

Vision

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Lip Gloss &
Glamour

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DEADLINE

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Edlines

Happy New Year!

It's incredible to think that 2005 has finally arrived and another Eurovision Song Contest is just months away. As I write the situation in Kiev is still unsettled, but let's hope that matters soon resolve for the benefit of both the people of Ukraine and the 50th contest scheduled for May.

Following on from the success of our last two artist specials, this issue is devoted to that wonderful songstress, Kathy Kirby, who represented her country 40 years ago. OGAE (UK) are also very privileged to have received a message from Kathy that is reproduced elsewhere.

Finally, if your subscription is due for renewal an orange form will be included with this mailing. If you want to continue receiving Vision it's important that you renew as soon as possible and, to make things a little easier, we've also introduced standing orders for UK bank customers.

With best wishes,

Gordon Lewis

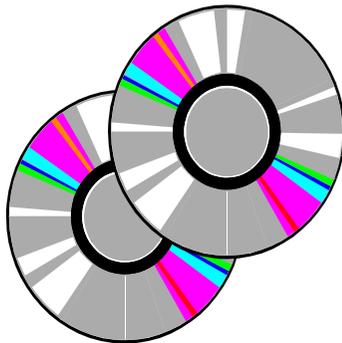
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Retford Remembered

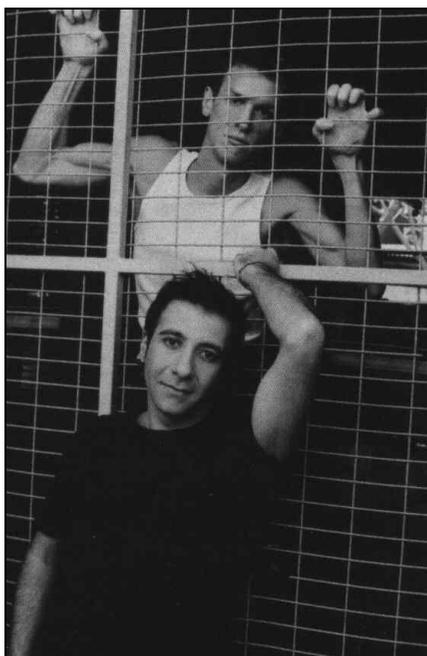
The 2004 OGAE (UK) Convention

Road works, rain and high water could not deter more than 50 Eurovision delegates who travelled north to Ye Olde Bell Hotel in the small Nottinghamshire town of Retford towards the end of October. Some, anxious to begin the party early, arrived on the Friday evening and were joined by many others the following morning for two days of fun, frolics and music!

After the obligatory cup of welcoming coffee, Saturday began with a special video presentation that featured all Cypriot entries from "Monika" in 1981 through to 2004's contribution from schoolgirl Lisa Andreas. As the memories came flooding back, favourites were applauded and lesser-known songs remembered once again.

To add to the excitement convention organiser, Paul Marks-Jones, then asked each person to make their votes in true ESC fashion resulting in a closely fought contest between Lisa Andreas and convention guest, Alex Panayi, who ultimately won the overall vote for his 1995 entry "Sti Fotia".

Following the first meal of the weekend, Marcus Keppel-Palmer introduced the now infamous annual quiz with questions and pictures that sought to mystify and confuse. How many people have commented for the United Kingdom over the years? Surely Mr Wogan has been there since the beginning of time, hasn't he?! Whatever the answer, there were the inevitable winners and losers with David Blunt receiving the booby prize. In contrast Paul Toseland came 4th and Paul Marks-Jones was 3rd. Ryan Tuckwell achieved a commendable second place leaving Michelle-Louise Lewis to raise the OGAE quizmaster's prize for this year



It was then time for Vision editor Gordon Lewis to welcome and introduce the first of two specials guests, Alex Panayi, who had flown in from Athens with his pianist Matheson Bayley. Despite the colder weather, Alex was clearly delighted about being in England and enthusiastically spoke about his involvement in both Eurovision and the Greek music industry. Captivating delegates for almost an hour, Alex then proceeded to sign copies of his latest CD and have photographs taken with several admirers. The afternoon then concluded with a video containing nostalgic performances from Kathy Kirby, the UK's answer to Doris Day and Eurovision entrant in 1965.

As day turned into evening, delegates reassembled for what was an amazing and memorable night beginning with 'Stars in their Eurovision Eyes 2004'. Eight acts took centre stage with their

own unique interpretations of favourite ESC entries, beginning with Andrex guy Andy and his version of “Everyway That I Can” complete with some dodgy belly dancing! Michelle-Louise followed this with one of the best Finnish songs ever, “Eläkön Elämä”. Other performances came and went, including Dave and “Ik Hou Van Jou” and Paul MJ’s near perfect rendition of “Kinek Mondjam El Vétkeimet”. Andrew performed the English version of Birthe Kjær’s “Vi Maler Byen Rød” while his former ‘Stars’ partner, David, rivalled him with another Danish song, “Waiting In The Rain” (“Det’lige Det”). With just two songs remaining, Paul MJ was joined by Wayne and a cuddly toy to sing “Le Papa Pingouin” before the lovely Nikke concluded the entries with her version of “Nætur”. As each and every contestant waited in an impromptu Green Room, votes were cast and called. It was neck and neck all the way, but a clearly delighted Nikke deservedly won the unique ‘golden microphone’ trophy.



After the evening meal had been served, and very delicious it was too, Alex Panayi and Matheson Bayley were

invited to perform what must surely be one of the best cabaret acts OGAE has ever seen at its annual convention. Beginning with his own ESC entries, “Sti Fotia” and “Nomiza”, Alex then proceeded to perform a selection of Eurovision songs ably accompanied by Matheson on piano. “Anixi” and “Shara Barchovot”, “Ding-a-Dong” and “Dinle” were among the songs chosen. There were also emotive renditions of “Croire” and “Luistana Paixão” as well as the extremely moving “Rapsodia”. Alex, who has performed in Eurovision under both jury and tele-voting, was then joined on vocals by Matheson for “ESC Kids”; a spoof version of “Rock’n’Roll Kids” that spoke of the many changes that have affected Eurovision in recent years. No one wanted the show to end, but end it had to although not until Alex had reprised his two ESC entries once again.

After a short break, DJ Trevor arrived to play a host of Eurovision music until the early hours of Sunday morning. He should be commended for his efforts, having little idea of the music he was playing and only receiving the CD’s an hour or so before the disco began! Expecting little more than “Puppet On A String” and “Boom Bang-a-Bang”, Trevor confessed that the tracks chosen were far better than those played at his average Saturday night parties. He even made notes of some songs for future reference proving once again that Eurovision music can still conquer all!

With little sleep for many, breakfast arrived all too soon and was followed by a showing of the 1972 contest alongside the annual record fair and raffle draw. Gordon Lewis also introduced the second guest, Marios Skordis, who headed the Cypriot Eurovision delegation between 1998 and 2003. Marios spoke of past

entrants with affection, describing Anna Vissi's wealth alongside Michael Hadjiyannis's natural shyness. He spoke well of the BBC's organisation of Birmingham 1998 and revealed alarming security lapses in Jerusalem the following year. Looking ahead to the future, Marios also announced that Constantinos (1996/2002) will represent Cyprus for a third time in Kiev 2005.

Lunchtime and some delegates began making their reluctant journeys home, while others were encouraged by Dave Blunt to join in the "Singalonga-Eurovision". While some felt a little inhibited without the aid of further alcohol, others eagerly sang along to classic ESC songs while trying to hold on to the final seconds of what had been an amazing weekend.

OGAE (UK) would like to thank everyone who attended the 2004 Convention, with particular thanks to Dave Blunt, Richard Crane, Martin Faulkner, Marcus Keppel-Palmer, Thomas Latham, Gordon Lewis and all the staff at Ye Olde Bell Hotel. Paul Marks-Jones should also be thanked for his excellent organisation of the event and, last but not least, a very special thank you to our guests Alex Panayi, Matheson Bayley and Marios Skordis.



Thank you to all those who returned their evaluation sheets. Congratulations to Gary Garland who won the mystery prize of a HMV voucher.

Eurovision 2005

A record 40 countries have registered for Eurovision 2005. 27 countries will complete in the semi final on 19th May, with the top ten joining 14 qualified countries on 21st May. The draw will be made on 21st March 2005.

Semi Final

Andorra; Austria; Belarus; Belgium; Croatia, Denmark; Estonia; Finland; FYR Macedonia; Hungary; Iceland; Ireland; Israel; Latvia; Lebanon; Lithuania; Moldova; Monaco; Netherlands; Norway; Poland; Portugal; Romania; Slovenia; and Switzerland. (*Czech Republic also expressed interest but then withdrew*).

Grand Final – Qualified Countries

Albania; Bosnia Herzegovina; Cyprus; France; Germany; Greece; Malta, Russia; Serbia & Montenegro; Spain; Sweden; Turkey; Ukraine; and United Kingdom.

Making Your Mind Up 2005

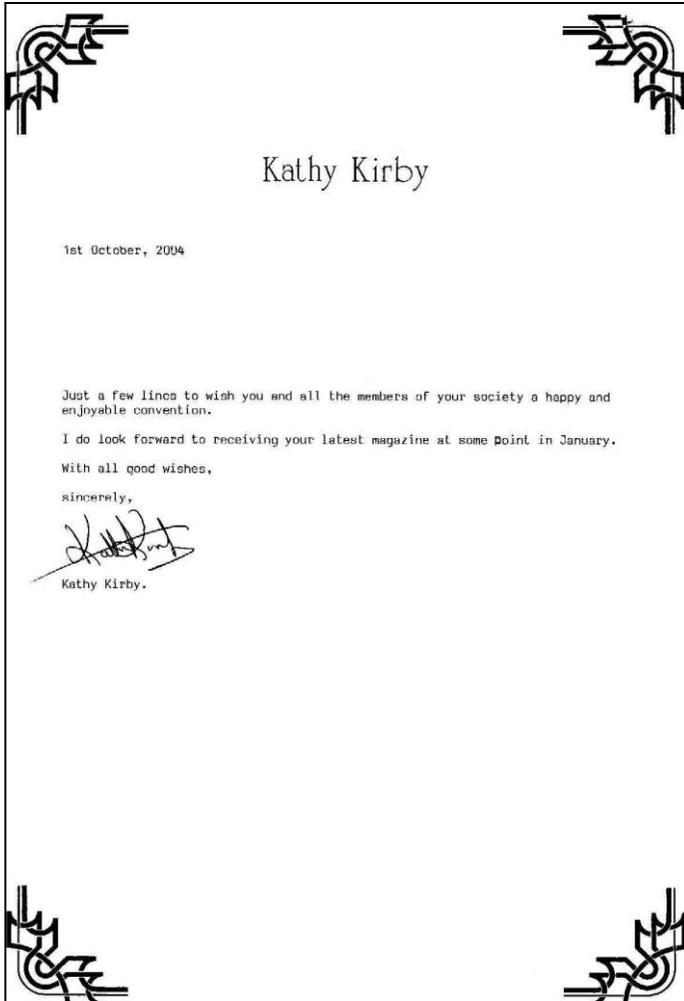
The UK final is due to be held late February/early March and will follow the format introduced for 2004. Further details will be made available at www.bbc.co.uk and www.uk.ogae.net as soon as possible.

Tickets

There is still no news concerning the availability of tickets and readers are advised to register their interest as previously announced. This does not guarantee that tickets will be offered and OGAE cannot be held for any losses incurred as a result of individuals booking hotels, flights and visas in advance.

Kathy's Greeting

Ahead of the 2004 Convention, Vision received a personal message from Kathy Kirby that is reproduced here. In return, Vision sends its very best wishes to this icon of British popular music.



**Eurosong News apologises for continued delays in production
Normal service will be resumed as soon as possible**

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“Eurosong News” is the international OGAE magazine that links all national branches throughout Europe. It is complimentary to Vision – not in competition – making your enjoyment of Eurovision even greater! “Eurosong News” not only keeps you in touch with the rest of Europe, but also brings you exclusive articles that are not featured elsewhere!

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Lip Gloss & Glamour

The Kathy Kirby Story



Kathleen O'Rourke was born on 28th October 1938 although her birth date is often given as two years later. This common misconception is indicative of the way that the British equivalent to Marilyn Monroe has been treated over the years. Like her American counterpart she has been manipulated and abused by people she trusted but, despite all the knocks, Kathy Kirby survived. She won her first singing contest at the age of three and for the next 40 years remained happy as long as she was singing.

Kathy was educated at a convent school where she became part of the choir and, at the age of nine, started attending singing lessons paid for by her mother. This led to Kathy entering various contests, often with her sister Pat as a duo, until she met Bert Ambrose at the age of 16. Ambrose had been one of the UK's top dance

bandleaders during the 30s and 40s, having featured both Vera Lynn and Anne Shelton in his band, but in the 50s the music scene was changing and dance bands were a thing of the past. Kathy had dyed her hair blonde and gone to the Ilford Palais De Danse with her sister where Bert Ambrose was playing. She wanted to sing with the band and was not prepared to take no for an answer. Her persistence paid off and eventually he agreed. After her performance of "Love Me Or Leave Me" was so well received by those in the audience she continued with "All Of Me". Bert noticed the response and decided that the addition of a young and attractive singer to the band would be more than beneficial. While touring with Ambrose she perfected her singing technique and stage presence as well as earning £10 a week.

By 1960 Kathy was ready to begin a solo career. She left the band and embarked on a series of pop tours including one with Cliff Richard. Despite all the hard work success seemed elusive, so she contacted her old friend Bert Ambrose and he became her manager. A lucky break in a London club led to Kathy taking the stage in place of an American vocalist who had proved too expensive. At the same time Ambrose secured a deal with PYE Records. Kathy recorded several tracks and in December 1960 "Love Can Be" was released as a debut single, backed with "Crush Me". A second single followed ("Danny" b/w "Now You're Crying") but, although other recordings remain unreleased, some would surface to cash in on Kathy Kirby's later success. Bert believed that the label had failed to promote her releases and quickly secured a new contract with Decca, for whom he had previously recorded himself. Her debut release for the new label was "Big Man" but,

despite selling more than 50,000 copies over several weeks, it never sold enough to register in the weekly hit parade. The B side was "Slowly", and at the same recording session Kathy also cut "Who Knows" that still remains unreleased.

Despite her failure to make the charts Kathy Kirby was about to be noticed on television. She made her debut on the 'Arthur Haynes Show' where John Hamilton and Daphne Shadwell saw the performance. They agreed that she would be perfect for a brand new variety programme 'Stars & Garters'. The first show was broadcast on 31st May 1963 and was an instant success, quickly elevating Kathy to celebrity status. Other singers appearing on the show included Vince Hill and Tommy Bruce. During 1963 she was hardly off screen and this helped her into the charts. Her first hit was a vocal version of The Shadows' "Dance On" in August and, although it narrowly missed the Top 10, stayed on the charts for almost three months. Now that Kathy had cracked the charts she needed a follow-up. Her recording manager, Peter Sullivan, suggested an uptempo updating of the Doris Day classic "Secret Love". Although she took some persuading, Kathy's version rocketed into the Top 5 and sold enough to qualify for a silver disc award and earned £30,000 in royalties. Decca also issued an EP simply titled "Kathy Kirby", but this failed to make an appearance in the charts. Peter Sullivan was later quoted as saying "I have never met anyone with such tremendous vocal versatility and capability". "Secret Love" was released in America with an exclusive B side, "Too Bad For Johnny", that didn't get a UK release until it appeared on the 1989 CD "Secret Love". As 'Stars & Garters' continued Kathy's vocals and

appearance left a lasting impression on a young man called James Harman who would eventually meet her more than 15 years later.

Given their stars' newfound status Decca rushed Kathy into the studio to record an album of songs from the show. "Stars & Garters", the album, raced up the charts. To capitalize on this success her former label, PYE, issued an album titled "The Stars of Stars & Garters". The album featured artists from their roster who had appeared on the show and included three tracks by Kathy; "Danny", the previously unreleased "Just Say I Love Him" and "I Can't Say Goodbye". Her next official release was "Let me Go, Lover!" which returned Kathy to the Top 10 in February. The spring of 1964 was a hectic time as she featured on the same bill as Ronnie Carroll, appeared on 'The Billy Cotton Show' and 'A Touch Of The Norman Vaughan's', and performed with the Rolling Stones, Cilla Black and The Searchers at the 'Ready Steady Go Mod Ball' in Wembley. At the New Musical Express Poll Winners Party she received second billing to Cliff and The Shadows, and was given the award for Best Female Singer 1963. At the ceremony she performed "You're The One" and "Acapulco 22". Kathy also starred with Frank Ifield in Blackpool where her set featured "Let Me Sing And I'm Happy", "No Regrets", "Acapulco 22", "I Wish You Love" a Hits Medley, "Can't Help Lovin' Dat Man" and "Can't Buy Me Love".

Given all this success in so many different areas it was not surprising that Kathy was becoming concerned that she might become typecast as the girl from 'Stars & Garters', so Ambrose began negotiations with the BBC for a one-off special. The result was "The Kathy Kirby Show" which was broadcast on 3rd May 1964. It was an

instant success and the BBC offered her a contract for another 18 shows at £1,000 a time. However, the contract was almost lost as Ambrose had also been in talks with Rediffusion to secure another TV showcase with them. Meanwhile, her fifth single for Decca, "Let Me Go Lover", made the Top 20 and in Denmark the single was released with "Happy Days And Lonely Nights" as the B side and contained within a rare picture sleeve. The follow up was due to have been "There's No Other Love", a French song with new English lyrics that Kathy liked, but Peter Sullivan met her in Blackpool to inform her that Decca had decided not to release it and that they had to record a new track. Kathy flew down from Blackpool to the studio and recorded a song that Peter had selected for her called "Walk Away". There was concern that the song might be confused with the recent hit for Matt Monro, and so Kathy's release was re-titled "Don't Walk Away". It missed the charts and, as if to add insult to injury, the B side, "No Regrets", made the Top 40 a year later for Shirley Bassey. It was usual for Bert Ambrose to select the songs for Kathy to record and he regrettably rejected "You're My World" that became a number one hit for Cilla Black in 1964. During the same recording session Kathy recorded "Soon I'll Wed My Love" for the "Lord Taverner's Fourteen" album that featured 14 Decca artists performing exclusive songs in aid of the Lord Taverner's charity, this time raising money for the National Playing Fields Association. The song proved elusive to many fans until it eventually surfaced on the "Hits, Rarities and Lipgloss" CD in 2003. In November 1964 Kathy starred in the Royal Variety Performance at the London Palladium and in a show to celebrate Winston Churchill's 90th

Birthday where she sang "My Old Man Said Follow The Van".



