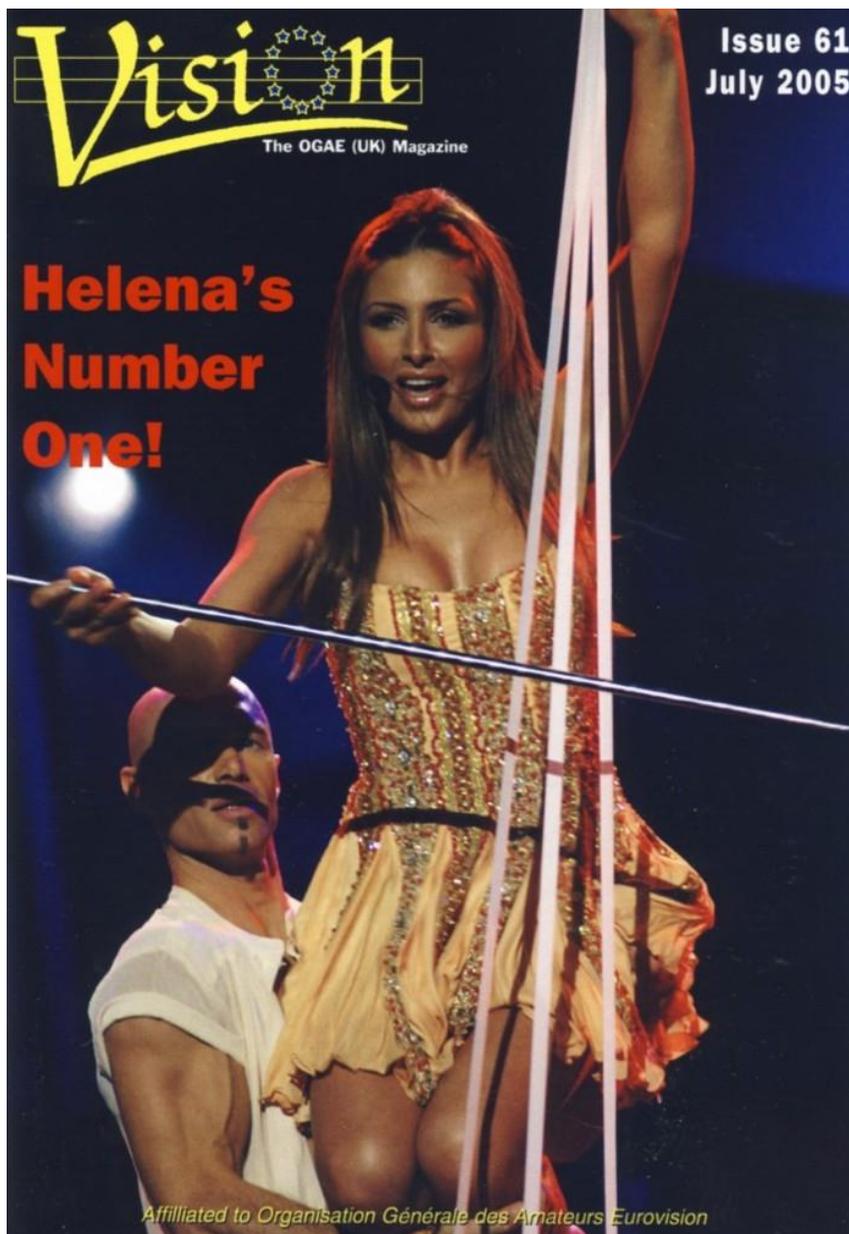


# Vision

The OGAE (UK) Magazine

Issue 61  
July 2005

**Helena's  
Number  
One!**



*Affiliated to Organisation Générale des Amateurs Eurovision*

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## Edlines

Welcome to the latest issue of Vision packed full of memories from Eurovision's amazing 50<sup>th</sup> contest. The organisers certainly rose to the occasion and provided two excellent shows.

Commiserations must be offered to Javine who failed to gain many votes despite putting on one of the best performances of "Touch My Fire" that anyone has seen on their television screens.

In contrast, congratulations go to Helena Paparizou who proved she is 'number one' by securing a long overdue Greek victory. Having hosted the Olympics, the Hellenic nation can now prepare for another major international event.

Before then, of course, there's the 50<sup>th</sup> anniversary show to look forward to as well as OGAE (UK)'s annual convention in October. Full details are found elsewhere and we hope to see you there!

Best wishes,

**Gordon Lewis**

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

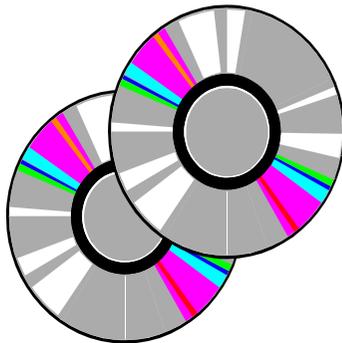
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# Awakening



As delegates began to arrive in Kiev for the 50th Eurovision Song Contest, many mentioned that the city seemed ill prepared for such a major event. Parts of the stage were still being assembled, the press centre was still being built and only those directly involved with the contest seemed to know anything about it! However, NTU had chosen 'Awakening' as its theme, reflecting Ukraine's new beginning after last year's election, and as Eurovision approached the city became very much awake and ready for the honour that was about to transform Kiev.

Rehearsals began on Thursday, 12th May and for four consecutive days each semi finalist went through their varying routines on the amazing stage that was bathed in shades of green and orange. Even if heat from the lighting did cause some parts to come unstuck, the majority of performers were too nervous to notice, preferring to concentrate on their personal three minute slot which could prove to be the difference between qualifying for the final or leaving Kiev earlier than expected.

Austria were the first to rehearse, but some felt that Global Kryner did not provide the dynamic opening that Eurovision so often demands. Although the band members claimed that their music is usually based on traditional alpine sounds, it was also stated that 'Y

Asi' was "a mixture of Austrian, Slovenian and Cuban music." Lead singer Sabine informed that she had only been performing with the group for five months and was delighted to be singing for Austria in the contest. "We previously toured a few countries" she explained, "but now we have to face the biggest international audience imaginable!"

Lithuania's Laura continued the musical theme by singing 'Shake It', a possible omen of subsequent Greek success, but added that "it's always hard to predict which style will win." She has been singing since she was a child, but has only been performing as Laura and the Lovers since 1999. "It is important for us to represent our country", a comment that caused several raised eyebrows from those who know of Laura's own Swedish connections and the additional fact that 'Little By Little' was the work of Stockholm based songwriters. It was also revealed that the group's name had been inspired by the classic hit 'Tell Laura I Love Her', while their own Eurovision song had become the most played tune on Lithuanian radio.

When the Portuguese delegation arrived there was a sense of things having been hurriedly created at the last minute. "Before Eurovision we'd never worked together" said 2B's male half, Rui, although he had known Luciana from various television shows and the couple were now close friends. His female counterpart then indicated that Portugal had deliberately chosen a modern song, while both were pleased that the assembled journalists were falling in love with 'Amar'. But this was one love affair that would not last and, by the semi final, the pair had been given the new name of 'Jemini 2'.

Having been delayed on their journey to Kiev, Zdob di Zdob missed their first

rehearsal, but finally arrived with Grandma who, according to lead singer Roman, is now one of Moldova's biggest stars! At 60 years of age and from a country where living beyond 65 is an achievement, the likeable lady who barely knew what Eurovision was is probably the oldest person to have ever performed in the contest. Aiming to "set Eurovision alight" with 'Boonika Bate Doba' and having "brought something totally new to Eurovision", questions concerning Moldova's ability to host the contest in the event of a win were clearly avoided.

Having earned the name 'The Little Olsen Brothers' in Latvia, Walters and Kazha were honoured to have been bestowed such a title and, despite their young age, have already been singing together for 15 years. They also revealed that 'The War Is Not Over' had been written by Martin Freimans in 20 minutes and recorded in 30. "When we were selected to represent Latvia it was a bit scary" confessed Walters. Criticised for submitting a political entry, delegates were asked to listen more carefully to the lyrics in order to discover it is a song about two people fighting each other, but if some people thought it meant countries that was entirely their choice. The use of sign language was also questioned and both young men confirmed it was their idea. "We didn't realise that so many people with hearing difficulties watch Eurovision. We wanted to make sure they could enjoy our song."

Lise Darly was very happy to be representing Monaco and was extremely impressed with the stage. "I found the stage huge but loved being on it." Her participation had been thrown into doubt following the death of Prince Ranier in April, but it had been decided that Lise's participation with the orchestral 'Tout De Moi' would be a

fitting memorial to the late monarch. It was also agreed that she would pin a black ribbon to her dress as a further mark of respect. Speaking of her own Eurovision memories, she cited 'Je N'ai Que Mon Ame' and 'Il Faut Du Temps' as being two of her favourite songs.



Israel were also late arriving in Kiev, having been given special dispensation to remain in Jerusalem for their country's national day celebrations. However, this meant that singer Shiri Maymon, above, found herself rehearsing within hours of landing at Kiev's international airport. "I really believe in my song" she proudly confirmed, further indicating that the use of English was intended to reach a wider audience. 'Hasheket Shenish'ar' was one of the stronger ballads in this year's contest and easily worthy of qualifying. Shiri considered it a huge honour to represent her homeland, but equally felt it to be an enormous responsibility. While in Kiev the Israeli delegation also visited a Jewish shrine, where Shiri sang a hymn in honour of Ukrainian Jews past and present.

It has been estimated that Belarus spent one million Euros promoting 'Love Me Tonight' and, from their activities during Euro week, this figure is more than believable. Prior to arriving in Kiev Angelica had performed in 26 of the 39 competing countries and

had quickly established herself as one of the countries certain to qualify. In her own words "Eurovision is a great way for artists to open up new horizons and become known in Europe and the world." As well as rehearsing, Angelica was the first to hold a party for delegates where she danced and sang into the early hours of 16th May. One day later she celebrated her birthday, a date shared with Shiri Maymon, and held yet another party of music, fun and laughter. The song increasingly had winner written all over it, but when she failed to qualify Angelica left the venue without speaking to anyone. The disappointment on her face was more than obvious.



Another singer destined for failure was, surprisingly, Glennis Grace who was being described as 'Amazing Grace' by the Dutch media. Needless to say Glennis admitted to liking the songs of Whitney Houston, but insisted that she had not set out to copy one of her personal idols. "I don't want to be Whitney" she insisted, "I'm Glennis Grace!" Happy with rehearsals everyone was confident that 'My Impossible Dream' would qualify, but in the event it remained just that – an impossible dream for both Glennis and the nation that last won Eurovision 30 years ago.

Six years after coming second in Jerusalem Selma was back for another stab at the contest crown, but had never made any secret of the fact that she was more worried about qualifying than winning. "At first I didn't want to do it, but then I remembered what a great time I had ... and here I am!" Marriage and children have dominated Selma's life in recent years, but she has still found time for some acting and singing, recently starring in the Icelandic production of 'Hair'. However, she refused to say which of her two Eurosong's she preferred, describing each as "children loved equally". Sadly, 'If I Had Your Love' proved to be 'All Out Of Luck'!

Unlike the three songs that preceded him, Nuno Resende had never been considered a favourite to qualify, let alone win, and was further hindered by a cold that held back his obvious vocal abilities. "Strepils are my friend today" he joked at his first press conference, but a few days later there was doubt as to whether he would be able to sing 'Le Grand Soir' for Belgium. Fortunately he responded to medical treatment and the multi lingual Nuno gave a brave performance in the semi final, but like his Portuguese homeland Belgium will also have to wait another year for that elusive victory.

"We're infected by music" was how Estonian girl group Suntribe described their musical career. "It's one of the only things I can do better than most" added group member Mari-Leen. 'Let's Get Loud' was their message for Estonia, Europe and the world, but the girls were seen by some as having little respect of others when another member suggested "if you're young and your parents are telling you to stay in your room, don't be afraid to get loud and say what you think." Whereas some considered this to be teenage

inexperience, others simply used this as an excuse to say what they really thought about the song!

Norway were optimistic of their third victory with 'In Your Dreams' performed by glam rock extroverts Wig Wam. Flamboyant lead singer Glam claimed he was getting withdrawal symptoms, stating "it's been five days since we last played a gig. Normally we do two a day!" Confident and above all loud, the group members were concerned that they were not allowed to use their usual pyrotechnics. "We've had to order the lighting guy to give us thunder and lightening instead" was the compromise reached. When asked why they had entered a contest renowned for its kitsch and schlager Glam was emphatic in his response. "We're hoping for a rock'n'roll revolution."

Like Norway, Romania's Luminita Anghel & Sistem had also been prevented from using specialised stage effects but at least they were allowed to use some sparks once NTU agreed to laying a safety carpet on stage. "We're still missing the fire" said group member Robi, "but that's going to be projected onto screens behind us." Ironically Luminita's favourite entries were the two being performed either side of her own, Norway and Hungary. "It's going to be difficult for us" she added, "but we believe we have a chance of making the final." Not only did Luminita reach the final, but 'Let Me Try' also achieved Romania's highest placing to date.

Nox take their name from the goddess of night and 'Forogj Vilag' was described by its composers as a song of the night. Despite claims of being similar to 'Riverdance' it was stated that the song was based on traditional Hungarian folk music, but several Irish delegates were not convinced by this explanation! Nonetheless, Hungary were extremely pleased at being back

on the Eurovision stage after a seven year absence, and were already looking forward to 2006 and beyond. Being a pre-contest favourite it was also confirmed that Hungary would be able to stage the 51st contest if necessary, although a possible clash with national elections could pose some administrative problems.



Geir Ronning is married with five children and jokingly said he had entered Eurovision because he needed the money. "I have to 'phone home every day and there's going to be a huge bill waiting for me!" He then went on to explain that 'Why?' had been written about the Beslan tragedy, but also admitted that the lyrics could be applied to victims of the Tsunami disaster. Having never won Eurovision, Finland did have concerns about whether such a serious song would qualify, but were at least hoping Norway would vote for Norwegian Geir! 'Make My Day' was the motto of FYR Macedonia, while Martin Vucic said it would make his day to perform in the Saturday night final. He has been performing to audiences of up to 50,000 during the past four years and was confident of a much larger television audience, but when asked whether anyone had offered him any advice Martin appeared somewhat arrogant by

replying "I don't need advice". He then went on to explain that Eurovision was very popular in the former Yugoslavia where countries "support each other". That same support gave Martin a questionable place in the final!

Andorra's first rehearsal was beset by sound problems causing Marian van de Wal to sing out of tune for most of the time. After a second attempt the delegation were much more confident, but disclosed that Marian was continuing to practice her vocals at the hotel! Asked whether 'La Mirada Interior' had any realistic chance of qualifying the response from the hotel owner turned singer was "nothing is impossible, otherwise I wouldn't be here". Unfortunately few people shared Marian's optimism.



All girl Estonian rock band Vanilla Ninja were happy to be representing Switzerland and confidently predicted 12 points from their home country! There was a friendly rivalry between them and Suntribe, with all nine girls often seen partying together throughout the week, but the Swiss delegation were confident that any victory would belong to them rather than Estonia. Already successful in many European countries, east and west, Vanilla Ninja hoped that their popularity would bring them a good result. Describing their

music as pop-rock they did concede to more recent changes in style by stating "perhaps we're more rockier than we used to be". This led on to a question asking their thoughts on Norwegian rock band Wig Wam. "Scary" came the immediate response!

Croatia's Boris Novkovic claimed that the Eurovision Song Contest was his life and that he wanted a high placing. "The higher the place the happier I'll be" is what he told the assembled crowd. 'Vukovi Umiru Sami' was described as an ethnic ballad that encompassed traditional Croatian music. This was the main reason Boris had joined forces with folk group Lado. "When I began performing the song I told my backing singers to sing like Lado. Then I thought why not sing with Lado?" His idea obviously worked, allowing Croatia to qualify for the final once again.

It wasn't just Angelica and Shiri who celebrated birthdays in Kiev. Kaffe's keyboard player Milen was also celebrating his special day by rehearsing on stage. Influenced by American R'n'B the band listed Stevie Wonder and Kool & The Gang among their favourite singers. The video for 'Lorraine' was appropriately filmed in the rain with temperatures of minus seven. "We shot it over two days, and drank a lot of vodka and ouzo to keep warm". Making their debut on the Eurovision stage lead singer Georgi hoped that they would make the Bulgarian nation proud. "We know they can't vote for us, but we hope they vote with their hearts. Hopefully they're wishing us good luck."

