

I LOVE THE LITTLE THINGS
by TONY HATCH
The No. 1 Prizewinner

1st

From the B.B.C.
SONG FOR EUROPE
1964 CONTEST

Featured & Recorded by
MATT MONRO

WELBECK MUSIC LTD., 25 Denmark Street, London, W.C.2.

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Vision Information

Editor:
Gordon Lewis
51 Greenfields Avenue
Totton
Southampton SO40 3LU

President:
Richard Crane
57 Roman Way
Desborough
Kettering NN14 2QL

DEADLINE

All contributions for issue 56 of Vision should reach the Editor no later than
31st March 2004

BACK ISSUES

Issues 15 and 19 onwards cost £2.50 each (£3.50 overseas) inc. P&P.
Write with your requirements to the Editor.

All others, plus issues 28, 29, 31 and 37, are now out of print.

OGAE INTERNATIONAL

OGAE(UK) is affiliated to the international OGAE organisation which has branches throughout Europe. For an up to date list of associated members please write to the President, enclosing a SAE/IRC.

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CONTACTS

Editor : 023 8066 1104 (Tel) / 023 8090 6962 (Fax)
E-mail : editor_vision@hotmail.com
President : 01536 505649 (Tel)
E-mail : richardcraneuk@hotmail.com
Web Site : www.uk.ogae.net

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Edlines

Following on from last years Cliff Richard Special, this edition of "Vision" focuses on the life and music of Matt Monro.

It's almost 40 years since Matt took the Eurovision stage with the infectious "I Love The Little Things", but he still remains one of the greatest voices of all time.

As you read each and every article, the majority of which have a direct link with the much loved singer, you will no doubt be surprised at how far reaching his influence has been – I know I was!

So knowing that you are eagerly waiting to read the pages that follow, all that remains is for me to wish you all a very happy and, above all, peaceful New Year.

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Gordon Lewis

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

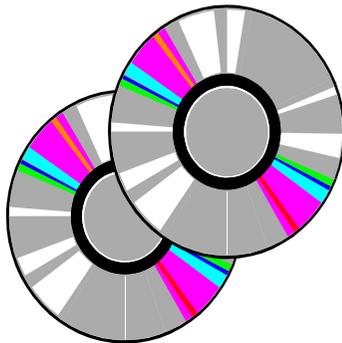
For full list send IRC to:

**Bea de Vrind
Van Boisotring 41
2722 AA Zoetermeer
The Netherlands**

E-mail : devrind@bart.nl

Tel: 00 31 79 34 31 518

Fax: 00 31 79 33 14 74



Reading Rendezvous OGAE (UK) Convention 2003

Would it work? That was the question on the minds of OGAE (UK) Convention organisers who had chosen to hold a day event for 2003 in preference to the usual, and more expensive, residential weekend.

Delegates from across the United Kingdom began arriving at Reading's Moat House Hotel on Saturday, 11th October where they were greeted by a welcoming cup of coffee. Friends old and new soon found themselves engaging in various conversations within an informal environment that set the mood for a day full of activities.

It had been decided to provide a Turkish theme to the morning session which proved slightly ironic on the day when England were to play a crucial match against Turkey in Istanbul. Fortunately, those gathered were more interested in music rather than football!

The first video presentation of the day brought together all Turkish entries from 1975 through to 2003. While some songs were a delight to watch, others were more grating on the ears. Who could forget Cetin Alp's "Opera", which many felt could be the worst Eurovision entry of all time?! In contrast Sebnem's "Dinle" and Sertab's "Everyway That I Can" received much deserved applause.

As the music died away Eton Travel gave a short presentation on Turkey as a holiday destination, with a particular emphasis on Istanbul's forthcoming Eurovision celebrations. Eton Travel should be congratulated, not just for an informative session but also for the wine, Turkish Delight and traditional 'bad eye' charms.

Lunch was rapidly approaching, but there was just time to show "Song For

Europe 2003" asking 'where did we go wrong?' and 'was it really that bad?' As each of the four acts performed their would-be entry only one thing was sure. Whoever had represented the United Kingdom they could not have done worse than Jemini!

After a satisfying meal the annual record fair was held while the television screen revealed images of "A Song For Europe 1983". There were gasps of horror as Sweet Dreams performed "I'm Never Giving Up" while others asked whether the fashion statement of 1983 had actually happened! One could not help wondering what Fame Academy's Richard Parkes would have made of the then unknown Carrie Grant's performance!

Jamie McLoughlin, who managed to challenge and confuse the assembled crowd with a variety of Eurovision teasers, presented Euro Quiz. Rachel Cawthorne received the 'honour' of coming last and gratefully accepted the wooden spoons that had affectionately been christened Jemini. At the other end of the scale Juha Repo came third, Ryan Tuckwell found himself in second place leaving Steve Williams to be declared the victor for 2003. The trophy was an interesting effigy of Sertab Erener created in pure 'Blue Peter' style!



The afternoon session concluded with a viewing of the 1968 Eurovision Song

Contest in superb colour. Few people realise that this was a major achievement for the BBC in an age when black and white was still the norm. Not only was it the first contest to be broadcast in this way, but it was also one of the first live events to be filmed in colour anywhere in the world. “Congratulations” to the BBC for making this breakthrough 35 years ago – it’s just a pity the UK song came second to Spain!

After a short break, during which the annual raffle took place, Nicki French arrived in readiness for the evening session. This began with the now traditional “Stars In Their Eurovision Eyes” which saw seven ‘acts’ literally take the floor! Paul Marks-Jones started the fun with an excellent rendition of “Dime” and was quickly followed by Michelle-Louise Lewis’s interpretation of “Conquistador”. Andy Owens proved that he was full of “Energy” while David Blunt gave a simple, yet moving performance of “Rock’n’Roll Kids”. 2002 champions Andrew & David almost had the audience rolling on the floor with them throughout “One Step Further”, leaving Adrian Lewis to return some normality with “Love Shine A Light”. The show concluded with Andy & Michelle tunefully singing “Cry Baby”.

A simple one person-one vote process decided the final result and the top three songs were announced in ascending order. Paul Marks-Jones came third and David Blunt narrowly missed out on the overall Grand Prix which went to ... Andrew & David who, between them, have now won “Stars” for three successive years. And to think it all started two years ago when one of them sang an Irish song. An omen for success perhaps?!

After a formal meal that delighted and satisfied everyone present, the

wonderful Nicki French was welcomed on to the dance floor where she began an amazing cabaret performance. Beginning with the classic “Because You Loved Me” she soon launched into the uptempo, foot tapping “Is There Anyone Out There?” By the time “Stop In The Name Of Love” started almost everyone was dancing alongside Nicki! “Total Eclipse Of The Heart” was the song which started Nicki’s career in many ways and it was clear that this song is still very special to her, as is “Come What May” (“Apres Toi”) which was performed as a French/English version. “It’s Raining Men” changed the mood once again and was followed by an impromptu version of “Puppy Love”. Nicki then performed a Eurovision medley combining many of her favourite entries and even sang a few lines from “Wadde Hadde Dudde Da”. This conveniently led into “Don’t Play That Song Again” which still retains a lasting appeal among her many fans.



Nicki had almost finished an outstanding performance and, despite the venue having some acoustic difficulties, rose to the occasion as always. Richard Crane and Gordon Lewis presented her with chocolates and a bottle of 'Bucks Fizz' before this part of the evening concluded with "That's What Friends Are For". She may not have won Eurovision, but Nicki remains a true star among all those who know and love her.

The rest of the evening was led by Southampton based G+G Disco's, also known as 'Vision' editor Gordon Lewis and his teenage son, Kevin. Between them they played a host of Eurovision melodies until the early hours of Sunday morning and everyone agreed that this was a more than satisfactory conclusion to what had been a fantastic day. Admittedly there were some who missed the residential part of the annual convention, but others were particularly pleased with a day event. The 2004 event is now being discussed and will try to accommodate any comments that people wish to make. If you would like to join in the discussion, please write to 'Vision' at the usual address.

OGAE (UK) would like to thank everyone who assisted with the 2003 Convention including Richard Crane, Neil Dickinson, Thomas Latham, Gordon Lewis, Kevin Lewis, Jamie McLoughlin, Steen Sørensen, Eton Travel, Staff at Reading Moat House and, last but not least, Nicki French.

Hamish Bruce 1929 – 2003

In his final letter to "Vision" Hamish expressed his desire to attend the annual convention as he had done so in previous years. Unfortunately it was not to be. Further hospital treatment took priority over the trip south and, sadly, Hamish died a few weeks later in early November.

One of the founders of OGAE (UK) Hamish first became interested in overseas music while stationed as an RAF Photographer in Cyprus during the 1960's. In 1969 he watched his first Eurovision Song Contest and began an obsession that would last for the rest of his life.

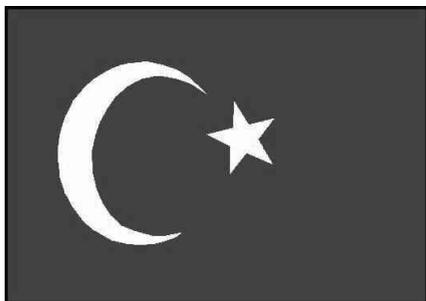
Richard Crane writes "Hamish loved to find new information and pass it on to anyone who was interested. He did everything with such passion that he left a lasting impression on everyone who ever met or spoke to him. A little bit of Hamish will live on in all those people, including myself."

This love of information eventually led to the publication of ESCoFile which sought to record every contest, every singer, every point ... in fact, everything about Eurovision! It is, and continues to be, a valuable source to fans of the contest and will remain a lasting legacy to Hamish and his work.

OGAE (UK) remembers with the greatest respect and affection the work and life of Hamish Bruce. We would also offer our support to his widow, Dorrie, and son, Iain, who frequently attended the convention with him.

If you would like to make a donation in Hamish's memory, please write a cheque payable to OGAE (UK) and send to OGAE(UK), 51 Greenfields Avenue, Totton, Southampton SO40 3LU. Once all monies have been received OGAE (UK) will consult with the family to decide which worthy cause should receive your donations.

Eurovision 2004



An expected 38 countries will participate at the Eurovision Song Contest 2004, accompanied by a double CD and possible DVD release. This information has been confirmed by Svante Stockselius who, in his role as ESC co-ordinator, is now working alongside Sarah Yuen. Both are based at the European Broadcasting Union in Geneva, Switzerland. The rules are similar to recent years, but songs can have been commercially released as early as 1st October 2003. In addition, and following the Ich Troje and Esther Hart controversies, no singer may participate in more than one national selection process.

VENUE

It has now been confirmed that the Mydonose Showground, on the outskirts of Istanbul, will be the venue for both the grand final and qualifying round of the 49th Eurovision Song Contest.

GRAND FINAL

The following countries have already won their place in the grand final scheduled for 15th May:

Austria
Belgium

France
Germany
Iceland
Ireland
Norway
Poland
Romania
Russia
Spain
Sweden
Turkey
United Kingdom

QUALIFYING ROUND

Those taking part in the qualifying round on 12th May have been confirmed as:

Albania
Andorra
Belarus
Bosnia & Herzegovina
Cyprus
Croatia
Denmark
Estonia
Finland
FYR Macedonia
Greece
Hungary
Israel
Latvia
Lithuania
Luxembourg
Malta
Monaco
Netherlands
Portugal
Serbia & Montenegro
Slovenia
Switzerland
Ukraine

Hungary will return for the first time since 1998 while Luxembourg, last seen in 1993, and Monaco, who have been absent for 25 years, are also returning to the competition. At present there is no possibility for Italy to return,

primarily because RAI prefer not to broadcast the show live.

ORDER OF PERFORMANCE

The draw for both shows will take place in Istanbul on 22nd March 2004 which is much later than the usual November date.

NATIONAL FINALS

Full reports for each country will be contained within the next edition, but the following additional information is now available. This should be read in consultation with that previously contained in "Vision" issue 54:

1) Eurovision Grand Final Participants

Austria Following their top 10 success in 2003, Austria will once again stage a televised national final which is scheduled for early March.

Belgium VRT, the Flemish broadcaster, will select 28 songs from which one will ultimately be selected through a series of national finals that culminate on 15th February 2004. Songs had to be submitted by 24th November 2003.

France Internal selection expected.

Germany Countdown is changing! ARD will be working even more closely with record companies in an attempt to encourage greater participation from established acts, especially those who have already achieved some international success. The final will be broadcast on 19th March 2004.

Iceland The entry will be chosen internally in preference to a national final.

Ireland The second 'You're A Star' started in the autumn and will eventually select the Irish entry on 1st March 2004. This year the experts are Phil Coulter, Darren Smith and ESC winner Linda Martin, who replaces Kerry McFadden.

Norway Melodi Grand Prix will be held on 6th March 2004.

Poland A national final is planned for 24th January 2004.

Romania No information available.

Russia Internal selection expected.

Spain Operación Triunfo 3 commenced in October. Three winning singers will be selected on 22nd December 2003, while the actual song chosen to represent Spain will be decided in January.

Sweden Gothenburg's Scandinavium will host Melodifestival 2004 on 20th March. This will follow five semi finals featuring a total of 32 songs.

Turkey Athena will represent the host nation, singing a song to be chosen by the Turkish public.

United Kingdom During the autumn BASCA launched 'Song Search UK 2004', the winner of which will join other songs chosen by the BBC for the UK final. No other information has been made public.

2) Qualifying Round Participants

Albania It has been reported that Adrian Gaxha will sing the first Albanian entry to be chosen by a public televote.

Andorra Singer to be appointed prior to a public contest to select the song.

Belarus A national final is scheduled for 25th January 2004.

Bosnia-Herzegovina As previously announced, Deen will sing the next Bosnian entry which is due to be selected by public vote.

Croatia No information available.

Cyprus After negotiations with Hi-5's management, a girl group featuring Marlain (CY99), failed, CyBC decided to return to a televised national final designed to encourage new and existing talent.

Denmark Melodi Grand Prix will be held on 7th February 2004 in the Danish city of Aarhus.

Estonia Euroaul 2004 will also be held on 7th February 2004 and, for the first time, the winning song will be chosen by the Estonian public in preference to the established jury process.

Finland Two semi finals will precede Euroviisut on 24th January 2004.

FYR Macedonia Tose Proevski will perform a song chosen by public vote.

Greece ERT have confirmed a Fame Academy style programme to find their singer for 2004. The songs for the final show, one of which eventually be the Greek entry, will be chosen internally.

Hungary Hungarian broadcaster MTV are considering a public selection, but would be equally happy with an internal commission.

Israel David D'Or has been appointed to sing the Israeli entry, which will be chosen in a televised show. For 2005 the Israeli Broadcasting Authority are planning a Fame Academy style event.

Latvia The Latvian final is expected to be held on 28th February 2004.

Lithuania It has been decided to hold several semi finals prior to a national selection expected to take place in February.

Luxembourg Currently questioning the financial cost of entering the competition, Luxembourg's return is consequently uncertain.

Malta No information available.

Monaco No information available.

Netherlands A grand final will be held on 22nd February 2004, songs having been selected from several semi finals.

Portugal Operação Triunfo 2 began at the end of September. Unlike last year, where only the song was chosen, the performer will also be decided by the Portuguese public. The event will culminate between 18th and 25th January 2004.

Serbia & Montenegro Watch out for a national final to be broadcast on 22nd February 2004.

Slovenia The format for EMA will change in 2004, with four qualification rounds preceding the grand final which will see 16 songs compete. The final show is scheduled for 15th February.

Switzerland The Swiss final will be held on 6th March 2004.

Ukraine No information available

TICKETS

There is still no news concerning tickets. In the event of OGAE being offered tickets, 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 at the appropriate time. This does not constitute any offer or guarantee that tickets will become available. Handwritten requests should be sent to Vision, 51 Greenfields Avenue, Totton, Southampton SO40 3LU clearly stating your name, address and membership number.

TRAVEL WARNING

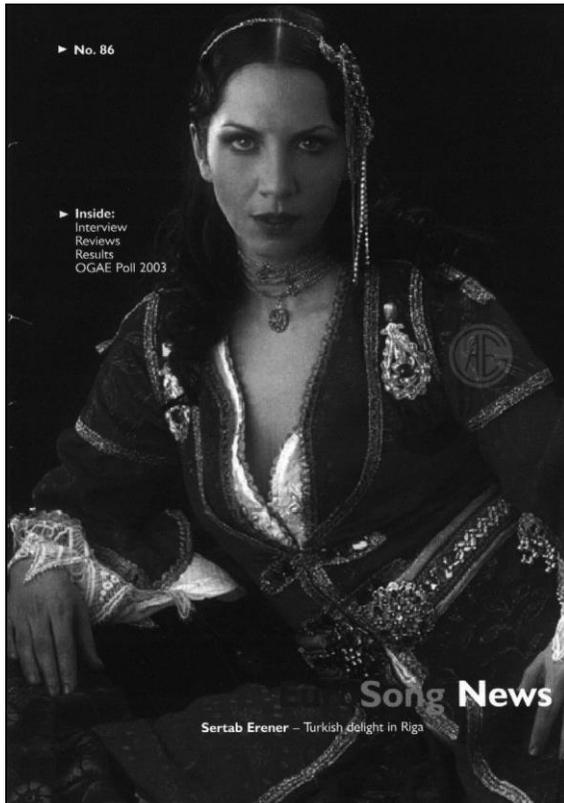
Following recent terrorist attacks in Istanbul, the British Government have currently advised its citizens not to travel to the Turkish capital. Naturally this could change before May.

The European Broadcasting Union have announced that they are closely monitoring the situation and will hold emergency meetings with TRT and the Turkish Government prior to taking any necessary decisions.

Although it is their overall intention to go ahead with Eurovision 2004 in Turkey, an EBU spokesperson has confirmed that the contest will not be held in an area that carries a high risk of further terrorist attack. Sadly, Turkey is now among such areas.