At the same time Decca took the unusual step of issuing an EP of new material, "Kathy Kirby Vol.2". The first track, "Reach Out For Me", had been a Top 30 for Dionne Warwick just a month before the EP's release, while side two featured "There's No Other Love". It would appear that the songs on this EP had been intended for release as two separate singles and, although it contained no hits, it did spend a single week in the EP chart at number 20. In December Kathy was amongst the performers in BBC TV's "Christmas Night With The Stars" where she sang "Have Yourself A Merry Little Christmas". However, by the end of the year Ambrose had secured a TV show that would give Kathy Kirby the biggest TV audience of her career.

The show was none other than the Eurovision Song Contest and before Kathy represented the UK at this prestigious event she would sing six specially commissioned songs during "The Kathy Kirby Show". All six entries were released on the "Song For Europe" EP which rocketed into the Top

10, but Decca decided that "I Belong" would need to be punchier for its single release if it was to appeal to a younger audience. Kathy returned to the recording studio and re-cut both "I Belong" and "I'll Try Not To Cry", but it appears that most people were content with the original EP versions as the single peaked at number 36 and remains Kathy's last chart appearance to date. At Eurovision, and in front of over 100,000,000 viewers, Kathy gave a rousing performance of "I Belong" but, for the fifth time, the UK was placed second, losing out to Luxembourg's France Gall. Backstage at Naples, in a strange reversal of roles, it was Kathy who comforted France Gall in her dressing room! Kathy also recorded "I Belong" in Italian and Spanish, and her Eurovision entry led to her one and only appearance on 'Top Of The Pops'. Her next single release was "The Way Of Love" in June 1965. The song nearly didn't get recorded as on the day of the recording session Kathy was suffering from a painful nodule on her vocal chords. Eventually the track was finished but her vocal has a husky quality about it. This was followed by "Where In The World" in November. She topped the bill in ITV's 'Sunday Night At The Palladium' and in May 1966 she was invited to appear on American TV in 'The Ed Sullivan Show'. Her appearance led to a flood of offers of work and TV shows, but they were turned down because Ambrose had committed Kathy to work in the UK. Although she was offered a film role, she didn't get it because Ambrose refused to let her take a screen test and, instead, she spent six weeks in Bournemouth as part of 'The Russ Conway Show'. Decca issued two more singles in 1966, the first of which was a vocal version of "Spanish Flea" while what was to be her final single for the

label was the "Adam Adamant Theme". As this programme was aired by the BBC, when Kathy appeared on ITV's 'Blackpool Night Out' she had to perform the B side, "Will I Ever Learn"! Ambrose was approached by ITV as they wanted Kathy to host the 'Blackpool Night Out' series but he turned them down. Yet despite the lack of chart success Decca went ahead with the release of the album "Make Someone Happy" in January 1967. Around this time Bert Ambrose made another apparent error when instead of re-signing with the BBC for another series of 'The Kathy Kirby Show' he went back to Rediffusion and inked a deal for 13 weeks of 'Kathy Kirby Sings'. Sadly the series was never made as Ambrose and Rediffusion had different ideas about how Kathy should be presented. His decision led to her being viewed with caution by some TV companies leading to a dramatic reduction in her TV appearances for several years. During a summer season in Margate 1967 Kathy performed "Hava Nagilah", "Make Someone Happy", "My Man" and "Spanish Flea". The cast later joined the Royal Family at Windsor Castle where the Queen told Kathy how much she enjoyed her TV shows. Without television Kathy continued to work by performing in theatres and concerts, where she could earn more money than on TV. Working fifty weeks a year paid for a £50,000 house in Mayfair but the punishing schedule began to take its toll on Kathy's health, leading to the cancellation of several shows. Ambrose thought that an overseas tour would help his ailing star, but a six week visit to South Africa was well received locally but attracted a lot of negative press back home. Kathy and Decca soon parted company and Ambrose signed with Columbia.

Kathy would later say “looking back I liked most of the records I recorded at Decca ... I loved to sing torch songs “Body & Soul” for example ... I also like the songs on the “Stars and Garters” album. I don’t know why I left Decca, I was happy there. It was Bert’s decision as my manager”. March 1967 saw the release of her first single for Columbia. “No One’s Gonna Hurt You Anymore” didn’t chart but its B side, “My Yiddishe Momme”, would become an audience favourite in her live shows.



Kathy returned to the BBC with ‘Here Comes Kathy’ that saw her joined by former ‘Stars & Garters’ co-hosts Tommy Bruce and Clinton Ford. Despite being the sixth most watched

show in the week it was aired, an anticipated series failed to materialise. Columbia released “In All The World” followed by “Turn Around” but neither single changed her chart fortunes. Her 1967 summer season in Blackpool may have broken box office records, but the record buying public deserted her even though her fans remained loyal. A poll by the fan club to determine their favourite song produced some interesting results. Third was “Acapulco 22” a live favourite originally from ‘Stars & Garters’, second was her then current single “Turn Around”, but first was another live favourite, “Buddy Can You Spare A Dime”, which Kathy never recorded. The song was featured in ‘The Kathy Kirby Shows’ and a recording taken from the show eventually surfaced on CD in 1996. 1967 finished with a three week tour with Tom Jones, although the experience turned sour when unfounded rumours claimed that Tom and Kathy were having an affair. The following year saw the release of her new album for Columbia, “My Thanks To You”. For the first time in her career Kathy chose the material for her album and she often refers to it as her favourite. Not wishing to miss out on any potential sales, Decca issued “The Best Of” at the same time. “My Thanks To You” contained none of her previous three singles for Columbia but pointed to a new mature sound that received glowing reviews in the press. The title track became the closing number at every show as Kathy’s way of expressing her gratitude at their loyalty. 1968 began with a season at London’s famous Talk Of The Town but weeks after it finished she collapsed whilst singing on stage in Birmingham. In a statement to the press Ambrose implied that the collapse had been caused by hate mail and vindictive phone calls

accusing Kathy of having a child by Tom Jones, which was vehemently denied. She continued working in clubs which earned her around £2,000 a week but this left no time for a summer season for the first time in several years. Along this time Herman's Hermits made the Top 10 with a single called "Something's Happening", a song that had been originally offered to Ambrose for Kathy to record but turned down. Soon after Kathy felt that she needed a new image and met with Mary Quant for discussions, but when the fan club was given exclusive pictures of the new trendy image they rejected it. Kathy's first release of 1969 was the single "I'll Catch The Sun" which had been written by Rod McKuen and featured in the film 'Joanna'. Surprisingly, on the day before its release, Kathy and Ambrose flew out to Australia for a five week tour which would, reputedly, earn her £18,000. Upon her return she played her first summer season for two years and featured in an article in the 'News Of The World' entitled "I've Been Silly". In the paper Kathy admitted that she had been a "silly naughty girl with the television people" explaining that she "left the BBC not realising they had other projects in mind for her" and, referring to her withdrawal from the Rediffusion TV show, "the shape of the programme was different from what I'd understood had been arranged". She also revealed the hurt behind the Tom Jones allegations, even contacting his wife to deny the accusations. The roller coaster of the last ten years had left Kathy Kirby exhausted, but she was a fighter and she continued to work. Her next two singles appeared to put a full stop on this chapter of her life. The reflective "Is That All There Is?" and an emotional rendition of "My Way" are amongst her finest recordings. "My

Way" had always been a favourite with audiences and Kathy appeared on the 'Leslie Crowther Show' to perform the single. Bert Ambrose was also finding the pressures of work too much for one man and so Bill Preston joined him as co-manager. By 1970 it is estimated that Kathy's earnings were averaging £60,000 a year. Decca issued another compilation album, "The World Of" featuring "Bye Bye Birdie" which had only previously been released as the B-side of "Let me Go Lover" in America. She performed her latest release, "Wheel Of Fortune", on the 'Mike & Bernie Winters Show' whilst the press headlines proclaimed "It's Golden Girl Again", "On Her Way Back" and "The Girl Who Walked Out On The Box". Among the articles that accompanied these were the revelations that "I'm making more money since leaving TV, but it was a matter of pride" and claims that Kathy wouldn't do pantomime due to "insufficient pay". But things were about to take a more serious turn. During a season in Brighton she was told by her long term adviser and fortuneteller, Eva Petulengro, that Bert Ambrose would be dead within twelve months. At the end of the run she was rushed to hospital following a suspected drugs overdose, Ambrose suffered a mild stroke around the same time and the pair took a break in Barbados to recuperate. Upon their return Kathy was booked to appear on the 'Sez Les' TV show. As she started to sing "Come Rain, Come Shine" Bert Ambrose collapsed at the side of the stage although Kathy carried on with the song, her distraction and concern is visible in the performance. He died in hospital later the same day and Kathy went into mourning, cancelling all immediate engagements. It was Kathy who arranged the funeral of her manager, mentor, friend and, as later

revealed, lover. Columbia went ahead with the release of "So Here I Go Again" and, when she resumed performing, she sang "When Day Is Done" as a tribute to Bert Ambrose. Kathy would later say "I owe everything to Bert Ambrose. He was a great influence in my life and the driving force behind my career"

In 1971 she appeared in the West End revival of "Showboat", prompting Decca to issue "Bill" and "Can't help Lovin' Dat Man" as a belated single. Kathy also started what was to be her last summer season in Blackpool. Her opening number was "Without A Song", but things turned sour when she tried to cut Bill Preston's wages by 50% to £30 per week. Bill refused the pay cut and was promptly dismissed. He would later take Kathy Kirby to court for wrongful dismissal and be awarded damages. A succession of new managers would follow. Newspaper headlines cried "Men Have Ruined My Life". "I have allowed my emotions and personal life to cut across my work, but it must not happen again. I've decided to concentrate in getting my career back into top shape. I know it's taken a plunge and I've got to do something about it". Her only release of 1972 was "Do You Really Have A Heart" which was supported by an appearance on 'The Golden Shot'. Unfortunately, a scheduled appearance on 'Stars On Sunday' was abandoned as the show was recorded in the same studio in which Ambrose had collapsed. Try as she might, Kathy was unable to sing a note and this marked the beginning of further misfortune in her life.

By the following year the venues had got smaller and fewer but her fans remained loyal. A five day tour of Scotland proved disastrous and on the first night the sound was so bad that about a quarter of the audience walked

out. Even Kathy suggested from the stage that they should request a refund. The tour was cancelled after just two shows and the papers ran with "I Need A Miracle To Save My Career Says Kathy". The publicity caused a flood of sympathy for the star, especially when she revealed that she was considering re-locating to America. The messages and telegrams included offers of work, a new record deal, a club tour, lucrative propositions from papers wanting to print her life story and an appearance on the 'Russell Harty Show', which concluded with "Secret Love".



Her final single for Columbia was "Little Song For You" which was performed on 'Pebble Mill At One'. The flip side was the Beatles classic "Here, There and Everywhere" which Paul McCartney would later rate as his favourite version of the song. The track made the Top 30 three years later for the American country singer Emmylou Harris. Kathy's new label, Orange, issued the autobiographical "Singer With the Band" which was written for Kathy by old friend Lena Davis. Despite good reviews, healthy airplay including Tony Blackburn's 'Record of the Week' and better sales it never charted.

Media accusations then followed when Byron Godfrey, her manager at this time, was found at Kathy's London flat with a knife wound in his arm. Although it was described as a domestic incident, the headlines that followed were less supportive than they had been in recent years. At a press conference to try and stem the inaccuracies being printed, Kathy showed her bruised arm to the media and said that the injuries had been as a result of a fight over her expenses. Godfrey was replaced by Sydney Rose and then Vincent Shaw, while Kathy made a rare West End appearance at the Victoria Palace which was followed by an invitation to perform on the 'Wheeltappers and Shunters Club'. During the programme she sang "So Here I Go Again" and "You Won't Find Another Fool Like Me", which had recently been a hit for The New Seekers. A devoted fan, James Harman, later asked the presenter, Bernard Manning, about working with Kathy and his response was harsh. "She caused problems on the set and I hope I will never have to work with her again". Kathy and Vincent Shaw parted company and reports began to appear in the press that the star was in financial difficulties. During a cabaret performance in September 1974 she added "I Don't Know How To Love Him" and "It's Impossible" to her repertoire. Rumours of Kathy's financial problems proved to be founded when the bailiffs arrived. She was to be the subject of a BBC 'Man Alive' documentary 'Fallen Idols' and, although the film was not due to be aired until the following April, she apparently contacted the Man Alive offices wanting to know if they would like to film her flat being stripped as part of their story. On the 29th January 1976 Kathy Kirby married Frederick Pye and pictures of the wedding made the front pages of the papers. A short season in

cabaret followed, but this was marred by a shoddy sound system and a heckler in the crowd. As work dried up the couple moved to Brighton. An interview at the time asked Kathy if she considered herself a 'has been' to which she replied "anyone who says anything like that simply doesn't have the intelligence. I suppose it did all happen to me too young, but I've kept my magic. If you lose that, it shows in your face and your public won't love you anymore". This was followed by a question about what would happen if her career failed to take off again. "But it will, I know I can be better than ever, life on stage is far easier for me than it ever has been off, always has been" was her defiant response.

Soon after the 'Man Alive' broadcast in May 1976 Kathy suffered an unfortunate miscarriage just months ahead of her first single in three years. This release was an uptempo version of an old standard called "My Prayer" and was released on the President label. At the end of the year she was invited to sing on the BBC's New Years' Eve show. Her performance of "Secret Love" was shot on location on the London embankment and was introduced by Vera Lynn. But before the New Year was very old Kathy announced that her marriage to Frederick Pye had ended. Once again she was the subject of press attention but this time it focused on her marriage break-up and debts. She was declared bankrupt, with reports that she owed the Inland Revenue over £16,000. In court it was revealed how "I had a home worth half-a-million, investments, diamonds, minks and property but they have all gone." Kathy added that she believed the majority of her fortune had been embezzled by former partners, managers, accountants and other financial advisers. The situation was

made worse when her former husband had disappeared owing over £10,000.

The next few years continued to be personally traumatic, and yet her army of British supporters, including Paul and Linda McCartney, did not forget Kathy, constantly writing letters of support for the former star. Penniless and virtually homeless, she found herself staying in a London hospital for almost a year where she first met Laraine McKay, who subsequently offered Kathy somewhere to stay. This apparent friendship proved to be an unfortunate misjudgement when McKay was arrested for cheque forgery and the name of Kathy Kirby, though not personally involved, was heard in court once again. At the end of October 1980 Kathy sold her story to a Sunday newspaper revealing something of the heartache she had experienced and recounting how former Eurovision winner, Sandie Shaw, had been the only one of her pop contemporaries to visit when she was at her lowest.

In 1981 it was reported that Kathy Kirby had signed a new contract with Celebrity records. The press were told that "Secret Love" was to be re-recorded and an album featuring old and new songs would follow. No recordings were ever made, but "He", a re-working of the Charles Aznavour number one hit "She", appeared as a single. Once again the single received good reviews and airplay but, despite healthy sales, failed to reach the Top 75. Several TV and radio appearances supported the release, including 'Afternoon Plus' which featured an interview with Kathy and an old black and white clip of her singing "I'll Get By" from 'Thank Your Lucky Stars', while "He" accompanied the end credits. She joined David Hamilton at the Ideal Home Exhibition and performed "He", "Secret Love" and "Let Me Go Lover" in

front of a live radio audience for 'Pete Murray's Open House'.



In October of the same year Kathy returned to Blackpool as a special guest in the Don McLean show. Her performance featured "Without A Song", "Maybe This Time", "Hava Nagilah", "Sometimes I'm Happy", "My Yiddshe Momma", a Hits medley, "Without You", "New York, New York", "He", "My Way" and "My Thanks To You". In 1982 she was discharged from bankruptcy and found a lucrative market performing in gay clubs in and around London. One of these performances was filmed by BBC TV's Nationwide as part of a series on artists who were fighting back. On 26th April 1982 longtime fan James Harman came face to face with his idol for the first time. It was Southampton and James was walking backstage when he saw Kathy Kirby standing there. She looked stunning and the star smiled at him. He returned the smile and hastened off to find his seat in the theatre. After the show two men approached Harman, informing him that the singing star wanted to meet him. The two became friends and, through his acting connections, he managed to

find work for Kathy at several venues. A year later it was announced that he was Kathy Kirby's new manager.

Occasional performances followed his appointment, but Kathy tried to remain in control of the situation which some interpreted as being unpredictable. It was even claimed that she fired and re-hired Harman within the space of 24 hours because of a disagreement! Kathy successfully appeared at a benefit for DJ Stuart Henry and a much greater review would soon follow. When Kathy took part in a benefit for special needs children, organised by her long time composer friend Lena David, 'The Stage' wrote "Kathy Kirby caused tremendous excitement with her set, looking and sounding like the superstar she is". 1983 saw several live appearances gaining positive publicity and Kathy joined the cast of 'This Is Your Life' to talk about Stuart Henry. "Kathy Kirby Sings 16 Hits From Stars And Garters" was re-issued as "Let Me Sing I'm Happy" and 1984 looked promising. However, her failure to complete bookings during Christmas 1983 and her refusal to attend the recording of a new TV show in January proved the final straw. Bookings were cancelled and Harman resigned.