Irish duo Donna and Joe used to compete against each other in song contests, but had come together to perform Ireland's latest Euro entry. Criticised for their dated image both youngsters insisted that they wanted to "look young and funky on stage".

Although they admitted to friendly on-stage brother-sister rivalry, they indicated that things become much more competitive and serious between them at home, but still hope to perform together in the future. And the song? 'Love?' simply asks whether people can or cannot handle love! Sadly, few people showed any love for Ireland in the voting.

Slovenia had arrived in Kiev with one of the most underestimated songs in the contest and, despite health problems during the first few days, singer Omar Naber gave some good rehearsals. "I really hope you like my song" he said, "but I won't ask you to vote for it. I just want you to listen to it and see that it's the best." 'Stop' was described as a romantic number about betrayal and, despite its slow start, unfolded into a powerful performance that many thought would qualify. Asked why the song was being performed in its original language, the explanation was given that EMA winners can no longer translate their songs into English. Omar supported this ruling by saying "it's fair to sing in your own language ... it's Eurovision."

The penultimate song in the semi final was performed by Denmark and Jacob Svestrup promised to do his best with 'Talking To You'. Five years ago he was a primary school teacher but, partly inspired by his nation's success in 2000, decided to enter 'Star For A Night'. This experience made him "grow as a singer" and provided Jacob with a valuable introduction to the music industry. His biggest success came in 2005 when he was selected to represent his country at Eurovision and he was clearly proud and humbled to have received such an honour.

Speaking through their interpreter Ivan & Delfin were apologetic at first for not speaking in English. "I lived in Russia

until I was 18" explained Ivan, "but when I moved to Poland I studied music instead of English." Despite the infectious melody of 'Czama Dziewczyna' the song had not proved popular in Poland, perhaps because it had been chosen by an internal selection in preference to public voting. Nonetheless it was hoped that the performance would gain "the love of the viewers". It did, but just missed out on a place in the final.



As semi finalists concluded their rehearsals spread over four days, finalists were beginning to arrive at Kiev airport in readiness for two further days of rehearsing. Javine was the first to perform on the Monday morning, but admitted to feeling tired after a late arrival the night before. However, this did not seem to affect her performance of 'Touch My Fire' which became stronger with each and every rendition. "I couldn't believe it when I won" she said, adding that "everyone had thought Katie Price [aka Jordan] would win." Sadly this was the only victory Javine could enjoy with the United Kingdom unexpectedly gaining their second lowest placing ever.

Confirming that 'Angel' had been inspired by her husband, Chiara was obviously delighted to be representing Malta once again. "My message is

simple. We all need an angel at some point in our lives.” Chiara went on to say that had she won in 1998 she would not have competed in the contest for a second time. Her rehearsals in Kiev also gave Chiara the confidence to improve on her previous result, with many already saying she should now return for a third time and perhaps become the first Maltese winner!



Turkey, perhaps, seemed less confident at first but improved as the week progressed. Supported by five musicians known as Shaman, Gulseren spoke about ‘Rimi Rimi Ley’ by saying that the title meant ... nothing. “It’s like ‘Ding Dinge Dong’” she said. A musician since childhood Gulseren explained that she sought comfort in music during her childhood years spent in Paris. Upon returning to Turkey she discovered that music had become her life and that singing was more effective as a communication tool than singing. Having reached the top ten in 2004 Albania automatically qualified to the final and were represented for a second time by a female songstress. Ledina Celo arrived in Kiev knowing that her songwriters were in dispute with Albanian Television, but in the event the courts decided that she should perform ‘Tomorrow I Go’ as planned. Ledina went on to explain that it is a

song about getting married, although she herself is still single. “Maybe in the future though” she added! Ledina also revealed that she was a television presenter and had made her Eurovision debut presenting last year’s national final, not knowing that her turn to sing would follow 12 months later.

Constantinos Christoforou had previously represented Cyprus on two occasions and was, therefore, one of the more experienced Eurovision singers. “The magic of Eurovision is never lost” he claimed. Constantinos also believed that performing his own composition meant that the song became more personal, resulting in a more meaningful performance. Telling assembled journalists that 21st May was the feast of St. Constantinos he saw this as an omen of success for ‘Ela Ela’ which had already reached number one in Cyprus and number two in Greece. It did not prove third time lucky for the popular male singer.

Son de Sol introduced themselves as three sisters, Lola, Espe and Sole, “born into a family of flamenco musicians and dancers.” “We have lived music since we were babies” one of them added. Obvious similarities with ‘Las Ketchup’ were tactfully avoided when it was explained that the writer of ‘Brujeria’ could not be in Kiev due to the imminent birth of his child. However, this did not mean that the sisters refused to speak about the song and when asked why the English title was ‘Witchcraft’ explained that the lyrics were about a “bewitching man.” “We don’t believe in black witchcraft” they added. Junior ESC winner Maria Isabel had sent them her best wishes, while Son de Son were optimistic about winning two Eurovision titles in succession. Europe had other ideas! Six young men comprised the group No Name and were representing Serbia &

Montenegro, but with all members coming from Montenegro nationalistic politics became the focal point of rehearsals and press conferences that culminated in the distribution of Montenegrin flags. Officially, of course, the head of delegation insisted that they were one country and that several Serbians had accompanied them to Kiev. Musically the group were happy to be performing at the Eurovision Song Contest. “We have spent the last six months preparing for this and it feels great to be here” said one member, with another adding that ‘Zauvijek Moja’ would go one better than ‘Lane Moje’ did 12 months earlier. Martin Stenmarck was “very proud to be representing Sweden after a hard selection back home.” ‘Las Vegas’ was described as a retro sounding pop song that reflected a growing trend in music across Europe. Martin had recently returned from Las Vegas where he had filmed the video, but had not met former Eurovision winner Celine Dion who is a regular performer in casino city. Some were surprised to learn that he had also played London’s Royal Albert Hall in recent months, accompanied by fellow performer Geir Ronning who was singing for Finland. Asked what he thought of the Greek entry, Martin believed Helena Paparizou could do very well ... “she was born and raised in Sweden!”

Greenjolly had never intended to enter the Ukrainian final with their Orange Revolution song ‘Razom Nas Bahato’, but had found themselves appointed as one of several wildcards just days before the event. “Our main message is that every man must be free” said vocalist Roman Kalyn. He continued by saying “that doesn’t mean anarchy. It means freedom of choice and freedom in your mind.” Still seen as a political song it was confirmed that explicit

references to President Yuschenko had been removed to satisfy EBU requirements, but otherwise the song was seen as one that could “reach out to the whole of Europe” and bring about a revolution at Eurovision! Would Ukraine host the contest for a second year should the message of Greenjolly be well received? “Of course” came the response.



Born in 1982, the year of Germany’s only victory to date, Gracia was trying to avoid any suggestions that this could be seen as a good omen. “I’m trying not to think about that” she said, “the main thing is to do a good performance and then see what happens.” Gracia admitted to being something of a rock chick who plays heavy metal music “extremely loud”. Her performance of ‘Run and Hide’ would not be as loud, but she hoped that the rocky feel of the song would be evident and stand out among a contest dominated by ethnic tunes. When asked about the rigging of record sales to gain a place in the German final it was left to delegation head Jurgen Meir-Beer to answer. “Gracia is a very talented and disciplined artist and we ask the media not to manipulate the public by circulating rumours that are not true.” Songwriter David Brandes was noticeably absent!



They arrived as favourites and left as winners, but Helena Paparizou did not want to discuss a possible victory in too much detail. "We don't know whether we'll finish tenth or first", adding that she "wouldn't be surprised to see a ballad win." But there was no escaping the popularity of 'My Number One' or its singer and wherever Helena went the prospect of Athens 2006 became an increasing reality. Having represented Greece in 2001 as one half of Antique, Helena believed that her musical style had matured but would not rule out a possible reunion with Nikos.

Belarussian Natalia Podolskaya was representing her Russian neighbours with the rock number 'Nobody Hurt No One'. When asked about what could be seen as divided loyalties she simply stated that "music has no boundaries". Denying claims that the song was anti-American Natalia suggested that the song could be about any one or any group of people. The fundamental message was that of preaching love in a world where too many people willingly hurt other people. "The use of the word 'America' was simply made because it rhymed with the girls name 'Erica'!"

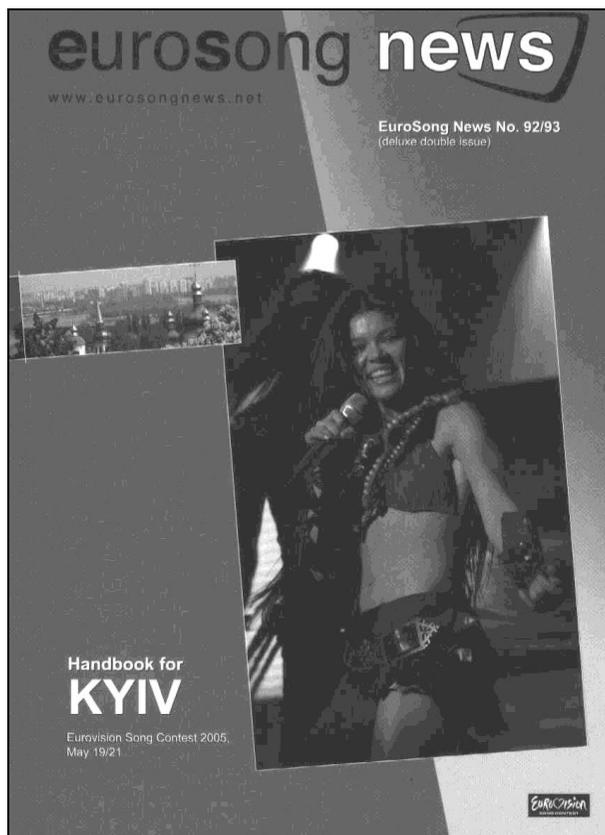
With hindsight it is surprising, perhaps, to realise that only Bosnia-Herzegovina had entered a song celebrating Eurovision's 50th birthday! 'Call Me'

was inspired by the early and now infamous calling in of international juries, while the melody was deliberately structured to reflect the importance of schlager throughout the past five decades. All three members of Feminem had taken part in the Croatian version of 'Pop Idol', but were more than happy to be representing the land of their birth. Optimistic of a good result, the Bosnian girls all hoped that their song of celebration would result in a birthday surprise for the contest.

The final finalist to rehearse was France who unsurprisingly performed their entry in French. The delegation were unanimous that countries should sing in their native tongue, claiming that countries who continued to do this fell victim to a contest where the majority of songs were now performed in English. After seven years of ballads 'Chacun Pense A Soi' was described as an uptempo and modern pop song expertly performed by Ortal. However, she appeared somewhat uneasy at being the last person to perform despite this being traditionally considered as an enviable draw. "I'm very happy to be here" said Ortal, "but I will be rehearsing all day and every day."

After six days of frantic activity 39 countries had rehearsed and answered the many questions posed to them by the international media. They were now prepared for two live shows and the preceding dress rehearsals. Each day had also been interspersed with the usual round of parties and promotional events, not forgetting the memorable fireworks that launched the welcome party and closed the after show celebration. Kiev may have seemed unprepared at the start, but it rose to the occasion in a way that few could have imagined during last winter's political upheaval. Thank you Ukraine and Kalamera Greece!

# DO YOU KNOW WHAT YOU ARE MISSING?



## WHY SUBSCRIBE? YOUR QUESTIONS ANSWERED!

“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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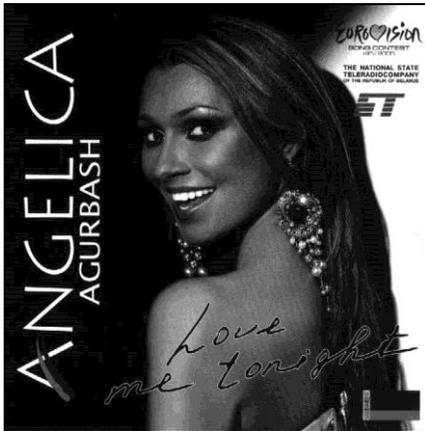
## 2005 For The Record

*Vision's annual look at contest CD's  
Other releases may be available*

**ALBANIA** : "Tomorrow I Go" Ledina Celu – RTSVH Promo : A promotional DVD single contains the video, while a CD version reportedly contains the Albanian and English versions. Albania is proving to be the rarest entry from 2005.

**ANDORRA** : "La Mirada Interior" Marian van de Wal – RTVASA Promo : A two track digipack promo CD features the original version alongside its English translation, "A Look Inside Yourself".

**AUSTRIA** : "Y Así " Global Kryner – BMG 82876 67733 2 : Two songs are featured on this release, the second being Global Kryner's other entry in the Austrian final "Dreaming".



**BELARUS** : "Love Me Tonight" Angelica Agurbash – TVR Promo : The second entry from Belarus is contained on a one track promotional CD. A second promo, distributed by Angelica's management, also features a CD Rom

presentation. Finally, a third promo release includes three versions of "Love Me Tonight", the original entry "Boys And Girls", two duets with Philip Kirkirov, these being "Let Your Spirit Fly" and "Jalma", and two CD Rom presentations.

**BELGIUM** : "Le Grand Soir" Nuno Resende – EMI 07243 869700 2 : Vocal and instrumental versions of this classic Eurovision ballad are found side by side on this release.

**BOSNIA & HERZEGOVINA** : "Call Me" Feminem – JS BiH E0050 : The original Bosnian version, "Zovi", is joined by the English, Spanish, Danish, German, Turkish, Karaoke and Instrumental versions on the audio part of a two disc set. A DVD contains the video, photo gallery and a nostalgic presentation entitled 'Postcards From The Past'.

**BULGARIA** : "Lorraine" Kaffe – BNT Promo : Two different one track promotional singles are in circulation, each having differing inlays. Fake copies are also known to be in circulation so purchase with caution!

**CROATIA** : "Vukovi Umiru Sami" Boris Novković feat. Lado members – Orfej CD ORF 333 : Vocal and instrumental versions are found alongside a multimedia presentation that features the video, biographies and photos.

**CYPRUS** : "Ela Ela (Come Baby)" Constantinos Christoforou – EMI Minos 72438 72710 29 : Described as 'trendy, energetic and uptempo' four different versions, including the original Eurovision mix are featured on this CD.

**DENMARK** : "Talking To You" Jakob Sveistrup – My May Music M20052-2 : The English song is accompanied by

the original Danish version, "Tænder På Dig" and a Singback arrangement. The video is also included together with a photo section.

**ESTONIA** : "Let's Get Loud" Suntribe – ETV Promo : Four versions of the song, two of which are credited to Moon Taxi feat. Suntribe. An earlier release (Sky Plus/First Media 650 5214) featured "Let's Get Loud" alongside band member Laura's second placed Eurolaul entry "Moonwalk."

**FINLAND** : "Why" Geir Rønning – Magnum Music MGM 46 : A one track single contains the latest Finnish Eurovision entry.

**FRANCE** : "Chacun Pense A Soi" Ortal – Warner Music 50467 8633 : Commercially released as a one track single, a promotional version has a different sleeve.

**FYR MACEDONIA** : "Make My Day" Martin Vucic – Macedonia TV Promo : A one track CD contains Martin's song in its contest version.

**GERMANY** : "Run And Hide" Gracia – Bros Music 9398003 : The highly commercial "Run And Hide" is featured in its Radio Edit alongside Extended and Unplugged versions. The video is also included.

**GREECE** : "My Number One" Helena Paparizou – Columbia COL 675892 1 : The Greek entry is accompanied by "I Don't Want You Here Anymore (Anapandites Klissis)". One track promotional copies are also available (SAMPSC 14880 1).

**HUNGARY** : "Forogj Vilag" Nox – Universal M68 691-2 : Hungary's return to the contest is marked by this three

track release that contains radio and album versions, as well as the dance orientated Superboy remix.

**ICELAND** : "If I Had Your Love" Selma – Sena SCD323 : Vocal and instrumental versions of Selma's second Euro-entry are accompanied by the promotional video.



