Vision

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Edlines

As summer starts to fade, if indeed it ever arrived, it's time to look back on the past few months and what seems to have been an extended Eurovision season!

The contest had barely ended in Istanbul when international eyes began looking towards the 2004 Olympics in Athens. And what a treat it was!

Not only was a cocktail of Eurovision music played in the various arenas, but the Greek Olympic committee also provided a spectacular closing ceremony.

Although no Greek entries were featured, there were live performances from Marinella, Anna Vissi, Michalis Hadiyiannis and, of course, Sakis Rouvas who also carried the Olympic flame through the streets of Athens.

Now it's time to look ahead to the 2004 OGAE (UK) Convention, which will also have a Greek-Cypriot theme to it. We hope to see you there!

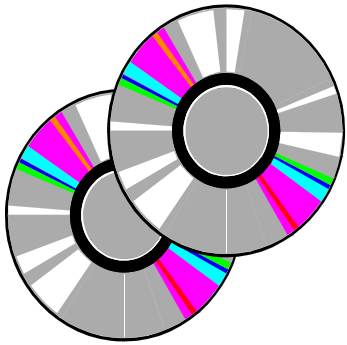
Gordon Lewis

Index

Stronger Every Minute	4
Eurovision On Location	6
Retrospective 2004	11
One Week In Istanbul	15
Eurovision 2005	18
Viva La Diva	19
Whatever Happened To …	21
The Man Who Could Have …	24
ESC On-Line	27
Richard's Round Up	28
A Dream Come True?!	30
Junior Eurovision 2004	31
Quiz Time	32
Euro Curios	33
OGAE Song Contest	35
Reviews	36
Vision Smalls	38
Crazy Clearance	39

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Stronger Every Minute

Ahead of her forthcoming convention appearance, Lisa Andreas speaks to her many British fans



When Lisa Andreas triumphed at the 2004 Cypriot Eurovision final she was totally unknown to most people in her homeland. While the islanders of Cyprus remembered her from a television documentary about her music almost three years ago, only a handful of people in the British town of Chatham knew who she was! More than six months later Lisa has become both known and loved throughout Europe following two amazing performances at the 49th Eurovision Song Contest.

Born on 22nd December 1987 Lisa was anxiously waiting for her GCSE results when Vision editor Gordon Lewis caught up with her. "I'm planning to continue my studies" she said, "but Eurovision has opened up lots of new opportunities and I've just returned from performing at Stockholm Pride". At 16 Lisa was the youngest performer of 2004 but already has a five year musical career behind her. "It started in my local pub during a karaoke night" she says, laughingly. But Lisa's singing is no joke now and she has already supported top acts such as Atomic Kitten and Damage in recent years.

Her international debut caused many to compare the young Lisa Andreas to Barbra Streisand, but it would seem that any similarities are co-incidental. "I was very surprised with the comparison because I don't see myself in this way. But then I realised that this was a huge compliment. Barbra Streisand has been a great singer with a long career and if I can do the same it would be a great achievement." Lisa continued by adding "My favourite female artists are Christina Aguilera, Whitney Houston and Beyonce, but I am influenced mainly by Celine Dion alongside Whitney Houston". Does Lisa have any favourite males? "Usher and Craig David" she adds without hesitation.

Born of a British father and Greek-Cypriot mother, Lisa enjoys traditional Greek food alongside the occasional McDonalds! She has also holidayed in Cyprus for many years with her family, so why didn't she sing "Stronger Every Minute" in Greek? "There is a partial Greek version on my promotional CD that is similar to the version performed at the Cypriot final" she explains, "but it had already been decided to use English at Eurovision if I was chosen. More people understand English".

Reflecting on her experiences in Istanbul, had taking part in the semi final caused Lisa any additional nervousness? "In a way coming

through the semi final was bit of an advantage. Unlike the people already in the final show, you've done all your dress rehearsals and got used to the stage and the atmosphere. You've got to know how the backstage crew works to get you to the stage on time. I suppose the only disadvantage is when you get to the final and have to do it all again. But it's all experience! I think that every artist was a little nervous because it is not just for them but for their country as well"

Knowing that some past Eurovision singers grow to dislike their respective songs even before performing on the international stage, did Lisa have any concerns about "Stronger Every Minute"? "Absolutely not" she announces. "I loved it instantly! As soon as my producer, Mike Connaris, played and sang it to me I knew what we could do with it. I just wanted to get straight in there and get down to it. We actually recorded it the same day." While Lisa remains enthusiastic about the song written for her, she also lists song writing amongst her own varied interests that include dancing, drama and netball. She has already seen one of her poems published, "Celebration 2000", as part of her county's Millennium celebrations.

Despite her youth Lisa has the maturity of many an established star when it comes to performing on live television. "The wider audience isn't really in my head", she says. "I know I'm only 16, but I've done quite a few gigs already and performing as a solo artist at those events helped me prepare for Eurovision. In a way I kind of forget that anyone's watching on TV. I just sing and feed off the audience in the arena. I forget that there are so many people watching me at home."

So what did Lisa think about the other contestants and did she form any friendships during the contest season? "I met Sakis Rouvas several times and played a gig with him as well. Sakis was in our hotel, and he and his friends were very kind and friendly. Even though you're all rivals, you're also there for one another. You end up making friends with the people that you're in competition with. I really like that. When I arrived in Istanbul everyone seemed so isolated, but as the days passed people really started to gel. The atmosphere was great".

A fifth place was commendable but would Lisa have wanted to win the contest? "Yes, of course. If you don't think you can win there is no point in doing it, but 'Wild Dances' was very powerful and Ruslana gave such an amazing performance that I can understand why it was popular with so many countries. I met her several times during the week and she seemed very nice. It would have been really good if Sakis had won though and taken the 50th Eurovision to Greece in 2005. The Greeks and Cypriots always want each other to do well, but 'Shake It' was a favourite in the UK too!"

Time was coming to an end, but one question remained. Would Lisa consider doing Eurovision again and, perhaps, next time represent the United Kingdom? "I don't know, really. Cyprus and the United Kingdom both supported me, but my producer, Mike, is also Cypriot and that's why we thought it would be a brilliant idea to sing for Cyprus. Maybe I will sing for the UK one day."

Whatever the future holds for Lisa Andreas, one thing is certain. Eurovision has given her the international launch pad that others performers often dream of.

This is one teenager whose career will certainly become 'Stronger Every Minute'!

The Day I …

Took Eurovision on Location

In this specially extended recollection, Simon Proctor, Eurovision fan and BBC producer on 'Liquid Eurovision' and this year's 'Eurovision on Location', gives an insight into the planning and transmission of the shows from Istanbul.



Simon Proctor with James Fox

After two seasons of 'Liquid Eurovision', we wanted to be more ambitious with our preview shows this year and, as 'Liquid News' was no more, we had more flexibility with the format, but we also had to consider how to factor the first ever semi final and 36 songs into our shows.

BBC Three chiefs decided to take Wednesday's semi final live and they loved the idea of us taking the previews to Istanbul to give a flavour of the contest atmosphere. I was asked to co-produce them with Andrew Cartmell, who had worked on 'Liquid Eurovision' in Riga and Tallinn, and we decided on the simple title 'Eurovision on Location'.

A short visit to Istanbul was arranged for us in March coinciding with the Delegation Heads meeting and this proved to be incredibly useful as it gave us a chance to see the city, venue, hotels and the restrictive security arrangements we'd have to cope with. We also got our first taste of Turkish taxi drivers!!

Back in London, we began to gather information on the songs, artists and countries taking part, think about content ideas and make contact with all the delegations - we're still to hear back from Germany! We met with BBCi to discuss interactive coverage and, as research told us people liked to watch the contest in groups, we decided to offer 'karaoke' style lyrics. We continually badgered Radio Times to give the contest a cover (for the first time since Birmingham hosted) and met with CBBC, BBC News and BBC Online to offer help with their coverage of the contest.

We planned to film the shows 'as live' and then satellite the results to London to allow 'A Little Bit More' Producer and Director Helen Tumbridge and Richard Valentine to add graphics and music beds and make it all look a little more slick. That was the plan anyway! We drew up a hit-list of artists we predicted would do well or be good interviewees and set about trying to book them as guests. Tie-Break even started emailing us directly. Bless.

Andrew and I split responsibility for the two 'On Location' shows and he would produce the Thursday show – in a downtown venue reacting to the semifinal - and I would look after Friday – at the Polat Renaissance Hotel as it was close to the Abdi Ipecki Arena and where most of the artists were staying.

We edited VT preview packages of the songs already in the final and filmed a 'stand-by' show in case all the technology went wrong. We had some stand-by VTs of past UK preview videos – Belle & the Devotions! - again as a safety measure. The BBC's

internal magazine 'Aerial' asked us to help with a Eurovision double page spread so we chose songs to watch and, although Ukraine was mentioned by everyone, Serbia and Montenegro was the team's overall favourite to win. I plumped for Denmark, Sweden and Malta – what do I know?

We left for Istanbul early on Saturday 8th May, complete with a suitcase full of cue cards and props we hoped Security wouldn't seize, on the same flight as James Fox, backing singers, Paddy O'Connell and most of the UK delegation. As Mr Wogan might say 'there was a great atmosphere of camaraderie, bonhomie and other French words.' The rest of the 'On Location' team were to follow us a few days later and the BBC OB van had left by road the previous Tuesday.

On arrival I was completely blown away by how Istanbul had gone Eurovision crazy and quickly swept up in all the excitement. We got our bearings, met lots of delegates, checked out the revamped Arena, filmed with artists, successfully negotiated Green Room and Party filming access and enjoyed the occasional party. All of this we did under the shadow of Secret Service security who were keen to keep us within the hotel confines so most nights we ended up in the underwhelming Euroclub aka Champions Sports Bar along with the Austrians, Irish and Swedes.

Our OB van and crew arrived on Tuesday and I joined Paddy at the semi final Dress Rehearsal watching from just below the toweringly high but tiny commentary boxes. The Finns had left a Jari t-shirt and photo in each of them – is this allowed?! The set and lighting were fantastic and we just loved Korhan and Meltem but why so many empty seats? I still had faith in Denmark, was blown away by Lisa Andreas but hoped a Whirling Dervish might blow away Sakis!

On Wednesday we finalised a draft script for our first show, cut a VT package of 'Euro-boys' pitching for a date with our Lorraine and met with some people from the Polat Renaissance to talk about plans for Friday. Also I got to choose a helicopter for Lorraine's 'departure' which was very cool. We were spending lots of time with the Swedish team at the hotel (for numerous reasons) but meeting Lena Philipsson had so far eluded me. Sony were talking about giving "It Hurts" a UK release but, when pressed, a record company bod said 'she wasn't interested in an International career.' Having cheered her on at Melodifestivalen, I still wanted her to come on our show as I thought she'd secure a place in the Top 5. I bet Shirley Clamp wouldn't have played this hard to get…

After TVE's marvellous Countdown show and the first few songs of the semi final, I set off to meet Ms Kelly at Istanbul Airport. Despite being up from 5.30am, she was very excited and even more so when we bumped into Terry, the very glam Mrs Wogan, and Ken Bruce at Baggage Reclaim. Although tempted to join Paddy for the end of the semi, Lorraine sensibly had an early night and watched the ABBA video at her hotel room. I dropped her off, did a quick frocks inspection and raced back to the arena just in time to reach the Press Room as the results came in. Amazing atmosphere.