During the last 20 years Kathy Kirby has entered into a world of personal privacy and, despite many offers to perform, she now prefers her fans to remember the way she was, adding "I found for the first time in my life that I liked not working". In 1985 Harman published a biography about Kathy entitled "Is That All There Is?" but, at the time, this only created greater division between the two. In 1989 Decca issued a CD collection of Kathy's recordings under the title "Secret Love". "The Best Of The EMI Years", featuring many of her Columbia recordings, followed this three years later. By 1997

"Secret Love" had been out of print for several years so Decca issued a new compilation "The Very Best Of Kathy Kirby" and, although it duplicated many of the tracks from the earlier CD, it has been a steady seller over the years. At the same another long time fan, David Innes, was working on video tapes he had made of 'The Kathy Kirby Shows'. He was granted permission to transfer the recordings onto CD and, after several years of cleaning the sound quality, he released a CD simply titled "The Long Lost Shows". 2003 saw a flurry of activity to mark the 40th anniversary of Kathy Kirby's first hit "Dance On" and she featured in 'Yours' and 'Record Collector'. At the end of the year Vocallion issued a new collection of material from the Decca vaults, "Hits, Rarities & Lipgloss". The CD included several previously unreleased tracks, alternative versions and many tracks making a CD debut.

2004 saw the CD release of "My Thanks To You" which was complimented by the addition of all Kathy's Columbia singles and, although there may be no more new material coming from Kathy, there is still plenty of unreleased material in the vaults to look forward to. Most of her PYE recordings have failed to materialise on CD, while Decca still holds tracks like "When You Hold Me Tight", "Stranger In Paradise" and "Everyday Of My Life". Given her sudden re-appearance into the public eye it is hoped that some of these will finally see the light of day. In the meantime, fans live in hope that one day Kathy Kirby will sing again and, if she does, she won't be the only one who's happy!

My thanks to James Harman, Mark Willerton, David Innes, Thomas Latham and, of course, Kathy Kirby for their invaluable help. RC

A Song For Europe

Thomas Latham looks back to an event held on Friday, 29th January 1965



Background

After the 1964 contest in Copenhagen, Tom Sloan - the BBC's Head of Light Entertainment – stated that he would “continue to enter Britain in this contest and hope to win it.” At that point Sloan was unsure whether there would be any changes to the BBC's selection process for 1965. In the end, the BBC stuck to the new format of picking one singer to sing a selection of specially commissioned songs. James Green, writing in the Evening News in 1964, had thought that Matt Monro had done as much as possible with “I Love The Little Things”, but, no doubt influenced by Gigliola Cinquetti's victory for Italy that year, had hoped that a female singer be picked by the BBC for the next contest. He suggested Petula Clark, Shirley Bassey, Alma Cogan, Vera Lynn or Kathy Kirby. As it turned

out the BBC were to grant his wish in 1965. During the making of the Kathy Kirby Show, the BBC approached the singer's manager Bert Ambrose to see if she would be willing to follow Matt Monro and represent the United Kingdom in the Eurovision Song Contest. Having always watched the show, Kathy was both thrilled and honoured to have been chosen.

The Coventry Evening Telegraph described Kathy Kirby as “one of the most dynamic girl singers on the popscene” in its preview of the SFE programme. On 1st May 1964, with the success of her one-off Kathy Kirby Show pre-recorded on 16th April, the BBC decided it wanted to negotiate a contract with the singer to appear in a total of 18 programmes at a fee of £750 each. Six of these were to be recorded between October and December 1964, with the remainder following in 1965.

The cost was agreed at a finance meeting three days later as long as it would be a an exclusive BBC contract, although it was noted she was already contracted to make appearances on the ITV shows Big Night Out and Lucky Stars during October 1964. A contract was immediately issued in accordance with these terms and conditions, although the exclusivity clause did not prevent Kathy from making an advertisement for Lux soap, which was recorded at the London Palladium. During November the BBC learned that she would only be able to record four shows in the first three months of the following year, and therefore she would have to make eight from September 1965 onwards.

At the end of 1964 the BBC approached Kathy's manager Bert Ambrose about the possibility of her becoming the United Kingdom representative in the following years Eurovision Song Contest. Terms were

agreed and, on 31st December 1964, she was contracted for the competition the following March for which she would be paid £300 plus fares (which eventually came to £50) and a subsistence allowance. She was quoted as saying "it's a tremendous thrill to be picked to represent Britain. But it's also very frightening. So much hangs on it." One edition of the Kathy Kirby Show in January 1965 would be set aside as that year's Song For Europe programme, with the results being announced two weeks later, the show being broadcast fortnightly.

According to Rob Lowman's regular Tin Pan Alley column in Record Retailer, one of the criticisms levelled at the BBC in 1964 had been that the regional voting panels had not selected a musicians' song. This year, however, it would be the viewing public who would decide the winner via a postal vote. Bill Cotton Jnr. told The Stage "we feel this new method will give a better cross-section on opinion." Victor Knight, the secretary of the Song Writers Guild of Great Britain, certainly approved of the BBC's changes, saying of their selection process that "it gets a little better every year".

The Songwriters

The six songs to be sung by Kathy Kirby were announced in NME in their Friday, 15th January 1965 edition, when the six songwriters who had been commissioned by the BBC were revealed to be Chris Andrews, Leslie Bricusse, Tony Hatch, Les Reed, Tom Springfield and Peter Lee Stirling.

Kathy had no involvement in the selection process but was delighted that so many top songwriters, like Leslie Bricusse, Tony Hatch and Tom Springfield, had agreed to submit songs. At about the same time the BBC publicly announced that for the first time

juries would be dispensed with and that viewers were to choose the winner by sending in postcards with a note of their favourite song. Possibly, because of the BBC's decision in recent years to commission the songs themselves, rather than have an open competition, the Music Publishers' Association decided to inaugurate its own song contest, the British Song Festival, to take place later in the year and broadcast on the ITV network.

Tony Hatch (SFE 62, 64, 65), was a twenty-four year old A and R man for PYE records whose first hit, "Look For A Star" sung by Garry Mills, reached the top ten in 1960. Former Cambridge Footlights president, Leslie Bricusse (SFE 63, 64, 65), had contributed to the musicals "Stop The World I Want To Get Off" and "Pickwick", and enjoyed hits with "What Kind Of Fool Am I" and Matt Monro's "My Kind Of Girl". He later contributed to the scores of a number of well-known films such as "Doctor Dolittle", "Victor/Victoria", "Scrooge", "Willy Wonka And The Chocolate Factory", "Hook" and "Home Alone", all of which garnered Oscar nominations with the first two actually winning. His bestknown song is probably "Goldfinger" from the Bond film of the same name. Les Reed had written the Applejacks' "Tell Me When", which had been a top ten hit in the spring of 1964. Tom Springfield, Dusty's brother, was riding high in the charts with The Seekers' "I'll Never Find Another You", which had been written specially for them, as had a proposed song for their follow-up single.

Peter Lee Stirling, who was only 22 years old at the time of the show, had asked his uncle Phil Peters, aged 34, to write the lyrics. In 1964 he had written The Merseybeats top five success "I Think Of You", which had received a silver disc for sales of over a million.

For Song For Europe he submitted the beat song "I Belong". Whereas writers like Tom Springfield had written songs specially for Kathy Kirby's style of singing, Peter Lee Stirling had decided to concentrate on writing something contemporary, without taking into consideration who would actually be singing it. He later charted in the early 1970s and the year 2000 under the name Daniel Boone, and continues to perform to this day. His uncle, Phil Peters, was born in Birmingham in 1930 and had worked in the jewellery business before going into the army. He had represented the Midlands on the continent a number of times in Ballroom Dancing Contests. It was only in 1964 that he started writing lyrics for the songs composed by his nephew Peter Lee Stirling.

Chris Andrews gave an interview to Melody Maker which was published shortly after SFE was broadcast and revealed some interesting facts about the economics of song writing at the time. Apparently he got one-and-an-eighth of a penny for each copy of a single sold, and twice that much if he had written both the A and B sides. In addition, songwriters earned three pence for every copy of sheet music of their song that was sold. He expected to earn £40,000 in 1965 in total, not bad for a former two-pound-ten-a-week tailor's cutter, and noted that song writing was "a very good business for money – but it's difficult to break in." He revealed, in the same piece, that although he could only just read music, he composed at home on his three pianos and one guitar, preferring to write in the early hours of the morning.

The Broadcast

On 8th January 1965 the disc jockey David Jacobs was contracted to appear in Kathy Kirby's Song For Europe

broadcast later that month. He would be required for rehearsals and recording on 21st and 22nd January at the BBC's Television Theatre in Shepherds Bush for which he would receive 150 guineas (the same amount as in 1964). On 26th January he was contracted to appear in a trailer for the show produced in a studio at the BBC's Television Centre the following morning and was paid a further 5 guineas. For the results of the SFE Jacobs was contracted on 11th February to appear at the TV Theatre on 12th February from 2.30 pm onwards for the special low fee of 75 guineas.



Originally the weekly trade journal Television Mail announced that Bill Cotton Jnr. was to be the shows producer, but this seems unlikely as Ernest Maxin already held that position for the series and had done since the one-off special recorded the previous April. In any case, Cotton was promoted to the post of Assistant Head of Light Entertainment Group (Variety) in January 1965. The show was recorded on Friday, 22nd January for transmission the following week and began with one minute eighteen seconds of "Secret Love" played by the

Eric Robinson orchestra and sung by Kathy Kirby as the signature tune to her series. Kathy drew lots for the running order of the six songs and these were then performed in the order referred to later. After their first performance, she and David Jacobs sat and watched them again to ensure that the voting audience would be familiar enough with them to make their choice.

Postcards were to be received at BBC Television Centre up to the last delivery on 5th February and, to help the audience decide, all six songs were also played on the Light Programme's (BBC Radio) Midday Spin – The Sam Costa Show - on Monday, 1st February. After the television broadcast there was a short 40 second announcer-narrated trailer for the following weeks results show, before the start of Points of View. The results were announced during the next Kathy Kirby Show a fortnight later, when Kathy's guests included Adam Faith, pianist Pepe Jaramillo, Peter Gorden (who also choreographed the show) and pop group The Hi-Fi's. The programme started at two seconds past 20.25 pm and had already been trailed at 8 o'clock by a fifty second piece narrated by an announcer. During the show, Kathy performed the songs "Dance On", "Let Me Go Lover", "The Best Things In Life Are Free" and "My Heart Belongs To Daddy", duetted with the Hi-Fi's on "Sticks and Stones", performed "Happy To Make Your Acquaintance" with Pepe Jaramillo, and appeared in an ensemble performance of "I Get A Kick Out Of You" (with Adam Faith among others). The end of the programme was set aside for the announcement of the Song for Europe results broadcast. Reports vary, but around half a million postcards seem to have been received and counted in time for the results to be made public during this programme. Kathy doesn't

appear to have been fazed by the size of the response since the viewing figures for the programme were so high in any case. The top three songs were performed live by Kathy in reverse order, so the show finished after she had sung "I Belong" as the newly selected United Kingdom entry to the Eurovision Song Contest of 1965.

After the show there was a photo call during which Kathy posed with the winning songwriters. However, neither the SFE programme nor the results show were heavily featured in the press. The former was completely eclipsed by the death of Sir Winston Churchill on 24th January whose funeral was due to take place on Saturday 30th January, while the latter was overshadowed by the announcement of the wedding of Beatle Ringo Starr to Maureen Cox. More interest was shown by newspapers on 13th February in the news that the BBC were to axe their twice weekly soap opera "Compact", than in the latest British entry to the Eurovision Song Contest.

The SFE show was watched by approximately 20% of the adult population of the country, which was about the same as 1964, but this time was beaten by the opposition on ITV, "Bonanza", and the news which were watched by an average 26%. The most watched programme that week was "Coronation Street" with 9,390,000 viewers, and the BBC only managed to get two of its shows into the top ten; "Dr Finlay's Casebook" and the film "Unconquered". At the time ITV was averaging a 63% share of the available audience. The BBC's Listening and Viewing panel gave the show a Reaction Index of 64. A considerable number of the BBC's viewing panel found the SFE programme testing, uninspired and undistinguished. One housewife complained "this was sheer

agony. Six awful songs sung by one awful singer – and as if that wasn't punishment enough we had them all twice over." This repetition was not appreciated by the panel, even though some thought that Kathy Kirby had been a good choice of entrant for the UK and that she had made the most of the songs. The panel did, however, approve of David Jacobs as the compere and thought that the use of postcards was a much more satisfactory way of picking the winner.

The results show a fortnight later fared much the same. It was watched by an audience of 20% (compared with an average of 27% on ITV for "Bonanza" and the news) and also achieved a Reaction Index of 64, meaning both shows were rated considerably higher than the series average of 58. Most of the BBC's viewing panel liked Kathy Kirby this time, but a sizeable minority apparently found her an unexceptional singer whose voice became harsh when loud and her attempts at comedy and chitchat embarrassing.

BBC Television's Assistant Controller of planning, Joanna Spicer, who acted as one of the corporation's liaisons with the EBU over the ESC, did not approve of the choice of winning song. She found the lyrics distasteful and wrote to Tom Sloan, the Head of Light Entertainment, to say that she hated the sentimental "I Belong" cry as well as "the theme of unsuccessful past love affairs which somehow in this particular lyric in Kathy Kirby's delivery seemed to be embarrassing." However, she took comfort from the fact that many European viewers would not understand the words being sung.

One reader, in a letter published in NME at the end of February, bemoaned the fact that the UK always seemed to enter an uptempo song, 1963's "Say Wonderful Things" having seemingly

already been forgotten. "Considering the songs Britain enters in the Eurovision Song Contest, I do not wonder we never win! Britain always seems to select a beat number, whereas a ballad might stand a better chance." The same reader also felt that Kathy Kirby's lack of international reputation might hinder her chances and suggested Cliff Richard as a suitable alternative. Three years later this wish came true when Cliff came second with "Congratulations".

When Kathy was asked by a NME reader whether she thought any of the other songs from Song For Europe would have been more successful than "I Belong", she replied "it's always very difficult for a singer to assess the potential of his or her material. That's why, when choosing numbers for recording, an artist usually leaves the final decision to the recording manager. Sure I had my qualms about 'I Belong' – but then, I would have felt the same about any song, specially being pitted against the best in Europe. As things turned out, I doubt whether any of the other numbers would have gained second place, let alone won the contest." Kathy's favourite song from the six was "I'll Try Not To Cry", while Bill Cotton Jnr's preference was for the Chris Andrews penned "One Day".



The Results

1. "I Won't Let You Go"
(Tony Hatch)
? votes 5th
2. "My Only Love"
(Tom Springfield)
61,993 votes 3rd
3. "I'll Try Not To Cry"
(Barry Mason/Les Reed)
96,252 votes 2nd
4. "Sometimes"
(Leslie Bricusse)
? votes 6th
5. "I Belong"
(Phil Peters/Peter Lee Stirling)
110,945 votes 1st
6. "One Day"
(Chris Andrews)
? votes 4th

The Record

An EP with all six of Kathy Kirby's SFE songs was originally announced for release by Decca (DFE 8611) on 5th February 1965, the week between SFE and the results shows, and advertisements for it were published the following week. At that time Decca still had no idea of the results, so all they could do was say that the winning and second placed songs would appear on single under the catalogue number F12087. On the 11th February Kathy Kirby was interviewed from London by BFN in Cologne to publicise her Eurovision entry.

Kathy's single release of "I Belong" was already being advertised by Decca in the Friday, 19th February edition of NME, on the same page that announced the final results. She also

appeared on the "Billy Cotton Band Show" and later "Top of the Pops" on 25th February. "I Belong" was re-recorded for single release to give it a more powerful opening with the title repeated three times right at the beginning, and, since runner-up "I'll Try Not To Cry" was to be the B side, it was thought natural to also re-record it at the same session.

Marianne Faithful, reviewing the week's new releases for the 27th February edition of Melody Maker, was less than complementary about the song. She thought that the song was awful and really not her kind of thing at all. Disc Weekly preferred the B side, "I'll Try Not To Cry", feeling that the singer was wasted on "I Belong". However, most other reviews were much more favourable. Record Retailer suggested that it suited Kathy Kirby "down to the ground", regarding it as a sure hit that might do very well in the ESC. Glasgow's daily newspaper, the Daily Record, announced that "golden girl Kathy Kirby could be on a winner for Britain in the Eurovision Song Contest." Regarding the chances of "I Belong", they thought "Kathy sings it with great gusto and we have undoubtedly the kind of song (and girl) we want to represent us." Record Mirror agreed, suggesting it was "certainly one of the best songs we've ever entered into the contest ... It's simply a good song. And of course Kathy's performance doesn't let it down." Pop Weekly even thought it might take Kathy into the American charts.

Sheet music for the winning song and runner-up were released with the same cover, probably because both songs were published by Robbins Music. Although it made no mention of its SFE connection, sheet music was also published for the Tom Springfield written "My Only Love" (noting that it

was in an arrangement by Chris Langdon), which featured a picture of Kathy bending over a record player on the cover. "I Belong" entered the sheet music chart in the week ending 4th March at number 20, before peaking at no. 16 in the week of ESC during a six week run.