**IRELAND** : "Love?" Donna & Joe – Universal 9871651 : The latest Irish entry from this brother and sister duo is accompanied by "Saints & Sinners"; a live performance featuring all finalists in 'You're A Star 3'.

**ISRAEL** : "Hasheket Shenish'ar" Shiri Maymon – Helicon CSDJ463 : The original recording is found alongside the English version "Time To Say Goodbye". The promotional video is also featured. A one track CD (Helicon CSDJ457) is also in circulation.

**LATVIA** : "The War Is Not Over" Walters & Kazha – Micrec/EMI MRPMCX 001 : Three versions of the Latvian entry include a dance remix and instrumental. Two further songs are also included, these being "Another Creep vs Chicken Run" and a cover of "Fly On The Wings Of Love".

LITHUANIA : “Little By Little” Laura & The Lovers – Kojia Record 770195 115822 : Laura and her lovers provide five versions of their entry, including the original and radio edits that appear alongside three remixes.

MALTA : “Angel” Chiara – Sony BMG 828766 908923 : The hauntingly beautiful “Angel” opens this three track single that also includes “Another Piece Of My Heart” and the Paelinck brothers composition “Don’t Wanna Let You Go”.



MOLDOVA : “Boonika Bate Doba” Zdob si Zsub – Cuibul/MTM 2005 : The first Moldovan entry with Granny’s face on the inlay is widely available in eastern Europe. The CD contains no less than seven versions and the video, alongside two remixes of another song entitled “Everybody In The Casa Mare”.

MONACO : “Tout De Moi” Lise Darly – Bram’s Music 760094 970074 : This amazingly classical song is found in its French and English (“All Of Me”) versions, with both treated to symphonique and pop-rock arrangements. The video is also included as a bonus.

NETHERLANDS : “My Impossible Dream” Glennis Grace – CNR Music 23 21349 2 : The Whitney styled Dutch entry appears in three versions; Vocal, Instrumental and an Up-Tempo Dancemix.

NORWAY : “In My Dreams” Wig Wam – Voices of Wonder/VMP VOW097CD : Few rock numbers have reached Eurovision and Wig Wam’s offering does not disappoint! Accompanied by “Out Of Time”.

POLAND : “Czarna Dziewczyna” Ivan & Delfin - Impresariat IMP 001 P : Vocal and video versions are accompanied by two further songs, “Jej Czarne Oczy” and “Sto Lat (Niech Zyje Milosc)”, and a CD Rom feature.

PORTUGAL : “Amar” 2B – Fabrica do Ingles/RTP 11082124 : Released as a one track ‘promotional only’ single with a CD Rom section featuring videos, photographs and biographies.

ROMANIA : “Let Me Try” Luminita Anghel & Sistem – TVR Promo : A one track audio CD is accompanied by a VCD containing the promotional video, with both discs found within a DVD case containing an information leaflet.

RUSSIA : “Nobody Hurt No One” Natalia Podolskaya – First Music/Sony Promo : Rock chick Natalia presents four different versions of her Eurovision entry, plus a bonus track of a new Russian song taken from her album.

SERBIA & MONTENEGRO : “Zauvijek Moja” No Name – RTCG Promo : The Public Broadcasting Service of Montenegro circulated a two disc set. An audio CD features original and instrumental versions, together with the English recording “Forever Mine”, while

the DVD contains the video. A one track single is also available.

**SLOVENIA** : “Stop” Omar – RTVSLO Promo : “Stop” appears in its original and instrumental version. The English translation, “On My Own”, is also included together with a multimedia section.

**SPAIN** : “Brujeria” Son De Sol – Barna Records DL.B-16967-05 : Just one track on this year’s Spanish CD single of a song that could become a summer hit in Ibiza and a Christmas release internationally!

**SWEDEN** : “Las Vegas” Martin Stenmarck - CMC S 40016-2 : The original version is found alongside Remixed and Extended Club Mix arrangements. A fourth bonus track is entitled “You Won’t See Me Dancing”.

**SWITZERLAND** : “Cool Vibes” Vanilla Ninja – Sony BMG B0009RB71U : The commercial release contains Radio Edit, Classical, Extended and Eurovision with the video completing the line up. One track promo copies were also made available by Swiss TV.

**TURKEY** : “Rimi Rimi Ley” Gülseren & Shaman – TRT Promo : The accompanying musicians are now credited alongside the main singer, while Turkish, English and French versions are contained on the CD.

**UKRAINE** : “Razom Nas Bahato” Greenjolly - Ukrainian Records UR 211 205-2 : The contest release features three versions of Greenjolly’s controversial entry, including one recorded in Polish. Three videos are also included. The earlier release (Ukrainian Records UR211 204-2) that appeared before the song was awarded

a place in the national final contains five versions of the ‘Yushenko’ lyrics plus a bonus track. No doubt this will be of greater historical and political interest in future years!



**UNITED KINGDOM** : “Touch My Fire” Javine – Universal 987 1693 : Two versions of Javine’s Song for Europe are found on the first CD, while a second disc (Universal 987 1694) contains both these plus a further remix, the official video and an exclusive ringtone.

**VARIOUS** : “Eurovision Song Contest Kiev 2005” – CMC 0946 3 12002 2 9 : Once again this is the easiest way to purchase all 39 entries from this year’s show unless, of course, you are seeking remixes or alternate language versions. However, as the commercial CD single starts to fade into history, you can at least be certain of listening to all the songs again and again on this double album. The accompanying inlay booklet includes details about all the songs as well as photographs of each and every performer. Together with the official DVD reviewed elsewhere, this is an essential purchase for any Eurovision fan!

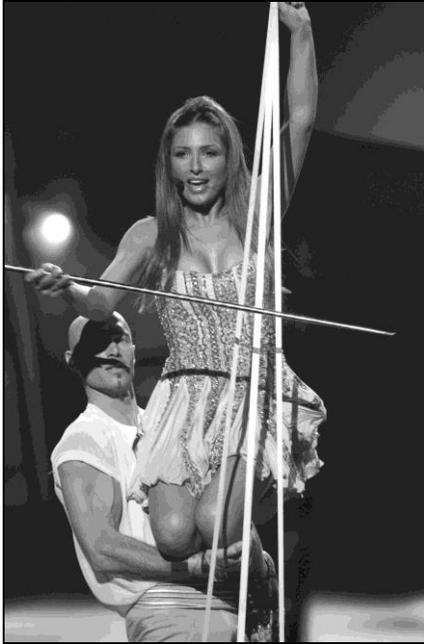
Eurovision Song Contest - Semi Final Results - 19th May 2005

	Final Score	Andorra	Albania	Austria	Belarus	Belgium	Bosnia Herz.	Bulgaria	Croatia	Cyprus	Denmark	Estonia	Finland	France	FYROM	Germany	Greece	Hungary	Iceland	Ireland	Israel	Latvia	Lithuania	Malta	Moldova	Monaco	Netherlands	Norway	Poland	Portugal	Romania	Russia	Serbia & Mont	Slovenia	Spain	Sweden	Switzerland	Turkey	Ukraine	UK	
Romania	235	4	0	10	3	8	5	5	1	12	7	1	4	6	5	7	12	12	5	8	12	0	0	10	12	7	8	7	8	10	3	5	1	12	5	4	7	1	8		
Moldova	207	0	3	8	10	4	6	6	4	8	0	5	3	5	10	0	6	6	8	3	10	10	10	0	0	10	12	7	8	7	8	10	12	6	7	1	0	0	12	12	5
Denmark	185	8	0	6	0	7	0	0	6	0	7	8	1	0	5	2	7	10	12	0	2	7	4	0	10	12	12	10	5	3	4	0	0	8	12	7	0	0	10		
Croatia	169	0	10	12	1	1	12	8	0	0	3	2	0	12	10	0	8	4	0	0	4	0	6	5	4	4	3	6	0	12	12	0	6	10	0	7	0	0			
Hungary	167	0	7	4	6	3	7	8	6	1	4	5	4	0	5	7	0	8	5	0	2	0	0	0	6	12	7	10	7	8	4	3	3	1	8	10	1	0			
Norway	164	0	2	2	5	2	7	2	0	4	12	6	12	0	2	0	4	0	12	10	7	6	6	3	8	0	2	7	1	7	0	4	3	0	8	5	2	6	7		
Israel	158	12	7	0	12	3	0	4	0	3	4	0	1	8	1	3	0	5	0	7	0	2	6	5	12	10	0	4	6	8	8	3	0	4	0	3	6	5	6		
Switzerland	114	0	0	1	8	0	2	3	3	5	2	12	10	0	3	6	3	3	6	2	3	7	8	1	0	2	0	2	5	2	2	2	5	0	4	0	0	0	0		
FYROM	97	0	12	4	0	0	10	10	12	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Latvia	85	0	0	7	0	0	0	7	2	5	10	0	0	0	0	0	0	2	6	6	12	12	0	0	0	0	0	3	0	4	0	1	0	6	0	0	0	0	2	0	
Poland	81	0	0	5	6	5	0	0	2	0	0	0	0	3	0	8	10	4	3	0	1	1	0	0	0	0	5	5	0	0	5	0	0	7	2	0	1	8	0		
Slovenia	69	0	8	3	2	0	8	0	10	0	0	0	0	7	0	0	2	1	0	1	0	0	0	0	4	0	0	0	0	6	7	0	0	0	0	0	0	3	0		
Belarus	67	0	0	0	0	0	0	12	0	7	0	0	0	0	6	0	8	0	0	0	2	3	3	7	0	1	0	0	1	0	0	10	0	0	0	0	0	3	4	0	
Ireland	53	2	0	0	0	0	4	1	5	1	0	2	0	0	0	0	10	0	0	0	0	0	5	0	0	0	0	2	0	5	0	0	0	0	0	0	0	4	0	12	
Netherlands	53	5	0	0	12	0	0	0	0	6	0	0	0	0	0	0	0	0	4	5	0	8	0	8	0	0	0	0	0	1	0	0	0	0	0	0	2	0	0	2	
Iceland	52	6	0	0	0	0	0	0	0	10	0	0	0	0	0	0	0	0	0	4	0	0	0	10	0	0	8	0	0	0	0	0	0	0	0	0	2	7	0	0	3
Portugal	51	0	0	0	0	10	0	0	0	0	0	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	12	0	0	
Finland	50	3	0	0	0	0	0	0	0	0	8	8	0	0	4	0	0	0	0	0	0	0	0	0	6	1	10	0	0	0	0	0	0	0	0	0	10	0	0	0	0
Bulgaria	49	0	4	0	0	0	1	0	10	0	0	0	0	0	8	0	7	0	0	0	0	0	0	7	0	0	0	0	0	0	1	0	6	0	0	5	0	0	0		
Estonia	31	0	0	0	0	0	0	0	0	3	6	0	0	0	0	1	0	1	0	1	0	12	5	0	1	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	
Austria	30	7	5	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	6	0	0	0	
Belgium	29	0	1	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	3	0	6	0	12	0	0	0	0	0	0	0	0	0	0	0	0	0
Andorra	27	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	7	0	0	0	0	0	0	0	10	0	0	0	0	0	0	
Monaco	22	10	0	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Lithuania	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4

Eurovision Song Contest - Final Results - 21st May 2005

	Final Score	Andorra	Albania	Austria	Belarus	Belgium	Bosnia Herz.	Bulgaria	Croatia	Cyprus	Denmark	Estonia	Finland	France	FYROM	Germany	Greece	Hungary	Iceland	Ireland	Israel	Latvia	Lithuania	Malta	Moldova	Monaco	Netherlands	Norway	Poland	Portugal	Romania	Russia	Serbia & Mont	Slovenia	Spain	Sweden	Switzerland	Turkey	Ukraine	UK
Greece	230	4	12	4	0	12	6	12	5	12	2	0	3	8	7	12	12	2	2	7	0	1	6	4	0	10	4	1	3	10	4	12	2	8	12	7	12	0	12	
Malta	192	0	4	5	5	8	0	0	4	6	10	4	8	7	0	8	8	5	4	10	10	5	2	0	5	5	10	0	2	12	0	1	7	6	3	8	10	10		
Romania	158	7	5	6	1	7	2	8	0	8	3	0	0	5	2	0	5	10	5	5	12	0	0	7	7	4	3	6	7	12	0	3	0	12	2	0	4	0	0	
Israel	154	8	3	1	8	6	0	0	0	0	5	1	5	10	0	5	0	8	0	6	2	3	8	6	12	7	5	0	5	7	8	0	0	6	1	1	3	7	7	
Latvia	153	10	0	0	6	5	0	0	7	1	6	10	4	0	0	7	1	1	3	12	6	12	10	12	0	0	8	4	6	0	5	0	7	0	3	0	0	1	6	
Moldova	148	0	0	2	7	1	4	6	1	2	0	6	0	2	5	1	7	4	8	0	4	8	10	2	0	0	0	3	10	12	10	5	3	4	0	0	7	12	2	
Serbia & M.	137	0	6	12	3	0	10	4	12	10	0	0	0	6	10	3	6	2	0	0	0	1	0	0	1	6	4	0	6	6	10	0	4	12	0	3	0	5	0	
Switzerland	128	1	0	0	10	0	0	0	3	4	1	12	10	0	0	4	3	3	7	3	2	12	8	1	0	8	0	3	6	4	0	7	0	6	0	5	0	5	0	
Norway	125	2	0	0	4	3	3	1	0	3	12	8	12	0	0	0	4	0	12	4	1	6	5	5	3	0	1	8	0	0	0	2	4	3	8	0	0	6	5	
Denmark	125	3	0	0	0	4	0	0	0	0	0	0	0	5	2	0	6	0	6	10	7	3	4	3	0	10	8	12	5	1	4	0	0	0	10	10	0	0	8	
Croatia	115	0	2	8	0	0	12	2	0	0	2	1	0	8	2	0	7	1	0	0	7	6	0	0	7	2	2	2	0	5	1	10	12	0	0	8	0	8	0	
Hungary	97	6	0	0	2	2	1	5	6	7	0	3	0	3	1	0	2	6	0	8	3	0	0	0	0	0	0	0	10	2	8	3	6	0	5	0	6	2	0	
Turkey	92	0	8	7	0	10	8	3	0	0	8	0	0	12	4	10	0	0	0	0	0	0	0	0	0	0	12	0	0	3	0	0	0	0	0	6	0	1	0	
Bosnia Herz	79	0	0	10	0	0	0	10	0	4	0	0	0	3	0	0	0	0	1	0	0	0	0	0	0	0	6	7	0	0	0	4	8	0	7	5	10	0	4	
Russia	57	0	0	0	12	0	0	0	0	0	0	7	7	0	0	0	0	0	0	0	0	0	10	7	0	10	0	0	0	0	0	0	0	0	0	0	0	0	4	0
Albania	53	0	3	0	0	5	0	2	0	0	0	0	1	12	0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	0	10	2	0	0	
FYROM	52	0	10	0	0	0	7	7	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	7	5	0	0	2	5	0	0	
Cyprus	46	0	7	0	0	0	0	10	0	0	0	0	0	0	0	0	12	0	0	0	0	0	12	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	3	
Sweden	30	0	0	0	0	0	0	0	0	7	0	6	0	6	0	0	0	0	0	0	0	0	0	0	5	3	0	1	0	0	0	0	0	0	2	0	0	0	0	
Ukraine	30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	0	12	7	0	2	0	0	1	0	0	0		
Spain	28	12	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	0	0	0	4	0	0	0		
UK	18	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	8	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	
France	11	5	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Germany	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	0	0	0	0		

## Helena's Number One!



*Greek winner Helena Paparizou is no stranger to Eurovision, having come third as one half of Antique in 2001. Four years later she has now succeeded in becoming the first singer to claim the prize on behalf of Greece.*

Helena Paparizou was born to Greek parents in the schlager land of Sweden where, at the age of 17, she created the duo Antique with childhood friend, Niko. The couple shot to international fame in 2001 with their Euro entry "(I Would) Die For You", but two years later Helena decided to pursue a solo career. "It was one of the most difficult decisions I have ever taken" she says, yet during the past 18 months Helena has managed to become even more successful in her own right.

