

Vision
The OGAE (UK) Magazine

C O N G R A T U L A T I O N S
50
YEARS OF
EUROVISION
SONG CONTEST

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Edlines

Welcome to another issue of Vision, this time focusing on 50 glorious Eurovision years.

Apart from the obligatory list of winners, it has been decided to concentrate on different aspects of the contest that have often been overlooked in the past. It is hoped that this approach will help maintain your fascination with the event as well as complement the various Eurovision histories that have been published in recent years.

October is likely to be a busy month too, with many fans gathering in Bournemouth for the annual OGAE (UK) Convention at which former UK entrant, Sonia, will perform exclusively for those attending. One week later eyes will focus on Copenhagen where "Congratulations" will see a selection of past performers take part in a special anniversary show.

And so I wish you a happy Euro-season, your second for 2005, and also hope to see many of you very soon!

Gordon Lewis

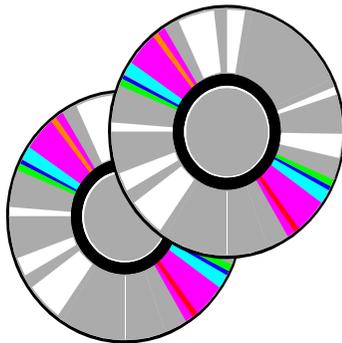
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Mister Eurovision

*Johnny Logan in conversation with
Marcus Keppel-Palmer*



Everyone knows that Johnny Logan is Eurovision. The only artist to perform two winning numbers - "What's Another Year" and "Hold Me Now", Logan has also written two winning songs - "Hold Me Now" and "Why Me?". He has also performed the Eurovision interval act. But his profile in the UK is low and when I mentioned to a friend I was meeting Johnny, I was met with a quizzical "Is he still around?" So it is only natural that I ask Johnny what he's been up to recently.

"Well in Germany I've been touring with Haddaway and Paul Young doing the Voices Project. We played to great audiences; in Saarbrücken there were over 20,000 people in the crowd. It's a great format as we each get our own slot and also we sing together. A real

highlight for me was singing Al Green songs with Paul Young. Then I did 43 concerts in Holland with the Dutch Royal Air Force Orchestra in a show called "Songfestival In Concert". I worked with the group Airforce, who came second in this year's Dutch National Final with a song I wrote for them. That was a great show as we did medleys and songs from Eurovision. Then, later this year after the 50th Anniversary Show, I have a Christmas tour in Denmark. In September last year, I released an album called "We All Need Love" in Germany that had several of my own songs on it. There are plans to release a 'Best Of' album soon too".

So he's been busy then. We are talking before Kiev 2005, but I ask him whether he'd do Eurovision again. Johnny is adamant that he won't. "I think it's a great detriment to the contest that there is no orchestra. Singing with an orchestra means you can feel the adrenaline coming from them and it lifts you to a higher level. Backing tracks are always the same - boring. And the voting now - that's ridiculous too. There's too much partiality in the voting. There's no point in taking part now." And what did he think of 2004's winner? "I was not impressed with "Wild Dances". It wasn't a song, it was just dancing around. Nothing was as good as Sertab or "Sanomi" from the year before. The German, Max, was good in the national final, but not in Istanbul. I think he panicked when he missed a note. Oh, did you know I won another Eurovision in 2004?" I express surprise! "Yes, I was giving the votes and won the RTE raffle!"

That seemed like a good cue to talk about his winning performances and I ask about "What's Another Year" and his memories of the 1980 contest. "Of course I have great memories. I was

young and inexperienced back then and I recall that was the first time I ever visited a red-light district. I was quite shocked; it was a real eye-opener. I don't remember much of the competition but I do remember getting to meet Sally-Ann Triplet who was a lovely girl – with as I remember very tight black leather trousers on! I was really focussed on my performance. After winning, I was on a roll travelling everywhere promoting “What's Another Year”; but that was where we were inexperienced. I only had the one song to promote. Louis Walsh, my manager, was always a great ideas man – but I think we missed a trick then.”

So how had things changed for “Hold Me Now” in 1987? “Well, you'd think that I'd be more experienced having been at Eurovision twice before, but the 1987 contest was pure panic. Before the contest, I was so nervous I couldn't eat or sleep. My costume had to be taken in three times by the dressers. It was the pressure of having won before, and the expectations ... it mattered so much to me to win with a song I'd written. Whenever we did a rehearsal, the orchestra always applauded. That gave me a lot of confidence. I felt at the time that only “Gente di Mare” was real competition. Actually, one of the good things about this Dutch tour is that we get to do “Gente di Mare”. I've also duetted with Umberto Tozzi on the song; he actually gave me his glasses so I could read the lyrics! Anyway, in 1987, I was also worried that I would not hit the end high note; I did, but what you see on TV is not emotion, but pure relief at having got through the song. As the voting came in, I suffered another panic attack. I said to the team “Look I can't take this; I'm leaving” but one of the team gave me a glass of champagne; the reprise was done half cut!”

Johnny explains that “Hold Me Now” was a bigger worldwide hit for him, including in Asia. “I went to Australia for Christmas to visit my father”, Johnny was born in Australia, “and ended up staying for two months. It was quite strange lying on the beach and hearing my song playing on the radio!”

So how did “Why Me?” come about? “I'd done some songs with Linda Martin before (“Terminal 3” and “If I Can Change Your Mind”), so in 1992 Louis pestered me for weeks asking me to write a song for her. Originally “Why Me?” was written from a male perspective, so I had to change the lyrics, and the song had to be edited down from four minutes. I always think that what is important is the song. You shouldn't write for Eurovision; just write a song and then sing it. I perform “Why Me?” in my own show a lot. It's now become a reggae song and I mix it in with Bob Marley's “No Woman No Cry”. On the song I'd done the demo vocal and the arrangement, but shortly before the contest I was appearing in Germany so RTE collected me by car and drove me to Malmo for the final to support Linda. We knew she was going to win when the votes started coming in.”

As well as four appearances in the Eurovision itself, two with Linda Martin, Johnny has written two songs for the Dutch pre-selection in the last two years and several attempts at the Irish pre-selection including two for his brother, Mike, who is Johnny's musical director. I remind Johnny of his very first attempt at the Irish final in 1979 with a song called “Angie”. Johnny grins. “Oh I'd forgotten about that. Let's see if I can remember how it goes” He sings a few lines. “That's the first performance of that song in over 25 years! Oh gosh, I was learning my trade then. The chorus was originally written as Sandy, but I changed it to Angie. In

my opinion it was a better song than the one that won that year ("Happy Man"). Of course, I was Sean Sherrard back then. Shortly after that, Roberto Danova suggested I changed my name. He was a big producer and was working with Joe Dolan. He came to see me performing in cabaret in 'Barry'. I was billing myself as Sean O'Hagan at the time – my father's stage name was Pat O'Hagan. I remember we were doing some recording and we broke at 3pm and went to a Wimpy Bar for a hamburger, and Roberto rechristened me Johnny Logan!"

Johnny is a born raconteur and we talk about many things. He recalls his duets including one he did with Montserrat Caballe, the famous opera singer ("She's a real diva!"), and also the time he performed for Pope John Paul II. "We performed the "Wexford Carol". I rehearsed it in 4/4 time, but the arrangement for strings and cello was in 3/4 time. I struggled through though! The Pope gave me some rosary beads. It makes me smile that we collected royalties from the Vatican City." We talk about his musical influences which are wide and varied, from Samuel Barber to Led Zeppelin, from Robert Palmer to Luther Vandross. But one Irish band has a special place in his heart. "I love the Dubliners. They taught me to play guitar. I love lots of Irish musicians. I am influenced by Bill Whelan (of Planxty) and Shay Healy (who wrote "What's Another Year") and Sean Davey who is a great Uilleann Pipe player."

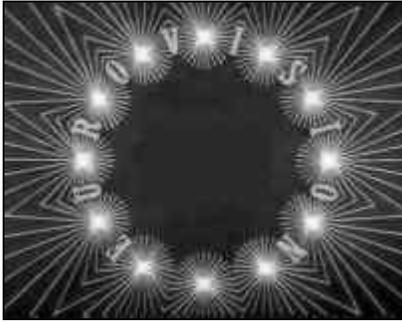
Johnny has had his fair share of accidents; he's had five car crashes and been hit by lightning while flying. But the saddest times in his life were when his father died. "The worst time for me was when I did the interval act in 1993 Eurovision. My father had died 10 days before and I really hadn't

recovered from the funeral. It was very hard. And I had no rest, as I went straight from that to Norway where I was appearing in the opera "Which Witch". Norway was lovely, but musically I wasn't ready for it."

"Which Witch" is not the only stage musical of which Johnny has been part. He performed in "Rock Nativity", played Joseph in "Joseph and the Amazing Technicolour Dreamcoat", Adam in "Adam and Eve" and also played Prince Charming once in a version of "Cinderella" where Johnny found himself competing with camels and elephants. He has also acted on television. "I had to play myself in a German TV movie. It was difficult as I couldn't speak German, so I had to watch the lips to know when I had to come in!"

Johnny remains incredibly active in his career, particularly on the continent. I ask him whether he would like to tour and perform again in the UK. "I really wish I could spend more time in the UK," he confirms. "But after "What's Another Year" I couldn't get a record played on UK radio. I regret that. But if given the chance I'd love to record again and perform in the UK. Sadly though, the record business listens to trendy little critics, who fail to realise that Eurovision is a marvellous shop window. I made a conscious decision that I wanted a music career, that's why I concentrated on Europe."

With that our allotted hour has flown by. Johnny is a very pleasant man who I warmed to immediately. He was welcoming and chatty, realistic and pleasantly enthusiastic to embrace Eurovision as being a springboard for his career. But, as I later pointed out to my friend, Johnny's career has extended far beyond the fields of Eurovision. And it couldn't have happened to a nicer man.



50 Years – 53 Winners



1956 Switzerland
Lys Assia (*above*) “Refrain”

1957 Netherlands
Corry Brokken “Net Als Toen”

1958 France
André Claveau “Dors, Mon Amour”

1959 Netherlands
Teddy Scholten “Een Beetje”

1960 France
Jacqueline Boyer “Tom Pillibi”

1961 Luxembourg
Jean-Claude Pascal
“Nous Les Amoureux”

1962 France
Isabelle Aubret “Un Premier Amour”

1963 Denmark
Grethe & Jørgen Ingmann “Dansevise”

1964 Italy
Gigliola Cinquetti “Non Ho L'Ètà”

1965 Luxembourg
France Gall
“Poupée De Cire, Poupée De Son”

1966 Austria
Udo Jürgens “Merci Chérie”

1967 United Kingdom
Sandie Shaw “Puppet On A String”

1968 Spain
Massiel “La La La”

1969 joint France
Frida Boccara “Un Jour, Un Enfant”

1969 joint Netherlands
Lenny Kuhr “De Troubadour”

1969 joint Spain
Salomé “Vivo Cantando”

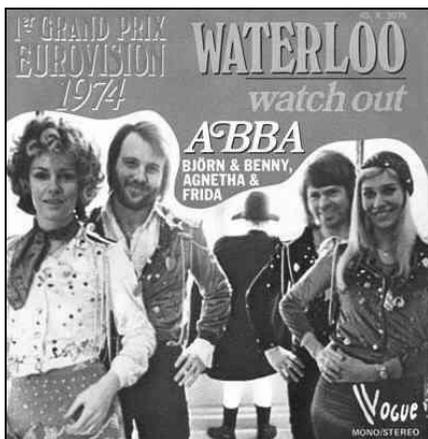
1969 joint United Kingdom
Lulu “Boom Bang-a-Bang”

1970 Ireland
Dana “All Kinds Of Everything”

1971 Monaco
Sévérine
“Un Banc, Un Arbre, Une Rue”

1972 Luxembourg
Vicky Leandros “Après Toi”

1973 Luxembourg
Anne-Marie David
“Tu Te Reconnaîtras”



1974 Sweden
ABBA "Waterloo"

1975 Netherlands
Teach-In "Ding-A-Dong"

1976 United Kingdom
Brotherhood Of Man
"Save Your Kisses For Me"

1977 France
Marie Myriam "L'Oiseau Et L'Enfant"

1978 Israel
Yizhar Cohen & The Alphabeta
"A-Ba-Ni-Bi"

1979 Israel
Milk & Honey feat. Gali Atari
"Hallelujah"

1980 Ireland
Johnny Logan "What's Another Year?"

1981 United Kingdom
Bucks Fizz "Making Your Mind Up"

1982 Germany
Nicole "Ein Bisschen Frieden"

1983 Luxembourg
Corinne Hermès
"Si La Vie Est Cadeau"

1984 Sweden
Herreys "Diggi-Loo, Diggi-Ley"

1985 Norway
Bobbysocks "La Det Swinge"

1986 Belgium
Sandra Kim "J'aime La Vie"

1987 Ireland
Johnny Logan "Hold Me Now"

1988 Switzerland
Céline Dion "Ne Partez Pas Sans Moi"



1989 Yugoslavia
Riva "Rock Me"

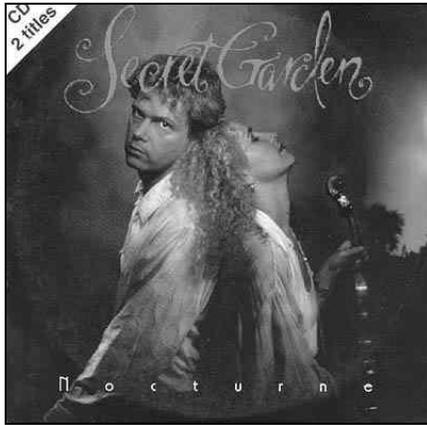
1990 Italy
Toto Cutugno "Insieme 1992"