The Contest

There was one scandal this year that broke in the weeks preceding the contest, when it was noted that RAI had broken the rules by allowing the Italian entry to be published before 10th February. The EBU telexed all the competing countries on 22nd February to ask for their opinions on what should be done about this. In the BBC's opinion, since this was the tenth time that the competition had been held and was therefore seen as being something special, nothing should be done. In any case, the contest was being held in Italy and organised by RAI so it would be very difficult to exclude the Italian entry. On the other hand it was felt that it could potentially be a disaster if the host nation were to win because of the scandal that other countries would

undoubtedly create from the situation. It was decided not to reply to the telex and thereby give the EBU the BBC's tacit approval of RAI's continued participation. Of the seventeen organisations consulted by the EBU, only six raised any reservations, but all agreed that, under exceptional circumstances, RAI should be allowed to take part.

Although Tom Sloan noted in Radio Times when introducing Kathy Kirby's Song For Europe programme that all entries had to be publicly selected, the eventual winner from Luxembourg was, in fact, selected by an internal national jury on 21st February 1965.

David Jacobs was contracted on 8th March 1965 to do the commentary for the contest, for which he received 175 guineas, as in 1964, plus return air fare of £65 17s 0d, and a special subsistence fee of £10 for each of the three days he was required in Naples. The BBC party that went to Italy consisted of Bill Cotton Jnr., Mr & Mrs Tom Sloan, conductor Eric Robinson and his wife, BBC producer Ernest Maxin and his wife, commentator David Jacobs and his wife, Anna Innstone (the Head of the BBC's Gramophone Department) and Joanna Spicer, as well as Kathy Kirby and her manager Bert Ambrose. The BBC did not pay for spouses' travel expenses, although they did arrange for them to have tickets for the contest. Tickets were also requested from RAI for the songwriters Peter Lee Stirling and Phil Peters, Mrs Anne Henderson, Richard Rowe (the chief A & R manager at Decca) and Peter Sullivan (Kathy Kirby's recording manager). Most of the official BBC party flew out to Naples Capodichine Airport on Tuesday 16th March, returning via Rome's Leonard da Vinci Airport on the following Sunday. The Robinsons appear to have

stayed on in Rome for a holiday after the contest.

Kathy revealed to Record Mirror that her TV show had been exhausting and that her nerves had been at breaking point. Apparently, for three days prior to her last programme, she had been unable to speak let alone sing, until a certain Dr Musgrave had treated her enabling her to get through the recording. Half an hour afterwards her voice had completely gone again. This was the first time Kathy Kirby had been to Italy, and if she had hoped for some kind of holiday she was to be disappointed. She and Bert Ambrose left London with 12 suitcases, but only 11 had actually arrived at the Albergo Vesuvio hotel overlooking Naples bay where they were staying. Trying to relax, Kathy had found that the phone never stopped ringing, but she once managed to sneak out of the hotel to go shopping for shoes.

A cocktail party was held at RAI TV Centre at 7.30 pm on the 19th March to enable members of the international press to meet contestants. The week was a fairly formal affair, and although photographers were allowed to take pictures during the show, they were informed that flash photography was not permitted, and that admission was strictly black tie. Ambrose was very pleased with the Italian orchestra. RAI seemed to have rounded up Italy's top session men, some of whom remembered him from his own tours of that country.

The order of presentation had been decided by the drawing of lots during the EBU Planning Group's meeting in Geneva in February 1965. Drawn second in the running order, Kathy Kirby's rehearsal was scheduled for the morning of Wednesday 17th March from 10.52 to 11.37 am. On the day of broadcast there were full dress

rehearsals due from 2 to 4 pm and then again from 5.30 to 7.45 pm. Singing "I Belong" on television before leaving for Italy a problem had arisen whereby, because of the loudness of the audience's applause, Kathy had been unable to hear her cue note and so had started all wrong. In order to prevent the same thing from happening in Naples, a four bar introduction was therefore added before Kathy started singing. However, her performance still came in at about two minutes and twenty seconds - the same length as in the original Song For Europe performance. Incidentally, only Udo Jürgens's song seems to have slightly exceeded the three minute limit.

The show was produced by Romolo Siena for RAI, compered by Renata Mauro and the interval act was opera singer Mario del Monaco performing "O Paese De Solo" and "O Sole Mio". The names of three members of the UK jury are known as John Griffiths, aged 23 from Wales and a light comedian and entertainer; Jean Dalrymple, who was also 23 and a singer from Scotland; and Sue Watson, a 24 year old fashion model and dancer from Yorkshire.

ESC was watched by 36% of the adult population, a huge increase on the 24% that had tuned in the previous year and more than double the 15% that watched ITV instead. The contest did best in the Anglia region gaining 49%, followed by Westward with 48% and Ulster with 47%. In total the audience equalled 5,575,000 viewers, taking the show to 17th in the top 20 most watched programmes in the week ending 21st March 1965. In fact, it was the most watched BBC programme that week. The Reaction Index was 62, which was very close to the average for the contest in the 1960s. The viewing panel generally enjoyed the show although some found it overlong and repetitive.

Some even suggested there should be semi finals (!) with only half a dozen or so in the final proper. Interest seems to have flagged in the middle of the contest and only picked up with the voting, although viewers complained that the scoreboard had not been easy to read. Renata Mauro was well liked, but it was found that when David Jacobs talked over her neither of them could be heard properly. Only about half agreed that the Luxembourg entry had been the right winner, with several feeling that it had once more been the singer and not the song that had received the votes. They did, however, think that it had been catchy with a nice, lively rhythm and performed well. Many felt that "I Belong" might have won with a more favourable draw, something with which Kathy Kirby herself agrees. She also felt that there had been some political voting and, in light of these handicaps, she was pleased to have done so well. In The Sun on the Monday after the contest she was quoted as saying "what can you do when you have the bad luck to come on second? I would have walked it if I had been seventh or eighth in the list. No matter how good the song or the singer, the juries forget by the time they get round to casting their votes. All they remember are the songs that came later. I must admit I'm very disappointed." Her manager, Ambrose, thought "the girl who won was lucky. There was nothing special about the song or the way she sung it. But it was bright and catchy – and she came on after six slow songs." According to the same newspaper, the actual winner, France Gall, also disagreed with the result "I'm deeply moved, but I thought Kathy was so much better. She should have won."

Afterwards, one reader of Melody Maker wondered how anyone could

justify the continuation of the Eurovision Song Contest since Kathy Kirby had obviously deserved to win, but had lost out in a fairly mediocre field to a rather "shabby" voting process. Italian monthly Musica E Dischi thought that the contest had brought several voices of quality to wider attention than their usual national confines. Among these they singled out Kathy Kirby with her deserved second place.

Kathy's performance certainly seems to have made a big impression in Europe as, at a television sales forum after the contest where the BBC were looking to buy and sell programmes, there was a film of a blonde, made up to look like her and singing "I Belong". The European television staff who had seen the original rocked with laughter, but apparently the BBC failed to get the joke, even when it was pointed out to them that this was a satire in the same vein as their own "That Was The Week That Was". Needless to say the BBC did not buy the programme.



France Gall's winning song was advertised in the UK by Philips during the week ending 1st April and, although it received some favourable reviews, most thought that it would fail to chart without an English language version and they were proved correct.

The Aftermath

At the end of March 1965, Kathy Kirby went on a well-earned and long-overdue holiday to Israel with her manager, before returning to work. She had already been lined up for a seven week engagement of Sunday concerts at the Margate Winter Gardens beginning on 25th July 1965. Tom Sloan wrote to her on 6th April to say that he hoped she had enjoyed her holiday and forgotten "most of the worst aspects of Naples!" He also informed her that about 18 million viewers (surely a gross exaggeration) had watched the contest in the UK, giving her a tremendous audience for her performance. Between series of the BBC's Kathy Kirby Show, on 9th May 1965, Kathy appeared on ITV's Val Parnell : Sunday Night At The Palladium. Curiously, she shared top billing with Kenneth McKellar who was then less than a year away from succeeding her as the UK's Eurovision representative.

When her exclusive BBC contract ran out Bill Cotton Jnr. wrote to Bert Ambrose on 27th January 1967 offering her a 40 minute pilot show on BBC 2 with the option of thirteen further shows

in 1967-69. Once again, this was to be an exclusive contract. When Kathy proved to be indisposed on the original recording date for the pilot, it had to be rescheduled to 18th May, but the BBC appear not to have picked up their option and, although she continued to make appearances on BBC shows until the end of 1967, work at the Corporation appears to have dried up. Having met Sandie Shaw and found her to be delightful, Kathy Kirby was very pleased when she became the first British winner two years later in 1967. Kathy still keeps up with the contest every year, but she listens to it on the radio instead of watching it on television, feeling that it is the song that should be important rather than the presentation and the gimmicks.

Acknowledgements

With special thanks to Kathy Kirby, James Harman, the staff of the BBC Written Archives Centre, Caversham Park, Reading (especially Trish Hayes), Gordon Lewis, Neil Dickinson, Marcus Keppel-Palmer, Richard Crane, and the staff of the British Library for their help in producing this article. TL

Fifty Years of Eurovision

Danish Television, in conjunction with the European Broadcasting Union, have announced that the 50th Anniversary Eurovision Gala will be held at The Forum, Copenhagen on Saturday, 22nd October 2005. No announcement concerning tickets has been made, but it is understood that an official website will be launched in the near future. Visitors to the site will be able to vote for their all-time favourite Eurovision song and the top songs will then be subject to a televote as part of the 50th show to determine the best entry of all! Winners and losers are both eligible to take part, so the ultimate winner could be ABBA or Celine Dion, but equally both Julio Iglesias and Cliff Richard could achieve Eurovision victory!



ESC On-Line

Welcome to another edition of ESC On Line, your guide to all things Eurovisionary on the World Wide Web! We begin with the star of this Vision special, Kathy Kirby. Unfortunately, as is so often the case for “older” singers, the Internet era has passed her by and the range of information available is somewhat limited. Nevertheless, there are a few sites dedicated to her. <http://kathy-kirby.50megs.com> is the most comprehensive, offering a biography, a list of recordings and some personal recollections by the site owner, while www.45-rpm.org.uk/dir/kathyk.htm also contains a brief summary of her career and a discography.

Another site that may be of interest is Phil Colclough's long-running OnEurope, which can be found at www.oneurope.biz In an effort to set himself apart from the competition, Phil has recently resurrected and expanded his section focusing on UK entries, which now features results, information and a number of mp3 files from past SFE/GBSC competitions. It's very much still a work in progress, but well worth a visit all the same.

On to some more general ESC sites, and one of the most frequent requests I see is for websites with ESC lyrics and translations. In the past, I've recommended The Song Thrush and Diggiloo respectively, and now these two stalwarts of the online ESC scene have joined forces at www.diggiloo.net This move makes a lot of sense: the site now features an unrivalled range of information, and its design is improving all the time. You just wonder whether they might have come up with a better name for it than “The Diggiloo Thrush”!

One site I don't think I've mentioned before is www.esckaz.com Yes, you read that correctly – owner Andy Mikheev does indeed come from Kazakhstan, but this bilingual Russian/English site has a general focus on all the former Soviet countries, making it potentially a very useful resource in the run up to Kiev 2005. It already hosts some interesting interviews with past participants, and tends to be on-the-ball when it comes to reviewing the national finals as they happen – as well as offering a decent section on the Junior ESC.

Speaking of which, a quick mention for www.junioreurovision.tv – although the 2004 junior event will be ancient history by the time you read this, the official site featured a wide range of multimedia material for a number of months after last year's contest, which will probably be the case again this time.

In a perfect illustration of the fast-moving nature of the Internet, one of the sites I mentioned last time – escnews.tk – already seems to have given up the ghost. However, the owner of that site has another offering at www.nepartypas.tk, with a rather garish set of features including a party planner which might give you a few ideas on how to celebrate next May.

Finally, what better way to while away the dark winter months than with a singsong? Ok, don't answer that – but if you happen to be musically inclined, you might be interested in the Campfire Chords section at EuroPlanet. Like the rest of the site, it hasn't been updated for a while, but visit [//esc.lewander.com/chords/chords.html](http://esc.lewander.com/chords/chords.html) anyway – haven't you always wanted to strum along to “Eläköön Elämä”?

And that's all for now! As ever, feedback and questions can be sent to me at m.d.faulkner@hamburg.de

Whatever Happened To

PETER LEE-STIRLING

by Marcus Keppel-Palmer



At the 1965 Song For Europe viewers were asked for the first time to write in on postcards voting for their favourite Kathy Kirby song. As we know “I Belong” won and went on to finish second in Naples. And just as in 1964, the songwriters of the winning song were the least experienced composers in the competition. They were 22 year old Peter Lee-Stirling and his uncle, Phil Peters. But although he was only 22, Peter Lee-Stirling had already tasted chart success.

Like Carl Wayne and Roy Wood, Peter was a product of the Birmingham music scene, having been born there in July 1942 under the name Peter Charles Greene. School played second place to music studies – he took piano lessons and taught himself guitar – and although he studied technical drawing and even worked in a jewellers, his love was for music and aged 16 he was

already lead singer and guitarist with a local group called the Beachcombers. Although the Fleetwood Mac guitarist Peter Green would not come onto the scene for another nine years, Peter changed his name for the first time.

In 1960 the Beachcombers became the Bruisers and were engaged by Barry Mason (who would co-write the runner up in the 1965 Song For Europe) and Norrie Paramour (who worked extensively with Cliff Richard) to back new discovery Tommy Bruce, a porter at Covent Garden vegetable market with a rasping voice on a version of “Ain’t Misbehaving”. The song reached number 3 in the charts and the Bruisers found themselves with a regular engagement. Over the next four years, Tommy would release more records, having a couple of further Top 40 hits, and became a regular on the TV show “Stars and Garters” alongside Kathy Kirby.

The Bruisers weren’t content to be merely a backing band and began to release their own singles with Peter taking lead vocals. At first they cut demo records for Mitch Murray and Peter Callender of songs that Gerry and the Pacemakers would take to number 1, before recording their first single “My Heart Commands Me”. Although that was not a hit, their second single, “Blue Girl”, reached number 31 in August 1963. Further singles issued variously over the next 12 months under the monikers Lee Stirling, The Bruisers, and Peter Lee-Stirling & The Bruisers failed to dent the public consciousness. However, as his recording career was foundering, Peter’s song writing career was on the rise as in January 1964, Liverpool group the Merseybeats took his song “I Think Of You” to number 5 in the charts, their first big success. In April 1964, the group recorded Peter Lee-Stirling’s “Don’t Turn Around” and

reached number 13. The Merseybeats continued through the 60s, albeit after shuffling personnel as the Merseys, a duo backed by the Fruit Eating Bears, who would participate in the 1978 Song For Europe.

Other than Kathy Kirby, artists who benefited from Peter Lee-Stirling songs included Barry Benson (P J Proby's former hairdresser) and Wayne Fontana and the Mindbenders (who included future ASFE composer Eric Stewart). By 1967, The Bruisers were no more and Peter Lee-Stirling embarked on a solo career, first for Decca and then MCA. Sadly his singles met with little success, even the very personal "Goodbye Thimble Mill Lane" about his Birmingham roots, written again with Phil Peters. Lee-Stirling was by now a part owner in a recording studio and alongside Elton John and David Byron (later of Uriah Heep) recorded cover versions of hits of the day for Top Of The Pops albums there. Peter also recorded with Mark Wirtz on the abandoned project "Teenage Opera".

1970 saw Peter return to a band, joining Alan Hawkshaw (who would compose several ASFE entries), Herbie Flowers (who would perform in ASFE 79) and Alan Parker (of Blue Mink) in Hungry Wolf, a late psychedelic band who released one album. Lee-Stirling and Hawkshaw would write together and contributed songs to two British films that year, "Groupie Girl" and "Goodbye Gemini" (on which soundtrack Peter sung as did Jackie Lee). Hungry Wolf mutated into the Blues-Rock band Rumpelstiltskin, who released two well-received but poorly selling albums, "Rumpelstiltskin" and "Black Magician" in 1970 and 1971.

In 1972 Larry Page (former manager of the Troggs) approached Peter and persuaded him to record a pop single

for Page's Penny Farthing label. The single was "Daddy, Don't You Walk So Fast" and was released under Peter's next name change, Daniel Boone. The Geoff Stephens song reached the UK Top 20 and paved the way for the Boone written follow-up, "Beautiful Sunday" which has been described as a quintessential bubblegum record. Although in the UK it only reached 21 in the charts, "Beautiful Sunday" was a hit all around the world, being number 1 in Germany for weeks and selling a million copies in Japan. Easy to sing along to, "Beautiful Sunday" remains instantly recognisable and is a terrace favourite for a number of Scottish clubs.

Boone and Page produced and wrote the Chelsea FC song "Blue Is The Colour", but Boone was concentrating on his solo career. Further singles such as "Annabelle", "Skydiver" and "Sunshine Lover" consolidated his success outside the UK and Daniel spent a lot of time touring in Europe and in the Far East. Unfortunately, his solo album, "All My Own Work", didn't find an appreciative audience. Boone also wrote and produced for other Penny Farthing recording artists such as Lelly Boone, his wife, and Joey Valentine, for whom Boone would write "Going To The Movies" which was entered into the 1976 Song For Europe. The singles tailed off and by 1978 Boone was a backroom boy writing advertising jingles and working with his old friend, former Uriah Heep singer, David Byron.

The odd single would creep out in the 80s, but in the 90s Daniel Boone became a name on the Oldie revival circuit and he is a standard on the European and German tours of 70s hit makers. From Peter Lee-Stirling to Daniel Boone, he belongs to the pantheon of UK ESC composers and not just on a beautiful Sunday.

The Year That Was ... 1965

In 1965 and 1966 the BBC commissioned Kathy Kirby and Kenneth McKellar to perform for the UK on the Eurovision scene. In hindsight, just as now it seems inconceivable that ABBA would not win in 1974, so it is clear that although both were accomplished professional singers, both were clearly out of step with popular music trends of the time as the crooners were ushered out of the charts and replaced by Beatlemania/Merseybeat and the British beat boom with an almost unseemly haste. Indeed, with France Gall winning with a modern pop song, Eurovision, never a mistress to slavishly follow fashion, entered its second phase and it was not until 1967 that the BBC would catch up.