Thursday brought our first 'On Location' and, with Andrew producing, I looked after our presenters and guests at the Seven Hills Hotel. All the semi finalists we'd invited turned up, regardless of how they'd fared, so our little balcony was a Euro cocktail of sweet Lisa Andreas, bonkers Ruslana,

disappointed Thomas Thordarson, Finnish Jari in scary trousers and the enthusiastic Julie & Ludwig. Terry gave us a wave as he lunched on his hotel terrace across the road but the dull weather meant the Istanbul skyline wasn't quite as inviting as usual. Recording went well, we got a good crosssection of post semi final reactions and Lorraine chose Austrian scamps Tie-Break for her date. After we wrapped, Andrew went to film the date on the island that featured in 'From Russia with Love' and went to our edit suite at the Crowne Plaza Hotel to cut a package of semi final qualifiers.



On again … off again

Then it was back to the Polat to prepare for the next day, meet with the Hospitality Manager and brief our Turkish Euro-Party expert and Hotel PR lady, Nevin Torun. We were hoping to stage a spoof 'It's a Knockout' with artists racing on spacehoppers so we marked out a course complete with towels on sunloungers for the disinterested Germans. I made script notes for Lorraine and Paddy, checked the weather forecast and had some of my over-ambitious ideas brought back to earth over dinner with our Director Becky Martin.

We were aiming to film at 1.30 pm as we'd promised artists would be clear in plenty of time to get to ESC rehearsals which started at 4.00 pm. Late Thursday we discovered everyone had been called to the Abdi Ipecki hours before their rehearsal began for yet another 'make up meeting' so we lost Chris Doran, Jonatan, Xandee and Sakis from the show. We couldn't bring forward our recording time as we needed to camera rehearse, facilitate a live link-up with GMTV and rehearse James' performance. After calling some fans and Foxettes to invite them, I went to bed wondering if we'd have any guests at all come the morning...

Show day and glorious sunshine greeted me when I opened my curtains and, after grabbing breakfast, I went outside to meet the technical team as they got cameras, circuits and sound up and running. Set dressers began decorating the gazebo – 'Lorraine's Hareem' - and hotel staff were cleaning our filming area. After rehearsing camera shots, links and interviews with stand-ins, Lorraine and James appeared for their GMTV link-up. For an hour we lost use of our OB van, cameras and equipment even though the item was only four minutes long. Still it was great promotion for the contest and Lorraine managed to plug our shows at every opportunity.

Afterwards, Paddy joined Lorraine and I to talk through our plan of action. Although there was a draft script, both preferred to work from bullet points they made as we chatted through the items. Then we had a quick camera rehearsal before James and backing singers rehearsed his acoustic performance of "HOTOL". The crew got their compulsory hour's lunch break and filming was set for 1.30 pm to let artists leave for rehearsals, the helicopter was booked for 3.00 pm and our satellite

link to TV Centre for 3.30 pm to send what we'd made to London.

Guests Linda Martin, Australian commentator Des Mangan and Mr 'Melodifestival' Christer Bjorkman arrived at 12.30 pm to meet Lorraine and Paddy and be briefed – 'be chatty, have opinions and say what you think.' The hotel lobby was buzzing with artists and delegates going to rehearsals or coming to our show along with Euro-fans and Foxettes. I had a flash of nerves and wandered back to the pool area where I was greeted by the beaming smiles of Deen and Jonsi – guests! - and I finally got my audience with the rather cold Ms Philipsson. Oh it hurt…

It was time to get going – director and crew were in place, Lorraine and Paddy ready to go with guests and glamorous audience standing by, and the sun was out. I squeezed into the OB van alongside our PA and Director where we could speak to presenters, crew and floor manager. The Director called 'Start Recording' and we were off with our opening titles into Lorraine and Paddy's welcome and walk to the gazebo. And we stopped. Tried again – and we stopped. After four attempts at the opening link, our Sound Supervisor realised the problem was interference from the nearby airport. We moved Lorraine and Paddy's opening position and got through it but we'd wasted 20 minutes and the risk of radio interference hung over our heads for the rest of the afternoon.

Even though the running order was changing as we went along, Lorraine and Paddy ran through the show exactly as I'd hoped – even with me barking information into their ears. Linda, Christer and Des were a great combination and I wish we'd had longer for them to chat. Lorraine's date VT worked well, Tie-Break did their boyband thing and during this I scrapped the 'Knockout' game as artists were scarce, as was our time. I then got word that Jonsi and Deen needed to leave imminently for rehearsals so three individual interviews became one group interview with Lena joining them. It worked and Jonsi even gave us a burst of Datner & Kushnir's 1987 entry. Mind you, I'd have been happy for him just to stand there and say nothing! Onto the Euro Party item which strangely began with Nevin plugging the hotel and its chef – something for London to edit out. Lorraine tried the hukka pipe – 'suck or blow?' - and did her lap dancing, but now we were four minutes over on our running order and needed to save some time.



Presenter's standby … and cue!

Once Paddy linked to our favourite qualifiers, I decided to shorten interviews with James, his Mum and our Foxette. Lorraine couldn't hear us in her earpiece – interference again - and as the interviews overran we had to do them again. James performed acoustically - complete with flag-waving audience - and reacted well to his surprise 'Good Luck' VT which featured Huw Edwards, Colin and Edith, Fearne Cotton and Alistair Griffin among others. Paddy and Lorraine added their

good wishes and, as James darted off to rehearsals, we set up the arrival of Lorraine's 'big chopper' to take her back to London. Thanks to the patience of Helen and Richard at TV Centre, the show closed with Lorraine departing 'Carry On' style by helicopter while abandoned Paddy trailed Saturday's coverage. Although Lorraine did get a short ride in the chopper, in reality she stayed around until Saturday morning.

After finishing the helicopter shots, the satellite link went up and we sent it all through space to an edit suite at TV Centre talking through changes I wanted made before the show was tech-reviewed and went to air. I hoped we'd captured some of the atmosphere of the contest build-up but was a bit annoyed we weren't able to run the artists 'Knockout' game. Still you can't have everything and at least it didn't rain.

Once London were happy, we had the compulsory after show quick drink and post mortem. I was in regular contact with the edit suite to see how it was going (probably hindering work more than helping), whether we'd hit our allocated 28 minutes for the show (strict and dull) and to ensure there was a burst of Shirley Clamp over the credits. For the record, the show was only ready to air a frightening three minutes before it was broadcast in the UK at 8pm but we did reach four times the audience of the same night's 'Liquid Eurovision' last year.

That night Lorraine cut short her dinner with Terry and the Radio 2 crew to come to the Dress Rehearsal with us. Again, there were plenty of spare seats so we all grouped together in front of some Waterford housewives and behind Jonsi's proud Mum and Dad. Back at the Euroclub, we led a conga to cheer up the losing semi finalists on the eve of what should have been their big night.

Saturday was the big night and, thanks to kind Mr Stockselius, I watched the Contest from the Green Room before we went live on BBC Three. Much as I'd love to regale you with tales of tension and intrigue, there's no space left but it was amazing to be there as the points came in and witness the elation and disappointment. A few masks slipped once Ruslana claimed her crown but that's for another time. As is Paddy's encounter with a seven foot Gran Canarian drag queen Kimba at the party and the far superior After After-Show bash back at the Polat that ended at 9.00 am the following day.

Hope you had a great Eurovision wherever you watched - roll on Kiev!



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.

Retrospective 2004

Darren Jenkins' selects the best of your comments and reveals your favourites!

ALBANIA
Best debut since BrainStorm for Latvia – John Hastings
I missed the dancers! – Irene Revie
Quirky, perky, jerky, fabulous – Oliver Shrives

ANDORRA
Fighting a losing battle with all the dropped notes. – John Withers
You have to start somewhere. This wasn't a good place – Mark Sorrell

AUSTRIA
Vocal gymnastics in German is never a good idea – John Withers
This trio would've been scowled at by Cowell at early 'Pop Idol' auditions – Mark Sorrell

BELARUS
Frankette Ifield of Minsk yodels with bounce – Martin Frampton
I'd call this style country meets the Titanic – Oliver Shrives
Alexandra certainly looked like a white Russian – Mark Sorrell

BELGIUM
At least we can understand it this year – John Hastings
Who stole the votes? – Barry Friend
Dark haired beauty with powerful bongo's – Martin Frampton
Xandee needs to get a life – Phil Ronald Price

BOSNIA HERZEGOVINA
Bosnia and Campegovina. Too much!! – Martin Eccott
Aagh, those decadent disco days – John Bailey
Rent Boy – Gareth Bowen

CROATIA
Great voice – Davina Revie
Cute guy in his 20's suite made him look in his 40's – Andi Musson

CYPRUS
Katie Melua meets Eva Cassidy. Class – John Hastings
Barbara Streisand Junior sings a moving and beautiful ballad – Martin Eccott
Sing for us next year – Gareth Bowen

DENMARK
Had more choreography but he was still too static – Irene Revie
The dodgy Timberlake perm? Tomas was skating on thin ice – Mark Sorrell

ESTONIA
All that's missing is five bachelor farmers and a barn – John Hastings
Group of maidens performing a fertility rite – Martin Frampton
I'm miffed it didn't qualify. Absolute genius – John Withers
Mrs Einstein meets the Prodigy – Andi Musson

FINLAND
It was like Dale Winton being at 'Heaven'! – Wayne
Tony Curtis with wings – Martin Frampton
Should've stayed in Finland – Davina Revie
The sound level was wrong. It takes one to mangle – Oliver Shrives

FRANCE
Cute in a 'put him in your pocket' kind of way – Wayne
A somewhat stilted performance – Phil Ronald Price
Were they auditioning for 'The Mummy Returns'? – Barry Caughtry

Que Cerrada, Cerrada, whatever will be will be! – Mark Sorrell

FYRoM

What a rabble – Davina Revie
Reminded me of a cheese grater down a blackboard – John Withers
If life if a book this song should be the end – T J Loveridge
Great voice. Well performed and then the ribbons just spoiled it – Marcus Keppel-Palmer
Life is a bitch. This prevented Estonia and Israel from final participation – Mark Sorrell

GERMANY

Too advanced for Eurovision – Jeremy Kerridge
Starts laid back then got animated and lost his voice – Martin Frampton
Pure white boy soul, but the eyebrows have a life of their own – Barry Caughtry
Is there a Radio 2 in Germany? Max needs a home – Mark Sorrell

GREECE

Cheap performance and Sakis is a shameless tart – Wayne
Nice girls. Shame about the song – David Revie
Not enough singing. Too many clothes! – John Withers
His body shook. So did the key he was singing in – Terry Clarke
Shake it? Shove it – Mark Sorrell

ICELAND

A bit flat and over sung in places – Irene Revie
Perhaps he should've taken off his white suit too – John Withers
Heaven? More like hell – Andi Musson

IRELAND

Great life performance that should've done better – Chris Nisbet
Chris had a bad night. Impressive chest rug though! – Wayne
He did the best he could with the pile of dung he was given – Mark Sorrell