1991 Sweden
Carola "Fångad Av En Stormvind"

1992 Ireland
Linda Martin "Why Me?"

1993 Ireland
Niamh Kavanagh "In Your Eyes"

1994 Ireland
Paul Harrington & Charlie McGettigan
"Rock 'n' Roll Kids"



1995 Norway
Secret Garden "Nocturne"

1996 Ireland
Eimear Quinn "The Voice"

1997 United Kingdom
Katrina & The Waves
"Love Shine A Light"

1998 Israel
Dana International "Diva"

1999 Sweden
Charlotte Nilsson
"Take Me To Your Heaven"

2000 Denmark
The Olsen Brothers
"Fly On The Wings Of Love"

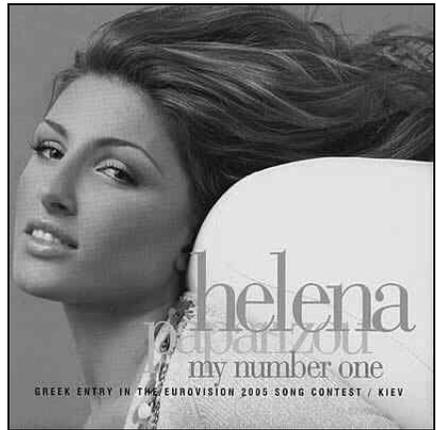
2001 Estonia
Tanel Padar & Dave Benton
"Everybody"

2002 Latvia
Marie N "I Wanna"

2003 Turkey
Sertab Erener "Everyway That I Can"

2004 Ukraine
Ruslana "Wild Dances"

2005 Greece
Helena Papanizou "My Number One"



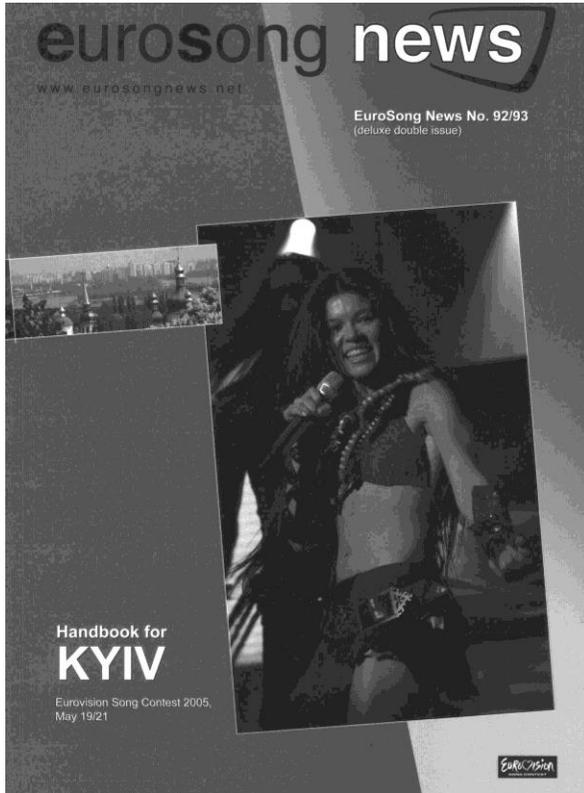
Not forgetting another 'joint winner' ...

1991 France
Amina "C'est Le Dernier Qui A Parlé
Qui A Raison"



Amina gained the same score as Carola, but came second on aggregate.

DO YOU KNOW WHAT YOU ARE MISSING?



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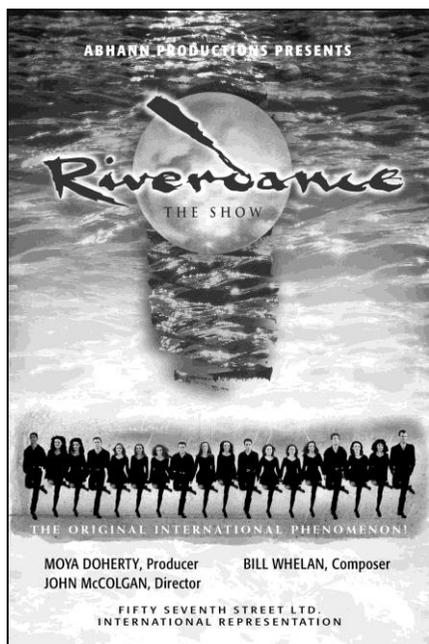
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Shows Within Shows

Marcus Keppel-Palmer looks at the interval acts that have entertained us over the years at Eurovision.

The Eurovision Song Contest was founded as a light entertainment show with a competitive element, featuring music, song, performance and more recently show. And voting. Integral in the enjoyment of the evening for many is the voting, the scoring and the declaration of a winner. That process takes time, so to keep the television audience interested the interval act was born; a five or ten minute light entertainment variety act designed to cover the technicalities of the voting and verification procedure.



Of course, as in the case of Riverdance in 1994, the interval act has also thrown

up huge international hits which may have dwarfed the songs performed before. Bill Whelan, formerly a member of trad group Planxty, was asked to come up with a seven minute orchestral piece for hard-shoe Irish dance as the interval act. The verve and excitement conveyed by Michael Flatley and the other dancers electrified the audience and, as a single release, "Riverdance" spent 18 weeks at No. 1 in the Irish charts and was a Top Ten hit in the UK. Of course, in an extended version the show has toured the world completely dwarfing "Rock n Roll Kids". What we all have forgotten is that in 1981 Whelan was behind the Planxty piece, "Timedance", used as the interval act then.

In Eurovision terms there have been several recent variants on Riverdance as interval acts, notably Turkey's Flames of Anatolia in 2004. But back in the early years, interval acts were often orchestral pieces, as in 1958 with the Het Metropole Orkest. The very first interval act was Les Joyeux Rossignols, a Swiss singing aggregation who performed one of their songs, possibly "Funicula Funiculi". The group continue to this day and had subsequently appeared on the London stage in a Crazy Gang show. A more famous and historic boys' choir provided the interval act in 1967 when the world renowned Vienna Boys Choir took to the stage the year Sandie Shaw gave the UK its first victory. The choir can trace its beginnings back to 1498.

In 1965 opera star Mario Del Monaco, who was nicknamed the "Brazen Bull of Milan", appeared. A famous tenor, Mario was the legendary Otello of the post war era, a role that he reportedly performed the stunning number of 427 times on stage. At Eurovision he sang "O Sole Mio". Other famous artists who have appeared in unfamiliar Eurovision

settings include violinist Vanessa Mae and soprano Lesley Garrett who performed in the 1998 Birmingham Jupiter interval act. Jazz acts were well represented in the 70s with Acker Bilk at Wembley in 1977 and the following year in Paris the jazz superstars of Stephane Grappelli, Oscar Peterson and Yehudi Menuhin performed a pre-recorded piece. The first jazz band on stage was Les Haricots Rouges in Luxembourg 1966. The New Orleans jazz sextet from Nice is celebrating their 40th anniversary this year.

In the early years contestants weren't permitted backing dancers, so some interval acts incorporated dance and ballet. At Cannes in 1961 Tessa Beaumont and Max Bossoni (who would go on to teach at the Paris Opera Ballet) danced a pas de deux. Tessa Beaumont danced originally with the Swiss Bejart Ballet and today runs her own company in Paris. In 1964 Copenhagen presented the Ballet-Harlequinade, which was presumably extracts from Drigo's ballet of that name. The contest held in 1970 in Amsterdam had a dance interval act by the Don de Lurio dancers. The rather more prosaically born Don Lurio moved from New York after working with Jerome Robbins and Gene Kelly to Italy in the 1960s where he contributed to Italian light entertainment shows for years. Sadly Don died in January 2003. In Munich in 1983 moderator Marlene Charrell was supported by ballet dancers in a song contest ballet.

Marlene Charrell is not the only presenter to supply the interval act. In 1999, as a break between the songs to cover the advertisement break, the three presenters sang "L'Haim", while Toto Cutugno and Gigliola Cinquetti in 1991 started off proceedings by singing their winning songs; Morten Harket performed his new song at the outset of

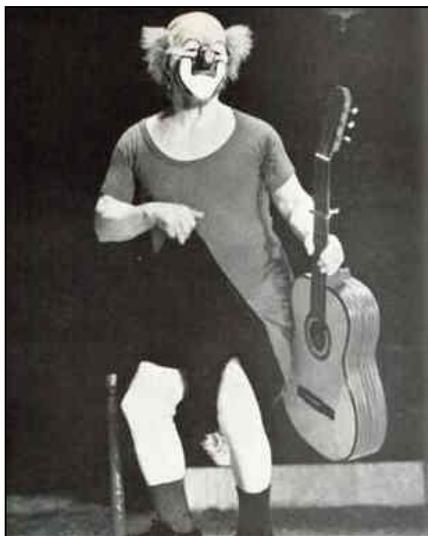
the 1996 contest and Viktor Lazlo sung her latest song in 1987. However, as presenter and interval act Ronan Keating deserves mention in 1997 with Boyzone performing "Let The Message Run Free".

The Irish gave over the interval act in 1988 to then unknown group, the Hothouse Flowers who performed "Don't Go" in a lengthy video clip. This resulted in them succeeding in conquering the British charts with the song and a successful career in the last 17 years. Two years previously in Bergen the then 17 year old Sissel Kyrkjebø launched her career singing snippets of songs from Bergen to the accompaniment of a flute. Today she remains a world wide star, successful particularly in America. Not every pop group interval act has enjoyed such longevity though. In Copenhagen 2001 before a watching audience, "Barbie Girl" poppets Aqua disintegrated and split up shortly after, while 1974 and Brighton saw Mike Batt's creation The Wombles, below, perform "Remember I'm A Womble" and sadly shortly afterwards we all forgot them.



Music hasn't been the only focus of the interval acts and true to its founding spirit, Eurovision has seen several light entertainment variety acts. In 1962 the clown Achilles Zavatta, who died in 1993 and is buried at the famous Pere Lachaise cemetery in Paris, performed

his red-nosed hangdog routine. The Zavatta circus has been and remains one of France's leading circus troupes. In 1963 the BBC put on Swedish trick cyclists Ola and Barbro Nordstrom who performed unicycle routines. 1973 saw the famous Spanish clown Charlie Rivel, pictured below, perform the interval act in Luxembourg. As with Zavatta, Rivel specialised in a self-pitying clown role and must hold the record as the oldest interval act. Rivel had been born in 1896 and had even worked with Charlie Chaplin (hence he took the name Charlie). Throughout his career he won many awards for clowning before passing away in 1983.



In 1991 the Rome interval act was the astonishing Arturo Brachetti who is described as an illusionist, but performed the most jaw dropping quick change routine. His one man show, which he performs regularly in Paris and Italy, is called "The Man With A Thousand Faces" and should be seen to be believed. He has worked in the US on TV shows for Disney. Lausanne

1989 saw one of the interval acts we all remember – Guy Tell and his crossbow act. American Guy Theron, who took his name from the Swiss William Tell legend, took so long to set up the trick that the show nearly overran. Today, he runs his own circus agency based in Austria.

Sometimes the interval act serves as a videotaped postcard of the host country as recently with Norway in 1996, but perhaps a more interesting version was in 1975 when Swedish Television showed the art of John Bauer who came from Jonkoping (as did Agnetha) and drew pictures of troll creatures.

Surprisingly, only occasionally have past ESC winners been wheeled out on stage to perform interval acts, although many of them have appeared at other times during the show itself, often to sing a reprise of their previous year's winning song. However, Dana International took the opportunity in 1999 to sing "Free" during the interval, while in 1993 Johnny Logan and Linda Martin kept the audience entertained and ready for a further Irish victory (and although we would not know it then, "Riverdance").

50 years of Eurovision have seen an endless variety of interval acts from clowns to opera, from arrows to formation dancing, from jazz to boys choirs. Who knows what Athens 2006 will offer us – perhaps some variation on Zorba – but you can bet it'll keep us entertained while we televote for our favourite songs all over again.