Anyone planning to travel should consult their local travel agent or the Foreign Office prior to making any reservation.

DO YOU KNOW WHAT YOU ARE MISSING?



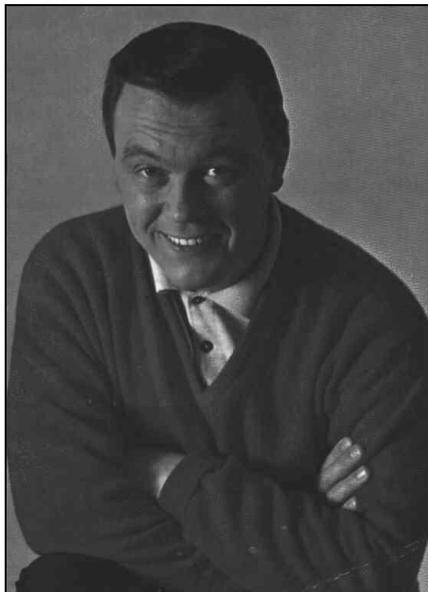
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Matt Monro The Singer's Singer



Terence Edward Parsons was born 1st December 1930 in Shoreditch, London. His father died when he was just three. Whilst at school he was, apparently, banned from singing in the school choir as it was said that his voice “was so out of tune it put the other children off”. When he left school at the age of 14 he started work for a tobacco company. This led to a seemingly random career path which included a brickie’s mate, milkman, baker’s roundsman, railway fireman, an apprentice to a master builder and a role in a custard factory. The first time first Terry ever sang in public was during his teens at the Tufnell Park Palais, North London, when alcohol fuelled bravado got him a regular gig with the Bill Evans Band. After that he joined the Royal Electrical & Mechanical Engineers for a 12 year

stint (five years on active duty and seven as a reserve). At first he was stationed in the UK but after two years he volunteered for overseas duty. It was whilst he was posted in Hong Kong that he entered a talent show at the Cheerio Service Club. He won the contest and then proceeded to win a further six times. After seven wins the organisers banned Terry from entering the contest again. The winner of the contest was given a half hour programme on a local Hong Kong radio station called 'Redifusion'. Following his now regular appearances on 'Redifusion' he was booked as a resident guest and later he was given his own programme, 'Terry Parsons Sings'. This would lead to a similar programme on Radio Hong Kong too.

Terry left the army in 1953 and got married. The couple had a son Mitchell Terence Parsons. Terry senior found a job as a long distance lorry driver (utilising skills that he had learnt in the army) and got a regular stint driving from London to Glasgow. To while away the time on these long journeys he would practice his vocal techniques. During this time he became friendly with some Scottish musicians and he talked them into going into a Glasgow studio with him. The result was “Polka Dots & Moonbeams” (the song was also recorded by Frank Sinatra, Mel Torme and Glenn Miller). Apparently Terry was deeply disappointed with the result and, for a while, the singing career was forgotten about.

He swapped the lorry for a London Transport bus, but his hopes of being a singer resurfaced and he started looking for singing work as well. Many fledgling singers started their careers doing vocals with someone else’s band. Over the next couple of years he fronted several bands, firstly as Terry Fitzgerald and then as Al Jordan. It was

as Al Jordan that he gained his first commercial release. He recorded several tracks for an American company called Solitaire including "Domani" and "Strange Lady In Town", the latter of which was released on a 78 in America. The song was released in the UK, at a later date, under the Harry Leader Band name. Frank Ifield also recorded the song at the same time.

In the meantime the girlfriend of one of the Scottish musicians had been sending out copies of "Polka Dots & Moonbeams" to prominent people throughout the music business. One of these recordings came to the attention of Winifred Atwell who was so impressed that she sent for Mr Parsons straight away. She arranged an introduction to Decca and an audition followed. The executives at Decca were in agreement with Winifred's enthusiasm and took the unusual step of giving the new singer an album recording contract straight away, instead of the 'one off' single deal that was normal at the time. The album was "Blue & Sentimental" and it was recorded with the Malcolm Lockyer Orchestra. Terry kept his bus jacket on during the recordings because the "studio was so cold".

Decca were thrilled with the album but decided that Terence Parsons needed a new 'identity'. Matt was the name of a journalist who had been the first to write about Terry Parsons as a singer and Monro was the first name of Winifred Atwell's father. A nod of thanks to those who had helped him realise his dream and a recurring theme throughout his career. At the same time Matt Monro appeared on a series of Radio Luxembourg shows with Winifred Atwell and he made his television debut on her own show. Winnie further helped Matt's career by playing "Polka Dots & Moonbeams" to Cyril Stapleton and the

BBC producer John Browell. He was signed up for the BBC 'Showband' series, debuting in December 1956.

At the same time Decca released Matt Monro's first single, "Ev'rybody Falls In Love With Somebody". The song had been the winning song in a BBC show called "The Festival Of British Popular Songs" which was designed to be the British equivalent of Italy's 'San Remo Festival'. 1956 was also the year of the first ever Eurovision song contest and it is widely believed that had the selection process not been so lengthy then "Ev'rybody Falls In Love With Somebody" could have been the UK's first Eurovision entry. The song had originally been performed by Dennis Lotis, but he appears not to have recorded it. Both Dennis and Matt would sing a "Song For Europe" again and one of the composers of "Ev'rybody Falls In Love With Somebody" (Norman Newell) would also write "It's Funny How You Know" for Matt in 1964.

Despite all the publicity the single failed to sell, but Matt was confident enough that his singing career had taken off to give up his job on the buses. The second single was due to be "Gone With The Wind", but, although it was recorded and allocated a B side ("My Old Flame") and catalogue number, it was shelved in favour of "Garden Of Eden". The song had originally been recorded by Winifred Atwell on Decca in December 1956, but when four different versions appeared in the top 30 in January 1957 Decca must have realised the song's potential and they rushed their new star into the studio to record his version. By the time Matt's version came out the public had already placed Frankie Vaughan at number one in the charts and there didn't appear to be any room for a fifth. However Matt Monro's version was listed in the sheet music charts (alongside eight others,

including Winnie's and another version on Decca by the Billy Cotton Band) where it reached number two. Undeterred, Decca went ahead with the release of the album "Blue & Sentimental", but despite critical acclaim it failed to become a commercial success. When "My House Is Your House (Mi Casa Su Casa)" went the same way as previous singles Matt Monro and Decca parted company, but he was quickly signed by Fontana. His new label must have been nervous about their new signing as his debut single for Fontana, "I'll Never Have A Sweetheart", was only issued on 78. None of the three singles released by Fontana in 1958 charted and it appears that no other material was recorded for the label as the six songs issued on the singles re-surfaced on the bizarre coupling of "Tony Blackburn Meets Matt Monro", which was released in 1969 to capitalise on Matt's success.



Once again Matt was without a label and his hopes of becoming a professional singer seemed to be

fading. To keep his hand in he recorded several tracks for different labels including "Bound For Texas" for Brunswick and "I Should Care" and "I'm A Fool To Want You", which appeared on Parlophone even though they were recorded for the BBC show 'Parade Of Pops'. He also recorded for the budget label 'Top Pop Club' and it is rumoured that he sung for Embassy using an alias (although it seems he was not Hal Munro). Another sideline was to record demos of songs for music publishers which would then be sent to other artists for possible recording or broadcast. In April 1959 he married his second wife Mickie, having met her at the launch for "Blue & Sentimental" two years earlier. The birth of Michele followed and soon after her birth Matt was asked to record a TV jingle for a soap commercial. The one-off payment of £75.00 was a fortune at the time, but little did the couple know that repeat fees would mount up to almost £10,000 over the next few years.

This new found financial security gave Matt the opportunity to carry on with his singing career. Further TV commercials followed and over a twelve year period Matt Monro recorded over 40 of them for various companies. His next break came from another unexpected source. Peter Sellers was recording an album on which he wanted to parody Frank Sinatra. George Martin approached Mickie and told her that he had a small job for Matt. He wanted Matt to record a song that Sellers had written in the style of Frank Sinatra, as a guide vocal for Peter to use for his own recording. Matt had had enough of recording songs for other people and wanted to concentrate on his own career. He nearly turned the job down. Once Sellers heard the recording he decided that he could not capture Sinatra's style so accurately and suggested to George Martin that

they use Matt's recording on the album instead. Matt was unhappy with this idea as the recording had never been intended for commercial release.

However, it went ahead and "You Keep Me Swingin'" appeared on "Songs For Swingin' Sellers". To keep Matt's anonymity the song was credited to Fred Flange. Matt received a flat fee of £25 for his work, but little did he know how much this one recording would change his life. When the album was released in 1959 people were convinced that Fred Flange really was Frank Sinatra. Eventually the secret leaked out and Matt Monro was in demand again. He received bookings for cabaret appearances all over the UK and Ireland and in March 1960 he flew over to New York to sing. Matt also became the first pop star to perform at the Pentagon, in front of President Eisenhower's personal aircrew. Meanwhile George Martin had been so impressed with Matt's vocal performance that he arranged for Matt to be signed to the Parlophone label and George became his recording manager. Matt's debut disc for the label was "Love Walked In" released in March 1960, but once again the charts proved elusive. All that was about to change when Parlophone released the next single, "Portrait Of My Love". Matt nearly didn't record the track as it is said that he didn't like the song, but his concerns proved groundless as the single soared to number three. The single was arranged and conducted by Anne Shelton's former pianist, Johnny Spence, starting a long working relationship and friendship.

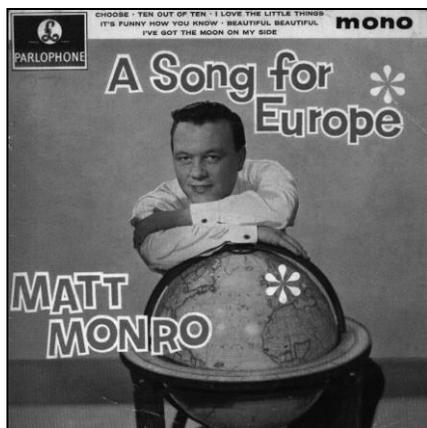
At around the same time several earlier recordings resurfaced to capitalise on this new found success. "The Chaplin Revue" was an album of music that had been recorded to accompany three Charlie Chaplin films and contained a

single vocal track. "Bound For Texas", which Matt had recorded for Brunswick, had been intended for use in the film "The Pilgrim". Meanwhile Ember released a single by Don Rennie that featured Matt on vocals. "Quite Suddenly" and "The Ghost of Your Past" had been recorded in the late fifties with the Don Rennie Band. In February 1961, Parlophone issued the "Parade Of the Pops" album which contained two tracks that Matt had recorded before he was even signed to the label. The next official single was scheduled to be "Love Is The Same Anywhere" backed with "Come Stay" but this was cancelled in favour of "My Kind Of Girl". The song was written by Leslie Bricusse and Matt Monro had performed it in the "ITV. British Song Contest", where it came second. The winner was "Marry Me" by Mike Preston but, although it climbed to number 14, it was Matt Monro who had the biggest hit when "My Kind Of Girl" reached number 5. The single also gave Matt his first American hit where it peaked at number 18. "My Kind Of Girl" was also recorded by Frank Sinatra and Sammy Davis Jr. One problem that really irked Matt at this time was the constant mis-spelling of his surname. It had been printed as Munro, Monroe and even Monrowe, but he retorted that the spelling shouldn't be a problem as "it's an anagram of moron"! In June 1961 Redifusion gave Matt his own TV series. Twelve shows were broadcast between the 20th June and 8th September. One of these featured Mel Torme as the guest. Unlike today's market, where albums are full of singles, in 1961 an album was usually released without any singles on it and it was even rarer for singles to be taken from an existing album. Instead singles were often coupled together to form EP's (Extended Plays). Matt's first album for

Parlophone was “Love Is the Same Anywhere” and it contained both sides of the withdrawn single but neither “My Kind Of Girl” or “Portrait Of My Love”. Several of the tracks were written by people who would later present Matt with possible entries for ‘A Song For Europe’. One of the tracks on the album was “April Fool” and was written by Al Saxon and someone called ‘Berg’. It turns out that ‘Berg’ is a pseudonym used by Don Black and, although they had known each other since the end of Matt’s years with Decca, this was the first time that Don had written for Matt. After all there were plenty of Christmas and Easter songs, why not one about April Fool’s day? When the album was released in September, so was his self-titled EP and the single “Gonna Build A Mountain”. Despite all his commercial success during the previous 12 months, neither the album or the EP charted and the single failed to climb any higher than number 44.

1962 was a busy year for Matt. He returned to the Top 10 with “Softly As I Leave You” and enjoyed further hits with “When Love Comes Along” and “My Love & Devotion”. In between the hits he found time to record his next album “Matt Monro Sings Hoagy Carmichael”. Inexplicably, it failed to chart but it became one of Matt’s favourite albums. Despite it’s lack of commercial success Matt received letters from both Bing Crosby and Hoagy Carmichael himself praising his work. Two EP’s were also issued in 1962 - “Matt’s Kind Of Music” and “Monro Style”. The following year Matt’s mother died. Neither “One Day” or “The Girl I Love” could crack the charts but better times were just a double agent away! Matt Monro was the first artist to be invited to record a theme for the box office smash that the name James Bond had become. The next James

Bond film was to be “From Russia With Love” and Lionel Bart wrote the lyrics to the first of, what was to become, a tradition of Bond themes. Despite the success of the film neither the soundtrack album or the EP graced the charts but the single did climb to number 20 and it gave Matt his eighth hit. Since then the classic James Bond theme has appeared on countless compilations and is still heard on radio today. So far Matt’s career had included a blockbusting film theme, a winner and a runner up from television contest shows and three Top 10 singles. All those elements were about to meet.



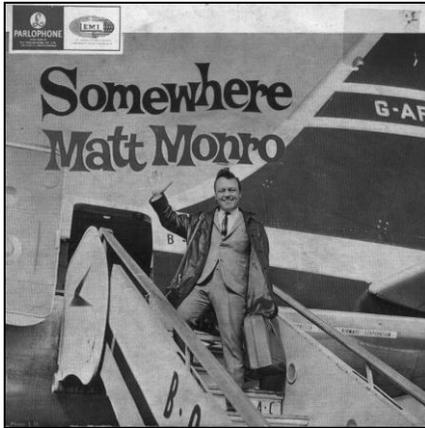
At the end of 1963 Matt Monro was invited by the BBC to represent the UK in the Eurovision Song Contest. Matt must have been overjoyed. The opportunity to showcase six new songs written by songwriters of his own choosing was not to be turned down. Matt carefully selected songwriters, including several that had played an important part in his career to date. Among them were Lionel Bart (“From Russia With Love”), Hal Shaper who had written “Softly As I Leave You”, the composer of “My Kind Of Girl” (Leslie

Bricusse) and Norman Newell who had co-written Matt's first single "Ev'ry Body Falls In Love With Someone" and his first hit: "Portrait Of My Love". The winning song was "I Love The Little Things" written by Tony Hatch, a relative newcomer to the music business. Although he had scored a Top 50 hit with "Out Of This World" in October 1962, his most recent success had been writing the Top 3 hit by The Searchers "Sugar & Spice" which had charted in October 1963. Many people are surprised to discover that the "I Love The Little Things" single failed to chart. This has nothing to do with the song itself, merely the fact that the single was released after the "Song For Europe" EP. This six track extended play had sold well enough to reach number 16 in the EP charts so few people were inclined to buy the 7" as well. Two of Matt's "Song For Europe" entries were covered by Robert Goulet and Sammy Davis Jnr. These were "Choose" (which both artists recorded) and "Ten Out Of Ten" (Sammy Davis Jnr only). The latter song had also been recorded by Eden Kane in July 1962 but his version was not released until after the contest on another EP, "Six Great New Swingers", which featured six songs written by Leslie Bricusse. Matt Monro took "I Love The Little Things" to second place in Copenhagen (the fourth time the UK had been runner up at the Eurovision Song Contest). The winning song "Non Ho L'eta' Per Amarti" by Gigliola Cinquetti reached number 17 in the charts, but Matt had taken an interest in the song which had been placed sixth in the contest. The entry from Austria was titled "Warum Nur Warum" and had been performed by Udo Jurgens. Matt asked his friend and manager, Don Black, to pen English lyrics to "Warum Nur Warum" and in the translation it became "Walk

Away". Although it had been three years since Don Black wrote "April Fool" for Matt, "Walk Away" would become a milestone in both artists' careers. He would later record the song in Spanish. The single made the UK Top 5 and spent five months in the charts. It also reached the American Top 30. Incidentally, Frank Sinatra allegedly recorded "Walk Away" but declined to release it when he heard Matt's version.

Never one to ignore a winning formula Matt would turn to the Udo Jurgens song book several more times during his career. "Walk Away" was also released as an EP which includes two tracks that don't appear to have been released anywhere else, "Fools Rush In" and "Walk Into The Dawn" which was written by Lionel Bart. It is possible that both of these were failed "Song For Europe" entries.

The 21st February 1964 saw the birth of Matt's third child, Matthew Frederick Monro (Matt Monro Jnr), whilst the year ended with "For Mama" in the Top 30. The song had originally been recorded in French by its co-composer Charles Aznavour and once again Don Black provided an English lyric. Although regarded as a classic now, "For Mama" was regarded as something of a commercial failure, so Matt returned to another Udo Jurgens song in the hope that it would revive his career. Not disheartened by his sixth placing in the 1964 contest Udo had returned to Eurovision in 1965 with "Sag Ihr, Ich Lass Sie Gruessen" this time the song finished fourth and once again Don Black wrote an English lyric. The result was "Without You" which failed to live up to expectations and didn't climb any higher than number 37. Matt's final appearance on the EP chart came in April 1965 when "Somewhere" spent a single week at number 19.