ISRAEL

This should've won. Well done, David D'Or – Andrew Mullen
All voice, no song – Barry Friend

LATVIA

See Janice from the Muppets on the drums! – Wayne
The happy lady drummer was definitely the highlight – Oliver Shrives

LITHUANIA

Beauty and the geek – John Hastings
This country has fallen well short since 'Strazdas' – Mark Sorrell

MALTA

Circa 1982 – Jeremy Kerridge
One of the 'original' songs providing entertainment and variety – Barry Friend
Ludwig's dancing was a crime too far – Wayne
The best?! – Anon

MONACO

It pains me that Greece qualified when this didn't – Oliver Shrives
Nice to have them back in Eurovision like the good old days – Gareth Bowen
Wearing the colours of your country's flag? It's not 'Miss World' love – Mark Sorrell

NETHERLANDS

Slim Whitman by two greasy geeks – Martin Eccott
Brothers. One after the operation – Martin Frampton
Should've let the backing singers take the lead vocals – David Revie
This reunion should be cancelled – Phil Ronald Price

NORWAY
For the sake of tradition it was good to see them last again – Oliver Shrives
Loved it. Shame on you Europe – Gareth Bowen
What would've happened if he had worn a skimpy white vest? – Mark Sorrell

POLAND
Cheap Latino – Colin
Husky hostess who gargles with razor blades – Martin Frampton
Needle stuck on this record – David Revie

PORTUGAL
Full marks for perseverance – Martin Frampton
Would've loved Dora singing this in a tutu and hobnail boots – John Bailey
Brilliant on the night in spite of pre-contest bashing – John Withers

ROMANIA
Put some clothes on. Honestly, how rude – Mike Bailey
Campaigning for votes by dressing for working the streets – John Withers
Ann Summers outfit – Gareth Bowen

RUSSIA
Would be better if she'd been allowed to strum her guitar – Kyp Koumi
Totally ruined. Turned her into a bad Britney – Irene Revie
The Incredible Hulks invade Russia – Andi Musson

SERBIA MONTENEGRO
Elvis lives – Andrew Mullen
Exceptional. Wogan you have no taste – John Withers
Ethnic bliss – Barry Caughtry

SLOVENIA
Dirty Den's wife and the husband from 'Hart To Hart' – Wayne
Would you marry a cross between Cher and Celine Dion? – Mark Sorrell

SPAIN
He had to shout to be heard over the backing music – Irene Revie
An excellent start and a smile that could melt your knickers off – Barry Caughtry

SWEDEN
Best song. Upbeat, strong, good melody – Jeremy Kerridge
Great performer and a belter of a song – Mike Parcej
Kama Sutra in 13 easy positions with a microphone – Mark Sorrell

SWITZERLAND
The worst song in 49 years of Eurovision – Chris Nisbet
Wunderbar! Euro pop. Happy and contagious – Martin Frampton
What a sleazy guy – Davina Revie
I celebrated the position it got – Terry Clarke

TURKEY
It's Butch from 'Emmerdale' – Andrew Mullen
The strongest looking Turks I've ever seen – Barry Caughtry
Possibly one of the best ever live Eurovision performances – Mark Sorrell

UKRAINE
Xenaski – John Hastings
A genuinely exciting entry on all counts – Wayne
Gypsy encampment near Chernobyl – Martin Frampton
Lord of the Rings. Queen of Eurovision – T J Loveridge
Drag me back to your cave. I wanna hear more! – Mark Sorrell

UNITED KINGDOM
The worst song we've ever entered – Andrew Mullen

Good song, strong vocal, good looking guy. What happened? – Jeremy Kerridge
This is one Fox I'd like to hunt down – Andi Musson

Semi Final Votes (49 voters)

1.	Cyprus	325
2.	Ukraine	322
3.	Serbia Montenegro	217
4.	Albania	211
5.	Greece	198
6.	Denmark	180
7.	Malta	161
8.	Israel	130
9.	Belarus	121
10.	Bosnia Herzegovina	120
11.	Netherlands	114
12.	Monaco	102
13.	Croatia	96
=14.	Andorra	95
=14.	Estonia	95
16.	Slovenia	85
17.	Latvia	58
=18.	Finland	56
=18.	FYRoM	56
20.	Portugal	42
21.	Lithuania	34
22.	Switzerland	25

Final Votes (108 voters)

1.	Sweden	650
2.	Cyprus	626
3.	Ukraine	517
4.	United Kingdom	495
5.	Greece	466
6.	Belgium	395
7.	Malta	365
8.	Turkey	308
9.	Norway	285
10.	Serbia Montenegro	281
11.	Albania	244
12.	Germany	228
13.	Spain	208
14.	Ireland	183
15.	Bosnia Herzegovina	170
16.	Netherlands	143
=17.	Iceland	140
=17.	France	140
19.	Croatia	106
20.	Russia	94
21.	Romania	63
22.	FYRoM	59
23.	Austria	55
24.	Poland	38

Overall Votes (47 voters)

1.	Cyprus	255
2.	Ukraine	246
3.	Sweden	235
4.	Greece	186
5.	Serbia Montenegro	146
6.	Belgium	138
7.	Albania	134
8.	United Kingdom	102
9.	Israel	101
10.	Malta	90
11.	Bosnia Herzegovina	85
=12.	France	80
=12.	Turkey	80
14.	Denmark	73
15.	Belarus	69
16.	Spain	57
=17.	Germany	54
=17.	Iceland	54
19.	Norway	50
20.	Monaco	46
21.	Ireland	44
22.	Andorra	43
23.	Russia	42
24.	Estonia	40
25.	Netherlands	38
26.	Slovenia	33
27.	Croatia	31
28.	Poland	28
29.	Romania	27
=30.	Portugal	24
=30.	Austria	24
32.	FYRoM	22
33.	Finland	21
34.	Latvia	15
35.	Switzerland	14
36.	Lithuania	2

One Week In Istanbul

Marcus Keppel-Palmer, left, reflects on his trip to Turkey



For Eurovision 2004 there were over 140 UK accredited journalists, accredited to gain access to the hall for rehearsals, to the parties held by delegations and to the press conferences. For these people, Istanbul consisted mainly of a basketball hall in the Zeytinburnu suburb of Istanbul, miles away from the hubbub of Istanbul life. So what was Eurovision week like for those of us without accreditation?

Joe and I arrived on the Tuesday and found little problem getting the visa. Having picked up our baggage, we discovered that the hotel transport was not waiting for us and we were refused official Eurovision transport. Never mind a taxi ... would prove to be a hair raising experience. The driver had no idea where our hotel was located - right in the centre of town - and drove like a lunatic accelerating into the tiniest of gaps, madly tooting his horn. As we were to discover, this style of driving is de rigueur in this teeming, bustling city.

After checking in, we decided to go for a walk. Taksim Square is at the apex of a hill with three major roads leading down to the waterfront, one being the major shopping thoroughfare, the Istiklal Caddesi, which was lined by CD shops blaring out Eurovision music, often “For Real”. CD shopping was certainly on the agenda for later in the week. By and large Turks are very friendly and helpful, although there is that bargaining culture that is inherent, and the constant noise, dust, dirt and attention can be a bit wearying. On that first afternoon we had our only worrying incident with three youths.

Tuesday evening started with a drink on the 23rd floor of the Marmara Hotel which had a spectacular panoramic view of the Beyoglu area where we met Chris and Mark, journalists with Gay Times and the Guardian, who filled us in on the latest gossip. Then to the Ceylon Intercontinental where musician Matheson Bayley was giving a concert with Alex Panayi (CY95) of their versions of Eurovision songs to publicise their forthcoming album. Ralph Siegel, who was staying there, joined us for a quick drink, before we pushed off in search of nightlife. First stop was Sahra, a Turkish drag queen club which was playing punishing techno music, and so we left swiftly and went to Bar Bahce. OGAE Turkey had organised that this club would play Eurovision music every night during Eurovision week and, true to its word, we were soon jumping about to entries present and past. Conversation was difficult, but we met up with some Dutch guys, several Germans, Ronny from Albania and plenty of Turks. Julia Savicheva appeared accompanied by Vlad from OGAE Russia and she danced to “Believe Me”, making a much more striking impression than on the night. She really is a very pretty girl. Bar Bahce was certainly busy, and it was delightful that a couple of burly Turkish barmen came onto the dance floor and brought one drinks.

Wednesday morning started with sightseeing. Going to the Blue Mosque Joe was ripped off by the taxi driver which is apparently all too common, but that disappointment was forgotten as we wondered at the splendour of the mosque and its neighbour, the Haghia Sofia, formerly a Christian church and then later a mosque. Ricki and Florian arrived at midday and we met up in McDonalds to try the local McTurc meal - I kid you not! Munching at a nearby table was Jonatan Cerrada. While others attended the rehearsal for the semi final, we meandered through the old town, down to the ferries area, across the Galata bridge wondering at the fishermen's dedication, took the Tunel funicular railway (my top tip in Istanbul - it's the third oldest underground in the world) and walked back to Taksim, meeting up with some of the Foxettes.



Arriving in plenty of time at the Abdi Ipekci Hall, Joe, Ricki, Florian and I walked into Zeytinburnu - the hall is in the middle of nowhere - and found a kebab restaurant and then a Turkish cafe where everyone was playing backgammon. Back outside the hall the atmosphere was electric, and Joe with his Albanian flag posed for photos with the Macedonians and Croatians. Richard Crane popped by to say hello, and we met up with Paul, Ian and Juliet. We were all sitting in different parts of the arena, so Florian and I went to the floor of the hall. Sadly, we were poorly served for refreshments and souvenirs, so I had to ask Ian to get me some badges.

Pre-contest was spent meeting old friends from the German and Dutch clubs as well as seeing some of the accredited UK bods like Thomas and David. Although the hall was half empty, the enthusiasm of the Macedonians more than compensated. Ricki and Joe sat next to Deen's family and cheered on Bosnia.

Afterwards there seemed no problem as we all walked in to the after show party, leaving others to attend the press conference. TRT had put on a Sertab concert as part of the after show and so we lapped up free food and booze while chatting and dancing. Marie Myriam (FR77) was on great form and talked to us for ages, commenting on the political voting. Tose Proeski enthusiastically expressed his love for the UK and the Estonian girls also shared a drink. Sertab played up a storm and Athena also sang a couple of songs. Ricki and I then rounded off the night dancing in Bar Bahce until the sun came up.

Thursday, or hangover day as I like to call it, saw Leighton and James arrive to complete our band, although there were many others. Before that Joe, Ricki, Paul and I ate at a restaurant on the Galata Bridge watching the life on the Bosphorus, with ferries chugging backwards and forwards between Europe and Asia. After our meal was brought to a close by the restaurant being closed down for bankruptcy, we joined the throngs taking in the air and

took a ferry over to the Asian shore. As well as Bar Bahce, OGAE Turkey had taken over the Seal Cafe in the centre of Taksim Square and on Thursday afternoon we all enjoyed a drink with the Turkish, Israeli and Greek clubs who laid on food. Sebnem Paker was on hand to sing an acapella version of "Dinle", which was another highlight.