EUROVISION
SONG CONTEST

Retrospective 2005

Darren Jenkin's compiles the best and worst of your comments about the 2005 Eurovision Song Contest

AUSTRIA

Nice, different and unusual – John W
Robbed because of the 'let's get our neighbours' voting – Andi Musson
Bad – David Revie

LITHUANIA

Last? Is this a joke 'cos it's not funny – Andy Musson
Worse – David Revie
They simply don't have a clue do they – Oliver Shrivess
Should've been top three. 39th is a joke – Sally Frith

PORTUGAL

What do they have to do to get into the final? – Gary Garland
Words fail me – Irene Revie
Worse, if that's possible – David Revie
He turned out like a Thunderbird puppet attending a funeral – Mark Sorrell

MONACO

A definite winner ... in 1971 – Martin Frampton
Ultra classy but little else sadly – Oliver Shrivess

BELARUS

More performance than song. Costume changes looked contrived – David Ransted
Should stick to the stripping – David Revie
Started out weighing 25 stone. Ended up about 20 – Mark Sorrell

NETHERLANDS

Such a contrived formula of a song. Great voice however - Liz Russell

An adequate interpretation of a bog standard ballad – Oliver Shrivess
Impossible dream? More like a nightmare – Sally Frith

ICELAND

Alas she was all out of luck – Jess Cully
They couldn't come up with a song good enough to do her justice – David Ransted
So Macedonia was better than this? I think not – Mark Sorrell

BELGIUM

Le grande bore – Oliver Shrivess
Good looking, nice little ditty – Davina Revie
Dry song, wet singer – John Hastings

ESTONIA

Let's get laid – Martin Frampton
Where do they find these people? – Davina Revie

FINLAND

Started as Ronan Keating and ended as Michael Ball – John Hastings
Maybe the songs' subject matter was too uncomfortable for some – David Ransted

ANDORRA

Incomprehensible Catalan, Catatonic caterwauling – Martin Frampton
Feathers, go-go boys and three operatic wallopers. I wasn't expecting that – Mark Sorrell

BULGARIA

Cute 'til he opened his mouth – Andi Musson
Pain in the rain – David Revie
Poor Lorraine, having this written about her – Sally Frith

IRELAND

Not exactly Ireland's finest moment – John W

Was that Chris Evans? – Marcus Keppel-Palmer
 Hardly the Bedingfield's – Jess Cully

SLOVENIA

At last, a bit of guy candy – Irene Revie
 Power, emotion and way too good and class to be in the final – Mark Sorrell

POLAND

It improves as you get drunk – Martin Frampton
 Poland put the kettle on – Sally Frith
 Can we go back to moody ballads and leave stripping to the better looking? – Mark Sorrell



RETRO RESULTS – SEMI FINAL

1 st	Switzerland	231	14 th	Lithuania	94
2 nd	Israel	198	15 th	Croatia	78
3 rd	Hungary	172	16 th	Austria	75
4 th	Denmark	162	17 th	FYRoM	71
5 th	Netherlands	156	=18 th	Moldova	69
6 th	Norway	144	=18 th	Estonia	69
7 th	Slovenia	140	20 th	Portugal	61
8 th	Iceland	133	21 st	Belgium	54
9 th	Romania	126	22 nd	Finland	52
10 th	Monaco	124	23 rd	Andorra	50
11 th	Belarus	119	24 th	Poland	23
12 th	Latvia	99	25 th	Bulgaria	22
13 th	Ireland	95			

HUNGARY

Riverdance with attitude – Jess Cully
Opening the final should've lifted this into the top ten – David Ransted

UNITED KINGDOM

The fire's out – T J Loveridge
If Tony Blair resigns we may get more votes – Kyp Koumi
Hopelessly ropey. Almost made me wish for the pink lady – Jess Cully
More warm glow than blazing furnace – Tim Gray

MALTA

That wink was for me! – Gareth Bowen
Third time lucky for the great Chiara? – Sally Frith
At least she lost to a real woman this time – Mark Sorrell

ROMANIA

I must practice the stomping with my dustbin lids – Barry Caughtry
The DIY song – T J Loveridge
No wonder there's an oil shortage – Mark Sorrell

NORWAY

Absolutely awful. Sweet re-visited – Phil Ronald Price
Sweet re-incarnated. Absolutely fab – Gary Garland
Imagine meeting that in a dark alley – Barry Caughtry

TURKEY

Who taught her dress designers about colour co-ordination? – Barry Caughtry
Only song six and so much banging already – Tim Gray
Over 20 yee'ha's – Mark Sorrell

MOLDOVA

Refreshingly uncomplicated and anti-heroish – David Ransted
Brave, original and strong. Also corny, noisy and awful – Barry Friend

ALBANIA

Shame it was yesterday she went! – Phil Ronald Price
Ledina wouldn't be invited to my wedding – Mark Sorrell

CYPRUS

Bad. Hopefully this is the last we've seen of Constantinos – Oliver Shriver
Hey Sakis. Look at me – Barry Friend
Really fancied himself. I didn't – Davina Revie
He loves himself. Even had mirrors on stage – Mark Sorrell

SPAIN

So much goes into their national selection but they always seem to fall short at the contest – David Ransted
Certainly has brown sauce and not the type you put on your chips – Mark Sorrell

ISRAEL

Were they real? – Mark
Sickeningly pretty. Love the way the song builds – Irene Revie

SERBIA & MONTENEGRO

Dramatic and empowering – Anon
Had they been drinking before they came on? – T J Loveridge
No name, no hope, no future – John

DENMARK

Will Young's Dad – Anon
Come back soon Jacob – Sally Frith
What's with the red slippers Dorothy? – Barry Caughtry

SWEDEN

Whatever minger – John W
He should've gone to Las Vegas and Nanne to Kyiv – Andi Musson

FYR MACEDONIA

Wants to be Sakis. Half hearted dancing – Irene Revie

Flower power from an absolute poser – Jess Cully
 Martin needn't have dressed up – Sally Frith

UKRAINE
 Where are the Russian tanks when you need them? – Martin Frampton
 Worthy thoughts but doesn't translate – Irene Revie

GERMANY
 It helps if you start in the right key dear – John W
 No way did this deserve to finish last – Sally Frith

CROATIA
 Boris has this year's eyebrows – Marcus Keppel-Palmer
 What on earth was going on here? Total mess – Tim Gray

GREECE
 Legs eleven – David Revie
 Congratulations on first win but the song is totally forgettable – Sally Frith
 It flowed, you can dance to it and it deserved to win – Barry Friend

RUSSIA
 How does an anti-American song sound so American? – Oliver Shrives

It certainly hurt to listen to this dirge – Tim Gray

BOSNIA HERZEGOVINA
 Fabba! – Anon
 Three Barbies – Kath
 Atomic Kitten in 25 years time – John

SWITZERLAND
 The daughters of Heart and Suzi Quatro have formed a band – Andi Musson
 Rock on girls – Jess Cully

LATVIA
 Shall I write my comment in Braille? – Marcus Keppel-Palmer
 Haven't they heard of barbers? Or harmonies? – Irene Revie
 Are two fingers sign language? – Andi Musson

FRANCE
 Deserved so much more and a change from their usual ballad – Jeremy Kerridge
 After a conscious effort to break the mould this is their result – David Ransted
 Sure to be a ballad next year then – Mark Sorrell

Until next year

RETRO RESULTS - FINAL

1 st	Malta	459	13 th	Serbia Mont.	130
2 nd	Greece	433	14 th	Turkey	129
3 rd	Israel	327	=15 th	Moldova	108
4 th	Denmark	310	=15 th	Sweden	108
5 th	Norway	298	=17 th	Spain	95
6 th	United Kingdom	255	=17 th	France	95
7 th	Bosnia Herz.	251	19 th	Russia	90
8 th	Romania	244	20 th	Ukraine	80
9 th	Switzerland	243	21 st	Croatia	58
10 th	Hungary	213	22 nd	Cyprus	56
11 th	Latvia	201	23 rd	Albania	47
12 th	Germany	135	24 th	FYRoM	46



Maltese songstress and former convention guest, Chiara, was undoubtedly the winner of the 50th Eurovision Song Contest in the eyes of Vision readers

RETRO RESULTS - OVERALL

1 st	Malta	237	=21 st	Moldova	43
2 nd	Greece	207	=21 st	Spain	43
3 rd	Switzerland	179	=23 rd	Austria	40
4 th	Israel	162	=23 rd	Estonia	40
5 th	United Kingdom	116	25 th	Croatia	39
6 th	Denmark	114	=26 th	Germany	38
=7 th	Hungary	109	=26 th	Monaco	38
=7 th	Norway	109	28 th	Ukraine	31
9 th	Bosnia H.	101	29 th	FYRoM	30
10 th	Romania	97	30 th	Finland	29
11 th	Serbia M.	94	31 st	Russia	28
12 th	Netherlands	87	32 nd	Sweden	27
13 th	Slovenia	85	=33 rd	Cyprus	25
14 th	Belarus	81	=33 rd	Portugal	25
15 th	Iceland	79	=35 th	Andorra	22
16 th	Turkey	71	=35 th	Belgium	22
17 th	Latvia	66	37 th	Albania	15
18 th	Ireland	57	38 th	Bulgaria	10
19 th	France	56	39 th	Poland	8
20 th	Lithuania	55			

An Interesting Place

Paul Jordan and Roy Delaney reflect on their experiences of Kiev or Kyiv for Eurovision



PJ: One of the great things about Eurovision is that it takes you to all sorts of places. I for one would never have thought of going to Ukraine for a week in May. I probably shouldn't admit that, since my degree was in History and Central & East European Studies. Ukraine should have been high on my list of destinations according to my lecturers, but a week in Crete seemed more appealing. After hearing all the negative news reports about the lack of organisation I arrived in Kiev not knowing what to expect. I was in Kiev officially on business since I had just been accepted to do a PhD in.... Eurovision!! Upon arrival I was greeted by volunteers eager to assist. It was clear that Ukraine were taking this contest seriously. I was hopeful that I would be able to gather as much information as possible and see as much of the city as I could. This proved to be difficult!

RD: I've often thought that the host city ought to put on more of an out-of-ESC experience during Eurovision fortnight, and by golly did Kyiv do us proud on that count. In a move of civic genius, and possibly realising that not too many

of the locals would be able to afford tickets to the big event, they shut down the centre of town and put on a massive week long street party for everyone to enjoy. There were massive, festival-sized stages where the cream of Ukrainian rock and pop serenaded us, a big screen with Eurovision videos being played back to back, day and night, and booze stalls as far as the eye could see. There were also a number of smaller stages for more intimate performances scattered along the main Khreschatyk Street, which further added to the constant party atmosphere. It was a simple idea, but one that worked brilliantly, boiling up a proper carnival feel to the city for the whole of the second week. I only hope that Athens picks up the baton with this cracking idea and actually celebrates having the contest, rather than being moderately embarrassed by it.

PJ: Ukraine was certainly a very different setting for Eurovision and was far more "Soviet" than Estonia or Latvia. According to friends who had arrived earlier for the semi final rehearsals, the official Euroclub was swarming with prostitutes who had been given access (illegally) by security. It is worth adding that these prostitutes were indeed female! Given that this was Eurovision, the Ukrainians seemed to be missing the point. By the time I arrived the prostitutes had given up and left making room for me at the bar – I didn't realise that the vodka over there was so strong!

RD: They do like to dress up, those Kyivians. It's not always exactly as you and I would think of doing it, but they certainly have a distinctive style. Where we were perhaps naively expecting a parade of turquoise shell suits, what we actually got was a veritable fashion parade. Okay, so they like their man

made fibres and leopard prints, and I've seldom seen so many people of all ages (and in many cases, sexes) in see-through fabrics, but this was their look, and they were justifiably proud of it as they glided like haunted peacocks down the wide city boulevards.

In terms of food, as an awkward veggie I was expecting to live off bread rolls and fruit juice for the week. So imagine my fear when we discovered that meat-bread was a popular local treat. But I shouldn't have worried, because Kyiv is a veritable carnival of great grub. We found a curry house and Chinese joints, but we did our best to stay local. The Cossack restaurants were great value, with flavoured vodkas flowing freely and the local canteens, where you could stagger to your table with your tray groaning for a measly couple of quid were nothing short of a lifesaver. But our favourite was the Azerbaijani place, bedecked as it was with beautiful wall hangings, waiters in traditional garb and the kind of menu even Ray Mears would balk at. One of our party even had the nerve to go for the shashlik of testicles. They taste a lot like sausage, apparently. Nice.

PJ: On my first morning I decided that it was time to see the sights. A tour bus seemed like the best idea. Boy was I wrong! I literally spent the whole morning being sent back and forth. One person said the bus had just left, another said there was no bus at all, another said that there was a free bus run by a mobile phone company. I decided to go for that option but realised after more than one hour of waiting there was no bus coming! Frustrated was not the word! When I got home I told my tutors about this to which they smugly replied "welcome to the former Soviet Union". Anyway, I didn't find a bus and so all my sightseeing was done on foot.

Following the tradition of Riga and Istanbul, I did indeed manage to get lost.

Kiev itself was an interesting place. Absolutely stunning architecture; gold domed Orthodox cathedrals on one street and horrid Stalinist concrete blocks on another. Walking around turned out to be very tiring but actually gave me the opportunity to get a feel for the place. In the main square where the famous Orange Revolution took place there was a real carnival atmosphere. The entire city seemed to be throwing itself into the Eurovision circus. Many seemed to have been attacked by Angelica Agurbash's delegation from Belarus as her t-shirts were everywhere! Surely the good folk of Kiev weren't that desperate for clothes? Oh how we laughed when she didn't qualify for the final after allegedly spending over €1M on promotion.



RD: It seems you can buy almost anything on the street in Kyiv. From professional looking outfits offering life-size alabaster busts of Yushenko and his posse right down to the little old ladies offering to tell you your weight on a pair of bathroom scales, the variety was endless. Of course there were untold amounts of semi-official Eurovision merchandise being hawked off the back of rickety pasting tables, each a little tattier looking than the next.

But you could also find beautiful hand-painted lacquered wooden trinkets, more walking robot toys than you could shake a stick at, a few speak-your-height machines and even a stall that sold spooky looking animal figures made out of real fur. The mayor said he was thinking of getting rid of these street traders for the duration of the contest, but I was so glad he didn't as it added endless and often puzzling colour to the event.



Above ground Kyiv is a beautiful and buzzing city. But nip down an underpass and you're walking into an entirely different subterranean world. There's a whole thronging hive of underground shopping malls, markets and restaurants just waiting there like an Aladdin's Cave of shimmering stuff. You hardly ever have to come above ground as you can buy pretty much everything you want, walk from one tube line to another, and even snack out and go dancing at a late night disco pizza restaurant. There are miles of 'em, and we don't think we even got near to tracking down every little off-shoot and trunk road. And staying underground, this city has one of the most impressive metro systems I've ever seen. Obviously a hangover from the Soviet days, the rather creepy looking friezes of an angry Lenin

bursting out of the walls is offset by massive marbled passageways, and impressive chandeliers at every turn. And with central Kyiv being built on one mother of a hill, the escalators are immense. You'd find yourself slowly gliding down a bottomless chasm, serenaded by stern classical music from the speaker systems scattered all the way down, and then when you got to the bottom you'd turn a corner to find an even deeper hole to go down than the one you'd just survived. A railway enthusiast's dream. Erm, that'll just be me then...

PJ: Like many, much of my time in the evenings was spent boozing, usually starting in the Euroclub. I had a wee dance with Donna from Ireland (I think she was wanting some loving as her dancing was way too close!) A few friends and I went out clubbing on the Friday night – very scary experience. We all clambered into a dodgy taxi in torrential rain, none of us knowing exactly where we were going. Upon arrival I was turned away for having a camera. Apparently I was free to leave it in the cloakroom; however, having forgotten to take out travel insurance this seemed like a bad idea. Taxi back to the apartment for me! On the long journey back I thought that it wasn't often that one gets to go to a seedy Ukrainian nightclub so dropped my camera back at the apartment and decided to head back to the club. I wasn't banking on my apartment door being locked – after a few knocks on the door I was let in, obviously having interrupted a romantic moment between a certain married couple! It did, however, give me a perfect excuse to stay out until 7am!