Two months later Matt Monro made his debut on the album charts with "I Have Dreamed". An EP of the same title featuring four tracks from the album, not surprisingly, failed to chart. "Before You Go" was issued as a single in August but also missed the charts. Two months later Matt returned to the Top 10 for what was to be his fifth, and final, time. The song that took him to number eight was "Yesterday". Although it's a classic Lennon/McCartney song Matt's version was the first to chart and even The Beatles original could only match Matt's peak when it was eventually released as a single in 1976. To capitalise on the singles success Parlophone issued the "Hits Of Yesterday" compilation featuring eight of Matt's hits too date. Once again the album failed to sell sufficiently to chart. Despite all his success, according to Don Black, Matt remained a down to earth bloke. He wasn't interested in a showbiz life. Whilst playing at London's 'Talk of the Town' Don Black went backstage to tell Matt that Sammy Davis Jnr and Tony Bennett were in the audience and they wanted to come and say hi after the show. Matt wanted to

play cards rather than meet these 'stars' but he eventually agreed.

The first single of 1966, "Beyond The Hill" turned out to be the last for Parlophone. In 1965 Capitol records had lost two of its major recording stars, Nat King Cole had died in February and Frank Sinatra had left the label a couple of years earlier to form Reprise. Capitol needed a singer of Matt's calibre to fill the void. Although he failed to meet his commercial potential whilst with Capitol there is no doubt that he recorded some of his finest songs between 1966 and 1970. Matt's first single for his new label was one of the songs that he will always be associated with, "Born Free". Despite popular belief, this classic has never charted in the UK and even in the States it only reached number 126! The song won the Oscar (TM) for 'Best Original Song' and was a collaboration between John Barry and Don Black. Don Black accepted the Oscar (TM) from Dean Martin and sent Matt a photo of the occasion and signed it 'for Matt, if it wasn't for you I wouldn't be in this picture, Donnie'.

His debut album for his new label "This Is the Life" spent a single week in the chart at number 25. Interestingly it included his version of Udo Jurgens 1966 Eurovision winner "Merci Cherie". It was strange that Capitol didn't issue the track as a single, but it was a chart hit for Vince Hill. "Honey On The Vine" was released as a single from the album but like all of his Capitol singles it failed to chart. Matt's third single for the label is another classic still played on radio today (Terry Wogan often cites it as a personal favourite) "Wednesday's Child". In 1966 he was part of the Royal Command Performance at the London Palladium in front of HM Queen Elizabeth the Queen Mother. The line up included Sammy Davis Jnr. A

second album missed the charts, as did the singles "Where In The World" and "These Years". In August "Invitation To The Movies" spent a solitary week at number 30 and was to give Matt his final entry on the album charts for nearly thirteen years. In October Capitol issued "These Years" and the single "Pretty Polly".

Given that Matt's big break had come from a black woman (Winifred Atwell), when he toured South Africa in 1967 he had it stipulated in his contract that black people should be allowed to watch his concerts. Bob West was his road manager at the time and remembers that when Matt found out that "blacks were being warned away" he went to see the Mayor of Cape Town to protest. He was told "the only way he could sing to the black population was to give another concert after his contracted evening show". So Matt did just that. When he reached the auditorium the entirely black audience were so pleased to see him that he couldn't get to the stage. So he sang "Born Free" in the crowd. The audience went crazy. He eventually made it to the stage but had to sing "Born Free" three more times before they'd let him sing another song.

1968 saw the release of three singles and the albums "The Late, Late Show" and "Invitation To Broadway". The following year produced another three singles (including "On Days Like These" from "The Italian Job"). One of these singles was the title song from another movie, "Southern Star". Matt recorded a French version of the song and it was released as a single in France. This appears to be the one and only time that Matt recorded in another foreign language, apart from Spanish. Although there were no official albums in 1969 there were, however, two compilations - "Here and Now" and the rather odd

pairing of "Tony Blackburn Meets Matt Monro". The latter album featured all the songs that Matt recorded for Fontana in the late fifties. 1969 was also the year that Matt appeared on screen as an actor when he landed a role in "Satan's Harvest" (aka "Devil's Harvest").

In 1970 Capitol issued the "We're Gonna Change The World" album and three more singles (including the album's title track). In Holland "You're Closer To Me" was issued as a single where it narrowly missed the charts. After fifteen singles and seven albums Capitol and Matt parted company. During his time with Capitol Matt had spent much of his time away from the UK, performing cabaret and concerts around the world including Australia, New Zealand, Japan, Malaysia, Canada, Europe and America. However it was to be his Spanish speaking fans that gave Matt his first platinum disc. Whilst with Capitol he was encouraged to record in Spanish by Leonardo Schultz. The first album was "Alguien Canto" ("Someone Sings") and it reached number one in South America. "En Espana" ("In Spain") and "Un Toque De Distincion" ("A Touch Of Distinction") followed and were equally successful. Although all Matt's Spanish language recordings were sung phonetically this didn't seem to bother his fans. Between 1967 and 1983 he released over 20 Spanish language singles and at least 16 albums. Matt's fans were always more important to him than chart positions. Never was that more obvious than when Matt arrived in the Philippines and played to more than 100,000 fans over four nights, having only been booked to play for one!

In 1971 he moved to Columbia (another subsidiary of EMI) and his debut single was the George Harrison penned "Isn't It A Pity". When the single failed to

make any impact it appears to have been 'flipped', with "Mama Packed A Picnic Tea" now being credited as the A side. There were no other releases in 1971 (apart from a Decca compilation) but the following year three singles were released. 1972 was also the year that Matt Monro was the subject of "This Is Your Life", which featured Sammy Davis Jnr as a surprise guest. 1973 saw the release of Matt's first album of new material since 1970, but neither "For The Present" or the single "I Am" returned Matt to the charts. Earlier the same year Simon Park had taken "Eye Level" to number one in the UK. The instrumental was the theme to a popular Dutch TV series called 'Van Der Valk' and it spent nearly six months on the chart. Matt had just moved to EMI and his first single for them was a vocal version of the successful theme. Once again the 'Van Der Valk' magic spawned a hit single and Matt Monro took "And You Smiled" into the Top 30. A rush of compilations appeared on the market to cash in on Matt's chart return but, surprisingly, EMI didn't release a follow up single until eight months later with "Darling Come Home Soon". That was to be the only 'new' release in 1974.

The following year saw two more singles and the album "The Long & Winding Road". In 1976 EMI re-issued "Yesterday" coupled with another Beatles classic, "Michelle", (which was recorded in 1973 as a tribute to his daughter) but this time the single didn't chart. The timing of this release was strange as EMI had just re-issued the entire Beatles singles back catalogue, which included the UK debut of "Yesterday" on 7" by the Fab Four. "The Little Things" was rushed out instead but this also missed the charts. In 1977 another single was released that is regarded as one of his classic

tracks. It was co-written by Don Black and Udo Jurgens and features one of Matt's finest vocal performances. As the UK the charts were full of 'punk' and 'new wave' recordings, there was little room for established artists of Matt's calibre so "If I Never Sing Another Song" failed to chart. Someone at EMI obviously had faith in Matt and the song as it was re-issued in 1979 and it was also used as the title of, what was to be, Matt's final album of new material. Just as Matt Monro's chart career seemed over EMI released "Heartbreakers".



In recent years EMI had discovered that TV advertising could breathe new sales in the company's back catalogue. Having returned the Beach Boys, the Hollies, Cliff Richard, Nat King Cole and Frank Sinatra to the upper reaches of the charts EMI decided to try a similar formula with Matt Monro. The formula worked and "Heartbreakers" took Matt into the Top 5 and gave him his best album placing to date. The album stayed in the charts for nearly three months. To help promote the album Capitol re-issued "Born Free" and "We're Gonna Change The World" as a double A side single. This was quickly

followed up by another 'classic' Matt track "The Precious Moments" taken from the film "Sea Wolves", and in June 1981, "Diana" (a tribute to Diana, Princess Of Wales). Despite the success of "Heartbreakers" Matt concentrated on his Hispanic recordings and in 1981 moved to Florida to reduce the amount of time he was spending travelling to concerts, especially in South America.

He released "Recital" in 1981 " and "Un Toque De Distincion" in 1982 in Argentina and the latter in Spain as well. Left without any new material in the UK, EMI continued to trawl their back catalogue for more compilations, culminating in "More Heartbreakers" in October 1984. Although not taken from the album Columbia issued "You Bring Out The Best In Me" as a single, coupled with "I Don't Want To Run Your Life". At the same time Matt had been suffering from ill health and he was eventually diagnosed with cancer. He continued to work for as long as he could. In January 1985 he was taken into hospital for an operation but the cancer had spread too far. He died on 7th February 1985 aged just 54.

During his lifetime, and in death, he received praise from Frank Sinatra, Sammy Davis Jnr, Bing Crosby, Dean Martin, Paul McCartney, Jack Jones, Robert Goulet, Perry Como and Cliff Richard. This is why Matt Monro is known as "The Singer's Singer". Since his untimely death his recordings have been constantly repackaged and the dawn of the CD age saw a rush of compilations. Although his Fontana material has yet to surface on CD his entire Decca catalogue appeared on the "Matt 'n' Mel" CD issued in 1991. The 24 tracks included six by Mel Torme. The first CD to appear featuring EMI recordings was the transfer of "Heartbreakers" onto CD. Since then

there have been over 30 CD's of EMI material issued in the UK. For the casual fan "The Complete Heartbreakers" (issued in 1996) is probably the best overview of his career, but for those who want a more in depth retrospective you should seek out 2001's four CD box set "The Singer's Singer". This compilation collects singles and album tracks alongside rarities, previously unreleased recordings, soundtracks, foreign language material and even a handful of TV adverts. There is still a wealth of Matt Monro material that has yet to be issued on CD but hopefully they will surface in time.

In 1995 Matt Monro Junior recorded an album of 'duets' with his father. "Matt Sings Monro" contained 14 tracks where Matt Monro Junior's vocals were added to songs already recorded by his father. Despite the blessing of Don Black and extensive media coverage "Matt Sings Monro" didn't sell enough to chart. "We're Gonna Change The World" was issued as a single to promote the album but it didn't fare any better.

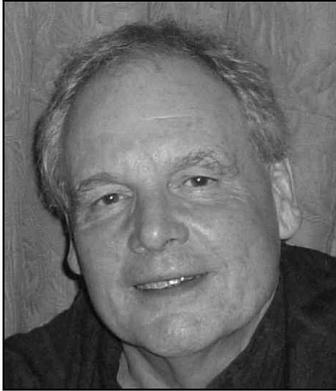
Although Matt Monro was a unique talent there is no doubt that Don Black, George Martin and Johnny Spence added greatly to his success.

Bibliography : "The Singer's Singer" written by Michele Monro (included in the EMI box set); "Wrestling With Elephants - The Authorised Biography Of Don Black" by James Inverne (Sanctuary); Record Collector; "First Hits" by Brian Henson & Colin Morgan (Boxtree Ltd); the RED Musicmaster Catalogue; Terry Hounsomes "Single File" and various sleeve notes from albums, EP's and CD's. UK chart positions listed in the discography are taken from the Guinness Book of Hit Singles and the The Complete Book Of British Charts. Other charts existed and positions may vary. Thanks also to Thomas Latham, Eric White, Jim Sterling and Barry Simcoe. RC

Telling Tales About Little Things

In Conversation with Tony Hatch

by Marcus Keppel-Palmer



“Matt Monro ... He was a lovely performer, a great singer. He was a terrific guy.” Tony Hatch, famed songwriter, is reminiscing in his Menorca home as the late autumn sun beams down. I have asked him about Matt Monro for whom he wrote the 1964 Eurovision entry, “I Love The Little Things”. Tony continues. “I remember back in 1957 .. I was working for a music publisher and as a novice I was sent by them to the BBC to Acton Hall to take some songs to Matt Monro. In those days, working for a music publisher, I would demo songs by playing them on a piano. Matt was recording tracks for a programme. I went to reception and was sent back to the studio where Matt was rehearsing. So I sat down there and waited. The producer, John Kingdon, blustered over asking me who I was and telling me to leave. I said that I had been sent to see Matt, and Matt came over and said he wanted me, a junior employee of the

publishing company, to stay. I thought he was absolutely charming and it was then I realised there were some really nice people in the music business. And when I saw him again at ‘A Song For Europe’ he reminded me of the incident.”

I ask Tony how it was that he came to write “I Love The Little Things” for Matt’s tilt at the crown in Copenhagen. “For 1964 the BBC changed the system. Instead of an open final, they first selected Matt to represent the UK. They then invited songwriters to submit songs. I don’t know if Matt had a hand in selecting the songwriters, but there were some quite well known composers there. So I knew that I was writing for Matt’s voice. But I had to follow the guidelines that they wanted something bright and with an instantly catchy hook. So I thought put the hook right up front! When the song won ‘A Song For Europe’ it was a great feeling. You must remember that I was still young and a relatively new composer. My only disappointment was that the BBC wouldn’t pay for me to go to Copenhagen.”

I express surprise. Tony goes on. “I’d have loved to have gone, but no one from the publishing company went. I mean it was a song contest, but I suppose then it was seen more as a contest for performers. Of course, I watched the contest and remembered that the winning song was a lovely song - Gigliola Cinquetti. Do you know I don’t have a copy of “I Love The Little Things”? I’m now scouring record shops to try to get copies of all my songs that have been recorded.”

Did he see much of Matt Monro after the 1964 contest? Tony says that they kept in some form of contact and that he also wrote “The Auction” for him. I get the impression that Tony would have been delighted to have worked

more with Monro if circumstances permitted. But Tony was very busy in the 1960s in his role as songwriter and producer for Pye Records.

I ask Tony how he had come to work in the music industry. "I started in choir school, All Souls in Langham Place. Once I got older I started to coach the younger singers. I am basically a self-taught musician. At the age of 16, I had the opportunity to go to music college - but my real love in terms of music was light orchestral, not classical. So I left school and started in Tin Pan Alley". Back in the 1950s music publishers were the principal players in the UK music industry and they all gathered in Denmark Street in London, which became known as Tin Pan Alley. Tony takes up the story: "I started at the bottom. I got a job at Robert Mellin Music in July/August 1955 and in my spare time I ran a dance band. Robert Mellin Music was a small operation and I could play the piano and transpose music, so I would often demo new songs. I started to write songs, but they weren't great to start with. Then one day Dick Rowe, head of A&R at Decca, came to the office. I was the only person there so I let him in and played him one of my songs, "Crazy Bells". Dick had it recorded by Gerry Dorsey (who would later change his name to Engelbert Humperdinck)."

"Anyway, Dick Rowe offered me a job at a new record label he started, Top Rank. I was his assistant and in particular I was responsible for recording orchestras, which we would do mainly at Wembley Town Hall. Dick also encouraged me to write songs. Unfortunately, Top Rank folded after about 18 months - they were taken over by EMI - and I went to Pye. In fact, when we had done the recordings at Wembley, we had used Pye's mobile recording equipment, so I was known to

the Pye set up." This would be the start of Tony's long association with the Pye record label, for whom he was essentially an in-house record producer, which lasted throughout the 1960s. But as Tony explains, that wasn't the only break that came from his recordings for Top Rank. "I was called up for National Service. I had recently done some recording with the Coldstream Guards, so I talked to them and did my military service with them in the Coldstream Guards band. It meant I could work part time with Pye as well."

Although Tony was initially an assistant record producer at Pye, his songwriting skills quickly developed. I ask him about his early days as a songwriter. Tony explains "My first song that was a hit was for Garry Mills with a song called 'Look For A Star'. Originally the song was written for a Norman Wisdom film called 'Follow A Star', but it got dropped from there and then ended up in a horror film called 'Circus Of Horrors'. It reached the Top 10 here, but in the USA it was recorded by the Vaughan Orchestra and reached number one! Despite that early success, I confess that my early songwriting efforts weren't great. I suppose the first time I was really happy with a song was in 1963 with "Sugar and Spice" which was a hit for The Searchers. Even then, I wrote it under the name Fred Nightingale."

That being the case, I reminded Tony that he had previously had a song in A Song For Europe in 1962, "Telltale" by The Brook Brothers. "I don't recall quite how that ended up in A Song For Europe," muses Tony. "It was probably written on spec. I had produced some records with The Brook Brothers, such as "Warpaint" and "Ain't Gonna Wash For A Week". "Warpaint" had been a hit for Barry Mann in the USA. We did that a lot in those days, take US hits and do

English cover versions. I did that with artists like Jimmy Justice and with Mark Wynter on "Venus In Blue Jeans". I also entered a song for Kathy Kirby in A Song For Europe later on."

"But it was 1964 that was such a special year for me. I did A Song For Europe with Matt, wrote "Downtown" for Petula, which got to number one, and also wrote the theme to 'Crossroads', which was the first of my well known TV theme tunes." I ask Tony about some of his other TV themes. "Well, I was living in Australia at the time," says Tony talking about that familiar theme to "Neighbours", "and Reg Watson who created 'Crossroads' contacted me. Apparently they were to have a competition to choose the theme to this TV soap, but Reg contacted me three times, saying they needed a song. So there it was. Everyone seems to know I wrote that ... I insisted that they put the credit in. I always make sure I get the credit for themes in TV shows now. I wrote the 'Emmerdale' theme, but no one knows as I didn't insist on a credit!" Speaking of television programmes, I ask Tony what his view of the current slew of Pop Idol type programmes is, bearing in mind his role as a panellist on the 70's show "New Faces". Tony has firm views. "I started off by liking 'Pop Idol' originally, but now I think it has got boring. The show is now very predictable. And these new programmes only concentrate on singers. No programme is now looking for light entertainers, as we did back on 'New Faces'. On that programme, we found Jim Davidson, Marti Caine, Lenny Henry, Patti Boulaye and Roger De Courcey, amongst others, all memorable light entertainers. We made sure they'd win!" For his forthright views on contestants' performances, Tony was nicknamed the 'Hatchet Man'! I ask him about that role and how he came to

be on that show. "I am afraid it's another Pye connection! Les Cox, formerly with Pye, became producer of 'New Faces' and called me up asking me to be a panellist. We tried a pilot show, and I just spoke my mind. That was a hit! I was a bit concerned about being unpopular and tried to tone it down a bit, but the production team encouraged me to speak my mind. They said that was the essence of the programme. Mind you," he muses, "I was never as rude as Simon Cowell!"