Arriving in Kiev she was already the favourite to win the 50th Eurovision Song Contest. "It was very flattering" but there was a slight indication that Helena, a self confessed Eurovision fan, could have done without the added pressure. "There were so many good songs this year, but I knew we could finish in the top five if we tried" she continues. "Personally I thought Chiara would win with such a beautiful song. She's a lovely person and I thought it was her time. I think she has to represent Malta again in the future".

Helena, together with Niko, had also been the favourite to win in Copenhagen four years ago so what were her thoughts on competing once again? "I was happy to represent Greece for a second time" she enthusiastically confirms, "but my composer only wanted to reach the 'number one' position. He thought it would be absurd if I came third again with a song called 'My Number One!'"

Another pre-contest favourite, Belarus, also had Greek connections through its composer which could have lead to rivalry, but Helena only had words of support for Angelica Agerbash. "We are good friends and I was sorry she did not make it to the final. But I believe she will become a big star in Europe and that means she would not have lost". Helena continued by offering words of support to Sweden's Martin Stenmarck describing him as "a good singer, he is a musical artist". Having spent most of her life in Sweden, Helena still manages to identify with Greece as a nation. "My parents are Greek ... I am Greek" she says. For the last few years she has divided her time between the two countries, spending six months at a time in each. "I love Greece in the summer, when the weather is hot, and I like to spend winter in Sweden with my

family.” However, it is clear that Helena misses being with her closest relations, her return to them delayed by the necessity to visit Athens immediately after her impressive victory on the Eurovision stage.

Sadly Greece had received some criticism during rehearsals for submitting a song that was similar to Ruslana and Sertab in recent years. Helena remained diplomatic in her response, echoing words already spoken in the Kiev press conferences. “Sertab was the first to prove that ethnic music can also be popular. ‘My Number One’ is simply that. It’s a typical Greek song performed in a modern way.” And like her two forerunners, Helena has once again proven that this continues to be a recipe for success, even though the second and fourth placed songs suggest that Europe is possibly ready for slower songs to return.

Overall, though, Helena’s memories of Kiev are extremely happy and she acknowledges the support shown to her

from fans across the globe, including Greeks from many different countries. “They are my Big Fat Greek Family” she laughs, adding that “there are too many Greeks everywhere!” Yet this support had not removed her nervousness as she took the stage on 21<sup>st</sup> May. “I heard people shouting my name and I became so nervous. As the music started I felt beautiful, like a princess, and then it was over. It all happened so quickly for me.”

So what are her plans for the future? She hesitates for a moment. “It’s too soon ... to see my family ... to sing.” For a brief moment the enormity of what Helena has achieved becomes a startling reality. “I am so happy to invite everyone to Greece next year”. She reflects, once again, on her recent achievement before concluding “Greece is more than ready to host the next Eurovision Song Contest in Athens. Last year we invited the world to the Olympics, but I think having Eurovision will be even better!”



## 2005 Pre-Contest Poll Results

Even though the telephone was dropped in favour of e-mail, Derek Farquhar reports a good response to Vision's pre-contest poll. Those taking part were more than clear that they wanted Switzerland and Vanilla Ninja to win the 50<sup>th</sup> contest and, in many instances, the positions of other countries are in stark contrast to the final televised results – perhaps suggesting that the fans may know more about Eurovision songs than the television viewers!

1. Switzerland	204	21. Portugal	29
2. Malta	165	22. Austria	26
3. Iceland	150	23. Andorra	22
4. Greece	132	=24. Lithuania	21
5. Hungary	105	=24. Russia	21
6. Netherlands	101	=26. Ireland	20
7. Belarus	99	=26. Croatia	20
8. Bosnia Herzegovina	95	28. Ukraine	19
9. Romania	88	29. Germany	18
10. Latvia	87	=30. Cyprus	17
11. Denmark	81	=30. Belgium	17
12. France	68	=30. Monaco	17
=13. United Kingdom	61	33. Turkey	14
=13. Spain	61	=34. Estonia	13
15. Serbia & Montenegro	58	=34. Finland	13
16. Slovenia	57	36. Bulgaria	7
=17. Albania	49	37. Poland	6
=17. Sweden	49	38. Moldova	0
19. Norway	47	39. FYR Macedonia	0
20. Israel	31		



## Retrospective 2005

*Darren Jenkin's annual and unique take on the Eurovision Song Contest – not for the faint hearted!*



*Hosts Masha and Pasha*

### **The Semi Final**

Although always the shorter of the two shows I saw enough in the semi final to allay the horror stories of the Ukrainian organisation heard prior to events in Kiev officially commencing. The shows were slick and concise. Here the intro was annoying but mercifully brief. Pasha was lacklustre but effective while Masha was loud and over enthusiastic. Somehow together they seemed to work. On BBC3 Paddy O'Connell was a vast improvement on his debut last year. Some great wit and one liners, and obvious enthusiasm. Surely the Saturday night show will be his soon? Not a peep out of him during the 25 songs. Someone should tell his great grandfather, again spoiling so many songs during the final.

Austria, yet again, were drawn among the first three. It appeared that Snow White and the track suited brass'etts made up Global Kryner. It was bright, jazzy and slightly spoilt by the excessive yodelling, but entertaining

nonetheless and a cruel result for a song that was simplistic and original.

As you will read later I did the double this year. This was my favourite from the semi final and I genuinely thought Lithuania would qualify. Laura did look stunning, but seemed to hold back on the vocals. The staging was superb and last place was a total injustice.

All that know me will be aware of my love affair with Portugal. As ever a strong entry this year but, my goodness, how 2B ruined a nation renowned for quality Eurovision vocalists. They seemed to be concentrating on the visual side of things and only when the music slowed did they show any vocal capability. I kept thinking of Jemini. Abysmal.

Monaco's return to the Eurovision fold has been very disappointing. You would have to have a hard heart to criticise Lise Darly's impressive voice, but who cared after this awful Disney-esque styled ballad. The start of a very poor year for French sung entries.

Panto season seemed to have started early in Belarus. I really loved the song prior to the contest, but Angelica's costume changes, foul English pronunciation and some noticeably flat notes, combined with the pointless gesturing and posing of the dancers, sealed their fate. I thought the song had an "I Will Survive" vibe going on. Mercifully they didn't.

Glennis Grace seemed to go the way of Monaco. Vocally a touch of Whitney, in appearance a touch of Neneh Cherry. Lyrically a smidgeon of vomit and musically a dose of Night Nurse. She had a dream. Sounded like a nightmare.

Selma seems to have reinvented herself as Natalie Buxton from 'Bad Girls'. Definitely more confident than her '99 appearance, she must have been gutted not to qualify. I was

surprised she didn't, but never warmed to the song although I really wanted to. Just nice really.

If you want to succeed in Eurovision then don't enter anything Portuguese! Belgium's effort seemed more suited to musical theatre. Again impressive vocals and, personally, I like this although I have no complaints with his final placing. Nuno looked a little bit like Dracula with a goatee, I thought.

Girl groups have never had a history of success at Eurovision. Suntribe encouraged this statistic with a horrible performance of what wasn't a bad song. Could Estonia not see that five girls trying to be ladettes and flicking their fingers gangster style would just die on stage? Never mind "Let's Get Loud". How about 'let's get in tune'?

Shocking news now. I liked Finland's entry. For a Eurovision song the lyrics were quite profound and, as well as Geir's brilliant vocal range, huge credit must go to some stunning backing vocals which really worked with the song's construction. Such a pity it was so poorly placed.

Remixes spoil Andorra's song which went from quite a military feel sense of style to just another dull toilet break filler. On the night it all looked and sounded quite ugly. One highlight was the impressive sound of Anabel Conde's striking backing efforts, but even she couldn't save this fodder.

Bulgaria's problems were, firstly, a song that didn't really start until the final 30 seconds and, secondly, the lyricist who thought rhyming "Lorraine" with 'rain' was a good thing. Orlin seemed unable to cope with the low verse notes and yet excelled with the vocal gymnastics towards the end. Always good to welcome new countries to Euroland but this was a poor debut.

I thought Suzanne Shaw and the Milky Bar Kid were singing for Ireland. After

hearing the song I rather wished they did. What was this all about? A brother and sister act singing about "Love?" Again strong vocals, but Joe seemed a little hyper at times. And backing dancers for Ireland? Rumours that Finland titled their entry after watching the Irish perform are untrue.

Although Slovenia deserved to qualify I kind of understand why they didn't. It took me so long to understand the musical twists and turns of the song, and this was the last of all 39 entries that got stuck in my mind during early plays. Omar was very confident and capable of enrapturing my attention, and again the backing vocalist was amazing. He deserves another try with a song that's not quite as complicated as "Stop".

When I first heard the Polish entry I thought it was a big joke. When the preview performance and semi final showing confirmed this I enjoyed it so much more. All that was missing from this 'Fiddler On The Roof' meets Prozac ensemble was some Cossack dancing. And thus the semi final songs concluded with a close up of a hairy nipple. It's tough, you know, garneting ammunition to write these yearly retrospectives.

So songs over, the then secret voting began with a crescendo of noise from a neatly formed set of stainless steel tubes. Masha would've gotten more noise out of them if she'd directed her voice towards the tubes.

The good, the bad and Norway qualified, while my own semi final placings (1-25) were Lithuania, Romania, Israel, Switzerland, Slovenia, Denmark, Belgium, Finland, Austria, FYRoM, Latvia, Poland, Portugal, Croatia, Hungary, Moldova, Belarus, Ireland, Iceland, Norway, Estonia, Netherlands, Bulgaria, Monaco and Andorra.

## The Final

I had a double celebration party this year as one of my guests was also celebrating her birthday. So in among the usual array of flags and wine bottles were birthday banners and balloons tying in nicely with the contest's own birthday. Again the hosts kept the introduction brief. They needed to with all the voting that was to follow.

I could never fathom the amount of fan support for the Hungarian entry. It gave the contest a bang/crash/wallop beginning and sadly the weakest vocals of the night. As a spectacle it was a pretty good opener but I was pleased it didn't set the scoreboard alight. (Personal placing 15th)

Javine has certainly improved since her appearances on 'Popstars – The Rivals'. I thought she was over complimented on that show, but here she gave an assured performance balancing the dancing and singing very well. We all know that this wasn't the 22nd best song, but our heads can be held high and just be grateful. We could've been lumbered with Jordan. (16th)

Dubbed Malta MacManus by my partygoers, Chiara needed a verse and chorus to overcome her nerves. After that she became 'the one that I love' and her vocals were effortless. The song built so well and she wasn't put off by the stupid bursts of applause at inopportune moments. Hopefully a third appearance will see her win. (5th)

Luminita came as Kat Slater the early years. I thought visually this was the best performance of the night with the oil drums sounding great. By far Romania's finest Eurovision moment, I was delighted to see it do so well. In style it reminded me so much of last year's Belgian entry that did badly. Mercifully this did much better. (3rd)

I honestly believed we would be somewhere in Norway for next year's contest. If only we had known that this had only just qualified. It was fun to watch, but only once and I didn't think the vocals were spot on here. The lead singer's trousers were so tight at the top we could tell which way the wind was blowing. Wig Wam bam. No thank you man. (20th)

Early recordings of the Turkish entry suggested a return to their 'nul point' days in the '80s. At Kiev, though, the repetition was gone and a wondrous Bhangra feel was added. With a 'bang anything you can beat a stick on' mentality and some strong choreography, this was worth all the votes it got. It was just a shame Gülseren yelped and screamed so much. We had enough of that from our female host. (9th)

Topless Iggy Pop wannabe? Check. Ozzy Ozbourne's nephew guitarist? Check. Austin Powers on drums? Check. A granny sitter? Oh well, she'll have to come with us. Not a quiet debut from Moldova by any means, but certainly the most memorable and energetic performance which at Eurovision isn't easy to achieve. Dare I say this stole a bit of Norway's thunder? Not great but certainly great fun. "Let's make love" he yelled at the end. What? Even granny? (19th)

Albania's Ledina Celu certainly looked the part in a Darryl Hannah type way and had an impressive voice too. Sadly a decent tune was lacking and I felt this was the longest three minutes of the night. Their simplistic approach last year won them many votes, but there was too much acting this year with what appeared to be Timothy Claypole from 'Rentaghost' doing mid air splits ... yes, I am that old. (24th)

To more modern day television. Will and Karen from 'Will and Grace', and a

weak entry this year from Cyprus. Constantinos was desperate to be perceived as Sakis Rouvas, but he had neither the moves or the muscles. A stronger vocal performance, but the voice had nothing to sell. (23rd)

I always thought Spain would have an outside chance with this song because of its similarities with the very big "Las Ketchup" song. It was bright, fun and definitely Spanish as most of their entries are. Perhaps the brutish backing boys put voters off? (13th)

Shiri Maymon added a touch of class to the evening's proceedings. An emotional but effective rendition meant Israel stood out, and the song was powerful and very melodic. She reminded me of Samantha Janus, though obviously not vocally, and Israel will be pleased to have automatic qualification to next year's final. (6th)

I wasn't quite expecting the campness and largely pointless dancing contributed by No Name. It really did seem out of place in such a classical and instrumentally orchestrated song which I have to add was brilliant and deserving of more points. The two lead singers were strong, but I was just distracted by the other four. Definitely one to hear and not watch. (4th)

Denmark must be proud of themselves for ignoring sentiment and omitting the Olsen Brothers and their atrocious song in the Danish final. Thus they were rewarded with a strong showing here. Jakob was the best vocalist of the night and only his shoes, shirt and 'dodgy dad dancing' let him down. I really enjoyed this. (8th)

Sweden lost the plot completely this year. This was not the choice of their televoters and they ended up with their worst result in years. Martin seemed to lack confidence and his singing was not as strong as in Melodifestival. I wasn't too struck on him singing 'you're like a

turd' during the chorus either. And what is it lately with Swedes and microphone stands? (17th)

FYRoM's Martin had no nerves vocally, but did look quite uncomfortable and certainly didn't seem a very natural performer. Facially he was a cross between Sakis Rouvas and Warren Baldwin and gave off the sex appeal of a gnome. However, this is just about the best Macedonian entry yet and deserved its qualification. It's just the whole thing lacked charisma. (10th)

That criticism couldn't be aimed at Greenjolly. The only real interest in this to me was how their neighbouring former Soviet nations would react to this. For Ukrainians, though, this song is about freedom, choice and a whole new beginning for their homeland. It wasn't good, but it was honest, meaningful and very proud. (21st)

I mentioned my double earlier. Well, following on from my semi final favourite Lithuania my final favourite was Germany! Of all the performers Gracia had had the toughest few weeks with the scandal surrounding her selection. She didn't really do herself justice here, but it was musically strong and worth more than last place. (1st)

Some German success came via the Bavarian style drinking chorus adopted into Croatia's entry. It was a highlight after a drab verse and Boris was not the most competent of singers. Nice of them to honour the Orange Revolution by employing Tango Man on the drums and, err ..., handstands. I thought at first Neil Morrissey was the singer. Wogan thought he was called Boris Feat!!! That'll be short for 'featuring', Terry. (14th)

Over the years Greece have tried many styles but all of their entries seemed to contain a hint of Greekness to them. Such a deserved victory after almost 30 attempts. Helena was a vision on stage

and here the choreography was spot on, never overtaking your interest away from the song. I loved the violin strings and the spelling of the number '1' by the dancers on the floor. Simple, fun and deservedly number one. (2nd)

I'm glad Russia let Natalia do her own thing after their shambolic transformation of Julia last year. The verse to this was pretty good actually, but the chorus became a little tedious after a while. Pleasant but not really memorable, and it just seemed to plod along. A good response from a country that once belonged to them. (18th)

Although we all love Eurovision there are some things about it that need change. Bosnia's entry for one. Their take on 50 years of Eurovision was proof enough that we must keep moving forward and away from songs like this. At least in Serbo-Croat we couldn't understand what they were singing. I'd like to mention the very tall backing singer though. So I have. (22nd)

Regardless of their entry I felt it right that Switzerland should've been in the 50th final as it was there that Eurovision got its first outing all those years ago. As it turns out they qualified on merit with their strongest entry since 1993. Estonia must have been green with envy considering what they had to offer. "Cool Vibes" had a strong melody and a great delivery from their Patsy Palmer look-a-like lead singer. (7th)

Latvia grabbed the final qualification spot, yet with this favourable draw Walters & Kazha exceeded everyone's expectations. Some voters must have very short memory spans. A weaker performance in the final due to the one that didn't look like the one from McFly having a bad throat. Loved the sign language and all in all quite a nice song. Although miming their guitar playing, for close up purposes it does

look better if you actually touch the strings. (11th)

Ortal looked a lot more confident than she did in the preview video. Her dress looked good too and, although expected, she, like Javine, deserved a higher placing really. The vocals were much improved too and I think the song worked with its retro style synthesized beats. A nice finale to the songs' presentation. (12th)

And not too much to add as a conclusion either. Yes, there were a few neighbourly decisions but Malta, Romania, Latvia, Switzerland and Israel did so much better than last year whereas Spain, Germany and Albania did a lot worse. I do wonder if there are too many countries voting now as, for the non fan, it can get a bit tedious.