RD: Now we've mocked them in the past, but there was no denying that the life and soul of this year's party was the Irish. Or more precisely, an unlikely

ginger teen by the name of Joe McCall. The little lad was in his element, boozing it up, lusting over a continent's worth of backing singers and cutting some fine shapes on the dance floor. Heck, if there was a microphone in the place you had to fight him to get your hands on it. Rumour has it his delegation put a curfew on him as they didn't want him to burn out too early in the week. It turned out he was a lovely chap too. Life must have seemed awfully dull for him in the weeks following the contest. We hope it's not changed him for good, bless.

There wasn't perhaps the density of parties of previous years, but what parties there were were banging. Many of the shindigs took place at the Klitchko brothers' Arena club, and on a busy night you might find yourself running between floors trying to catch as many 'special performances' and, more to the point, freebies. But for me two stood out. The opening do was a bacchanalia bordering on the obscene. The beautiful Marinsky Palace, looking every bit like a monster Wedgewood Lilliput Lane figurine, made a smashing setting and offered up Cossack dancing, a good hundred and fifty yards of free food and booze, and multiple opportunities to annoy an atlas full of pop stars. But even that was bettered by the less well attended but stunningly strange Norwegian do. The venue was a floating casino, shaped like a Chinese temple and bobbing around in the huge Dnepr River. Principally populated by a barrage of stone-faced local ladies dancing identically in shiny fabrics, and an Icelandic delegation so mad for it they'd have danced to a doorbell, it was a proper hoot. At a little after half one in the morning, Wig Wam strut onto the glass stage above our heads and proceeded to pump out a pub metal set stuffed full of hoary old Bon Jovi and

Aerosmith covers. Okay, so you can see a similarly attired act at any music pub in the country, but it would never, ever, be anywhere near as unlikely as this. And of course, the glam lads milked every last thrust out of it. Blinding!



PJ: Contest day had finally arrived and for the second year running I was rough as a dog after my escapades the night before. Shouldn't I be getting smashed AFTER the contest? Again, more sightseeing and general wandering around passed the hours before our "last supper". My outfit this year was a kilt (*pictured above*) and, yes, I was a true Scotsman as a lovely Swedish lady found out to her surprise/horror. I actually enjoyed the attention it brought – Ukrainian families taking pictures etc – for a wee minute I felt like I was actually in Eurovision. Sad sad sad! Getting into the venue took an eternity. Fifteen minutes before the show was about to go on air we were still trying to

get in. Security then closed the doors bar one! Such a good move. In a state of panic people then started pushing. Horrible, scary experience as I was caught up in all this. People falling down, screaming – absolutely ridiculous, in my head all I could think of was “Hillsborough, Hillsborough” and “oh my God, what if someone is looking up my kilt?” Finally got to my seat, shaking like a leaf and the show started. An experience I never want to repeat again – Athens take note!



All said and done I did have a fantastic time in Kiev. Slightly gutted about the final top four since I could have won £400+ if Moldova and Latvia had been in the final shake-up. Instead I ended up losing £40. Never mind, it has made me more determined next year to yet place more bets! A slippery slope ...

Eurovision was a huge deal for Ukraine and it wasn't easy for them to host it. NTU pulled it off by the skin of their teeth – the show was slick (on television at least). I managed to get loads of great information for my PhD and am so glad I went.

RD: But the best thing about Eurovision in Kyiv was the city itself. It was at once familiar and intimate and yet like nowhere you'd ever been before. Everybody appeared to be on the booze 24 hours a day and yet not once did we see even the slightest bit of violence. The place was spotlessly clean and the people open and friendly, and genuinely proud that we'd all come to visit. And the big chunky architecture and wide, sweeping boulevards lined with blossoming horse chestnut trees perfectly framed a city full of history and dramas, but one with a huge heart and a winning and effecting optimism. I'd advise anyone to come and visit this amazing city. And who knows - with any luck we might end up back here again before too long ...

PJ: And I'm very much looking forward to Athens next year; a sunshine holiday! I have no doubt that they will stage the show superbly - if they can handle the Olympics so well, then surely a daft wee song contest can't be too much trouble?

Eurovision 2006

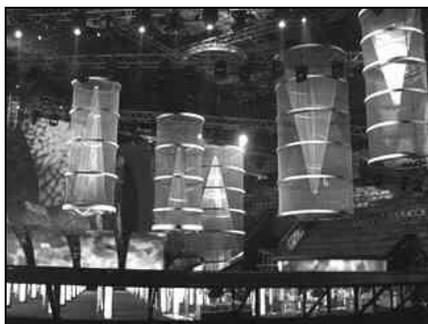
The 51st Eurovision Song Contest is scheduled for Thursday 18th and Saturday 20th May 2006 but, as usual, it is too early to say whether OGAE will be offered tickets for the event. However, anyone who is already considering travelling to Greece should write to **OGAE (UK), 51 Greenfields Avenue, Totton, 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.

The Day I ...

LIT UP KIEV

Spectra is the Swedish Company that has been in charge of the lighting technology and design of the Eurovision Song Contest since 2000. In Kiev they had 50 technicians present and brought over 1300 pieces of equipment. Ola Melzig, Senior Project Manager in charge of the team in Kiev, explains what it was like for him on the day of the Eurovision Final.



May 21st. Another day in Paradise! After putting the alarm on snooze three times it was time to get out of bed. Getting dressed I left my room at Hotel President, renamed by the lighting crew as “four different shades of brown”. I aimed for the breakfast room, passed the buffet with strange looking items and went for the first cup of coffee of the day. I joined my service technician, Dik Welland, for breakfast and he was complaining about the Robe moving lights. We had 370 active units that had been up and running 16-18 hours a day for 18 days, and only 10 had come down to Dik’s hospital for some petting. What was he supposed to do?? It became very boring! After coffee I walked the 250 meters down to the arena. On the way I passed our

generators. I could not help smiling when I thought about the meeting with the fire department. They invented a law that says ‘if a generator is standing close to a building, the chimney has to be higher than the building’. I recognized the problem and signed a paper saying that I would fix it before May 25th. That was the date we estimated the generators would be back in Sweden.

Outside the arena entrance I bumped into Peppe and Korven from Beacon. They were the two guys responsible for all the digital content for the 130 sqm of LED (Light Emitting Diodes) and the seven monsters that Barco calls projectors that were used in the show. The Barco Olite is a high resolution SMD Screen that can be divided into small picture blocks. In total we used 5500 blocks in creative moving constructions. They had just been at the Belgium restaurant around the corner from the arena having breakfast. Clever guys!

On the way up to my production office I stopped by the dimmer area. The crew were already in striking the rig. I had a quick talk with Niclas Ljung from Massteknik who told me that they had fixed one of the total of 17 processors that had decided to take a break during the previous nights’ dress rehearsal. I took my Motorola from its charger, and went up the stairs to production office.

The day started with a big discussion about heavy fog and wind. The fan for the wind that had been requested by five countries in the final had been so strong it affected the steady cam every time the operator passed the monster. And the heavy fog made the glass floor slippery as ice, making the whole stage a death trap to Johan Sandklev, our steady cam operator. I happily killed the fog, as that had caused the processor to die the evening before. We killed the

wind as well while we were at it, telling the stage crew to use three of our DMX fans and see if they could put them in the monitor pit.

After the meeting I ran to front of house to double check that everything was okay. Per Sundin, our lighting designer, and his four operators were in a good mood, so I rushed down to the stage to meet the 40 VIP guests that I had promised to give a technical tour in a weaker moment.

An hour later I realized that I needed to hurry if I wanted to have something to eat before the last dress rehearsal. I called my crew chief, Tobias Åberg, on the radio and we had a quick warm sandwich in one of the shops inside the arena while he gave me an update. According to him, there were no problems whatsoever and they were about to put on a new DVD in the dimmer area if I was interested. "Shut up!" was my spontaneous reply. He laughed and promised to come out with a double Espresso for me in 15 minutes.

I went back into the arena and took a seat in front of my SDI monitor and went over the remarks from the rehearsals last night. Tarmo Krimm, the show producer, came along and took his seat next to mine while we updated each other about our adventures at the official nightclub.

And there it was! The theme for the Eurovision Song Contest was pumping out from the speakers and I realized that this was the second from last time I would see the show.

The rehearsal went fine and afterwards I went to front of house to go over the remarks with Per Sundin. He decided to go for some last minute changes, and I decided to go down to the danger zone ... the dressing rooms. The first one who nailed me was the Head of Delegation for Sweden, and then

Greece, Albania, Switzerland, Hungary and so on. They all had last minute requests, so I took them, went back to Per and discussed them, deciding on a few more changes. When that was done I sent the front of house team to the Belgium restaurant for dinner. You might wonder why we never went to the catering area ... well; try to eat cabbage rolls for four weeks. After that you either kill and rape the chef or commit suicide and we did not have time for any of that!

I went back up to my office to update the web page thinking why the hell I created this monster! When that was done it was finally time for the last production meeting. We kept it short, as there was not that much more to add to what had been the subject of various discussions over the past four weeks.

I decided to go for a quick ice cream. On my way out I passed Bob village, the area next to Dik's hospital where the riggers hung out. My head rigger, Oz Marsh, and his two steel riggers, Lasse and Sören, were too busy figuring out where to put the Golden Shackle so I went out to get an ice cream by myself. My assistant, Aleksander Kartul, who successfully convinced me that ice cream was for weak people, rescued me. So he took me out for a beer instead.

An hour later I was back in front of my SDI monitor and the show began. When the intro started I knew that whatever might happen during the broadcast there was nothing I could do about it. It was all in the hands of my crew and, thank god, I had the best crew in the world. I went on the four wire and wished everybody a good show, sat back and enjoyed the ride.

Three hours later it was all over. The project that Per and I had got involved with in August 2004 was over. It was a strange and empty feeling.

While the rest of the crew started to pack, Per, Sven Stojanovic, the multi camera director, and I took a walk in the rain over to the after show party. 36 hours later, Per and I left Ukraine and all the people that we got to know over the last eight months. Most of them we will never see again, which is sad, as they were really great people. When the plane took off from Borispol I turned to Per and asked "so now we have done it four years in a row ... we are completely dead and exhausted

after a bumpy ride with politics, revolutions and massive bureaucracy. Why?" His answer was immediate and full of energy. "Of course!! It's the funniest show in the world!" I smiled and agreed. Then I went to sleep.

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



Ola Melzig and team working hard to bring you Eurovision 2005

Congratulations!

No, not the 50th Anniversary show to be held in Copenhagen, but the words spoken to reader Robin Hayward who, as a result of last issue's competition, correctly spotted that the 2005 Eurovision Song Contest, according to a misprint in Vision number 60, was held on 21st May 2004. Robin wins a presspack from Belarus including Angelica's promotional CD single.

Eurosearch

Can you find all 52 winning Eurovision acts in this challenging wordsearch?

F O L S E N B R O T H E R S D F U I K H G S P U Y B O B B Y S O C K S
 P A G Y J Q W H L E I F V B N Z X M Y U F S N E G R U J O D U O F H E C
 D A N A I N T E R N A T I O N A L D W L E N N Y K U H R D F R M B E C
 W D U H Q N P R M F Z Z X P O I E T Y W Q O M H B D I K H I D S A L C
 R Y D L H J E D S P U I W Q M S G J K S H D E U R B V X N X D E Z E H
 Y U K L H Y W I O R Y G D G H S J I P D O W D J O H N N Y L O G A N A
 X F B M S A G U K M Z X L K I A P W N M H A S D T Q E N Q Y L H I A R
 A N N E M A R I E D A V I D P S O A M B N D A S H H I E L S H T I P L
 F I O W R B E R D Q T H K X Z Y K L I E W C H Y E E T K D N S E Y A O
 G J O P X V T C I B U A E V A L C E R D N A D R R W T K G O B X N P T
 S K L C S K H P O N N T D T I H K F W Q S F M S H F E O A T D P H A T
 O Y U E Q J E F H E G O K M A S S I E L F E U E O H U R J N Q F O R E
 R U S L A N A W D D Q T M F K G Q W D I S G Y Y O J Q B K E L O C I N
 D X A S Z C N D F R W O O M L X A G H L X M G U D Z N Y R B E T G Z I
 N Z N D F V D G F A H C W N G P Q A J Z C V D M O S I R E E D F J O L
 A W D K J J K M G D U Q M A R I E M Y R I A M F L C R I V A L K U S
 E S R Q H W O I Z T J T H F A N Q D G F I O N S M P A O D A E F L B S
 L I A F G D R R X E K U N P M D D W D K P S A A W L C L D M U Z V O
 Y L K D G Y G W F R F G C L A Q J C D V Q E M P N Q O X P D S N U I N
 K K I A H U E D A C L N X Q R L M A H X V Z C O C N I M W N V C Y R O
 C I M J Q F N K C E E O S R I O F Q D A E I S A B E L L E A U B R E T
 I M N A G J I C G S A N D I E S H A W M R D X E J H G V R R E D G R E
 V X V C L I N D A M A R T I N V I E L X C L H W K Y I O T A R D I E D
 W N Y Q J K G F L M D N A E P B H D N N Q W I L D T G L D D B X P R D
 Q O U U H L M Q F Z X Q E D C O T F Z X I O D K E E M Q E Y A M W U E Y
 V I D E Z M A G P Z Q D W U R D A D R Q Z R I T U M L Z G D E F P K K Y B S
 B D S L W B N I W H O P F N A K G B A C V E F Q O C A R O L A C H A C
 L E J I X V N H F F P I A X D K E W N N A W V E L Z G V D E L S S T H
 K N G N I A M H K A V A N A G H I M K C C X D E A K O E B N F D D R O
 E I M E A R Q U I N N H D F K W L M H H L E Q F S J L B T A Q V O E L
 Q L C B U C K S F I Z Z F D K J K I Q K D S G X A H R T D T W L P S T
 W E O O H R H J R A D W D H J A N P S D Q U S A S E W S D A I A A T E
 Z C P Y Y F G T A R A C C O B A D I R F F I D M L D Q S C B X G N R N
 B R U E D H A K P C Y I Z H A R C O H E N A N D A L P H A B E T A Y A
 N M I R F K J L O X Z V Q D G J E A N C L A U D E P A S C A L N D N M