In 1965 Kathy Kirby's Song For Europe took place on 29th January; "I Belong" rumbled into the charts on 4th March; and Eurovision took place in Naples on 20th March. During this short period of time the UK chart was topped by the Moody Blues with "Go Now" (their first hit), the Righteous Brothers with "You've Lost That Loving Feeling" (one of the all time classic records produced by Phil Spector), the Kinks with "Tired Of Waiting For You" (their third hit and second number one), the Seekers with "I'll Never Find Another You" (their first hit, albeit a slight anomaly among the rest of British beat), "It's Not Unusual" by Tom Jones (his first hit) and, in the week of Eurovision, the Rolling Stones and "The Last Time" (their third consecutive number one record). In other words, the charts were topped by three of the leading British groups of the sixties, if not all time, and one of the leading British male vocalists.

The Beatles were between releases, but would top the charts three times during 1965 and the Rolling Stones would reach number one twice more in this year. Is it any wonder that history relegates "I Belong" to a minor supporting role? In a period of mods and rockers, zoot suits and Beatle haircuts, doesn't Eurovision with its evening dresses and dinner jackets seem out of step? The music world, particularly the UK music scene with its distillation of American blues, rock and soul filtered through initially a Liverpuddlian sensibility, played by home grown bands who wrote their own songs (Ray Davies and Jagger/Richards) had moved on exponentially.



A young Mick Jagger held on to the number one spot while Kathy performed at Eurovision

But it was not just in terms of music that the early part of 1965 was a significant period. World events were moving fast too, signifying this short period as a period of final transition from the pre-World War 2 days to a more modern society. The sixties and all that connotes had really started. Five days

before Song For Europe, Winston Churchill died; millions watched the state funeral, pictured below, and Britain was plunged into mourning for the talismanic prime minister who steadied the rudder during the dark days of World War 2. Significantly, a couple of months later Queen Elizabeth II was to travel to West Germany for a state visit.



Churchill's death was not the only one of significance. Poet TS Eliot, singer Nat 'King' Cole and disc jockey, Alan Freed, the man who coined the term "rock and roll", all passed away at the beginning of the year. American black civil rights leader, Malcolm X was assassinated in Harlem. This period was a very significant one in the final stages of the Black Civil Rights struggle with the problems in Alabama as Martin Luther King (opposite), who had just won a Nobel Prize, and others sought to register Blacks to vote; a process denied by Governor George Wallace. In a small town called Selma on 1st February, King was arrested along with many others, including 500 school children, marching to the court house to register citizens to vote.

On his release, and under the glare of publicity, King led a march on 7th March from Selma to the state capital Montgomery, 50 miles away, to hand in a petition to the Governor. The march that day was stopped by a violent police

assault just outside Selma. Undeterred, King led a second march two days later but again this was abandoned in the face of armed state trooper hostility. Finally, the march to Montgomery would start on the 21st March and a crowd of 25,000 would arrive in Montgomery five days later, despite opposition from authorities, the Ku Klux Klan and physical violence against the marchers. This action would lead to the US passing the Voting Rights Act in the summer of 1965 and effectively giving the Black community in the southern states equal civil rights. And at the same time the US plunged full scale into Vietnam, increasing significantly the number of soldiers it committed to fight the Vietcong.



Our beloved song contest has not often walked hand in hand with the music of the day and, perhaps, the BBC in selecting Kathy Kirby to sing the UK selection in 1965 might be seen in the harsh light of history to be more out of step than in many other years. But has there ever been a Eurovision that has happened at a historically more turbulent and significant time? MKP

Cypriot Delights



During his visit to the 2004 OGAE (UK) Convention, Marios Skordis spoke about past Cypriot entries and now provides everyone with the opportunity to catch up with the past 20 years or so in this exclusive article.

Cyprus Broadcasting Corporation (CyBC) joined the Eurovision Song Contest in 1981 after becoming a full member of the EBU. However, the first Cypriot singer to participate in ESC had been Jimmy Makulis who sang for Austria in 1961. Jimmy was born in Cyprus, but in the 50's he went to Greece where he had a very successful career as a pop band singer. His hit, "Chica Chica Boom", was the passport to Germany where he eventually moved and had a string of German hits. Due to his extreme popularity ORT chose him in 1961 to represent Austria in the ESC with "Sehnsucht". Jimmy Makulis never stopped singing or recording new

songs. He still lives in Athens, but seldom performs these days.

The second Cypriot artist to participate in ESC was songwriter Doros Georgiades, representing Greece in 1979 with "Socrates". Doros had started his songwriting and recording career in the mid 60's. His first records were Greek covers of international hits including "Venus" and "Azzurro", but then he started recording his own material and moved to Greece. Another composition, "Monika", represented Cyprus in 1981. Doros has been a very successful songwriter and still lives in Cyprus with his family.

The third Cypriot artist to participate before 1981 was, of course, Anna Vissi (opposite) who represented Greece in 1980 with the song "Autostop". Anna started her career at 14 winning a Cypriot television talent show and in 1974 her family moved to Greece to promote Anna's career. She had a string of hits before 1980 and later represented Cyprus in 1982 achieving 5th place. She has now become the biggest selling and most highly paid artist in Greece with all her records selling platinum within a few days of their release. Her latest album is "Paraxenes Ikones". She has a daughter, Sophia, who is studying the Arts in New York City. Seeing her on stage it is impossible to believe that this mega-star is 47 years old.

1981 - Island

The group was formed by songwriter Doros Georgiades especially for Eurovision and disbanded after the event. Aristos Moskhovakis followed a successful songwriting career (CY93) while Alexia Vasiliou (CY87) became a very popular solo singer. Roger Lee is not involved in the music business anymore and Areti Kasapi is happily married to her husband.

1982 - Anna Vissi

Anna's career has already been referred to, while recent appearances include her participation in the amazing Athens 2004 Olympic closing ceremony.

1983 - Stavros Sideras & Constantina

After his ESC appearance Stavros concentrated on songwriting and staged some great productions. He also writes librettos for rock operas and screenplays. Constantina went on to become a very popular singer in Greece and has enjoyed tremendous success. Her latest album, released in 2002, is called "Lathos".

1984 - Andy Paul

Andy Paul was a British resident when he sang for Cyprus in ESC. Later he moved to Cyprus and had a career as a hotel lounge singer. Last Christmas he released a Christmas single called "Oi Kardies Pou Ponane Den Giortazoun Christougenna" (Aching Hearts Do Not Celebrate Christmas).

1985 - Lia Vissi

Lia started her career playing the piano for her younger sister, Anna, in her Cypriot television appearances. Lia also had a career as a singer, but never became as successful as Anna. Lia now lives in Cyprus with her second husband, Savas Sava, and is a vocal coach for young talent. She has also become a grandmother. Lia still records from time to time, her latest album being "Kerinia", while a CD single just released features a song composed by her husband.

1986 - Elpida

This was the second time for popular Greek singer Elpida, the first being her appearance for Greece in 1978.

Elpida, who is not Cypriot, was chosen by the songwriter after CyBC had turned down the original artist, Panicos Charalambous, who had won the presentation. Elpida lives in Greece with her family, but has not recorded any new material since 1993.

1987 - Alexia

After her success in Eurovision Alexia moved to Athens to become one of the most popular pop singers of the late 80's and early 90's. She then changed her musical style and became a jazz singer. Her latest album was a double CD featuring the songs of Mikis Theodorakis and she is currently working on her next album.

1988 - Yiannis Dimitriou

Cyprus was disqualified because the lyricist, John Vickers, did not have Cypriot nationality at that time. The song selected was "Thimame", written by Aristos Moshovakis, and was later recorded by Constantinos for his debut CD maxi single.

1989 - Fany Polymeri & Yiannis Savidakis

These two newcomers from Greece were chosen by Marios Meletiou, the composer of the song, and Polygram Records. The most successful was Yiannis who recorded a number of albums in the 90's and also became a TV star playing leading roles in Greek sitcoms. His latest album is called "Fota Anammena". Fany recorded a CD, married her husband (the saxophonist for Island in 1981) and left the music business soon after.

1990 - Anastazio

Born Haris Anastasiou he debuted in Eurovision as a backing dancer for Alexia (1987). In 1990 he joined John Vickers and together they wrote a song

based on a Cypriot folk tune that did not do so well in the contest. Afterwards Anastazio had a short career in Greece but eventually returned to Cyprus. He now lives in a village near Paphos, performing in lounge bars and clubs.

1991 – Elena Patroklou

After Eurovision Elena moved to Greece and married her guitarist/composer, Kypros Charalambous, recording an album without commercial success. After her divorce she teamed up with popular band Zig Zag and remains a member. The group's latest album is "Zig Zag Neon".



1992 & 1994 – Evridiki

Although they divorced in 2003, the beautiful wife of George Theofanous became one of the top selling pop singers of the 90s with a string of successful albums. A few years ago she starred in the Greek stage version of "The King and I". Her latest album is "Oso Fevgo Gyrizo" with songs written by Demitris Korgialas.

1993 – Zymboulakis & Van Beke

The duo broke up after Eurovision and both guys tried to make it on their own. Dimos van Beke became the most successful, recording a couple of albums, singing in clubs and, last year,

joining popular boy band One (CY02). Kyriakos Zymboulakis is still performing in local nightclubs.

1995 & 2000 - Alex Panayi

Multi-talented Alex, always a popular choice with ESC fans, has been working in Greece since 1995 as a session singer and vocal coach. He has also dubbed Disney movies into Greek. His new album is a collection of Eurovision classics newly arranged by Matheson Bayley.

1996 – Constantinos

Still in the National Guard at the time of his appearance, Constantinos moved to Greece after his military service and worked with Anna Vissi for a number of years. In 2000 he joined boyband One as lead singer, but after ESC 2002 left to pursue a solo career. His second album, "Idiotiki Parastasi", has recently been released while a new single, "Etsi", is already a smash hit. Constantinos (Christoforou) has been chosen to represent Cyprus in 2005.

1997 – Hara & Andreas Constantinou

The sister and brother of Constantina (CY83) who joined forces in 1997 before continuing their solo careers. Unfortunately ESC did not prove beneficial and, although they both released solo albums, they now perform in the nightclubs of Athens.

1998 – Michael Hadjiyannis

The biggest male star to emerge from Eurovision, Michael was already a teenage star in Cyprus when he performed in ESC so, after his military service, it was easy for him to move to Athens. He soon worked with George Hajinasios (GR77) and his first album went platinum. Last year Michael was awarded as the most promising newcomer in Greece and his second

album also went platinum. He represented Cyprus in the EU enlargement event in Berlin last April. His latest album, "Akataillili Skini", is multi-platinum and the top selling album of the year in Greece and Cyprus.

1999 – Marlain Angelides

Following a disastrous result Marlain went to London and performed in a number of West End musicals. She then participated in the Greek Pop Stars show and was chosen to be one of five winners to form the band HI-5. The band have released two albums, the latest being "Gennithika Ksana".

2002 - One

The man behind this popular boyband was none other than George Theofanous. Two Cypriots were chosen for the band, Constantinos (CY96) and Philippos, and the guys had a string of hits. After Eurovision Constantinos left and was replaced by Dimos Van Beke (CY93). Their latest album "One... Meta Apo Hronia" has just been released and featured remakes of 80's classics. It will also be their last as One have recently announced their decision to disband.

2003 – Stelios Constantas

Since Eurovision Stelios has been trying since to release an album in Greece, but his ambition is currently proving elusive. He recorded a follow up single to his entry called "Eho Tin Anangi Na Se Do", but it failed to become a hit.

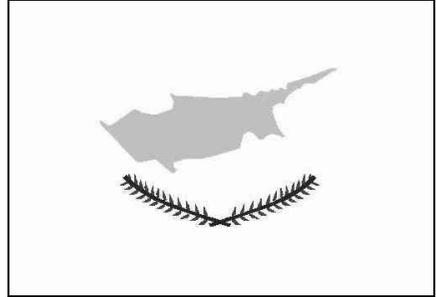
2004 – Lisa Andreas

Perhaps the biggest big surprise of all, the teenage Barbra Streisand! Unfortunately the song was not released as a single and Lisa has been unable to obtain a recording contract. It's a shame, but she's only just turned

17 and no doubt has a long future ahead all the same.

2005 – Constantinos Christoforou

And so a new Eurovision year dawns for the beautiful island of Cyprus. Perhaps it will be third time lucky for this former entrant!



The Voice of Alex

An enthusiastic army of fans greeted Cypriot singer Alex Panayi when he arrived at Retford for the OGAE Convention last October. He soon proved his popularity and took time out to answer questions from delegates, forming the basis of this exclusive feature.

Alex Panayi has represented Cyprus on two occasions, the first as a solo singer and the second as one half of the duo 'Voice' alongside Christina Argyri. He admitted that he always examines his performances closely afterwards, and added that "Sti Fotia" was perfect in every way. Nearly ten years later Alex remains very satisfied with his 1995 entry and, as he said jokingly, "would not even change the hair"! Ireland was also very special to the accomplished singer. "Dublin was fantastic!" It was not quite the same for "Nomiza" in 2000 though. "The experience in Stockholm was completely different to

Dublin. It was more stressful with lots of backstage nagging after each rehearsal.” Alex continued by saying that the final performance was probably the strongest, but that he would want to make several changes now. “The costumes, the language and a few other things” explained Alex with an air of secrecy surrounding the latter.

Of course, Alex is one of a small number of performers who have taken part under both jury and telephone voting. How had these changes affected the contest as a whole? He was clear in his answer. “The loss of juries has changed the voting without doubt, and it’s more difficult for smaller countries to score these days.” Speaking of the other changes that have taken place, Alex believed that playback now provided a “very produced show” but that, personally, he would like to see the orchestra reintroduced.

In contrast, Alex was more supportive of the open language rule, believing that this “is much fairer to minority languages” including Greek. However, he remained slightly cautionary in this comment as he also felt that the loss of language had led to a loss of ethnic identity among some countries.

But 1995 was not Alex’s first appearance on the Eurovision stage. In 1989 he appeared as a backing singer for Fany Polymeri & Yiannis Savidakis. “CyBC had originally asked me to sing ‘Apopse As Vrethoume’ as a duet with Elena Patroclou (CY91), but this decision was overruled by Polygram who wanted to promote two new singers” he explained. “Two years later, in 1991, I entered a song in the Cypriot final and came third to Elena”.

As well as being a very talented performer, Alex is also a huge Eurovision fan and was in Istanbul for the 49th contest. “It was my first time in

the audience and I loved the event being held over two nights. My favourites were Serbia, Turkey and, of course, Cyprus”. But what about Greece, the country to which Cyprus traditionally gives 12 points? “I forgive Sakis everything” laughed Alex. “He is a great performer, but it wasn’t the best song for him.” However, he was less impressed with “Wild Dances” at first, but has come to recognise and respect Ruslana’s use of ethnic music within the song.

Speaking of his other musical activities, Alex informed that he had performed alongside Anna Vissi in a Greek musical about the Holocaust and finds her to be an amazing singer. He also listed Anna’s 1982 Eurovision entry, “Mono I Agapi” as one of his all time favourite songs alongside Amina’s 1991 contribution “Le Dernier Qui A Parle” and Imaani’s “Where Are You?” from 1998. Alex also spoke about his new album, “Native Hue”, and surprised everyone by adding that this was his first solo album release. Assisted by Matheson Bayley, who accompanied Alex to the Convention, on piano the album also features guest vocals from Sofia Vossou (GR91) and Marlain (CY99).

So would Alex take part in Eurovision again? There was a moment of hesitation before he replied. “Never say never. If the right opportunity came along, then I would consider this”. He also indicated that he would be happy to represent another country, perhaps even the United Kingdom! Alex Panayi is an amazing performer, as anyone who has seen him live can confirm. His enthusiasm matches the vibrant energy contained within his songs, while remaining equally proud of his Greek-Cypriot heritage. Don’t leave it too long Alex. Your return to the Eurovision stage is already eagerly awaited!

John Peel 1939-2004



Tracey Bates pays a personal tribute to one of Britain's legendary figures who during the latter half of last year.

The death of John Peel means that British music has lost an important and well loved person and, while the many articles written since his death have understandably focused on his Radio 1 evening show and Radio 4's Home Truths, many of his former listeners will probably be surprised to hear that he was also a Eurovision fan. This fact was rarely publicised, with Time Out being the only publication that mentioned Peel's "not-at-all-ironic obsession with Eurovision".

Obsession is probably too strong a word to use, as I regularly listened to him for more than 20 years and can only remember hearing two Eurovision

songs. Several years ago Peel played the Spanish entry from 1983, "Quien Maneja Mi Barca", and earlier this year he played Pay-TV's & Hakan Lidbo's Melodifestival entry, "Trendy Discotheque", several times. Lidbo also recorded a session for a show in June.

However, I first became aware that Peel liked Eurovision in the mid-80's and, in 1989, Radio 1 sent him to Lausanne to cover the event. He talked about his experiences in a Eurovision documentaries in which he appeared, saying how excited he was to go on stage and touch the scoreboard! I might also add that one of his favourite albums was from British Reggae band Misty in Roots, "Live at the Counter Eurovision", recorded in Brussels in 1979. Presumably the name of the event is self explanatory, although I've only known of it from the album title.

Earlier this year I was fortunate enough to exchange a few brief e-mails with Peel, including one he read out on the Tuesday after this year's contest where I'd asked if he'd seen the show and what he thought of it. He explained on air that he missed it this year for the first time in many years due to unexpected circumstances, but his producers could be heard in the background saying how much they'd enjoyed it and that they liked the winner.

