country wants to become a fully integrated part of the continent. Two songs had been considered, one written by a former Maltese songwriter Philip Vella, but it was Israeli Tzvika Pik's song that was eventually chosen. Philip, however, was involved in producing the accompanying video that had been filmed at Olexandr's own home.

The Greek nation had chosen one of their most successful singers to represent them in Riga, although Mando was finding the temperatures somewhat colder than her homeland! She was extremely professional and

has previously worked with Jessica Simpson, Mary Griffin, Rosa and Sertab. Mando was happy to be in the same contest as Sertab, who was described as a personal friend. When asked how two singers from traditionally opposing countries saw the contest, she emphatically avoided discussing politics by simply saying that music is international and has no barriers. Among her personal favourites were Turkey and the Netherlands, but in a very strong contest it was difficult for anyone to choose a winner. "Never Let You Go" was also well received, although some felt that Mando's choice of stage outfit possibly lost votes for Greece.

"I'm Not Afraid To Move On" may have been the title of his song, but Jostein Hasselgard seemed very reluctant to represent Norway. Having scored a runaway victory at Melodi Grand Prix, the young singer showed little enthusiasm at representing his country and even the single release was prompted by OGAE Norway! It's almost impossible to say whether this attitude was the result of shyness or modesty, but Jostein certainly played down his chances of success. He had received messages of support from Bobbysocks and competing against Bettan in the Norwegian final had been an enjoyable experience for him. However, it was clear that he was more interested in continuing with his teaching career in preference to seeking success in the world of music! Half Italian and half Algerian, Louisa Baileche had been appointed to sing "Monts Et Merveilles" by French Television. The song had been written especially for Louisa and she felt that it represented her musical roots, reminding her of a very happy childhood. As well as being a singer, she is also an accomplished dancer

and actress, believing that these additional skills would help her performance. Although Louisa enjoys listening to a wide range of musical styles, her own preferences are for strong songs that contain a positive emotion.



Formed in 1996 Ich Troje have been performing ever since and are already established in several European countries. "Zadnych Granic – Keine Grenze" had originally been written for the German final, but due to their Polish connections the entry had been refused. Once the song had been accepted by Poland they received a 'phone call from German Television who had decided to accept them after all! Rather than turn down the offer "Liebe Macht Spass" was quickly written and the group found themselves in two Eurovision finals! In the event they were chosen to represent their homeland with a song about peace, freedom and forgiveness. Lead singer Michal was also very outspoken against US and UK policies on Iraq, stating that Washington had forced Polish co-operation causing a weak government to go against its population. In no uncertain terms his message to the US in particular was far from complimentary.



“Hello From Mars” was evident across Riga, a well-known chocolate brand having adopted the song title as a prominent advertising slogan! F.L.Y., comprising Martin, Lauris and Yana, each came from very different musical backgrounds including pop, rock and dance, but none of them considered this to be a problem. Having previously and individually taken part in Latvian finals it had been Martin’s idea to go for a joint victory. Initially a one-song project, the group have already released an album and plan to continue working together as well as individually in the future. Having toured Europe promoting the song, all three were feeling somewhat tired although this did not show in their rehearsals. They were more worried about Sunday morning rather than Saturday night and

unfortunately their fears were not without foundation.

Belgium travelled to Riga with a song that was very different from the remaining 25 entries. “Sanomi” was written in a fantasy language that sought to use the voice as an instrument, combining traditional music with modern influences. Members of Urban Trad are drawn from both Flemish and French regions of Belgium and the six performers felt it was important to represent the whole country, albeit sponsored by the French speaking TV station. With more than six members comprising the group, Eurovision rules had dictated that some had to remain at home, but no one felt that this would be detrimental to their performance. Only a handful of people predicted their near victory with what has to be the most outstanding song from 2003!

Claire’s Birthday have been together for five years, but the recent name change to Ruffus was to accommodate the departure of some group members after Eurovision. With an attitude bordering on arrogance lead singer Vaiko Eplik was not pressurised by recent Estonian success, stating that Eurovision always has a place for a “real rock band”! Eyebrows were raised even further when it was revealed that the new name was also that of a cat discovered during an Internet search! An ironic song, “Eighties Coming Back” was described as recalling the good times, especially the music, that had made the decade what it was.

Married with three children the Romanian people respected Nicola both as a mother and as a singer. She has performed since her own childhood and was openly grateful to God for providing her with an amazing career. Last years entrants, Monica and Marcel, had sent their good wishes with

the instruction to score even more points than they had. Romania was certainly behind the song "Don't Break My Heart", with a series of pre-Eurovision shows being broadcast during the week. Nicola's husband and co-composer, Mihai Alexandru, described the song as being about two boys fighting over one girl. Fortunately, despite their battles in love they all remained friends! Nicola was also hoping for an equally happy ending to her Eurovision week.



Taking their name from the Swedish equivalent of Fame Academy, Jessica and Magnus were the not so young couple representing the Scandinavian nation. Having beaten off strong competition from Jan Johansen and Alcazar, many felt that Fame were not the ideal choice for Eurovision despite "Give Me Your Love" reaching the number one spot in Sweden. However, both singers felt that their involvement with Fame Factory had provided them with the necessary experience for such a major live television show and were equally enthusiastic about their song. With a second single recently released, delegates were given an impromptu performance of "Pop Into My Heart". It was also revealed that Fame had received a message of support from

ABBA's very own Annifrid Lyngstad, although they were obviously overawed by such a happening!

Having entered EMA three times it was third time lucky for the bubbly Karmen, although she was trying to avoid any comments relating to the traditions of superstition! Representing Slovenia was a dream come true, further enhanced by her own interest in the Eurovision Song Contest, citing "Fangad Av En Stormvind" as one of her all time favourite songs. "Na Na Na" had been written in English and translated into Slovene for the national final. It was also a song based on personal experiences, but not too personal which would make it difficult to sing. When questioned by one German journalist Karmen confessed to entering Germany's own Pop Idol in order to meet Dieter Bohlen! Despite reaching the final 100, she decided to withdraw from the event having felt uncomfortable with the manufactured machinery that didn't always recognise real talent.

Four days of individual rehearsals and press conference had been interspersed by a number of parties that were held across Riga. The Mayor of Riga welcomed delegates at an impressive function on the Monday evening, accompanied by what seemed like endless supplies of food and wine. Traditional Latvian music and dancing accompanied the proceedings, but most people were content to speak with friends, old and new, who had travelled from the corners of Europe to celebrate Eurovision. F.L.Y. hosted a party on the Tuesday where they performed songs from their recent album, as well as inviting Lynn Chircop, Esther Hart, Ich Troje and Sanomi to give renditions of their own Eurovision songs. Elsewhere in the city the Dutch promoted "One More Night" at a local

nightspot, the Russian Ambassador hosted a private audience with tATu and Ireland's own Mickey Harte performed a gig with his band who had flown in from Dublin for the evening. Following on from the success of last years Mediterranean party, Cyprus, Malta and Spain were joined by Greece and Israel for similar gathering, while Slovenia kept everyone in the pink with cocktails, ice cream and strawberries served at a leading nightclub.

Friday arrived all too soon and the first full dress rehearsal performed in front of an invited charity audience. As always there were some technical difficulties that had to be overcome, but the first complete show went relatively well until it was time for tATu to perform. As the girls walked on to stage there appeared to be problems with the backing track. Elena, the ginger haired one, tried to continue but Yulia turned around and walked off stage as the backing track stopped. It was "Bandido" all over again! After a few minutes the music restarted, but Yulia refused to sing and just followed Elena around the stage. Thankfully the remaining songs failed to have any real problems and the show concluded satisfactorily.

The second rehearsal was scheduled for the Friday evening and this was the first with a ticket buying audience. As people took their seats full of expectation the atmosphere became electric as the seconds ticked away, waiting for Reynars and Marie to arrive on stage. Following the opening introductions the songs progressed well until, once again, it was Russia's turn. As the applause for Germany faded away a Latvian spokesperson announced that Yulia had developed a throat infection and had been advised not to sing. The audience started to boo loudly, despite desperate pleas

from the spokesperson to the contrary. In fairness Elena gave a brave solo performance, but as the negative audience reaction became more and more deafening it was apparent that she was starting to cry. Amid what must be the loudest booing in Eurovision history Elena, pictured below in a more thoughtful moment, left the stage in tears while a young fan in the audience was seen tearing up the tATu poster she had proudly made.



Most people took the opportunity to relax on Saturday morning ahead of the third rehearsal. This time the audience was far from enthusiastic, with only polite applause greeting the majority of entrants. There was an increased reaction to Latvia, which was to be expected, but otherwise any response was very reserved. For a second time tATu were tAT-one, leading to questions as to whether Russia would withdraw from the contest. This actually helped increase the expectation on Saturday evening and

droves of people were seen walking towards Skonto Hall in readiness for the televised final. Security was apparently low key compared to recent years, but the obvious present of both police and army personnel gave some reassurance. It can only be assumed that Latvia took a less threatening approach to combat any risk of terrorist attack and, thankfully, it worked.

The show itself proved to be one of the best in recent years due to the high standard of songs and the uncontrollable enthusiasm of the live audience. Within the hall Turkey, Belgium and Latvia easily achieved the biggest response and, although the latter was due to home support, victory for one of the other two was a definite reality. The hostility developed towards tATu during the week continued to manifest itself throughout the broadcast and one can only imagine what riots may have started in the event of a Russian victory. Thankfully, however, the night belonged to Sertab Erener and Turkey who successfully won a closely fought battle. Jemini had already left the Green Room before the

voting ended, but they did not deserve to be the first, and probably last, performers to come 26th and with nul points. Wogan's on air comments were very intuitive indeed. A post-Iraq Europe has little respect for a nation that avidly supports the USA. Although no animosity was shown towards British people during the week, there was certainly an underlying opposition to UK government policies. The people of Europe decided to withhold their votes for the UK and what sadly proved to be an average song.

Next year Eurovision travels to the warmer regions of Europe and Turkey have the unenviable task of producing two shows within a few days of each other. Exciting times lie ahead for the song contest, but slightly worrying with some already predicting the demise of the annual event following the announcement of such drastic changes. It is expected that the BBC will continue to support an entry, but first a post mortem must be held to determine what the UK should do in the future. In these uncharted territories it is simply a matter of watching this space!



For The Record

Vision's annual look at ESC releases

ICELAND : “Open Your Heart” Birgitta (Skifan SCD270) – Includes the English, Icelandic and Instrumental versions together with a CD Rom presentation featuring video, photographs and biographies. One track promo copies also exist.



AUSTRIA : “Weil Der Mensch Zahlt” Alf Poier (Edel 0000799X) – The amusing Austrian entry is accompanied by two other songs, both of which are also written, composed and performed by Alf. To English speakers, however, the humour is lost!

IRELAND : “We’ve Got The World” Mickey Harte (Sony Music/Columbia 6738372) – Dropping ‘Joe’ for his recording career, Mickey sings the Irish entry and two of his own compositions, “Without You” and “Misunderstood”.

TURKEY : “Everyway That I Can” Sertab (Sony Music/Columbia 673884 2) - The amazing Turkish winner has received an international release featuring the English and Turkish versions, together with two fantastic remixes, the Bob Dylan classic “One

More Cup Of Coffee” and video. Promotional copies (TRT) exchange the Dylan track for a retrospective of Sertab’s career to date and two track versions (Sony Music/Columbia 12996 1) in card sleeves are also available.

MALTA : “To Dream Again” Lynn (ZYX Records 9669-8) – Four versions of the Maltese entry are included on the commercial release, three of which are also featured on a promotional version with different inlay.

BOSNIA-HERZEGOVINA : “Ne Brini” Mija Martina (PBS 2003) – The original version is accompanied by its English interpretation, “Could It Be”. There is also a CD Rom presentation included as an additional feature.

PORTUGAL : “Deixa-Me Sonhar (So Mais Uma Vez)” Rita Guerra (Farol Music FAR00099) – Extremely hard to find, this amazing CD also features the English version, “Keep The Dream Alive”, together with three other songs. With jury voting this would have given Portugal it’s first victory!

CROATIA : “Vise Nisam Tvoje” Claudia (HRT Promo) – The English version is titled “I Can’t Be Your Lover” and sits alongside the original song. Also featured are biographies, photographs and a promotional video.

CYPRUS : “Feeling Alive” Stelios Constantas (V2 Records VTG8043-3) – The English, Greek and dual language versions of “Feeling Alive” are accompanied by two other tracks, both of which are sung in Greek.

GERMANY : “Let’s Get Happy” Lou (BMG/Jupiter 82876 51068 2) – Despite failing the set the German charts alight, Lou’s entry has been recorded in six

different versions, one of which is the instrumental. The single also includes a free Lou sticker! A second release (BMG/Jupiter 82876 52279 2) features three versions plus the video.

RUSSIA : “Ne Ver Ne Bojsia” tATu (Universal 9806961) – Included on the UK release of “Not Gonna Get Us”, this is probably the easiest way to locate the Russian entry. A remix of “All The Things She Said” is also found here as well as a CD Rom video.

SPAIN : “Dime” Beth (Vale Music VLCD5G 1330-5) – Already a number one hit in Spain, this CD features the audio and video versions of the Spanish entry.

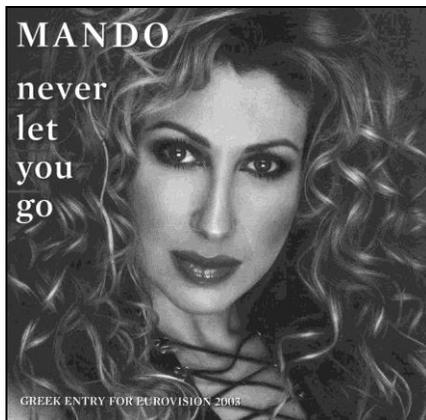
ISRAEL : “Words For Love” Lior Narkis (Meitar Production) – One track promotional copies including the video are in circulation. The song is also on Lior’s latest album, “Millim La Ahava” (Words For Love).

NETHERLANDS : “One More Night” Esther Hart (Dino Music 5521242) – Studio and live versions of the Dutch entry confirm Esther as being the great singer that she is!

UK : “Cry Baby” Jemini (Integral Integ001CD) – The UK’s entry is found in its original version together with a Funkimorodo House Mix and an extended single version. A second CD (Integ001CD2) features the original version together with a Force Four remix and the duo’s video.

UKRAINE : “Hasta La Vista” Olexandr Ponomaryov (Z Ranku Do Nochi Records Promo) – One of the more difficult releases to locate, but its well worth seeking out. The first Ukrainian entry is found in three

versions together with a CD Rom presentation.



GREECE : “Never Let You Go” Mando (Alpha Records 1018) - This classic Greek contribution is featured in five styles comprising Euro, original and Greek versions together with two remixes. Promotional copies include the Euro version and Dance Mix only.

NORWAY : “I’m Not Afraid To Move On” Jostein Hasselgard (Norwave NW207-11) – Released as a one track single within an unimaginative card sleeve. Similar promotional copies on CDR also exist but without the sleeve!

FRANCE : “Monts Et Merveilles” Louisa Baileche (Universal 019910-2) – Louisa’s classic vocal interpretation of the French entry is accompanied by an instrumental version.

POLAND : “Keine Grenzen – Zadnych Granic” Ich Troje (Universal Promo) – A one track promotional CD was circulated ahead of the contest, with a commercial release expected throughout Europe in the near future. The song is also included on Ich Troje’s “Best of” album.

LATVIA : “Hello From Mars” F.L.Y. (Micrec/EMI 3 552203 2) – The host nation do not disappoint, providing the original and Koaster mixes together with an instrumental version. A bonus track, “Who May Say”, is also featured.



BELGIUM : “Sanomi” Urban Trad (Universal 019886 2) – The amazingly haunting Belgian entry is accompanied by “Get Reel”, the second track being a fantastic arrangement of a traditional Celtic dance.

ESTONIA : “Eighties Coming Back” Ruffus (Rivital/ETV Promo) – Once again the Estonian entry is presented as a one track promotional CD in an exceptionally colourful gatefold sleeve!

ROMANIA : “Don’t Break My Heart” Nicola (Cat Music 101 2318 2) – Apparently a commercial release, the CD only contains the original version of Romania’s latest contribution to the Eurovision stage.

SWEDEN : “Give Me Your Love” Fame (M&L Records MLCDS 011) – Four versions of the Swedish entry are included, totalling over 20 minutes of uptempo Europop! Two different card sleeves exist, but both have the same track listing and catalogue number.

SLOVENIA : “Nanana” Karmen (Menart Records RTVSCD-E003) – The English version is accompanied by the Slovene version, “Lep Poletni Dan”. Also included are two language versions of Karmen’s EMA 2002 entry, “Se In Se”, plus her 2001 attempt, “Ostani Tu”.

VARIOUS : Eurovision Song Contest Riga 2003 (EMI/CMC 584394 2) – Now an established feature of the Europe’s premier music event the compilation album is the easiest way to obtain all 26 entries. The English version of the Bosnian entry is featured here.

Other releases may also be available in some territories.

COMPETITION TIME

Courtesy of OGAE Turkey, “Vision” has 10 copies of Sertab’s two track single to give away to 10 lucky readers. If you would like to take part answer the following question on a postcard and send it with your name, address and membership number to the address shown below no later than 20th August 2003:

Who recorded the original Turkish version of “Kiss Kiss”?

Vision 53 Competition, 51 Greenfields Avenue, Totton, Southampton SO40 3LU

Retrospective 2003

Part 1

by Darren Jenkin

Wow. I doubted if Estonia's staging could be bettered but Latvian Television certainly pulled out all the stops. The intro was warm and the youthful and charming hosts relaxed us into what was to be a very long evening. I liked their light-hearted banter and how young is Dame Lys Assia looking? Younger than Dame Elton that's for sure. As ever my personal ranking of each song appears in brackets.