- Lys Assia - Corry Brokken - André Claveau - Teddy Scholten - Jacqueline Boyer
- Jean-Claude Pascal - Isabelle Aubret - Grethe and Jørgen Ingmann
- Gigliola Cinquetti - France Gall - Udo Jürgens - Sandie Shaw – Massiel
- Frida Boccaro - Lenny Kuhr – Salomé – Lulu – Dana – Séverine - Vicky Leandros
- Anne-Marie David – ABBA - Teach-In - Brotherhood Of Man - Marie Myriam
- Yizhar Cohen and Alphabeta - Milk and Honey - Johnny Logan - Bucks Fizz
- Nicole - Corinne Hermès – Herreys – Bobbysocks - Sandra Kim - Céline Dion
- Riva - Toto Cutugno – Carola - Linda Martin - Niamh Kavanagh
- Paul Harrington and Charlie McGettigan - Secret Garden - Eimear Quinn
- Katrina and the Waves - Dana International - Charlotte Nilsson - Olsen Brothers
- Tanel Padar and Dave Benton - Marie N - Sertab Erener
- Ruslana - Helena Paparizou

Based on an original idea by Rebekah Lewis

Don't Play That Song Again

Martin Faulkner, Marcus Keppel-Palmer and Gordon Lewis look at those songs which, for one reason or another, never had the opportunity to shine on the Eurovision stage.

In the 50 Eurovision Song Contests to date, almost 1,000 songs have been performed in front of the cameras, ranging from ballads, disco songs and rock 'n' roll through to traditional schlagers and ethno-folk entries (not to mention many other curious examples of European pop). But there is a lesser-known cadre of songs that is no less interesting to ESC aficionados, and that deserves recognition now that the 50th anniversary celebrations are upon us – namely, those songs that qualified to appear in the contest but never actually took the stage.



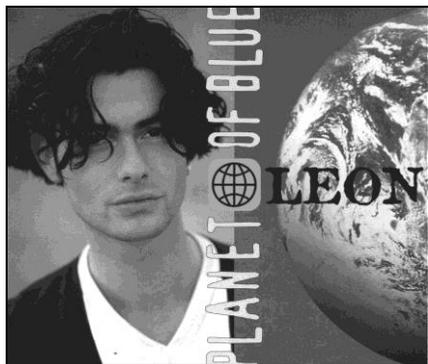
Of course, we are all familiar with Lebanon's abortive attempt to

participate in the 2005 contest in Kiev. Poor Aline Lahoud (opposite) was looking forward to being her country's first ESC representative until Tele-Liban had to withdraw "Quand Tout S'enfuit" as they were unable to guarantee that they would broadcast the Israeli entry. Perhaps Lebanon would have done well, as Aline subsequently won the Francophone Song Festival held in Dieppe in July. Meanwhile, Angelica Agurbash might have qualified from the semi-final if she had stuck to her original choice, "Boys and Girls". Instead – apparently in response to heavy criticism of the song on various Internet messageboards! – she commissioned a number of foreign songwriters to come up with potential replacements before embarking on a European tour with her eventual entry, "Love Me Tonight". Proof, perhaps, that too many cooks really can spoil the broth.

However, this is by no means a recent phenomenon. Indeed, at the very first ESC in 1956, the UK was conspicuous by its absence: "Ev'rybody Falls In Love With Someone" won the national final for Dennis Lotis, but the final was held several months too late for him to participate in Lugano!

Perhaps the most unfortunate songs were those that missed out in the preliminary selections held in 1993 and 1996. In 1993, following the collapse of Yugoslavia, a number of Eastern European countries wanted to participate for the first time. The EBU decided that there was only room for three new entrants in Millstreet, so on 3rd April in Slovenia, seven countries competed in an event entitled "Kvalifikacija za Millstreet". Curiously, each of the seven countries received one maximum twelve-point vote, but in the end it was Janika Sillamaa with "Muretut Meelt Ja Südametuld" for

Estonia, Andrea Szulak for Hungary with "Arva Reggel", Dida Dragan of Romania with "Nu Pleca" and the Slovakian band Elan singing "Amnestia Na Neveru" who missed out on the opportunity of playing the also-rans as the Irish ESC hegemony took hold.



In 1996 the EBU decided not to relegate the low-scoring countries from the previous year, but instead to hold an audio-only preliminary final in March to see which 22 of the 29 potential participants would join hosts Norway in Oslo. This move was intended to appease big spenders Germany, as they would have been excluded from the contest in the wake of Stone & Stone's miserable result in 1995. The results came as a particular shock, then, as Munich hairdresser Leon and his "Planet Of Blue" failed to qualify despite being tipped by many as a favourite for victory at the contest proper. Another surprise was the failure of Denmark's "Kun Med Dig", performed by Dorthe Andersen & Martin Loft, two stars of stage. They never released the song, but composer Jascha Richter wrote English lyrics to the melody for his band, Michael Learns To Rock, and as "Paint My Love" the song was a worldwide hit. Also missing out were Israel – possibly

because Galit Bell's "Shalom Olam" was apparently submitted in a less-than-stellar live version, in stark contrast to the other countries' studio productions – as well as Russia with "Ja, Eto Ja" by Andrei Kochinski, Macedonia's putative debut in the form of Kaliopi Gril and "Samo Ti", and poor old Hungary and Romania once again. Gjon Delhusa's "Fortuna" sank without trace, but Monica Anghel would at least reach the Eurovision stage at a later date, despite failing to qualify with her collaboration with Sincron on the anthemic "Ruga Pentru Pacea Lumii". Over the years, the EBU has introduced a number of rules preventing songs from being entered for the contest if they have been previously released or recorded, for example, prior to the cut-off date for each year. The national broadcasters normally catch these songs at the pre-selection stage (one example being Zee's "Never In A Million Years", which was removed from the 2002 UK final), but a few have slipped through the net and subsequently had to be replaced by sheepish broadcasters. For example, popular Lithuanian boyband B'Avarija won their country's 2002 selection with "We All". Its victory might well have been attributable to the fact that a Lithuanian-language version had already been released on their 2001 album, and so Aivaras and "Happy You" got the ticket to Tallinn instead. B'Avarija are still trying. Corinna May appeared on the same Tallinn stage, but 2002 was not the first time she had won the German final. In 1999, she coasted to victory with "Hör Den Kindern Einfach Zu", but under Ralph Siegel's investigative scrutiny it was soon discovered that the song had been recorded in 1997 by the composer's band, and so it was disqualified – giving Siegel's charges, Sürpriz, their "Reise Nach Jerusalem".

Strangely, Ralph Siegel was also the beneficiary back in 1976, when Tony Marshall's "Der Star" was kicked out in favour of his "Sing Sang Song", the former having been recorded four years earlier by an otherwise unknown singer named Niza Thobi.



In fact, 1999 was very much the year for it. Bosnia-Herzegovina (coincidentally drawn immediately after Germany) also had to send their national final runner-up, "Putnici" by Dino Merlin & Beatrice, when it was discovered that "Starac I More" by Hari Mata Hari, pictured above, had already been recorded by Finnish singer Janne Hurme as the melodramatic "Sydänveri". This replacement came so late that some countries had already broadcast the previews featuring the disqualified entry! Strangely, both Germany and Bosnia performed well in Jerusalem and, in hindsight, probably scored better results than would have been the case with their original selections.

Eurovision has always had a propensity for throwing up bizarre tales, and none more so than that of the 1990 Austrian final. While performing their song "Das

Beste", the female member of Duett actually fainted on stage. They were allowed to sing again, and went on to win – the sympathy vote certainly not hurting their cause – only to be disqualified as the song had previously been submitted in Germany two years earlier. Maybe they thought they could get away with it as the German semi-final in question was only broadcast on radio; in any case, Simone's "Keine Mauern Mehr" perhaps proved to be a more appropriate anthem for such a landmark year in European geopolitics. Prior releases are one thing, but cases of out-and-out plagiarism are rare, despite repeated complaints by ESC fans and experts alike – the dismissal of the purported similarities between Sweden 2001 and Belgium 1996 being a case in point. In 1968, though, Norway's national broadcaster considered the winner of its pre-selection, "Jag Har Aldri Vært Så Glad I No'en Som Deg", to be too similar to Cliff Richard's "Summer Holiday" and instead opted to send the runner-up, "Stress", to compete at the Royal Albert Hall – though singer Odd Børre kept his place on the trip to London. Although claims of plagiarism would have been hard to substantiate, perhaps they felt that performing immediately after Cliff Richard himself would have drawn even more attention to the matter!

Often, countries have selected songs only to withdraw from the contest completely for one reason or another. In 1979, for instance, Turkey decided it would be imprudent for it to be represented at a competition held in Israel given the prevailing political climate, so "Seviyorum" by Maria Rita Epik & 21. Peron never saw the light of day beyond Turkish borders. Just one year later, it was Israel's turn to withdraw – as defending champions, no less – because the contest was

scheduled to be held on its Holocaust memorial day. The annual Israeli Song Festival took place regardless, leaving Brothers & Sisters to rue what might have become of their winning song, “Pizmon Khozer”. The most famous case, however, must be that of France in 1974. Dani, who had previously represented her country back in 1956, was due to perform “La Vie À 25 Ans” in Brighton, but the death of President Pompidou saw the French broadcaster withdrawing from the contest as a mark of respect. With an extra set of Romance-language votes to spread around, who knows what might have happened in the battle between Gigliola Cinquetti and ABBA?



televised 1984 final! Whether this oversight was due to wilful intent or mere incompetence on the part of the Cypriot broadcaster remains unclear. Sometimes broadcasters can be too clever for their own good. Marjatta Leppänen’s “Iltaisin” was the favourite of the regional juries who decided the outcome of the 1965 Finnish final, but internal experts who favoured the second-placed “Aurinko laskee länteen” overruled their choice. Thus, Viktor Klimenko travelled to Naples instead – and ended up scoring no points at all. Finally, a rather charming tale which demonstrates that broadcasters are good for something after all. Gossip and rumour abound, but it does seem as if the tiny Alpine principality of Liechtenstein has attempted to enter the contest at least once, and possibly more often – Vetty’s “Un Beau Matin” in 1969 and Biggi Bachmann’s “Little Cowboy” in 1976 are widely touted as the songs selected – only to be thwarted at the last by the EBU’s insistence that participating countries really do need their own TV station to actually broadcast the contest.



Liechtenstein flag

Reigning ESC champions Greece are by no means immune from this syndrome, having selected songs internally in 1982 and 1986 only to decide not to enter the contest after all. Meanwhile, their neighbours in Cyprus can boast an even more bizarre case – “Thimame” by Yiannis Demetriou was selected internally in 1988 and was all set to participate in Dublin, until some bright spark noticed that it had previously finished third in their

As we have seen, withdrawn and disqualified entries have provided many an entertaining anecdote since the contest’s inception. And, as long as the EBU continues to amend and adapt its increasingly complex rulebook while the composers and TV stations accidentally or deliberately breach the rules contained therein, it seems certain that the next 50 years will bring just as many cases of controversy and confusion for us all to enjoy.

ESC Online

It's a quiet time of year for the online ESC fan, with this year's contest fading into history and the 2006 national finals a long way off. Nevertheless, there are still plenty of interesting sites to keep us all entertained in the meantime.

Foremost in our thoughts are, of course, the forthcoming 50th anniversary celebrations in Denmark and the Junior Eurovision Song Contest in Belgium. The latter is documented as ever by the glossy www.junioreurovision.tv site, while a dedicated homepage for the Copenhagen event has been set up at www.congratulations-info.com and containing useful information on hotels and travel to the event, as well as press releases and other details.

With 50 years of ESC being celebrated, it's good to see that the very first winner, Lys Assia, is still going strong in 2005 with two new CDs and plenty of appearances in Germany and Switzerland on the cards. Her website can be found at www.lys-assia.de and contains a short biography and a discography. The site is in German, but if you click on the song titles you can listen to clips from her new recordings.

Another winner with a web presence is France Gall, who of course won the contest in 1965. www.francegall.com is an unofficial fan site which hasn't been updated for a year, but has a reasonable biography and discography (all in French) as well as a gallery of photos from throughout the years. Serge Gainsbourg wrote her song "Poupée De Cire, Poupée De Son", and there is a good tribute site to him at www.gainsbourg.org.

The community spirit of the web is never more apparent than when it comes Eurovision. Yahoo! Groups

(<http://groups.yahoo.com>) has a number of well-established mailing lists dedicated to the discussion of ESC and related matters – search for "eurovision_general" and "euro_friends" to find two of the oldest and most active groups – and there are lists devoted to a number of Eurovision artists, too. Just as impressive is "baby_baby", the online companion to Jan Götz's excellent ESC collectors' guide, which chips in with updates to the guide and some seriously comprehensive reference files. If you're interested in obscure releases, remixes, alternative language versions and other curios, this is definitely the place to start. And finally, if you aren't averse to a spot of downloading, the "nationalfinalmp3" group has really grown in stature of late, boasting a number of regular contributors with hard-to-find goodies.