In contrast, I remember listening after to Peel after Eurovision 2003 when he said something like "I can't begin to tell you how good it was, but I'll tell you something about it after this next record". Sadly, he then forgot and talked about a completely different subject. None-the-less, even in death John Peel will remain an influential figure who was not afraid to support and enjoy the annual Eurovision song Contest. He will be greatly missed.

Forever In Love

One of the success stories of Istanbul 2004, albeit not in competition but on the fields of love, was Slovenian representatives Simon and Diana aka Platin who put aside their frustrations at finishing second last in the semi-final by holding their wedding the next day in a most romantic setting on board a boat on the Bosphorus. A couple of months later, with the honeymoon over, Simon and Diana were kind enough to take time out of their busy schedule to talk with Vision representative, Paul Jordan.



I started by asking them how they came to be in the music industry. Diana replies. "Well, Simon has been a professional musician since he was 18 years old, and I decided to try my luck in this business when I finished studying languages at university. At first I thought it was more for fun, but it soon became very serious when I started touring with the band where Simon was already playing guitar and singing." Diana is certainly a little modest, as it was her German language abilities that really helped out with the lyrics of both the earlier band and Platin.

Simon takes up the story. "I was the lead singer and guitarist of the band Karavan. We toured mostly in

Germany, Austria and Switzerland. In 1997 we lost our first female singer, Nuša Derenda (because of her second pregnancy), who was the second lead vocalist in the band and we spent a year searching for a new singer. Along came Diana!" Karavan toured extensively and released some albums during their ten year career with a repertoire from heavy rock to Slovenian folk music. "Then Simon and I decided to start a new career as Platin in 2001. We quit touring and went back home" comments Diana. "During the last three years, we have released three albums, the most recent shortly after Eurovision, and we've been playing about 120 gigs a year. We built our own music studio where all our songs are produced and even published."

One of the reasons behind Platin's formation is the almost immediate love affair between Simon and Diana that reached its apotheosis when Simon proposed on stage at the EMA. I ask them why they decided to enter a song for the 2004 EMA. Simon says "EMA, our Slovenian qualification for the Eurovision, is a very important and appreciated song contest in our country. If you manage to win this contest you are considered as one of the best and most wanted artists in Slovenia for all your life. Also being at the Eurovision is a very big step in someone's career, and this has given our name a special value in song producing." Of course, Platin had entered the EMA before and other song contests including the 2003 Hit Festival in Turkey.

Expecting an answer about their wedding, I ask Platin what they considered to be the highlight of their time spent in Istanbul. Surprisingly, they reply almost in unison: "First of all we thought it's gonna be the show itself, but we especially liked the small details

like our guide Alchin, our bus driver, even our eight body guards. We were mostly impressed by the people, they were really trying hard to make everything alright and to fulfill almost every wish we had. Amazing.”

Grabbing the bull by the horns, I venture further. “There were concerns about the sound quality this year. Were you happy with your performance at the Eurovision Song Contest and the way this came across on television?” Simon replies with passion: “No, absolutely not. We still cannot understand that there could be such a difference between what we've heard in our ear monitors, and what came across through the transmission. This was a very big handicap for a song like ours, where the sound is expected to flow smoothly. Maybe this also affected our voters. The morning after the qualification round our delegation received a note apologising over the sound, but by then it was already too late!” So maybe Jemini do have a case after all.

I ask Simon and Diana about which of the other songs and artists they liked. Diana says that they particularly liked the Austrian boys, and became friends with Deen and the Estonian drummer, Peeter – now there's a little and large combination! “I personally liked the German song most,” continues Diana, who is fluent in German, “but Simon liked the Netherlands entry “Without you”; but there are many others we liked too, like the English song.” It's a little late to curry favour!

I ask them about their plans in the immediate future. Simon explains that Platin released their third CD last summer that has been heavily promoted by radio and TV interviews. Then, in September, they embarked on a concert tour around Slovenia, playing some of the new songs and the

greatest hits. And, I venture, “would you consider entering the Eurovision Song Contest again?” Diana doesn't rule out the prospect, but “never again as the author and the performer in one person. We would like to write a song for somebody else, because it's much easier to control the sound and the camera shots when you are sitting in the hall and watching.”

The Balkan countries' music scene is making huge strides, not just in Eurovision. I ask Simon what his views on the Slovenian music scene are in that context. He replies thoughtfully. “Slovenia especially is a problematic country. The country itself is somehow dividing Europe and the Balkans, and the people in Slovenia always like all the Balkan and the southern entries; but for ourselves, we don't have the mentality just to write similar songs. In terms of music, we are a very European country. It's very obvious, however, that for the Balkan countries any competition, even if it's a musical one, is a serious matter. Because so many people from the Balkan countries have moved all over Europe, the Balkan countries have a lot of voters and votes all over Europe, who would give anything that their hero would win. Perhaps this is something the rest of Europe has still to understand”

A Balkan country is likely to win Eurovision in the next couple of years. It might not be Platin, but in person with their Eurovision love story Platin will stay forever in our hearts and memories.



Junior Eurovision 2004



Saturday, 20th November 2004 and the 2nd Junior Eurovision Song Contest was held in the Norwegian town of Lillehammer. Presented by Nadia Hasnaoui and Stian Barsnes Simonsen, the show also featured last year's winner, Dino, who had flown in from Croatia especially for the event, while Irish chart toppers, Westlife, performed their latest song, "Ain't That A Kick In The Head", during the interval. 18 young performers and groups, all of whom had written their entries, competed for the Junior Grand Prix including debutantes Switzerland and France. In a closely fought battle, the UK's Cory Spedding came second to Spain who won with a song that was reminiscent of "Hombres" performed by the young Maria Isabel, pictured above (centre) with her dancers.

1. Greece
"O Palios Mou Eaftos"
Secret Band
48 points 9th
2. Malta
"Power Of A Song"
Young Talent Team
14 points 12th

3. Netherlands
"Hij Is Een Kei"
Klaartje & Nicky
27 points 11th
4. Switzerland
"Birichino"
Demis Mirarchi
4 points 16th
5. Norway
"En Stjerne Skal Jeg Bli"
@lek
12 points 13th
6. France
"Si On Voulait Bien"
Thomas
78 points 6th
7. FYR Macedonia
"Zabava"
Martina Smiljanovska
64 points 7th
8. Poland
"Lap Zycie"
KWADro
3 points =17th
9. Cyprus
"Oneira"
Marios Tofi
61 points 8th
10. Belarus
"Spjavajtse So Mnoj"
Egor Volchek
9 points 14th
11. Croatia
"Hej Mali"
Nika Turković
126 points 3rd

- | | |
|---|---|
| <p>12. Latvia
"Balts Vai Melns"
Martins Talbergs
3 points =17th</p> | <p>16. Sweden
"Varför Jag?"
Limelights
8 points 15th</p> |
| <p>13. United Kingdom
"The Best Is Yet To Come"
Cory Spedding
140 points 2nd</p> | <p>17. Belgium
"Accroche-toi"
Free Spirits
27 points 10th</p> |
| <p>14. Denmark
"Pigen Er Min"
Cool Kids
116 points 5th</p> | <p>18. Romania
"Iti Multumesc"
Noni Razvan Ene
123 points 3rd</p> |
| <p>15. Spain
"Antes Muerta Que Sencilla"
Maria Isabel
171 points 1st</p> | <p>Looking ahead, the third Junior Eurovision Song Contest will be held in the Ethias Arena, Hasselt, Belgium on Saturday, 26th November 2005.</p> |

Quiz Time

- In honour of Kathy Kirby, the latest quiz has a "KK" theme. Compiled, as always, by Marcus Keppel-Palmer and Martin Faulkner. The answers will be found on page 58*
1. The real name of this larger-than-life KK is Thomas Lægaard. Name him.
 2. Which KK sang "Hullu Yö" in 1991?
 3. This K & K pairing were "free to live" in 1990. Name them.
 4. Which "K twins" represented Germany in 1959?
 5. And still in 1959, who sang about "Der K und K Kalypto aus Wien"?
 6. This KK wrote the 1974 Yugoslav entry and was a founder member of the Kornj group that performed it. Name him.
 7. In 1988, this KK sat at a grand piano decorated with a candelabra – and came away with a top five result. Name her.
 8. By the night of ESC 1986, Kari Kuivalainen's "Päivä Kahden Ihmisen" had been retitled in English. What was its new name?
 9. Which KK wanted to know her sin in 1996?
 10. And finally, one for the real anoraks! Which KK co-wrote Austria's 1988 entry, "Lisa Mona Lisa"?

Richard's Round Up

Welcome to Richard's RoundUp and, before I begin, can I firstly say a BIG thank you to all of those who attended the convention. It was good to see so many of you there. I hope you enjoyed yourselves as much as I did.

Let's start with Sir Cliff Richard. As well as being one of the first artists to be inducted into the UK music Hall Of Fame, his latest single, "Somethin' Is Goin' On", and album, "Something's Goin' On", both reached the Top 10, while his DVD, "Castles In The Air – Live", held the top spot in the DVD charts for three weeks. The album and single include tracks written by Barry Gibb and in a recent radio interview Sir Cliff revealed that the Bee Gees had originally written "Words" for him, but didn't know how to get the song to him! In the summer it was alleged that DJ Tony Blackburn got sacked for playing a Cliff track on the radio but he was swiftly re-instated and, as a thanks for his stand, Cliff gave him the exclusive first play of his new single. He was also played on Radio 1 during the August Bank Holiday when listeners were given the chance to 'phone in to get a song played. Overwhelmed by calls demanding Sir Cliff Richard they begrudgingly played "I Just Don't Have The Heart" from 1989.

A rare Cliff track surfaced on last year's "Chicken Shed" compilation (Redemption RRUK3). The CD was issued to celebrate the 30th anniversary of Princess Diana's favourite charity. Cliff recorded "Watch Me Come Alive" especially for the album that features new tracks by Gabrielle, Emma Bunton and Elaine Paige. Cliff has also put his considerable weight behind the campaign to get the copyright laws

extended beyond their current 50 year limit. As Cliff says "in four years anyone who wants to put out 'Move It' on a CD won't have to pay anything. I won't have any control over it whatsoever, although the writer's royalties will still be paid 70 years after their death".

Look out for a new single by Barratt (Waugh) called "Lucie". It's released via Cliff's record label, Black Knight, and he also provides backing vocals on the forthcoming album. Finally, Sir Cliff is officially the second most popular in the male calendar stakes. He occupies the position held by David Beckham last year but neither seem able to topple Robbie Williams.

Meanwhile The Shadows have released "The Final Tour" on CD (EDGCD283) and DVD (EREDV410) via Eagle Records. Both contain a live version of "Let Me Be The One". Snapper have also issued a double CD of Hank Marvin solo material and new versions of old Shadows' tracks. "Shadowing The Hits" (SMCD511) features an instrumental version of "The Day I Met Marie" which Hank wrote as a SFE entry.

"The Ember Records Story – 44 Historic Tracks 1960-1979" (EMBCD506) was issued last year and contains one of Matt Monro's rarest recordings, "Quite Suddenly". The song was one of only two recorded with Don Rennie before Matt became famous, but it's a pity they couldn't find room for "The Ghost Of Your Past".

Tony Christie is currently on tour and can be heard singing the theme tune to the new Peter Kay comedy, "Max & Paddy". Tony told Steve Wright that there was talk of the song being released as a single for Christmas but it would definitely appear on a new greatest hits compilation that is due in February. Let's hope they find room for his collaboration with the All Seeing I on

"Walk Like A Panther" which reached the Top 10 in 1999. Tony also revealed that the song had been written especially for him by Jarvis Cocker and that the Pulp front man had taken out an ad in the local paper to find Tony Christie so he could record the track.

Eurovision composer Russ Ballard joined Roger Daltrey, Robert Plant, Gary Brooker, Greg Lake and Gary Moore to raise money for the Teenage Cancer Trust and the Norwood Children's Charity. The supergroup played two concerts and raised over £1million for the causes. Celine Dion returned to the Top 5 albums for the sixth time with her new album "Miracle". Although the sleeve credits Anne Geddes, she is actually the photographer who took the pictures of Celine with her baby that feature in the limited edition version of the album.

The festive season saw its usual round of hits. Leo Sayer returned to the charts with a new compilation "Endless Journey – The Essential". This is his third collection of hits to chart following "The Definitive Hits Collection" in 1999 and 1993's "All The Best". All three collections contain his cover of the SFE entry "Have You Ever Been In Love" which was also the title of his last album of original material to chart back in 1983 when it reached number 15.

Michael Ball's "Love Changes Everything – The Essential" fails to live up to its title but gives Michael his 12th chart album. Meanwhile Olivia Newton-John's "The Definitive Collection" is an accurate reflection of its contents. Although it was originally released in 2002 recent TV advertising has taken the compilation to number 11 in the charts, one place higher than "Back To Basics – The Essential Collection" in 1992. Unlike the previous collection the latest compilation includes her ESC entry, "Long Live Love". Although Olivia

has never stopped recording her only other album to chart in the UK in the past 12 years is 1995's "Gaia (One Woman's Journey)" which peaked at number 33.

"Heartbeat" star Tricia Penrose has been flattered by offers to have her own calendar this year, but she may not be able to go ahead with the idea as her TV bosses have to approve all such ventures. You'll also find Tricia on the recent "ABBAmania 2" CD alongside Julie Forsyth and Bernie Nolan.

ABBA's Benny and Bjorn recently visited London to finalise the English lyrics for the hit Swedish musical "Kristina". The show tells the story of European emigrants who went to America and the English lyrics have been written by Herbert Kretzmer who wrote the lyrics for "Les Miserables". Benny Anderson is also currently fighting with Lena Philipsson for the top spot in the Swedish album charts. Benny's album is titled "Bao!" while Lena's is "Det Gor Ont En Stund Pa Natten Men Inget Pa Dan" on Sony.

Nils Landgren has produced a whole CD of ABBA cover versions titled "Funky ABBA" (ACT 9430-2). The album was recorded in Polar studios with Benny Andersson's blessing. Benny even joins Nils on piano for "When All Is Said And Done".

Sandie Shaw's new box set from EMI, "Nothing Comes Easy" (8660702), contains all of her SFE entries as well as a previously unissued versions of "Sentimental Again" which was sung by Kim Goody in the 1990 SFE and "I Can't Go On Living Without You" from Lulu's 1969 pre-selection.

Talking of Lulu, she is also due to receive the box set treatment by EMI. In a recent interview she told how her manager had wanted to release her duet with Maurice Gibb as a single but she was horrified and refused

permission. "The First Of May" had been recorded with her former husband during an "Audience With Lulu" but she didn't want to be seen to be cashing in on his death. However, the track did eventually surface on her "Greatest Hits" CD. Lulu also revealed that she wanted her version of "To Love Somebody" released as a single but her label manager, Mickie Most, refused only to see Nina Simone have a Top 5 hit with it just a few months later.

Mal Pope has a new CD out titled "Why Me". It's a concept album based around the centenary of the 1904 Welsh Revival. It is told through the eyes of journalist and peace campaigner W T Stead and starts on the 14th April 1912 in the smoking room of the Titanic, the last time Stead was seen alive. For more details of this, and other releases, go to www.malpope.com. Former Irish ESC entrant, Marc Roberts has reportedly written some new songs for the Irish crooner Daniel O'Donnell.

Although Lara Fabian's new CD "Wonderful World" has yet to gain a UK release she has joined Russell Watson on his new album "Amore E Musica" on the duet "The Alchemist" (Universal 4756292). The album also has another Eurovision related track and that is Russell's version of Secret Garden's "You Raise Me Up". The track is due for release as a single, so let's see if it can follow Daniel O'Donnell into the charts. It's just a shame that neither Secret Garden or Brian Kennedy's own recording of the song charted.

My thanks to Paul Toseland who spotted the reissue of "Waterloo" while in London. It seems that Universal sneaked it out earlier this year. The original album is complimented by the inclusion of the Swedish, French and German versions of their ESC winner as well as the Swedish version of

"Honey Honey" and the 1974 remix of "Ring Ring". The package is completed by a bonus DVD that features ESC and Melodifestival performances of "Waterloo" plus TV footage of "Honey Honey" and "Hasta Manana". The catalogue number is 9866463.

In the last issue I mentioned a CD called "The Lights Can Go On Again" (MFP CDDL 1269) featuring "Say That You're Mine" by Pearl Carr. Upon further inspection I have also discovered that she provides the vocals on another track. This time it's "P.S. I Love You" which is credited on the sleeve to Cyril Stapleton, but the inlay reveals the identity of the female vocalist. Finally, in a recent issue of 'Record Collector', Kenny Lynch hinted that EMI are looking into re-issuing the soundtrack "Just For Fun" and, as well as featuring "Monument" by the SFE entrant, it also features the earliest recording by Cloda(gh) Rodgers.

Brian McFadden not only reached number one in the UK "Real To Me", but also managed to keep Chris Doran from clinching the Irish top spot with "Nothing's Gonna Change My Love For You (Beaumix)". Meanwhile, Linda Martin and Sinitta have both featured in the X-Factor, one supporting her former manager, Louis Walsh, and the other her ex-partner, Simon Cowell. Frances Ruffelle plays a rare live date at Ronnie Scott's on Sunday 27th February 2005. For ticket information 'phone 08700 600100. According to different reports either Jay Aston or Cheryl Baker's Eurovision outfit was due to be auctioned at the end of September. I've been unable to verify if it did and/or how much it made. If anyone out there knows please contact me. The current line-up of Bucks Fizz features former Hear'say singer, Suzanne Shaw.