It's always good to have an up tempo number to start things off and Birgitta certainly gave her all. Whilst I cannot pretend to be as enthusiastic towards this as many readers are it's hard to be critical at such a polished vocal and performance. She certainly looked the part too. A great effort. (13)

I was disappointed that Austria had drawn so early to perform, as these three minutes were the masochistic highlight of the year. Superb choreography and lighting during the musical interludes, cardboard animals and the hairiest armed man I've ever seen doing more bum wiggling than Bucks Fizz. Alf, you are a genius. (2)

Mickey Joe reminded me very much of Sean Hughes. I was very interested in the Irish selection process this year as I found Eurosong to be very dated and seemingly the same style of song always won. Disappointingly then "We've Got The World" sounded very typically Irish, but Mickey seemed a great guy and has a strong voice. Extra points for the emerald guitar too. (14)

Well, we've seen it all in Eurovision now. A Turkish victory no less and who could've predicted that with "Opera", "Sufi", "Sev" and the like. Sertab had to fight vocally all the way through. The

backing singers were very loud, but what an amazing performance. You could sense the crowd was with her all the way. Can the Andrex puppy have his job back now? (8)

Any hope that Malta might have had would've long disappeared having to follow the awesome Turks. Lynn just didn't really cut it as a singer and the song, although quite pleasant, was instantly forgettable in a contest of such high standard. The Maltese do like to have a wander on stage though, don't they! (19)

Of the former Slav nations Bosnia-Herzegovina was very much my favourite from the previews, but things didn't look right on the stage at all. For starters the black idea was too gloomy and surely, with such an up tempo song, the backing singers could've moved a bit more, especially in the great guitar solo. As for the guys with folded arms, didn't they want to be there? Still a great song but all, save for the vocals, was a real letdown. (11)

Oh my beloved Portugal. It's the usual story. Not the greatest song but what a performer. Rita would be able to hold her own on any great stage and isn't Portuguese just the most beautiful language to power ballad in? The transition into English worked well too. Not many votes, but each one was hard fought and thoroughly deserved. (15)

I really, really loved the Croatian entry. The whole ensemble looked good, youthful in fact, and their routine showed that off to perfection. The song was interesting too, Britney meets Queen to my ears, and Claudia certainly wasn't shy and coy in the wardrobe department. The Bosnians should've watched and learnt. (3)

Stelios came dangerously close to looking like he had some enthusiasm for the song towards the end of his performance. I couldn't blame him as

looking down my notes for this all I can muster is how wonderful the stage looked. Fabrizio at least put some effort into his version of this song in 2001. The song was called "Feeling Alive" yet he moved rather like a suited corpse. (22)

Don't be too harsh; Eurovision needs its annual Siegel/Meinunger entry. Was "let's be happy and let's be gay" a ploy to sway the pink vote? Well, it was never going to work as gay people have more taste than their straight counterparts. It got my dad's votes though. At least I've been calling him my dad ... at one point I looked at all six performers and thought Sandra Bernhard's mum was having a dance with the Power Rangers. Excellent promo video though and we all quite liked this really. (12)

Keeping the gay vibes going, but don't tell their boyfriends, was of course tATu. What did they have to gain? Easily the biggest pop act in Europe at the moment they had it all to lose, but gave a good performance of a very difficult song. It's easy to forget that they are merely children, puppeted by a pretty ruthless manager. Hand on heart I thought the original version was head and shoulders above all the others 25 songs. The contest version lost it a little, but they certainly weren't deserving of more boos than cheers. It kept everyone talking. (9)

Beth gave one of the weakest vocals of the night and it was pretty painful on the high notes. A shame really as it was a great contemporary song borrowing slight from "The Key". Visually entertaining though and deservedly the highest placed of the Big Four. Nice to see Bebi Doll bopping in the background too. (16)

Shalom! Incorporating more meat than a rump steak the Israeli entry was never going to quietly pass us by. Lior

was excellent vocally, but I couldn't decide if he resembled Shane Richie or Gareth Gate's older brother. Frightfully old fashioned it pains me to admit that I really like this, but I'm not honestly sure why. Perhaps he's the Jewish Mike Flowers Pop doing a bit of swing. The last five seconds were just fantastic in a Mack the Knife kind of way. (5)

The commercial break threw up a scary thought when Stelios said he wanted to sing again. Once really was enough.

It was left to the Netherlands to come up with the most dated sound of the evening. No faulting Esther's vocal capabilities, but this was a cheesy pap at its Edam worst. It all looked a bit of a shambles on stage really. I was easily distracted by the 'great to be alive' scenario being overacted by the backing singers and wasn't this all very similar to their 1999 entry? (24)

The first minute kicked off any hope we had of scoring and Gemma looked petrified throughout, none more so at the end. Chris on the other hand oozed confidence and as a spectacle it definitely worked. Still, they can expect pay offs every year when they are wheeled out for interviews during ESC week. A great shame, as they seemed genuinely up for this and honoured to represent the UK. Good sports, too. (18)

The Ukrainians gave a strange debut. Olexandr sexed himself up a bit, looked quite dapper too, but I'm not sure if this was the song for his voice really. All eyes though were on the woman in a box. Surely the songs title wouldn't be aimed at her if she can get herself into those positions. Not since 1985 have we had two songs with almost identical titles side by side (Austria and Luxembourg). Do I need to get out more often? (4)

Corseted and displaying somewhere for us to park our bikes Mando had an

ample voice too, but if ever a song was merely album filler then this was it. I hate having to review these types of song, as there's so little to comment on really. Um ... didn't she have similar hair to Portugal's singer? (25)

Decked out in his Supergrass hair Jostein really seemed to suit his whimsical song, but what an excellent song it was too. Some would say dated, I prefer retro and it sat well in such a diverse sea of songs. Do you remember the longhaired backing singer from Portugal? Well now we have the bald headed backing singer from Norway. It was very nice to see you again. (6)

The French lost the plot a bit this year. The song seemed ever so run of the mill and Louisa seemed quite weak at times. Still, after two great previous entries we can't expect it all of the time and it brought out a gem off Wogan who proclaimed this had a hint of 'Jungle'. A black man on a bongo doesn't quite equate to that!! (26)

Plenty to write about Poland! Two contrasts in Pinky and Tanya from Footballers Wives. I'm not always sure about these sentiment songs, though this did have some great moments. He could've calmed down a little bit and he should remember that without borders we wouldn't have any scope for Eurovision! I'm not sure where his head was headed at the end either. By the by, their entry in the German final would've made it top three here. (17)

Pre-contest the Latvian entry was getting lots of plaudits and many were predicting Riga 2004. I guess I was swayed, but I honestly always found this a little weak musically and the lyrics were incredibly naff. Still, they all looked kind of cute and just about did their country proud. (20)

Now if Latvia had gone top three and Belgium had gone bottom three I

wouldn't have been at all surprised, but isn't it great that it went the other way round? This really could've finished anywhere, but with Nadine from Girls Aloud and Elkie Brooks with her uncontrollable hair and their little mimes Sandra Kim almost had to budge up at the top of Belgium's winners podium. A pleasant surprise. (10)

Trust me. An Estonian entry I actually like and they pull off their second worst placing in ESC history. This was my era you see. The decade of leg warmers, the Oxo family and Blankety Blank. Ruffus looked like a proper group, great lead vocals and all in all I was very disappointed in their placing. What else did the 80's bring? Toyah, Grumbleweeds, Dynasty, Cheggers Plays Pop. Aah, memories. (7)

Now if Wogan can get away with French Jungle I'm plumping for Romanian garage. They too looked to the 1980's with the break dancing, but what put me off were Nicola's nasal sculpted vocals. She sounded like Stephen Hawkins on some decks. Patriotism loomed with the shiny tops, but her voice ruined it for me really. Sorry. (21)

As combined forces Fame, in my opinion, gave the best vocal performance of the night. Magnus has an amazing voice and the two looked great. They didn't oversell it and really deserved their top five placing. Yes, I know Sweden has tried this type of song (too) many times before, but sometimes songs just hit you and other times they don't. Consider me hit. (1)

Slovenia was my tip for victory! However, I was might glad that I was proved wrong. I guess I thought the Shania twang of the song could pull it off, but Karmen and the bimbo's looked terrible, song only slightly better and from afar it looked liked Alan Davies and John Thompson were backing

vocalists. Sometimes you look at the final placing and thing that your own personal tastes do matter! (23)

In spite of Wogan's ranting I thought the voting was less political than in previous years. Of course, Cyprus and Greece did their usual, but Cyprus's eight to Turkey was great to see and ironically won them the contest. Russia were the only Baltic land to do well, the former Yugoslav countries were hardly over friendly, yet decisively cool neighbours such as Portugal did give 12 to Spain which isn't very usual. Just as bad was the UK's 12 to Ireland.

And now it's over to you. Already your votes have been arriving for Retro Part 2. Iceland, Spain and the Netherlands seem to be dominating the pre-contest polls, but were they good enough to maintain your interest after the show or have Turkey become your favourites now? I would love to hear your thoughts on any or all of the songs, the best of which will appear next time. Please send all votes in the usual Euro format to Darren Jenkin, 11 Fairfield, Ludgvan, Penzance, Cornwall TR20 8ES.

2003 Phone-In Poll Results

Organised by Derek Farquhar, this years OGAE phone-in poll received a good number of calls and e-mails throughout the week. Most fans gave Iceland 'douze points' and so Birgitta is named as the reader's choice for this year! Thanks to everyone who called. Let's do it again next year!

1 st	Iceland	10 th	Romania	=19 th	Croatia
2 nd	Spain	11 th	France	=19 th	Greece
3 rd	Germany	12 th	Norway	21 st	Portugal
4 th	Latvia	13 th	Sweden	=22 nd	Cyprus
5 th	Turkey	14 th	UK	=22 nd	Malta
6 th	Belgium	=15 th	Bosnia-Herz.	24 th	Austria
7 th	Netherlands	=15 th	Ireland	25 th	Estonia
8 th	Russia	17 th	Ukraine	26 th	Israel
9 th	Slovenia	18 th	Poland		



Eurovision 2004

“Eurovision is changing” announced ESC co-ordinator Sarah Yuen to a less than enthusiastic bunch of journalists and fans during a busy week of rehearsals in Riga!

Sarah, who shares her hometown of Southampton with “Vision”, wants to preserve the contest that she admits to “loving from a young age”, but is equally aware of the phenomenal changes that have swept Europe during the last 10 years. Changes that have opened up Eurovision to a host of new nations, all of whom are clamouring to take part.

As such there will be two Eurovision Song Contest's each year commencing in 2004. A qualifying round will be held comprising around 20-24 countries, the top 10 of which will then join the Big 4 plus the top 10 of 2003 in a Grand Final. A maximum of 24 countries will then compete for the Grand Prix title.

How this will actually work is still subject to discussion, with some suggesting that two successive evenings are devoted to the event while others would prefer both shows to be one week apart. Countries who do not participate in the qualifying round will not have to broadcast the first part, although a jury vote will be expected.

Irrespective of juries or televoting, all countries will vote in both shows, although Sarah is determined to preserve something of the “douze points” excitement within what will certainly be a new method to accommodate the extra time required.

Australia will not participate and Sarah admitted that this was her personal misinterpretation of the word ‘passive’. She did not envisage that Eurovision would ever become Worldvision, although there is no reason why other interested countries should not

broadcast the show. Sarah went on to confirm that, due to the change, there were effectively no passive participants at the 2003 event anyway.

Based on this information, it is believed that next years participating countries will be made up as follows:

GRAND EUROVISION FINAL

Austria
Belgium
France (Big 4)
Germany (Big 4)
Iceland
Ireland
Norway
Poland
Romania
Russia
Spain (Big 4)
Sweden
Turkey
United Kingdom (Big 4)

QUALIFYING ROUND

Albania (new)
Andorra (new)
Belarus (new)
Bosnia-Herzegovina
Bulgaria (to be confirmed)
Croatia
Cyprus
Denmark (returning)
Estonia
Finland (returning)
Greece
Israel
Kosovo (new)
Latvia
Lithuania (returning)
(FYR) Macedonia (returning)
Malta
Netherlands
Portugal
Serbia & Montenegro (new)
Slovenia
Switzerland (returning)
Ukraine

However, due to the many surprises at Eurovision 2003, it does not take an expert to predict that some countries without regular allies in the voting arena may never reach the Grand Final of Eurovision again. In particular, Cyprus, Finland and Greece could suffer badly, while the former Soviet and Yugoslav states make huge gains.



VENUE

TRT have confirmed that they will host and broadcast the 49th Eurovision Song Contest. Both parts will be held in Istanbul and two possible venues are being considered. Both TRT and EBU hope that these can be confirmed and announced by early August.

DATES

No date or dates have been announced at present, although it is expected the event will be held between 15th April and 15th May 2004.

TICKETS

It is far too early to say whether tickets will be put on public sale or whether OGAE will be offered any for its members. In the event of this happening for a third successive year, those who are genuinely travelling to Turkey and who are members of

OGAE(UK) may request one ticket per person. Names will then be balloted if and when OGAE are offered any tickets. This does not constitute any offer or guarantee that tickets will become available. Handwritten requests only should be sent to Vision, 51 Greenfields Avenue, Totton, Southampton SO40 3LU clearly stating your name, address and membership number.

OTHER EUROVISION EVENTS

Not only is Eurovision changing but it is also growing! In addition to the Eurovision Song Contest, Eurovision Young Dancers and Eurovision Young Musicians, 2003 will see the launch of the first Junior Eurovision Song Contest.

Based on the success of a similar Scandinavian venture in recent years, Junior ESC will see children perform their own compositions with the winner receiving a European record contract. Scheduled for 15th November, Ronan Keating is likely to present the event with guest appearances from Robbie Williams, Justin Timberlake and Britney Spears. At present "Vision" will continue to concentrate on the main contest until such time as reader interest in Junior ESC is determined.

Other events currently under consideration include a Eurovision Christmas Show and Eurovision Jazz Night, both of which are already planned for 2003. Looking ahead there will be a Eurovision ABBA Show in 2004 and the 50th Eurovision Anniversary Show in the autumn of 2005. A Eurovision Chart Show and Eurovision Fashion Design event are also being discussed. There is also talk of a Star City Reality Show which is based on Big Brother but will see the ultimate winner launched into space!

Interesting times indeed!!

What The Papers Said

Ace Frehmen looks at UK media coverage of the Eurovision Song Contest 2003

DAILY EXPRESS : Speculation is given to the possible retirement of Terry Wogan leading into an interview with the infamous commentator. Described as one of the BBC most valuable members, this is supported by the claim that his Radio 2 show attracts an average of seven million listeners each day. There is no sign of retirement from Terry's view, however, as he mentions an indefinite career supporting Eurovision and Children In Need. Elsewhere the TV Guide suggests that Jemini would be forgotten in a year. **

DAILY MAIL : The 'Weekend' supplement lists Eurovision as among the seven best entertainment programmes, accompanied by the additional comment that the Baltic phase has produced some of the best contests ever. Unlike other papers tATu are barely mentioned, the paper having preferred to promote Jemini, Terry Wogan and "Liquid Eurovision". However, everything is confined to the supplement pages with nothing contained in the paper itself. ****

DAILY MIRROR : Revealing the rivalry between Jemini and tATu, Chris indicates that they intended to knock the Russians into place! "Eurovision is a fantastic platform for us to start our careers" he later adds in 'The Look' section. The TV Guide focuses on Martin Isherwood's connections with Paul McCartney's Institute for Performing Arts in Liverpool. Elsewhere the Mirror discusses whether or not tATu would kiss on stage, amid claims from Latvia that video footage would be used to overcome any such risk. Yulia's

alleged throat problems are referred to, as is the eventual and possibly speedy demise of tATu's international career. "Cry Baby" is certainly not considered the weakest entry and no one here predicts null points for the UK! ****

DAILY RECORD : The TV section article misleadingly informs that cameras would be allowed into the Green Room for the first time! The remainder of the paper concentrates on tATu and, in particular, Yulia's stalking of Jemini's Gemma. "I have never had so much attention from one girl". Reports are also included concerning the arrest of tATu's manager, Ivan Shapovalov, for "perverting the morals of young girls". Pictures of tATu and Gemma are included, but Chris is missing for some reason. ***

DAILY SPORT : Like the majority of reports this year the focus is firmly placed on Jemini and tATu. The contest is described as "unmissable if at times unwatchable" and "more camp than a row of tents". Listed among the acts to watch are Urban Trad, Ruffus and Alf Poier. The EBU's Sarah Yuen, speaking about tATu, is quoted as saying "they are the bad girls of pop. We shouldn't expect them to come here and be nice and pleasant". **

DAILY STAR : Regular columnist Mike Ward provides an interesting feature in the Star TV supplement. He fully supports Jemini and provides each song with a mark out of ten. Confident predictions are given for a victory by UK, Germany, Ireland, Iceland and Latvia. Bottom places were awarded to Austria and Turkey, Sertab being described as a "hysterical woman"! Despite attempts to be humorous, Mike's comments tend to be insulting to those songs he did not like. The main paper featured tATu, Yulia and Gemma. Gemma dismissed comparisons with H & Claire and

suggested that the Netherlands could easily win. She also believed that Alf Poier was a serious contender. ****

DAILY TELEGRAPH : tATu stole the show having launched a new Russian invasion of Latvia and, unlike the Soviet occupiers, receiving a warm welcome. The paper acknowledged that Latvians still have some distrust of their Russian neighbours, but Eurovision had gone some way in breaking down barriers. Reference was given to tATu's controversial stage performances and that this was probably the first time sex and Eurovision have been so closely associated. Russia, Turkey and Spain are predicted as clear winners and the paper also featured a Riga guide. ****

