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Edlines

Is it really October already? Athens is fast becoming a distant memory, but there is still lots happening for the Eurovision fan!

This issue includes a review of the recent Birmingham Bash while, as you read this, fans from across Europe will be gathering in Switzerland for the first ever OGAE international convention.

Then there's Junior Eurovision to look forward to in December for those who dare, and very soon we can expect to hear more about the contest arrangements for 2007, including an estimated 40 or so national selections!

Finally, I wish to welcome Hassan Yusuf who will be assisting me with the next few issues of Vision magazine. As I begin my 12th year as Editor, it's good to have another pair of hands on board!

Best wishes,

Gordon Lewis

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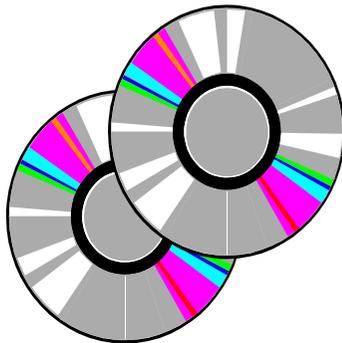
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Night Star



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She was possibly the most controversial singer to visit Athens in May and gained few friends within the Greek nation. However, amid all the controversy that was Sylvia Night, the Icelandic lady found time to provide Paul Marks-Jones and Peter Feeney with a private audience the day after the semi final in Greece.

Imagine the scene. Friday night – midnight. After waiting around for Miss Night for 30 minutes we are ushered to the seventh floor of the Divani Carali, next to the open air swimming pool. A private party is taking place at one end of the poolside. The interview is filmed by two cameras and sound recorded. Suddenly the cameras disappear to film Sylvia emerging up the stairs. Dressed head to toe in black lace with a cigarette in a long holder, she teeters

around the poolside at an alarmingly slow rate, and as she approaches holds out her hand proclaiming “I am Sylvia Night”. Once seated and equipped with a cocktail of her choice, the interview begins with a question. “Who is Sylvia Night?”

Sylvia Night : Most of your readers know who I am. Here is Sylvia Night, an international superstar built with beauty and grace. I am going to be coming to Britain and I am going to be spreading my beauty among the poor and the ugly to make a better place.

Paul Marks-Jones/Peter Feeney : So, who are the poor and the ugly?

SN : It’s pretty obvious who are the poor and the ugly people. Britain is full of ugly and poor people.

PMJ/PF : Why did you come to the Eurovision?

SN : I came here to sing and everybody is full of it, and they can’t get enough of me! The people in Iceland look at me and say ‘Oh my God, what is a singer of your great stature doing here?’ But I can tell you I was brought here for millions and millions to entertain you. I don’t care about money. They’ll be touched by an angel when they read my book, ‘Teardrops of Wisdom’, which is the new bible of our time.

SN (continues) : I wasn’t part of the competition. There was a big misunderstanding, I was not in the competition! They thought I was competing and that is why they are booing, but I say to them ‘Relax my European children; I am here to make you beautiful.’ I have all the beauty I can have. I am the best of friends with everyone in the world; that’s my purpose here. I believe that people in Britain and America have taste and style, that’s my home, not somewhere with these ugly b*****s. The best people are in Manchester! Some of the people you hang out with in life get you

confused, and you end up with nobodies.

PMJ/PF : How do you find Athens?

SN : Being in Athens is like living in hell; there are all these angry people. I have to be with quality people to know how I feel. I have a lot of famous friends and I am going to people who have taste and talent. They need a few beauty tips from Sylvia. They are ugly and that's my calling.

PMJ/SF : After your performance on Thursday did you get back to your hotel room and 'kick the cat'?

SN (*looking puzzled*) : I wasn't angry, I had my normal flute of champagne, watched our home movie, and then me and my boyfriend made out in my king sized suite. I am born to conquer the world.

PMJ/PF : Have you made any friends here in Athens, with the other competitors?

SN : They are trying hard to be my friends. All the contestants are trying to get some tips from me. Carola is staying in this hotel and she keeps knocking on my door begging to be my friend. So I just left her a note telling her to bring a wind machine for her old hair.

PMJ/PF : What has been your best experience of being in Athens?