Your votes have been arriving steadily since the end of the contest in readiness for Retrospective Part 2. There is still time for you to vote. Fill in the centre page of the previous Vision along with any comments about the songs on the back before sending it to Darren Jenkin, 11 Fairfield, Ludgvan, Penzance, Cornwall TR20 8ES no later than 31st July 2005.

Feel free also to send votes from friends or family members too. Remember, this is the only UK poll that seeks to find out how songs are thought of after the live show. If you prefer you can SMS your Top 10's to 077 5225 6210 but remember to start your message with 'Semi', 'Final' or 'Combined' and text your name at the end at well. All results and a selection of comments will be appearing in the next issue. Until then ...



# Love Me Tonight

*Despite failing to qualify, Angelica Agerbash is still determined to conquer Europe. John Hodgkiss caught up with her ahead of a recent trip to London.*

**John Hodgkiss** : Angelica, It seemed you had fun the whole time that you were in Kiev. How was the experience for you and what did you think of Kiev and the whole Eurovision experience?

**Angelica Agerbash** : I really enjoyed the atmosphere in Kiev during Eurovision, and I was so glad to spend three months on my great promotional tour through Europe and to make so many new friends and fans! But anyway, I am really sorry that Eurovision turned out not to be a musical contest, but one with political and economic aspects.

**JH** : You have a very big fan base over a large part of Europe. Do you have any plans to break the UK market, and do you have any plans to do any promotional work over here?

**AA** : This is actually my main award, my main victory in this contest – the love of people! On 12th June we are going to London to start working with the SBM Company and choose material for my first English album. We will do everything possible, so that by the end of this year you will see the album!

**JH** : It was a great surprise that you did not qualify for the final following a great performance on the night. After your experience from this year, would you consider representing Belarus, or any other country, in the Eurovision again?

**AA** : If I have suggestions like this I will certainly consider them with my Production team.

**JH** : Will your new album be released throughout Europe?

**AA** : We will be doing everything, so by the end of 2005 my fans will get to hear

my first English album! Apart from this the single version of “Love Me Tonight” will be published throughout Europe.

**JH** : What would it have meant for the Belarus people to win Eurovision?

**AA** : It would have meant the victory of music over politics first of all. And now the whole of Europe has realised that Belarus still cannot win because of politics. What I really want to say is that until politicians rule music, there will be no good songs in the world!

**JH** : What were your favourite songs in this year’s ESC, and did you make any lasting friendships with any of the other performers?

**AA** : I really enjoyed the songs from Switzerland, Finland and Norway. We made great friends with many of the participants. One of my good friends is Constantinos from Cyprus. He is a great person! I liked Shiri Maimon from Israel a lot. She’s a great friend! We also had a wonderful time with Wig Wam, the band from Norway!!!

**JH** : The Belarussian party really gave us the chance to witness authentic culture from Belarus. How important is it for you to be an ambassador for Belarus? Do you believe that ESC is an effective way to promote your country?

**AA** : I think that Eurovision is the perfect chance to promote a country! And it is a great chance for any artist to be noticed in Europe. Actually, I am a patriot. I love my country and my people – they are very warm and kind hearted. It was a great honour for me to represent Belarus!

**JH** : Did Philip Kirkirov give you any tips on how to deal with Eurovision?

**AA** : He certainly helped me a lot. He is a very experienced – he has been a stage performer for 20 years already! Finally, I would like to thank my fans from the UK for their help and support and for their trust in me, my song and my talent and I send them all my love.

# OGAE (UK) Convention 2005

In association with



**Bournemouth**

**Saturday 15<sup>th</sup> – Sunday 16<sup>th</sup> October**

**For the first time OGAE (UK) has joined forces with a popular south coast restaurant and nightclub to bring you what could be the biggest and best convention ever!**

Starting at around 10.30 am on the Saturday and concluding at 4.00 pm on the Sunday, two days of Eurovision activities will be the focus of the weekend.

Good food, good music and good entertainment are also on the agenda and, for the more active delegate, the nightclub will be open until 3.00 am on Sunday or you can slink back to the nearby hotel earlier if you must!

A booking form is located in the centre of this issue, while our special guest will be announced and confirmed very soon at [www.uk.ogae.net](http://www.uk.ogae.net)

So don't forget to mark the dates in your diary and send your booking form today!

Further information can also be obtained by sending a SAE/IRC to:

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

# The Day I ...

## WAS ALMOST ARRESTED

*Liam Jarnecki, known to represent ESC fandom on BBC3, remembers how his desire to stand up for his rights almost found him spending a night in jail.*

The day in question was 30<sup>th</sup> April 1994. I was on a street in Berlin transfixed by a small portable TV placed on a chair on the pavement with a long extension lead trailing into a bar.

All week I had been representing the UK at a European youth convention - ECOSY for those of you in the know. I had only gone on the understanding I would be able to drop all my responsibilities on the Saturday night to watch the Eurovision Song Contest.

Come the weekend and the pressure was applied on me to attend their last social event. Once again I stated categorically that I'd only attend if there was a screen. Out of social obligation to my colleagues, I turned up at the bar only to be very alarmed by the lack of any ESC preparation. Cue hissy fit.

I'm normally reasonably well known to friends as a mollifying, diplomatic, fairly laid back old cove, but the furious tantrum I then had led to a tiny television set being produced and put on a chair that was then placed on the pavement outside. I think they might have been trying to embarrass me back in. Little did they know!

When the show began at 9.00 pm CET it was just me, the pavement, the chair and the television. Everyone else was inside. The Finns came out for song two. Then the Norwegians came to join us. Steadily the exodus continued. The Polish delegates knew it was their debut but no one had told them Tublatanka would be on too. I think they were dancing.

As Mekado waved their hands about I distinctly remember telling some of the Germans they were going to win. Oh well! By "To Nie Ja" you couldn't see the screen for the bodies outside.

And so, mid-voting, the police arrived. The neighbours had had enough and a small fracas on the street ensued. Drops of rain ... did I mention the rain?

... started to get heavier. By this time, though, I had converted more than 70% of the party including some of the organisers so we set up again inside. It should have been so wonderful. And it was. But it was also a bitter pill for me.

I like a bit of variety in life and Ireland winning for a third successive time did not fit the bill. I'd found it hard to take Logan twice. I like cheery up-tempo stuff with some modern relevance, stuff that's, well, frankly a bit gay. "I remember '62, I was 16 so were you" couldn't have depressed me more.

Surrounded by a crowd of European youth who were lauding me as some counter-cultural revolutionary (they were drunk), I tried to focus.

In the UK that year the preview shows had been freshened up. No longer could the viewer simply watch each song and draw their own conclusion. It was to be a series of short clips and then gimmicky self-conscious irrelevant set-pieces in the studio with Terry. Personally I think you can trace the end of cerebral television to that show. It was painful. By 1995 previews were gone completely.

But we'd seen the future. Seven new entrants, extensive jury voting, two old men winning and somewhere on a street in Germany, young people from several nations actually choosing to stand in the rain outside to watch the show together rather than spend the night as prescribed. And all because somebody gave them the opportunity to do so.

# Congratulations

## A Celebration of 50 Eurovision Years



As part of the 50<sup>th</sup> celebrations the EBU organised a month long Internet poll that commenced in May and continued until mid-June. The purpose was to choose the top 10 favourite songs selected by site visitors, to which the EBU added a further four songs.

These songs will now be featured in the anniversary show due to be broadcast on Saturday, 22<sup>nd</sup> October 2005 from Copenhagen and viewers will be able to vote for their all time favourite from the following 14 songs that will, in some instances, be performed by the original artists.

However, British fans will be dismayed to learn that the BBC has currently decided not to broadcast the show and, at present, any reversal of this decision appears unlikely. In a statement issued to Vision it was stated that "the BBC has a considerable commitment to Eurovision". Some fans may disagree!

1. Italy 1958  
"Nel Blu Di Pinto di Blu (Volare)"  
Domenico Modugno
2. Luxembourg 1965  
"Poupée de Cire, Poupée de Son"  
France Gall
3. United Kingdom 1968  
"Congratulations"  
Cliff Richard
4. Spain 1973  
"Eres Tu"  
Mocedades
5. Sweden 1974  
"Waterloo"  
ABBA
6. United Kingdom 1976  
"Save Your Kisses For Me"  
Brotherhood of Man
7. Ireland 1980  
"What's Another Year"  
Johnny Logan
8. Germany 1982  
"Ein Bisschen Frieden"  
Nicole
9. Ireland 1987  
"Hold Me Now"  
Johnny Logan
10. Switzerland 1988  
"Ne Partez Pas San Moi"  
Céline Dion
11. Israel 1998  
"Diva"  
Dana International
12. Denmark 2000  
"Fly On The Wings Of Love"  
The Olsen Brothers
13. Turkey 2003  
"Everyway That I Can"  
Sertab
14. Greece 2005  
"My Number One"  
Helena Paparizou

## ESC Online

*In this edition of Vision's guide to the latest happenings on the World Wide Web, I've decided to take a look at some of the sites that excelled in the run-up to this year's Eurovision Song Contest.*



While **eurovision.tv** was providing its usual glossy service, Spectra, the lighting and visuals team in charge of the 2005 event, offered a fascinating look behind the scenes in the form of their daily diary, which can still be accessed at **www.eurovisiondiary.com**. It's packed with interesting insights and some great photos showing the transformation of the Palats Sportu from something of a shell into the all-singing, all-dancing venue we saw on May 19th and 21st. Meanwhile, Popjustice, the weblog-style news and commentary site for all things shiny and pop, had a comprehensive Eurovision feature this year, including in-depth reports from some of the (not-so-)mystery contributors they managed to smuggle into the assembled press pack in Kiev and beyond. The section is still being updated with nuggets of ESC-related news – recent articles have covered

topics as diverse as Gina G and that most unlikely of semi-celeb ESC fans, Kemal from Big Brother – so surf over to **www.popjustice.co.uk/specials/eurovision** and take a look.

Catherine Baker's La ESCena (**www.geocities.com/hrescena/eurosong**) has been around for a while, but regular feature "The Week" – detailing the backstage news that could have been but never was – came up with some particularly searing parodies of the excesses of our favourite artists this year. Despite suffering from slightly clunky design, the rest of the site is well worth a visit too; it now includes a couple of excellent reviews of this year's contest, as well as "The Collective" (a database with a difference), and some alternative lyrics with a twist. "My Number One" is easy pickings ("My friend Mary/From the dairy/Has lent me her brand new rhyming dictionary"), but I can't say I ever expected to see a reworking of "Brujería" with the opening couplet "Welcome to the evolution of the orange revolution which is what took place in Kiev last December/If your song's no good for humming then throw in a bit of drumming, there's a fair chance that the audience might remember".

Putting jokes to one side, what's to do now the "off-season" has begun? With the growth in high-speed, always-on Internet over recent years web-based radio stations have become increasingly popular, and there are now a number of outlets dedicated to our beloved contest. Kris Boswell's weekly show on Swedish station SR Sverige, "Diggil-ej", provides a superb antidote to those post-ESC blues. It's broadcast every Tuesday night and repeated on Saturday mornings, and is streamed via the station's website at **www.sr.se/srsverige**, which also

includes instructions in English – just scroll down until you see the logo! For musical treats around the clock – albeit with less of a personal touch – there's also [www.escradio.com](http://www.escradio.com), a newcomer that has quickly established its credentials with a large, if still far from comprehensive, playlist.

For many, the joy of the Contest lies in the statistical curiosities it throws up. Ben Tumminaro has collected a number of these facts and figures in his Eurovision Record Book (<http://k.domaindlx.com/eurovision>) – so whether you want to know who's taken part the most times, which draw position has produced the most winners (and losers), or even when the juries were called in appearance order for the first time, it's all here.

Finally, a quick look at a couple of old favourites. One of the longest-running ESC sites, Eurovision Song Contest Statistics at [www.kolumbus.fi/jarpen](http://www.kolumbus.fi/jarpen) has been revamped and while some of the pages still seem to be a year or two out of date, it remains an invaluable resource for the numerologists among us.

Meanwhile, the #esc chatroom recently celebrated its first anniversary by launching its own website at [www.escchat.com](http://www.escchat.com) – which, while still in its infancy, promises to develop into a multi-faceted community over time. And that's all for now! If you have any comments, questions or website recommendations, feel free to drop me a line at [m.d.faulkner@hamburg.de](mailto:m.d.faulkner@hamburg.de). Happy surfing!

## **Eurovision 2006 Tickets**

During Eurovision week in Kiev the European Broadcasting Union announced that the 51<sup>st</sup> Eurovision Song Contest would be held on Thursday 18<sup>th</sup> and Saturday 20<sup>th</sup> May 2006. Although formal confirmation of these dates is still expected, indications are that the next contest will be held as announced.

As usual it is impossible to say whether OGAE will be offered tickets for the event. However, anyone who is already considering travelling to Greece should write to OGAE (UK), 51 Greenfields Avenue, Totton, Southampton SO40 3LU requesting entry to any future ticket ballot. Where possible an e-mail address should be provided.

Please note, any request made does not guarantee that tickets will be made available and, as in previous years, any ballot will be restricted to one ticket – one member and only those living in the UK will be eligible. OGAE (UK) is currently preparing standard guidelines for ticket requests that will be sent to all interested parties and published in a future issue of Vision.

## **50<sup>th</sup> Anniversary Show – 22<sup>nd</sup> October 2005**

The same procedure will apply should tickets be made available to OGAE (UK) for the special one off anniversary show to be held in Denmark this autumn. However, at the time of going to print no ticket negotiations have commenced with some sources suggesting that this could be an invite only event. Confirmation of ticket procedure is expected during August.

## Ring to Win?



*Guest correspondent Roy Delaney looks at the televoting years and tries to draw some conclusions.*

Televoting has added a whole new slant to Eurovision. On the one hand it's brought a democracy, where the viewers can feel an ownership of the results, and where the most popular song on the night – as opposed to the least unpopular, which was arguably to be found under the jury system – took the big glass ornament back home. Its detractors would suggest however that it is highly susceptible to regional chauvinism and only rewards those with the flashiest show or the most fortunate draw.

It was with this in mind that I felt it timely to conduct an analysis of the televoting years, to see if any patterns can yet be concluded. I decided to look at the top – and bottom - fives for each of the last six years before 2005. I assigned each song a vague genre, noted if there was a substantial stage show and gave each performer an arbitrary experience rating. I also

worked out some averages of the draw positions.

During the period chosen 19 different countries finished in the top five, and 21 in the bottom five. Interestingly, of these, 11 finished in both the top, and bottom five. This displays much fluidity, giving the bottom feeders a 58% chance of upward mobility, and the successful nations a 52% chance of taking a dive.

With approximately half of all eligible countries managing a top five placing under televoting, it would suggest that it is the song and its performance as opposed to the country of origin that is most important – also indicated by a run of ten different winning nations in a row.

Of countries to finish in the top five more than once, only Sweden and Estonia have managed it on three occasions, with seven countries twice – Greece, Turkey, Russia, Latvia, France, Denmark, Germany – a reasonably wide geographical spread.

In the bottom five, only nine plumbed the depths twice – Belgium, Ireland, Norway, Portugal, Latvia, Switzerland, Lithuania, Cyprus, France – once again from a wide geographical spread.

It is also interesting to see that France have not only finished in the top and bottom fives twice, but have also made two mid-table appearances – making them, perhaps surprisingly, the most unpredictable country on the list.