FINANCIAL TIMES : Journalist Martin Hoyle clearly wanted Eurovision taken from mainstream television and broadcast on an alternative channel. A generally negative report making brief mention of Jemini, tATu and F.L.Y. *

GUARDIAN, The : "The Euro debate. Is pop our single currency?" provides an interesting twist on Eurovision. Financially the cost of hosting the show is seen as a loss making exercise in the short term. Music writer, Simon Price, reveals support for Malta's Lynn Chircop – nothing to do with the song other than such a nice person sings it! The overall event is described as "the political arena that really matters to Europeans". **

INDEPENDENT, The : Despite the inclusion of several supplements, little mention is made of Eurovision. Fans were expected to don their most outrageous outfits while Terry Wogan made equally outrageous quips at the performers. The European news section predicts a Russian victory accompanied by a large picture of tATu. On the other hand, the Russian duo are described in negative terms by a reporter who was obviously in Riga for

Eurovision week due to the overall accuracy and feel of the report. **

MORNING STAR : Ann Douglas expresses some relief that watching Eurovision is no longer a pathetic activity and encouraged everyone to decorate their lounges! Mention was given to cameras being in the Green Room and that past entrants have had nothing to do with music. ***

RADIO TIMES : Accusations of political voting overshadow the main report which, as usual, featured Terry Wogan. Poland's song is described as a peace anthem that would score well in a post Iraq climate. New girl Lorraine Kelly is promoted as a Euro-fan, alongside other celebrities including John Peel, Dawn French and Nigella Lawson. Comedy writer Jonathan Harvey reports on his own interest in the show, recalling with affection his first contest back in 1976. He also explains why he chose to incorporate a Eurovision episode into his hit series "Gimme Gimme Gimme". Jemini receive some mention, but Sertab receives greater coverage in what proved to be one of RT's most positive Eurovision issues of recent years. ****

SUN, The : Lorraine Kelly and Terry Wogan appear in pictures with Jemini, both in the TV Mag supplement and the main paper. Jemini are seen as being up against stiff competition and tATu gets an obligatory mention, including Yulia's apparent unhealthy interest in Gemma. Mickey Harte receives a rare mention in the UK press, together with some indication of his success in Ireland. tATu and F.L.Y. are listed as potential winners, while Alf Poier and Ruffus are considered certainties for the two bottom places. Wogan speaks about his need for some alcoholic relief during the annual show. ***

TIMES, The : Little support for the contest is given and the event is

generally seen as one that could potentially bankrupt smaller countries. Chris Campling – yes, that does appear to be his real name – does not admit to watching Eurovision, but still claims it is far better on radio! Mention is given to Ireland's alleged plagiarism and Urban Trad's links with Neo Nazism, while Turkey is seen as a clear winner. tATu are mentioned with Jemini, Ken Bruce, Terry Wogan and Lorraine Kelly. **

TV CHOICE : Terry Wogan's 33 year career is mentioned with the added comment that most of the performers were not even born that long ago! Jemini are featured but not among the favourites that included Mickey Harte, tATu and Lou. At least the UK does receive some patriotic support! ***

TV QUICK : Using prophetic language it is hoped that "Cry Baby" would not "be an omen for how the night will turn out" for Jemini! Several pictures are included of Liverpool's young hopefuls, but like many other publications tATu stole the headlines. Marie N's triumph with "I Wanna" is seen as being the result of a memorable dance routine, while 2003 entries are described as stretching musical boundaries to their surreal outer limits. ***

TV & SATELLITE WEEK : The magazine focuses on the EBU and which members are eligible to participate in Eurovision. Mention is also given to the enormous cost of staging the musical marathon. "Eurovision" is described as a word originally given to the EBU's broadcasting channel, but one that has now become synonymous with the song contest. Jemini are seen as the UK "hopefuls" who would face stiff competition from Alf Poier, Mickey Harte and tATu. ***

TV TIMES : TV's traditionally independent magazine features tATu and the controversy that their

participation has brought to Eurovision. Jemini are pictured alongside other shots of past UK entrants including The New Seekers, Brotherhood of Man, Katrina & The Waves and Nicki French. While giving praise to the Baltic states in hosting two consecutive contests, a badly informed writer confidently predicts Lithuania 2004!! The feature also includes a facts and figures section. ***

WHAT'S ON TV : Jemini, tATu and Atomic Kitten are all mentioned, the latter opening supporting Chris and Gemma. "Liquid Eurovision" is described in the context of continuing the annual celebrations on BBC3. *

That concludes this years "What The Papers Said" which now celebrates 10 years of reporting. During that time both the Daily Mirror and TV Times have provided consistently positive coverage of the Eurovision Song Contest, while the Daily Express, Financial Times and The Independent generally took a very negative view of the annual event. However, the Grand Prix of Media must be given to the Birmingham Evening Mail who surpassed all expectations with their superb coverage of the 1998 Eurovision Song Contest. The major daily and weekly publications could all learn something from their smaller, regional counterpart!



EURO DAY

11th October 2003

Reading, Berkshire

Look out for details
Elsewhere in this issue!

The Day I ...

became a Latvian Pre-Selector

In this recollection Phil Colclough, who runs the Oneurope website, remembers the strange turn of events that saw him involved in selecting "Hello From Mars"

November 2002, a perfectly ordinary run up to another Eurovision season... for most people; for me, it was the start of a turn of events that startled me!

For three years I have been the editor of a popular Eurovision website www.oneurope.co.uk. During this time, I have, as a good editor should, been in contact with many broadcasters, both old and new, in the quest for news. One of these has been LTV, Latvian Television. From entering the contest in 2000, I have been in constant contact with their international relations officer, Ilona Berzina, regarding their finals and their entries. By the time the 2002 contest came round, I finally got to say "hello" in Tallinn and an invite to their party was forthcoming. "Bring as many people as you can" was the reply. So as instructed, I rounded up as many souls as I could and went forth to this party. Once again, Ilona was there (as Deputy Head of Delegation) and we got talking about this and that, where Marie N would finish ("Top 10 would be good"), then turned to personal issues. "When are you going to visit Latvia", she said. "Next year ... when you win" came the flippant, but journalistically correct response. We both chuckled and moved on. The rest, as they say is history.

By the time November came around, LTV are amid final preparations and, of course, have to select their own song. As you may know, the Latvian system

is a pre-pre final of an international jury of experts, and then a televised final. Ilona, still shocked that she has to help organise the behemoth that is the Eurovision, decides to gather together her jury. Sestre, Marie N and Ira Losco, plus six other luminaries of the ESC world are invited to take part. The 10th member of this jury turned out to be me. "LTV would like to invite you to be a member of the international pre-selection jury", her e-mail started. It said much more, but that's all I needed to leap off my chair and shout very loudly. Of course, as any ESC fan would, I replied immediately with a "YES" as the e-mail header. This was a dream come true, a chance to shape a Eurovision final.

We all sit down, during the first weeks of every New Year, and gasp as the sheer dumbness of TV companies in allowing certain songs into finals. This was my turn to see how they actually did it. On a grey, wet November Friday lunchtime, I collected my parcel from LTV, two CD's with the final 33 songs on, and voting "instructions". "How hard can this be?" thought I.

Very hard, was the answer. Reading through the voting form was not easy. Each song, without titles, had to be given a mark out of 30. No guidance as to what criteria would be used, just your own judgement. 1-10 votes if the song was "unacceptable", 11-20 votes if the song was "likely" to do well in a national final, and 21+ if the song would "do well in the Eurovision final". 33 songs were then played and scored over a weekend. They ranged from a sublime ballad by a fantastic female singer, gaining 28 marks, to a charleston-esque effort that had no redeeming qualities. I felt as though it would be unfair to give it 1 (as 0 was not allowed), so I gave it 5 out of sheer sympathy. Eventually, after a weekend

of listening to the songs, trying to make it a fair hearing (so much so that I hid previous voting papers so I could not see what I voted before), many cups of coffee and strained ears later, the official scores were penned and faxed back to LTV. I hoped that a list of good songs would emerge and that all the songs that I had scored as “do well” would get in.

Later that week, the songs were announced. I was flabbergasted! The ballad, which I gave 28 to, didn't get into the final 15, but neither did the low score song. Two other songs, which I gave 7 and 9 points to, qualified to my shock and dismay and, on a side note, the eventual winner, Hello From Mars”, gained 21 votes. Wogan's words used so often came into my head, if somewhat paraphrased. “ I wonder if they were listening to the same songs that I was!”. It was then, at that moment, did I finally realise what we all know, that the Eurovision is a contest of differing musical tastes. That's why we love it.

Another e-mail from Ilona sprang onto my computer. “Can you provide a picture of yourself”, as the jury scores would be shown in the three countries that would take the broadcast. “Blimey, I bet I will upset some composers when they read those scores out”, I thought “and can you provide a biography and a translation of your name” (so the Latvians can pronounce it and spell it!). Some days later I get a mail from a close mate. “Have you seen LTV's site?” they cried. “Who is this ‘Fils Kouklafs’”. Who?? Well, after reading, LTV had indeed translated my name (not an easy task admittedly) and posted it for all to see. From then on I am known by many friends, jokingly, as Fils.

All in all, being on a jury is harder than we think, I can now empathise with

people on them, the poor songs they have to wade through, smile when I hear a gem that qualifies and gasp with exasperation when your favourite doesn't. It's just like a typical Eurovision Season encapsulated in a weekend judging for the Latvians.



Three Latvian stars came together for Eurovision hoping that they would F.L.Y. to victory. It was not to be, but at least they now know who to blame!! Only joking Fils!

If you have any recollections which you would like to share with Vision, please contact Marcus Keppel-Palmer at Marcus.Keppel-Palmer@uwe.ac.uk or write to Vision (quoting “The Day I”) at the usual address.

Viva La Diva

*Graham Welch's profiles Slovenia's
fourth time unlucky Karmen*

Born and raised in Berlin, Germany, Karmen Stavec's love of music led to her joining a Slovene church choir and being asked to sing for the school group Big Band at the age of 14. After finishing school at 18, she decided to move to her family's homeland, Slovenia, where she studied German at university in Domžale.

It was there that she was asked to join dance act 4 Fun as lead singer. The group issued two albums and had a string of hits, with 'Queen of the night', 'I need more' and 'Empty bed'.

In 1998 she struck out on her own. Her new solo career got off to rather inauspicious start, however, when her appearance at the Slovene national final, EMA, with the duet 'Kje pesem je doma' (Where a song is at home), performed with Patrik Greblo, came a lacklustre seventh. Nevertheless she went on to win 'Best Newcomer' award in the Slovene music awards for 1998. Her album 'Ljubim te' ('I love you') was released and proved a turning point in her career. Within a year, she won 'Best singer' in the national music awards.

In 2001, Karmen took to the stage for a second attempt at winning the EMA. Her powerful ballad 'Ostani tu' (Stay here), written by boyfriend and regular co-writer Martin Štibernik, came third, and she released an album of the same name. While performing, she caught the eye of none other than former German Eurovision finalist Stefan Raab. He invited her to take part in an international song festival in Wörthersee in Austria, which she won. Emboldened, she decided to take part in the following year's Slovenian

national final with the catchy and highly danceable 'Še in še' (More and more). However, she was denied top position by three drag queens, known as Sestre. Karmen complained bitterly about voting irregularities which had given extra time for televoting. There was even talk of holding the contest all over again, but in the end broadcaster TVSLO decided to stand by the results, not least because Sestre had come top with both the jury and with televoters. Karmen vowed never to take part in the Slovene final again.

An about turn saw her appear in the 2003 EMA after all, with the song 'Lep poletni dan' (Lovely summer day). This time Karmen won comfortably. By the following Monday morning, a new eponymously titled album had hit the shops. It featured a duet with Croatia's Goran Karan and fuelled rumours which Karmen denied, that the two were having an affair.

Having turned down an offer to appear naked in a men's magazine, she jetted off to Riga to perform the English version of her song, 'Nanana', at the Eurovision final. However, a faultless performance did not stop her from finishing a disappointing 23rd, Slovenia's lowest placing to date.



Gentlemen prefer blondes, Karmen found after winning the EMA with a new fairer-haired look

Two Tickets To Marylebone Please

Brotherhood of Man's very own Lee Sheridan reports on a unique Eurovision event in London

"Now put those train tickets somewhere safe" said my fellow band member Nicky Stevens. "It's a champagne reception and you don't want to forget what you're doing and lose them". "Just as if" I said as we boarded the train on our way to The Guinness Book of Hit Singles reception where we were to be photographed with all the UK's previous Eurovision winners and receive an award.

We talked of the last such occasion which we decided was in Norway 1981. Back then it was all the Eurovision winners who were invited. Bucks Fizz had just won for the UK and we met them for the very first time on the plane over to Oslo. We hit it off with them immediately and over the years since have always enjoyed meeting Bobby, Mike and Cheryl on numerous occasions but we haven't seen Jay since then. We agreed it would be nice to see Jay again and Sandie Shaw who we liked when we met her in Norway.

The train arrived and we walked the short distance to the Latvian Embassy where we were met by our contact, Peter Berry of The Outside Organisation, who made us very welcome by handing us each a glass of champagne. Our friends Bobby G and his lovely wife Heidi, who is now a member of the Fizz, came straight over to see us and we talked until our colleagues from BOM, Martin and Sandra, arrived a few moments later.

With all four BOM present it was time for work to begin and we were quickly dragged off for interviews with various

members of the media. Of course, they all asked the same questions that we are asked every year and will be asked again next year and the year after but we never tire of giving the same answers and enjoy giving our opinion of ESC and what it was like to win etc.

"Hi, how are you all?" said an American accent. Katrina had arrived. We all hugged and talked of our forthcoming show together at the Opera House in Newcastle. More hugs when Mike came and even more when Cheryl arrived with photos of her twins (now 9).

Further interviews and then it was photo time. Each act were photographed separately and then all of us together. It was great to see the three original Fizz's together again but sadly, Jay, apparently very pregnant, was unable to make it. Neither could Sandie who was held up in Paris.

We were introduced to Jemini, this years UK hopefuls. They looked absolutely fabulous and seemed to say all the right things. I was sure they would win a few fans in Riga and wished them good luck.

Then it was presentation time. We were up first and were presented with an award for being the biggest selling UK winner and for being the official biggest winner of all time judged by percentage of the vote available. "Speech" shouted everyone. "Short Speech" added Katrina and everyone laughed. Cheryl, Bobby, Mike and Katrina were then presented with their awards.

Suddenly, almost everyone had gone. Brotherhood of Man and Katrina were the only one's left together with a few of our hosts from Guinness .

It was time to go home and Nicky and I wandered back to Marylebone Station clutching our awards having had a thoroughly enjoyable afternoon. Just one thing worried me. What did I do with those train tickets?

Please Play That Song Again

*Nicki French talks ... and talks ... to
Vision editor, Gordon Lewis*



Gordon Lewis : How and when did you first become interested in music and singing?

Nicki French : It sounds cheesy but I don't recall a time when I was NOT interested in being a singer. I remember I always used to sing along to the radio on a Sunday evening (it was then the top 20, not 40). Someone said to my mum and dad 'She's going to be a singer one day', and here I am now! I think I was about six at the time! I have a good musical background too – at the age of eight my headmistress at infants' school contacted my mum & dad to tell them that I was never off the school piano, and it might be a good idea to sort out lessons. I then had the

choice of piano or ballet, which I was already learning but by then was bored with – I chose piano! When I was twelve I joined my brother's band, then at eighteen I finished my 'A' levels at college and decided to move to London to try for a singing career – I didn't feel I'd get very far if I stayed in my little home town in deepest Kent.

GL : As you started to launch your career within what is a very competitive industry, what type of support did you receive from family and friends?

NF : They were great – and still are, in fact. My sisters are always excited for me when something big is in the offing, and without my brother's help over the years, I would never have got this far. He plays guitar, sings AND writes great songs – much more talented than me. As for mum and dad, they were always my number one fans. When I was first in my brother's band at 12/13 years old, coming home from gigs at two or three in the morning on a Sunday night/Monday morning with school a few hours later, my mum always said to me 'So long as your schoolwork doesn't suffer, you can carry on'. So I had to work doubly hard. But it was worth it! I was semi-professional to start with when I moved to London, fitting in temping jobs and so on with my singing. Then I met Gavin, my husband, and he encouraged me to turn fully professional.

GL : In the UK you are best known for your 1995 hit "Total Eclipse Of The Heart". Who decided to record this excellent cover of this classic song?

NF : It was actually two guys from Middlesbrough, Gary and Dave, who later formed Energise Records. Believe it or not, the story goes that Gary was walking his dog, and the beat of their footprints gave him the idea! He contacted John Springate and asked him to find a singer – John called me!

GL : Your biggest success is probably “Te Amo”, but most people living in the UK have never heard it. Can you say a little more about this?



NF : Well it's my biggest success in Brazil! That and “Did You Ever Really Love Me?”. Basically, I had toured in Brazil a few times, and was due to return again and decided I needed new material. My manager contacted me about “Te Amo”, saying there was this song that also had a version in Spanish, that would be great for Brazil. Now you would think that since Brazilians speak basically Portuguese, that would be the language they would prefer sung, but no – they love Spanish! So I went and recorded it, took it with me as an encore, then the representative from the record company there took a copy from me, and within a couple of weeks it was the most played and requested song on the main radio station over there, Jovem Pan! When I returned the next time to Brazil for some shows, the chant “Te Amo” was deafening – they LOVED the song! However my jinx with single releases continued over here – the record company didn't really seem to get behind it, yet it was hugely popular in Spain too. At one time, it was

earmarked as the big summer hit for the Mediterranean countries!

GL : You are a self confessed Eurovision fan, but what was your reaction when asked to sing “Don't Play That Song Again”?

NF : I was overjoyed! I hadn't spoken to John for a while, and when he called me about recording this track, he was very evasive – then made the comment ‘Eurovision’ – I jumped at the chance! He had thought it would put me off! At the time he was unaware that I was a huge fan of the Contest – he soon realised though, when I bored him rigid with facts and figures!