SN : Of course meeting you. You are not like other journalists asking boring questions, you ask good questions. I like you. Now I must go, because I can hear my helicopter arriving to take me home!

... and with that it was almost over. The minutes had passed and the time had gone. Paul and Peter were invited to say goodbye to Sylvia before she she made her exit just as she had entered. Sylvia Night, the Icelandic Night Star!

Eurovision 2007 Tickets

The European Broadcasting Union announced in Athens that the 52nd Eurovision Song Contest would be held on Thursday, 10th and Saturday, 12th May 2007. This has since been confirmed by Finnish broadcaster YLE together with the additional information that the event will be held at Helsinki's Hartwall Arena – yes, that is how arena is spelt in Finnish!

Already more than 100 OGAE UK members have shown interest in travelling to Finland next year, increasing the likelihood that tickets will be balloted for the first time. ERT generously allocated 65 tickets for UK fans this year, but the average over the last six years has been 40 – excluding 2001 when none were issued to OGAE by the Danish organisers!

It is far too early to know whether OGAE will be offered tickets next year, but anyone who is already considering travelling to Helsinki should write **immediately** 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 and all requests should be received by 1st December 2006. Any requests received after that date will be placed on a waiting list and only considered if additional tickets become available.

Please note, any request submitted does not guarantee that tickets will be made available. As in previous years, any ballot will be restricted to one ticket – one member and only those living in the UK will be eligible.

Retrospective 2006

Part 2

Darren Jenkin returns with the second part of Retrospective and a selection of your own comments. And if you don't agree with what's being said, why didn't you send your views to Darren for inclusion? Still, you always have next year!



© Andrew Wright

ALBANIA (above)

Now this was class. Loved the boy next door vocals – Oliver Shives
The pipes, the pipes are calling – Phil Ronald Price
The sort of lad you can take home to meet your mum – Sally Frith

ANDORRA

How much of one girl can you get in that dress? – Eddie de Souza
I love the song, but the staging cost them a place in the final – Sally Frith
8 points? Thank heavens for dirty Spanish men – Mark Sorrell

ARMENIA

Bondage and trousers from Mr Byrite. What a debut – Mark Sorrell
One eyebrow is attacking the other – Eddie de Souza
Top class debut – Michael Potter

BELARUS

It's just noise – Eddie de Souza
I was glad when this was Smolova – Mark Sorrell

BELGIUM

Visually too British to stand a chance – Oliver Shives
Classy pop song. Where did the votes go? – Charles Patrick

BOSNIA HERZEGOVINA

“Leila Moje”? Ironically eclipsed Bosnia's best placing – a group that replaced them in '99! Justice – Mark Sorrell
The stage setting, along with his voice, was superb – Barry Caughtry

BULGARIA

Powerful voice but the dancers drove me mad – Terry Clarke
Ruined by the wailing guy – Irene Revie
Bearable until Eddie Izzard turned up – Sally Frith
Not just a great song. Emotion, intelligence and more – Mark Sorrell

CROATIA

Bad, lippy and can nearly see her pants – Kath
A song about stilettos? Only at Eurovision! An absolute classic – Mark Sorrell

CYPRUS

This felt like three hours not three minutes – Eddie de Souza
Not just the angels. This made me cry too – Andi Musson
Suffered the fall from Glennis Grace effect – Mark Sorrell

DENMARK

Her name sounds like a brand of organic curry – Oliver Shives
You go girl. Should've done much better – Sally Frith

He couldn't twist. She couldn't sing.
Honours even – Mark Sorrell

ESTONIA

Watch out for group pelvic thrusts and
six feet smiley men – Martin Frampton
Looked more Swedish than the Swedes
– Charles Patrick
What was that dance routine in the final
chorus? – Barry Caughtry

FINLAND

Meatloaf meets Ronnie Reindeer –
Martin Frampton
12 points for entertainment value –
David Blunt
Fair play to Lordi. They kicked ass and
rocked – Liz Russell
Let's have a whip round for some
facials – Pez
Presumably the voters were impressed
by the costumes and make up – Kyp
Koumi