That evening eight of us went for an Anatolian meze meal entertained by whirling dervishes and feasting on platters of delicious cold and hot food. We popped briefly into the Swedish party, which was happening next door, casually bumped into Xandee who had left the Belgian party, before heading back to Bar Bahce for another evening of swaying to "For Real" and other tunes. Friday saw Joe and Paul head off to go for conventional CD shopping, while Leighton, James, Ricki and I headed for the Grand Bazaar. Meeting up first with Alexander and Markus at the mosque, and then Andy and David for a kebab, we went apprehensively into this huge noisy market hall. It's such fun. In no time at all we were being measured for trousers and bargaining to buy Calvin Klein and other jeans. The vendor certainly earned his money running here and there and getting jeans re-tailored in under ten minutes, while Ricki froze in his underpants! We certainly felt we had got bargains and triumphantly went to drink apple tea and smoke waterpipes - actually a relaxing and non-tobacco experience.

Friday evening saw the four of us eating with Alexander and Markus in the Ciragan Kempinski Hotel, one of the top five hotels in the world, with its unrivalled view of the Bosphorus at night. Fine wines accompanied classic Ottoman cuisine and our conversation circled around topics mixing English, German and French. For me, one of the great pleasures of Eurovision is the way everyone communicates, surely a triumph of modern Europe. After liqueurs, we rushed down to the Club Liman on the waterfront, where OGAE Turkey had organised a party at which past Eurovision entrants performed. Sebnem and Sertab mixed with less well known entrants like Tuzmen (98), Semiha Yanki (75) and Group Pan (89) and more recent entrants. "Don Artik" was especially well received. Although the alcohol ran out at about 3.00 am, the spirits of the assembled crowd were lifted by the playing of Athena and other favourites like "Bem Bom".



Contest day dawned and leisurely shopping was the order of the day. Istanbul was busier than ever with bunting and flags adorning lampposts, not just Eurovision flags, but those celebrating Fenerbahce's championship season. We all met up at the Four Seasons hotel for a pre-contest drink where Ken Bruce joined us and gave us his views on the rehearsals he'd seen. Apparently Terry Wogan's wife would be staying in the hotel and watching the contest in their suite. An open air meal to the accompaniment of a Turkish quartet gave us a chance to play backgammon as the excitement grew. A taxi ride later and we were mingling in the sunshine outside the hall with fans from every nation. I fell talking to Ryan

who had come all the way from Australia, while Florian was gossiping with Beppo and Goran from Croatia. Security to get into the hall was stricter than on Wednesday in view of the expected visit from the Turkish Prime Minister. While getting to our seats, we mingled with some of the artists who had been knocked out at the semi stage, including Alexandra and Konstantin from Belarus.

Post contest, although it transpired it would have been easy to get into the after party, we made our way back to Taksim and wound down in a bar listening to Bonnie Tyler singing in French. Sunday was a day of leisure. Ricki and I strolled to the Topkapi Palace to recreate the atmosphere of the sultans, while Joe, Ian and Julie went to the Dolmabahce Palace, and Leighton and James to a boat trip up the Bosphorus. How we pitied those fans who had booked onto flights for Sunday morning! In the evening, we went to a bar called Neo and prevailed on the DJ to play more Eurovision music. This got the assembled throng up dancing, not just the Brits, but the Swedes and Germans and the locals too. This led on to cheesy pop and then Turkish pop, from which a few of us made shopping lists as Monday was set aside for CD shopping. A Monday afternoon flight made it a relaxing ending to the Eurovision week, although there were plenty of Eurovision people on the flight, such as James Fox's family and Steve Balsamo and Ben Robbins, who wrote "A Chaque Pas".

Bravo TRT. Bravo OGAE Turkey. Bravo Istanbul. If you haven't been to Eurovision and are thinking of doing so, don't worry about accreditation and the like. You'll have a fantastic time as Eurovision spreads its magic on cities and people alike.

Eurovision 2005

During August a statement, issued simultaneously in Geneva and Kiev, confirmed that the 50th Eurovision Song Contest will be held on Thursday 19th May (Semi Final) and Saturday 21st May 2005 (Grand Final). September saw the venue announced as being Kiev's Sports Palace. In the meantime various countries are already planning their national finals that will be reported on at a later date.

Until further information becomes available it is impossible to say whether OGAE will be offered tickets for the 50th event. However, anyone who is already considering travelling to Ukraine should write to **OGAE (UK), 51 Greenfields Avenue, Totton, Southampton SO40 3LU** requesting entry to any future ticket ballot.

Any such ballot will be restricted to one ticket – one member and only those living in the UK will be eligible. British travellers are also advised to check their visa and other entry requirements before making any confirmations.

However, the BBC have regrettably announced that the planned 50th Anniversary show will no longer be held in London. This was a venue-based decision that was beyond the control of Television Centre. The event will now be staged in Denmark – the country that came second to the United Kingdom in the tendering process. No dates or venues have been announced. It is not known what the ticket situation will be for such a prestigious event and so a separate letter should be sent to the address shown above. Those who have already submitted letters for a London-based event will have these transferred. However, if you are not prepared to travel to Denmark please inform OGAE (UK) immediately so that your name can be removed.

Viva La Diva

Graham Welch profiles the only Greek Eurovision winner, Vicky Leandros

Born Vassiliki Papathanassiou on the island of Corfu on 23 August 1952, Vicky Leandros moved to Hamburg in Germany with her family at the age of six. Her father had just enjoyed his first chart success and his contacts helped secure her first record deal, at 12. As Vicky, she enjoyed a top 20 hit with 'Messer, Gabel, Schere, Licht'.

After further hits, Vicky was approached by RTL to sing at the 1967 Eurovision. She ended fourth in Vienna with "L'amour est bleu". Her disappointment was compounded when the song topped the US charts and sold millions of copies, not in any of the seven versions she had recorded, but instead as an instrumental by Paul Mauriat and his Orchestra.

The experience nearly sent the young singer scuttling for a job in interpreting, however she opted to keep singing. Translations into Greek and French of her German hits saw her also enjoy success in her homeland and in the French speaking countries.

In 1971 RTL offered the singer her own TV series, entitled 'Ich bin'. It won a bronze Rose of Montreux and its theme tune gave the singer – now known as Vicky Leandros – her biggest hit to date. A year later, RTL again asked her to sing at the Eurovision. The rousing ballad "Après toi" gave her a comfortable victory in Edinburgh and went on to sell over 6 million copies in six languages, and made number two on the UK charts as "Come what may".

Follow up singles and a second TV series confirmed her popularity in mainland Europe. However, in the UK, she reached only the lower end of the charts, despite live appearances.

Two years after her win, she enjoyed her biggest success in her adopted homeland. "Theo, wir fahr'n nach Lodz" topped the German charts and has become a Schlager classic. In 1976 she switched record company to CBS, and released "Tango d'amour", the first of another string of hits. However, in 1979, after CBS refused to release an album, she left the company.

It took two years until she was offered another contract, this time with Phonogram. In the meantime she had married and given birth to a son. Her "Verlorenes Paradies" was a big hit in Germany and, after translation into Dutch, in the Netherlands. "Grüße an Sarah" in 1983 confirmed her renewed popularity, and in France "A l'est d'Eden" hit number two in the charts a year later. A much publicised divorce and subsequent remarriage to Baron von Ruffin in the mid-80s saw Vicky retreat from public appearances.

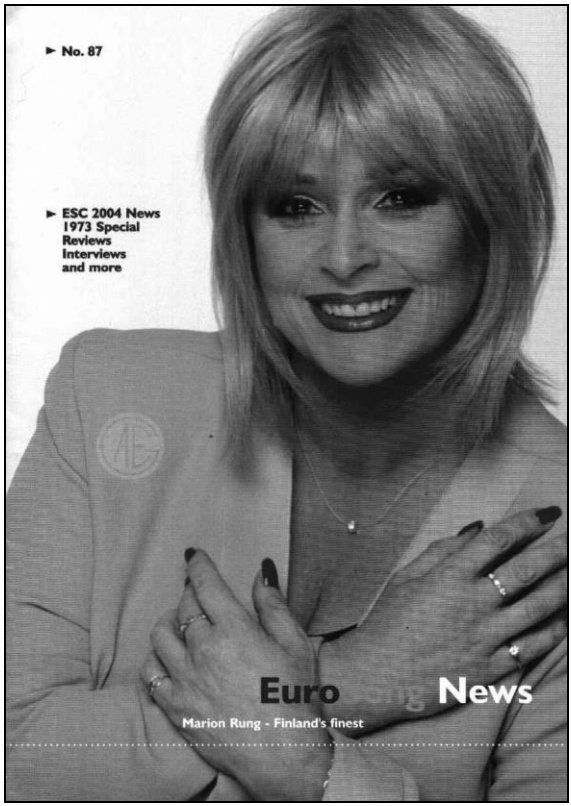
However, she returned to the studios to record Greek material and enjoyed a string of hit albums, including 1989's "Piretos tou erota" and '91's 'Prosexe!'

But it was 1995's German come back, "Lieben und Leben" that became her best selling album for many years. She still remains busy, enjoying CD sales success and sell out concert tours.



Vicky Leandros has now sold over 40 million records worldwide

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Whatever Happened To

JOHN MILES

by Marcus Keppel-Palmer



John Miles, singer-songwriter, remains well known for his epic 70s anthem "Music" which was a worldwide hit. What is perhaps less well known is that he has also performed a song in 'Song For Europe' and has also written another entry. But while some readers might remember this, it may come as a surprise that John Miles continues to have a flourishing career embracing pop and musical theatre.

John Miles was born John Errington on 23rd April 1949 in Jarrow, a town remembered for the Jarrow Marchers; a history that John would later revisit. He took up piano at an early age but in common with many teenagers he also became interested in playing electric guitar. At a local Art College John formed his first group, The Influence, with guitarist Vic Malcolm, later with Geordie and drummer Paul Thompson who would eventually join Roxy Music. John became an apprentice engraver to help fund the group but the band broke up and John formed The John Miles Set. Playing covers of current soul hits in local Newcastle clubs, John would often play a solo set followed by a set with the band.

In July 1971 the band released a single on Decca called "José" with one of his own compositions, "You Make it so Hard", on the B side, but when the single flopped Decca lost interest. John and his bassist (and songwriting colleague) Bob Marshall left the band and went to London eventually signing with Orange Records and with Orange boss, Cliff Cooper, who became their manager. Several singles were released on Orange, again without success. However, this led to interest from other labels and John signed up again with Decca following an appearance supporting the Ohio Players at the Hammersmith Odeon.

Decca introduced John to Alan Parsons, who had recently engineered the album "Dark Side Of The Moon" and they (John, Bob and drummer Barry Black) recorded "Highfly"; released as a single in the UK in September 1975 and reaching the Top 20. On his first appearance on 'Top Of The Pops' John appeared as a long haired rocker, but John was soon being sold with a James Dean image, a version of which appeared on the front photograph of John's first album, "Rebel", released in 1976. The album proved to be a great chart success, helped in no small measure by second single, "Music", which reached number three. Unlike most songs on the album, it was a solo Miles composition. Although the single failed to repeat its UK success in the USA, John Miles toured the US that summer supporting Elton John, while back home John spent much of 1976 touring as support to Robin Trower, Jethro Tull and the Rolling Stones before finally headlining his own tour.