GL : It's understood that you were involved in the choreography for your Eurovision entry, so were did the ideas come from?

NF : Well I was the choreographer (if you can call it that) for our performance on Song for Europe. However Kevin Bishop (BBC) decided it needed to be rather more professional-looking for the main Contest, and enlisted the help of a proper choreographer. I had to fight to keep certain things in, though – and I won some, lost some!

GL : Eight songs were played on Radio 2 and yours was one of those that went through to the final four. What did you think of the competition?

NF : Oh, very good. If I'm honest, I would say that, once we were down to four, if everyone had had equal opportunities for promotion (see next answer!!!!!!), Catherine Porter's “Crazy” was the most dangerous. A really good song, that one. However, I'm not sure it would have done very well in the Contest itself – still, I can't really talk, can I?!

GL : At the time Six Chix launched a huge media campaign and still lost! Did you have any thoughts about one act being promoted above the other three?

NF : Abso-blooming-lutely! We were fuming that Six Chix were being openly promoted above the rest of us, and I know John made a complaint to the BBC about it. I know the other two entries felt the same, as it was discussed. I think the rules about promoting your song before Song for Europe have changed slightly now, which is good. Everyone should have an equal chance. It was really not fair that one act was being openly promoted by the person most of the public would see as one of the main faces of Eurovision in this country. They weren't exactly gallant losers afterwards, either – one of them was quite rude to my backing vocalists. Justice was done, I say. Also, even after all the immense hype on television and radio, the song had no airplay to speak of, and dribbled in the top 75 at number 72, then out again. The public aren't fools.

GL : Having been chosen by the British public, how did you spend the weeks leading up to Stockholm 2000?

NF : Just loving every single moment. I had so little sleep at times, yet didn't care – I ran on adrenaline. Photo shoots, TV programmes (although admittedly not enough), and the gigs in the gay clubs were just magical! It was when I first realised just how big Eurovision is to the gay community. I think the worst day was when we had our dance rehearsal, which I had to leave in the early afternoon for a radio interview. That wasn't the problem – the problem was that I had been out the night before promoting the contest, and on the way home stopped for some fast food, which was obviously 'off'. I spent the whole dance rehearsal feeling really stuffy and hot, then when the car picked me up to take me to the radio station, we had to stop two or three times for me to 'inspect the toilet bowl' – in the

middle of central London! HOW embarrassing! The rest of the time leading up to Stockholm was just amazing though, and really special because I had the singers with me a lot of the time, so they were experiencing it all too.



GL : Although it was a disappointing result for you and all of us, "Don't Play That Song Again?" was constantly played in the night clubs of Stockholm before, during and after the show. What do you think about this?

NF : Oh, Stockholm is now incredibly special to me. I was invited to perform at Stockholm Pride in 2001, and took the two male backing vocalists with me, Vic and Joe, and we had a brilliant time. The audience went wild when we did DPTSA! As for it being played before, during and after the show, well it's just such a catchy little number, isn't it!

GL : What are your memories of the week in Stockholm and who, in your opinion, should have won – apart from Nicki French that is! ?

NF : I never had a moment to myself – and I absolutely loved it! Everyone and his wife wants to interview you, and I'm sure that goes for all the acts. It was the one time when I was the party pooper rather than the party animal – all the others stayed in the Eurovision

Bar 'til the early hours every night – I went straight to bed, knowing I had to be up early for rehearsals or interviews! One thing I really loved was the fact that the Eurovision fans were always in the foyer – the headquarters were set up in the hotel, I think. Certain ones we could have done without (!), but on the whole, it was great. It was such a weird feeling, knowing that whoever you saw in the lift, or spoke to around the hotel, was connected with the contest in some way – no outsiders at all.

The feeling that went through me just as the show started on the Saturday night is one I will keep with me for ever. I can't even describe it. We were in the wings, and as the audience noise began after the young girl said 'Welcome Europe', the five of us just screamed, it was so electric. The only thing that matched it was the response at the end of our performance – you can see me saying 'Wow!' a few times as we took our bows – I was not prepared for the volume, or the sight of all the Union Jack flags, knowing they were being flown for me. The only thing that surprised me, which I only thought about after, was that I didn't burst into tears at the end of the song – I honestly thought I would! The emotion was high though, and I easily could have done – silly cow!

As for who should have won, well the Olsen Brothers received so many 12's that obviously there was no dispute, but one of my favourites was Malta with "Desire". Both Kevin Bishop and I thought that would be a dark horse. I also loved Cyprus with "Nomiza". Someone mentioned that the problem Cyprus had was that the song stormed the auditorium whenever they performed it, but it seemed to lose impact when you heard it through a television. Iceland's "Tell Me" was great too. Of course, as you hear the

songs again and again you get to like them more and more, so it's difficult to remember what you thought when you first heard them, which is what the British public vote on, let's face it.

GL : It's nearly two years since you appeared at the OGAE(UK) Convention, amazing and delighting everyone with your fantastic cabaret performance. How important are the fans, both to you and Eurovision?

NF : Oh thank you for that kind sentiment! I had a ball at the Convention (I think you could tell)! The fans are incredibly important. I never needed them so much as straight after the show in Stockholm. I couldn't watch our performance until we returned the following day, so couldn't work out what had gone wrong, and I just wanted to go to my room and cry for the night. My manager took me up there to change, and refused to let me stay there. He said 'You are going to dress up, and go to the party, because you can't give in', so I did (contrary to what the Daily Star newspaper columnist reported). When I got there I couldn't move for fans wanting to tell me the bad result wasn't down to me, and they still supported me – not just UK fans, either. It made me feel so much better, I can honestly say. Without the fans' support I would have found it difficult to hold my head up, I honestly felt that I had let the country down. Since then of course, the fans have shown their support by asking for me on the conventions and other gigs, and I truly feel like I have some great friends now that I didn't have before! It just makes me more determined than ever to have a go again!

GL : If there was just one Eurovision song on your personal CD player, what would it be?

NF : You probably all know this one already – there would have to be a

choice of three – “Apres Toi”, “Ding-a-Dong” and “Si”.

GL : You’ve been working with Katrina (of the Waves) on some joint songwriting projects with a view to entering Song For Europe. How did this association begin and what type of songs are you writing?

NF : Well it all began during 2001, when we appeared together at a special 10th birthday party for Boyz magazine at GAY in London. We were chatting (and drinking!) in the dressing room, and we got on really well. We decided to meet up socially, then Katrina said ‘You know Nicki, we should write a song together for this Contest’ – well, I didn’t need asking twice! I’m fine with the music side, but putting lyrics to songs – that’s another matter entirely. She then came round my house and we worked on a couple of ideas together – one a sort-of dancey thing, the other a ballad. There is no strict rhyme or reason as to the style we write, although I think eventually your general style of chord sequences and things shows through. Neither of the songs we submitted got through though, so we need to keep trying! Perhaps next year?!

GL : What do you think of TV shows like “Popstars” and “Pop Idol”?

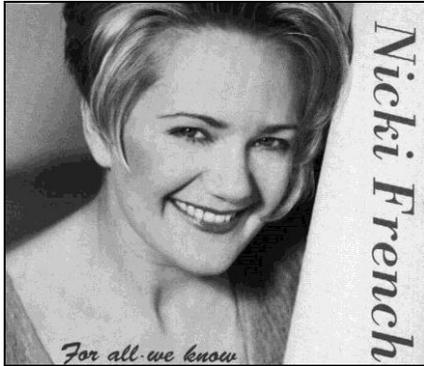
NF : I have a few conflicting opinions, actually. We were all riveted by the time Will (my choice) and Gareth got to the end, and I have to be honest and say that I prefer Pop Idol to Popstars, probably because it is for soloists and the other is to get a band together. Soloists have to have something extra – they can’t depend on anyone else to carry the song for them. However, now that the new Popstars show has been on, I think they need to draw back a bit. Chris Cowey of Top of the Pops has recently said that he hates the manufacturing of all these artists, and I



must admit, I’m not keen. I think that, unfortunately, nobody I have yet seen on any of these programmes has the talent for longevity that we saw in the Sinatras, Basseys etc of a bygone era. Yes, I know times change, but it’s sad. I also think these finalists all have it too easy – none of them are working in an office or a bar as a sideline, getting next to no sleep, but persevering because they want to perform and that’s it. You watch Trisha and all the contestants ever say is ‘I want to be famous’, not ‘I want to be a singer’. You can be incredibly successful without being ‘famous’ – what’s fame about, anyway? It’s only tomorrow’s chip wrappings! Back to Popstars – no disrespect, but I’m not entirely sure that Geri Halliwell should be a judge of the contestants. Yes, she’s good at promoting herself, but I’m not sure anyone would ever call her an outstanding singer – would you? I don’t think she really knows enough about MUSIC to decide the fate of the wannabes.

On the GOOD side of these programmes, again in particular Pop Idol, I think it was great that there was a primetime, popular programme that encouraged, no MADE, all the contestants sing completely live. See – it can be done! Anyone that knows me, knows miming is an extremely big bugbear of mine, so getting the singers

to do it all live, and on live television, was great, and can only be good for the industry if it carries on like that. I hope they don't change next series. I have to be honest – I worry that at some point the authorities at Eurovision will allow for miming – they're halfway there with the backing tracks, aren't they?! **BRING BACK THE ORCHESTRA!!!**



GL : When you're not performing, what type of music helps you relax and unwind?

NF : Oh, loads of different things – it all depends on my mood at the time. Earth, Wind & Fire, Shania Twain, Faith Hill, Frank Sinatra, Dave Grusin, Gladys Knight, Carpenters, many, many compilations albums (usually soul), various musicals, the Osmonds, David Cassidy

GL : Three years after Stockholm you have now lost your record for being the lowest placed UK entry. Do you have any personal thoughts on this matter or any words of encouragement to Jemini?

NF : Personal thoughts - BLOODY MARVELLOUS!!! I have never been so happy to become an 'also-ran'! I had so many phone calls from people after the show that night, particularly Vic and Joe, my two male backing vocalists in Stockholm. We all just felt a huge weight had been lifted. As you all know

by now, I really am a true fan of the contest, and holding that mantle of 'lowest EVER UK placing' really hit hard. The fans' support has been tremendous, and their loyalty has made me realise I was not blamed for the poor result, but it still hurt. I know I make fun of it, but it's not really a nice tag to have, and deep down (very, VERY deep down) I do feel a little sorry for Jemini. However I have to be honest and say their performance really was not terribly good - Chris gurning at the camera as they walked on stage would not have endeared them to the viewers, and it just went downhill from there. I have to say Gemma looked absolutely gorgeous in her dress though.

It's funny - for the last three years, people have always said 'Don't worry about being 16th. To be honest, if you don't win, then it doesn't matter whether you were second or last - people don't remember the placing', but that was proven to be untrue from the moment the show finished, and I was invited by TV, radio and various newspapers to give a comment as the previously worst placing! I have to say I enjoyed being in demand!

I wish Chris and Gemma all the best. I met them in Birmingham a few weeks before the contest, and I think we have to remember they are humans, and have feelings. Perhaps on the night the occasion just became too much - it is very daunting, knowing that the whole of the UK is cheering you on, and you are THE representative for your country in that three minutes. They did the right thing by capitalising on the media interest the week after the show - I defy anybody to say they DIDN'T see them on a TV programme! I wish I'd had that kind of exposure after the 2000 result! Isn't it weird - everyone wants to book them now because of their terrible

rating! I would say to them go for it and enjoy it - but I would recommend that they stop blaming Iraq/bad monitor sound/Latvians, whatever. Just accept it didn't go well on the night and take it on the chin. On a final positive note - it's given one hell of a boost to the public's awareness of Eurovision!

GL : Thanks for talking to "Vision", Nicki. Everyone at OGAE(UK) adores you and looks forward to seeing you on the Eurovision stage once again – either as a performer or a songwriter.

NF : Thank YOU so much – as usual, I've made thirty words into thirty thousand! I do apologise, but seriously, I want to thank absolutely everyone who has shown their support in the last few years. It really has been much appreciated, and I hope to see you all again very soon. And if I DO ever manage to get that elusive finalist spot on Song for Europe again, PLEASE vote for me – it's my turn to win the whole contest this time!!!!!!!!!!!!

GL : Don't worry, we will!

NICKI FRENCH - DISCOGRAPHY

Part One - UK CD Singles

Oct 94	54 / 1	Total Eclipse Of The Heart (Radio Edit) / (Mobius Loop Mix) / Pride & Passion / Total Eclipse Of The Heart (Original Energise Mix) (Bags of Fun BAGSCD 1)
Jan 95	5 / 12	Total Eclipse Of The Heart (New Radio Mix) (remaining tracks as above) (Bags of Fun BAGSCD 3)
Apr 95	42 / 2	For All We Know (Radio) / (Freddy Edit) / Think It Over / Total Eclipse Of The Heart (Tony Finger Snapper Mix) (Bags of Fun BAGSCD 4)
Apr 95	-- / --	Total Eclipse Of The Heart / For All We Know (Razoer Sharp Mix) / For All We Know (Radio) / For All we Know (Yerp Mix) / Think It Over (Bags of Fun BAGSCDX 4)
Jul 95	55 / 1	Did You Ever Really Love Me? (Radio) / (Dazzling Diamond Mix) / (Instrumental) (Love This Records LUVTHISCD 2)
Sep 95	-- / --	Is There Anybody Out There? (7" Edit) / (May Day Mix) / (7MD Mix) / (Instrumental) (Love This Records LUVTHISCD 6)
Sep 97	-- / --	Te Amo (Radio) / (UK Extended) / (Spanish Version) / (Dirty Scoundrels Vocal) / (Dirty Scoundrels Instrumental) / (Canny Mix) (Logic BMG 74321507902)
May 00	34 / 2	Don't Play That Song Again (Radio / Club / Groove Mix) (BMG 74321764572)

Part Two - UK Albums

Aug 95	-- / --	Secrets (Love This Records LUVITCD 1)
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Part Three - Selected Overseas Releases

Nov 95	-- / --	Stop In The Name Of Love / Is There Anybody Out There? (7" Edit) / (May Day Mix) / (7MD Mix) / Heaven Is A Place On Earth / Rocking Around The Christmas Tree (Radio Edit) (Central Station CSRCD 50117 Australia)
--- 97	-- / --	Te Amo (English Version) / (Spanish Version) / (Pianoman Remix) / (Clubatronix Mix) (Unidisc SP5-1729 Canada)
--- 97	-- / --	French Revolution (second album - unreleased in the UK)

Give Me Hope, My Old Joanna

Part 1
by Jamie McLoughlin



It's not unfair to say that both *contesteisseurs* and the general public tend to put Eurosongs into one of two pigeonholes; if that entry which international tunesmiths have been slogging over in their personal Brill Buildings for countless months isn't being wedged into the balladic category, then it's destined for the most up-tempo cheese board the continent has to offer. And why not?

However, such classification means one neat little sub-category always tends to be overlooked, and it's a real shame, as it's one which has already produced a winner and more than a fair few contenders over the years - the piano song.

Just one brave soul (perhaps two), with the occasional backing troupe and obligatory moody backdrop and Bob's your uncle, but do make the most of the three minutes available to you.

So, perhaps belatedly, let's pay a quiet nod of respect to ten of Europe's ivory tinklers - time served for more than forty

years, yet tragically ignored. Until now, of course.

1) *Merci Cherie* performed by Udo Jurgens, Austria 1966 (1st)

And to begin with, the most triumphant piano song of them all. Mr Jurgen's tribute to his special lady friend sounds far stronger on record than it did on the night in the throbbing mecca of popular music that is Luxembourg, but there's no denying this is one of those rare moments the ESC winner really could stand side-by-side with the rest of the world's chart fodder in the year it carried home the trophy.

Post-Poupee de Cire, it's refreshing to hear something which isn't produced to death by some eager techie who's been listening to the previous year's winner too many times, and it's here the first lesson of the good piano song is learned - if the melody is strong enough, then just the sound of those hammers hitting the strings and your own finely tuned voice is enough.

OK, so it's sung in German, has a French title, and even Marlene Dietrich couldn't make "Mann kein gluck," sound erotic, but another look at Udo's performance tells it all - you don't even hear any other orchestration until at least thirty seconds into the song, and even then it's kept in the background whilst the man at the piano stays in control.

I might sound a bit biased, as this is my favourite winner of the 60s, but this is going to be the benchmark by which the other nine little beauties shall be judged by.

2) *Mere Lapsed* performed by Koit Toome, Estonia 1998 (12th)

A jump of 32 years to show how a song and performance not too dissimilar to

the one Udo's goldfingers produced can go completely wrong.

In the run-up to the 1998 final, Terry Wogan suggested in the *Radio Times* the Estonian entry shouldn't be ignored because: "...it's a man at the old Joanna and we haven't had one of those yet."

Nice logic, and the song itself has a powerful intro, even if someone in the BBC graphics department was hell-bent on splintering Koit into a thousand pieces several times during the opening verse.

Where it goes wrong, unfortunately, is the man himself. We should have realised Koit was doomed when his photo in the postcard showed his trousers unashamedly at half-mast. Whereas Udo Jurgens revealed a hefty chunk of himself in a touching performance, Koit, erm, doesn't.

If the latter maybe hadn't spent so much time in the conservatory learning his chords and gone out and had his heart broken a few times instead, then we might have enjoyed a bit more passion from the delivery (the 'wooh' before the middle eight is without doubt wind caused by nerves).

I have heard good things about the English version of this song, but unfortunately, not the English version itself, so I won't be too harsh on the poor lad. The televoters have already done that job for me. Next.

3) *Keep Me Warm* performed by Carita, Finland 1974 (13th)

UK commentator David Vine was clearly excited by Carita's chances as the first act onstage in Brighton, but with the smugness of hindsight, everyone was doomed in the year Eurovision's history book stopped repeating itself.