FRANCE

Sucker for a French song. Bit off key
though, bless her – Kath
Can't even hold a tune when there's not
much of one to hold – Irene Revie
They've given up the fight – Chris Nott

FYR MACEDONIA

Surprised it qualified in the first place –
Colin Taylor
Nina No No – Oliver Shrives
Wonder Woman – Chelle

GERMANY

Dolly Parton and the Berlin
Bushwhackers – Martin Frampton
Little Bo Peep and the Cowboys –
Chelle
Germany denied again – Chris Nott
Good, but I've seen better looking
cowboys – Mark Sorrell

GREECE

Pirate of the Caribbean – Gem

Gave it "Everything". Maybe too much
– Irene Revie

Wailing like a dumped drag queen –
Chris Leese

Is this really the woman that gave us
"Autostop"? – Mark Sorrell

ICELAND

Whatever she's on I'll have some
please – Martin Frampton

I was waiting for "Hi Ken, it's Barbie"! –
Terry Clarke

No relation!! – Chris Nott

Is this an asylum at Christmas? – Chris
Leese

IRELAND

Was that Roger Taylor in the backing
group? – Terry Clarke

Every song is a cry for help – Eddie de
Souza

'Throw yourself off a cliff' song – Diane



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ISRAEL (above)

If he's a Butler I'll go self service –
Oliver Shrives

How can I put this? C**p - Chris Leese

LATVIA

Vocal disharmony group – Eddie de
Souza

During this I realised just how long
three minutes is – David Allen

Good for the eyes and bad for the ears,
or vice versa – Oliver Shrives

Good performance of an extraordinary song – Charles Patrick

LITHUANIA

This is Eurovision, not football – Frank Bardsley

A horrid, ghastly nightmare. Gullible voters – Oliver Shrives

An excellent live performance of a dreadful song – Chris Nott



© Andrew Wright

MALTA (above)

A cruel result but he was so off key – Terry Clarke

Song-wise okay. Vocally and visually a complete dog's dinner – Oliver Shrives

"I Do"? Europe doesn't – Chris Nott

Looked like a gay matador – Chris Leese

MOLDOVA

They should've left on the scooter – Terry Clarke

Choreographically challenged – Pez

Bring back granny. What on earth was this about? – Mark Sorrell

MONACO

Contagious little calypso with Severine shaking her coconuts – Martin Frampton

Did somebody press demo on a Casio keyboard? – Eddie de Souza

Where do they find these people? – Davina Revie

Well they are good for Grand Prix's – Mark Sorrell

NETHERLANDS

I counted my teeth during this – Eddie de Souza

18 for effort and rear end shake – David Revie

NORWAY

Very pretty and a good voice – Colin Taylor

Yippee. Blond chicks – Mark

POLAND

Let loose in the dressing up box and far too many languages – Irene Revie

Kermit is gorgeous – Sally Frith

PORTUGAL

Poor on the CD and worse on the night – Terry Clarke

Charmingly traditional, sort of – Oliver Shrives

With Portugal we either get the odd bouts of brilliance ... or this – Mark Sorrell

ROMANIA

Good singer. Don't like the woman in orange – Kath

Ginger – Gem

Good pulsating dance song. Deserved to do well – Charles Patrick

RUSSIA

Pretty boy, but for the love of god cut off the mullet – Kath

Why is there a dead woman in a piano? – Kay

SLOVENIA

Not awful. Just somewhat bland – Oliver Shrives

Is he really only 18? – Irene Revie

Jeans by George at Asda, but certainly not a nobody – Mark Sorrell

SPAIN

"Bloody c**p" – Eddie de Souza
Hilarious. Not in tune and lesbian ballet dancers – Kath
Saucy but not spicy enough – Phil Ronald Price
Vocally Las Balls Up – Mark Sorrell

SWEDEN

I liked it as much as she likes her bronzing powder – Kath
She stole the show and still has the Eurovision sparkle – Phil Ronald Price
She is a Eurovision robot. Breathtaking – Chris Leese

SWITZERLAND

Powerful sing-a-long Coke commercial – Martin Frampton
Six odd singers singing about being together with individual performances – Terry Clarke
As this was song one, we probably lost a million viewers – Mark Sorrell