We talk more about his songs and productions and I suggest that Tony worked best writing for female voices, "Downtown" for Petula Clark and "7:10 From Suburbia" for his wife, Jackie Trent, being examples. Tony denies that vehemently, citing "Joanna" a song written for Scott Walker, as one of his proudest moments. "I am very grateful to Sanctuary Records who have been releasing some of my songs. There is a double album, 'Call Me', with many of my songs and productions on, and they have recently released a triple album."

So what are Tony's current projects? "I am working on a new instrumental album, but what I am looking forward to most is a one man show I am putting together. It will be called 'Music Of My Life - Tony Hatch' and it will just be me talking about some of my songs and playing them. You'll have to come to see it. It should be touring during 2004. Apart from that, I am still writing songs ... but I wouldn't write another song for Eurovision! After the disaster in 2003, I wouldn't submit again. Nor could I see an established songwriter submitting - it would be too frightening!"

Just before siesta time beckons Tony, I ask him for what he'd like to be remembered. "Oh that's easy," he chirpily retorts, "I'd like to be remembered for the good songs I wrote".

A Song For Europe

Thomas Latham looks back to an event held on Friday, 7th February 1964

Background

Stung by criticism in 1962 that the BBC had been influenced too heavily by record company interests, but aware of the difficulties attached to getting the best songwriters and singers to enter the competition, the BBC decided to change tack in 1963. Instead, they had invited a number of successful songwriters to take part, and allowed them to choose their own singers. However, they had once again encountered problems. Johnny Worth, who had written the song "A Day At The Seaside" was reported in the *Daily Express* on 19th February 1963 as saying: "My phone never stops ringing with calls from artists who want me to write for them. But ask them to perform in Eurovision, and they turn it down." With a number of well-known artists having declined the opportunity to sing his entry, he had been on the verge of pulling out when Vince Hill had agreed to perform it.

Therefore, in 1964, the BBC tried yet another format, hoping that guaranteeing a singer a place in the Eurovision Song Contest itself would tempt a top name to take part. Their choice was Matt Monro. He had made his first television appearance with the BBC on the "Show Band Show" on 2nd January 1957, and had impressed them when he had taken part in early experiments in colour transmission in 1958. Thereafter, a number of guest spots had followed, and in 1963 he had made appearances in shows like "A Swingin' Time", the "Billy Cotton Band Show" and "Juke Box Jury".

Monro was no stranger to television song contests having come second in

ITV's "British Song Contest" held at the Royal Festival Hall on 17th February 1961. His song had been the Leslie Bricusse composed "My Kind Of Girl", which had lost out to Mike Preston singing "Marry Me" (composed by Laurence Jacks) by 56 points to 49. However, while Preston's song had reached a respectable number fourteen in the charts, "My Kind Of Girl" had been the more successful and had given Monro his second top five hit. He would probably therefore have been quite favourable to the idea, especially given the fact that, this time, he couldn't lose.



His association with Eurovision might be said to stretch right back to 1956, since he seems to have been the first person to record "Ev'rybody Falls In Love With Someone", which had been the winner of that year's "Festival of British Popular Songs". Although there is no evidence that the BBC ever anticipated entering the contest in

1956, the second series of this show did produce the very first British Eurovision entry in "All", sung by Patricia Bredin in Frankfurt in 1957. In any case, contracts were issued for both the ESC and ASFE on 7th January 1964, with Monro to be paid a total of 450 guineas plus expenses for both.

The Songwriters

Matt Monro was allowed to pick the writers himself from a list supplied by the Songwriters' Guild of Great Britain, and he mostly chose songwriters he was familiar with from his own recording career. Matt Monro had recorded Lionel Bart's "As Long As He Needs Me" from "Oliver!" in 1960, and Bart had also provided the lyrics to Monro's Bond theme "From Russia With Love". Bart's father had once warned him "Lionel – don't enter no competitions, because you can lose!". In previous years, when approached by the BBC, he had accordingly turned the offer down, but, because of Matt Monro's involvement this time he thought: "Ok – let's go for it". Norman Newell (FoBPS 56, SFE 63, 64) had written the lyrics to Monro's "Portrait Of My Love", which, in 1999, received its two millionth radio play. In 1963 and 1964 his SFE entries were co-written with Philip Green (SFE 63, 64, 66), who had also worked for EMI, and had a successful film writing film scores. Sadly, he died late in 1982 in Dublin, following a long illness. Tony Hatch (SFE 62, 64, 65), was a twenty-four year old A and R man for PYE records, whose first hit, "Look For A Star" sung by Garry Mills, had reached the top ten in 1960. Mitch Murray (SFE 64, 67, 73) had only started writing popular songs a couple of years previously. However, during 1963 alone he had had hits with the songs "How Do You Do It" and "I Like It" - both number one hits for Gerry

and the Pacemakers – as well as "I'm Telling You Now" and "You Were Made For Me", which reached number two and three respectively for Freddie and the Dreamers. Leslie Bricusse (SFE 63, 64, 65) had contributed to the musicals "Stop The World I Want To Get Off" and "Pickwick", and had had hits with "What Kind Of Fool Am I" and the previously mentioned "My Kind Of Girl" with Matt Monro. For this contest he appears to have submitted a song written some time previously, as "Ten Out Of Ten" was originally recorded by Eden Kane in 1962 (although it was not released until after Matt Monro's version in 1964). Since his song from the 1963 SFE ("Pick The Petals" sung by Maureen Evans) had similarly been written at least two years earlier, it seems likely that Bricusse didn't respond to the BBC's invitations with new compositions. Hal Shaper (SFE 63, 64, 70) had written songs that were recorded by artists like Joan Regan, Petula Clark, The Brook Brothers (SFE 62), Malcolm Vaughan, Cilla Black, Diana Dors, Bryan Johnson (SFE 60 & 61) and Ronnie Hilton (FoBPS 56 & 57). For Matt Monro he had written "Softly As I Leave You", the financial success of which had enabled him to set up his own publishing company.

Shaper wrote to Leslie Bricusse at the end of January 1964 complimenting him on his song "Ten Out Of Ten". At that point, Bricusse had yet to hear any of the other songs, but replied that if Shaper's song was anything like as good as his 1963 entry he would certainly be able to return the compliment. Newell, who had co-written one of the first songs Monro had ever recorded ("Ev'rybody Falls In Love With Someone" FoBPS 56), also thought that Bricusse's was the best song, which he thought should have won on "sheer quality" alone.

The Broadcast

Once again the BBC turned to David Jacobs (FoBPS 57, SFE 60, 62, 63, 64, 65, 66) to compere the show, and to commentate on the ESC in Copenhagen. A DJ on BBC Radio and Radio Luxembourg, he was by this time also the regular host of "Juke Box Jury" and one of the hosts for the BBC's new music programme "Top Of The Pops". Jacobs was voted Britain's Top Disc Jockey for six years and (among other awards) was the Variety Club of Great Britain's T.V. Personality of the Year in 1960. Jacobs had been the compere for the second series of the "Festival of British Popular Songs" in 1957, as well as of the 1960, 1962 and 1963 SFEs. In an interview published shortly after the 1962 show he had singled out Matt Monro as his favourite male vocalist. A contract for his ASFE and ESC engagements was issued as late as the 4th February 1964, with his fee being 325 guineas for both jobs. On the morning of 3rd February he had recorded a special trailer in Studio A of the BBC's Television Centre, to be broadcast on BBC 1 advertising the SFE, and for which he had received the nominal fee of 5 guineas.

The BBC also issued a contract on 4th February 1964 for Mike Sammes to provide eight backing singers for ASFE, who were to be available for the Thursday rehearsal at the Television Theatre and the show itself. Each singer received a fee of £30 and 30 shillings. Their sexes and names are not known, but female singers that he used at the time in 1964 included Enid Heard, Sylvia King, Marion Madden, Eual Parker, Irene King (who had sung with the Keynotes – as had Mike Sammes himself – the Coronets – including in the 1956 series of the "Festival of British Popular Songs", and the Stargazers), and Valerie Bain. The

Mike Sammes singers (who were not featured in shot, provided the chorus on all songs except "Ten Out Of Ten".



Rehearsals took place on Tuesday 4th and Wednesday 5th February at an unknown location and then on Thursday 6th February in the Television Theatre, Shepherd's Bush, from which the show was broadcast live the following night. On the Thursday rehearsals began at 2.00 p.m. with a forty minute photo call. Until the break for dinner at 7.00 p.m. each song was allotted forty minutes for rehearsal. After an hour's break Matt Monro was required for a two hour camera rehearsal of all six songs at which the orchestra and choir were not present since they would be played on record instead. The next morning there was another camera rehearsal, this time without Monro, after which the

scoreboard was tested with the operators. After lunch, a third camera rehearsal was held with David Jacobs at which point the scoreboard was again tested. After tea, from 4.00 p.m., the camera rehearsals continued with all those concerned with the actual show, followed by a break for dinner between 6.30 p.m. and 7.30 p.m.. A final run-through, with the addition of the jury spokesmen for the first time, was held before the standard fire drill. The audience were in their seats by 9.15 p.m., when the warm-up routine was handled by producer Harry Carlisle, before the actual transmission. Matt Monro appeared on the cover of the *Radio Times* covering the period 1st to 7th February 1964, and on page 45 there were pictures of the writers. The show started with a fifteen second fanfare (consisting of a five second rising sequence followed by a ten second tremolo) written by Dennis Wilson. While this played a caption with "A SONG FOR EUROPE" appeared on screen, and the show and the master of ceremonies were introduced by producer Harry Carlisle (who had taped this announcement during that morning's rehearsal). This was followed by David Jacobs's entrance during the "Song For Europe" theme written by Alan Bristow. Jacobs introduced the purpose and format of the show, as well as revealing the order in which the six songs were to be sung. He then went on to introduce Matt Monro, saying there was nobody who could do the job of singing all six better than him. Each songwriter (except for Lionel Bart) appeared on the show (for which they received ten guineas) and was preceded by a short extract of between five and nine seconds from a well-known song they had written. Philip Green and Norman Newell were introduced by the previous year's

winner "Say Wonderful Things", Tony Hatch by "Messing About On The River", Mitch Murray by "I Would Like It", Leslie Bricusse by "What Kind Of Fool Am I?", and Hal Shaper by "Softly As I Leave You". Interestingly, the production script has a hand-written note warning "Fred" on camera one that Bricusse was "TALL", to ensure that he would be kept in shot. Unfortunately Bart was unable to attend on the night, due to 'prior engagements'. Since he appears in the initial running order for the show, and was contracted to appear of the show with the others on 27th January, but was manually crossed out of the final version of the script, it seems likely that the fact he would be absent was only discovered very late in the day. The song that would have been used to introduce him was "From Russia With Love".

Each of the sixteen regional juries consisted of twelve members of the public chosen because of a genuine interest in popular music. They could each vote for their favourite song in the show, having already listened to them at the final rehearsal, plus twice more on tape to ensure that they were familiar with all six. David Jacobs went to each jury in turn to ask for their points, and the spokesmen read out the relevant song number and the number of votes it had been awarded (with only those actually scoring being mentioned unlike in previous years).

After the last song seven minutes was allocated to the voting and David Jacobs's explanation of the procedure that preceded it. In the end, this lasted about ten minutes. An addition had to be made to the script at the last minute to allow sufficient time for the juries to get ready to announce their results, but there were also additional delays due to problems with the scoreboard, which often showed the wrong scores.

Scheduled to run thirty-five minutes and finish at 10.00 p.m., the show finally overran by about five minutes.

At the end of the show, Matt Monro reprised "I Love The Little Things". After transmission had ended there was a photo call and press conference in the theatre with Matt Monro and Tony Hatch. Hatch still couldn't believe that he had won when interviewed ten minutes after the announcement of the results.

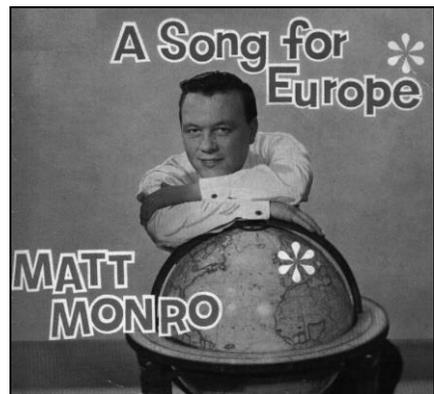
Sandwiched between the "News" and a round-up of results from the Winter Olympics in Innsbruck, the show was watched by approximately 21% of the population (representing about 10.4 million viewers). Opposition from ITV came in the form of a television play called "It's Dark Outside", which was watched by 16% of the population.

The BBC's Listening and Viewing panel gave the show a Reaction Index of 62, which was less than the previous year's SFE (68) but not much different from the 64 awarded to Kathy Kirby's SFE programme the following year. The BBC's viewing panel approved of the format change, feeling that having just one singer was the fairest way of presenting all the songs. However, they did find that it lacked entertainment value visually, while some found it to be distinctly tedious. Matt Monro was generally liked as a singer, with one viewer commenting that he did "an excellent job and was the ideal choice for the competition". It was also felt that he had coped well with a succession of unfamiliar songs, although the fact that they were so similar was a definite drawback for some. While some had thought "I Love The Little Things" was the obvious winner, others agreed with the comment that it had simply been the "best of a mediocre bunch". However, viewers were still slightly puzzled by how it had achieved its

runaway victory. David Jacobs was thought competent, but sometimes too short-tempered with the scoreboard operator, and it was felt that he shouldn't have allowed himself to become so irritated with the frequent mistakes made in displaying the score, although some interpreted this as the appropriate firmness to use in handling a potentially tricky situation.

The Results

- | | | |
|----|--|-----------------|
| 1. | "Choose"
(Lionel Bart)
16 points | 4 th |
| 2. | "It's Funny How You Know"
(Norman Newell/Phil Green)
11 points | 6 th |
| 3. | "I Love The Little Things"
(Tony Hatch)
87 points | 1 st |
| 4. | "I've Got The Moon On My Side"
(Mitch Murray)
43 points | 2 nd |
| 5. | "Ten Out Of Ten"
(Leslie Bricusse)
15 points | 5 th |
| 6. | "Beautiful Beautiful"
(Hal Shaper)
20 points | 3 rd |



The Record

Originally planned for release on the Saturday after the show, the "A Song For Europe" EP (Parlophone GEP 8898) was advertised beforehand as being released on the actual day of the television broadcast. The winner could be ordered from the following Monday, 10th February, and EMI's factory was said to be on stand-by to rush release the winner straight after it was known. "I Love The Little Things" was released as a 7" single (Parlophone R5103) during the week ending 21st February 1964. *Record Retailer* described it as "beautifully put together" and "a lighter, catchier song than most of Matt's releases".

After the programme, the *New Musical Express* reported in its 21st February 1964 edition on a storm that had blown up over Matt Monro's single release of the winning song. The problem stemmed from the decision to put the last-placed "It's Funny How You Know" on the B side of "I Love The Little Things" (Parlophone R5103), instead of the runner-up as had previously been announced in the press. The *NME* described it as "one of the most heated controversies in the music business for many years", and said that most criticism was being directed at Norman Newell who co-wrote the former song. At the time he was also a recording manager at EMI (although he considered song-writing to be his main profession), and it was suggested that this was the real reason why it was chosen over the runner-up.

In fact Newell had nothing to do with the decision, which was taken by EMI chairman Sir Joseph Lockwood. He told the *NME*: "The BBC is not necessarily the best judge of tunes we should release on our records. I heard "It's Funny How" before the contest and chose it, with the song that won, as the

best two saleable songs. The fact that it was voted last has no bearing on our decision to issue it. If we chose discs according to voting panels like "Juke Box Jury", we would be bankrupt in no time."

The Contest

Between the SFE and ESC, Matt Monro made television appearances on ABC-TV's "Big Night Out Series" on 7th March, and the BBC's "Billy Cotton Band Show" on 15th February and "Juke Box Jury" on 14th March. He also spent a week in cabaret at 'Mr Smith's' in Manchester from 24th February, and made a promotional tour of the Netherlands, Germany and Belgium in early March. However, he had to decline an offer to co-star with comedian Mort Sahl at New York's Copacabana from 5th March due to his Eurovision commitment.

Rehearsals took place from 18th March. The UK contingent in Denmark included Tom Sloan (BBC-TV head of light entertainment), Matt Monro (singer), David Jacobs (commentator), Harry Rabinowitz (conductor), Kenneth Haines (BBC light music head), Anna Instone (BBC gramophone department chief), Don Agnes (music publisher), Don Black (Matt Monro's manager), George Martin (Parlophone manager), Andy Gray (the editor of the *NME*), Yvonne Littlewood and Harry Carlisle (producers). Matt Monro was confident of victory in the Eurovision final held on Saturday, 21st March, and even backed himself to win with a ten shilling bet. Monro's version of "I Love The Little Things" at the ESC lasted slightly longer than in the SFE at two minutes and twenty-seven seconds.

Broadcast between the comedy series "Hugh & I" and sports programming, the ESC was watched by 24% of the adult population (about 11.9 million viewers),

easily beating the 19% that watched ITV instead. Competition on the independent network had come in the form of the "News", the play series "Espionage", "The Avengers" and a sports magazine programme. The Reaction Index was 63 (the average for the contest in the 1960s). Three-quarters of the Viewing Panel agreed with the final result, although many felt that juries had voted for Gigliola Cinquetti's (pictured below) charming and sensitive performance rather than the song. Otherwise, they felt that 1964's songs were rather poor in quality. Overall they seemed to think this was an interesting and entertaining show as a once-a-year event; they enjoyed picking their own favourites and following their fortunes, although some thought that the voting procedure could be changed to make it more exciting. There were apparently problems in following David Jacobs's commentary, which was superimposed over the compere's announcements, and some felt that he was too obviously biased in favour of the United Kingdom.