Even this Finnish 13th-finisher couldn't escape the trademark BBC Concert Orchestra wah-wah pedalling you'll notice in the incidental music of practically every Auntie Beeb sitcom of the era, but this remains an A1 example of the genre.

If every ESC entry was a piano song, set designers the continent over wouldn't have to worry about making their Euro-stage the biggest, most lighted-est ever as all you really need to sell one of these is a steadicam wedged a respectful distance from the performer's fizzog.

It works well here, as it did for Udo eight years earlier. Although the song doesn't sound personal and the lyrics seem contrived as Eurovision-friendly, Carita delivers this with such gusto and holds the attention for the full performance so well her eventual placing is frankly criminal.

And that's another lesson for anyone wanting to take their piano to the European Finals - make sure you're not entering in the same year as a group eighteen months off the brink of international stardom who have a song which completely re-writes the contest rulebook.

And don't sing about "fragrances from nature's well," either. It sounds well dodgy.

4) *Weil's Da Gutt Got* performed by George Nussbaumer, Austria 1996 (10th equal)

I don't think George is singing "Four (woah-oh-oh-yeah-eh...) wives for sale," in the opening line to this altogether more energetic string-hammerer, but more power to his pedals if he did.

As far as I am aware, this is the only Gospel entry in the history of the Contest, but I'm quite prepared to be

proved wrong by someone with a more extensive video collection.

Whereas Liam got within spitting distance of Toto's suspiciously dark hair, Mr Nussbaumer could hardly be described as a threat to Eimear's boil-in-the-bag Irish winner, which is a shame, as, having never seen '96 since the night itself, this is the one I always seem to remember.

Good presentation for a piano song too. George's extremely excitable backing troupe regularly take the action away from the Joanna itself and find as many ways possible to dance in a circle before snaking back behind Mr Nussbaumer's stool again.

And the song? Well, it owes a lot to Aretha Franklin's *Think* and there's something warmingly odd to German lyrics accompanying a tune you'd normally hear belting out of a little white church in America's Deep South.

Perhaps it's that self-fulfilling prophecy of originality in Eurovision never getting anyone anywhere which has left this one out on the nostalgia wastelands, but it's a crying shame this one isn't remembered so fondly today behind the predictable clutch of ballads which seem to dominate the fan polls.

5) *Somewhere in Europe* performed by Liam Reilly, Ireland 1990 (2nd equal)

1990 was the year which set me on the now well-worn track of being an ESC fan (although it was 1992 when I consciously sat down to watch the whole thing from soup to nuts) and if I had never seen videos of the Zagreb since, this would be the only song to remain in my noggin along with Emma's, although I did spend a good few years thinking this was called *Meet Me in Paris*.

Of course, as Graham Norton memorably said in his 1998 *Eurovision*

Masterclass, Liam Reilly is just trying to gain votes from as many European countries as possible by blatantly sucking up to them (pity we never made the Beautiful South's *Pretenders to the Throne* a late 90s UK entry then), but the appeal of this song can't be denied, and it's an appeal due to its sheer simplicity.

(OK, so whoever made the backing singers' jumpers got the centimetres confused with inches on the pattern, but that's a minor detraction).

The beauty of piano songs is they never date.

Just as Alicia Keys isn't doing anything remotely new today, but remains a crackingly good musician, and that bloke who sang the dreadfully earnest "*Jesse, paincher pick-chur 'bout how it's gonna beeeee...*" would have hit the Top 10 if he'd released it ten years beforehand or kept it under his lid for another 20 years, proves (I hope) that Liam Reilly could still have come second with *Somewhere in Europe* in either 1980 or 2000 (pity this wasn't Ireland's entry in the latter, actually...) as this type of stripped-bare tune can always stand up and be counted. We won't mention the lyrics.

After Udo, this is probably the best example of how One Man and his Steinway can effortlessly control the scoreboard without even needing to stand up.

Halfway through is a good a place as any to pause, so synchronise watches and be back here in ooh... about three months time, to find out why it almost pays to read a pink broadsheet newspaper at the keyboard, and why letting a woman in a posh frock swoop in from the wings spoils a piano song just as it's getting promising.

WHATEVER HAPPENED TO

CARL WAYNE and ROY WOOD

by Marcus Keppel-Palmer

Carl Wayne participated in A Song For Europe in 1977 singing "A Little Give, A Little Take" written by the team of Cook and Greenaway. The song finished 11th, trailing in a long way behind "Rock Bottom". But that lack of success was an isolated moment in Wayne's career. Roy Wood had a similar lack of success in his only tilt at A Song For Europe. In the 1972 selection his composition "Songs Of Praise" for the New Seekers trailed in 6th and last in the voting. But before these efforts Wood and Wayne had been bedfellows in one of the best groups of the late 60s - The Move.



Carl Wayne was born on 18th August 1943 in Dudley Road Hospital, Birmingham, two years after Ulysses Adrian Wood was born, also in Birmingham. The Beat Boom, principally of Merseybeat, had a significant trickle down effect in Birmingham and a large number of groups sprang up. Carl formed Carl Wayne & the Vikings, while Roy was in Gerry Levene & the Avengers and then Mike Sheridan and the Nightriders. The Vikings released three singles, but with only limited success. At the start of 1966, Carl and Roy joined forces in forming the Birmingham "supergroup", The Move. Carl was the vocalist, Roy the lead guitarist. Other members were guitarist Trevor Burton, bassist Chris "Ace" Kefford and Bev Bevan, the multi-talented drummer, both having been members of Carl's band, the Vikings.

The group secured a live reputation in Birmingham, before manager Tony Secunda moved them down to London, where the band played a residency at Soho's Marquee Club. Right from the outset, the band courted publicity with outrageous on stage stunts - and throughout their career there were to be constant image changes and more publicity stunts. Their stage dress was rather theatrical (from gangster to psychedelic) and they had a reputation (like The Who) for trashing their equipment. Their live shows have been remembered for Carl's frenzied demolitions of televisions, instruments and stages with an axe, chain-sawing a Cadillac to pieces at London's famous Roundhouse and setting light to the stage of the Marquee Club during "Fire Brigade", resulting in Soho being jammed with fire engines. So shocking and fiery were The Move live, that for a while, the group were banned from every theatre venue in the UK.

Their initial stage reputation led to the group signing a record contract with psychedelic label, Deram. Almost immediately, the group hit the singles charts with a string of Roy Wood composed records, in a wide variety of styles, a trademark of Wood's composing style. The first single "*Night Of Fear*", which incorporated Tchaikovsky's "*1812 Overture*" - a forerunner of Wood's later venture - reached number 2 in February 1967 and was swiftly followed up the charts by "*I Can Hear The Grass Grow*", which was also sung by Wayne. The Move were known for their publicity stunts - for "*Night Of Fear*" they towed a fake H-Bomb around the streets of Manchester!



However, the Move's chart success had adverse affect on their credibilty and they were derided by the psychedelic crowd when they played those venues. Perhaps in response, their next single was the summer of love themed, "*Flowers In The Rain*", the first ever record played on Radio 1. To promote the record, manager Secunda produced a postcard showing Prime Minister, Harold Wilson, naked in his bathtub, in a compromising position with his secretary. The furore was such that Wilson sued successfully for libel, and all royalties were paid to charity, as indeed they are to this day. If 1967 ended controversially, 1968 started the same way as the next single, "*Cherry Blossom Clinic*", about a

mental hospital, had to be withdrawn because of adverse publicity and was replaced by "*Fire Brigade*", which featured sound effects and reached number 3. Both tracks were on the Move's first album, "*The Move*", which was only released in April 1968, despite being recorded a year earlier - the master tapes had been stolen!

However, the success the band enjoyed led to internal friction, with Wood emerging as the strong leader, not only writing the songs but also taking over vocal duties. Kefford suffered a nervous breakdown and left the group, eventually forming the Ace Kefford Stand. Wayne wanted to steer the group down the path to cabaret; Burton wanted the group to play more Blues; Wood wanted to go in a pop direction. Although the next single, "*Wild Tiger Woman*", flopped, Wood soon got back into his stride and "*Blackberry Way*" became the group's only number 1 hit in February 1969. Burton left as a consequence, and the group's proposed US tour had to be cancelled. Rick Price replaced him, taking over bass duties.

Wood also wrote "*Hello Suzie*" for the Amen Corner and in April 1969, next Move single "*Curly*" missed the top 10. Wayne announced he was quitting, although he would not leave until January 1970. Before then, "*Brontosaurus*" saw the group return to the top 10 and tour the US. But internal strife, recod company problems and a lack of proper marketing meant the tour was not a success. Wood recruited Idle Race singer and guitarist, Jeff Lynne to join him, Price and Bevan in the rump of the band. A second album, "*Shazam*", sold badly and the group were dropped. Price left and the trio signed with Harvest. One more album was forthcoming and a couple of further singles were issued

posthumously, including the Beach Boy-esque "*California Man*". By now, Wood and Lynne put into practice a desire to mix pop and classical music and formed Electric Light Orchestra. An eight piece band featuring violinists and cellists, this was a brave concept and the group released an interesting self-titled album and had a top 10 single with "*10538 Overture*". However, the first live concert was shambolic and Wood walked out. ELO would go on to have enormous success in the 1970s, taking a more Beatlesque direction under Lynne's control. A recently remastered version of the second ELO album "*ELO II*" has revealed that there was a significant input from Wood in this recording too - and curiously three songs on the remastered version (not previously released) feature vocals from Carl Wayne. The album was originally a Wood project called "*The Lost Planet*", but metamorphosed and included ELO's big hit version of "*Roll Over Beethoven*".



Roy Wood, stung by this rejection, "poached" a couple of ELO members and formed his pop/glam flavoured

outfit (also an 8 piece) Wizzard, being joined by bassist Rick Price again, and immediately found the charts in 1972 with "*Ball Park Incident*".

1973 saw Wood at his most successful. The fabulous "*See My Baby Jive*" reached number 1 in May and was followed by the teen ballad, "*Angel Fingers*" in September, and the Christmas hit, "*I Wish It Could Be Christmas Everyday*" which reached number 4 (and would chart again in the 1980s). A Wizzard album, "*Wizzard Brew*", was also a success, and Wood had time to have a solo hit with "*Dear Elaine*". He was a colourful performer and cut quite a figure on Top Of The Pops, with his long flowing hair, garish costumes and make-up, while Wizzard resembled a circus performance.

1974 began with Wood having two solo hit singles, including top 10 hit "*Forever*", a solo album, "*Boulders*", which included his version of "*Songs Of Praise*", and a top 10 Wizzard hit, "*Rock And Roll Winter*". However, Wood was beginning to over extend himself and the next Wizzard album, a rock and roll pastiche called "*Introducing Eddie And The Falcons*" was not such a huge success and subsequent singles did not chart so well.

After leaving the Move, Carl Wayne recorded a solo album in 1970 called "*Carl Wayne*", and several singles, including a version of "*Imagine*", but facing little in the way of chart success, he moved into the field of acting and musicals. This album has recently been released on CD, and shows a departure from the Move style, encompassing a range from Rock to Broadway Musicals. Carl sang the theme song "*You're A Star*" to the 1970s talent show, *New Faces*. Although he appeared in *Song For Europe*, it appears that "*A Little Give, A Little Take*" was never officially released. Carl appeared in the

Television soap opera, *Crossroads* during its original run in the 1970s.

A second solo album called "*Love Story*" was released under the alias Romance in 1985, but again achieved little success. However, Carl became involved with recording cast albums for musicals, recording tracks from the Andrew Lloyd-Webber shows, "*The Phantom Of The Opera*"; "*Aspects Of Love*"; "*Jesus Christ Superstar*"; "*Cats*" and "*Starlight Express*" among others.

At the end of 1974, Wizzard had one more Top 10 hit, "*Are You Ready To Rock*", and in 1975 Wood had his last solo hit and recorded a second solo album "*Mustard*". But juggling everything became too much, touring slowed, management issues reared their head and Wizzard imploded. Wood would continue to remain active, even though his public profile was lower. He went to the US to record an album with Brian Wilson and the Beach Boys and returned to produce the Doo-Wop revival group, the Darts. To replace Wizzard, Wood formed The Wizzo Band, a jazz and brass band, which recorded one album and then subsequently, the Helicopters. Roy continued sporadically to release solo singles and albums, including "*Starting Up*" which was well received, but sold poorly. He did return to the charts in the 1980s collaborating with Doctor and The Medics on a version of "*Waterloo*".

Carl had great success in the early 90s playing "The Narrator" in the award-winning West End theatre production of "*Blood Brothers*" for 6 years. He was asked recently to reprise the role in New Zealand but other commitments (the Hollies) meant he was not able to. Although Carl failed to go to the Eurovision Song Contest, he did represent England at the prestigious Golden Orpheus Song Festival in Bulgaria. In front of a live and televised

audience of over 20 million, Carl won first prize. Carl has also had a career hosting regular radio shows on BBC WM, interviewing from time to time his old Move colleagues.

In the Nineties, Wood formed the Roy Wood Big Band and is touring now with the Roy Wood Army and has seen regular income from regular reissues of "*I Wish It Could Be Christmas Everyday*". Wood has also recently released a solo album called "*Main Street*" featuring songs recorded in 1976. Wood is also a member of the Society of Distinguished Songwriters, the club formed by Bill Martin. In May 2001, Roy was honoured at the Ivor Novello Awards.

Wayne has been one of the busiest singers in advertising, recording hundreds of jingles for television throughout the world, including Gillette's recent "*The Best A Man Can Get*". In February 2000 he succeeded Allan Clarke in The Hollies and the revised band tours successfully. A double album of Hollies hits released in early 2003 featured some new songs by the group with vocals by Wayne. Happily, the release coincided with Carl's recovery from a period of ill health which saw him hospitalised and the Hollies are due to embark on another lengthy tour this autumn. Carl has also teamed up German Act et Cetera to do some recording releasing a version of "*Soldiers Song*" in June 2003.

In the annals of Song For Europe, Roy and Carl's efforts merit only a footnote. But their contributions to popular music are wide ranging and memorable, and also to stagecraft and show they have made significant contributions too. If it were only for having the first record ever played on that British pop institution Radio 1, Wood and Wayne would be remembered forever, but their careers have many more highlights.

ESC On Line

Welcome one, welcome all to another edition of ESC Online. And like any Eurovision entry worth its salt, we've got a gimmick this issue. Now that all the Riga hype has died down, it's time to focus on one of the ways the Internet has made the ESC fan's life a whole lot easier – online shopping!

There are many good online shops out there, providing reliable and quick access to music –from the Contest, but also more generally – which would otherwise be nigh-on impossible to find in the UK. So let's get down to business, then, with a look at some recommended sites.

Germany: Alongside its UK presence, Amazon is a major force in Germany and probably the best bet for ESC fans. They also stock some Swiss and Austrian titles. (www.amazon.de).

France: The omnipresent Amazon (www.amazon.fr) and its main competitor FNAC (www.fnac.fr) should cover every fan's needs here.

Sweden: Skivhugget is the undisputed heavyweight champion of the ESC shopping world. The English version of their site not only boasts everything you could want from the land of meatballs and Volvos, but also features ESC-related goodies from other countries – sometimes even from the most far-flung corners of the continent. All that, and they're pretty good value too. (www.skivhugget.se)

Iceland: Skifan are far and away the best here – an excellent range and often staggeringly quick delivery, albeit at Icelandic prices! (www.skifan.is)

Poland: Stereo.pl is a good bet here, primarily because they have an English help menu. Comes in very handy! (www.stereo.pl)

Netherlands: I've never shopped at CDEExpress before, but they seem to have an excellent range at decent prices. (www.cdexpress.com)

Italy: No longer in our beloved Contest, but always a source of excellent music, Italy is still lagging behind a bit in the Internet shopping stakes, but Cdbox is a good source and seems to be expanding its range all the time. (www.cdbox.it)

Croatia: Croart has a great range, with Dora stars usually plastered all over the front page. (www.croart.com)

Of course, there are far more online shops out there than the mere few detailed above – these are some of the better ones, speaking purely from personal experience, but creative use of a search engine should help you locate the rest!

And if you find a shop worth mentioning in these pages next time, or you've had any particularly good (or bad!) experiences with Internet CD shopping around Europe and want to let people know about it, just drop me a line at m.d.faulkner@hamburg.de. Happy surfing – and shopping!



Euro Curios

by Thomas Latham

Alan Smith has written to me to ask about an English language cover version of Gigliola Cinquetti's 1964 Eurovision winner "Non Ho L'Etá". It's by Dana Valery and was translated into English as "This Is My Prayer" (Decca F11881). Although it failed to chart in this country (surprisingly Gigliola reached the top twenty with her original Italian version), it does seem to have been a big hit in Ms Valery's native South Africa, where it sold in sufficient quantities to end the year as one of the top twenty best sellers of 1964.

Alan has also mentioned recently finding a double LP called "Eurovision Gala" that was issued on Polydor Select in 1981 (2675 221). This album was released in 1981 to celebrate the twenty-fifth anniversary of the Contest (although it appeared after the twenty-sixth ESC) and contains the original versions of all the winners up to that point (including all four from 1969). It was intended as a fundraiser for the International Red Cross. If memory serves me right there was also a concert in Norway at about the same time at which a number of past winners performed (though they may not have been connected). For those who prefer vinyl to CD, it's the best way of having all the early winners on one record. It will be interesting to see whether there are any commemorative releases in 2005 to celebrate the 50th ESC, or in 2006 to celebrate the fiftieth anniversary of the first contest way back in 1956.