Jaqueline Boyer joined Brendan Keeley on "Still In Love" on his recent CD

single "I'll Always Be Lonely" (Rock Bottom RBRCD2). Quite how the former Eurovision winner came to work with the Irishman is unknown, but according to Brendan's website the duet was actually recorded in 2000. Several months ago I mentioned the new Laura Pausini CD that had been issued in Europe. "From The Inside" has finally gained a UK release and the catalogue number is WEA 0927497332. One of the oddest cover versions of "Volare" has to be the one issued earlier this year by Millwall FC (CDAME 4). Cat Cat have just released a DVD titled "Hitit" featuring 17 videos including their 1994 Finnish ESC entry "Bye Bye Baby" (Poptori 29901286). For more details go to www.poptori.fi Last time I mentioned that "Russ Conway Plays Piano Pops" (EMI 5821972) included "Looking High High High". It also features "Sing Little Birdie". I also told you that Vocalion had issued a CD by SFE entrant Lee Lawrence, "Tell Me You're Mine – The

Decca Archives" (CDLK 4211). The label have now released what I believe to be the first track by Bryan Johnson to surface on CD. "Showtime" (CDLK4218) features Bryan performing "Climb Ev'ry Mountain", from 'The Sound Of Music', and two tracks from "Gypsy".

Another Vocalion release features several SFE artists in seasonal mood. "Magical Memories Of Christmas" (CDLK4199) includes festive tunes from Anne Shelton, Lita Roza and David Hughes alongside David Whitfield, the Beverley Sisters, Vera Lynn, Max Bygraves and Tommy Steele, to name but a few. The late Carl Wayne can be found performing songs from "Jesus Christ Superstar & Godspell" on Pulse (PLSCD 613).

Well, that's all for this issue. My thanks to Paul, Thomas and Marcus for all their assistance and it just remains for me to wish you all the very best for 2005. Let's hope it's a good one for all of us.



As Vision reached the final stages of production, the political situation in Ukraine remained extremely tense. Following the recent November elections the country has virtually been torn in two by the supporters of both disputed Prime Minister Viktor Yanukovich and his liberal opposition rival Viktor Yushchenko.

Svante Stockselius has informed OGAE that the European Broadcasting Union are monitoring events very closely and, at the time of going to print, it was hoped that Kiev would still host the 50th Eurovision Song Contest.

Those planning to travel to Ukraine in May should seek further advice from the Foreign Office, London (British Citizens) – www.fco.gov.uk - or their respective government organisation before making any travel arrangements.

Euro Curios

This time around, as a tie-in to this special issue of Vision, I thought I would take a look at some releases related to Kathy Kirby, the 1965 Eurovision Song Contest, and the song writing team of Peter Lee Stirling and Phil Peters. We'll start with the chart success of some of the other entries to the 1965 ESC, as well as some of the more interesting cover versions.

In Italy Bobby Solo's "Se Piangi, Se Ridi" very quickly went to the top of the charts according to the monthly magazine Musica E Dischi. The Italian version of France Gall's winning song followed it into the charts at number 19, before slowly dropping down and out of them. The same magazine reported periodically on charts around the world. In Spain it reported that the Spanish language version of Bobby Solo's song ("Si Lloras, Si Ríes") went as high as number 4, while "Muneca De Cera" - the Spanish version of "Poupée de Cire, Poupée de Son" - gave France Gall a number 2 hit. Shortly afterwards Guy Mardel's "No Lo Digas Jamas" reached number three in Spain. In Belgium the original Italian version went to number 4, while Guy Mardel's "N'avoue Jamais" (a number one hit in France) was at number 9.

In the French charts France Gall reached number 2. In Germany Udo Jurgens's entry from 1965 peaked at number 9 in the same chart. France Gall, with the original French language version of her winner also reached the top ten in Germany, peaking at number 2, Denmark (number 3), Japan (number 6) and Argentina (number 3). Bobby Solo also had considerable success in South America reaching the top ten in Argentina (number 3) and Uruguay (number 7).

More official books on chart information suggest that France Gall only reached number 5 in France, but they also show that "Poupée de Cire, Poupée de Son" got to number 4 in Flanders, number 5 in the Netherlands and number 1 in Norway. Meanwhile, Bobby Solo reached number 2 in Flanders, but only number 37 in the neighbouring Netherlands. Guy Mardel outdid both of them in Flanders with a number one hit, but only reached number 5 in France and number 26 in the Netherlands. Perhaps some of our international readers can provide more certain information on these songs' chart appearances.

It is harder to tell whether any cover versions of the 1965 ESC entries were chart hits, but Los Sirex's (male vocal) version of "Que Bueno, Que Bueno" seems to have reached the top ten in Spain. It seems to be available on "The Singles" CD released in 2001 on Divusca Dix 04527, or the double CD "Todos Sus Singles En Vargera Y Ariola 1965-1982 - Volume 2" on Blanco Y Negro (BYN 51992). In the UK a quick decision was made within a week that female singer Twinkle should record an English language version of the winning song. It was released under the title "Lonely Singing Doll" on an EP (Decca DFE 8621) and can be found on the CD "Golden Lights" released on RPM 108. In Denmark future Eurovision contestant Gitte, who later sang for Germany, reached the top ten with her Danish language version of "Poupée De Cire Poupée De Son" recorded under the title "Lille Dukke" (HMV X 8466). The original version also made the top ten in Denmark.

In 1996 David Innes released a CD of material he had recorded off the BBC's "Kathy Kirby Show" in the mid-1960s. Recently he was kind enough to share some information on exactly how this

CD release came about. David first started trying to make audio recordings of Kathy's television appearances in 1963 with the ITV "Stars and Garters" show, but without much success. So he then set about designing and building a series of TV only receivers which did a better job of recording sound from the television set and enabled him to build up an archive of about 135 tracks.

Apparently, since the BBC's shows were broadcast on Fridays, this caused a few problems. At the time David was working as a commissioning engineer on power stations in the Midlands and, after work, he had to drive 160 miles to a home in the south-east of England from which he could record the broadcast from the Crystal Palace transmitter and ensure that the signal strength was as good as possible. Due to being on holiday for one broadcast he built a gear train from Meccano, driven by an electric car clock, with a number of micro switches that would all align at the scheduled start time for the programme. Powered by a 12 volt battery, the apparatus was designed to switch on the recorder for 50 minutes two weeks after David set off for Italy. Unfortunately, the BBC moved the show forward by two hours, so he returned to hear a Western instead of Kathy Kirby.

The tapes were carefully stored until 1992 when it was suggested that he try to release a CD of some of the tracks. After a four year period during which he obtained Kathy's permission, a BBC Worldwide Music Licence, and spent a considerable amount of money and a large number of hours trying to manually edit out the interference on some of the recordings, the CD was released. In total 20,000 manual edits were eventually required for just one song – "How Can You Buy Killarney?" David even painted the picture of Kathy

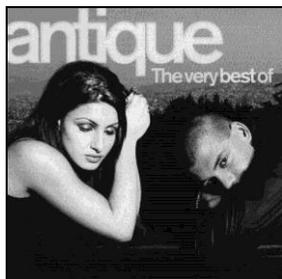
in oils that was to become the CD's cover. Finally the CD was released and available in shops and, although none of her Song For Europe performances are among the 19 tracks, it still gives a valuable snapshot of the style of the show that produced the UK's Eurovision entry in 1965.

A track written by Peter Lee Stirling and Phil Peters has come to my attention recently, although it seems to have turned up on a CD with a number of other ESC and SFE related songs back in 1994. "Dream Babes Volume 1 – Am I Dreaming", released on RPM 137, features their song "You've Got That Hold On Me" recorded in 1966 by Birmingham singer Jane Hillery; her only release. Other SFE songwriters are represented in the form of Geoff Stephens with a song apparently about the boredom of living in Milton Keynes sung by Jackie Lee (SFE 62) called "The Town I Live In", Les Vandyke (SFE 63) and Cook & Greenaway (SFE 68). The CD also features a song by a little known vocal group called The Track. This band seems to have only released one single on Columbia in 1966, of which the B side, "Cry To Me", appears here. If you're wondering what The Track's Eurovision connection is, it's that the two female singers were Eve Graham of The New Seekers (UK72), who was then calling herself Eve Eden, and Sandra Stevens of Brotherhood of Man (UK76). No completist of either group should miss this rarity.

If you have any further information on any of this month's topics, have any information about releases that may be of interest to others, or even just questions, then please drop me a line. The address, as always, is Thomas Latham, 286 Russell Court, Woburn Place, London WC1H 0NF.

(Thanks to David Innes and Richard Crane)

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ANTIQUÉ *The Very Best Of*
Bonnier Music 334 21773

Like Sakis, Antique share the honour of coming third for Greece at Eurovision and the tracks on this album suggest that they should really have been the first ever Greek winner. Released in 2004 18 tracks combine some of their greatest hits including "Opa Opa", "Follow Me" and "(I Would) Die For You". There is also an "Antique Mix Of Hits" which is a 10 minute medley of all the best bits! Several tracks are previously unreleased re-mixes and have a typically Mediterranean feel to them. If you voted for Antique back in 2001 then you should be buying this album now! You will not be disappointed and your parties are guaranteed to have a Greek flavour with this purchase! GL

MICHAEL BALL *Love Changes Everything – The Essential* Universal 9825039
This double CD comprises 39 of Michael Ball's best performances (including three new recordings). Although designed as a career retrospective, this

mainly gathers together some of Michael's musicals and other songs without a chronological overview. The booklet is not particularly informative. Only three of his UK chart singles are included – "One Step Out Of Time" among them – and five of the tracks are taken from the "Live at The Royal Albert Hall" album. Now there is no denying that Michael has a great voice and is one of the leading exponents of the West End musical, but it's a bit cheesy to describe this as an essential collection of his recordings. This is fine as it is, but don't fool yourself that this is THE retrospective of his career. MKP

BIDDU *Diamond Sutra*
Sutra Records SUTRACD1

Curiously, following his being featured in *Whatever Happened To*, Biddu has now released his first UK album for 20 years. Written and recorded as a response to the Twin Towers disaster, this album is described as a spirit-chill experience. Musically, Biddu uses Eastern rhythms and Bollywood orchestrations to highlight the Sanskrit spiritual sutras (or four line chants). The chants are to Buddha, Brahma and other spiritual leaders. Always interesting, often hypnotically entrancing, and a relaxing break from the hectic nature of modern day life, this CD bears little relationship to anything in the ESC but is worth checking out even so. MKP

DAVID BISBAL *Buleria*
Vale Music B0002031-02

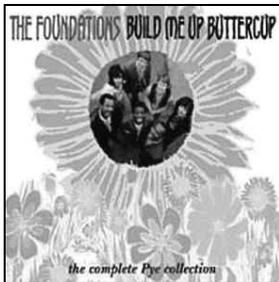
The first edition of *Operacion Triunfo* may have been won by Rosa, but time has proven that the real star was David Bisbal whose first album sold in bucket loads on the back of "Corazon Latino". "Buleria" is his second album, again written in part by Kike Santander, including the title track that has been a huge hit in Spanish territories. Kike Santander also wrote Ramon's song for ESC 2004. As you might expect, lyrically there is a high 'corazon' count and tracks are split almost equally between ballads and uptempo hip swivellers. The title track and "Camina Y Ven" are the strongest, and the CD booklet has several photos of the very photogenic Bisbal smouldering away. Whether he has the ability and luck to crossover from the Hispanic to English speaking markets remains to be seen, perhaps the time has gone, but of all the casting show graduates, certainly Bisbal is one of the top three talents. A fine album. MKP



DAVID BUSTAMANTE *Asi Soy Yo*
Vale Music B0002061-02

Just as his *Operacion Triunfo* colleague, Bisbal,

has released a new album eschewing the smouldering sex god shots in the CD booklet, so too the other David. For his second CD, Bustamante is under the direction of Emilio Estefan in Miami and sings a solid selection of current Latin pop. Heavy on the brass section with trumpets playing off against Bustamante's light pop voice this is nothing special and could be anyone from Ricky Martin to David Civera. Best track is "Sal Y Arena", a big ballad that veers into Michael Bolton territory. But while Bisbal's second album builds on his first one, Bustamante is marking time. He'll need to find a more distinctive set of songs if he's going to remain a player in the Spanish music scene. MKP



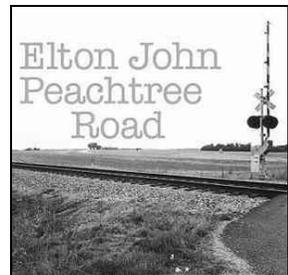
FOUNDATIONS *Build Me Up Buttercup* Castle CMETD 961
This triple CD set comprehensively rounds up the Pye tracks recorded by the Foundations (ie. not their SFE entry) including the whole of their live album "Rocking The Foundations". Best known for the title track and "Baby Now That I've Found You", the Foundations were an eight piece UK

pop/Motown pastiche guided by Tony Macaulay who recorded from 1968 – 1971. CDs 1 & 2 contain the studio recordings, A sides, B sides and assorted album tracks, while CD 3 has solo recordings by original lead singer Clem Curtis and some recordings by the New Foundations (led by Colin Young who sung lead on "Buttercup") as well as the live recordings. It is this third CD that is the most interesting of the three, but only for completists. MKP

GYLLENE TIDER *GT25* EMI 7243 5 76959 2 3
Per Gessle, later of Roxette and composer of Lena P's 1986 MF entry, originally found fame with the Swedish new wave sensations Gyllene Tider (Golden Times), who looked a little like Duran Duran between 1979 and 1983. Hits like "Flickorna På TV2" and "Leva Livet" propelled the group into the number 1 position in Swedish charts and hearts. GT refused to enter MF 1980 (not wanting to have a schlager stamp on their resume), but Per and Mats Persson of the band did write a song that year for Lasse Lindbom. After splitting up in 1983, the band got back together as a hobby in 1989 (under the name Per's Garage) and again in 1995 for further recordings, before reuniting in 2004 for a new album "Finn Fem Fel" and a huge sell out summer tour celebrating their 25th anniversary. GT 25 gathers together 21 of Gyllene Tider's best and biggest songs from their career. The early Roxette sound is

recognisable and the sound is influenced by Tom Petty. For anyone interested in Swedish music. MKP

GYLLENE TIDER *Finn Fem Fel* EMI 7243 5 71092 2 2
This is the 2004 album recorded by the GT line up as a twenty-fifth anniversary present to fans and formed the basis of the sell out tour. There are fourteen new tracks all written by Per Gessle and it sounds like the boys had great fun putting this together. However, it seems unlikely that they will do anything more after this so GT fans will need to lap this up. Slightly less poppy than much of his Roxette output, FFF still has a number of sing-a-long songs like the single "Tuffa Tider" MKP



ELTON JOHN *Peachtree Road* Mercury 9868762
Self-produced for the first time in his career, Elton's new album has twelve new John/Taupin songs which, like the last album "Songs From The West Coast", hark back to the early 70s and Elton's early albums. A slight homage to his adopted home of Atlanta, the album is influenced by country and blues music. Lead single "All That I'm Allowed" remains a

little dull – Elton by numbers – but most of the rest of the album is more interesting both musically and lyrically. “Answer In The Sky” nods knowingly at “Philadelphia Freedom”, while “Porch Swing In Tupelo” could have come from “Tumbleweed Connection”. There is little that is uptempo here. Elton is an institution now; his piano playing is distinctive; so too his voice. My favourite track is “Freaks In Love”. This is Elton to the max. MKP



FREDERIK KEMPE
Bohème Universal 986 636 5

Frederik entered “Finally” into the Melodifestival 2004 and it was well received if not a finalist. This album and follow-up single “Disco Volante” have increased his reputation. Now be warned, this album doesn’t appeal to everyone with its high camp cross of disco and opera. On a number of tracks, Kempe has written new lyrics incorporating classical pieces and operatic arias and set them to a skittering disco beat. For example “Vincero” borrows from “Nessun Dorma”, while “Un Bel Di” borrows from Madame Butterfly. Sometimes the mixture doesn’t quite succeed but

this album is often enchanting and always surprising. If Il Divo can be a hit, and with the popular tenors, perhaps with some judicious marketing, can Frederik Kempe find a niche in the UK pop market? MKP

KATHY KIRBY *My Thanks To You* Vocalion CDLK 4239

“My Thanks To You” was originally released in 1968 but, despite rave reviews, it failed to sell in significant quantities and the album was soon deleted. Since then it has become highly collectible and it’s rumoured that even Kathy doesn’t have a copy of the original LP. Now Vocalion have issued it on CD for the first time with all the love and care that you expect from a Vocalion release. Too date only the title track had surfaced on CD but now you can hear gems like “You Do Something To Me”, “I’ll Always Love You” and “You Brought A New Kind Of Love To Me”. To compliment the album Vocalion have trawled through the Columbia archives and added 16 tracks, 13 of which are taken from 24 songs that were released on singles. These include “No One’s Gonna Hurt You Anymore”, “I Almost Called Your Name” and “Dream On, Dreamer” which are among the six singles tracks that have not been on CD before. The final three tracks are “Oh Pleasure Man”, unreleased until 1992, and un-issued gems from the EMI archives “Closer” and “What A Lovely Way”. All of which just serve to remind us what an

underrated singer Kathy Kirby is. This is an essential purchase and it only duplicates eight of the tracks on “The EMI Years” CD that was issued twelve years ago. All we need now is the remaining Decca and PYE recordings to get a full CD release, a compilation of Kathy’s foreign language recordings and life would be complete! Well almost, the only thing that would be missing is the star herself but CD’s like this help fill the void. Thanks Vocalion and our thanks to you Kathy. RC



WENCKE MYRHE *Das Beste – Hits & Raritäten* Universal 06024 9867408

Wencke who represented Germany with “Ein Hoch Der Liebe” is still recording and has recently been touring with Gitte and Siv Malmkvist. This is a timely 40 year retrospective of her German career and contains four new songs, 17 old hits and 15 rarities including the German version of her Norwegian 1964 final song written by Arne Bendiksen “Lass Mich Wie Ich Bin”. The hits portion misses out as many as it contains (her dual career in Norway being acknowledged in the booklet but not on the CD), but it is the rarities that make this

worth acquiring, including duets with her son Dani and schlager king Roy Black. Wencke covers songs from musicals and "Flower Power Dress" is a classic. MKP