The Aftermath

James Green, writing in the *Evening News* thought that Matt Monro had done as much as possible with the British song, but, no doubt influenced by the Italian winner, hoped that a female singer be found for the next contest. He suggested Petula Clark, Shirley Bassey, Alma Cogan, Vera Lynn or Kathy Kirby. As it turned out the BBC were to grant his wish in 1965. Andy Gray in the *NME* wrote that the contest had produced "no great tune", but was nevertheless exciting to watch in Copenhagen. He thought that the importance of the contest was as a way of bringing together singers, conductors, composers and TV executives from all over Europe leading to an interchange of ideas. Tom Sloan clearly agreed with him, in saying: "I will continue to enter Britain in this contest and hope to win it. But that is secondary to the fact that it brings Europe together in one TV show and encourages writing popular music in many countries." Sloan was unsure whether there would be any changes to the BBC's selection process for 1965.

Gray thought that the hosts, Denmark, had been "excellent", and Matt Monro's song had been the catchiest and easiest to remember, though he felt Matt Monro's singing had been "slightly hoarse". He also noted Italy's delight at finally winning the contest "thanks largely to a good performance" by their "wistful" singer. He hoped that Britain would also win the contest one day, possibly the following year in Rome (it would actually be Naples).

The winner in the ESC "Non Ho L'Eta Per Amarti" was rush-released in English by Dana Valery (the 20-year old sister of sister of American singer Sergio Franchi) who was about to star in the musical "Just A Minim". Gigliola Cinquetti's original language version

was released on Decca (F 21882) on Friday 10th April. Vera Lynn also released a version (HMV POP 1287). The Danish entry "Sangen Om Dig" from Bjorn Tidman was released by EMI (Parlophone R5122) and advertised the week after the contest. Matt Monro and others in the BBC delegation due to fly back to London on Sunday afternoon answered the flight call too late and found it was full. They thus had to spend an extra night in Denmark, while their luggage flew back to the UK without them. Presumably there were no such mishaps when the singer flew to Barcelona to make a TV appearance there on 6th April. He had also received invitations to visit the Netherlands, Denmark and Austria after his ESC appearance. However, he was already quite heavily booked: for example, setting off on a short UK tour with Shirley Bassey from 10th April to 3rd May. During the rest of the year, he also made sporadic appearances on the BBC in shows such as "Graham Stark", "Open House", "The Billy Cotton Band Show" and "Top Of The Pops". After the contest "I Love The Little Things" was recorded in French by Jean-Pierre Fall, and in Dutch as "Als Jij Wist" by Willeke Alberti (ESC 94) for her LP "Willeke" (Philips – Stereo 840 345PY/Mono P 12929L 4). Covers of Matt Monro's SFE songs from 1964 seem to have been restricted to Lionel Bart and Leslie Bricusse's songs. Robert Goulet and Sammy Davis Junior both recorded "Choose", while the latter also recorded a version of "Ten Out Of Ten", as did Eden Kane. You can find the Robert Goulet cover on the CD "My Love Forgive Me/ Sincerely Yours..." on Collectables Records (COL 5847). It originally appeared on the 1964 Columbia LP "My Love Forgive Me" (CL 2296). Davis recorded "Ten Out Of Ten" around October 1964, and it

appeared on his Reprise LP "If I Ruled The World" (R-6165), which was released the following year. His version of "Choose" appeared on the Reprise LP "The Big Ones For Young Lovers" (R-6131) in 1964, but also featured on an EP in 1964 with the tracks "Bee-Bom", "Jalousie" and "Not For Me" (Reprise – RVEP-60049), and on single in 1965 as the B side to "Bee-Bom" (Reprise 0278) as well as a compilation album the same year – "The Stars Salute Dr. Martin Luther King" (Warner Bros. – W-1591). Unfortunately, neither of his SFE covers seem to have appeared on CD as yet. Eden Kane's version of "Ten Out Of Ten" originally appeared on the 1964 EP "Six Great New Swingers" (DECCA EP DFE 8567) – although it appears to have been recorded in 1962 - and has since been re-released on the CD "Well I Ask You" (DERAM 8209662).

Sheet music for the winning song, "I've Got The Moon On My Side", "Beautiful, Beautiful!", and "Ten Out Of Ten", was released in the weeks following the contest. Each one featured a picture of Matt Monro on the front (although Mitch Murray also appears on the sheet for his song) and each one also mentioned either "A Song For Europe" or the "Eurovision Song Contest". Curiously, when "Ten Out Of Ten" was published in May 1964 with Sammy Davis Junior on the cover (with a photo taken when he was actually recording "Over The Rainbow"), this also publicised the contest.

Acknowledgements

With thanks to Trish, Julie, and Jackie at BBC Written Archives Centre, Hal Shaper, Gordon Lewis, Neil Dickinson, Marcus Keppel-Palmer, Richard Crane, and staff of the British Library. I would also like to acknowledge the debt of gratitude I owe to the late Hamish Bruce, without whose support you would not be reading this. TL

Junior Eurovision

The first Junior Eurovision Song Contest was held in Copenhagen on Saturday, 15th November 2003. Sixteen young acts, all of whom were responsible for writing their own songs, performed in a colourful show that was presented by Danish duo Renee & Camilla.

Despite fears that the event would make even the most steadfast of Eurofans cringe, it actually proved to be a credible success and received extremely good viewer ratings across the whole of Europe. The show was also broadcast in Australia two weeks later.

Noticeably it was the older children who gave a more professional performance, but younger participants were certainly enthusiastic about representing their home countries. Because each also had to sing in their own language, it reminded many of the 'good old days' of Eurovision before English became the norm.

The interval act was aimed at a younger audience, but seeing current chart toppers play their part in a Eurovision show must surely be something that the main event should copy in the future.

The sexy Sugababes gave a sleek and polished performance of their latest hit, "Hole In The Head", and were followed by Matt and James from Busted performing their recent song, "Crashed The Wedding". Unfortunately third member Charlie was back in London nursing a viral infection, but the two guys showed that they could still capture the audience none the less.

In the United Kingdom Junior Eurovision was broadcast live on ITV and commentated by Mark Durden-Smith and Tara Palmer-Tomkinson, but most were agreed that the two

presenters were worse than Terry Wogan ever has been! Not only did they talk over some of the songs, their comments were also offensive at times. Even more worrying is the fact that these two will present Junior Eurovision 2004 when it is held in the UK next November, the tradition of being held by the winning country not being a feature of the younger show. It can only be hoped that ITV take notice of the abundance of negative comments.

On a positive note though, Tom Morley scored a credible third place for the United Kingdom while Croatia gained their first ever victory on the Eurovision stage with Dino and his self penned composition, "Ti Si Moja Prva Ljubav". He was both confident and capable, and his success was well deserved. No doubt he will appear in a future Dora, with other junior participants also attempting their own national finals once they become old enough.

To accompany the show a CD containing all 16 entries, plus the theme tune, was released and subsequently followed by a DVD. This is the first time any Eurovision contest has been released on DVD and it is expected that this will become a regular feature in the future for both the junior and adult versions of the show.

Junior Eurovision Song Contest Summary of Results

1. Greece
"Fili Gia Panta"
(Friends Forever)
Nikolas
53 points **8th**
2. Croatia
"Ti Si Moja Prva Ljubav"
(You Are My One And Only)
Dino
134 points **1st**

- | | |
|---|--|
| <p>3. Cyprus
 "Mya Eyhi"
 (My Wish)
 Theodora Rafti
 16 points 14th</p> | <p>11. Belgium
 "De Vriendschapsband"
 (Band Of Friends)
 X!nk
 83 points 6th</p> |
| <p>4. Belarus
 "Tantsui"
 (Dance)
 Volha Satsuk
 103 points 4th</p> | <p>12. United Kingdom
 "My Song For The World"
 Tom Morley
 118 points 3rd</p> |
| <p>5. Latvia
 "Tu Esi Vasara"
 (You Are Summer)
 Dzintars Cica
 37 points 9th</p> | <p>13. Denmark
 "Arabiens Drøm"
 (Arabian Dream)
 Anne
 93 points 5th</p> |
| <p>6. FYR Macedonia
 "Ti Ne Me Poznavas"
 (You Don't Know Me)
 Marija & Victorija
 19 points 12th</p> | <p>14. Sweden
 "Stoppa Mig"
 (Stop Me)
 The Honeypies
 12 points 15th</p> |
| <p>7. Poland
 "Cos Mnie Nosi"
 (Something Is Keeping Me Up)
 Katarzyna Zurawik
 3 points 16th</p> | <p>15. Malta
 "Like A Star"
 Sarah Harrison
 56 points 7th</p> |
| <p>8. Norway
 "Sinnsykt Gal Forelsket"
 (Madly In Love)
 2U
 18 points 13th</p> | <p>16. Netherlands
 "Mijn Ogen Zeggen Alles"
 (My Eyes Say Everything)
 Roel
 23 points 11th</p> |
| <p>9. Spain
 "Desde El Cielo"
 (From Heaven)
 Sergio
 125 points 2nd</p> | |
| <p>10. Romania
 "Muzica Nu E Un Joc"
 (Something Makes Me Rush)
 BubU & Co.
 35 points 10th</p> | |



Congratulations to Dino and Croatia!

The Day I ...

Made Lou Cry

Andrew Moffatt, current joint holder of the OGAE UK Convention Stars In Their Eyes title, is a primary school teacher who lives in Birmingham. In this recollection he explains how Germany's 2003 entry inspired him and his class of children and how, in turn, they touched the life of its singer, Lou.

"Let's Get Happy" is a great title for a pop song, not least an entry for Eurovision. My particular journey began in late January 2003, when I downloaded a 30 second excerpt of the song and video from Lou's website - only 30 seconds but it was enough. It was clear that the song was utterly fabulous. I was hoping for a key change in the final chorus, but even without one I was convinced it would win Eurovision and our world would all be new.

The song's instant sing-a-long-a-chorus made it easily accessible to friends and colleagues at work. The tune began to be hummed on the way to assembly, and one or two would sing the chorus as we passed in school corridors. I spent the night of the German final texting colleagues with news and it was a great moment when Lou won. This was to become the song of the contest. My colleague, Yvonne, shared my enthusiasm for Lou and we would begin each day cranking up the volume on our CD player for a rendition of the song before collecting our children. As the remaining songs of the contest filtered through, it was clear there was nothing to touch the bright optimism of Lou - she had to win. A new term began in April and the topic for our class of six and seven year olds was "Friends". Life sized pictures were painted and attached to windows. We needed a

heading for the display hmmm I wonder ...

May 2003. The staff room becomes a Lou-friendly zone with pictures and cartoon logos adorning the walls, fighting for space among the NUT notices and performance management timetables. As the final week approached, we organised sing-a-long-a-Eurovision sessions in the lunch hour. On Thursday song sheets are given out for "Let's Get Happy" and everyone promises faithfully to vote for Germany on the night. A sweepstake is organised and Yvonne is gutted that she gets Norway (it gets the first douze points on the night, but it is a short-lived victory). I leave for Riga on Friday clutching a photo of my classroom display to give to Lou. I love the fact that her face is all over a staff room, and her song is used as the basis for a classroom display. She has to see how far her influence has spread!

But the chances of meeting my new found idol are slim. I hang around outside her hotel for a while on Saturday afternoon, but it's a bit hopeless. We go inside and find the bar - just in case - but of Lou there is no sign. I end up leaving the photo behind reception, scribbling an explanation on the back. The contest makes for a great night. As Lou comes on I imagine colleagues and friends back in Birmingham cheering her on. Even now I get a chill running down my spine thinking about it. The first vote. Iceland give her 8 points, and for a glorious three or four minutes I really believe she'll go all the way I have never yet predicted a winner. I really should have known.

I hope to meet Lou at the airport the next day, to offer support, and to find out if she got my photo, but I have to settle for a depressed looking Jemini (I mean what can you say??).

October 2003 - Berlin. Lou is appearing at the OGAE Germany Convention, so obviously we have to go. As we enter the club, there she is, sitting by the stage, glass of wine in hand. To see Lou after all this time is quite surreal. I approach with a copy of the photo and try to speak without gushing. Once gushing is over, I present the photo and am about to say "Did you ever get this?" Before I can she grabs it and says "I know this, I have it on my wall in my office!" I can't believe this - she got the photo. "When I saw this, I cried" she continues. Oh my God! I made Lou cry! I explain where the photo is from and that the children made a display based on the lines "Let's Get Happy and Let's Be Friends". Lou is obviously touched and signs the back for me.

I can't believe something I made is on the wall in Lou's house! Later, as she sings "Let's Get Happy" to the crowd at the Convention, I reflect on all the moments the song has given me over

the past nine months. The excitement the first time I heard it, jumping around my classroom with Yvonne, the joy at the German Countdown final, all the sing-a-longs in the staff room, and the climax as she walked on stage in Riga. The song is my soundtrack to 2003. I made Lou shed a tear back in May and, for a moment here in October, she returns the favour.



If you have a memory or reflection, which you would like to have featured in "The Day I ..." please e-mail Marcus Keppel-Palmer at Marcus.Keppel-Palmer@uwe.ac.uk or write in to Vision at the usual address.



Anything Goes

In conversation - Sally Ann Triplett

by Marcus Keppel-Palmer



Not many artists have represented the UK on more than one occasion on the Eurovision stage. Cliff Richard, Ronnie Carroll. On that list too is Sally Ann Triplett who represented the UK in 1980, as a member of Prima Donna, and in 1982, as one half of Bardo. Since that time Sally Ann has gone on to a successful career in stage musicals and theatre. Vision caught up with her in Brighton, where she was putting together the photos for her new solo album.

We started by talking about Prima Donna. "I was still at college when Prima Donna came up," reveals Sally Ann. "In fact, my singing teacher, Mary Hammond, sent me along to audition for something else completely different.

It was a complete coincidence that I then got asked to be part of Prima Donna. It was never a long term project. We finished at The Hague. In fact, I had to be back at classes at 9:30 the following Monday."

"Love Enough For Two" only just got the ticket to The Hague. In the Song For Europe, Prima Donna tied with Maggie Moone. "It was very exciting," Sally Ann remembers. "A floor manager told me later that they had to take a quick decision to go round the juries again. In those days everything took second place to the news and there was about two minutes before the news started. Terry (Wogan) went round the juries in no time at all - and I think we won clearly."

"I really enjoyed The Hague. I didn't have time to think about it very much. We were so busy doing the press. I remember we were picked up in white limousines. We did well (third place) and the boys were very good, but Johnny Logan was the overwhelming favourite. I met him there when we sat next to each other on a coach!"

So how did Bardo come about? "Well, I was going out with Stephen Fischer at the time. He had been asked by Andy Hill to be in Bucks Fizz the year before, but had declined because he was playing in Godspell. So in 1982, Andy and Nicola (Martin) approached him again for Song For Europe. At that time they didn't know if he would be solo or in a duet." Sally Ann goes on. "In fact, Stephen and I were in pantomime together at the time, so he took me along to the meeting with Andy and Nicola, who remembered me from Prima Donna - and that was it, Bardo was formed."

I mention that "One Step Further" is one of my favourite UK entries and of course everyone remembers that dance routine. "Ah that dance. It was

choreographed by the girl from Hot Gossip" muses Sally Ann. How did Harrogate differ from The Hague? "Harrogate was nice, but it wasn't as exotic of course. As it was in the UK, and following Bucks Fizz, we were high profile. The week leading up to Eurovision we toured around all the UK doing radio shows. The hotel in Harrogate was full of the English tabloid press. The whole atmosphere was very patriotic. And of course the song was great."



In fact "One Step Further" got to number 2 in the charts and Bardo, above, did Top Of The Pops a couple of times. "Did you know that one of the Top Of The Pops we did was on my 21st birthday? It was a live show then. I was picked up from home by a limousine and taken to the BBC. When I arrived there Nicola Martin had got 21 helium filled balloons onto the set for my birthday!"

Unlike Prima Donna, Bardo had some life after Eurovision. "I guess Bardo went on for another 10 months after Eurovision. We toured Europe and did lots of TV shows. We also released two

more singles with Andy Hill and Nicola Martin, who were looking after Bucks Fizz at the time. The first one called "Talking Out Of Line" was really excellent. It was just mad. Andy kept overlaying vocal parts on it. But it wasn't a hit. Nor was the follow-up, "Hang On To Your Heart". I think if we had been promoted a bit more like, say, Dollar, Bardo could have been very successful. But it wasn't to be." Sally Ann seems wistful. And what happened to Stephen Fischer? "Oh we are still good friends. We went out for three years. He is now married with two boys. He loved theatre and he still plays in bands. He went on to do things like the Penguin Cafe Orchestra."

In the 21 years since Bardo, Sally Ann has built a very successful career in theatre, particularly musical theatre. As we spoke, I broke the news to her that she had won the Musical Stages 2002 Award for best performance in "Anything Goes", where she played Reno Sweeney at the National Theatre. Sally Ann has appeared in shows as diverse as "Oliver", "The Rocky Horror Show", "Chess", "Grease" and "Cats". She has appeared in Stratford on Avon with the Royal Shakespeare Company, on Broadway in "Carrie", based on the Stephen King novel, and many times in London's West End.