Stephen Spencer asked me recently whether there was a compilation CD for SFE 1981 runner-up Liquid Gold. Sadly there isn't, though I'm not sure why. Does anyone out there know who owns

the Polo back catalogue, so we can all write to them to ask for one? (Their first (pre-SFE) label, Creole, was actually part of Polo.) I know that they were distributed by Parachute Records (part of Casablanca) in America, where a remixed "My Baby's Baby" (the B side to their first UK hit "Anyway you do it") reached number 5 on Billboard's Club Play charts and a respectable 45 on the Pop charts in the summer of 1979. In the US, "Dance Yourself Dizzy" peaked at 26 on Billboard's Club Play chart. In view of their UK and US successes (plus the availability of a whole CD's worth of material, it seems strange that nothing has yet crept out.

Somewhat against the group's wishes - Liquid Gold consisted of Wally Rothe (drums), Ray Knott (bass), Syd Twynham (lead guitar) and Ellie Hope (vocals) - "Don't Panic" was pushed forward to represent Great Britain in the 1981 SFE. Of course, as we now know they were beaten by eventual ESC winners Bucks Fizz. Apparently, while watching them rehearse, Syd Twynham saw their famous dance routine with the guys whipping the girls' skirts off and realised that Bucks Fizz would win over the juries on that gimmick alone. Liquid Gold's biggest hits were co-written by Adrian Baker - who wrote "Don't Panic" and came 11th in 1979 with "Miss Caroline Newley" - and Eddie Seago, who of course also co-wrote "Another Time Another Place" (4th in the 1971 SFE) and "One By One" (2nd in the 1972 SFE). 1983 saw the last time Liquid Gold recorded together as a group, though they made occasional appearances in one form or another into the 1990s.

I was recently looking through the insert that came with the double CD "The Donna Summer Anthology" and came up with a curious Song For Europe connection. No, it wasn't the fact that

Pete Bellotte, who co-wrote and produced many of Ms Summer's hits, also co-wrote "Till the night" which came 7th in the 1988 SFE. No, the link I had in mind was that Sue Glover and Sunny Leslie sang backing vocals on a couple of her albums released in 1976 – "A Love Trilogy" and "Four Seasons of Love" - and can therefore be heard on her UK hits "Could It Be Magic" and "Winter Melody". For those of you scratching their heads, as 'Sunny and Sue' they also provided backing vocals for Lulu in her 1969 Song For Europe, while Sue fronted the group Unity in the 1981 SFE with the song "For Only A Day" (which came 8th and last). In real life they were sisters, going by the names of Heather and Yvonne Wheatman, and their recording history dates back to 1963. They were in The Myrtells, and The Stockingtops as well as the original Brotherhood of Man (in its pre-ESC incarnation), and also released ten singles (and one album) between 1965 and 1972 as Sue and Sunny (taking their surnames from their husbands). In 1974, Sunny had a UK Top 10 hit with "Doctor's Orders" (CBS 2068) and released a couple of solo LPs. In 1975 Sue (apparently the quieter of the two) made a solo album, entitled "Solo" (I wonder how they thought that one up), which was released on DJM. "Solo" was produced by Sue's husband John Glover (the manager of Free, and Back Street Crawler), and featured two tracks co-written by the sisters. (see the Brotherhood of Man discography in Vision issue 43 for more details on some of their single releases). As backing singers they can be heard on (among others) Joe Cocker's "With A

Little Help From My Friends" as well as records by Manfred Mann, Elton John, Mott the Hoople, and of course Lulu and Donna Summer. Subsequently, Sunny and Sue remained in demand as backing singers, particularly as part of the James Last entourage, although Sue also later worked in A&R at Island Records for a short while.

Finally, since the obituaries for Stanley Black and Ron Goodwin were printed last issue, EMI and Decca have brought out double CDs of their work as tributes. "Two Sides of Ron Goodwin" (EMI 7243 5 82550 2 7) features a number of his singles, together with a selection of his original compositions from films and LPs. "A Tribute to Stanley Black" (Decca 473 940-2) covers the range of his recording career from 1951 to 1979. Both make for very pleasant listening. Also recently issued was a CD featuring recordings by Jill Day. Although possibly best known as one of the featured vocalists in the comedy radio show "Beyond Our Ken", she also sang two songs in the second heat of the 1957 Festival of British Popular Songs – "Once" (which won that heat and finished overall runner-up to Patricia Bredin's "All") and "A Girl A Boy And A Bike". You'll find the twenty-six track "The Very Best of Jill Day" on EMI Gold (5820322).

If you have any information about releases that may be of interest to others, or even just questions, then please drop me a line: Thomas Latham, 286 Russell Court, Woburn Place, London WC1H 0NF.

(Thanks this month to Alan Smith, Richard Crane and Stephen Spencer.)

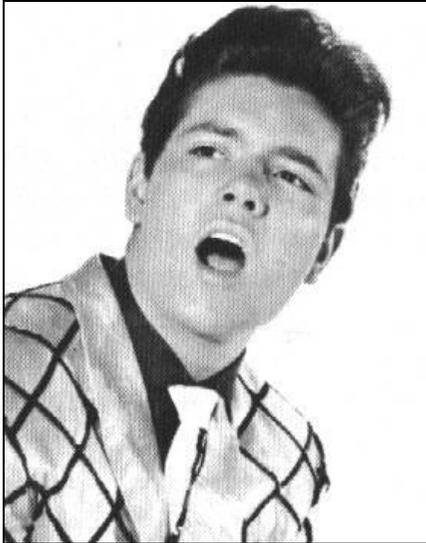
EURO DAY – 11th OCTOBER 2003 – READING

IT'S COMING SOON – ARE YOU?

A WONDERFUL LIFE

SIR CLIFF RICHARD AT THE MOVIES, IN THE THEATRE AND ON TV

Following on from the success of the Cliff Richard special, Marcus Keppel-Palmer takes a further look at another aspect of this successful performer



In the 50s and 60s, there being less television and radio than these days, the tried and tested route for popstars to court mass publicity was by appearing in films. This course of action was exploited par excellence by Colonel Tom Parker, manager of Elvis Presley, who contracted for The King to make about 30 films, generally of low calibre, in a pre-video era. Of course, the Beatles famously made several films (some critically well received), and so did artists as diverse as the Bee Gees, the Dave Clark Five and Frank Ifield. Cliff's movies were a veritable mixture of gritty drama and fluffy pop vehicles, designed in many instances to be hooks for the soundtrack album.

It is somewhat amazing to think that Cliff had made two movies before he had released two albums. In *"Serious Charge"*, his first film released in 1959, Cliff had a minor supporting role playing Curly, the brother of juvenile delinquent Larry, played by Andrew Ray, who accuses Vicar (Anthony Quayle) of an indecent assault. This gritty movie, adapted from a play, was certainly a controversial opening for Cliff's career, although his role was obtained to provide a rock and roll soundtrack for the film. The film was re-released in the UK in 1963. In the US, the film was retitled *"A Touch of Hell"* and it ran for 12 minutes longer than in the UK. Little seen these days, in the Cliff canon, this was the catalyst for major success as it included among the three songs, *"Living Doll"*, which in an amended countryfied version became Cliff's first number one hit. The three songs, plus a Shadows (then the Drifters) tune, were released on an EP.

Late in 1959, although it opened nationally in January 1960, Cliff's second film *"Expresso Bongo"* premiered in London. Again, Cliff had a supporting role, although a crucial role - Bongo Herbert of the title, behind stars Lawrence Harvey and Sylvia Sims. *"Expresso Bongo"* is loosely inspired by Tommy Steele's rise of fame, but is sometimes seen as partly biographical about Cliff's own rise to fame, and exposes the shady fringe of show business and the seamy jungle of Soho's strip point jazz clubs and get rich-quick operators. The story of is centered around an unscrupulous agent who discovers a young singer with a new sound in a coffee bar - based on the "2i's" coffee bar where Cliff's meteoric rise to fame began, and where he and The Drifters performed as shown in the film - and brings him to national stardom. But this manager is

more keen on his percentage than on his protege's well-being. The agent, Johnny Jackson spots the teenage singer Bert Rudge, played by Cliff Richard. The first thing Johnny does is changing Bert's name into Bongo Herbert and he hopes as an agent to finally make a lot of money. Bongo becomes an overnight success and Johnny who gets 50% of the earnings, quickly cashes in. But the recording company brings a fading American musical star called Dixie Collins (played by Yolande Donlan) to London. Dixie is attracted to the young singer and is appalled by the way he is exploited by his manager. Dixie succeeds, Bongo annuls his contract with Johnny and Johnny ends-up where he started, at the bottom, looking for another Bongo Herbert. The film's soundtrack was released on an EP (which reached number 14 in the Singles Chart), with one track "*A Voice In The Wilderness*" also being released as a single and reaching number two in the charts.

During the rest of 1960 and 1961, Cliff consolidated his position as Britain's leading pop star, and so his next film did not appear until December 1961. In contrast with what had gone before Cliff would be the star, the film would be in colour and the focus would be on the musical rather than the story. Known as "*Wonderful To Be Young*" in the US, "*The Young Ones*" was a huge success, both with the public and the critics. Cliff played Nicky, who, with other teenagers (including Melvyn Hayes and Richard O'Sullivan), fights to save a youth club. Nicky and his friends find that their youth club is in danger of being flattened to make way for a new office block unless they can come up with £1500 to pay the new owner, the property tycoon Hamilton Black (played by Robert Morley), who happens to be Nicky's father - unbeknown to

everyone. To help raise the cash, Nicky records a song and his friends broadcast it via a pirate radio station, touting him as "The Mystery Singer" . Inevitably Nicky is at loggerheads with his father until the wealthy businessman is won over by enthusiasm if Nicky's crowd at the youth club stage a concert. The show is a big success and even Nicky's father is delighted and offers to build them a brand new club. The whole plotline has echoes of musicals of the 40s rather than the gritty rock and roll outings before - indeed the idea of having a group of people getting together to save their youth club from being torn down by a rich property developer came from Rodgers and Hart's musical "Babes In Arms", which starred Mickey Rooney and Judy Garland as the teenage children.

This time there was a full soundtrack with enough songs for an album, including the title track, which went straight in at number one and became Cliff's biggest selling single of his career. Also included was a duet, "*Nothing's Impossible*" voiced by Grazina Frame for co-star, Carole Gray, who played girlfriend, Toni. Originally, Barbra Streisand was being suggested for the role. The album of "*The Young Ones*" went to number one too, and an EP called "*Hits From The Young Ones*" charted in the EP chart. "*Hits*" was so-called because strangely the first single from the film was "*When The Girl In Your Arms*" which only reached number three, perhaps not boosted by the film as yet, rather than the title track. In the US, the track "*Wonderful To Be Young*" was included in the film, but was only available in the UK on the EP "*Forever Kind Of Love*".

If this was a great success, "*The Young Ones*" paled in comparison to Cliff's next movie, "*Summer Holiday*", which

broke all previous UK box office records on its release in January 1963. The film is a happy go-lucky story about the adventures of a gang of boys and girls who journey across Europe on a London Transport bus.



Cliff plays Don who leads a group of young mechanics (Melvyn Hayes signs on again with the Shadows - including Brian Locking and Brian Bennett instead of Jet Harris and Tony Meehan) who turn a double decker bus into a hotel and take it across Europe. En route they meet a girls trio (including Una Stubbs) whose car breaks down on their way to Athens, and a young boy stowaway who turns out to be a girl (Lauri Peters). They all end up on the bus. The stowaway is a young starlet desperate to escape from her clinging mother, who ends up chasing the bus across Europe. David Kossoff and Ron Moody (later Fagin in *“Oliver”*) also turn up in this light frothy mix. The film contained elements that were to form the main ingredients of the next two Cliff musicals - exotic locations and adventurous occupations. This time the

songs were a crucial part of the film, being both to advance the plot and throw light on the characters.

The filming took place in May and June 1962 with shooting occurring in five countries. The chart topping success of the film, soundtrack and singles convinced both the film industry and Cliff that this type of film is what the fans wanted. Both singles from the film, *“Bachelor Boy/The Next Time”* and *“Summer Holiday”* itself reached number one, as did the soundtrack album (which included another duet with Grazina Frame) and there were two EPs culled from the soundtrack.

Cliff was due to attend the London premiere at the Odeon, Leicester Square, arriving in a London Transport bus, but as the square was so full Cliff could not get through because of the crowds, so he ended up watching television in manager, Peter Gormley's flat. But at least he made it to the party after the film in the London's Dorchester hotel.

But the law of diminishing returns sets in and Cliff's next film - another frothy musical set in exotic desert locations - *“Wonderful Life”* failed to repeat the success of the previous two films on its release in September 1964. Part of the reason may be that a couple of months earlier the Beatles released their first film (*“A Hard Days Night”*) to wide acclaim; part may be that Cliff was not quite as popular as before - he hadn't had a number one single since *“Summer Holiday”*; part may be that the soundtrack wasn't as good as before.

This time Cliff plays Johnnie, who together with the rest of the ship's crew (including the Shadows, Melvyn Hayes and Richard O'Sullivan again), is cast adrift ending up in a desert, which provides the spark for a series of song and dance numbers. Una Stubbs (again) and Susan Hampshire also play

their part in this milkshake confection. Only *"On The Beach"* was released as a single, only climbing to number seven, but the album went to number two, and the album was cannibalised to provide material for three (yes three) four track EPs.

Somewhat unexpectedly, Cliff and the Shadows also appeared in pantomime in 1964 in a show called *"Aladdin and His Wonderful Lamp"*. Evidently the experience was enjoyed by Cliff as he appeared in another pantomime show *"Cinderella"* at the London Palladium in 1966.

1966 also saw Cliff "appear" in two movies, *"Thunderbirds Are Go!"* and *"Finders Keepers"*. The latter was the third froth and foam musical tagged in its advertising as "a songful, colourful, wonderful romp through swinging singing Spain" which co-starred Robert Morley (who had been in *"The Young Ones"*) and John Le Mesurier (who would shortly be going on to do *Dad's Army*). Cliff played himself this time out, presumably there being no other way to go after playing Bongo, Don and Johnnie. The story involved Cliff and the Shadows as travelling musicians doubling as spies looking for a bomb in Spain. In the Gerry and Sylvia Anderson puppet film (a spin-off from the TV series), Cliff and the Shadows appeared in puppet form (Cliff as Cliff Richard junior), Cliff singing one song, *"Shooting Star"*, sung partly on a strange banana shaped moon on the stage of the Swinging Star Nightclub.

Both films came out in December 1966, although *"Finders Keepers"* opened nationally in January 1967. The *"Thunderbirds Are Go"* EP included three Shadows instrumentals as well as *"Shooting Star"* but failed to trouble the chart compilers. All the songs in *"Finders Keepers"* were composed by the Shadows (John Rostill having now

replaced Brian Locking to join Marvin, Welch and Bennett), but only *"Time Drags By"* was released as an A-side single reaching number ten in the chart. The title track was released as a B-side to *"In The Country"* to coincide with the film's release as well. The soundtrack album also performed less well, struggling to only number six.

And to all intent, that marked the end of Cliff's film musical career. By 1967 Cliff had become serious about his Christianity, had become disenchanted with the froth with which he had been associated, and particularly wanted to help the preacher, Billy Graham. So in 1967 - although the film was only released in June 1968, in the wake of Eurovision fever - Cliff filmed *"Two A Penny"*, a message film about redemption through love and Christianity, in which he played Jamie Hopkins, a youth with a troubled past and present, and appeared opposite Dora Bryan. Geoffrey Bayldon (later Catweazle) and Billy Graham (as himself) also appeared. Now rarely seen, the film only featured four Cliff songs (three co-written by Cliff), only one of which he actually "performed" on screen. The soundtrack was padded out with other material by Mike Leander (who later masterminded the career of Gary Glitter), but failed to chart, although the only single *"I'll Love You Forever Today"* did reach the Top Thirty - just.

Cliff switched direction seeking the small screen as his medium now - after all he had appeared often enough on other people's shows, including Cilla Black's where he had performed the Song For Europe songs. But he also liked acting. At first in 1968 he appeared in a TV movie *"A Matter Of Diamonds"*. Cliff then had a six part gospel music series which he made for Tyne Tees in 1969. That same year he

started the beginning of a long liaison with the BBC with his own TV show followed in January 1970 by his own thirteen week series, "*It's Cliff Richard*" which featured a mix of music and comedy. Cliff gathered around him friends and close colleagues for the show including Hank Marvin, Una Stubbs and Olivia Newton-John. The show was well received and recommissioned for the next couple of years, being used for three Song For Europe pre-selections.

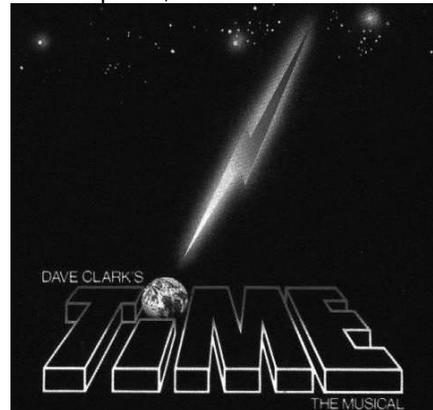
Cliff also took this time to return to the stage, not this time in pantomime but in serious theatre. In May 1970 Cliff debuted in the play "*Five Finger Exercise*" written by Peter Schaffer in the New Theatre, Bromley. The play was considered controversial with its portrayal of a quasi homosexual friendship between an art student and his tutor. Encouraged by this, Cliff returned to Bromley in May 1971 to play in "*The Potting Shed*" by Graham Greene. However, the theatre burned down shortly before opening night and the production was moved to Sadler's Wells Theatre in London instead, and Cliff's performance garnered favourable reviews. The following year, Cliff branched out into Shakespeare playing Bottom in "*A Midsummer's Night Dream*".