Now pay attention – this is the maths bit. By averaging the placings some interesting patterns can be seen. On average, the winner comes in at 14.34th in the draw while the loser at 9.80th.

On averaging the top and bottom fives, a similar pattern is seen. The average top-five draw position is 14.84, while the bottom lot come in at 10.97. Over all, the top-five average came within the

boundaries of 12.6 and 17.2, while the spread of the bottom five fell between 8.6 and 16.

Only one year saw the draw position of the top five come in lower than the bottom clump. In 2002 the top five average was 14, and the bottom five 16. Together, all these figures suggest a correlation between draw position and result – albeit a slight one.

On this evidence, the best draw to win the contest comes at around 14 or 15, while the most likely draw for plumb last is between 9 and 10. Similarly, a draw between 12 to 18 is most likely to put you top five, while those bringing up the rear are most likely to be found between 8th and 16th position.

Of course, these figures are just random relationships between the draw and the televote, and can only really be used as guide to past voting patterns. The next set of results is based on arbitrary categorisations, and should only be taken as a Peter Snow-style bit of fun.

On examining the song and performer, I devised three categories – genre, routine and experience. For genre I assigned two word descriptions – for instance fast dance, quiet ballad, mid-tempo rock. For routine I judged whether a song had a significant dance routine or gimmick. For experience I assessed whether the artist was experienced, moderately experienced or a newcomer.

The winners in five of the six instances can be described as fast pop or fast dance. The only exception was The Olsen's mid-tempo anthem. Most top fives saw an even mix of quicker pop tunes (GR04, RU03, GR01), quieter but stirring ballads (CY04, NO03, FR01), ethnic tunes (CS04, BE03, DE99) and even pop/rock crossovers (TK04, RU03, LV00).

Although mid-tempo pop, high-energy dance, groove ballads and power ballads rarely even nudge the top five, they are regular visitors to the bottom – mid-tempo pop being the most frequent offender, with most years seeing at least two in the bottom five (AT04, NO04, LA03, MT03, UK03, FI02, LT02, PL01, IS01). Shouty ballads, although often favoured critically, appear to scare the voters (NO03, FR99, LT99) and plodding ballads do even worse (IE04, CH02, IE01, BE00). On every occasion, last place has come from one of these three categories – and was generally a tune that few had tipped for the bottom spot.

Whether a song had a routine was a more difficult one to judge. A routine could be anything from Ruslana's everything including the kitchen sink approach, to Ira Losco blowing glitter into the eyes of the first three rows. I took a non-routine to be an act that just stood there with its backing singers doing that arm-swaying thing, or the standard leaping about of a pop band.

Where every winner short of The Olsens and Charlotte Nilsson had some fashion of 'act', one could even argue that the old Danes' act was to look straight down the pipe and wink at your mum, while Ms Nilsson did something similar to your dad with another part of her body. And there were also some anomalies. In 2003 the entire bottom four tried, and failed, to attract our attentions with a hideously misjudged dance routine, while in 2001 only those rubber-legged Estonians had anything that could be remotely described as a routine.

You are, marginally, more likely to succeed with a routine (UA04, TK03, LV02) but the not inconsiderable amount that have tried and failed (AT04, SI03, DE02, IL00) suggest that

it is necessary to adjoin it to a halfway decent song.

Now for the experience factor: This was hard to judge, not being familiar with the relative experience of each artist, so I took the biographies from the official programme as a rough gauge.

Unsurprisingly, experience wins it every time. In 2004, the top four were experienced artists, with only little Lisa, a relative novice, in fifth. 2003 saw four of the top five fitting the experienced bracket, with only the puppy-faced Norwegian slipping down into the moderately experienced bracket, while 1999 saw every artist in the top five with a considerable degree of experience. The least experienced winning fivesome was 2000, and that only if you consider Alsou and Ines to be moderately experienced.

Contrast this to the bottom fives. Although each year saw one or two old stagers among the table-proppers (BE04, CH02, CY00, PT99), the numbers of newcomers and casting show contestants was considerably higher (IE04, UK03, DE02, LT99).

So a country's best chance of success is to send an act with a good deal of experience on the live stage. They should also consider a routine – albeit

one that goes with the song - and they should pick an up-tempo pop tune if they want to win it, or a classy ballad or ethnically tinged tune for the top five (although contemporary rock acts have made a breakthrough in recent years – think Athena, Tatu or BrainStorm). They should also be drawn around 14th, and could come from absolutely any country at all – although if Sweden or Estonia have a song that meets all these conditions then get down the bookies now!

What they shouldn't do is send a static, inexperienced act singing a mid-tempo pop tune or a plodding ballad – and if they're drawn at about 9th or 10th they might as well stay at home. Oh, and if 'neighbourly voting' really does make such an obvious difference, you'll be able to tell me who's going to win ahead of the live show.

Of course, none of this takes in any of the other variables, like semi-finals, home advantage, crowd reaction, performance on the night or horrific frock wearing – and it's that kind of randomness that still makes this, in my view, the most exciting and unpredictable night in the television calendar.

## Junior Eurovision 2005

The third Junior Eurovision Song Contest is due to be held in Hasselt, Belgium on 26<sup>th</sup> November, but recent indications suggest that interest in the event is already waning. France and Switzerland have both formally withdrawn after their respective debuts last year, and ITV have made no announcement to date concerning any UK participation. Although 18 nations are still expected only Belgium, Croatia, Cyprus, Denmark, Greece, Latvia, Netherlands, Norway, Spain and Sweden are confirmed.



## Quiz Time

*Martin Stenmarck's "Las Vegas" was the latest in a long line of ESC entries to pay tribute to geographical locations in Europe and beyond. This issue's quiz takes a closer look - answers on page 51*

1. Two ESC entries have mentioned Jerusalem in their title twenty years apart. Name them.
2. Which ESC entry name checks Timbuktu?
3. Which renowned jazz singer, who died recently in a house fire, sang about a snowy day in her capital city?
4. Where were Tom Pillibi's two castles to be found?
5. "London, Paris, Rome ..." is the opening line to which 1990s entry?
6. Liam Reilly courted a number of countries with his lyrics to "Somewhere In Europe" – but which was the only one not to give him any points?
7. America has long been a source of inspiration for Eurovision songwriters, but which of "Colorado", "San Francisco" and "Las Vegas" got the best result?
8. Which African city that was the subject of an ESC entry is more famous for its date palms than its railway station?
9. On which Balearic island did Nora Brockstedt spend the summer?
10. Which entry proclaimed "the people of Israel are still alive"?
11. With a cry of "Dunavom", Boris Novkovic and the Lado Members sang about boats sailing down which river?
12. Which Scandinavian entry paid tribute to a Berlin landmark?
13. Baby Doll sang about Brazil for Yugoslavia in 1991, but which entry mentioned the same South American country just two years earlier?
14. About which city did Athena sing the Turkish language version of "For Real"?
15. And from which city did the two Italian immigrants in "Zwei Kleine Italiener" originally come?

## Win a Mystery Prize!

As no one appears to have spotted the deliberate typesetting error in the last issue, it's been decided to use this as the basis of a competition!

All you have to do is answer the following question and send the answer on a postcard with your name, address and membership number.

*According to issue 60 on what date was the 50<sup>th</sup> Eurovision Song Contest held?*

All postcards should be sent no later than 31<sup>st</sup> August 2005 to:

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

# Whatever Happened To

## KENNY LYNCH

by Marcus Keppel-Palmer

*A return to the 1962 Song For Europe competition to look at the career of Kenny Lynch who sung the Spiro and Hiller song "There's Never Been A Girl" but lost out to Ronnie Carroll.*



Born in March 1938, Kenny was the son of a Barbadian stoker in the Merchant Navy and a Londoner, and was the youngest of 11 children who were raised in Stepney, East London during World War 2. His sister Maxine Daniels became a professional singer and when she was singing with bands 12 year old Kenny joined her. At 16 he joined a local group singing pop/rock, but it wasn't until 1957 after Kenny finished his national service that he joined Bob Miller's band and started playing the cabaret circuit, a grounding for his career as a light entertainer.

Branching out on his own, Kenny decided he wanted to become a jazz singer and sang with Ronnie Scott and other luminaries of the Soho scene. Attracting attention from the likes of Tommy Steele and Shirley Bassey, Kenny found a manager in Jean Lincoln and then a record contract with HMV at

EMI under the guidance of Wally Ridley. In 1960 Kenny's first single was a cover of "Mountain Of Love" and in June it reached number 33 in the Top 40. This orchestrated mid-tempo song seemed to presage success and Kenny toured with Alma Cogan and appeared on her TV show. However, it was to be a false dawn and follow-up singles "Slowcoach", "So" and "The Story Behind My Tears" failed to chart.

Kenny's final single of 1961 was "There's Never Been A Girl" which was then submitted to the 1962 Song For Europe but troubled neither the charts nor Ronnie Carroll. However, the publicity did give a boost to Kenny's career and, later in 1962, a song called "Puff (Up In Smoke)" would see Kenny hitting charts again. The song was originally called "Poof" in its original American version but was re-titled for the UK market. After getting to number 33 again, HMV released Kenny's single in the US where it got caught up with Peter Paul and Mary's "Puff (the Magic Dragon)" which was widely thought to refer to drugs so the Lynch song reverted back to "Poof"!

However, perhaps more significantly in the long term was the fact that Kenny wrote the B-side to "Puff" and this was the springboard to a second facet of his career. Kenny went over to New York to collaborate with the famous songwriter Mort Shuman and while over there met The Drifters which led to Kenny recording a version of The Drifters' big hit "Up On The Roof". In December 1962, Kenny hit the Top 10 with this cover version and in early 1963 released his first album also called "Up On The Roof". At this time, Kenny appeared in the British teen film 'Just For Fun' which starred Mark Wynter and performed three songs in it.

In January 1963, Kenny Lynch toured with The Beatles on a bill headed by

Helen Shapiro. He would go on to remain friends with The Beatles and even appeared on the cover of Paul McCartney's Wings' album "Band On The Run". While touring, Lennon and McCartney tried to get Helen Shapiro to record a song they'd written called "Misery". She turned it down but Kenny recorded it and released it as the follow-up single to "Up On The Roof", becoming the first person to cover a Lennon-McCartney song. It was of course a flop! Lynch returned the favour by trying to help The Beatles write "From Me To You", but gave up as he felt their harmony "oohs" would get them nowhere!

Although he didn't recognise the Merseybeat talent, Kenny's own career was shortly back on track as "You Can Never Stop Me Loving You", a lush ballad co-written by Lynch and Ian Samwell (who wrote "Move It" for Cliff), took him back into the Top 10. Once again an immediate follow-up hit proved elusive, but Kenny contented himself with writing for The Drifters and Dusty Springfield, and later Cilla Black and The Hollies. In 1964 a cover of "Stand By Me" scraped into the Top 50 and that was followed up by the ballad "What Am I To You". As well as performing and song writing, Lynch branched out into the other fields of light entertainment, most notably cabaret and comedy and became a regular on TV. He became during the 60s perhaps Britain's best known black entertainer with his Sydney Poitier looks. In 1965 Kenny had his last chart hit of the 60s with "I'll Stay By You", and also appeared in the film 'Dr Terror's House Of Horrors' with Peter Cushing, Christopher Lee and Roy Castle.

Although 1966 saw no further hits for Kenny, he did co-write with Shuman "Sha-la-la-lee" which became a number one hit for The Small Faces. Kenny

sang the falsetto parts on the song for Steve Marriott. Two further Lynch songs were recorded by The Small Faces on their debut album. In 1967 Kenny joined a number of British comedic luminaries in 'The Plank' (which was remade in 1978 with Lynch in it too) and this opened the doors to his acting in a number of TV sitcoms most notably 'Curry and Chips' written by Johnny Speight. This follow-up to 'Till Death Us Do Part' was controversial as it starred Spike Milligan as an Irish Asian (Milligan blacked up for the role) who suffered racial abuse at the hands of his co-workers (including Lynch's character). Although intended to show the futility of racism, the show was swiftly cancelled by ITV.

In 1968 Lynch left HMV and signed with Columbia but releases became less frequent as his all round entertainment career became more important. He acted in the film 'Carry On Loving' and appeared on numerous light entertainment shows, often with his friend and golfing buddy, Jimmy Tarbuck.

In 1978 Lynch co-wrote the song which came second to Co-Co in the Song For Europe, "Don't Bother To Knock", performed by Midnight. Surprisingly in 1983 Kenny returned to the charts with the funk track "Half The Days Over", but his recording career now focused more on jazz. He also managed other light entertainers and remained a tireless worker for charity, awarded an OBE for his efforts.

Now 67, Kenny still records occasionally, manages other artists and regularly tours - most recently with Bobby Davro and Jimmy Tarbuck. A fine singer, with a reputation for some northern soul classics, Kenny Lynch has dabbled in most aspects of the entertainment industry during his career including ASFE..

## Ray Moore

*Ray Moore provided the radio commentary on Eurovision for many years and was a much-loved broadcaster. Here his friend, colleague and current Eurovision radio commentator, Ken Bruce, writes an appreciation.*

I first heard Ray Moore in 1970. In my late teens, and interested in radio, I had strayed from my usual breakfast fare of Tony Blackburn in search of something else. Back then, Radio 2 was about the only other thing available, and Ray was presenting Breakfast Special. The music was a little odd to 19-year-old ears but the presenter was magnetically attractive.

He had wit, intimacy and a rich, dark, lived-in voice, coupled with an ability to create bizarre images with great economy of phrase. He would preface a jangly keyboard intro with "and now, on the piano, Sir Keith Joseph!" and you were left with a picture of one of the more intense and serious politicians of the time battering away in boogie-woogie style. Ray told us, and we believed him, that he came into the BBC of a morning on a workers' train surrounded by coughing dog-fanciers. Pubs were Four-Ale-Bars that served pints of Old-and-Filthy and rewarded your order with a fistful of wet change. I assumed, because of the way he sounded and where he was working that he must be in his forties or (even) older. As it turned out, he was in his twenties, and when I met him and worked with him a few years later, I discovered a man not only just as pleasant as he sounded on radio but actually nicer. His pride in having become a BBC announcer ("me, a Liverpool scallywag!") was evident.

He'd been honoured to have had a drink with Alvar Lidell on that legend's leaving day, he had loved reading the News on The World At One on Radio 4, but freelance work had called, and he settled happily into his true metier, the Early Show on Radio 2.

His studio routine was always the same. Turn up at 4.00 am for a 5.00 am start; light the first of several untipped Park Drive cigarettes, loosen the waistband of his trousers, get a coffee down him, have a look at the music on the list, jot down anything that occurred to him, and then begin what was an intense, one-to-one conversation between him and his listener. He discouraged visitors to the studio as they interfered with that dialogue. Yet, away from his daily broadcast, Ray was the most sociable of men.

Copious amounts of red wine ("Algerian bellywash") accompanied by good food - and usually in that order of precedence - were never refused. I joined him once for an annual ritual of his later years, when he and his devoted wife Alma had dinner at the Ritz to celebrate, he said, all the years when he could only have dreamed about dining there.

To his Eurovision commentaries he brought the same mischievous yet kindly mockery that typified his Early Shows. It wasn't always thought of as kindly; the Turkish embassy once complained about his description of their act as a "gang of cut-throats" but it took serious illness to stop him attending on behalf of Radio 2.

His long working days - The Early Show, followed by several hours flitting between Soho studios for voice-over work, and then three nights a week to Television Centre to voice live trails on BBC1 until 9.30 pm, then home to Blackheath and up again at 3.10 am - eventually took their toll, as did his Park

Drive habit, and Ray developed mouth cancer. I took over his 1988 Eurovision commentary, just for that one year, but sadly, he lost his fight and died just after his 48th birthday. It's been 16 years since then but I still occasionally find myself thinking, when the BBC indulges in some new ridiculous management excess, "I must tell Ray about that" and anticipating hearing his famous throaty chuckle. He was the single greatest influence in my broadcasting life and I was proud to be his friend.