Which shows did she enjoy most? Sally Ann enthusiastically replies: "Anything Goes' was really great. It was the most enjoyable and also memorable for the impact the show made. Apart from that, I would say 'Jolson' as that was where I met my husband Gary Milner, who has recently been in 'Chitty Chitty Bang Bang'. In that show I played Ruby Keeler opposite Brian Conley. I also like 'Grease' where I played Rizzo. Of course, I am very enthusiastic about the return of 'Anything Goes' which is just re-opening at the Theatre Royal, Drury

Lane and running until next May. I did not have to think twice when asked to return. Both the show and returning to Drury Lane for the first time since 'Best Little Whorehouse In Texas'.

But the return to "Anything Goes" was almost foiled as Sally Ann reveals she had been in auditions to play in the new musical based on the songs of Rod Stewart, "Tonight's The Night". I ask her about her views on these "greatest hits musicals" like "Mamma Mia". Sally Ann is not too keen: "I have a love-hate relationship with these musicals. I recently saw "We Will Rock You". Of course the songs are great - I do concerts singing Queen songs - but the storylines ... they are, well, a bit weak." Sally Ann went to Broadway with "Carrie". I ask her what she thought of the experience. "I was quite surprised," she admits. "I was expecting a road with all these lights. But the reality wasn't quite what was in my dreams. It actually seemed to be all car parks!" Are there other musicals she would like to do? "Well, I was nearly in 'Chicago' but it didn't quite happen. So I'd like to do that. And I'd like to do a stage version of 'A Star Is Born'. But I don't really go to the theatre often. With a young girl, Grace, and a teenager, Max, we tend to stay in most nights I have free."

Sally Ann has been part of many recordings throughout her career, including some of Andrew Lloyd-Webber musicals, but it was only last year that she released her first solo album. She explains: "For the last four years, I had done concerts all around the world for John Yap. Recently, I did a concert in Estonia. Anyway, John always recorded the concerts and from there we got around to recording an album with songs from the musicals for me. So we sold it through Dress Circle (the Covent Garden theatre shop) and

at 'Anything Goes'. And now I'm doing a second album - hence the photo shoot!" So what's on the second album?

"There are 15 tracks, mainly all new, but a couple come from the show I did at Pizza On The Park. They are mainly show tunes from the 40s and 50s like 'Get Happy', 'Surrey With The Fringe On Top', 'Johnny One Note' and (from 'Cabaret') 'Maybe This Time'. The title to the album is 'Anything Goes' and the photo shoot makes that clear! It is intended to sell the album at the Drury Lane Theatre as well. So come along to the show and get a copy!"

With time drawing to a close, I ask Sally Ann whether she saw Eurovision this year (2003). "Yes," she says, adding decisively, "And it was dreadful! I thought the whole thing was dreadful - the singing, the presentation. I am convinced that the political voting did us down. I did feel sorry for Gemma from Jemini. As a singer, I could tell that she couldn't hear herself on the monitors. Mind you, Grace, my baby daughter, liked the show! I hear Radiohead have offered to write the UK entry for next year. Maybe we should take them up on their offer!"

So would Sally Ann consider doing Eurovision again. There is no equivocation in her answer: "NO!!!"



Sally Ann – still a 'Prima Donna'

Viva La Diva

Graham Welch profiles the Italian teenager who beat Matt Monro into second place, Gigliola Cinquetti

Born in Verona in December 1947, Gigliola Cinquetti took part in her first singing competition at eleven and, in 1963, she won the Castrocaro Song Contest with 'Le strade di notte'. Her win qualified her to take part in the San Remo Contest, in which she and French singer Patricia Carli both sang 'Non ho l'eta'. Following their win, the Italian took the song to the Eurovision. The simple ballad was a clear winner and became a big hit, even making the UK top 20 despite being out of touch with British tastes at the time.

The follow up, 'Il primo bacio che darò', stormed up the Italian charts. A string of other hit singles ensued.

Gigliola became a familiar face in Italy, taking part in various song contests and light entertainment shows. In 1966 she won the San Remo again, with 'Dio, come ti amo'. Any disappointment she may have felt when its writer Domenico Modugno insisted on performing it at that year's Eurovision was overcome when he came last.

The song's title also became the title of Gigliola's first feature film, and marked a move into serious acting, though she continued to take part in song contests at home and abroad. She was also a regular in the Italian charts, with songs such as 'Sera' and, in 1969, 'La pioggia', which she performed at San Remo. It became her second international hit. Her 1972 San Remo entry, 'Gira l'amore', confirmed her international star status, especially in France, while a TV drama role consolidated her position at home.

In 1974 she won the Canzonissima Song Contest with 'Alle porte del sole' and went on to represent Italy at the

Eurovision with 'Si'. Italian television held back broadcast of the contest for fear of influencing the result of a referendum on abortion, held the same weekend. Described by the BBC as "too beautiful to win", the song finished second to Abba's 'Waterloo' and became another international hit, even making the UK top ten as 'Go (before you break my heart)'.

The late 1970s saw Gigliola carve a niche on Saturday night TV, but, after marrying in 1979, she dropped out of the limelight, reappearing later to host a chat show and a folk music series.

In 1985 she returned to the San Remo stage with 'Chiamalo amore', which finished third and became another hit. Her backing of the liberal Radical party saw her criticised by the press, but did not prevent her from taking part in yet more song contests and TV specials and furthering her career as a television journalist and occasional chart star. In 1995, she returned once again to San Remo with 'Giovane vecchio cuore', though didn't win.

A year later she began writing a cultural affairs column for a daily newspaper, but her increasing interest in politics fuelled rumours in early 1999 that, like fellow Eurovision winner Dana, Gigliola would seek election at that year's European elections. The move never materialised.

Now, 40 years after her victory at Eurovision, Gigliola Cinquetti remains one of Italy's best loved stars.



Whatever Happened To

DON BLACK

by Marcus Keppel-Palmer



James Bond films; Andrew Lloyd Webber musicals; Michael Jackson; Don Black has had a starry career to date and ranks as one of the UK's leading lyricists, having been involved in the UK music industry since the 1950s. He has worked closely with UK Eurovision representatives, such as Michael Ball and Lulu, and has had songs in the Song For Europe. But his most enduring connection with the Eurovision scene is Don's long term friendship with and management of Matt Monro.

Born shortly before World War 2 in the East End of London, Don's ambitions to conquer Broadway and the world of musicals was fired by seeing the film "The Jolson Story". It was his brother, Myer, who first entered show business as a comedian and then a theatrical agent - in the process shortening the family name from Blackstone to Black - and it was Myer (now called Michael) who got Don a job at the New Musical Express magazine, which enabled Don to rub shoulders with many of the stars

of the day and, more importantly, to get to know the music publishers in London's Denmark Street.

Whilst on the NME, Don moonlighted for his brother as a comedian doing music halls, Jewish weddings and clubs. However, he wasn't a great success, despite working regularly for a couple of years on the circuit. Don's eyes were opened when a friend who was a songwriter showed him the size of his royalty cheque and Don started to write songs, at first relatively sporadically.

With a secure job, in 1958 and aged just 20, Don married his long time sweetheart, Shirley. However, he left the NME and went to work for the music publisher, David Toff, initially as a plugger. It was there that Don met Matt Monro, who would come by looking for songs. Matt's career at the time was going nowhere, as his Decca contract had been terminated. Matt and Don became friends and in 1960 Matt, now signed to Parlophone, asked Don to become his manager, a position Don was to hold until Matt's death. If Don was steady influence on Monro, then Monro was an inspiration to Don.

Monro was to sing the theme to "From Russia With Love", which was written by Lionel Bart who, like Black, came from Hackney and Monro suggested that Don, who had let his songwriting lapse, could be just as successful as Bart. Don enthusiastically took up the baton, but without much success until Matt's involvement in the 1964 Eurovision. The Austrian song which finished 6th, "Warum, Nur Warum" by Udo Jurgens, caught the attention of Monro and he urged Don to write English lyrics. The result, "Walk Away", became a Top 5 hit and made Don's career. From now on, Black would combine his duties with Matt with his own burgeoning career as a lyricist.

Composer, John Barry, who had known Don from his music publishing days, approached Black with a commission to write the theme to the fourth Bond movie, "Thunderball". The result, sung by Tom Jones, was another huge success and led Barry and Black to collaborate on more projects. The next one was for the film about lion cubs, "Born Free". Don suggested Matt for the song, but the project was beset by difficulties with both Barry and Black almost being fired, and filming being a nightmare with uncooperative animals. The final injustice was that the song was cut from the film at its premiere without Barry, Black or Monro being consulted. However, an orchestral version of the tune raced up the US charts and so the producers recalled the prints of the film to capitalise on the song's popularity. A good thing, because the song "Born Free" was nominated for and duly won the 1967 Oscar for Best Song. Don and John were the first British songwriters to win an Oscar. Since then, "Born Free" has been recorded by hundreds of artists. As manager for Monro, Don joined the influential NEMS Management Agency run by Brian Epstein. He didn't do much with the Beatles and even turned down the opportunity to manage Elton John, dealing with Monro being more than enough. When Brian Epstein committed suicide in 1967, Don was one of the first people to arrive and he had to take charge of the situation, notifying the Beatles. Don's songwriting was taking up increasing amounts of his time, collaborating with composers such as Michel Legrand, Maurice Jarre and even Charles Aznavour. He wrote the lyrics to the theme for Lulu's film, "To Sir With Love" (an American number one hit), with Mark London and the pair would collaborate in 1969 for Lulu's

Song For Europe on "Come September". The song came a creditable third and would mark Don's first songwriting attempt at the Eurovision stage. Further films beckoned. Don worked with noted soul and jazz composer Quincy Jones, who would mastermind Michael Jackson's adult successes, on "The Italian Job". Indeed, Matt Monro would sing the opening song, "On Days Like These", although the song, "The Self Preservation Society" is probably more famous these days.

One composer Don worked with on a regular basis was Elmer Bernstein and the pair were nominated for an Oscar in 1969 for "True Grit", John Wayne's last western. Don and Elmer worked together on eight films and one musical. However, Don's theatre career would lie ahead and as the 70s arrived his position as a film lyricist was pre-eminent. With John Barry, the Bond franchise came called back for the Shirley Bassey song, "Diamonds Are Forever" (reportedly Steven Spielberg's favourite song), and with Walter Scharf, the title song for a film about a killer rat, "Ben". Although the film is little remembered, the title song (which was Oscar nominated) launched the young Michael Jackson as a solo star to rival Donny Osmond, reaching the UK top 10 (as it would 12 years later for Marti Webb). It would be with Walter Scharf that Don would compose his first musical, "Maybe That's Your Problem" in 1971 - an unpromising flop that dealt with the subject of premature ejaculation.

Musical theatre success was just around the corner. Working with John Barry, "Billy" ran for three years from 1973. Based on the novel "Billy Liar" and starring Michael Crawford, the show propelled not only Don Black and Michael Crawford, but also Elaine

Paige into the realms of theatrical glitterati. Don would combine theatre and film from now on. Another Bond film, "The Man With The Golden Gun", was followed by another Roger Moore film, "Gold", from which "Wherever Love Takes Me" earned Don yet another Oscar nomination, making 1974 a particularly memorable year.

By now, Don and Shirley had two sons, and in the wake of all Don's film score success, the family relocated to Los Angeles for a couple of years. 1977 saw Don re-enter the Song For Europe fray co-writing Lyn Paul's entry, "If Everyone Loved The Same As You", with Geoff Stephens, co-author of "Knock Knock Who's There?". Lyn came 6th - equal with Biddu's effort the same year. Biddu and Don Black would work on the film, "The Bitch" a couple of years later. Don and Geoff Stephens also wrote a concept album, "Dear Anyone", about an agony aunt, which gave Hot Chocolate a hit with "I'll Put You Together Again". It was this that drew Andrew Lloyd Webber to Don Black and the latter was hired to replace Tim Rice. Their first collaboration was "Tell Me On A Sunday", a one-woman show originally starring Marti Webb and recently revived for Denise van Outen. The show was broadcast on the BBC in 1980 before transferring to the stage.

1980 also saw Don and Geoff Stephens finishing second in the Song For Europe with Maggie Moone and "Happy Everything". In fact, on the first vote the song tied with Prima Donna, but the latter won on the re-vote. That decade would see Don working again with Lloyd-Webber on "Aspects Of Love", which launched Michael Ball's career, "Sunset Boulevard", and to add lyrics to "Whistle Down The Wind" and "Starlight Express". In addition, recently Don was asked by Lloyd-Webber to work with

A.R. Rahman on the production, "Bombay Dreams". Don also worked on films, again with John Barry on "Out Of Africa" and "Dances With Wolves", but in the 1980s he also got caught up in the soap opera arena. Don was asked to write words to the Eastenders theme, and Anita Dobson had a Top 5 hit with "Anyone Can Fall In Love". That led to Don working with Simon May on the Theme to Howard's Way ("Always There" - a hit for Marti Webb) too.

Not everything was a success. Musicals of "The Barmitzvah Boy" and "Budgie" (with Adam Faith) failed to set the West End alight, and there were some pretty unsuccessful films that had contributions from Black. These were offset by the success of songs like "Love Changes Everything", a number 2 hit for Michael Ball, which was the springboard for the BBC selecting him for the 1992 Song For Europe. Indeed, Don managed Michael Ball's career for a few years. He had also managed Marti Webb for a short time, but pressures meant that Don relinquished that role.

The 1990s saw Don have huge critical success with "Sunset Boulevard", which provided a hit for Dina Carroll with "The Perfect Year", and he returned to Bondage with the themes to "Tomorrow Never Dies" and "The World Is Not Enough". In between stints on "Countdown", Don worked with Marvin Hamlisch on the musical, "The Goodbye Girl", and re-entered Song For Europe in 1997 with "You Stayed Away Too Long" for Joanne May (3rd behind "Love Shine A Light"). In 1999 Don was awarded an OBE.

Don continues to write for stage and screen, and is clearly one of the UK's leading lyricists. Although no song of his has graced the Eurovision stage, he still has many connections with Song For Europe punctuating his long career.

Quiz Time

With thanks to Marcus Keppel-Palmer and Martin Faulkner – answers on page 55

In honour of 1964

1. Why did Sweden not participate in ESC 1964?
2. Four countries received the dreaded “nul points” this year. Name them.
3. UK entrant Matt Monro failed to chart with “I Love The Little Things”, but he did have a big hit with his version of the Austrian entry – under what English title?
4. Gigliola Cinquetti was the clear winner of ESC 1964 with “Non ho l'età”. She would return to ESC ten years later, only to be beaten into second place by a Swedish group called ABBA. What was the name of her song on that occasion?
5. Why would Germany's entry “Man gewöhnt sich so schnell an das Schöne” go down in ESC history?
6. Thirty-seven years before Parken, which famous Copenhagen venue played host to the contest?
7. Why did the Spanish group “Los T.N.T.” become “Nelly, Tim & Tony” for the purpose of ESC 1964?
8. Which of the participants was born in North Sulawesi province, Indonesia?
9. Arne Bendiksen recorded a respectable 8th place for Norway. He would later return as the composer of the Norwegian entry on a number of occasions. How many?
10. And a truly obscure one to finish! Stig Anderson of ABBA fame wrote the lyrics to the Swedish version of which ESC 1964 entry?

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Richard's Round Up

Well I hope you had a good Christmas, thanks to all of you who sent cards. May I take this opportunity to wish you all a healthy, happy and prosperous 2004. On the Eurovision front it's going to be an exciting year, but before we look to the future let's Round Up all the news, views and gossip from the last quarter of 2003. Although Celine Dion had a good year around the world in the UK her career suddenly stalled. The album "One Heart" made the Top 10 but failed to stay in the charts and the title track limped to number 27 on the singles chart. "I Drove All Night" failed to gain a UK release and her latest French album missed the UK charts altogether. Abroad it was a different story where "1 Fille Et 4 Types" reached number 1 in France and Canada and number 2 in Belgium and Switzerland.

Several other ESC artists are currently in various European charts. In France Natasha St Pier's latest album, "L'Instant D'Apries"(Columbia) enters at number 3 whilst Lara Fabian is also in the Top 10 with "En Toute Inimite" (Polydor). In the singles chart Celine Dion is Top 3 with "Tout L'or Des Hommes" and she is joined by Umberto Tozzi & Cerena singing "Toi, Tu" (East West). Franco Battiato returns to the Italian Top 10 with "Last Summer Dance Live" (Columbia) and the combination of Ennio Morricone & Dulce Pontes enters the Top 3 in Portugal with "Focus" (Polydor). Two places further down is Julio Iglesias with "Divorcio" (Columbia). Julio is at number 2 in Spain and he is joined in the Top 10 by "Eurojunior" (Vale Music) which features all the Spanish Junior Eurovision entrants. Nina & Kim were both members of Friends and they have

a duet at number 1 in Sweden called "Om Du Stannar Hos Mig" (Bonnier). Meanwhile in Poland Anna Maria Jopek has joined Voo Voo on their 14th album as a guest vocalist.

Although Melanie Cohl represented Belgium she finds herself in the French singles chart with the duet "Chanson Des Jumelles" (AZ) performed with Frederica Sorrel, and Natasha St Pier enters the Spanish Top 3 with the single "Encontraras"(Columbia). Pierre Rapsat recently hit number 1 in Belgium with "Saisons, Anthologie Vol 1" (Viva). Whilst t.A.T.u only just scraped into the German Top 40 with "How Soon Is Now" (Interscope) it appears that the duo have ceased to be as nothing has been heard from them or their management for nearly six months. Alcazar have just released their version of the Pet Shop Boys "Lovelif" as a single. The track is the third single from "Alcazarized" (BMG) which also includes a version of the unreleased ABBA track "Funky Feet".

Talking of ABBA rumours are rife that Agnetha is about to release a new solo album. It's understood that it will be released early in 2004 and will contain cover versions of songs made famous by Brenda Lee and Connie Francis amongst others. If it gets released then it will be her first album since 1987. Meanwhile Universal continue to repackage ABBA's back catalogue with a DVD/CD set just released and a new live DVD due.