Cliff's final big screen movie (to date) is "*Take Me High*" which opened nationally in 1974, which marked his return to cinemas after an absence of six years. Despite having honed his acting abilities on the theatre stage in between, the film demanded little in the way of serious acting ability as Cliff played Tim Matthews, the inventor of the "Brumburger", opposite Debbie Watling with George Cole (pre-Minder) and Anthony Andrews also in the mix. The film had more songs than "*Two A Penny*" but, unlike the musicals, didn't

feature Cliff performing many of them on screen. The film, called "*Hot Property*" in the US, didn't perform sparkingly, failing to make its money back; neither did the title track when released as a single (number 27) nor the soundtrack album (number 41) set the world on fire.

In the 70s, there was an explosion of television and radio exposure and film became less important. Whether for those reasons or because "*Take Me High*" would mark the beginning of the least successful period of Cliff's career, there doesn't seem to have been any serious thought to reviving Cliff's film career. Instead, the 80s and 90s saw Cliff taking to the stage again, this time in musicals.

In 1983, Cliff was contacted by Dave Clark (formerly of the Dave Clark Five) to appear in a science-fiction musical called "*Time*". In this piece, which ran at the Dominion Theatre in London's West End, Cliff plays a rock star called Chris who has to plead with a time lord for earth to be reprieved after being condemned for crimes relating to the mistreatment of the planet. With a strong selection of songs and Sir Lawrence Olivier appearing as a hologram, "*Time*" was a huge success with the public, if not the critics.



This success sparked Cliff to put together his own musical and he had long cherished the idea of bringing a musical based on *“Wuthering Heights”* to the stage. It wasn’t until 1992 that he was able to progress the project and he asked Tim Rice and John Farrar to write songs for what would become *“Heathcliff”*. An album, *“Songs From Heathcliff”*, was released and a hit single *“Misunderstood Man”* reached number 19 in 1995 to fill in the gap between the proposed opening date in 1994 and the actual premiere in Birmingham in October 1996. Cliff himself put up nearly £3M towards the

production costs and must have been delighted when his faith was rewarded by record initial ticket sales of £8.5M, a real testament to his fanbase. As before the critics were unfavourable, but the nearly 500,000 people went to see the musical during its run and a video of the show was released in 1998.

Like many areas in pop culture, Cliff has had a finger in most of the promotional pies from the 50s to date via film, TV, video, theatre and musical. There is no doubt that his films and later his TV shows contributed enormously to his staying power as an entertainer in the UK music industry

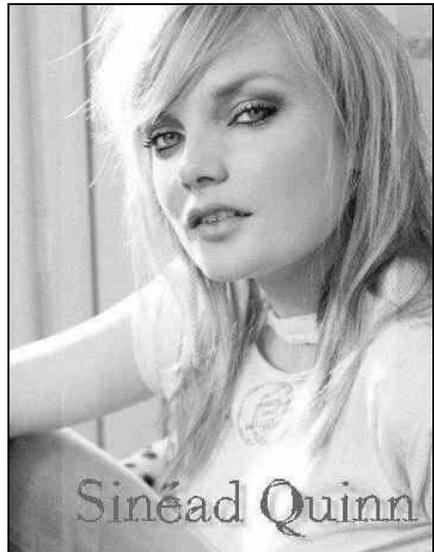
The 1st OGAE Video Contest

Istanbul, Turkey 2003

Following on from the success of the OGAE Song Contest, the OGAE Second Chance Contest and the OGAE Home Composed Contest, 2003 sees the launch of the very first OGAE Video Contest to be hosted in Istanbul later this year.

Due to the urgency of selecting an entry for the UK, an internal panel has decided that the United Kingdom will be represented by Sinead Quinn and her second single, *“What You Need Is”*. 23 year old Sinead comes from Northern Ireland and was runner up to David Sneddon in last years *“Fame Academy”*.

Next year it is hoped that the UK entry can be chosen by public selection providing a co-ordinator can be appointed. If you would like to offer for this position, please write to either Gordon Lewis or Richard Crane at the usual addresses.



Richard's Round Up

Hi and welcome to Round Up. Firstly a big thanks to Latvian television and the good people of Latvia for being such wonderful hosts and putting on such a memorable show. Riga Douze Points. Let's begin with the winner. Sertab has already made a huge impression across Europe. So far "Every Way That I Can" has reached number 1 in Sweden, top 10 in Spain, Greece and the Netherlands and the German top 20. Despite it's swift UK release (well done Sony) the two track single failed to climb higher than 72 but it still gave us our first winner to chart in the UK since Charlotte Nilsson in 1999. This also led to another chart feat that last happened in 1974. The same week that Sertab charted Jemini were at 69 and XTM were at number 12 with their dance version of "Fly On The Wings Of Love". It's been 29 years since more than two Eurovision songs charted simultaneously. If you include the fact that "Ne Ver", Ne Bojsya" was included on tATu's "Not Gonna Get Us", then that makes four ESC songs in the chart at the same time. Mickey Harte's "We've Got The World" also gained a UK release in the same week as Sertab so the total could have been five, although I'm sure Mickey's not too disappointed as the single is still at number two in the Irish charts after two months at number one. Elsewhere in Europe Beth reached number 1 in Spain with "Dime" and its parent album "Otra Realidad". The only reported chart position I have for Louisa Baileche is number 54, "Sanomi" is currently number 4 in Belgium, whilst in Sweden both Fame and Alcazar reached number 1. Despite, allegedly, being dropped by Dino music shortly before it's take over by EMI music

Esther Hart's album has appeared via EMI in the Netherlands as well as a follow up single "You'll Never Know". No sign of her Song For Europe entry yet though.

Other recent releases include "I Sommarnattens Ljus" by Tomas Ledin and a new compilation by Carola which recently reached number one in Sweden. Wind also have a new "Best Of" CD released in Germany. Alsou's third album is called "19" and a 'European' version is due for release in the summer featuring English language tracks. Dan Ar Braz released a compilation CD called "Celtiques" (5104302) which includes a live version of "Diwanit Bugale", while Spectrum release their third Michael Ball compilation. This one features previously released tracks from his various film and stage recordings and it's titled "I Dreamed A Dream" (0678732). Alcazar release their second album called "Alcazarized" which includes their Melodifestivalen entry and it's follow up "Menage A Tois". Back in Spain and David Civera's third album "La Chiqui Big Band" is currently in the Top 10. Edyta Gorniak has a new single "Impossible" taken from the album "Invisible", while Johnny Logan is recording a new album in Denmark and Sam Fox has a new single scheduled for release in Germany.

It looks as if the Celine Dion express has run out of steam as the second single from "One Heart" has still failed to get a UK release. "I Drove All Night" (6735582) has already been a hit for Cyndi Lauper and Roy Orbison (twice) so perhaps that's the reason for Sony getting cold feet over it's release. Meanwhile in the States "One Heart" has, so far, sold 1.3 million copies making it the 10th biggest selling album this year in the U.S. Fabrizio Faniello

issued a two track CD at Christmas called "Just 4 Christmas" and Jessica Garlick is back in the studio recording a charity single in aid of Welsh charities. More news on that next issue. Meanwhile one of Jessica's earlier UK pre-selection songs "All Together" has surfaced on the S Club Juniors (now S Club 8) album retitled "Together". Laura Pausini's first single to be lifted from "From The Inside" has been given a UK release date! Don't hold your breath but "Surrender" was due in the shops on July 7th. In America her new single is "If That's Love" and is currently in the Top 10 club play chart. Another "I'll believe it when I see it" is the UK release of BrainStorm's latest single and album both titled "The Day After Tomorrow". The album has been given a release date of mid July and the title track is the song they performed during the interval at Riga. Another interesting BrainStorm related item is the fact that Yana Kay recorded "My Heart Is Your Sweet Home" before Brainstorm did! The four track single appeared in 1998 on BPS101. Sad news for all fans of One. Constantinos has left the group and has been replaced by Dimos Van Beke (CY1993). A new album is due later this year. Brian Kennedy also has a new album released which includes a new version of the song he recorded

with Secret Garden, "You Raise Me Up". It's one of 17 tracks to be found on "On Song" (CURCD128). Is it just me or does anyone else think that Kym Marsh's new single "Come On Over" bears more than a passing resemblance to this years Maltese entry?

Finally despite not winning Eurovision tATu continue to dominate the worlds charts. In the UK "Not Gonna Get Us" peaked at number six while their album re-charted on the strength of their ESC performance and a swift repackaging by Universal. Both included "Ne Ver, Ne Boisy" which has now surfaced in Europe as a bonus track on the new single "How Soon Is Now". Their cover of The Smith's song now has Morrissey's approval and is due for UK release in August. An English version of tATu's Eurovision entry has been recorded but it has no release date yet. In America both "All The Things She Says" and the album were Top 20 and "Not Gonna Get Us" looks set to follow them. My thanks to Georgios Kalpakidis, Thomas Latham, Marcus Keppel Palmer and Bart Renting for their assistance and information, but particular thanks go to Paul Toseland who without the loan of his computer Round-up wouldn't have existed this time!!! Cheers mate. See you all next issue.

COMPETITION WINNERS

Congratulations go to the following readers who won last issues "Song For Europe" competition.

1 st Prize	Harry Emambocus, Glasgow	£20 Gift Voucher
2 nd Prize	Andrew Mullen, Sowerby	£10 Gift Voucher

The correct answer to the question 'Martin Isherwood composed this years entry "Cry Baby", but which similar sounding songwriter wrote last years "Come Back?" was Martyn Baylay

Malcolm Roberts 1944 – 2003



On 8th February 2003 Malcolm Roberts died of a heart attack. Encouraged by sales of "The Essential Malcolm Roberts" and the reissue of "Live At The Talk Of The Town" Malcolm had recently returned to the recording studio. While we await the release of those songs all we can do is remind ourselves of the beautiful legacy that Malcolm Roberts has left us. Born in Manchester in 1944 Malcolm Roberts was destined to become a singer, although he originally dreamed of playing football for Manchester City. His father played piano and his grandmother had been a singer with Gracie Fields. He gave his first performance in a local grocery store at the age of eight. His mother paid for piano lessons and brought him a trumpet. He attended Manchester School Of Music and appeared with the National Youth Theatre.

When he was 11 he won a talent contest in the Isle of Man and, two years later, he entered the Manchester School of Art where he remained for the next three years. At the same time he studied vocal art at the Guildhall School Of Music, London. He joined several local operatic societies and at 17 he sang tenor in a production of Handels "Messiah".

This was later followed by appearing as Tony in a touring production of "West Side Story" in 1964. While performing in the show Lionel Bart invited him to join the West End cast of "Maggie May".

Several TV appearances led to his first record deal with RCA in 1966 and the following year his debut single, "Time Alone Will Tell", made the Top 50. Three further singles and his debut album failed to chart and he left RCA to join Major Minor.

Once again his debut single for a label charted and "May I Have The Next Dream With You" climbed to number 8 and spent 15 weeks on the charts. However, it was to be another year before his third and final (to date) UK chart appearance. "Love Is All" was selected to represent Britain in the Rio De Janeiro Song Festival but, despite a 10 minute standing ovation after Malcolms' performance, the song finished third due to a misunderstanding in the voting procedure - otherwise he would have won.

Although "Cantiga Por Luciana" by Eva was the winner on the night "Love Is All" remained in various South American charts for the next six months. It was also a hit in several European charts and this international appeal earned him the title of "UK's answer to Jack Jones". "Love Is All" also won him an Ivor Novello award.

Malcolm's global success took him away from the UK as more and more countries succumbed to his wonderful voice and warm personality. Unfortunately, all the time abroad took a toll on his UK chart success and another change in labels followed in 1971 when he signed to Columbia. Although there were no UK hits whilst Malcolm was with Columbia, the album "Living For Life" was a hit in Germany and the Spanish single version of "Let's Begin Again" was a hit in South America, Mexico and Spain.

1974 was a milestone year in Malcolm's career. In the UK it was Charles Aznavour who topped the charts with "She" while in South America it was Malcolm Roberts. Following his tour of South American stadiums, which held 80,000 people, Malcolm returned to Soho in the UK for a two week residency at the Talk of the Town. His performances broke attendance records for the capitals' premier venue and the residency was extended for a further two weeks. Extra seating even had to be provided to cope with the demand. The final night of this historic performance was recorded for "Live At The Talk Of The Town" (reissued on CD last year).

The remainder of the 70's was seen out in the America's where he appeared with Liza Minelli in Miami and starred in his own show in Puerto Rico. There were a handful of single releases but their failure to chart was no reflection of any decline in Malcolm's popularity abroad.

In the 80's he moved to South America but continued to make regular appearances in Europe, including appearances in pantomime with Clodagh Rodgers in 1982 and Lynsey De Paul two years later. He appeared in the Eurovision Song Contest in 1985

where he joined Diane Solomon, Franck Oliver, Margo, Ireen Sheer and Chris Roberts to represent Luxembourg with "Children, Kinder, Enfant".

A year later he appeared in the Sadlers Wells production the rock opera "Jeanne". Malcolm also continued song writing and also set up an agency to advise other musicians about the business. He moved back to the UK and in 1991 he appeared in "A Song For Europe" with "One Love".

Two years later "The Best Of The EMI Years" was the first Malcolm Roberts CD to be released. At the turn of the century Malcolm found a renewed popularity following the release of "The Essential Malcolm Roberts" and last year he reissued "Live At The Talk Of The Town" on CD.

At the time of his death Malcolm had been recording new material for a future release but while we wait for it's release we can still listen to the wonderful legacy of recordings he has already released.

At the present time neither his Eurovision entry nor the original three minute recording of "One Love" are available on CD, but with such a loyal following it can only be a matter of time before these appear on further CD releases.

This tribute and the discography have been put together from many sources but I would particularly like to thank Sheila Welch who runs the Malcolm Roberts Fan Club for her help and assistance.

If you would like to know more about the fan club, future releases, contact other fans or remember Malcolm then please write to Sheila at 91 Oakhill Road, Dronfield, Derbyshire S18 2EL. Don't forget to include an SAE and please let Sheila know that you read about the fan club in "Vision". RC

MALCOLM ROBERTS DISCOGRAPHY

Part One - UK Singles

May 67	45/2	Time Alone Will Tell / Maria (RCA 1578)
Sep 67	--/--	Yours Until Tomorrow / Love Is A Many Splendoured Thing (RCA 1625)
Mar 68	--/--	Most Of All There's You / How Deep Is The Ocean (RCA 1671)
Jun 68	--/--	Our Song / Wait and See (RCA 1702)
Oct 68	8/15	May I Have The Next dream With You / Where Did I Go Wrong (Major Minor MM 581)
Mar 69	--/--	Stand Beside Me / Dancing Partners (Major Minor MM 598)
Jun 69	--/--	Please Don't Go / Picking Up The Pieces (Major Minor MM 617)
Nov 69	12/12	Love Is All / Eva Magdalena (Major Minor MM 637)
Mar 70	--/--	We Can Make It Girl / If Dreams Come True (Major Minor MM 688)
Feb 71	--/--	Nothing's Gonna Change Our World / Let's Call Him Love (Columbia DB 8758)
May 71	--/--	When There's No You / Joey Yes Mo (Columbia DB 8781)
Jul 71	--/--	Weekend Millionaire / For All We Know (Columbia DB 8805)
Nov 71	--/--	I Thought I Knew / Ave Maria (Columbia DB 8842)
Jul 72	--/--	He Ain't Heavy He's My Brother / Let's Begin Again (Columbia DB 8891)
Dec 72	--/--	It's My Life / Happy Song (Columbia DB 8960)
Feb 73	--/--	Love Is All / God Bless Joanna (Columbia DB 8981)
May 73	--/--	Never Get Back Home / Can't Help Feeling Like I Do (Columbia DB 9004)
Apr 74	--/--	One More Tear / In My Own Time (EMI 2138)
Jul 74	--/--	She / Red Roses For A Blue Lady (BASF BA 1008)
Nov 74	--/--	Be My Love / Leon (BUK BU 3004)
Oct 75	--/--	Sunday Morning Sunshine / You Are (BUK BU 3021)
Mar 77	--/--	Manitoba / Never Even Thought (United Artists UP 36216)
Jul 80	--/--	Love Is All / God Bless Joanna (re-issue) (Columbia DB 8981)
Mar 81	--/--	Every Single Beat Of Your Heart / So Wrong (Cheapskate Cheap 18)
Mar 83	--/--	The Wanderer / Wonderous Place (Billy Fury) / Little Things (Dave Berry) (Dakota DAK 8)
Apr 85	--/--	Children Kinder Enfant (English / International / French Versions) (Sonet SON 2281) - credited to Margo / Franck Olivier / Diane Solomon / Malcolm Roberts / Ireen Sheer / Chris Roberts)

Part Two – UK Albums

--- 68	--/--	Mr Roberts (RCA SF 8033 / RD7940)
--- 69	--/--	Malcolm (Mono) (Major Minor MMLP 49)
--- 69	--/--	Malcolm (Stereo) (Major Minor SMLP 49)
--- 70	--/--	The Voice Of Malcolm Roberts (Major Minor SMCP 5060)
--- 71	--/--	Mr Roberts (Re-issue) (RCA International INTS 1006)
--- 71	--/--	Sounds Like Malcolm Roberts (Columbia SCX 6475)
--- 73	--/--	Living For Live (Columbia SCX 6553)
Dec 74	--/--	Live At The Talk Of The Town (BUK BULP 2003)
Feb 81	--/--	This Is Malcolm Roberts (Compilation) (EMI THIS 28)
Apr 93	--/--	The EMI Years (Compilation) (EMI CDEMS 1484)
--- 00	--/--	The Essential Malcolm Roberts (Compilation) (Right 11)
--- 02	--/--	Live At The Talk Of The Town (Re-issue) (Right 18)
--- 02	--/--	The Very Best Of Malcolm Roberts (Prism PLATCD 912)

Part Three – Important Overseas Releases

- 73 -- / -- Can't Help Feeling Like I Do / Never Get Back Home (Electrola C006/
05397 Germany)
--- 73 -- / -- Higher & Higher / You Don't Have To Say You Love Me (32.105
Argentina)
Mar 85 -- / -- Children Kinder Enfant (International / French Versions) (Jupiter
145.160) - credited to Margo / Franck Olivier / Diane Solomon /
Malcolm Roberts / Ireen Sheer / Chris Roberts)
--- 87 -- / -- Glad To Know / Never Thought I'd Cry (Sigem 221 002B Brazil)
--- 92 -- / -- One Love / Instrumental (Madierpo 92/002 Belgium)

OGAE (UK) CONVENTION

11th October 2003

Reading, Berkshire

10.00 am 'til late

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PLUS

by popular request a Eurovision Disco!