Work began on a second album, this time produced by Rupert Holmes ("Escape"), and "Stranger In Town" was preceded by the ballad single "Remember Yesterday" which disappointingly reached no 32 in the UK in October. However, late 1976 / early 1977 was a great time for John. He toured with David Essex as well as headlining his own tour once again. He won Best Newcomer Award in the Daily Mirror UK National Awards and also performed his first Royal concert in front of HRH Princess Margaret. He even won an Ivor Novello award for writing music. A remixed disco version of "Slow Down" became a much bigger hit single for John Miles, but it would prove to be his last Top 40 hit. In common with many other contemporaries, punk rock's tentacles ensnared the single buying public to the downfall of many rock singer-songwriters.

In 1978 a new album "Zaragon" was released with more of a pared down, un-orchestrated sound and scraped into the album charts making more headlines with his Jack the Ripper song, "Nice Man Jack", which coincided with the Yorkshire Ripper investigation. However, without a hit single the album failed to replicate the success of earlier albums. Alan Parsons came back to produce the fourth album, recorded on the Cote D'azur and in Munich during 1979, and the classic Miles track "Can't Keep a Good Man Down" was released as a single. However, both it and the album, "More Miles Per Hour", failed to set the music charts alight reaching number 46 in the album charts.

Following the tour to support the album, John signed a multi-million dollar contract with Arista Records but soon there were legal difficulties and only three tracks were ever released by Arista on an American version of the "More Miles" album. Contractual problems led to John not performing or releasing any new material for nearly two years. In 1981 Miles signed with EMI and released an abum "Miles High" which just scraped into the charts and a high energy single "Turn Yourself Loose" which did not. Reflecting on this later, it seems that John changed his musical styles too often to maintain his public. In 1982 "Music" was re-released to capitalise on an advertising campaign for a Faberge fragrance called 'Music' and the single reached number two in Holland. For his next album John worked with producer Gus Dudgeon, but for the first time without Bob Marshall and Barry Black. This project, "Play On", was beset by delays and lead single, "Right To Sing", was similarly delayed. In the hiatus, John appeared on a TV programme celebrating the Jarrow march. When the single was finally released, despite garnering good reviews, it struggled to number 88 in 1983.

Despite a second single from the album and a further, but much belated, tour, the album was not a success and EMI and Miles parted company. John recorded but not in his own right, contributing vocals to his old producer, Alan Parsons' Alan Parsons Project "Stereotomy" album, and then to albums of "Joseph and the Amazing Technicolour Dreamcoat" and "Chess", written by Benny and Bjorn of ABBA. John had previously worked with the Alan Parsons Project and would do so again on the albums "Gaudi" and "Freudiana".

In July of 1984 and again in 1985 the John Miles Band played a series of concerts in Ibiza where he performed with Robert Plant and then with Jimmy Page, both ex-Led Zeppelin. This led to John signing with Atlantic, Led Zeppelin's label, and a new album was

produced partly by Trevor Rabin who had performed with Yes called "Transition", with an edited version of "Blinded" issued as the first single. However, a tour in support of the album had to be cancelled through illness and again a bright new beginning faded. There would be an eight year gap before John released a new album.

In 1985, John started his work with the European "Night Of The Proms", a Belgian concert tour where he has been and remains musical director. In 1987 John was asked to become lead guitarist with Tina Turner's band and has toured regularly with her since then. John also joined Jimmy Page's new band to support Page's first solo album recording and touring, and formed part of Joe Cocker's band. In 1990 John entered 'Song For Europe' with his song "Where I Belong", co-written with Michael Scanlon-Pratt, and came second behind Emma. In 1992 another Miles song, "Now That The Magic Has Gone" became a Top 30 hit for Joe Cocker.

CD releases of a BBC "In Concert" and an "Anthology" greatest hits whetted the fan's appetites further and 1992 saw John Miles submit a solo-composed song for Michael Ball to sing in 'Song For Europe'. "If You Need Another Love" came fourth in the pre-selection but saw light of day on Michael's self-titled album. 1993 saw the release of a new album from Miles called "Upfront". By now John was turning towards musical theatre and in 1998 he collaborated with Tom Kelly for a short lived piece called "Machine Gunners".

1999 saw a far more successful musical, this time about Catherine Cookson called "Tom and Catherine". John wrote the music while Tom Kelly wrote the book. The musical traced the lives of Catherine Cookson and her husband, both of whom had died the previous year. With its North East setting, the musical has regularly played at theatres in the area since its first performances. A CD of the show was released with Miles singing all the male parts. In 1999 John's son, John Miles Junior, entered 'Song For Europe' with the group called Jay and the song "You've Taken My Dreams", co-written by Miles Jnr and his father's co-writing partner, Bob Marshall, who by now was managing stunt motorcyclist, Eddie Kidd. Jay came fourth replicating Miles Snr's last attempt.

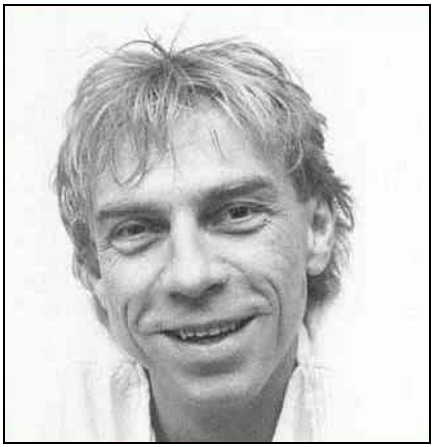
In 2001 John Miles returned to the stage in a number of concerts on home turf in the North of England. More recently he has performed Big Band era songs for a Tyne Tees special. These "Two Hat Pack" concerts have led to a new 2004 CD called "Big Band John" and features Miles performing songs like "Come Fly With Me" and "Cheek to Cheek". John continues with the European Night Of The Proms, which has now extended to France as well as the Benelux countries, this year working with Roger Hodgson (ex-Supertramp) and the Pointer Sisters. And as you read this, a new musical called "Cuddy's Miles" about the Jarrow March is having its world premiere, with John contributing music to the book by Arthur Mackenzie and David Whittaker.

Still going strong after nearly 40 years as a professional singer, songwriter and guitarist, John Miles has experienced success on his own and worked with some of the biggest stars. It is unlikely he will enter any further 'Song For Europe's', but he has a fine control of the ballad format, amongst others, and a dip into any part of his career will pay dividends. Staunchly proud of his North Eastern heritage, John Miles will always be remembered for declaring that "music is my first love and it shall be my last".

The Man Who Could Have Been Phil Collins

In Conversation with Jahn Teigen

by Marcus Keppel-Palmer



Paris, 22nd April 1978. A Eurovision legend is born. A colourful performance; a song sung with gusto; "nul points" - the legend of Jahn Teigen and 'Mil Etter Mil'. It's a clip that is shown on every programme about Eurovision and, more than 25 years later, Jahn is a recognisable figure on the British quiz show, 'Never Mind The Buzzcocks'. Strangely, this performance - the first nil-pointer under the modern scoring system - gave a boost to Eurovision, and also to the career of Jahn Teigen. In Norway he has been involved in the music business for many years, with a career spanning progressive rock to operatic arias. 2004 saw the 30th anniversary of his first Melodi Grand Prix entry. Jahn has also graced the Eurovision stage in 1982 (with his wife Anita Skorgan singing 'Adieu') and 1983 (with 'Do-Re-Mi').

One of his most recent musical ventures was to set up his own recording studio, the Teigenstudio, in Oslo. Jahn is there when I telephone him so first I ask him about the studio.

"I was part of a TV show, a sort of 'Stars In Their Eyes' show. I was compere," he explains enthusiastically. "We found a lot of talent on the programme, but there seemed nowhere for these talented artists to go. So I thought that I'd act a bit like a footballer's agent and try to build up this talent. Hence, the Teigenstudio was set up. But it's not just a recording studio. We develop the talent, put on weekly showcases, let artists sing with a band, make demos and recordings. The studio has been going for two years now and we've already had our first number one hit with Dina." There is an obvious pride in Jahn's voice.

Of course, I have to ask Jahn about Eurovision 1978 and his performance. He is eager to talk about it. "We were in Paris for a week and got on well with many of the other contestants. Many came from pop and rock groups, and were there to be seen. We were working more on a rock 'n' humour approach! We were just being ourselves, and the other contestants liked us for that. It became like we were starting a little revolution. We copied punk/new wave and a lot of the other contestants started to copy us!! We had many good wishes from the others; many hoped we'd win."

"But on the night, when we were sitting there without any points at all, everyone began to hope we'd get no points at all - so as to make the point. Then after the result, all of the press just wanted to talk to us! I was a bit worried about the reaction back in Norway, but when we got to the airport they rolled a red carpet out for us and I got a guard of honour from the Oslo chapter of the

Hell's Angels." The song was a huge hit in Norway, reaching number one and staying in the charts for 20 weeks. So why does Jahn think that his performance is remembered so vividly 25 years later? "Well, I suppose it was partly because it was the first nil pointer in a number of years, partly because it was such a theatrical performance, and partly because of the red jeans!"

Asking Jahn about some of his earlier entries into the Norwegian selection, the Melodi Grand Prix, he explains that he first entered in 1974 singing 'Hvor Er Du?' At the time each song was performed twice, once by one performer with a band and then by a different performer with an orchestra. Although the song won, the second singer, Anna Karine Ström, was selected to perform in Brighton against ABBA. She was married to one of the composers! Jahn re-entered in 1975 and 1976, coming second in 1975. In 1976 he performed one version of most of the songs with his band Popol Ace and also the orchestral version of the song that came second, 'Voodoo'. Jahn grins. "If 'Voodoo' had won we'd probably have got nil points". In fact, Jahn performed the song dressed as a skeleton and created a minor scandal with his showmanship.

I ask about his early career. "Popol Ace was a progressive rock band. We were originally called Popol Vuh, but we discovered there was a German progressive rock band also called Popol Vuh. So we changed our name. Popol Ace was quite successful. We released three albums while I was with them, but things never quite happened. We toured with Barclay James Harvest and again with Golden Earring, but planned recordings with them never happened. We were recording once in London and worked with Mike Rutherford of Genesis. I knew Genesis from when they toured Norway. Anyway, this was 1975 and Peter Gabriel told the band he was leaving. Mike Rutherford asked me if I'd be interested in taking over the vocalist position in Genesis, but Popol Ace seemed to be going places - we were under contract with Polydor - so I turned Genesis down! Unfortunately, nothing concrete ever really happened with the band. On one occasion we were lined up to enter into a seven year deal with Frank Zappa, but it never got to a conclusion." Comparisons between Jahn's flamboyant stage performances and Peter Gabriel's certainly bear thinking about.



Away from musings about what might have been, our conversation returns to Jahn's other ESC performances. "We were very happy with 'Adieu' in 1982. It became a big hit," Jahn reminisces. "But I remember that Nicole was clear favourite and we all thought she would win. She looked virginal, the subject of the song was peace, and it was an easy melody, which gave me the shivers. Another artist I really liked that year was Elisabeth Andreassen who was part of Chips, representing Sweden. This contest was in Harrogate. I remember that the head of NRK invited a Professor who lived in Harrogate to assist us with the song, teaching Anita and me phonetic

sounds. After the contest, he told me that we'd made one mistake ... we should have sung the refrain twice more!"