There are also a number of well-populated forums and messageboards on the subject of ESC. The new and, thankfully, far more reliable board at www.doteurovision.com was launched recently, but in sheer numerical terms, ESCtoday's forum wins hands-down – membership in excess of 4,000 users speaks for itself. It even has its own home at www.escforum.com.

To end with, here's a bit of interactive levity from none other than Ruslana, who appears to think that the best way to help tourists settle into Ukrainian life is by teaching them how to curse ... "May a chicken step on your foot!" and "May you be taken by cholera!" are some of the milder phrases on offer at www.wild-dances.com. Well worth a look for novelty value alone!

And that rounds off our tour of the online world for this issue. As always, you can reach me at m.d.faulkner@hamburg.de should you have any questions. Happy surfing!

Whatever Happened To

**DUNCAN BROWNE and
SEBASTIAN GRAHAM-JONES**

by Marcus Keppel-Palmer

At first sight there are not many connections between David Bowie and Eurovision – Lulu doing “The Man Who Sold The World” being the most obvious – but Duncan Browne, who co-wrote and performed “High Windows” in the 1988 Song For Europe, wrote one of the few songs covered by David Bowie during his long career.



Duncan Browne, pictured above, was born in March 1947 and while at school in Worksop studied classical guitar and the clarinet. Eschewing a proposed career in the RAF, his father was in the air force, Duncan attended the London Academy of Music and Drama. Inspired by Bob Dylan, Duncan played acoustic guitar and formed a folk group called Lorel. His musical career really started when he was 20 when Lorel was taken under the wing of Andrew Loog-Oldham, the manager of the Rolling Stones, and signed to the Immediate label. Early recordings with Mike D’Abo

failed to materialise and so Duncan went solo, writing songs with fellow LAMD student (and poet) David Bretton which led to Duncan’s first solo album, released in 1968, called “Give Me Take You”. Although it is now well regarded it failed to set the world alight at the time with its light folk-rock in the mode of Donovan and hippy age of Aquarius lyrical pretensions.

Sebastian Graham-Jones was born in August 1947. His early childhood saw the family travelling around the world, living in Iran and India, before Sebastian was sent to Harrow School. In 1966 he went to the University of Kent to study literature, but spent most of his time on the stage, being instrumental in the foundation of a drama society. Although his career would be mainly noted for his backstage contributions, Graham-Jones initially started off by acting. He appeared in “Lion In Winter” in 1969 and also composed the music for the production. His first West End role was in the Alan Bennett play “Getting On” in 1971 in which he appeared with Gemma Jones, with whom he would have a long affair and a son, although at the time Sebastian was already married to actress Victoria Fairbrother. He also made his film debut in the English horror film “The Gemini Twins” More importantly for this story is the fact that in the late 1960s Sebastian met and became firm friends with Duncan.

Although Browne and Bretton started working on material for a second album, they became sidetracked working with The Nice (featuring Keith Emerson later of ELP). When the Immediate label collapsed the songs were used in a German film called “Zeit Fur Traume”. In 1970, Duncan released a one-off single on Bell called “Resurrection Joe” again to public

indifference, but this did lead him to signing with Mickie Most, fresh from his work with Lulu, and the RAK label. Under Most's prompting Browne wrote the Spanish guitar flavoured semi-autobiographical "Journey" which hit the Top 30 in 1972 and trailed Duncan's second album, "Duncan Browne", which was released in 1973 featuring a strange mix of glam and acoustic singer-songwriting styles. Suzi Quatro guested on the album. However, a lack of genuine commercial success saw Browne and RAK parting company after the release of only one more single.

In 1974, Browne met up with German born Peter Godwin and worked on the songs that would eventually lead to the fey glam group, Metro. For this outfit Browne graduated to playing electric guitar and Sean Lyons who played lead guitar joined the pair. The "Metro" album appeared in 1976 together with the single "Criminal World" which, with its lyrics of sexual ambiguity, caused quite a stir and led to Radio One banning it. David Bowie would go on to cover the song on his "Let's Dance" album. Godwin and Browne fell out and Browne left Metro – Lyons and Godwin would release two further albums.

Although punk rock held sway, Browne's solo work in the late 70s was instrumentally complex and influenced by Roxy Music (almost being new romantic), although a far cry from the folksy first two albums. 1978's "The Wild Places" featured rock oriented Euro pop songs such as "Roman Vecu" and the title track that was released as a single backed by "Camino Real", the name of which would be taken for Duncan's later project. Barry Manilow would eventually cover this song. A year later Duncan's fourth album, "Streets Of Fire", would again be critically acclaimed but unsuccessful from a sales point of view.

During the 70s, Sebastian Graham-Jones combined his acting career with directing in theatre, television and song writing. He appeared in a 1974 Dutch film called 'Because Of The Cats' which was a Van der Valk film. Although he would act in sci-fi TV series such as "Ace Of Wands" his major successes behind the scenes started with an acclaimed pair of adaptations of "Lark Rise At Candleford", for which he composed the music, and a long stint at the National Theatre that included directing Lawrence Olivier in "King Lear". Sebastian combined with Trevor Preston in composing the musical "Casanova". Granada TV asked Graham-Jones to direct a further version of "King Lear" for television and this led to a stint directing "Coronation Street".

In the 80s, Duncan found himself without a recording contract and was composing music for theatre when Sebastian asked him to write the music for a TV series called "Travelling Man". An album was compiled from the 13 part series and the main theme became a minor hit single and the second of Duncan's career. Graham-Jones co-wrote the vast majority of the tracks and this was the kernel of their ASFE composition. Browne had been living with Colin Blunstone, former lead singer with the Zombies, and they combined on a project called Camino. Several basic tracks were recorded and one of the songs, "High Windows" which was co-written with Sebastian, was entered into the 1988 ASFE. Blunstone dropped out and was replaced for ASFE by Neil Lockwood who subsequently played with ELO II and Bev Bevan's band. A creditable third place saw the single released.

Now married with a son and continuing to work in theatre and television (one piece called "Salva Mea" was

subsequently used by Faithless in a hit), Duncan was devastated in 1989 to be diagnosed with cancer. He started working with trusted collaborators such as Sebastian and Nick Magnus on new material. Surprisingly, on the back of an advertising campaign, a new version of "The Wild Places" became a big hit in Europe in 1991. Unfortunately Duncan died in May 1993, but Magnus worked on the recordings with (inter alia) Colin Blunstone and a posthumous album called "Songs Of Love & War" was released in 1994, including a version of "High Windows" with Colin Blunstone. By that time, Sebastian Graham-Jones, who had largely left television to become a radio producer and theatre director, felt the effects of his bon viveur lifestyle and was also diagnosed with cancer. He continued to work on the Cape Cod drama season and also worked in the University of Ohio. Sebastian also wrote several episodes of the very popular comedy series, 'Friends'. He passed away in July 2004 whilst working on a production of "A Chorus Of Disapproval".

"High Windows" was probably too poetic and fragile a song to have survived in Eurovision, but it is a song worth rediscovering. Likewise Browne's career is being rediscovered with an anthology album, entitled "Journey" after his most notable hit, being released in 2005. Never a major star, Browne is now accepted as a critically acclaimed songwriter.

Quiz Time

Where the worlds of hard rock, heavy metal and Eurovision meet. Answers on page 47

1. White Lion and Freak Of Nature singer Mike Tramp participated in the contest as a member of which group?
2. Glam, Teeny, Sporty and Flash make up which Eurovision rock band?
3. Russ Ballard got his musical breakthrough with rockers Argent, later going on to co-write which UK entry?
4. Ska punk band Athena represented Turkey in 2004 with "For Real". What were the names of their other two songs in the Turkish final that year?
5. Stefan Zauner had a spell with Kraut Rock superstars Amon Düül II before going on to form which band that would eventually perform on the ESC stage?
6. John Lawton, lead singer with Uriah Heep from 1977-79, earlier participated in Eurovision singing which song?
7. Which Slovakian hard rock group represented their country in 1994?
8. Which Eurovision entrants released the acclaimed English-language progressive rock album "Not An Ordinary Life" in 1974 under the name The Cornelians?
9. Which group, combining symphonic metal with operatic vocals, lost the 2000 Finnish final, but hit the charts around Europe with albums such as "Wishmaster" and "Once"?
10. In 2003, the lead singer of rock band Írafár represented her country at the contest, followed one year later by the frontman of Í Svörtum Fötum. Name the singers.

Those Missing Songs

Although only a selection of the following songs are mentioned in the article 'Don't Play That Song Again' found elsewhere in this issue, Vision researchers have so far discovered more than 40 songs that failed to reach the Eurovision stage for various reasons. If you know of any more, or the stories behind those entries that were non-qualifiers, withdrawn, replaced or disqualified, please write to Vision as the usual address.

1956 United Kingdom

Denis Lotis & The Keynotes "Ev'rybody Falls In Love With Someone"



Denis Lotis who, along with Shirley Abicair, could have been one of the two singers to represent the United Kingdom at the very first Eurovision Song Contest in 1956

1956 United Kingdom
Shirley Abicair "Little Ship"

1963 Spain
Jose Guardiola "Nubes De Colores"

1965 Finland
Marjatta Leppänen "Iltaisin"

1968 Norway
Odd Børre "Jeg Har Aldri Vært Så Glad I No'en Som Deg"

1968 Spain
Joan Manuel Serrat
"La La La" (Catalan version)

1969 Liechtenstein
Vetty "Un Beau Matin"

1970 Portugal
Sergio Borges
"Onde Vais Rio Que Eu Canto"

1974 France
Dani "La Vie Á 25 Ans"

1974 Malta
Enzo Gusman "Paci Fid Dinja"

1976 Germany
Tony Marshall "Der Star"

1976 Malta
Enzo Gusman
"Sing Your Song Country Boy"

1976 Liechtenstein
Biggi Bachmann "Little Cowboy"

1977 Spain
Paloma San Basilio "Donde Vas"

1979 Turkey
Maria Rita Epik & 21. Peron
"Seviyorum"

1980 Israel
Brothers & Sisters "Pizmon Khozer"

1982 Greece
Themis Adamantidis
"Sarandapende Kopelles"

1986 Greece
Polina "Wagon-Lit"

1988 Cyprus
Yiannis Demetriou "Thimame"

1990 Austria
Duett "Das Beste"

1992 Switzerland
Géraldine Olivier "Soleil, Soleil"

1993 Estonia
Janika Sillamaa
"Muretut Meelt Ja Sūdametuld"

1993 Hungary
Andrea Szulak "Arva Reggel"

1993 Romania
Dida Dragan "Nu Pleca"

1993 Slovakia
Elan "Amnestia Na Neveru"

1995 FYR Macedonia
Maja Odzaklijevska "Ne Me Dopiraj"

1996 Russia
Andrei Kochinski "Ja, Eto Ja"

1996 Denmark
Dorthe Andersen & Martin Loft
"Kun Med Dig"

1996 Germany
Leon "Planet Of Blue"

1996 Israel
Galit Bell "Shalom Olam"

1996 FYR Macedonia
Kaliopi Gril "Samo Ti"

1996 Hungary
Gjon Delhusa "Fortuna"

1996 Romania
Monica Anghel & Sincron
"Ruga Pentru Pacea Lumii"

1996 Yugoslavia (Serbia Montenegro)
Maja Odzaklijevska
"Budi Dobar Kao Što Sam Ja"

1997 Austria
Cora "Vienna"

1997 Greece
Dimosthenis Stringlis
"An Den Agapisis, Den Tha Agapithis"

1998 Hungary
Erika Zoltan "Csak Nokedl"

1999 Bosnia Herzegovina
Hari Mata Hari "Starac I More"

1999 Germany
Corinna May
"Hör Den Kindern Einfach Zu"

2002 Lithuania
B'Avarija "We All"

2005 Belarus
Angelica Agurbash "Boys And Girls"

2005 Lebanon
Aline Lahoud "Quand Tous S'enfuit"

2006 and beyond???

No doubt there will be other songs in the future that will be prevented from taking their place on the Eurovision stage for various reasons ... and Vision will be there to keep you informed !

Richard's Round Up

Hi there, and let me start with what has to be the quote of the year. In a recent interview Tony Christie said that he was always being compared to Frank Sinatra; "people always used to say compared to Frank Sinatra you're crap"! Well Tony's having the last laugh now. Following an appearance in Emmerdale (as himself), he admitted that he would like the chance to represent the UK at Eurovision. Meanwhile "Avenues & Alleyways" peaked at number 26, eleven places higher than it did in 1973, but he hopes to reach the top spot with his forthcoming Christmas single. At the time of writing he would only say that it's a cover of a "classic Christmas track" given a "new feel". However, he will be up against Cliff Richard who has recorded a duet with G4 that is either "Miss You Nights" or "When A Child Is Born" depending on which paper you read!

Another ESC artist who has a festive single out is Matt Monro. Unfortunately it's only going to be available via the web-site (www.mattmonro.com). Look out for other Matt Monro releases in the forthcoming months including a rarities collection, "The Ultimate II", and a compilation exclusively for Tesco's titled "Born Free – 18 Classic Tracks". Meanwhile Matt Monro Junior is touring the UK throughout October and November, so check local press or the website for details. Two of Matt Monro's 'Song For Europe' entries have surfaced on CD for the first time, but both of them are cover versions by Sammy Davis Jnr.

Peter Lee Stirling, who composed for Kathy Kirby, also wrote "Don't Turn Around" and "I Think Of You" for The Merseybeats. The latter song was the groups' biggest hit and a rare German

version can be found on the Bear Family CD "I Think Of You" (BCD 16604 AH). Tom Springfield, who also wrote one of Kathy Kirby's pre-selection entries, has "Sun Songs / Love's Philosophy" released on CD (Vocalion CDLK 4277). Recorded in 1968 and 1969 respectively, the latter includes a rare duet with sister, Dusty, on "Sing Me Sunshine".