Alice returns with a new album of cover versions of songs by Italian composers titled "Viaggio In Italia" (Edel). Meanwhile Vicky Leandros returns to her Greek heritage with "Vicky Leandros Sings Mikis Theodorakis" (BMG). Germany sees the release of "Weil Nur Die Liebe Zaehlt" (EMI 5406902) by the Olsen Brothers. This includes a German version of "Fly On

The Wings Of Love". Also out in Germany is a new Rosenstoltz album on Polydor, a new Petra Frey compilation (Koch), and Munchner Freiheit return with "Zeitmaschine" (Sony).

Sertab follows her Eurovision winner with "Here I Am" (Sony 6743632) and Constantinos has a solo album out featuring a duet with Anna Vissi. Unfortunately I can't decipher the title but it's on EMI (724359362427) and it's well worth a listen. Back in the UK Michael Ball has so far peaked at number 41 with "Love Story" (Liberty). It's his first album for his new label and, so far, is his lowest album placing. Lulu has a busy time ahead. She's just released her "Greatest Hits" CD (which entered the charts at number 35) and has a new album due in the spring. There's also a promo of "To Sir With Love" which has been remixed by Almighty for club play (no news on an official release yet) and a promo CD of a new song, "All The Love In The World", taken from the forthcoming album.

To promote Malcolm Roberts album "Rio", Avid have released a promo CD single featuring three versions of the excellent "Mature Wine". Spectrum have just issued a new Robert Earl compilation, no news yet on whether or not it includes his version of "All". Unfortunately it appears that the release is only available through selected outlets so it may be difficult to track down. A long overdue compilation which includes all of Kathy Kirby's Song for Europe entries should be released by the time you read this. "Hit's, Rarities & Lip Gloss" is due out on Vocallion (CDLK). The label also have a Mark Wynter CD scheduled which will include his Song For Europe entry "Dream Girl" and this will mark the first time it has had an official CD released. Another

UK preselection entry making it's CD debut is the 1987 rock track "Romeo" by Heavy Pettin'. The song can be found on "Big Bang" (Revolver WKFMXD 130).

Dress Circle have just re-released Frances Rufelle's classic "Fragile" album. The Dress Circle Shop also has stock of three albums containing recordings by Sally Ann Triplett. They are the original cast recording of "Anything Goes", a solo album of the same title (CDJAY 1373) and her self titled album (CDJAY 8011). Interestingly all three CD's feature Sally Ann performing "Anything Goes"! Former Song For Europe entrant Mal Pope has worked with Elton John and Martyn Joseph but has just released a new solo album "Dream Out Loud". Further details can be found at www.malpoppe.com "You Raise Me Up" by Secret Garden is without doubt one of the finest singles of 2003 and I'm obviously not the only one who thinks that. Radio 2 played the track on Remembrance Day, Brian Kennedy re-recorded it for "On Song", it appears on Aled Jones's recent album "Higher" (Universal) and now Josh Groban has released his version.

Marc Almond has just recorded an album of Russian material on XIII Bis and this includes a duet with the lead singer of Mumiy Troll. According to a recent newspaper article Sandie Shaw has admitted to liking the Eurovision Song Contest! She was quoted as saying "I never realised I was missing so much fun. A bizarre, weird and wonderful bonanza. I am now converted, no longer a Euro-sceptic, and so proud to have been part of this amazing circus. Move over Mr Wogan I want your job!" Song For Europe composer and long term collaborator Lynsey de Paul is the subject of a fifth compilation when "Dancin' On A

Saturday Night" is released on debut is Shirley Abicar's "Little Boy Sanctuary (CMDDD 82). A scarce B side from 1966 makes a debut on CD. "Lonely Room" was released under the alternative spelling of Cloda Rodgers and can be found on "Dream Babes Volume 3" (RPM 233). Although there are a total of five CD's in the series no other ESC or SFE artists appear on them. There are plenty of rumours about that EMI are about to release the late sixties recordings on CD for the first time. Also making its CD debut is Shirley Abicar's "Little Boy Fishing" on "Hello Children Everywhere Volume 2" (EMI 5840172). Finally the Forty Fied single I mentioned last time is called "Push The Button" and not "Pass It On" and there's still no confirmation of a release for the Welsh charity single recorded by Jessica Garlick. Well that's all for now my thanks to Paul, Marcus and Thomas for their information and assistance. Once again I wish you all the best for the coming year.

EUROCAT IS SERVED

A pleasant little number, vintage 2000+, 72 pages well stuffed with 7" rarities galore and bargains on the side. Would Sir/Madam like to see the excellent LP/CD compilation dishes, the 6 for 10 pounders, the press and programmes menu? There's much more. Very tasty! A superb choice. To be taken with a little fine wine in your favourite chair.

Not on the mailing list yet? Rush me £1.80 in cash/stamps or 3 IRC's and I'll send you the finest catalogue of Eurovision goodies you've ever seen. Whether you're starting your collection or have practically everything, you cannot afford to miss this!

Frank Robinson, 4 Drève des Hêtres, Beau Site, 1330 Rixensart, Belgium

You Can Make A Difference!

The BBC have informed "Vision" that they will be extending their coverage of the Eurovision Song Contest in the build up to the big event scheduled for May.

BBC 3 will broadcast a series of ESC friendly programmes including the qualifying round on 12th May 2004. Although there is no doubt that Terry Wogan will commentate the grand final a few days later, the BBC are looking for your ideas as to who should become the UK commentator for the midweek show.

This is your turn, therefore, to possibly influence any decision that will be made during the spring. Perhaps you would like to see Blue Peter's Konnie Huq or how about Fame Academy's Cat Deeley. Alternatively, you may prefer to see a former UK singer take the reins, such as Cheryl Baker or Nicki French.

Write with you suggestions to "Vision", 51 Greenfields Avenue, Totton, Southampton SO40 3LU and we will make sure the BBC receives your nomination!

Early replies will be appreciated, but should be received no later than 31st January 2004.

ESC On Line

by Martin Faulkner

This edition of ESC Online starts with a look at Austrian Eurovision legend Udo Jürgens. With a career spanning five decades and still showing no signs of stopping – even the recent World Athletics Championships used “Griechischer Wein” to introduce their medal ceremonies! – there is obviously a great deal of information about the man on the Internet.

Naturally enough, our first port of call is <http://www.udojuergens.de>, Udo's official site. It includes everything you would expect from an artist-endorsed website, including news, a biography and discography, an impressive lyric archive, and details of his latest tour – supported (as ever) by the Pepe Lienhard Orchester, no less!

If that wasn't enough for you, there's an equally comprehensive fan site at <http://www.udofan.de/>, which presents a lot of the same information but sometimes from a more independent perspective. It also contains a fan shop and a fairly well frequented forum.

Of course, if you visit either of these sites you'll notice one problem: they're mostly in German! If it's English you're looking for, Joan Street's Udo site is worth a visit (<http://ourworld.compuserve.com/homepages/joancs/>) – although not updated since 2001, it's still a very relevant resource. Among other things, it features a number of concert reviews and an interesting list of the songs performed by Udo in English during his career, as well as those covered by other artists. This may even help you answer one of this issue's quiz questions!

Back in the “real world”, a few countries have already selected their artists for ESC 2004, and in this day and age it

goes without saying that they all have websites too.

For instance, David D'Or of Israel can be found at <http://www.daviddor.com/> – and, unlike Udo, he's been good enough to provide an English version, helping to illustrate how he's likely to be one of the more distinctive performers on stage in Istanbul.

Equally unusual by ESC standards (and sounding good to this writer's ears, at least!) will be the home team's entry – ska/punk-inspired band Athena, whose website at <http://www.athenasite.net/> comes complete with plenty of sound clips, so you can sample their wares in advance.

Macedonia appears to have ditched its Skopje festival approach in favour of teen heart-throb Tose Proeski (www.toseproeski-music.com), while rumours persist that this year's national final runner-up Deen will be selected directly by Bosnian TV – though others say that the final will take place as usual. In any case, his website can be found at <http://www.deenvoice.com/>.

And finally for this edition, in case any of you are planning to make the trek to Istanbul to experience the 2004 contest in person, here are a few tourist and city guides, both official and unofficial, which might help you on your way:

<http://english.istanbul.com/>
<http://www.istanbulcityguide.com/>
http://www.lonelyplanet.com/destinations/middle_east/istanbul/
<http://www.passioneurope.com/index.cfm?menuid=238>
<http://www.tourismturkey.org/>

And of course, the venue for the whole shebang has its own site at <http://www.mydonoseshowland.com/> So, that's all for this time. As ever, fire away with any suggestions, corrections and questions you may have – my address is m.d.faulkner@hamburg.de. Till the next edition, happy surfing!

Record Reviews

ALCAZAR *Alcazarized*
BMG 82876524802

Although both "Crying At The Discotheque" and "Sexual Guarantee" were both sizable hits in the UK, BMG have seemed reluctant to release any more Alcazar singles in the UK. That makes the UK issue of this album all the more puzzling. Although it's a superb album there has been no single to promote its release. The obvious choice would have been their Melodifestival entry "Not A Sinner Nor A Saint". In Sweden there have been two more singles; "Menage A Trois" and the Pet Shop Boys cover "Lovelifeline" but in the UK? None, zippo! The UK pressing has no different tracks to its European version so if you already have it you don't need to buy it again (unlike "Casino") but if you like any of their singles, Steps or Euro-pop then this is for you. RC

MICHAEL BALL *A Love Story...* Liberty 5919492

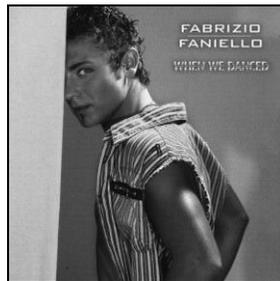
Subtitled "... the soundtrack to a love affair" Michael has compiled an album which reflects all the facets of love from the initial excitement to the reflection of a long relationship, finishing with a tribute friendship and platonic love. Michael Ball is a superb interpreter of other people's songs and here you'll find his takes on "This Guy's In Love With You" and "She Makes My Day", but how well he does this

depends on how well you know the song. For instance I don't think anyone will ever better Jim Croce's original version of "Time In A Bottle" or the film version of "God Give Me Strength", but if you've never heard these songs before then you will probably prefer Michael's renditions. Tracks like "What Are You Doing The Rest of Your Life" and "I Wish You Love" are the perfect showcase for his vocal abilities. Although I have often found his material lacking I have to say that this is one of Michael Ball's most consistent albums and probably his best since "Michael Ball" in 1992. RC

CELINE DION *1 Fille & 4 Types* Columbia COL 5134812

In 1995 "Deux" reached number 7 in the UK. In 1998 "S'il Suffisait D'aimer" reached the Top 20 here and in between two other Celine Dion French language albums briefly charted. So what's wrong with "1 Fille & 4 Types"? Well nothing - it's a great album, far stronger than "Falling Into You" and "Let's Talk About Love, and it's certainly on a par with "One Heart". The reason I can see for it's lack of sales in the UK is the appalling cover which features Celine with a gruesome short haircut, looking downwards, with her band surrounding her in a launderette! Luckily the sleeve is reversible and a much better cover features on the other side with long flowing hair and a beautiful black and white portrait of our chanteuse. But the damage has been done and,

despite being number one all over Europe, this CD looks set to become her least successful UK release to date. Which is a pity as it's one of Celine's best. RC



FABRIZIO FANIELLO
When We Danced Cap Sounds CAP2003001

The long awaited second album from Fabrizio has already reached number one in the Maltese charts and it's easy to see why. 16 amazing tracks provide ample ground for Fabrizio to demonstrate his powerful vocals in a way that does not disappoint. Seven songs are written, or co-written, by Georgina and Paul Abela including the one non-English track, "Semplice Così". The title track and current single has been written and composed by Rick Kelly and Anthony Little who have previously worked with the Backstreet Boys and N'Sync (Justin Timberlake). Full of Mediterranean passion, this is a sensual album that will bathe you in music for years to come. The CD can be ordered at a cost of 20 Euros including postage (cash in registered letter only) from CAP Sounds, Sudetenweg 6, 65830 Kriftel, Germany. FAB-ulous! GL

IRAFAR *Allt Sem Ég Sé Skífan* SCD 263

This 12 track album, released February 2002 is the first from the 5-piece Icelandic band Irafar. The album got great reviews in Iceland and become that country's fastest selling pop album of the last 25 years. Irafar is headed by Eurovision entrant Birgitta Haukdal. Singing in her native language her voice certainly sounds a lot more raucous and rockier! However, her voice blends well vocally with co-singer Vignir Snær Vigfusson on several tracks including "Stórir Hringir" and "Draumur", the latter being a nice, gentle number. From the opening number "Himnapóstur" to the anthemic "Alfarin (Nuna Ere Ég Farin)", this is a good example of Nordic rock/pop. Please note that the song "Segou Mér All", which Birgitta sang at Eurovision is not on the album. NW

KNORKATOR *Ich hasse Musik* Neue Zeiten/Sanctuary NZ08102

Fans of the 2000 German final entry "Ick wer zun Schwein" won't be left disappointed by this, the fourth long-player from Berlin noisemsmiths Knorkator. It's called "I Hate Music", one of the songs is in Thai, another is a minute's silence "in honour of the good old days"... otherwise, the formula is very much the same as ever: lyrics fusing grammatical genius with implausible stories and outrageous bodily functions, and music which lands somewhere between thrash

metal and rock opera. It works. Really, it does. Of course, no Knorkator album would be complete without a few cover versions, and this time, "Ma Baker" and Aaliyah's "Try Again" get a metal makeover. The limited edition digipack (NZ08109) also boasts Guildo Horn covering the track "Schmutzfink", and a 24-minute "Making Of" track that simply defies description. And when Knorkator achieve that, it's saying a lot. How can you resist?! MF

LULU *Greatest Hits* Mercury 9865879

This year Lulu celebrates 40 years in the music business and listening to these songs it's easy to see why. During that period she's had 24 hit singles but this collection only features half of them. That's not a criticism but merely a testament to just how successful Lulu has been in her career too date. This compilation features all the obvious hits (including "Boom Bang-A-Bang") alongside tracks that everybody knows but weren't hits in the UK, "To Sir With Love", "The Man With the Golden Gun" and "I Don't Wanna Fight". There are two non-single tracks from her recent "Together" duets album and the final track is a poignant reminder of the recent death of her former husband, Maurice Gibb. Carefully taken from "An Audience With Lulu" it is a duet between Lulu and Maurice performing "The First Of May". Its clarity is incredible for a 'live' recording and it would make a fitting tribute to Maurice if

released as a single. My personal favourites include "I Could Never Miss You (More Than I Do)" and "Hurt Me So Bad", but if I had to pick just one track it would have to be the reflective, self penned, "Where The Poor Boys Dance". There is a limited edition that features a bonus CD of various TV performances recorded over the years. RC

NANA MOUSKOURI *Fille Du Soleil* Mercury France 0633242

I have to admit to not being particularly keen on Nana Mouskouri, but I was intrigued by this French album recorded last year and wasn't disappointed. Although it includes tracks written by Leonard Cohen and Charles Aznavour, the majority of the songs appear to be originals and Nana has even co-written two of the 13 tracks. It's a stunning album that draws the listener in. Nana's voice has never sounded so beautiful. Recommended. RC



NEW SEEKERS *The Singles* BR Music BX 5462

This is, almost, what fans have been waiting for. It features every A side issued during 1969 – 1974. That includes songs issued as

singles in America, Australia and Germany as well as the UK and several of the tracks here are making their debut on CD. As usual with BR Music releases there are illustrations of all the relevant picture sleeves and information on chart positions and a mini bio. With 22 tracks this has to be the definitive collection of the groups singles (until that is someone releases the original CBS singles on CD as well) but it is also a testament to why the group were so successful. New Seekers fans will welcome this but the casual buyer won't be disappointed either. Now all we need is for the remaining Song For Europe songs to appear on CD. RC

ESTHER OFARIM *Melodie Einer Nacht* Bear Family Germany BCD 16558 AH
 Before she was famous for "Cinderella Rockerfella" Esther Ofarim was an accomplished singer around Europe and this CD collects together 18 German recordings, and two French tracks, recorded between 1963 and 1966. The title track is the German version of her 1963 Eurovision entry and one of the two French songs is the original "T'en Vas Pas". This was her first hit in Germany and it was followed by "Morgen Ist Alles Voruber". Also recorded in 1963 was "One More Dance". The track charted in the Dutch charts in 1964 but it took another four years before it entered the UK Top 20. It is included here as "Noch Einen Tanz". Like all Bear Family releases this CD is packed full of information

and is illustrated throughout. Although regarded as a novelty act in the UK "Melodie Einer Nacht" will make many people re-assess their opinion of Esther Ofarim and justly so. Well recommended. RC

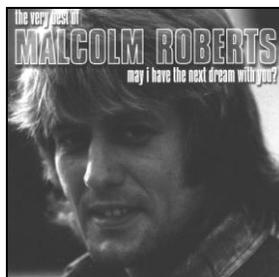
CLIFF RICHARD *Cliff At Christmas* EMI 5934982
 Cliff has often been accused of "cashing in" on Christmas and in recent years his absence from the Christmas charts has been to our detriment. We all need some love, peace and tranquility at Christmas and Cliff always provides it. "Cliff At Christmas" features 17 tracks, eight of which are new recordings and the rest is made up of previously released songs. These include "Saviour's Day", "Millennium Prayer" and "Mistletoe & Wine". The new tracks include "Walking In The Air", "White Christmas" and "Silent Night" all of which are lightly dusted with the Cliff magic and are a joy to listen to. The new single, "Santa's List", is written by Chris Eaton who also wrote "Saviour's Day" and Cliff's re-working of "Oh Little Town Of Bethlehem" in 1982. Christmas isn't Christmas without Cliff so 'Deck The Halls' Cliff is back. RC