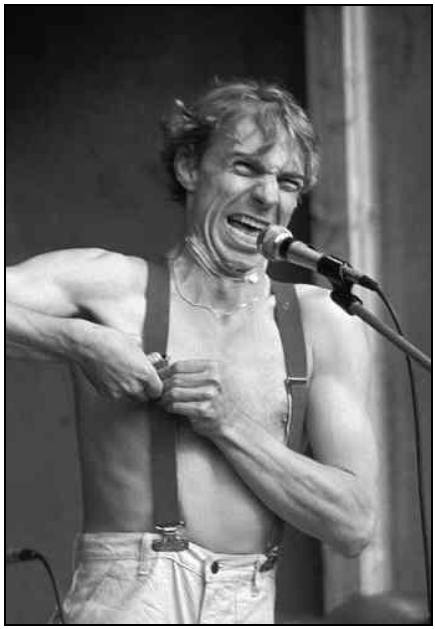
"As well as going to the Eurovision in 1983 with 'Do-Re-Mi', I was also a journalist in Luxembourg in 1984, and again in 1996 and 1997. I find it great at Eurovision because you meet all the same people again. And they all remember me. I find it cool to be interviewed by, say, Polish Television. Getting nil points led to so many interviews and so many other things, for example opera and theatre." Jahn seems to be a real Eurovision fan. As well as his three final appearances and his journalism, he has entered the Melodi Grand Prix on numerous occasions. He believes that one of the entries, 'Glasnost' (2nd in 1988) would have done well in the ESC.

I ask Jahn what his future plans are. Just then a guitar comes crashing down from the wall in the studio. "It's an omen," jokes Jahn. "2003 was 25 years after 'Mil Etter Mil'. 2004 is the 30th anniversary of my first MGP entry. I am planning something for this anniversary, maybe to re-record my Grand Prix entries, maybe to do a record called the 'Nil Points Experience'. Maybe I should get Air Malta to sponsor me."

Did Jahn watch Eurovision then? "Everyone watches Eurovision" he maintains. "Most of the famous Norwegian artists take part. People who take Eurovision seriously have careers. Our song last year was good ('I'm Not Afraid To Move On') but, in my view, not well presented. Jostein was too virginal. He looked small, hidden behind a piano. At least they should have painted the piano. He sung it well, but I don't think in his head he had the ambition or the belief he could win." So what did he think of the UK and it's entry into the nil points ranks? "You mustn't underestimate the ears of the audience. Jemini did not sing well. The song wasn't bad, but the performance ... oh dear!"

Would Jahn come over and perform in the UK? He is enthusiastic: "I'd love to come over to the UK and perform. I'd love to come over and do a convention! The fans are so important to me, it would be great to come."

Jahn picks up the guitar. "Let me play you something." He picks out a waltz time song on the guitar. "That's called 'Skål' and it'll be on my new album called 'Dressed Up As Myself'." And with that preview of new material our interview comes to a close. Jahn Teigen is an enthusiastic raconteur, who it seems would be happy to chat all day about Eurovision. A quarter of a century after his moment of getting nil points his career remains as a flourishing one. Surely he is an inspiration to other Eurovision artists.



ESC On-Line

Welcome to the latest round up of ESC related happenings out there in cyberspace! We start this issue with a plug for the winner of the 2004 contest, Ukrainian megastar Ruslana, whose official website at **http://www.ruslana.com.ua** is just as slick and well-produced as you'd expect, given the well-drilled publicity machine that helped her to victory in Istanbul. Whether it'll launch her to a long-term career is a different matter…

Those of you considering venturing eastwards for next year's contest might want to keep an eye on **http://www.eurosongkyiv.net**, which is currently fairly basic but promises to update regularly with news items on next year's event. Meanwhile, there's a more general travel and tourism portal for the Ukraine at **http://www.ukraine.com** - it's rather commercial and search engine-like in style, but appears to contain some useful links if you don't mind wading through the other stuff.

Moving on to some more general pages, I may have mentioned John Thompson's excellent "Nul Points" site before, but it's recently been revamped with one eye on next year's contest and now bears the title "Eurovision 50" – though the URL remains **http://www.nul-points.net** Although it boasts an impressive array of facts and figures, it's the writing that sets this apart from your average ESC site, with some very readable articles on past contests, prominent participants and, yes, those infamous recipients of the dreaded "nul"!

Another general site well worth a mention is ESCnews (**http://www.escnews.tk**), a new kid on the block but one that has already built up an impressive selection of news and articles. It also recently ran an Alternative Lyrics Contest that was a lot of fun, and will hopefully become an annual event – the runaway winner, "In The Tesco", takes a spin on Deen that has to be seen to be believed…

Meanwhile, the charmingly named "TV and Radio Bits" (**http://www.tvradiobits.co.uk**) is not only a superb repository of UK TV nostalgia – idents, logos, old shows, Radio Times covers, you name it – but also hosts an entertaining Eurovision section with a particular focus on the last decade of the contest. Wogan-haters beware, as it's occasionally written with that familiar sneer you only seem to get with UK-based observers – but if you don't mind that, it's actually quite a lovingly crafted look back at recent ESC history, and there are some great picture galleries too.

The official site of our 2000 representative Nicki French looks a lot snazzier than I remember it, with a comprehensive news section, loads of photos, audio clips and more. You can find it at **http://www.nickifrench.com**

The website of the OGAE Home Composed Song Contest recently got a much-needed makeover – as the webmaster I'm allowed to say that! – and can be found at **http://www.homecomposed.net** For those not in the know, Home Composed is the competition for all ESC fans who write their own songs; the results of the 2004 event are available now, and details of how to enter in 2005 will be up shortly, so keep your eyes peeled if you're feeling creative. The site also hosts a busy chat room devoted to ESC in general.

That's about all for this time! If you have any comments or suggestions for sites to be included in this column, contact me at **m.d.faulkner@hamburg.de**

Richard's Round Up

Hello and welcome to this edition of Round Up. We start with a few corrections and updates on last time. Agnetha Faltskog's version of "When You Walk In The Room" peaked at number 34 which was twenty three places lower than her last hit, but one place higher than her 80's debut solo single "The Heat Is On". Although the proposed re-issue of the "Waterloo" album seems to have been shelved, the release of "The Last Video" DVD went ahead and peaked at number 9 on the music DVD chart.

Also shelved is the Celine Dion single "You And I". This was probably due to the poor performance of the album "A New Day – Live In Las Vegas" which has, so far, failed to climb higher than number 22, making it her lowest charting album of new material since 1996's "Live A Paris". By the way, Celine Dion has a new book out entitled "Miracles" which is all about being a mother. It will contain a CD as well.

Scooter's German pre-selection entry finally got its UK release but the delay cost it dearly as it limped in the charts at number 48. The White Lion CD mentioned last time, "Last Roar", is a re-issue of a previously released album. I mentioned last time that "The Power OF Music" by Xandee was possibly written by Lulu's brother, Billy Lawrie. Although still not confirmed it seems more likely as it turns out the song was originally intended for Tina Turner who recorded "I Don't Wanna Talk". It looks like the single will get a UK release and may contain "1 Life" as a bonus track.

It was sad to hear of the death of former Move singer, Carl Wayne. Apart from his many hits with The Move, he is best remembered for "You're A Star" which was the theme tune to the TV talent show 'New Faces'. Carl Wayne appeared in Song For Europe in 1977 with "A Little Give, A Little Take" where he finished 11th, but two years earlier he had recorded "Someday" which had been one of Olivia Newton John's pre-selection entries. In 2000 he joined The Hollies as lead singer.

Former Shadow, Brian Bennett, has a new CD out called "Music To Picture" (Velour FLYCUB 20108). Fellow band member Jet Harris is currently on the road as part of the Guitar Legends Tour and Hank Marvin's 1995 album "Hank Plays Cliff" has been reissued by Metro with new sleeve notes (METRCD117). The CD features Cliff on vocals on four tracks. Cliff has a new album out in October which will be his first for Decca, the label that turned him down 46 years ago, but rumours have it that he is disappointed not to have been offered a cameo role in the forthcoming film "Wimbledon". The Shadows see their 'Final Tour' issued on DVD by Eagle Rock in October.

Former SFE entrant Jamie Tinkler returned to the UK charts with the band Pop!, and their second single "Can't Say Goodbye" belly flopped into the charts at a lowly 26. Lisa Andreas has recorded a longer version of "Stronger Every Minute" which has appeared on "The Hit Sheet" promotional CD that was available to subscribers only. Another 'subscribers only' promotional CD was "Song Search 2004". This was given away with Music Week and features "It Just Gets Better" from this year's UK pre-selection and three other songs that failed to make the final eight. No performers are credited though. Tricia Penrose is to be found on "Heartbeat – The Official 10th Anniversary" CD performing "Crying In The Rain" (BMG 74321789632).

Vocalion have issued a CD of material by Lee Lawrence (1956 Festival of

Great British Music). More details in the next Round Up. Peter Andre looks set to score his 13th Top 20 hit with "The Right Way", whilst Brian McFadden's debut solo single faced heavy competition to reach number one in the UK! With his new 'older' look, the loss of the Y in his first name and the help of Robbie Williams' former songwriting partner, Guy Chambers, Brian managed to beat McFly and clinch the top spot with "The Real Me".

Kenny Lynch has a new compilation by RPM, "Nothing But The Real Thing". Although it's the first official compilation of his recordings it fails to include his SFE entry "There's Never Been A Girl". Despite this omission it does feature all seven of his hits with His Masters Voice (HMV). Pearl Carr has "Say You'll Be Mine" featured on the double CD "The Lights Go On Again" (EMI), and also on EMI are several CD's by Sandie Shaw. They are issuing "Reviewing The Situation", "Hello Angel" and a four CD box set "Nothing Comes Easy". Although it is unlikely that there will be anything new for the Eurovision fan on these releases, you may be excited by the CD debut of "Looking High, High, High". Unfortunately it's not by Bryan Johnson but Russ Conway! It can be found on his "Piano Pops" CD (EMI) as part of a medley.

Both Lulu and Craig Douglas are making separate tours this autumn so watch local press for details. Meanwhile James Fox is treading the boards in a new production of "Jesus Christ Superstar". Ronan Keating has re-recorded a handful of Boyzone hits for inclusion on his forthcoming "Greatest Hits". Having had eleven hits since his departure from the group he's obviously a bit short for a full albums worth! I bet there's no room for his duet with Brian Kennedy that was a hit in Ireland though.

Congratulations to Ruslana who was given the honour of carrying the Olympic torch through Ukraine in recognition of her services to the country. She is working on her new album and was due to collect an award at the World Music awards in September. My thanks to Hazel Ford for that information and for letting me know that David D'Or objected to a line in the Hebrew Version of 'Shrek 2'. The offending line has since been cut and replaced! Thanks also to Thomas Latham for e-mailing a number of snippets including one about Frances Ruffelle who releases her third album "Showgirl" via her website: www.francesruffelle.com

Frida returns to our CD players performing a duet with former Deep Purple musician Jon Lord. They perform the duet "The Sun Will Shine Again" on his album "Beyond The Notes" which is due for release on EMI in Germany. Castle are issuing Petula Clark's "At The Discotheque" on CD for the first time in September.