Brotherhood Of Man have been touring the UK with their "Denim Blues" show. The show includes covers of seventies hits alongside the groups own songs and a special Eurovision section. Meanwhile two versions of their ESC winner have recently surfaced. Ronnie Aldrich's version of "Save Your Kisses For Me" appears on "His Pianos And Orchestra" (Vocalion CDLK 4288) and the Crazy Bears have also recorded it in aid of 'Children With Leukaemia'. I have a CD promo so I'm not sure if it's due for a commercial release. Lulu's latest album, "A Little Soul In Your Heart", has so far peaked at number 29, while The Shadows "Platinum Collection" (EMI 3349382) made it to number 30.

Watch out for the new t.A.T.u single "All About Us" as I'm told it's excellent. Also on the way is new material from The Cardigans who have just signed to Sanctuary. Nicki French sneaked a new single out between issues of Vision. "Calling Out My Name" was issued on Klone (CDKLONE121). Jenny Frost (ex Precious and Atomic Kitten) releases her debut solo single with "Crash Landing". Anuna have issued a "Best Of" compilation (Danu 022), but I'm not sure if it features Eimear Quinn on any of the tracks. Alcazar have "Physical" as a single on BMG 82876651312.

EMI have just re-issued Jeff Beck's 1968 album, "Truth", on CD (EMI 8737492) and it includes his version of "Love Is Blue" that got to number 23 in

March 1968. Apparently Jeff wasn't too happy about the inclusion of it as a bonus track and after listening to it, it's easy to see why. His version sounds like 'Hank Marvin Plays Eurovision!' "Truth" also includes "Tallyman" which was written by Graham Gouldman and features John Carter, the composer of "Knock Knock Who's There", on backing vocals. When it was released as a single in 1967 "Tallyman" reached number 30 in the charts. Also out on EMI are two new Cilla Black compilations, "1960's" and "1970's" and three Sandie Shaw re-issues, "Puppet On A String" (3380832), "Love Me, Please Love Me" (3368772) and "Sandie / Me" (3367512). Frida re-issues "Shine On" (Universal 9868775), "Somethings Going On" (9868767) and "Ensam" (9868764), which all include bonus tracks while "Somethings Going On" features an alternative version of the SFE entry, "Here We'll Stay". The Hazell Dean CD on Pegasus that I

mentioned last time features 18 songs, including eleven of her twelve hits, only missing "Jealous Love", but I suspect that all the tracks are likely to be re-recordings. Now for some New Seekers' news. Firstly, expect a new double CD which features all of their Song For Europe entries to arrive in the shops on Universal in September, with this being followed by two more CD's in the next six months. Eve Graham is also releasing a new version of "I'd Like To Teach The World To Sing" which will be issued on Scottisc and followed up by an album and DVD. Finally, Lyn Paul will be issuing a new solo album in September. For more information check out the Lyn Paul website at www.lynpaulwebsite.org. That's all for this edition but if you happen to have a copy of Sonia's "Love Train" CD then hang onto it. Although it was pressed up the CD never reached the shops and two copies went for over £100 each on e-bay recently.

OGAE (UK) Convention – Bournemouth

LAST FEW PLACES REMAINING

SONIA confirmed as special guest

Booking forms were enclosed with issue 61 or can be downloaded at
www.uk.ogae.net

Alternatively, please e-mail
editor_vision@hotmail.com



15th/16th October 2005

Euro Curios

The “Al-Di-La” Special – Part 1

by Thomas Latham

For some time Marcus Keppel-Palmer has been pestering me in the nicest possible way to take a look at the many and various versions of the 1961 Italian ESC entry “Al Di La”. I don’t think either of us realised quite how many there have been. In fact there are so many that I can’t possibly cover them (pun intended) in just one column, so look out for a part two in the future.

To reach Eurovision “Al Di La”, which was written by Giulio Restetti Di Mogol and Carlo Donida, first had to win the 1961 San Remo Contest. In those days each song was performed twice, each time by a different singer, and something that was not changed until 1972. That meant that one of those singers would lose out on a trip to the ESC final. Although Betty Curtis got to perform the song in France, the other singer on the San Remo stage was Luciano Tajoli. For both it was their only San Remo win, but lyricist Mogol also co-wrote “Uno Per Tutte” and “Se Piangi Se Ridi”, which represented Italy in 1963 and 1965 respectively.

Since “Tom Pillibi” had been the winning song in 1960, the 1961 contest was held at the Palais des Festivals in Cannes on Saturday, 18th March 1961. Betty Curtis sang last but came equal 5th with Denmark and 12 points behind Luxembourg’s winning song “Nous Les Amoureux”, followed by the United Kingdom, Switzerland and France. That year each international jury member could only vote for their favourite, and, with the benefit of hindsight, the song might have done better under a different system.

As you’d expect of a classic Italian songs, the song has been recorded many times by artists from that country, but that would be far too easy so it’s something I want to save for another time. Instead, let’s start with a look at some other foreign language cover versions of the song.

In the Netherlands the song was translated into Dutch, given the subtitle “Net Als Wij” and recorded by an artist known as “De elfjarige Sandra”. This was, of course, a very young Sandra Reemer who made a few appearances in Eurovision herself (NL 72, 76 & 79). Sandra’s version was released as a single on Philips (PF 318 776) and I believe that she also recorded the song in Indonesian although I don’t have any more details at the moment.

In Spanish speaking countries the song was recorded both in the original Italian and in the Spanish translation under the title “Mas Allá”. For example you will find “Mas Allá” on Dyango’s 2002 CD “Himnos Del Amor” - SDMCD-6160 - (which also features a Spanish cover version of “Dio Come Ti Amo” – IT 66). Angelica Maria, who seems to have been a Mexican singer, released “Al Di La” on her album “La Magia de Angelica Maria” on RCA Victor in 1982, while in Venezuela it was released on an album by Katyna Ranieri called “Show Stoppers” on London LL3308. Esteban’s version can be found on the CD “Back to Back” or the Box Set “By Request”, both released on Daystar.

After looking at some of the solo singers who sang and recorded “Al Di La”, let us not forget the various vocal groups that also produced versions of the song. The Johnny Mann Singers’ LP “Invisible Tears” features their cover. The Ray Charles Singers also recorded the song on their LP “Al Di La and other songs for Young Lovers”,

which has been only recently been released on CD by Reverie Records/Collector's Choice. The Ray Charles Singers also released it as the lead track on a Spanish EP on Hispavox HCM 287-02.

The song was equally popular in a number of appearances as an instrumental. To start with, there is of course the San Remo Festival Orchestra's version released as a single on Coral 62320. The London Philharmonic Orchestra conducted by Joseph Primavera recorded an album in 1970 called "In Love In Italy" that features both "Al Di La" and "Volare", and can be found on Pye Records (MER309). Then there's the American trumpeter Al Hirt, who also produced an instrumental version of "Puppet On A String", cover of the song from 1963 which can be found, for example, on his LP "Honey In The Horn" (RCA Victor Records - LPM2733). He also released the song as a single. On CD you can find it on "Honey In The Horn/Our Man In New Orleans" (RCA Victor - 090266870028). Joe Loss and his Orchestra released their version as the B side to their single "Quando-Cha Cha" in 1962 on HMV 1059. You'll also find it on the EP "Dancing Time for Latins" HMV 7EG 8773. Not to be outdone by his rival, the Victor Silvester Orchestra did their own which can be found on the Castle Pulse CD "Ballroom Dancing With The Victor Silvester Orchestra". "Al Di La", recorded by the Eagles, made an appearance alongside eleven other tracks on the UK album release "Smash Hits from the Eagles" (PYE NPL.18084). You can find the track on the Sequel CD "Smash Hits From The Eagles and the Kestrels" (NEECD296). But there are many others by even more obscure musicians. For example an instrumental version was released

by the guitarist Al Caiola on his 1963 LP "Al Caiola Plays Italian Favourites" (United Artists UAL 3276). Brazilian saxophonist Juarez and his band recorded "Al Di La" in the 1960s and released it on their album "O Inimitavel Juarez" (Masterplay MDL 13019). Dominick Farinacci released a CD in 2004 with his cover version. You'll find the CD "Besame Mucho" in its Japanese release on MYCJ-30291. Even more obscurely, I Quattro Quinti (aka The Four Fifths Orchestra) released a version on their 1970 eponymously titled LP (NCL 1970). However, this LP seems to have only been sold on Norwegian Caribbean Lines cruise ships (to be precise, ships called "Sunward", "Starward", "Skyward", "Southward", and "Seaward" – how original!) which sailed out of Miami, Florida at the time. Werner Muller and his Orchestra recorded a version that found its way on the LP "Italian Festival" around 1972 on London Phase 4 SP 44132. Finally, there are the versions by unknown artists on compilation albums such as the one that appears on the American LP "All The Hits - 1962 Instrumentals" on CAMEO Records C1024.

At some point in the future I'll return to the subject of "Al Di La", so if your favourite version hasn't been mentioned so far there's still hope. Better still, and to make sure it puts in an appearance next time, why not drop me a line with full details. If this column goes down well, then the next Eurovision song likely to get the same treatment is Sandie Shaw's "Puppet On A String", so start dusting off those CDs of fairground organ music I know you all have stuffed in boxes under the stairs. If you have information about releases that may be of interest, please write to Thomas Latham, 286 Russell Court, Woburn Place, London WC1H 0NF

Junior Eurovision UK Final 2005

Reserve Song

"In My Dreams"
April Bonas

Held on Saturday, 3rd September ITV2 broadcast the third Junior UK final from Manchester. Presented by Michael Underwood and Nikki Sanderson, all eight contestants were in their early to mid teens, giving the show a more mature feel than the last two British finals. Unusually ITV also announced a ninth reserve song, although the background to this remains unknown.

After the initial mobile phone vote Vicky Gordon led the way, but would soon lose her lead in a closely fought battle which began when the first of five regions commenced their televote. Unexpectedly these regions were simply Northern Ireland, Scotland, Wales, Northern England and Southern England instead of the various ITV regions with which viewers are more familiar.

- | | | | |
|----|------------------------------------|-----------|-----------------|
| 1. | "Groovy Chick"
Vicky Gordon | 23 points | 6 th |
| 2. | "Clear The Air"
Craig Lees | 35 points | 4 th |
| 3. | "About You"
Jessica Stretton | 26 points | 5 th |
| 4. | "The Girl"
Jack Garratt | 13 points | 8 th |
| 5. | "Lovely"
Ben Smith | 41 points | 2 nd |
| 6. | "In My Life"
Sarah Robertson | 36 points | 3 rd |
| 7. | "Devil In A Hood"
Lizzie M | 17 points | 7 th |
| 8. | "How Does It Feel?"
Joni Fuller | 43 points | 1 st |



13 year old violinist/singer, Joni Fuller (pictured above), now travels to Hasselt, Belgium, for the European final on 26th November with her complex and thought provoking composition "How Does It Feel?" Encouraged by her music teacher to enter the competition, Joni is already an accomplished musician in several disciplines and lists The Rolling Stones and Prince among her listening preferences. In 2003 Tom Morley came third, while Cory Spedding went one step further and achieved a commendable second place in 2004. As the third Junior Eurovision unfolds will it be third time lucky for the United Kingdom and Joni?

Record Reviews

BLUE DIAMONDS *Ramona*
Bear Family BCD16437 AH
In the days when it was costly to issue hit records in every country it was popular for local artists to record a cover of those hits for release locally. It was a strategy that even The Beatles used in their early days. In the Netherlands, an Indonesian born duo called the Blue Diamonds cornered their local market, recording songs such as "Oh Carol", "Cathy's Clown" and "Ramona", all of which went to the top of the Dutch charts. The fact that the duo also recorded a cover version of "Are You Sure" as "Ahoi- Ohe" is generally well known, but thanks to reader Adrian Lewis's eagle eye we now know that they also recorded another potential British Eurovision entry. "Little Ship" was one of the songs performed during the 1956 Festival Of British Popular Song and, although sung by Shirley Abicair, the only recorded version had appeared to be by Julie Dawn. However, Adrian has discovered a 7" single of the track by the Blue Diamonds. Further investigation has found that the single was number one in Holland in 1961 and was also released in German as "Blaues Boot Der Sehnsucht" a year later. Like the majority of Bear Family releases this 31 track CD features the duo's German recordings, including both Eurovision related tracks. The Blue

Diamonds appear to have recorded in English and Dutch, as well as German, so it's possible that further versions of these tracks may materialise on CD. If anyone has any further information please let Vision know. In the meantime Holland's answer to the Everly Brothers make for pleasant listening. RC

TONY BRENT *EMI Presents The Magic Of ...*
EMI 5219872

Tony Brent moved to the UK from India in 1947 at the age of 21. Five years later he entered the UK charts with "Walkin' To Missouri", and followed this with another six Top 20 hits until 1959 when "Why Should I Be Lonely" stalled at number 24 and proved to be his final chart entry. This CD omits his first and last hit, but it does include "Cindy Oh Cindy" (which was also recorded by Bryan Johnson) and the Norman Newell composition "Nice To Know You Care" from 1958. Tony also participated in the 1956 heats of The Festival Of British Popular Song, but this release appears to be the only compilation of his recordings. Despite sounding like a cross between Harry Belafonte and Dean Martin, and the release of two EP's and two LP's by 1962, his recording career was over. This CD features material recorded during his heyday, but despite being issued in 1999 it appears to be deleted. Although there's no evidence he even recorded his pre-selection entry, "Tiger Bay", there are 25 tracks here that give reason enough to buy this. RC



BUCKS FIZZ *The Ultimate Anthology*
BMG 82876702242

This 34 track double CD is the nearest fans are going to get to a complete overview of the group's output. The first CD features all 20 of their hit singles in chronological order, while the second boasts rare tracks / mixes and solo material – but don't get too excited by that last statement. The rare tracks are "Oh Suzanne" and "What's Love Got To Do With It"; both previously available on CD but missing from the recent re-issues. Of the seven extended mixes four are taken from the Polydor singles but the only one new to CD is "Give A Little Love" (Long Version). There are three from the RCA years; "When We Were Young", "Rules Of The Game" and "You And Your Heart So Blue", all of which, appear to be debuting on CD. The remaining five tracks on the second CD consist of a live medley and two previously unissued remixes of "My Camera Never Lies" (from 1987) and "Land Of Make Believe" (recorded 1991). Which leaves just two solo tracks. While they are very welcome, surely a separate

compilation of solo recordings would have been better. The two songs are both by Cheryl Baker and are the extended version of "If Paradise (Is Half As Nice)" and it's B side "This Fragile Heart". However, there's no sign of her 1992 single, "Sensuality" b/w "Love To Love", or her stint as a member of The Assistants ten years earlier on "Down At The Superstore". Unfortunately, Bobby G's solo single "Big Deal" couldn't be included as BMG failed to get clearance in time to include the BBC recording and it's B sides, "It's All For Jan" and "Alibi". Polydor also appear to have lost the masters of the 1986 re-recording and its B side "I Want To Stay". Hopefully they will turn up on a future rarities CD, but still no sign of a compilation of material by Co-co or Brooks (Mike Nolan's previous group). By my reckoning only the extended versions of "I Hear Talk" and "Talking In Your Sleep" are now absent from CD and it's a pity that the group's final official single, "You Love, Love", has been excluded from "The Ultimate Anthology". This double set comprises two very different CD's, the first being appealing to the casual buyer and the second of interest only to fans. It's a pity really that it wasn't issued as two separate releases. RC

TONY CHRISTIE *Gold*
 BMG 74321336322
 Given his current popularity it's surprising that this German compilation hasn't gained a UK release.