NEIGHBOURS *Den Gyldne Nøgle* Harlekin C00017-2
Neighbours are Helge Engelbrecht's newish group and have participated in a couple of recent Danish Melodi Grand Prix's including in 2004 with "Solens Sang", a catchy drum based number. Helge was formerly a member of Bandjo (DK87) and wrote "En Lille Melodi". This new CD contains 12 tracks including "Solens Sang" and is a great selection of male harmony pop, which is in a country/folk/schlager mould. Best track is the affecting "Vi Bygger En Bro" and the title track is great too. As a bonus there is a 21 track DVD recorded live in mid 2003. Although many of the songs from the album are on the DVD, "Solens Sang" isn't (although a film of it being recorded is included as a DVD extra). However, both the Neighbours song which came second in MGP 2002, "Alt Mellem Himmel Og Jord", and Helge's solo entry to MGP 2001, "Som Om Det Var I Går", are included. All in all good value. MKP

ALEX PANAYI & MATHESON BAYLEY
Native Hue Private Release
Surprisingly this is Alex's first album since his ESC entries, and is not for the faint hearted. Joined by pianist extraordinaire, Matheson Bayley, the pair provide unique interpretations of past

Eurovision entries including "Where Are You?" and "Fangad Av En Stormvind". It has to be said that some are beyond recognition on first hearing, but the original melodies soon appear in the new arrangements found on this CD. Others, such as "Rapsodia" and "Dinle", are more faithful to the original; the latter recreated solely by the human voice and body! Sofia Vossou joins Alex on "Anixi" while Marlain features on a Cypriot medley entitled "Nomiza Pos Tha'nai Fterougisma". "ESC Kids" is a take on "Rock'n'Roll Kids" and is a cynical look at the way Eurovision has evolved in recent years. While this may not be for the purist, it is an amazing album. GL

LENA PHILIPSSON *Det Gör Ont En Stund På Natten Men Inget På Dan* Columbia COL 517614 9
What an unwieldy title for an album! This glossy CD release contains 11 songs written by Orup including the Melodifestival winner, but not its English version sung in Istanbul. Starting off with the declaratory "Lena Anthem" on which she declares her name is Lena Philipsson (and on which there is a sample of an old MF entry "Dansa I Neon"), these tracks show Lena as the diva she clearly thinks she is. Follow up single "Delirium" is unquestionably classy and overall the standard is high. "Den Dröm Som Alla" is my favourite track on the album, a beautiful reflective ballad. If you haven't fallen under Lena Philipsson's spell as yet, this is a good starting point. MKP



CLIFF RICHARD *Sincerely*
EMI 4733922

CLIFF RICHARD *Tracks 'n' Grooves* EMI 4733642

CLIFF RICHARD *The 31st Of February Street* EMI 4733582

CLIFF RICHARD & THE SHADOWS *Thank You Very Much* EMI 4733562

EMI continue with their impressive re-issue programme of Cliff's back catalogue. In 1969 the Shadows split up and "Sincerely" was Cliff's first album without them, although Hank Marvin did write "London's Not Too Far". At the time Cliff's star appeared to be on the wane and "Sincerely" didn't improve things. Although it reached number 24 this was the lowest placing for a studio pop album since his career began. Although the material is very much of it's time it does tend to sound as if Cliff is just going through the motions while singing the songs. The CD is bolstered by the inclusion of "Throw Down A Line" with Hank Marvin and its B side "Reflections". The other bonus track is the collaboration with Hank, "The Joy Of Living". "Tracks 'n' Grooves" features some ill-advised cover versions and

it's easy to see why it was Cliff's first album that failed to make the Top 30. However, it does feature songs by Hank Marvin and SFE composers, Mike Leander and Eddie Seago. The bonus tracks are far more interesting as they feature "Don't Move Away", Cliff's first duet with Olivia Newton-John, and the B side of "Goodbye Sam, Hello Samantha", "You Never Can Tell". While there have been few complaints in the past it is time to question the content of "The 31st Of February Street" which was Cliff's first album not to chart, but one that paved the way for "I'm Nearly Famous" and "Every Face Tells A Story". It's every bit as good as those albums, but fails to include all six SFE entries on this CD. Although there is the welcome addition of "Days Of Love" and "Ashes To Ashes", where is the studio version of "Help It Along" or "Come Back Billie Jo"? Perhaps these will be included on a future re-issue of the "Help It Along" album, but it would have been nice to have all six songs together. Nearly ten years after they'd went their separate ways Cliff & The Shadows toured together again in 1978 and it was recorded for posterity on "Thank You Very Much". The live album went to number five a year later and the re-issue restores three songs that were not featured on the album but were included on the accompanying video release, including "Let Me Be The One". Whilst both "Sincerely" and "Tracks 'n' Grooves" are probably for

Cliff fans only, "The 31st Of February Street" is an essential purchase, not just for ESC collectors, while "Thank You Very Much" is probably for ESC completists only. RC



CLIFF RICHARD
Something's Goin' On On Decca 4756408

48 years after he was rejected by Decca, Cliff makes his debut on the label and it was worth the wait. This is easily his strongest album since "Stronger" (no pun intended) was released in 1990. With "Something's Goin' On" he achieved his aim of making an album with "no pre-conceived ideas of how it would sound". His voice sounds great and relaxed. Many of the songs deal with moving on and looking forward which makes this a very positive album. The opening track, "Thousand Miles To Go", is indicative of his new direction and has a country-rockably feel. The title track is probably the weakest song, but "I Will Not Be A Mistake" is almost classical in its feel and deserves to be a single. The next single is likely to be the duet with Barry Gibb, "I Cannot Give You My Love" but although

it's good there are better choices. A couple of the tracks have a back beat reminiscent of the one Bruce Springsteen used on "Streets Of Philadelphia". "The Day I Stopped Loving You" features some beautiful multi-layered vocals whilst "What Car" has such clever lyrics that it could have started life as a rap song but has the feel of a fifties rocker. Not sure if Cliff is the right person to sing about a son who's lost his father's car, but it's performed with such humour that he pulls it off. However, although there is not a duff track here, the other two standout songs are "Field Of Love" which couldn't have been more well timed dealing with war and conflict and the semi-religious "Faithful One" which should be a Christmas single. When Cliff left for Nashville he must have had little idea that he would return with an album that will become a milestone in his career. RC



SAKIS ROUVAS *Ola Kala* EMI 72438 66109 2 8

This CD, which has been released in Germany, capitalises on Sakis' success at Eurovision and his subsequent performances at

the Olympic Games, and contains both "Shake It" and title track "Ola Kala" amongst its 17 tracks. Much of the album has been co-written and produced by Desmond Child, who, along with Diane Warren who writes "The Earth I Stigma", was responsible for many of the late 80s AOR hits, and the sound of the album combines that rock sensibility with a Latin and ethnic feel. Some of the songs are sung in English but most are in Greek; you'll recognise the smouldering cover of Morris Albert's "Feelings" but "Aspro Mavro" isn't a cover of the 1987 Cypriot entry. Interest certainly flags during some of the mid-tempo tracks, but at its uptempo best this CD has undoubted high points. If Sakis does return to Eurovision in the future this CD gives a good indication of his talent. MKP



SECRET GARDEN
Earthsongs Universal 986 940-1

It's nearly ten years since Secret Garden caused a minor controversy by winning Eurovision with a song containing few lyrics. Since then Rolf and Fionnuala have sold millions of CD's worldwide with their unique brand of Celtic/Nordic

inspired music. They now return with their latest album and continue to build on the traditions for which they are already famous. As expected the majority of tunes are instrumental, including some inspired by Baroque music and Irish jigs. Others have lyrics written by Brendan Graham, with many containing strong spiritual meaning. Brian Kennedy appears alongside Secret Garden once again to provide vocals on "Always There", while Irish singer Saoirse, with a voice not unlike Enya, makes her CD debut on "Sleepsong". Former Eurovision entrant, Jan Werner Danielsen, is found singing the words of "Half A World Away", while the hymn-like "Raise Your Voices" concludes a superb 15 track CD. Described as a choral piece featuring the Chamber Choir of Ireland, this song follows on from the excellent "You Raise Me Up" featured on Secret Garden's last album. The title of this CD may be "Earthsongs", but the music is almost heavenly! GL

SANDIE SHAW *Nothing Comes Easy* EMI 8660702
Now this is how a box set should be done, apart from the white cover and a booklet that marks easily, containing every A and B side in chronological order with commentary by the artist. One of the things this box set highlights is what a remarkable and underrated songwriter Chris Andrews is. He wrote 38 of the 54 songs on the first two CD's and, unlike many composers, his B sides were just as strong



as the A sides. Although always aware of Sandie Shaw, I didn't really become a fan until I heard her version of "Are You Ready To Be Heartbroken" in 1986. Then I worked backwards and tried to complete my collection, but this four CD box set fills many gaps. It includes her debut single "As Long As You're Happy Baby", rare tracks from the early seventies like "Maple Village", "Maybe I'm Amazed" and "Wight Is Wight" while the third CD features her collaborations with the British Electric Foundation (B.E.F.) and Morrissey alongside classic singles like "Frederick" and "Nothing Less Than Brilliant". However it's the contents of the fourth CD that will excite both ESC and Sandie fans alike. Much of the material is previously unreleased and these include her recording of the Elton John and Bernie Taupin composition "I Can't Go On Living Without You"

which, according to Sandie, was recorded a year before the song was given to Lulu to perform in A Song For Europe. Another SFE song turns up as the last of the 101 tracks and that is "Sentimental Again". According to the booklet the song was recorded in 1983 but it didn't surface in SFE until 1990. All of Sandie's own pre-selection entries are here so it's a pity that her version of Kathy Kirby's "One Day" wasn't included. Sandie Shaw can bask in the spotlight once again with this release. RC



VARIOUS *Abbmania 2* Pro TV 9869236

Following the success of *Abbmania* a few years ago, a second television series was broadcast in November and accompanied by the obligatory album. To add something to the theme, the majority of singers are associated with British soap operas, including 'Eastenders' and 'Coronation Street'. Although the ABBA songs are familiar to the fan, the purist will be less impressed with the treatment some favourites receive. However, for ESC fans there are tracks from Tricia Penrose, who performs

"Mamma Mia" and SOS, and Julie Forsyth who returns to the limelight with "Gimme Gimme Gimme" and "Voulez Vous". GL

VARIOUS *Junior Eurovision Song Contest 2004* EMI/CMC C00097-2

Already in its second year, this album was released ahead of the live show broadcast from Lillehammer in November. Until the Junior event becomes as popular as its older relation few singles are like to appear, making this the easiest way to obtain the various entries which totalled 18 in 2004. However, many songs are so obviously recorded by children and provide a sound that is not always easy on the ear. But among the tracks you will find several gems including @lek from Norway with "En Stjerne Skal Jeg Bli", the mature sounds of Cypriot Marios Tofi on "Onira", Romanian simplicity revealed through Noni's "Iti Multumesc" and the classic "The Best Is Yet To Come" from the UK's very own Cory Spedding. GL

Singled Out

DINO *Ti Si Moja Prva Ljubav* Dallas Records 273

Released just over a year ago in Croatia, copies of the first JESC winner are now beginning to surface across Europe. Despite his youth Dino is an experienced performer that is confirmed by both the original and English versions of his winning song. The CD also features two remixes, two

karaoke, a bonus track "Mi Trebamo Ljubav" and multimedia section. GL



NICKI FRENCH *I Surrender* Triad MCD 002

The lovely Nicki French returns to the recording studio for this dance cover of a song originally performed by Celine Dion and, as always, she does not disappoint. Five remixes of this Hi-NRG version provide over 30 minutes of music accompanied by the strong vocals of an amazing songstress. Play often, play loud ... and look out for more releases from Nicki in the coming months. GL

TOM MORLEY *My Song For The World* TWM Records TOM 001

The first British entry at JESC is found on this two track CD featuring original and acoustic versions of Tom's third placed entry. Released during the summer of 2004, Tom has also raised money for the children of Beslan (Russia) through sales of this disc. Available from HMV branches or at www.tommorley.co.uk GL



Event Reviews

STOCKHOLM **PRIDE**



STOCKHOLM PRIDE 2004

People were lining the streets waiting for the parade. The sun was shining and disco music was pumping from the floats in the distance. Before long we got our first Euro-sighting. Ruslana on the parade itself! She sat on the back of an open top car waving a Swedish and Rainbow flags. She looked so happy and radiant waving at the crowd as they cheered and clapped. I was amazed that all the families around us knew who she was. It illustrated the difference between the UK and Swedish attitude to Eurovision; can you see the same happening in the UK? Upon entering the park we happened upon a stall selling merchandise for The Artist Formerly Known As Charlotte Nielson, Charlotte Pirelli. We were looking at the merchandise and the man behind the stall said "She'll be here in 5 minutes to do signings" Oh My God! Sure enough she appeared and sat down, pen ready. We bought CD's to be signed, and talked to Charlotte MF/ESC. One of the first acts on the main stage was Gladys formerly of Afro-Dite. Gladys sang a few soul numbers but "Never Let It Go" was not on the set list. As dusk fell the complete mentioned

Melodifestival in his introduction for an artist. Our ears pricked up and we rushed to the front for ... Fredrik Kempe! He went straight in to his Melodifestival entry "Finally", and everyone in the crowd sang along. Bear in mind this song came about fifteenth in the Swedish SFE, and still the whole audience knew the words. Can you imagine Hyrise or Haifa, or even the lovely James getting a similar reaction in the UK? Fredrik, pictured below, sang two more songs, including his next single "Disco Volante" which was a fabulous operatic disco thing.



Pay TV were next, they of "Trendy Discoteque" fame, and they started with "Trendy Discoteque"; only it wasn't! It was something else that just sounded exactly like "Trendy Discoteque". They played "Trendy Discoteque" as their second song ... no, it's something else, it just sounds exactly like ... You get the picture. They played five songs that all sounded exactly like "Trendy Discoteque", before ending with ...YES!! "Trendy Discoteque!" To be fair, as an act Pay TV were fantastic performers, with loads of

extras dancing round and acting out roles for the songs - and they had key changes. Ruslana was headlining and the crowd was really up for her, chanting her name over and over again as the stage was prepared. Christer Bjorkman came on to introduce her, receiving a massive cheer himself. Ruslana began with "Wild Dances". I have never much liked the song. I like all the 'throw your arms around wildly' dance bits, but as a song it doesn't even have a key change! But I have to say even I was excited as she and all her dancers came on and the crowd went, well, wild.

Ruslana performed for an hour. She kept going, jumping around and shouting "Hey" a lot. She does suffer from similar problems to Pay TV in the repetitive song department, but who cares; she's got a great costume, she doesn't do ballads, and she has fab dance routines. She did two encores, she actually wouldn't leave the stage, which meant we got to hear "Wild Dances" three times. The crowd loved her. On Sunday there was a Post Pride party at a park in central Stockholm featuring Shirley Clamp of "Min Karlek" Melodifestival 2004 fame, and Alcazar of "Not A Sinner Nor A Saint" Melodifestival 2003 fame. The venue was quite small, like a wooden log cabin, but the atmosphere was fantastic. A drag queen came on stage to perform a take off of Shirley Clamp, interrupted by Shirley herself who sang the first line of "Min Karlek" off stage before

walking on (wearing her blue Melodifestival outfit) singing it. Shirley then sang "Mr Memory".

Alcazar were proper pop stars, standing with their backs to the audience behind a curtain that dramatically dropped, before going in to "Don't You Want Me". The set lasted for an hour and they played all the songs you would want to

hear from their first two albums, including "Funky Feet", and ended with "Not A Sinner Nor A Saint" before an encore of "This Is The World We Live In" and "Someday". There were loads of dance routines, no guitar solos and loads of key changes.

And so I left Stockholm a very happy man indeed. AM



Vision Smalls

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A wide range of ESC and non-ESC CDs and vinyl records available now. For details please send large SAE to Richard Crane, 57 Roman Way, Desborough, Kettering NN14 2QL.

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or send an SAE/IRC for printed list to Michael Mullings, 19 Orchard Grove, London, SE20 8DN, UK or e-mail me at escorders@yahoo.co.uk

Good colour versions of ESC's 1968 and onwards available on video. Full and complete versions. Other rare items also for sale. Write to Steen Sørensen, Östanvindsv. 12 B / 1200, SE-451 61 Uddevalla, Sweden

WANTED

Wanted! Looking for the CD "5 aus 96" with preselection entries from 1996. Please write to Oliver Shrides, 102

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MISCELLANEOUS

My name is Nicky Byrne. I'm a 46 year old female from the UK who would like to correspond with all Eurofans across the world, especially Belgium and Ireland. Please email me at Ndorisferry@aol.com

Quiz Answers

1. Kølig Kaj
2. Kaija Kärkinen
3. Chris Kempers and Daniel Kovac
4. Alice & Ellen Kessler
5. Ferry Graf
6. Kornelije Kovac
7. Karoline Krüger
8. "Never The End"
9. Kasia Kowalska
10. Klaus Kofler

STOP PRESS : STOP PRESS : STOP PRESS

BBC presenter and commentator John Dunn died during November. Although not widely associated with Eurovision, he provided the television commentary for UK viewers in 1979.

Crazy Clearance Extended

Following the success of the Crazy Clearance sale, OGAE (UK) has extended the offer for a few more weeks. Order before 1st March 2005 and pay just £1* per copy instead of the usual back issue price of £3 (UK). Just complete the order form below and send with your payment (**handwritten requests or photocopies are acceptable**). A LIMITED NUMBER OF ISSUE 37 ARE BACK IN STOCK!

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The 'Last' Page

Norway 1969



Oj, Oj, Oj Så Glad Jeg Ska Bli
Kirsti Sparboe

Received one point from Sweden