Last time I mentioned Sweet Dreams and Alan Murrell informs me that lead singer, Bobby McVey, sang at the 1985 Castlebar International Song Contest and on the 1987 number One "Let It Be" by Ferry Aid. Alan also sent me details of a website for Jackie Lee. Prompted by Marcus's "Whatever Happened To...." Alan found more info at www.jackielee.freeserve.co.uk

Talking of Marcus, on a recent trip to Sweden he spotted new CD's by Carola ("Credo"), Charlotte Perelli (aka Nilsson), Ted Gardestad ("Best of"), Friends ("Best Of"), Antique ("Best Of") and several Melodifestival entrants. Former 10CC member and SFE composer, Graham Gouldman has his 1968 album issued on CD for the first time. "The Graham Gouldman Thing" (BMG 82876635272) includes his own

recordings of “For Your Love”, “Bus Stop” and “No Milk Today” which were all hits for other artists. Imaani can be heard providing vocals on the club hit “Running Away” by Copyright. Unfortunately the track only appears on a white label 12” and has yet to gain a commercial release. By the time you read this the new Alcazar single should be in the UK charts. “The World We Live In” borrows heavily from “Land Of Confusion” by Genesis and “My Old Piano” by Diana Ross. It's a guaranteed smash and is not on the “Alcazarized” album. Finally, Universal in Germany have issued a double CD by Wencke Myhre entitled “Das Beste – Hits & Raritaten 1964-2004” (UNI 867408). It includes her 1968 ESC entry “Ein Hoch Die Liebe”. That's about it for now. Hope to see you at the convention and thanks to Simon Proctor, Thomas Latham, Hazel Ford, Alan Murrell and Marcus Keppel-Palmer for their input into this edition of Round Up.

A Dream Come True?!

Vision editor, Gordon Lewis, couldn’t believe his eyes when he stumbled across a Eurovision shop in the Irish town of Drogheda.

Could it really be possible that the country which has produced more winners than any other also possessed a shop devoted to the annual contest?

On closer inspection Gordon found himself, perhaps unsurprisingly, a little disappointed. Instead of rare recordings and memorabilia it was soon discovered that the store only stocked computer games and DVD’s.

However, Drogheda itself does have more than one Eurovision connection. Gerry Simpson, co-writer of “Millennium Of Love” has a recording studio on the outskirts of the town, while Alan Foran of Final Four, Chris Doran’s backing singers, also has connections with the Irish town.



Junior Eurovision 2004

The British final to select the nation's second entry at Junior Eurovision was held on Saturday, 4th September 2004. Hosted by Holly Willoughby, Stephen Mulhern and Michael Underwood the show was broadcast live on ITV 2, a digital and satellite channel operated by ITV which helped guarantee minimal viewing numbers! With little publicity leading up to the big night and a web page that simply listed the singers and corresponding telephone numbers, it goes without saying that hardly any media interest was shown in the event.

However, seven young solo singers and a four piece teenage boyband did their best to perform eight songs that they had each respectively written and composed. A variety of musical styles were evident in the one hour broadcast, including offerings from rock chick Samantha Seth and Justin Timberlake impersonator Nathan Sykes.

Televoting then commenced with the country divided into five regions that were then combined with a national SMS vote. After the fifth televote had been called in Andrew Merry and Cory Spedding were joint first with 38 points, but 13 year old Cory from Cumbria narrowly beat Andrew into second place by just two votes in the final round.

Cory's song is a piano ballad that is performed with confidence and style. The melody is reasonably strong, but the lyrics are somewhat predictable with Cory singing about a world in which everyone holds hands, a world full of peace and a world where "The Best Is Yet To Come". This song now travels with Cory to Lillehammer, Norway to compete with songs drawn from all over Europe in the second Junior Eurovision Song Contest scheduled for 20th November 2004.



Good luck Cory!

1. "Rock Star Wannabe"
   Samanatha Seth
   17 points =7th

2. "Sunshine"
   Kirsty Williams
   29 points 4th

3. "Born To Dance"
   Nathan Sykes
   34 points 3rd

4. "One In A Crowd"
   Charlie Allen
   17 points =7th

5. "The Boy Dill"
   Loaded Dice
   24 points 5th

6. "Because Of You"
   Jessica Hamilton
   19 points 6th

7. "Together Again"
   Andrew Merry
   46 points 2nd

8. "The Best Is Yet To Come"
   Cory Spedding
   48 points 1st

Quiz Time

Marcus Keppel-Palmer and Martin Faulkner bring a Germanic flavour to Vison's regular quiz. You'll find the answers on page 38

1. Producer and composer Dieter Bohlen, who wrote the ESC entries for Austria in 1989 and 1992 and Germany in 1989, found fame in his own right as part of which enduring duo?

2. Nena had a mid-80s smash hit with "99 Luftballons"/"99 Red Balloons", but her on-screen appearance at the Eurovision Song Contest didn't come until some years later. When was it and why?

3. Alexander Klaws won the first series of Germany's Pop Idol show, Deutschland sucht den Superstar. Which song did he murder on the World Idol special broadcast last Christmas?

4. Named after the American military base that was the site of an air show disaster in 1988, this industrial metal band has often flirted with controversy, but can count themselves among the very few acts to reach the UK charts singing in German (with "Ich will" and "Feuer frei!"). Name them.

5. This legendary easy-listening band leader was born in Bremen in 1929 and is really called Hans, but took on a pseudonym before enjoying decades of international success with his Orchestra. How is he better known?

6. This duo, comprising Anna R and Peter Plate, finished second to Guildo Horn in the 1998 German final but went on to have the last laugh with a career spanning several chart-topping albums. Name them.

7. "Sie ist ein Modell und sie sieht gut aus/Ich nehm' sie heut' gerne mit zu mir nach Haus" – the opening lines of which electro classic, which had to be translated into English before it hit the top of the UK charts in 1982?

8. Herbert Groenemeyer is perhaps the leading German language recording artist at present, particularly following the success of his most recent album Mensch, but has been probably most exposed to an UK audience in which famous German film?

9. Hamburg resident Udo Lindenberg is viewed as one of the first homegrown German rock stars writing and singing in German (as opposed to Schlager). He flirted with success in the UK releasing one English language album and appearing on the Old Grey Whistle Test. What is the name of his backing band?

10. Heavy rockers, The Scorpions, had one of the most successful German originated singles of all time with "Wind Of Change". Which pair of brothers, one of whom would later leave the group and join UFO, originally formed the group in the early 1970s?

11. Curiously never an entrant in Eurovision, this king of Schlager, who died in 1999, had a major hit with Ralph Siegel's "Fiesta Mexicana". Who?

12. Which ultra successful Mannheim born soul / rap artist is the leader of the collective The Soehne Mannheims whose recently released second album "Noiz" topped the German charts in 2004?

Euro Curios

Thomas Latham returns with some more curiosities and a revelation about a past British conductor!

Chris Roberts, appearing for Luxembourg as part of an international group in 1985 with "Children Kinder Enfants" had a long career as a recording artist in Germany dating back to 1966, when he started releasing singles under the name Chris Robert before adding the final 's' in 1968. During his career he recorded duets and released LPs with two other Eurovision related stars, Wencke Myhre (NO and DE pre-selections) and Ireen Sheer (LU74/85, DE78). A new double CD has just been released featuring his hits singles and some rarities, including his cover version of The New Seekers' "Beg Steal And Borrow". Recorded as "O, Ich Will Betteln, Ich Will Stehlen" in 1972, and originally released on the LP "Hab' Sonne Im Herzen" (Polydor 2371 253) you can find it on "Ich Bin Verliebt In Die Liebe" on KOCH Universal 06024 9866358.

Speaking of German cover versions of British Song For Europe entries and Ireen Sheer, who is British, there is a German version of the song sung by Paris in the 1981 SFE. "Have You Ever Been In Love" came 4th behind Bucks Fizz, but was subsequently recorded by both Leo Sayer and Pete Cetera. Ireen recorded it in German as "Hätt Ich Nur Ein Wort Gesagt" ('Had I Only Said A Word') and released it as a single in 1982 (EMI Electrola 1C006-46 604). Her version can be found on a few CD's including "Starportrait" on Delta Music 16 016 CD, "Ireen Sheer – Start Porträt" on Lazerlight/Delta Music released in 2000 and "Star Collection" a double CD from 1996 on EMI Electrola. All three also contain her German ESC entry "Feuer".

While we're on the subject of German cover versions there is always Fred Bertelmann's version of "Looking High High High" (UK60) which appears as "Einmal High High High (Einmal Low Low Low)" on the CD "Fred Bertelmann – Einfach Das Beste" on Disky (WM 868192). Not to mention Paola (CH80) and her version of "Happy Everything" which came joint 1st with Prima Donna when sung by Maggie Moone in SFE 1980, but lost out on the revote. As "Mein Geschenk Für Dich" it appears on her own CD entitled "Einfach Das Beste" (Sony SMM 486841 9) which also contains the German language version of "Cinema" (CH80) and third placed "Vogel Der Nacht" from the 1979 German pre-selection.

Gina G's (UK96) success around the world with "Ooh Aah… Just A Little Bit" led to a few cover versions as mentioned before. I've recently acquired another one by a rather anonymous group called The Countdown Singers. You can find their version on the Canadian CD "Dance Party – Be My Lover" (Madacy Entertainment Group - K12 0669).

There is a tendency in Eurovision fandom to celebrate the singers, even though it is a SONG contest. I suppose this is because they are the most visible part of the package. After them some attention is paid to songwriters, commentators and even conductors as other elements that, from time to time, appear on our screen. Very little attention is ever given to those unsung arrangers who were particularly important in the early days of the contest, when singers and songs did not come pre-matched, and the songs existed only on paper, rather than having already been recorded as demos in a studio. I thought we might

now turn our attention to one of the more interesting arrangers attached to the early years of the British pre-selection contests - Wally Stott.

Probably everyone reading this, without being aware of it, will have seen a film or TV show, heard a song or score, or listened to a radio show to which this composer, conductor and arranger contributed. Stott was already well known in broadcasting circles before arranging “No Love Could Be” for the third heat of the “Festival of British Popular Songs” in 1956, which qualified when performed by Max Jaffa & the George Mitchell Singers with 53 points, having also been sung by Carole Carr when arranged by Billy Hill-Bowen. He wrote the theme tune and incidental music for both “Hancock’s Half Hour” and “The Goon Show” on radio and contributed to the scores of films like “When Eight Bells Toll”.