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but you'll need to be there to find out who!!**

Booking forms included with the last issue of Vision.
Alternatively, please send SAE/IRC to:

OGAE (UK) Convention
51 Greenfields Avenue
Totton
Southampton SO40 3LU
United Kingdom

Record Reviews

ALEXANDER *Take Your Chance* BMG 82876 51952 2

Somewhat quick off the mark comes this collection from "Deutschland Sucht Den Superstar" winner, Alexander, hot on the heels of his number one hit "Take Me Tonight". 14 of the 15 songs are written by Dieter Bohlen, the exception being a cover of Michael Sembello's "Maniac" from the film "Flashdance". This is a pleasing collection of a mixture of songs of different styles, from ballads to dancier songs, expertly crafted by the Modern Talking genius. There is nothing edgy here and nothing to upset the huge army of supporters that teleported Alexander to victory. In keeping with the aspirational nature of these reality TV shows, one track is called "Anything Is Possible", just as was a track recorded by Will Young (not the same song). Good looking with a pleasant but not distinctive enough voice, it remains to be seen how Alexander fares in the long run. MKP

J. MATTHESON BAYLEY *Eurovision 2003: Piano Improvisations* Private Issue
Now here is an interesting collection. OGAE (UK) member, J Mattheson Bayley has recorded and released a CD of 15 impromptu piano pieces based around 15 of the ESC 2003 entries. In most cases the original theme and melody is present

but worked in different styles. In some cases this will depart some way from the original, as in the Kossack Dance version of Croatia and the UK done a la "Moonlight Sonata", but in every case you find a different light shed on each song. It is somewhat strange to hear drum beat laden disco rendered on a solo piano, but further listenings revealed greater depth than might otherwise be imagined in our frothy favourites. As a bonus, J Mattheson plays and sings a Latvian version of Brainstorm's "My Star". Worth a listen. If you want to enquire about a copy, contact music@jmatthesonbayley.com MKP

BARRY BLUE *The Singles Collection* Cherry Red 7Ts Glam CD 14
A number of Barry Blue (SFE 76) collections have been reviewed in Vision recently. Here is another, but this time it sets out chronologically all Barry's A and B sides of his singles from first hit, "Dancing On A Saturday Night". Many of these were written with Lynsey De Paul and some of them have never appeared on CD before, including "Kiss Me Kiss Your Baby", later a hit in Europe for Brotherhood of Man. Of real interest though are the first appearances on CD of three singles released on the Private Stock label by Barry in 1976/77 - none of them hits - and a duet with Lynsey de Paul "Happy Christmas To You From Me" released on Jet in 1975. Add into the mix an informative CD booklet featuring pictures of the sleeves to the singles,

this is an excellent collection and well worth seeking out by anyone with an interest in Blue or Glam Rock. Like me!!! MKP



LOU *For You* BMG 82876 52685 2

Germany's red haired pocket sized ball of fun, and when meeting her she was the life and soul, gets to release her debut album and just as with her ESC entry "Let's Get Happy" (here in three versions and two videos!) and her Countdown entry 2001, "Happy Birthday Party", this is a bouncy bop-along selection of mainly Ralph Siegel songs. Lyrically the album is all about dancing, partying and being with friends. Of particular interest is the appearance of "Friends Are Friends", written by Siegel and Meinunger and entered in this year's Romanian pre-selection for Valahia. There are covers of "Be My Baby" and "Shalalala Lee". Lou belts out these numbers. Someone get this woman along to an OGAE convention! MKP

MODERN TALKING
Universal BMG 82876 50815 2

Cards on table. I really like Dieter Bohlen's songs. And of all the vehicles he uses, the new incarnation of

Modern Talking is the greatest. And this the 12th MT album is the apotheosis of his genius ... ok it's a disposable CD containing some of the best pop (and I mean POP!!!) of the recent years. Carp if you dare about some of the dodgy lyrics ("she was my heart, she was my soul" in *"I'm No Rockefeller"*) and the magpie run through of styles from latino beat to lounge room easy; but this is a great set of 12 songs expertly built around Thomas Anders' still great voice. Once unwrapped you say hello to *"TV Makes The Superstar"*, a huge slice of urgent electro, then (the aforementioned) *"I'm No Rockefeller"*, with its spoken French intro and Army Of Lovers reminiscences, my favourite track *"Should I, Would I, Could I"* which would have won ESC 2003, and aching ballad *"Heart Of An Angel"*. OK Bohlen is raking it in through the *Superstar* connections, but he's reserved his best work for his own band. Maybe NDR can persuade Bohlen to move his Act from the interval in Countdown to the main competition! Unreservedly recommended. MKP

PRATA VETRA *Dienaskalidlauksparaktals* Microphone Records MRCD 213
This is the new CD from Brainstorm (LV 2000) fronted by 2003 co-host Reynars Kaupers and features on it the track used during the 2003 ESC interval *"Plaukstas Lieluma Pavarasis"*. As this album features a mix of Latvian and

English language songs, there is no plan to release an English version. If you are used to Kaupers' distinctive vocals, you'll find this an excellent album with layers of quality music waiting to be peeled away. A mix of pop, rock and indie type music with jazz tinges there is plenty on this for any music fan. In my opinion, this is a classier offering than *"Among The Suns"*. The lead single is *"Colder"* while my favourite track is *"Man Kabata"*. The album title literally means "Days On Which The Airfield Is Further Away" - huh!? Do yourself a favour and give this a listen. MKP

ERIC STEWART *Do Not Bend* Strawberry Soundtracks STRSCD 209031/2
Ex-10cc member, ex-Mindbender, former co-writer with Paul McCartney, Eric Stewart has got many more strings to his bow than co-writing *"There's A Knock At The Door"* in SFE 95 and this is his new solo album, which has been 20 years in the waiting room. Stewart writes all the songs, sings and plays all the instruments; but despite, or because of, this the album sounds like a 10cc record. There are the same guitar solos, at times the reggae and calypso influenced beats (*"The Gods Are Smiling"*), the clever lyrics (*"Norman Conquest II"*), the agile but somewhat emotionless pop music. This may sound like faint praise, but this is a good, professional album, but it's a disappointment for a fan, rather like the Graham

Gouldman album reviewed a few issues ago. Best tracks to my ears are *"Mr Decadent"* and *"Rapping With Yves"*, and those buying early get a bonus CD with a latino version of *"I'm Not In Love"* among others on it. MKP



VAROVS *Best Of Latvia* Microphone Records MRCD 208
Widely available in Riga as one of the souvenirs of the ESC 2003, this 20 track CD collects together the cream of Latvian pop, rock and dance. As well as ESC entries *"Hello From Mars"*, *"Too Much"* and *"My Star"* this CD has a further track by both Brainstorm and FLY, a duet between Marie N and FLY's Lauris *"Tell Me"*, a song from FLY's Martins' band Tumsa *"Running Wild"* and FLY's Yana Kay with *"Tears In The Rain"*. Other Latvian pre-selection artists and songs crop up. Nicol's 2003 pre-selection dance song *"One More Dance"* is a strong number. Both C-Stones (here covering Crowded House's *"Don't Dream It's Over"*) and Jay Stever participated in the 2003 pre-selection as well. All in all a good sampler with a snapshot of current Latvian music. MKP

VARIOUS *Call Me - The Songs Of Tony Hatch* Castle CMDDD 536

Tony Hatch wrote the theme for *Neighbours* and is probably best known for that. In the 60s he had several entries in the Song For Europe and wrote "I Love The Little Things" for Matt Monro. This double CD collects together many of his songs recorded on the Pye record label, many of which by Petula Clark (including "Downtown") and Jackie Trent, Tony's wife. Hatch seemed to turn out songs one after another as if on a conveyor belt, many indistinguishable from one another. There are 60 songs here, but only a dozen of them are truly memorable. On their own, as three minute slices of pop, Hatch's songs are effective, but on this double CD there is too little variation. His SFE entry for the Brook Brothers "Tell Tale" is on this CD. For collectors only. MKP

VARIOUS *Eurovision:Tous Les Hits* BMG France 74321 925 392

This French collection features 17 Eurovision songs and a version of "Te Deum", the Eurovision hymn. Many of the songs are familiar to recent collections, and rather curiously the English language version of "Diva" nestles like a cuckoo in the other French songs. Who's here? Lara Fabian, Severine, Corinne Hermes, Marie Myriam, Amina, Patrick Juvet ... ah the usual suspects! Of greater rarity value are Hugues Aufray's 1964 entry for Luxemburg, Alain Barriere's 1963 "Elle Etait Si

Jolie" and Guy Mardel's "N'Avoue Jamais" which came third for France in 1965. There have been several French language Eurovision collections. You might like this one, if you don't have one of the others. MKP



VARIOUS *San Remo 53rd Festival Della Canzone Italiana* Universal 067 919-2

VARIOUS *San Remo 2003* Warner Music 5050466-4660-2-2

Every February and March the cream of Italian music gather at the Riviera seaside resort of San Remo to compete in two categories, the Big (for experienced artists) and the Giovane (for newer artists). These two CDs collect together all the entrants this year, mixing Big and Giovane on both. Many of the competitors have represented Italy in Eurovision in the past and the quality of all 35 songs is very high. This year (the 53rd) was ballad heavy. Familiar names to look out for are Anna Oxa, Enrico Ruggeri, Luca Barbarossa and Bobby Solo. The best songs to my mind this year came from Alex Britti "7000 Caffè", Sergio Cammariere "Tutto Quello Che Un Uomo" and Daniele Stefani with "Chiaraluna", any of which

would have done well in Riga. Dolcenera won the Giovane category, Alexia the Big - both of these are on the Warner Music CD. But if you remember Eiffel 65 of "Blue" fame, you'll find their entry here too! A high quality field. MKP

VARIOUS *Super 70s* Virgin VTDCD 513 7243 5 82519 20

This television advertised double CD compilation contains 45 songs from the 70s (and one or two from the late 60s), some of which are commonly found and one or two rarities. Of course, there are Eurovision connections. Brotherhood Of Man see "Save Your Kisses" appear on another collection, as is "Power To All Our Friends". The New Seekers try to teach the world to sing, and many songs are written by UK songwriters who populated the Song For Europe in the early 1970s. Of interest though is the appearance of Carl Wayne (ASFE 77) singing the non-hit theme to *New Faces* "You're A Star", which does not often turn up on collections. There are some duffers here amongst the tracks (Wurzels, Goodies, Benny Hill anyone?), but if you have an idle moment just speculate on what made Chuck Berry record "My Ding-A-Ling" and the British public go out and buy it. MKP

Singled Out

EMMA *Innocent Days*
REYNOLDS *Candid*
Promo

Emma originates from Northern Ireland, but entered the Irish final in 2001 when she came 4th with "Innocent Days". Until now the song has been unreleased, but is featured here with three other tracks. Emma's delicate voice is suited to a wide range of styles and the contrast between the uptempo "You Turned On A Light" and the emotive "Somewhere In A Very Broken Heart" is strong. "Moon Over Chanceaux" has a Gaelic feel to it, while her Eurosong retains the same magical charm that it did two years ago. Further information about Emma can be obtained from candid@eircom.ie GL

facts, figures and background stories. Despite being in Dutch, it is an indispensable item for every Eurovision Song Contest fan. The book is available as a limited edition and costs €25 plus postage (€8.50). You can receive your copy by transferring the correct amount to the Postbank account of the foundation, remembering to quote account number 1026132 in the name of Stichting Eurovision Artists, Leerdam, The Netherlands. Please mention clearly your own name and full address with your payment and allow two weeks for delivery. It is also possible to send the money by registered mail. Please send this to Eurovision Artists, Violierlaan 1a, 4143 VD Leerdam, The Netherlands. The second volume covering 1981-2005 will be available in next year.

Unfortunately, the switch from the introductory film shots of London to the video of the live performance really jars, and little attempt has been made to try and restore either to the best possible quality. Also, while it is nice to be able to select each song separately from the main menu, it would have been nice to have some extras in the form of more photos and individual biographies. This release has obviously been prepared on the cheap and, although I welcome it as a fan of the New Seekers, I can't help feeling disappointed at the same time. Fifty-two minutes with no extras seems very little compared to some of the other music DVDs available today.

Book Reviews

WANNEER WORDT HET WEER EEN BEETJE NET ALS TOEN

Published by EAF, The Netherlands 2003
The Dutch Eurovision Artists Foundation recently published the first of two books describing the history of Dutch National Finals. Written by Ferry K van der Zant and prefaced by former ESC participant Anneke Grönloh, the title includes two Dutch song titles - "Wanneer Wordt Het Weer Een Beetje Net Als Toen" - and means 'when will it be like those days again!' This first volume, comprising 138 pages (A4 size), gives you detailed information on all Dutch finals held between 1956-1980. It is lavishly illustrated with beautiful pictures and reproduction record sleeve alongside

Video/DVD Reviews

THE NEW SEEKERS *The New Seekers* AV81005

Filmed shortly after their appearance in Edinburgh in 1972, this DVD presents just under an hour of the group performing live at the Royal Albert Hall. This will give you a good idea of what they were like live at the time of their Eurovision appearance. They sing a number of their hits (including "Beg, Steal or Borrow"), with the only accompaniment coming from instruments they play themselves, and you also get the in-between banter and humour that made them such good entertainers.

Show Reviews

JEMINI

Crusaid's "Walk for Life" Sunday, 22nd June 2003
After what I considered a dreadful performance in Riga I was keen to see what Jemini were like in a different setting, so after Crusaid's "Walk For Life" I made sure I caught their act at the post-walk party. Although they came across much better than in the ESC, and sang much better, I still came away with mixed feelings after their set. Gemma and Chris, accompanied by three dancers performed three numbers, with varying degrees of success. Their proposed second single "Wait For Love" was actually a much more credible pop song than "Cry Baby". They

sang it well, and with the right production it would be no worse than anything else that gets into the charts these days. In fact it is probably something I would be tempted to buy anyway even without their Eurovision connection. Since this is the song they will be judged by, and on which the rest of their careers (or lack of them) will be based, I was pleasantly surprised by how 'together' this performance was. I began to think that maybe Eurovision had been a one-off, the singer's equivalent of

a bad hair day (not that Chris doesn't always seem to me to be in the middle of one). However, their next two numbers brought me back down to earth with a bump. Album track "All I Wanted" was pretty dire, and although good production might go a long way towards saving it, this should really have ended on the recording studio floor. But, to give Jemini their due, they sang it reasonably. Yet, when they did "Cry Baby" as their third and final song, things nosedived somewhat. Leaving my misgivings about

this song to one side, I thought their vocal performance was only marginally better than Riga. They really didn't gel on this one and Gemma totally lost the plot at one point. I was prepared for them to give a better showing than ESC, hoping they would really prove to the audience what they could have done and what might have been, but on the basis of this, even though it was better, it was still a "nul points" performance for me. TL

Vision Smalls

FOR SALE

Lots of cheap ESC records in mint and excellent condition for sale. Send address or e-mail. Also some special videos for sale. Steen Soerensen, Hvilebaekvaenge 46, DK 3520 Farum, Denmark – s.k.soerensen@mail.tele.dk

1980, 1984 and 1988. Duncan Hartley, 16 Thelsford Way, Solihull B92 9NR

Looking for Barbara Dex's CD. If you can help, please send details first. Also seeking ESC 1993 on audio cassette. Write to Mrs N Byrne, Flat 13, Samson Close, Grange Village, Rowner, Gosport PO13 9QH

11Q or e-mail andrewmullan@yahoo.co.uk

My name is Nicky Byrne (Mrs). I'm 46 and wish to write to male/female penfriends who are also ESC fans. Would also like to swap CDs etc. All letters will be answered. Write to Mrs N Byrne, Flat 13, Samson Close, Grange Village, Rowner, Gosport PO13 9QH

WANTED

Does anyone have good copies of Eurovision 1956-1992 on video please? If so, write to Anthony Mansell, 145 Queensway, College Estate, Hereford HR1 1HQ

I'm looking for videos of Melodifestival 2002 and 2003. Write to Irene Revie, 22 Ashburn Loan, Larkhall, Lanarkshire, Scotland ML9 2DQ

I'm after videos with clear picture and sound of ESC's

MISCELLANEOUS

Looking for Eurovision fans to write to. I'm 25 years old and would like to hear from anyone in UK and Europe. Anthony Mansell, 145 Queensway, College Estate, Hereford HR1 1HQ

Hello! I'm looking for penfriends from the UK and Europe. I'm 36 years old and have been a member of OGAE since 1992. Please write to Andrew Mullan, Florredy, Sowerby New Road, Sowerby, Halifax HX6

CORRECTION

Issue 52 – page 20 : The Netherlands have won Eurovision on four occasions, these being 1957, 1959, 1969 and 1975. Vision apologises for this previously unnoticed printing error.

Issue 52 – page 63 : The Niamh Kavanagh article suggested that Kim Jackson (IE91) is currently recording new material. This is misleading and it is actually Niamh who is planning a further album.

The 'Last' Page

United Kingdom 2003



Cry Baby

Jemini

Received 'Nul' Points

The 'Last' Page is supported by Frank (Eurocat) Robinson