*Ray and Alma Moore  
pictured with Alan 'Fluff' Freeman*

## **Euro Curios Special**

*Thomas Latham takes a look at the story behind "Country Girl" composed by Robert Farnon, who died earlier this year, and sung by Kenneth McKellar in 1966*

Following the recent death of Ivor Novello and Grammy award-winning composer Robert Farnon, 24th July 1917 to 22nd April 2005, I thought it would be worth writing something about his only contribution to Eurovision, which came in the selection process to find the UK's entry to the 1966 contest. After Kathy Kirby had come second in Naples with "I Belong", the BBC announced at the end of October 1965 that Scottish singer Kenneth McKellar would be performing the United Kingdom's entry to the Eurovision Song Contest in 1966.

Tom Sloan, BBC TV's Head of Light Entertainment, told the press that he was "bored to death with most, if not all" pop music and felt that "tunes in the teenage idiom" didn't stand a chance in the contest. Instead he wanted "songs with a definite melody. That is what wins – pretty tunes well sung."

Sloan felt that McKellar was "a great singer with a strong personality", adding that he felt sure the tenor would give the UK a strong chance of winning in Luxembourg. The BBC's decisions about the next SFE appeared in national newspapers on 29th October 1965, but must have been planned for some time since Kenneth McKellar began recording the series that would feature his entries two days later on 31st October. Yvonne Littlewood, who had been the director of the 1963 Eurovision Song Contest, would be the producer for the 1965/66 series of "A Song For Everyone". Five composers had been commissioned some months earlier to produce songs for him to sing, although only the name of Ron Grainer, the writer of the "Dr Who" and "Steptoe and Son" theme tunes among others, had been released to journalists. In fact, the BBC had decided to offer McKellar an exclusive contract in July and it seems most likely that the offer to appear in the ESC was made at the same time. One of the other invited composers was the Canadian-born Robert Farnon, who contributed the song "Country Girl".

Robert Farnon is regarded as one of the greatest composers of light

orchestral music in the world, while also being a top-notch arranger and composer of film scores. After his beginnings playing the trumpet for Percy Faith's Canadian Broadcasting Corporation's Orchestra, he was soon conducting and arranging for CBC. He settled in Britain after WWII and the Robert Farnon Orchestra was soon broadcasting regularly on BBC radio and television, both in its own programmes and supporting big stars such as Vera Lynn and Gracie Fields. A recording contract with Decca followed and he would go on to work with international stars like Frank Sinatra, Tony Bennett, Lena Horne, Jose Carreras, and Pia Zadora.

John Williams has acknowledged his debt to Farnon, as did the late Henry Mancini, while André Previn once described him as the best arranger in the world. Farnon scored more than 40 films including "Spring In Park Lane", "Captain Horatio Hornblower R.N.", "Expresso Bongo", and was the musical director in 1962 for "The Road To Hong Kong" starring Bing Crosby, Bob Hope, Dorothy Lamour and Joan Collins. Extracts from compositions were used as the theme tunes to "Colditz" and "The Secret Army".

"Country Girl" was written, composed, and arranged in 1965 by Robert Farnon, who later claimed to have no talent for songwriting. He said in 1967 that it took him about three months to write the song and was a real struggle even though he enjoyed it. In 2002 Farnon revealed on Radio 3 that lyrics always took him about that long to write and required the help of his wife to complete. Not being a lyricist, he turned to William Wordsworth's poem "The Solitary Reaper" for inspiration.

Although there was no reference to it in the final song, Wordsworth's poem was about a highland lass, making it highly

suitable for a Kenneth McKellar song, who was beheld "Reaping and singing by herself / Stop here, or gently pass! / Alone she cuts and binds the grain, / And sings a melancholy strain; / O listen! for the vale profound / Is overflowing with the sound. / No nightingale did ever chaunt / More welcome notes to weary bands / Of travellers in some shady haunt..." In Farnon's lyric, the "Country Girl" was beheld "in meadowland / Longing and reaping / And singing a refrain / Oh, what a melancholy strain / The valley echoed with the ring / No nightingale could ever sing / So plaintively as the country girl."

"Country Girl" was performed in the third broadcast of the "A Song For Everyone" series on 6th January 1966, but since there had been no SFE entry in the opening show, it was actually presented second. Most of the series was recorded well in advance, and the first public performance of the song was at the BBC's Television Theatre in Shepherd's Bush on 14th November 1965. Rehearsals ran from 11.30 am until the end of the final run-through at 6.45 pm, and, after a meal, recording was scheduled between 8.30 and 9.15 pm. Kenneth McKellar performed "Country Girl" at the end of the programme and, following a short announcement, there was then a one minute reprise over which the credits were shown.

Kenneth McKellar's "A Song For Europe" segment was recorded on Friday 26th November 1965, but not broadcast until 27th January 1966. In this final, "Country Girl" was actually performed first of all the entries and seems to have lasted about 15 seconds longer than the version from "A Song For Everyone". At the end of the broadcast, all the entries were reprised in a three-and-a-half minute medley.

The British public voted once again for the winning song by sending postcards with their favourite written on to the BBC. The results programme was broadcast live from the Television Theatre on 3rd February 1966 and the results were announced by Tom Sloan. The winner, of course, was "A Man Without Love" and according to The Daily Telegraph of 4th February, the winner received 149,428 postcards, while "As Long As The Sun Shines" got 117,580. Overall nearly 400,000 votes seem to have been received by the BBC, and 60 BBC staff counted postcards for a week to get the total ready for the results programme.

The Times noted that McKellar had sung with pleasant unforced sincerity, and that "A Touch Of The Tartan" had received most applause from the audience. "As Long As The Sun Shines" was "brisk, boisterous and brassy" in their opinion, while Grainer's "Comes The Time" had been the most inventive. In The Evening News Peter Callander revealed that he had tried writing his song for McKellar one night, but that nothing had come to him so he had gone to bed. At around three in the morning half a suitable lyric had come into his mind, so he got up and within an hour had completed the song. He then took it to Cyril Ornadel who similarly wrote the music in less than an hour. The resulting song was "A Man Without Love".

According to the BBC's own audience report the winning song had proved the most popular with the viewing panel, with "As Long As The Sun Shines" being their next favourite. Although they also generally approved with the BBC's choice of singer, one thought that the winner had "no beat", that the singer was a "square" and not "with it". Kenneth McKellar later commented on the ESC. "It was supposed to be a

contest connected with music, but music was about the last thing that was attended to. It was all about people wanting to be seen, a publishers' junket. Nothing more. I didn't take notice of it for years afterwards but I watched it recently and it was exactly the same. Of course, when I did it, we stood there alone with an orchestra. Nowadays, they have groups doing their stuff and the whole thing's lit up like the Blackpool Illuminations."

Kenneth McKellar's version of "Country Girl", recorded with Robert Sharples and his Orchestra, appeared on his SFE EP (DFE 8645), and subsequently turned up on the double CD "The Decca Years 1955-1975" (466 415-2). Robert Farnon recorded his own version with his orchestra and it has appeared both on LP and CD a number of times. The easiest place to find it is the CD release of "Sketches Of Tony Bennett & Frank Sinatra" (Castle Select Records SELCD 533). Tony Bennett recorded "Country Girl" with the London Philharmonic Orchestra for a 1972 LP (CBS 64577) and it can be found on the 4CD box set "40 Years : the Artistry of Tony Bennett" (Columbia/Legacy C4K 65412).

Scott Walker had a television show in 1969 and performed the song on it, later releasing it on "Scott Walker Sings Songs from his TV Show" (Philips SBL 7900), though it can also be found on "Spotlight on Scott Walker" from 1976 (Philips 6642 008). George Benson performed a version with the Robert Farnon Orchestra in 1988, but this appears not to have a release.

Versions also appear on LPs by the Angel Morley Chorale (Philips LPS 16000), the Bill McGuffie Quartet (Philips LPS 16001), and the Queen's Hall Light Orchestra (Chappell C 738, or LPC 735-739).

## Richard's Round Up

Firstly, well done to Javine who, despite finishing 22nd, put in a superb performance and I think that whatever the UK had entered we would have been short on votes, so don't take it personally Javine. The good news is that the exposure has led to "Touch My Fire" gaining a release in several European countries including Greece so I don't think that Javine and her manager Jonathan Shalit should be too disappointed. Jonathan was also the man behind Catherine Porter and set up his own label so that "Touch My Fire" could gain a release. On the 17th April the chart changed to include downloads as well, so comparisons to other UK entrants chart positions is slightly unfair. On sales alone "Touch My Fire" charted at number 13, but when downloads were added it was pushed down to number 18. The good news is that Javine already has her follow-up penciled in for release in September. Meanwhile fans looking for her previous releases should checkout "Richard X Presents His X-Factor" (Virgin CDRICH 1). It features Javine on "You Used To" which is a cover version of a Thelma Houston original. The track was scheduled as the fourth single from the album, following the Sugababes, Liberty X and Kelis, but never got past the promo stage (RXCDJ 3). Hopefully with current interest in Javine the single might finally see the light of day.

Although no longer number one, Tony Christie is still in demand. His next single is due to be a re-issue of "Avenues And Alleyways", previously number 37 in 1973, and it is rumoured that he will be performing the theme song to the next Bond movie. If you were wondering what Tony Christie had

been doing in recent years check out "Summer In The Sun" (Laserlight 21073) which features original material recorded in the eighties. Also out is a double CD "Movies, Love & Hit Songs" (Prism PLATCD 4947) which features re-recordings of his hits alongside cover versions and originals.

According to the new 'Guinness Book Of Hit Singles', Sir Cliff Richard is second only to Elvis Presley as the most successful chart artist in the UK, based on the number of weeks spent in the combined singles and albums charts. His tally will have been increased by the recent performance of "What Car" which peaked at number 12. It's one of Cliff's finest singles and it gives him his best run of hit singles since 1990 and the first time he's had three Top 20 hits off one album since "Stronger" in 1989. Although the re-issued album failed to chart, "From A Distance – The Event" the DVD went straight in the charts at number four.

It's another busy year for Lulu fans who, as well as touring with Elton John, has a new album of soul cover versions coming out. Lulu can also be found performing duets with two very diverse artists. In 1968 she recorded a duet with Donovan, "What A Beautiful Creature You Are", but for some reason it remained unreleased until it was added to the CD re-issue of "Hurdy Gurdy Man" (EMI 8735682). Why it couldn't have been included on the recent "To Sir With Love" collection is beyond me! The other duet can be found on Brian Kennedy's new album "On Song 2 : Red Sails In The Sunset" (Curb CURCD 160) on which Lulu joins him for "Peggy Gordon". The album also features a collaboration with Secret Garden on "Always There".

Alcazar released their Melodifestival entry "Alcastar" on BMG in Europe (82876682602) but no news of a UK

release yet. Since then they have followed it up with "Start The Fire" (82876701182). The group also have a new track penned for them by the Pet Shop Boys and "Baby" is due to be included on Alcazar's new album. Meanwhile a compilation CD has been issued abroad titled "Dancefloor Deluxe" (BMG 82876682672). It looks like 2005 could be a milestone year for Kathy Kirby as her life story is about to be featured on TV and rumours are flying around that she may make a rare appearance singing live. Although the latter is unlikely Kathy does have a very loyal fan base and any such performance would be well attended. In the meantime Spectrum have just issued a double CD of Decca recordings.

A-ha made a return to the UK album charts with "The Definitive Singles Collection 1984-2004" (WSM 5046783242). The album has, so far, peaked at number 14 which is two places lower than their previous compilation "Headlines & Deadlines" in 1991. The new compilation features 17 tracks, twelve of which were on the previous collection, three singles that were UK hits after 1991 and two tracks from "Lifelines" that were not released as singles in the UK. However, as four UK hits are absent it's hardly the 'definitive' singles!

Brian McFadden's third solo single, "Demons" (6759102), peaked at 28 whilst his DVD "The Life Of Brian" (Modest 2029149) reached number 14. Despite spawning three Top 10 hits his "Irish Son" album has failed to re-enter the charts.

After a belated appearance in the Top 20 with "The Definitive Collection" (UMTV 05842792) in 2004, Olivia Newton John returned to the charts again with "Indigo - Women Of Song" (UMTV 9870906). The CD of cover

versions is her first album of new recordings to reach the UK charts since "Gaia" in 1995. "Indigo" peaked at number 27 and was briefly joined in the Top 75 by the "Definitive Collection" as well.

"Forbidden Love" (Pegasus PGNCD 910) is the title of a new compilation of recordings by Pearl Carr & Teddy Johnson. The sixteen track CD features songs dating from the early fifties and includes several tracks previously unavailable on CD. Pegasus have also issued a CD by Hazell Dean called "Don't Stop The Love" (PEGCD 542), but I have been unable to locate a track listing. Telex have a new CD released with the strange title "BYP / CTRL" on the Fortune & Glory label (FORCD 117).

Although known for a middle-of-the-road style Petula Clark did occasionally stray into the world of psychedelia and flower power, and some of her more unusual and obscure recordings have been gathered together on "Feeling Groovy" (Sanctuary CMQCD 658).

Last time I mentioned the One World Project single, which featured Cliff Richard, and upon further investigation I discovered that Sam Blue also provided vocals on the charity release.

After more than two years in 'The Bill', Bernie Nolan is leaving the show to release her debut solo album, while "Hit Me Baby One More Time - The Album" (Virgin VTCD 716) sold enough to make number 16 in the compilation charts. Andy Scott-Lee has been signed by Concept, home to Matt Goss and Phixx, and he told fans to expect something "more like Robbie Williams; not my usual R 'n' B". Former Boyzone member, Shane Lynch, released his debut solo single in May titled "Don't Go" (All Music AMR 041201). Peter Andre and Jordan now have a recording studio in their house and

Jordan is working on her album that she says will be "nowhere near" her 'Making Your Mind Up' entry, while, according to a 'scientific' report, "Waterloo" is the best ever Eurovision entry. "Puppet On A String" came third and "Making Your Mind Up" was sixth. Roger Whittaker has a new album out. "Moments In My Life" is released on Sony / BMG 82876694172. John Springate and Gerry Shepherd reached number 13 in 1974 as part of the Glitter Band with the album "Hey". Fans will be pleased to know that it has just been re-issued by Cherry Red (GLAMCD8). By the way, both of the Alsou singles I mentioned in the previous issue of

Vision have been removed from the release schedules. This year's Eurovision winner, Helena, has an album (Sony 5176979), DVD (2029179) and single (6758921) all titled "You're My Number One". All appear to be European issues, so no sign of a UK release yet!

Well that's all for now, thanks to Paul, Thomas, Glenn and Marcus for their assistance and a special thanks to John Themis who co-wrote one of my all time favourite Boy George tracks, "I Specialize In Loneliness", Jonathan Shalit for his faith in Javine and, most of all, to Javine herself for still shining like the star she is - even after the result!

## OGAE Song Contest 2005 – UK Selection

Thanks to the enthusiasm and organisation of Martyn Clarke, 15 songs took part in the re-launched UK final held to select an entry for the forthcoming OGAE Song Contest 2005 scheduled for later this year in Moscow. All competing songs had been nominated by OGAE members, many of whom also formed the national jury. In a closely fought battle the resulting draw saw Lucie Silvas and Lemar share the first place with 66 points each. Reflecting traditional ESC voting procedures, Lemar was subsequently declared the winner having scored more 12 points than Lucie.