Stott went on to arrange a further song in heat five in 1956, and his winning arrangement of “No Love Could Be” was re-performed in the final. The following year he was back arranging “The Way It Goes”, which won the first heat when sung by Lita Roza, but finished third in the final that produced the first ever British entry, “All”. In 1959 he arranged another Lita Roza song, “This Is My Town”, which won its heat but finished as runner-up to “Sing Little Birdie”. In 1960 Stott arranged the Dennis Lotis song “Love Me A Little”, which also qualified but again lost out, as did the Anne Shelton entry, “I Will Light A Candle”, which he conducted in 1961. However, in 1962 and 1963 he arranged and conducted the songs performed by Ronnie Carroll, “Ring-a-ding Girl” and “Say Wonderful Things”, which both won through to the ESC. Although the latter was conducted by Eric Robinson at the Eurovision final, Stott finally got to appear when he conducted the orchestra in Luxembourg in 1962. A final Eurovision connection seems to have come in 1968 when Philips chose to launch their ‘Living Presence’ stereo series with the release of the LP “Chorale In Concert” by the Wally Stott Chorale (LPS 16000 / 834 400 PY), featuring cover versions of “Love Is Blue” (LU67) and “Country Girl” (SFE66), the latter of which featured Joan Brown as soloist.

In the 1970s Stott underwent gender reassignment and became Angela Morley, continuing to have a successful career as both a composer and arranger. She contributed to films like “Watership Down”, as well as “The Little Prince” and “The Slipper and the Rose”, both of which earned her Oscar nominations. She was also a regular conductor of the BBC Radio Orchestra, and helped John Williams with the orchestration of his scores for “Star Wars, “Superman”, “The Empire Strikes Back”, “E.T.”, “Hook”, “Home Alone” I & II and “Schindler’s List”.

By 1980 Angela had moved to America where she scored episodes of TV shows like “Dallas, “Dynasty”, “Cagney & Lacey” and “Wonder Woman”. She was nominated for six Emmy Awards for her TV work, winning three. Angela still works occasionally and in recent years has been working on the recording of CD’s of some of the arrangements she has produced throughout her career. Anyway, when that old chestnut pops up again – “Who was the first female conductor at the Eurovision Song Contest?” – now you know that the usual answer – “Monica Dominique conducting for Sweden in 1973” (beating Israel’s Nurit Hirsch by just five songs in the running order for that year incidentally) – is not as simple as it might seem. Perhaps the answer should now be “Angela Morley conducting for Great Britain in 1962”.

OGAE Song Contest 2004



The 2004 OGAE Song Contest will be held in France in a few weeks and, as previously announced, the United Kingdom will be represented by Michelle McManus and her number one hit, "All This Time".
Following Ace Frehmen's resignation last year, OGAE (UK) are now able to announce that Martyn Clarke has offered to become the Song Contest Co-ordinator for the United Kingdom, and Martyn would like to hear from you if you are interested in joining the jury for this and future years. Please write to him at the address shown below.
Looking ahead to 2005, Martyn will also be organising a national club final during the spring to select the next UK entry. In conjunction with this he is looking for your nominations that should be sent to him no later than 31st December 2004. Where possible your nomination should be accompanied by a CD containing the full song.
All songs must be original - no cover versions or copies - with lyrics and music written by British personnel. All singers should also be British and only songs released during 2004 can be nominated. Martyn is looking for both chart successes and non-chart releases. Album tracks are also acceptable providing they satisfy the above criteria.
Please send your nominations for 2005, together with any offers to serve on the jury, to the following address - which can also be used to receive further information about the annual OGAE Song Contest

Martyn Clarke
237 Argyle Road
Ealing
London W13 0AY

Record Reviews



ATHENA *Us* Universal 602498225851
"For Real" was a cracking breath of fresh air and certainly inspired mass pogo-ing amongst crowds in Istanbul clubs and in the Abdi Ipecki Hall. Its take on 2-Tone and Ska was note perfect and the insistent horns riffing put a wiggle into anyone's stride. And on this, Athena's most recent CD (also released in Germany), you get "For Real" and its Turkish language version, "Ist", which seems to be about Istanbul. Also in the 11 songs, all written by the Brothers Ozoguz, handily you can get the other two songs featured in the Turkish pre-selection, "Easy Man" and the marvellously titled "I Love Mud On My Face". However, what is great live doesn't often transfer well to recorded sound and too many of the other songs are ever so slightly dull. If you can, see Athena live. MKP

BIDDU *Eastern Star In A Western Sky* Cherry Red CDM RED 246
Featured recently in Vision coincidentally, Biddu composed a song for ASFE 1977. This double CD features the best of the Biddu Orchestra throughout Biddu's long career, all tracks chosen by Biddu himself. CD1 is called "Western" and features tracks from Biddu's albums in the 70s released in the UK. Mainly strings based orchestral instrumental disco (almost verging on the easy), we get the hits "Summer of '42", "Rain Forest" and "Journey To The Moon" as well as the theme to the Joan Collins film, "The Stud". A curiosity is Biddu crooning on Neil Diamond's "Girl You'll Be A Woman Soon". CD2 features Biddu's Indian pop career and is, to my ears, less well known. The more Indian rhythms are well to the fore particularly on "Eastern Journey" and "Dance Of Shiva". Unfortunately, the sleeve booklet doesn't say when each recording dates from, nor credits the vocalists and performers so I can't say from which albums the songs on CD2 derive. This CD doesn't contain Biddu productions for other artists, but this double CD forms an excellent introduction to the career of this multi-faceted artist. MKP

DEEN *In The Disco* RTV Musicka P0032
Mr Bosnia 2004 follows his Istanbul success with an album titled after his success and those of us who liked Deen as eye candy will be delighted to feast our eyes on the booklet and the three videos included, one of which is "In The Disco" itself. However, musically speaking there are just nine tracks and the whole thing comes in at just around the thirty minute mark. Apart from the title track though, the CD contains "10 Miliona Ljubavi" from the 2000 Bosnian final, which incidentally was also on Deen's previous album, and also his 2003 runner up, "Taxi". The CD also contains four of the other five songs from the 2004 Bosnian pre-selection missing only "Pridi Bliže", withdrawn from competition, and making this CD essential for collectors and completists. Most of the songs are upbeat, dancy and show off Deen's voice at its best. This is available from www.balkanmedia.com and other Internet CD sellers. MKP

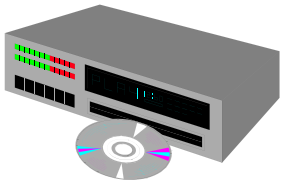


ZELJKO JOKSIMOVIC *Zeljko Joksimovic* City Records CD 135
This self titled album is in fact Zeljko's second album and was released in 2001. Most of the songs are co-written by Zeljko, often with his partner, Leontina Vukomanic, who herself performed in the Evropesma in 2004. The nine songs on the album are all excellent, particularly "Rintam" and "Sta Ce Meni Vise Od Toga", and musically there are bouzoukis proliferating.

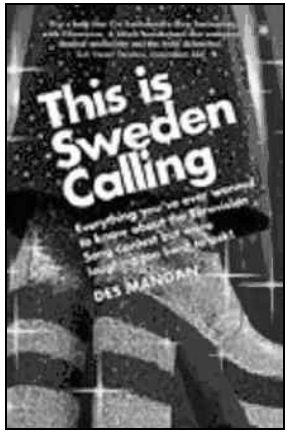
Although there are ethnic rhythms, the tone is more upbeat than “Lane Moje”. As it is, this is a tasty hor d’oeuvre before Zeljko’s new album is released. Available from www.balkanmedia.com and other Internet CD sellers. MKP

DINO MERLIN *The Best Of* City Records CD 000 172
Dino represented Bosnia in 1999 with “Putnici” which garnered plaudits for its bilingual content and its Turkish rhythms. This 17 track “Best Of” CD is in fact taken from only two of his 10 albums, “Sredinom” and “Live”, but does include “Putnici” among all the self-composed songs. Dino seems to be somewhat influenced by Peter Gabriel, and like other Balkan artists mixes ethnic rhythms and more western European influences. Dino’s voice isn’t a particularly dynamic tool, so the production uses a lot of uncredited female voices to provide balance and contrast. Musically there is always plenty happening particularly on “Da Je Tuga Snijeg” and “Umri Prije Smrti”. Dino’s music is complex and sometimes dark. This is not a party album but repeated listens will reveal music of rare depth. Available from www.balkanmedia.com and other Internet CD sellers. MKP

TOSE PROESKI *Dan Za Nas* BK Telecom CD 043
This is the new CD from Macedonia’s representative and contains 14 songs, mainly recorded in Munich. Originally trailed as a double CD, this version is a single disc albeit with three bonus tracks, including “Life”, and “Cija Si” produced by Zeljko Joksimovic, which was the Balkan song of the year in 2003 and won the Beovizija Festival. Although it was thought that Tose’s other pre-selection songs would be on this CD, only “San Egzotican” made the cut. However, several of the songs seem to be re-workings of other pre-selection songs with altered lyrics, possibly because this version of the CD appears to be the Serbian version. Like Tose’s last album, the music highlights his dramatic vocal style, particularly on “Kad Varas Ti” and the self-composed “Ima Li Dan Za Nas”, which starts out as a piano ballad and ends up as a saxophone driven rocker. One of the more interesting songs is the song about his homeland, “Zena Balkanska”, on which Tose duets with the ethnic group Sintezis. At only 23 years old, Tose is a mature talent and his career is worth following to see if he can build on his Balkan popularity and translate it to success in other markets. In the meantime, this album is well worth investing in. Available from www. balkanmedia.com and other Internet CD sellers. MKP



Book Reviews



MANGAN, DES *This Is Sweden Calling* Random House Australia ISBN 1 74051 295 2 243 pages
This year SBS-TV celebrated 20 years of broadcasting Eurovision Song Contest in Australia, screening a series of preview specials together with huge media coverage. This book also surfaced, written by Des Mangan who has provided the commentary for SBS over the last two years. It is written exclusively for the ever-growing number of Australian viewers (1.6 million this year) as an introduction to the Eurovision experience. Des obviously loves the contest and this can be seen from his writings, although purists be warned, he does approach some of the subject matter very tongue in cheek. The book is divided into decades and then concentrates on each year, detailing the continual rule changes, some of the more odd

titles/lyrics and interesting pieces of trivia about the actual contests. Des also provides an extensive look at the 2003 contest, his first "live show", and gives his insight on the contest's future including some obvious comparisons to the idol phenomenon. In addition there are a number of appendices, detailing all the songs, where they came and the English translation of the title, a list of the most winners, most ridiculous song titles and, of course the infamous "nul points" scorers. This book is a truly enjoyable read, but not quite in the same league as the excellent Eurovision Companion books. Many will be already familiar with much of the information, but it is still interesting to see an outsider's look at the contest. Also any new Eurovision book, wherever it may come from, should be considered to be an essential addition to your collection. And who could resist a book with a forward by the fabulous Gina G !!!!!! Although not readily available outside Australia, you can purchase it online at www.angusrobertson.com.au GM

Vision Smalls

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Looking for the following albums on cassette, vinyl or CD : Teach-In (released on Polydor 1975) and Anne-Marie David (released on Epic early/mid 70s). Also seeking Anne-Marie David single "Hey Papa" from same era. Contact David James, 51 Glebe Road, Hornsey, London N8 7DA

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Quiz Answers

1. Modern Talking **2.** She read out the German votes in 1998
3. "Maniac" from the movie Flashdance **4.** Rammstein **5.** James Last **6.** Rosenstolz
7. Kraftwerk's "Das Modell" (The Model) **8.** Das Boot **9.** The Panik Orchester
10. Schenker (Rudolf and Michael) **11.** Rex Gildo **12.** Xavier Naidoo

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The ‘Last’ Page

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