Featuring all the tracks that Tony recorded between 1991 and 1994, it also includes some inferior re-recordings of "Amarillo", "Avenues & Alleyways" and "I Did What I Did For Maria" which were obviously intended for the 'chicken in a basket' audience. I can't really blame Tony Christie for doing these, as many artists get very little in the way of royalties from their original recordings and new versions often provide a quick source of funds. The majority of new tracks are co-written by Jack White, whose label these recordings appear on, and have a Caribbean flavour that make them sound a little like a Boney M! Although "Knocking On Your Door" and "One More Time" are worthy of a second listen, "Gold" sounds plastic to me. I'm sure this will be played across Germany on a regular basis but I don't think it's a part of Tony's back catalogue that he'll be revisiting very often. RC



SAMMY DAVIS JNR. *If I Ruled The World* Collectors Choice CCM 4542
SAMMY DAVIS JNR. *Sings The Big Ones For Young Lovers* Reprise 8122765342

For some reason there are still some of Matt Monro's Song For Europe entries that haven't made it on to CD, although "Choose" and "Ten Out Of Ten" are two that have. Equally rare have been Sammy Davis Jnr's recordings of the same two pre-selection entries and both now surface within months of each other. "If I Ruled The World" features a swinging jazzed up version of "Ten Out Of Ten" alongside two other Leslie Bricusse compositions being the title track and "Who I Can Turn To", which was also recorded by Matt Monro. I have to say I prefer Sammy's version of the pre-selection entry in this instance, but on "Sings The Big Ones For Young Lovers" his version of "Choose" is much slower than Matt's. The sleeve notes for both CD's seem to suggest that the songs are taken from shows, but neither mention Matt Monro or Song For Europe. Fans of Matt won't be disappointed with either CD and Sammy Davis Jnr's recordings have been long overdue for a CD release. RC

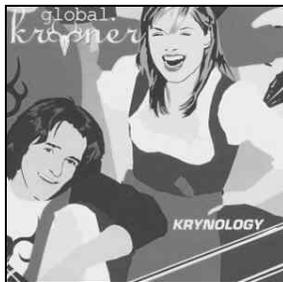
DONOVAN *The Hurdy Gurdy Man* EMI 8735682
 Originally released in 1968 the original album included the hits "Jennifer Juniper", the title track and eleven other typical Donovan tracks. That's not intended as a dismissal of Donovan's music, but if you've heard his songs then you'll know what to expect from this CD. However, Donovan is not the reason that this review appears here. The original

album is bolstered by the inclusion of seven bonus songs. Track 18 is listed as being previously unreleased but gives no further details, although it turns out that "What A Beautiful Creature You Are" is a duet with Lulu. Both artists were managed by Mickie Most at the time and it must have been his idea to put these two artists together. The track is a reggae tinged song that is similar, in feel, to "Goodness Gracious Me" (which was a hit for Peter Sellers and Sophia Loren in 1960) and sounds like Lulu and Donovan were having fun in the studio while they recorded it. Unfortunately it's easy to see why it remained unreleased for nearly thirty years' as it's very dated. There's no mention of Lulu in the booklet that accompanies the CD so I don't know when it was recorded, but I do know that Lulu performed the song as a duet with Maurice Gibb on one of her TV shows. I'm sure that most Lulu fans, like me, will begrudge having to buy this CD for one track, especially when it could have been included on the recently released "To Sir With Love" compilation, which claimed to be 'the complete Mickie Most recordings' ... not! RC

GLOBAL KRYNER *Global Kryner* Sony/BMG
82876606322
GLOBAL KRYNER *Krynology* Sony/BMG
82876691902

Sometimes culture doesn't travel well! Global Kryner are extremely successful in Austria and their unique

musical style fills venues full of people looking for an escape from the modern world. Cover bands have always been popular, but hearing "Lady Marmalade", "Like A Virgin", "Private Dancer" and "Sex Bomb" all done to the sound of accordions and trumpets makes for bizarre listening. I'm sure when you've had a few drinks this sounds fun, but stone cold sober it can be quite irritating! "Krynology" includes "Y-Asi" (and it's video) alongside unique interpretations of "Hot Stuff", "Rock Me Amadeus" and "Eye Of The Tiger". Probably the most unexpected tracks are Global Kryner's own versions of the Britney Spears' classics "Toxic" and "Oops, I Did It Again". While I enjoyed "Y-Asi" a whole album is probably an acquired taste, but I can see whole towns and villages dancing the night away to Global Kryner. For me, I think I'll sit this one out! RC



TEDDY JOHNSON & PEARL CARR *Forbidden Love* Pegasus PGNC 909
Although this compilation features just 16 tracks, "Forbidden Love" will be a welcome addition to the collection of Pearl & Teddy

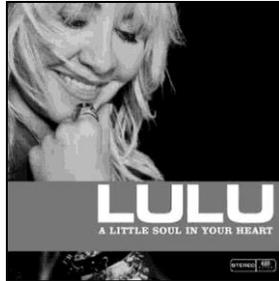
fans. Six of the songs are previously unavailable on CD and one makes its debut on a CD. Before I reveal the goodies contained within I have to warn you that the quality of the recordings is variable. Unlike the EMI CD no effort, appears to have been made to use original masters or clean up the sound. This is most notable on "Love's Roundabout" (Teddy solo) and "Ghost Of A Rose" (Pearl solo). The other point to make is that only three of the songs are actually duets by Pearl & Teddy. There are two solo recordings by Pearl (both previously on CD), ten solo tracks by Teddy and one duet between Teddy and his brother Bryan. In 1953 the two brothers recorded "My Mother's Pearls" which appeared as the B side to "Homing Waltz" which is also included here. As far as I can tell this is the only time the brothers duetted together and this one song makes the CD worth the purchase. The other tracks making their debut on CD are taken from two singles; "Tennessee Waltz" / "I'll Always Love You" (1/51) and "Our Very Own" / "Ride The Magic Carpet" (4/51). "Beloved Be Faithful" was issued in 1950 but this is the first time it has appeared alongside other tracks by Pearl & Teddy. As time goes on these wonderful English recording stars seem to get more and more neglected. "Forbidden Love" redresses the balance, but it's just a small sample of the wealth of material they recorded as both solo artists and a duo. Much of that material is now out of

copyright so expect more CD's appearing on budget labels in the future, but what they really deserve is an EMI box set. By buying this CD you may just persuade EMI that a full overview of their career is a worthwhile project. RC

BRIAN KENNEDY *On Song 2 (Red Sails In The Sunset* Curb CURCD 160

This second CD of traditional songs finds Brian Kennedy joined by a host of famous singers and musicians. On "The Island" he duets with Juliet Turner and this song sets the mood for the rest of the album. It was written by Paul Brady about the Northern Ireland troubles in the eighties and in 1992 it was first recorded by famous Irish folk singer, Dolores Keane. Brian and Juliet have worked together before and their voices are perfectly matched. Brian chose Lulu to duet with him on "Peggy Gordon" as there are mixed views on the origin of the song. Some people believe it is of Irish origin whilst others maintain that it's Scottish. It's good to hear Lulu singing something so different and, once again, it's a perfect match. Other duets feature Ralph McTell, boxer Barry McGuigan, Eddi Reader and Moya Brennan of Clannad. The other Eurovision artist on this CD is Secret Garden. "Always There" is a bonus track featuring Brian and "You Raise Me Up" is revisited. "Always There" follows the same formula but somehow fails to be as uplifting. Surprisingly the song was re-recorded with Russell Watson for the UK

release of Secret Garden's new album. Traditional songs like "Galway Bay", "The Irish Rover" and "When You Were Sweet Sixteen" are interwoven between more modern songs, but the overall feel is that of a spiritual journey around Ireland. RC



LULU *A Little Soul In Your Heart* Universal/Globe 9872859

Now I know that I usually detest cover albums but this is an exception as it is the album Lulu was born to make. Over the years the public have forgotten that Lulu started out as an R'n'B singer, so check out "Heatwave" and "Can I Get A Witness" from the early sixties. In the mid sixties her career took a middle-of-the-road route, but Lulu got back to her routes when she signed to Atlantic in 1970. Since then she's joined forces with David Bowie, Take That and Ronan Keating but anyone who's seen her live will know that R'n'B is her first love. On this album there are no duets; just 100% Scottish tiger. "Try A Little Tenderness", "You Send Me" and "Just One Look" are songs that show Lulu's natural vocals and, as a bonus, there's one original

track after all the covers. "Gateway To Heaven" is a superb ballad but it seems out of place here. It should have been saved for her next album. "Put A Little Love In Your Heart" was due to have been the first single from the album but, like so many other potential singles, its release seems to have been cancelled. In the meantime "A Little Soul In Your Heart" is Lulu "Back On Track". RC

MATT MONRO *The Impossible Dream* Pegasus PEGCD 554

This budget release appears to be a straight forward re-issue of the 1968 LP "Invitation To Broadway", and the eleven tracks were later used to form the basis of the "Hollywood & Broadway" CD (EMI 5338802). There are standards like "Put On A Happy Face", "Stranger In Paradise" and "Hello Dolly", but after hearing Matt sing you'll never imagine anyone else singing them. The real standout songs are "I'll Only Miss Her When I Think Of Her", "If She Walked Into My Life" and "Look For Small Pleasures", but there's not a duff track here. Given that the recordings have been previously issued by EMI I'm not sure of the legality of this release so buy it while you can! RC

MATT MONRO JNR. & MATT MONRO *Matt Sings* *Monro* EMI Gold 3349692

Re-issued to coincide with Matt Monro Jnr's autumn tour, this album was originally released ten years ago and contains the same tracks as the original CD. All

14 songs are digitally remade as duets with Matt Monro Jnr adding new vocals to his dad's originals. The two complement each other with Matt Jnr having a slightly deeper voice. Like so many siblings of famous singers Matt Jnr must have found it difficult to establish himself as a singer in his own right and, too late, these are his only recordings. Hopefully with the forthcoming tour he will step out of his father's shadow and sing his own material. Tracks like "We're Gonna Change The World", "The Long & Winding Road"

and "Didn't We" all stand out on an album that probably would have still existed even if Matt Senior had still been alive. RC

BERNIE NOLAN *All By Myself* DMG TV 016

Here's more proof that not all cover albums are bad. Eleven years after Bernie left The Nolan's she releases her debut solo album and it's been worth the wait. The CD opens with her version of "All By Myself". It's far superior to Celine Dion's recording, the vocals are less shrill and it builds to a powerful ending which showcases her range.

Bernie is joined by Peter Cox (ex Go-West) on "You Are Everything", but it lacks the emotion of earlier versions. However, her interpretation of "Run To You" is preferable over listening to Whitney Houston. Other highlights include "Even Now", "You & I" and "I Can't Make You Love Me". The CD also features "Better Place (Kate's Song)", a haunting lament about the loss of a child and a sort of sequel to "Macushla" which is sadly absent. This is a CD that you will want to listen to again and again, but it won't put you in the mood for dancing. RC

Vision Smalls

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1053, SE-451 61 Uddevalla, Sweden or e-mail steen_vinloev@eurovision.nu

WANTED

Looking for Albania 05 on CD single. Also 2004 Junior Eurovision entries Spain (Maria Isabel) and UK (Cory Spedding). Please write to T J Loveridge, The Bungalow, 56A Fulbridge Road, Peterborough PE1 3LB

MISCELLANEOUS

I would like to correspond by e-mail with pen pals from other countries. Contact me at steen_vinloev@eurovision.nu

Quiz Answers

1. Mabel (Denmark 1978)
2. Wig Wam
3. "No Dream Impossible"
4. "Easy Man" and "I Love Mud On My Face"
5. Münchener Freiheit
6. "Sing Sang Song" (as a member of the Les Humphries Singers)
7. Tublatanka
8. Kornj Grupa (Yugoslavia 1974)
9. Nightwish
10. Birgitta and Jónsi (Iceland 2003 and 2004)

The 'Last' Page

Lithuania 2005 – Semi Final



Little By Little

Laura & the Lovers

Received 17 points

(5 from Ireland, 8 from Latvia and 4 from United Kingdom)