Song	Performer	Pts	Pos
"The Meaning Of Love"	Michelle McManus	63	3 <sup>rd</sup>
"Amazing"	George Michael	32	11 <sup>th</sup>
"What You're Made Of"	Lucie Silvas	66	=1 <sup>st</sup>
"Love Machine"	Girls Aloud	65	3 <sup>rd</sup>
"These Words"	Natasha Bedingfield	51	5 <sup>th</sup>
"Love Won't Let You Down"	Swing Out Sister	23	13 <sup>th</sup>
"Straight To My Soul"	Dina Carroll	18	15 <sup>th</sup>
"Kinda Love"	Darius	46	6 <sup>th</sup>
"Obviously"	McFly	39	10 <sup>th</sup>
"Ashes"	Embrace	42	=7 <sup>th</sup>
"You Had Me"	Joss Stone	42	=7 <sup>th</sup>
"Take Me Out"	Franz Ferdinand	19	14 <sup>th</sup>
"Somewhere Only We Know"	Keane	40	9 <sup>th</sup>
"See It In A Boy's Eyes"	Jamelia	24	14 <sup>th</sup>
"If There's Any Justice"	Lemar	66	=1 <sup>st</sup>

## Record Reviews



### **CONSTANTINOS CHRISTOFOROU** *Idiotike Parastase* EMI 7243 8 73851 2 2

Opening up with his 2005 ESC entry, the sprightly "Ela Ela", this album shows off the multi-faceted talent that is Constantinos. This is his first solo album since leaving One and is positioned in the Sakis Rouvas market. Constantinos has had a hand in writing most of the 14 tracks here (there are three remixes as bonus tracks too) and the style varies from the upbeat "Etsi" to the piano ballad "Anarotiemi". The more dramatic and bouzouki driven tracks work better than some of the duller pop songs which seem to be copies of 1980s fluff. "Den Prepei Na Se Do" with its treated background vocals is a highlight and shows off Constantinos's vocal range best. Much of this is very pleasant and listenable, but there's nothing that will make him stand out ahead of Sakis. Worth investigating, but doesn't contain his pre-selection songs. MKP

### **MICHALIS HADJIYIANNIS** *Akatalilli Skini* Mercury 060249819339

Michalis has come a long way since representing Cyprus in 1998 and this, his most recent album, has reaffirmed his position as one of the leading male artists in Greece. He co-wrote all 13 tracks with Eleonora Brachali and it's a very interesting sound indeed. The mood is reflective much of the time and a lot of the instrumentation sounds treated and clashing. Produced, as is the Sakis album, by Soumka, this is not an immediate release but repays continued listening as it reveals slowly its passions. Favourite tracks are "Kosmima Tis Lupis" which features Michalis' guitar work and the final track "O Buthos Sou". This shows Michalis maturing nicely as he follows up his recent greatest hits collection. A major talent. There is a new version of the CD currently out with a bonus DVD. MKP

### **GINA G** *Get Up & Dance* G-Force Music/Private Issue

Nine years after her Eurovision appearance and three months after coming last in 'Making Your Mind Up' Gina returns with this private issue that shows she is not giving up yet! As the title suggests this is a dance album suitable for any party, but don't be fooled by thinking that all 15 tracks are uptempo. Although "Heaven" and "Shock To My System" could easily set the dance charts alight, Gina shows a more mellow sound

on the slower songs that include "Walking In The Rain" and "Sticks And Stones". ESC fans will be pleased to find a remix of "Ooh Aah, Just A Little Bit" as well as her MYMU entry, "Flashback". Available from [www.ginag.net](http://www.ginag.net) GL

### **KATHY KIRBY** *The Complete Collection* Spectrum 9824795

2005 has already seen a resurgence of interest in Kathy Kirby and if the planned TV goes ahead then this revival will gather pace. Unfortunately "The Complete Collection" fails to live up to its name, but is still good value and an excellent introduction. This double CD features 38 tracks and features all "16 Hits From Stars & Garters", seven of which make their CD debut, and eleven of the 12 songs originally found on "Make Someone Happy" ("Havah Nagilah" is absent). The remaining tracks are taken from a handful of singles. While this is a great purchase for a new listener, fans will be disappointed at the lack of hard to find tracks and previously unreleased material. As far as I can tell there are five tracks that have yet to gain a commercial release on CD, in particular "Shangrila", several foreign language recordings and a number of unreleased songs left in the Decca vaults. Add to these the five tracks that originally appeared on the long deleted "Secret Love" CD and you have more than enough for a second double CD which will make the

Kathy Kirby collection truly 'complete'. However, this is still a must for fans but with only the single version of "I Belong", it'll be of little interest to ESC collectors. Maybe one day we'll get the Italian and Spanish versions too! RC

**MARIE N** *Nesauciet Sev Lidzi* Baltic Records BRG CD 203

Within days of receiving Marie N's fifth studio album, I had already enjoyed it in full several times. "Nesauciet Sev Lidzi" (On My Own) continues where "On A Journey" left off – light soulful jazz tunes re-emphasising that "I Wanna" was a complete departure for Miss Naumova. Marie N glides effortlessly through 10 songs including tracks in Latvian, French, English and Portuguese. There is no over production and the whole package conjures up images of a relaxing evening in a jazz cafe. The highlight is a lyrically beautiful French version of the Sinatra classic "My Way", giving a new tilt to this song. The album ends with a Portuguese Fado which is pulled off in convincing style. Perfect! Available from [www.balticshop.com](http://www.balticshop.com) PMJ

**NANNE** *20 År Med Nanne* Lionheart LHICD0022

Nanne Gronvall of One More Time fame releases a fabulous collection covering her solo performances, those with One More Time, and most interestingly their forerunners Sound Of Music and Peter's Pop Squad (with her husband Peter Gronvall). Many of these songs are well

known from Melodifestival such as 2005's "Hall Om Mig" and 1998's "Avundsjuk". The five One More Time tracks include "Den Vilda" and "Highland" from their 1992 album. There are two new tracks and her SFE song "Men" making this a worthwhile purchase. The booklet is most informative with reflections on each song and information about Nanne's career. No doubt she will be back at MF soon but, until then, this will bring back happy memories. MKP



**LUKA NIZETIĆ** *Premijera* Menart 385888286792

Dubbed the Croatian David Beckham, Luka Nizetić won one of the heats from this year's Dora with "Proljece" and this is his first album released shortly after. Although "Proljece", an upbeat balalaika-driven ethno-folk song, is included his previous Dora entry "Roboter" is missing. There are ten songs in a variety of styles. Try "Vise Te Ne Volim" with its Mariachi shuffle and plangent trumpets, which is followed by the Bowie-esque chant driven rocker "Bubreg" and then the reflective acoustic guitar based ballad "Ti Si Meni Sve". This is an album holding out great promise for

the future. In the last few years the Balkan music scene has exploded with talent and we welcome a new star in Luka Nizetić (and the photos in the booklet are nice too!) MKP

**SAKIS ROUVAS** *S'Eho Erotethei* EMI 0946 311324 2 1

Mr "Shake It" Sakis returns with his follow-up album to "Ola Kala" and a mighty fine offering this 15 track CD is too. All the songs are in Greek and there is a fine mix between up-tempo songs, mid-tempo rockers and ballads. The breathy title track opens up proceedings before giving way to the insistent club beat of "Na M'Agapas" with its fine Spanish guitars. Third track "Cartine Zoe" is a shimmering widescreen strings driven ballad. That's the way the album goes with a beguiling mix of styles and Sakis is a man on top form, although he is not vocally stretched. My personal favourites are the oriental rhythms of "Kilia Milia" which is a deeply layered insistent song (high "s'agapo" count on the album) and the winsome ballad "Pia Sena Ego Mporow" which has an awfully familiar ring to it. Investigate and you won't be disappointed especially as this is likely to be a soundtrack to Athens next year. MKP

**VANILLA NINJA** *Blue Tattoo* Sony 519762 2

Switzerland's 2005 representatives, those Estonian minxes, released this album a short while before Eurovision and were

caught up in the David Brandes chart buying scandal. A pity really as this album rocks out big style. "Cool Vibes" is included as are the two singles "I Know" and the title track (both with videos here) and all three are very catchy, somewhat doom-laden pop/rock. Lenna is in fine voice throughout. All the tracks (there are 12 plus two remixes) are written by Brandes and Bernd Meinunger contributes lyrics to a number. In addition to the those mentioned above, give a listen to the plaintive "Just Another Day To Live" and "My Puzzle Of Dreams". If you like "Cool Vibes", you'll love this collection. MKP



**VARIOUS EMA '05 RTS**  
108471

The 2005 EMA, the Slovenian pre-selection, was a slimmed down affair after Platin's lack of success with just 14 songs competing to get Ljubljana's ticket to Kiev. As we know Omar Naber from Slovenian Pop Idol won with "Stop", his self-written big ballad, in a close race with Sasa Lendero and "Metulj" and fan-favourite Rebeka Dremelj and the YMCA-alike "Pojdi z Menoj", a stomping Titanic of a song. Also in the contest was Nusa Derenda trying again with

"Noe Noe" to which the public did indeed say "no, no", the soft rock of Johnny Bravo ("Vecni Otrok") and Nude ("Tako Lepo") and the unusual Billy's Private Parking ("Ljubljana"). All in all a strong selection; unfortunately the CD booklet gives no information about the artists. MKP

**VARIOUS España En Eurovisión**  
Rama Lama Music RO52842

An amazing double album that contains every Spanish Eurovision entry between 1961 and 2000. All songs have been digitally re-mastered, although some earlier recordings still contain faint traces of needles and vinyl! Whether you are seeking the classic "Eres Tu" (1973) or Julio Iglesias's "Gwendolyne" (1970) you'll find them here alongside more recent rarities including "Hombres" (1993), "Vuelve Conmigo" (1995) and Serafin's hard to find entry from 1992, "Todo Esto Es La Musica". This album makes you remember how good some Spanish entries have been and is complemented by two bonus tracks being Rosa's "Europe's Living A Celebration" and Karina's "En Un Mundo Nuevo" in Italian alongside the original version. It's a shame the 2001 and 2003-2005 entries are not featured, but as they are more readily available on annual contest compilations the company behind this release can be forgiven. GL

**VARIOUS Evropesma – Evropjesma 2005 RTS CD**  
415265

This 24 track CD contains the songs that qualified from the Beovizija and Montevizija contests to the Serbian & Montenegrin final. As we know, in a much disputed contest, No Name won through with "Zauvijek Moja" which is here in its original unbeefed up version. The version on the Eurovision 2005 CD is much stronger. The competition is strong, just as last year, none more so than Jelena Tomasevic with "Jutro" written by Zeljko Joksimovic and the frankly bonkers "Hadje Cico" by Ogi that sounds like James Earl Jones singing a Lisa Minelli song! Interestingly one of the songs here by Luna was withdrawn shortly before the contest so this makes the CD a collectors item. As you might expect there is a wide variety of musical styles (albeit no examples of Turbofolk) and many interesting new artists to sample. With finals of this quality, S & M will have every chance next year of carrying off the Grand Prix. MKP

**VARIOUS Suomen Euroviisut**  
1961-2005  
Warner Music 5050467 8099 25

They may never have won Eurovision, but Finland still take their participation very seriously as this double album proves. All Finnish entries are included from their first participation in 1961 with "Valoa Ikkunnassa" through to Geir Ronning's recent contribution "Why?" The album also contains some amazing bonus tracks appearing, like many of the entries

themselves, for the first time on CD. Additional tracks include, among others, the English versions of "Pump Pump", "Lapponia", "Elakoon Elama" and "Sata Salamaa". Sadly there is no room for Carita's English performance version from 1974, but the original Finnish can still be enjoyed. An essential purchase and one that does not disappoint. GL

## Singled Out



**MARIA ISABEL** *Antes Muerta Que Sencilla* M6 Interactions BM690

A number one album in Spain and a top ten single in France Maria Isabel continues to build on her JESC victory last November. The single features the original version and XTM remix, both of which are annoyingly infectious! GL

**RODJA** *The Bird & The Child / L'Oiseau et L'Enfant* Lula Records LR1206PRM

This is a fantastic flamenco version of the 1977 ESC winner from France and it's everything a cover version should be. Rodja has taken the song and made it his own! No disrespect to Marie Myriam, but this is so good that it makes you forget the

original. It's Spanish guitar and Mediterranean rhythms make it ideal for the summer and should be a huge hit. For more information go [www.jpccara.com](http://www.jpccara.com) RC

## DVD/Video Reviews

**VARIOUS** *Eurovision Song Contest Israel* Globus United 7 294276 217054  
Celebrating 32 years since Israel's first Eurovision entry, this double DVD set contains all Israeli entries from Ilanit in 1973 through to Shiri Maymon in 2005. Performances are either from ESC or Kdam, with some earlier entries only available in black and white – Israel making its first colour broadcast in 1979. The second disc contains Kdam highlights including Dana International's superb attempt "Laila Tov Eropa" that came second to Liora's "Amen" in 1995. Additional bonus footage is also included and features a documentary on Shiri Maymon. A comprehensive booklet completes the package, but this is written entirely in Hebrew. GL

**VARIOUS** *Eurovision Song Contest Kyiv 2005* EMI/CMC 0 94631 03159 5

The second official ESC DVD hit the shops in June and contains both live shows in their entirety. Additional features include a summary of each performing artist and an optional information track that provides the viewer with basic details about each country's success rate. Of greater interest will be the

'Behind The Scenes' section together with highlights of the winner's press conference filmed immediately after Helena's victory for Greece. If only it were possible to have 48 other DVD's issued retrospectively - especially in this 50<sup>th</sup> year! GL

## Book Reviews

**DAVID ROBERTS (Ed)** *The Guinness Book of Hit Singles & Albums (18<sup>th</sup> Edition)* Guinness ISBN 1-904994-00-8

While the Guinness Book Of Hit Singles has always been regarded as the Bible by the music industry in recent years, its crown has been challenged by similar publications from Collins and Omnibus. It has also had its authority challenged over the choice of charts used to compile its listing. While the Collins book features only singles it does feature useful trivia, the Omnibus version includes albums and EP's which gives a better perspective of an artists career, while both of them include re-entries by singles that are excluded in recent editions by Guinness. This may be unimportant to the casual reader, but to chart fans it's a major downside and a good reason to abandon Guinness in favour of the other publications. On the plus side Guinness now include album charts as well. Hopefully we'll soon see the inclusion of the Sheet Music charts too. RC

# Theatre Review

## THE DEATH OF GOGOL & THE 1969 EUROVISION SONG CONTEST

Written by by Tim Luscombe

Drill Hall, London

15th May – 8th June 2005

The themes of Tim Luscombe's last two shows at the Drill Hall have been, respectively, Eurovision and addiction. Here he tries to combine the two in a piece about an isolated going-to-seed gay man, Stuart, who's mind has been taken over by twin obsessions - the Eurovision Song Contest and the sexuality of Nikolai Gogol. Not surprisingly he goes mad. The astonishing Duncan Wisbey, from 'Alistair McGowan's Big Impression' in a one man tour de force plays not only Stuart, but also all of the demons who possess him – Gogol's manservant, Lenny Kuhr, Gogol's confessor, Katie Boyle, Gogol's madman, Lulu, etc. In addition he accompanies himself singing most of the songs from the 1969 contest. It is an extremely funny piece - even if, at times, a little close to the bone. If the show ever tours make every effort to see it. MKP

## Vision Smalls

### FOR SALE

ESC DVDs, CDs and records for sale. CDs and records from 1958 to 2005. DVDs of ESCs 1986-2003 inclusive available. (As a bonus, DVDs of 1993-2003 also include "A Song For Europe" for that year and some have other extras). Also DVDs of the ESC Previews from 1994 to 2005 inclusive. Visit my web site for full list of items available at [www.eurosongsales.homestead.com](http://www.eurosongsales.homestead.com) 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](mailto:escorders@yahoo.co.uk)

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.

### WANTED

Does anyone have an MP3 collection of UK final songs 1957 to present – or as many songs as possible - they would be prepared to copy on to CD/DVD? If so, please write in confidence to Vision, 51 Greenfields Avenue, Totton, Southampton SO40 3LU, UK or e-mail [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

Looking for the following Anne Marie David tracks on CD or cassette : "Tell Me Once Again" and "What Now My Love?" If you can help please contact David James, 51 Glebe Road, Hornsey, London N8 7DA

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



## Quiz Answers

1. "Heute In Jerusalem" (Austria 1979) and "Reise Nach Jerusalem" (Germany 1999)
2. "Sjubidu" (Iceland 1996)
3. Monica Zetterlund ("En Gång i Stockholm", Sweden 1963)
4. Scotland and Montenegro
5. "Minn Hinsti Dans" (Iceland 1997)
6. Italy
7. "Colorado" – it finished 12th of 19
8. Tozeur ("I Treni Di Tozeur" - Italy 1984)
9. Mallorca ("Sommer i Palma", Norway 1961)
10. "Hi" (Israel 1983)
11. The Danube
12. "Brandenburger Tor" (Norway 1990)
13. "Conquistador" (Portugal 1989)
14. Istanbul
15. Naples

# The 'Last' Page

## Germany 2005 – Final



Run and Hide

*Gracia*

Received four points

*(Moldova and Monaco each gave two points)*