MALCOLM ROBERTS *May I Have The Next dream With You – The Very Best Of* EMI 5937532

Although there have been a handful of compilation CD's already released of Malcolm Roberts' material this one still includes tracks that are new to CD. Although it was released after his untimely death this collection doesn't feel like a cheap cash in, but is more like a testament to the sheer quality of this man's voice. It has taken many years for Matt Monro to become recognised as the talent that he really was and maybe it will take a while for the same thing to happen to Malcolm Roberts. An artist's quality and durability cannot be measured in chart appearances alone. Although his two biggest hits are included here it's his versions of classics like "You Don't Have To Say you Love Me" and "You'll Never Walk Alone" that show his vocal talent of taking a well known song and making it his own (a gift that Matt Monro had too). However, my two favourite tracks are "Peace Brother Peace" and "Tears Won't Wash Away Your Heartaches". Although there are no songwriter credits for these two tracks I don't recall hearing them by anyone else and they are both outstanding. Another classic voice the likes of which we are unlikely to ever hear again. RC

MALCOLM ROBERTS *Rio* Right 020

His tragic death robbed us of a truly unique entertainer and also denied us the chance to hear any of these



songs sung live. These are the songs that Malcolm Roberts had been working on before his untimely death. There are 14 original tracks all of which were written or co-written by Malcolm himself (another side of his talent) and the majority of them were recorded in Brazil. (Like Matt Monro, Malcolm Roberts always appreciated the loyalty of his South American fans). The track listing and title had all been faxed to his record company by Malcolm just weeks before his death but unfortunately the details of when and where these beautiful songs were recorded died with Malcolm. From the opening notes of "Mature Wine" you can't help be drawn in by the vibrant sound and the smooth vocals. In fact the first five tracks showcase so many different styles of singing that it's hard to believe that it's just one man singing! The final track is a cleaned up recording of Malcolm Roberts performing "Love Is All" at the Rio Song Festival in 1969 a poignant end to a masterpiece that people will enjoy for years to come and a fitting memorial to an underrated artist. RC

SERTAB *Sertab* Epic Belgium EPC 4944719

This compilation from 2000 features 13 tracks recorded between 1997 and 2000 and is the perfect introduction to Miss Eren'er's work. Although it includes two duets with Voice Male it surprisingly fails to include her recordings with Ricky Martin and Mando. Once again the passion and diversity present

in these tracks makes it easy to see why she has been so successful in Turkey and why European domination can't be far off. After winning Eurovision this CD was repackaged with a new sleeve (similar to the single) and it was retitled "Every Way That I Can" (EPC 4944710). The new version includes two versions of the Eurovision entry and the Bob Dylan cover "One More Cup Of Coffee". RC



SERTAB *Turuncu* Columbia Turkey COL 5034472

This is Sertab's most recent album featuring all new material and it was released in 2001. It shows all the Eastern promise that was to make "Everyway That I Can" so successful. All the tracks here are co-written by Demir Demirkan (who also co-wrote her Eurovision winner) but they show a rich diversity of sound that few artists can manage. If you like this years winning song then "Turuncu" is worth seeking out. RC

SANDIE SHAW *Sings In Italian (La Cantante Scalza)* EMI 5915782

SANDIE SHAW *Sings In French (Pourvu Que Ca Dure)* EMI 5915762

Although it's been several years since Sandie Shaw recorded any new material these collections make you realise just how wonderful her voice is. This is the first time that her French and Italian recordings have been gathered together and several of them are seeing light for the first time. Like Cliff Richard, Sandie Shaw enjoyed a lot of success abroad due to her ability to perform her songs in other languages. Also like Cliff none of these languages came natural to her and all her performances were sung phonetically. Whilst this is noticeable on her German recordings (issued by Bear Family a few years ago) on these CD's she sounds just as comfortable as she does on her English recordings. Seven of the Italian and three of the French recordings are previously unreleased. Both albums feature hits including "There's Always Something There To Remind Me", "Girl Don't Come" and "Message Understood". They also include "Those Were The Days" which was a bigger hit than Mary Hopkin in some European territories. Both feature "Puppet On A String" and her SFE entry "Had A Dream Last Night" while the French CD also has another preselection song "Tell The Boys". Both CD's include informative sleeve notes and it's good to see that Sandie Shaw, herself, was involved with the compilations. A fine testament to one whose career has permanently been overshadowed by "Puppet On A String". These collections help redress that

but also provide a lasting testament to the quality of her recordings. Both are indispensable. Now all we can hope for is a similar compilation of her Spanish recordings to complete the picture. RC

In Brief

The following CD's have also been recently released:

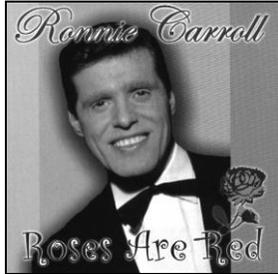
MARC ALMOND *Heart On Snow XIII Bis* 6403262

Unlike many of his contemporaries, Marc Almond has never been one to rest on his laurels and "Heart On Snow" is new territory for him. The album was recorded in Russian and features a host of Russian artists. Several of the tracks are based on original Russian songs and some of them are partially sung in Russian too. Ilya Lagutenko from Mumiy Troll joins Marc Almond on "If Your Affectionate Smile Has Gone". "Heart On Snow" is probably Marc Almond's best album to date and if you enjoy Mumiy Troll then you will probably enjoy this haunting album. RC

CILLA **BLACK**
Beginnings... Greatest Hits & New Songs EMI 5931812

Although she was approached Cilla never became a UK entrant for Eurovision. This latest collection features 11 new or re-recorded songs alongside nine original hits. One of the new tracks is a duet with Cliff Richard and together they perform a reverent and moving version of "Imagine".

It would make a beautiful single for Christmas. For many Cilla is an acquired taste, but I love her and this album is a welcome return for one of the UK's best loved artists. RC



RONNIE CARROLL *Roses Are Red* Castle PIESD 295

With the untimely demise of Diamond Records Castle (Sanctuary) have picked up the licences to their catalogue. This album features both his ESC entries alongside 14 other tracks including five other UK hits. RC

CHRISTOPHER CROSS
The Definitive Warner Bros 8122735542

It was only recently that I discovered that Frances Ruffelle had recorded a duet with Christopher Cross. The track, "I Will (Take You Forever)" was originally released on the album "Back Of My Mind". When it was released as a single it was remixed for radio and now it appears on this compilation it has been remixed again. We're not talking a crashing, booming, dance remix but a subtle adjustment to the original sound. "I Will" is a beautiful song and deserves to reach a wider audience. I've never been a big fan of

Christopher Cross but this collection includes all his four UK hits and makes for pleasant listening, however it's Frances Ruffelle that makes it worth having. RC

EYDIE GORME *Y Los Panchos Saludos Amigos* CD 62101

Although she enjoyed a handful of hits in the UK in late fifties and early sixties, Eydie Gorme continued to record and have success abroad. This album of material appears to date from the early seventies and it includes her version of "Eres Tu". RC

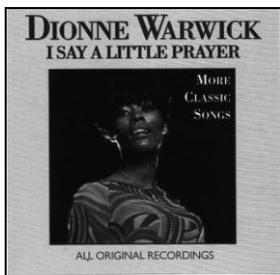
EDEN KANE *Well I Ask You* Deram 8209662

Eden Kane had five Top 10 singles between 1961 and 1964 as well as a Top 20 EP. All those hits and his other recordings have been gathered together on this thirty two track compilation. It features classics like "Well I Ask You", "Boys Cry" and "Forget Me Not", but the interest here for Eurovision fans is the inclusion of the Song for Europe entry "Ten Out Of Ten". Although Eden Kane recorded the song in 1962 it wasn't released until after Matt Monro's in 1964. RC

JESSICA SIMPSON *Sweet Kiss* Columbia COL 4949332

This was Jessica Simpson's debut album and it was released in the UK in 2000. The album made the UK Top 40 and includes the Top 20 singles "I Wanna Love You Forever" and "I Think I'm In Love With You". It also includes "Where You Are"

which was partially written by this year's Greek entrant, Mando. RC



DIONNE WARWICK / *Say A Little Prayer* Curb America D2 77894

Although there are countless Dionne Warwick compilations on the market this is one of only a couple which feature her version on the SFE entry "Do You Believe In Love At First Sight". The track was released as a single, but has yet to appear on CD in the UK. This 10 track collection isn't good value for money, but Dionne's voice is always worth hearing. RC

VARIOUS *Just Can't Get Enough : New Wave Hits Of The 80's Vol. 9* Rhino America R2 71702

This fantastic American compilation features 16 new wave hits, although some of them never charted in the UK. Among the memories are songs by Duran Duran, Psychedelic Furs, ABC, Belle Stars, Heaven 17 and Kajagoogoo. However, the stand out tracks are "I Melt With You" by Modern English (taken from the film "Valley Girl") and the Song For Europe entry "Dancing In Heaven (Orbital Be-Bop)". Although the single never

charted in the UK it reached 110 in America in 1983 and number 75 when it was re-issued six years later. The sleeve notes also reveal that the lead singer, Michael Page, also wrote Starship's big hit "We Built this City". A trip down memory lane. RC

VARIOUS *Froehliche Weihnachten Uberall* VM Austria CD 153028

I'm not sure how many people will want an album worth of German Christmas songs, but this 20 track compilation features several ESC artists. Atlantis and Mary Roos are here alongside SFE artist Tony Christie. There's even a song written by Toto Cutugno but the most interesting track is the duet between Claudia Jung and Cliff Richard. The duo have re-recorded "Mistletoe & Wine" with Claudia singing her part in German and Cliff in English. This was recorded in 1996 and features new vocals from Cliff including some lines in German, marking the first time he has sung in German for nearly thirty years. Probably one for Cliff fans only but anyone with an understanding of German will enjoy this festive collection too. RC

VARIOUS *Christmas With The Stars* Komax ILM 026

VARIOUS *Songs For Christmas* Delta CD 6517

Two budget compilations of festive songs that contain tracks by "The Allisons". Unfortunately these songs have been released without the permission of John Allison (who owns the recordings) so you may want

to approach these with caution. The CD's also feature songs by Frank Sinatra, Judy Garland and Bing Crosby. The Allisons have over thirty seasonal tracks recorded and hopefully these will see the light in the future. RC

Singled Out

AUBREY LEMMON *What In The World* Magic Number MGNRCD 001

This is the song that made the final twenty in a Song For Europe a couple of years ago and now you have the chance to make history and put it in the charts. Although the single has been available via the fan club this is the first time it has gained a commercial release and it also includes two brand new songs. The group have financed the release themselves so get out there and buy it and give Aubrey Lemmon their first UK hit. Remember your purchase can make the difference! RC

LULU *All The Love In The World* Mercury ATLITWCJ1 Promo

The first release of new material in nearly four years finds Lulu in top form. It's a Lulu original and is destined to become a classic ballad. Whilst the "Greatest Hits" reminds us of the past this shows that the future is just as good, if not better! RC

UB40 / UNITED COLOURS OF SOUND *Swing Low Sweet Chariot* Virgin DEP 58

United Colours Of Sound come out from behind

Jessica Garlick to provide some beautiful harmonies on UB40's reggae take on the classic rugby anthem. However, I'm not sure it really works. RC



Book Reviews

BRITISH HIT EP's George R White - Music Mentor Books ISBN 0951988816

Although several books have already listed "hit" EP's this is the most comprehensive, so far. Not only does it list all those that have charted in the EP charts between 1961 and 1967, but it also lists all those EP's that made the main chart after the separate chart finished. That means it lists things like Bryan Ferry, Hue & Cry, Eddie & The Hot Rods and Lloyd Cole. It also means that Cliff's 1973 "Eurovision Special" gets the attention it deserves. What makes this book particularly worth having is the fact that every EP has a track listing, there are hundreds of EP covers reproduced and that all the EP charts are reprinted. Packed full of information which makes this indispensable. RC

THE VIRGIN ENCYCLOPEDIA OF FIFTIES MUSIC Virgin ISBN 1852279370

THE VIRGIN ENCYCLOPEDIA OF

SIXTIES MUSIC Virgin ISBN 1852279338

As the titles would suggest these Encyclopaedia's are packed full of information about anyone who was anyone in the music business in the Fifties and Sixties. There are potted biographies, discographies and bibliographies. Coupled with an excellent index and some well thought out cross referencing these books are easy to use and ideal for the casual browser as well as the journalist. The majority of Eurovision and Song For Europe artists are included. There are also books dedicated to the Seventies and the Eighties too. Highly recommended. RC

WRESTLING WITH ELEPHANTS - THE AUTHORISED BIOGRAPHY OF DON BLACK James Inverne - Sanctuary ISBN 1860744680

A fascinating insight into the life and career of one of the UK's greatest songwriters, Don Black. This is the man who gave us songs like "Born Free", "To Sir With Love" and "Love Changes Everything". Although there is no mention of his Song For Europe entry "You Stayed Away Too Long" there is plenty of information about Lulu, Michael Ball and of course his lifelong friend Matt Monro. It's an easy read and with a detailed index you can dip in and out of. Fascinating. RC

ALL THE MOVIES (BUT NONE OF THE LICKS) Clive Selwood - Peter Owen Books ISBN 0720611539

Clive Selwood started in the music business as a sales rep for Fontana records in the early sixties. Over the years he worked at Elektra, Dandelion, CBS and Pye and this is his story. He jumps about from story to story in the same way as you do when you're having a conversation with someone, but this is more like reading someone's personal diary. There's lots of inside information about how the music business operates and how it has changed over the years. Both insiders and those of us who just buy the finished product will find it fascinating. Although there's no index there are pieces about the Allisons, Brotherhood Of Man and ABBA, all of whom Clive worked with at some point in his career. RC

DVD/Video Reviews

LULU Live Wienerworld WNR 2153

Although this concert was recorded in 1989 what makes it so special is that Lulu talks about the songs as well as performs them. At only 55 minutes long it's a bit short, but it's Lulu doing what she does best which is singing r'n'b. Tracks like "Sweet Soul Music", "Ain't Too Proud To Beg" and "Gimme Some Loving" really show what a great singer she is. This is raw Lulu and although it includes "The Man Who Sold The World" and the obligatory "Shout" it's the soul sound that gives this tiger her teeth! RC

Vision Smalls

FOR SALE

ESC CDs and records for sale from 1950's to 2003. Prices from £1 to rarer more expensive items. Visit my web site for full list of items available at www.eurosongsales.homestead.com or send SAE/IRC for printed list to EuroSongSales, 19 Orchard Grove, London, SE20 8DN, UK or e-mail me at escorders@yahoo.co.uk

Good colour versions of ESC 1968, 1969 and 1977-84 on video. Also complete and good version of 1970, UK entries 1957-2003 and Swedish 1958-2003. Write to Steen Sørensen, Box 555, SE-451 22 Uddevalla, Sweden (No IRC required!)

ESC's 1993-2003 available on DVD. £12 each and will play on most DVD players. Please send all enquiries to Peter Gaunt, 32 Fairview Crescent, Benfleet, Essex SS7 4JP

For Sale! CD singles of "Nocturne" (NO95); "On Aura Le Ciel" (FR00); "Sister" (BE02); "Diwanit Bugale" (FR96). All in good condition and priced at £6 each. Write to Mrs D Byrne, Flat 13, Samson Close, Grange

Village, Rowner, Gosport PO13 9QH

Something to sale? Why not send an advertisement to "Vision"? You'll find the address on page 2 or e-mail editor_vision@hotmail.com

To receive latest ESC and SFE sales list, please send large SAE to Richard Crane, 57 Roman Way, Desborough, Kettering NN14 2QL

For Sale - D Reg Vauxhall Astra. 66,000 miles. Located In Grantham. Buyer to collect. Contact John Allison on 01522 532 547 or 01476 566109

www.ebay.co.uk - just search on 'Eurovision' and be surprised!

WANTED

Seeking Portuguese National Final 2000 – Festival RTP da Canção 2000 – on video. Write to Steen Sørensen, Box 555, SE-451 22 Uddevalla, Sweden

Wanted! Miss World 2003 on video. Write to Mr T J Loveridge, The Bungalow, 56A Fulbridge Road, Peterborough PE1 3LB

Wanted! English versions of Sweden 1988 ("Stad I Ljus") and 1989 ("En Dag"). Good condition vinyl or CD

acceptable. Write to David Blunt, Flat 162, Wyndham Court, Commercial Road, Southampton SO15 1GU or telephone 023 8021 1113

Name your price! I'm still desperate for a copy of the ESC 1991 programme brochure. Write to Bill Holland, 23A Gravenhurst Road, Campton, Bedfordshire SG17 5NY

Wanted! Advertisements for "Vision". If there is something you want, or something you want to sell, why not advertise in your favourite Eurovision magazine?

MISCELLANEOUS

Looking to correspond with ESC fans from other countries. I speak English, Portuguese, Swedish, Danish and German. Write to Steen Sørensen, Box 555, SE-451 22 Uddevalla, Sweden

Remember! Advertising is free to regular "Vision" readers! Send your ads to The Editor, "Vision", 51 Greenfields Avenue, Totton, Southampton SO40 3LU, UK



Quiz Answers

1. There was an artists' strike
2. Yugoslavia, Switzerland, Germany and Portugal
3. "Walk Away"
4. "Si"
5. It remains the longest title of any ESC entry
6. The Tivoli Concert Hall
7. Groups were not yet permitted at ESC (only duos), so they had to enter as Nelly plus two backing singers
8. Anneke Grönloh (Netherlands)
9. Four (1966, 1969, 1971 and 1973)
10. Finland ("Laiskotellen" becoming "Week-End" in Swedish)

The 'Last' Page

Malta 1971



Marija I-Maltija

Joe Grech

Received 52 points

**All 18 participating countries were required to award
a minimum of 2 and a maximum of 10 points to each song**

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