TURKEY

Old version of Blondie – Colin Taylor
A natural blonde? – Kath
Dirty – Pez
Not super – David Revie
Bet Lynch – Mark

UKRAINE

Shakira meets Orlaith from Big Brother 6 – Kath
This saucy little minx loves herself but the song is infectious – Sally Frith
Ruslana's cousin minus whips and leather, but with tambourines and men in skirts – Mark Sorrell

UNITED KINGDOM

A pity it's the UK entry or it would've done well – Colin Taylor
Fan-f***ing-tastic – Pez
Good on you Daz for giving it a first rate performance – Sally Frith
Chav comes to Eurovision with an anthem for ASBO's – Mark Sorrell



Semi Final Retro Results

Sweden	325	Cyprus	82
Belgium	263	Monaco	77
Russia	215	Albania	74
Slovenia	220	Lithuania	70
Bosnia Herzegovina	200	FYR Macedonia	69
Finland	162	Bulgaria	69
Ukraine	150	Armenia	52
Ireland	147	Andorra	47
Estonia	133	Portugal	32
Turkey	114	Belarus	30
Iceland	110	Netherlands	25
Poland	83		

Final Retro Results

Sweden	576	Norway	202
Germany	386	Croatia	127
Greece	382	Switzerland	125
United Kingdom	371	Malta	124
Romania	344	Turkey	115
Finland	332	FYR Macedonia	80
Ukraine	301	Latvia	65
Russia	293	Armenia	57
Bosnia Herzegovina	284	France	56
Denmark	260	Spain	54
Lithuania	231	Israel	29
Ireland	212	Moldova	28

Overall Retro Results

Sweden	276	Croatia	42
Belgium	225	Poland	42
Greece	204	Cyprus	41
United Kingdom	188	Bulgaria	37
Russia	169	Monaco	36
Romania	160	France	35
Germany	140	Albania	34
Bosnia Herzegovina	137	Malta	32
Slovenia	134	FYR Macedonia	27
Finland	114	Armenia	26
Ireland	114	Andorra	21
Ukraine	96	Latvia	18
Estonia	71	Portugal	18
Norway	69	Moldova	14
Turkey	69	Spain	12
Lithuania	68	Belarus	11
Iceland	55	Netherlands	5
Denmark	55	Israel	0
Switzerland	45	- first ever 'nil points' for Retro!	

Over 200 sets of votes were counted this year so a huge thank you to all those that sent back forms - and took the trouble to include comments and votes of friends and family members. It was also great to receive your e-mails about Retro as well and next year you will be able to vote via e-mail from the start. If anyone has questions or comments about this article then feel free to contact me on ahotspur@hotmail.co.uk Finally, (and through gritted teeth), many congratulations to Carola and Sweden for achieving the Retro treble! Untill next year then ... Darren Jenkin



© Andrew Wright

Carola the 'Invincible' – as voted for by OGAE UK members

Birmingham Bashed

While wind and rain swept across parts of the United Kingdom, Eurovision fans from across the country gathered at Jury's Inn in central Birmingham for an afternoon and evening of Grand Prix fun on Saturday, 2nd September 2006. As delegates began to arrive from 2.00 pm they were warmly greeted by organiser Paul Marks-Jones before a welcoming cup of coffee was served. There was plenty of time to informally catch up with friends, as well as meet those attending their first event!

Just before 4.00 pm Paul introduced the first highlight of the day which was described as "The Under 10's Contest". Not, as some people feared, a tribute to Junior Eurovision, but a selection of past ESC entries that had all scored less than 10 points. Delegates had been polled ahead of their arrival, and the short-listed 15 songs were firmly kicked off by Xandee and "1 Life".

As each song came and went it was difficult to believe that so many good songs have done so badly on the international stage. But history cannot be changed and the applause for Pan's

"Bana Bana" and "Hello From Mars" ably performed by F.L.Y was witness to the fact that it's not always the best songs that go on to win Eurovision ... nor do the worst entries necessarily end up in the bottom half!

After all 15 songs had been seen it was time for delegates, randomly paired together to form country jurors, to cast their votes with Anthony Ping going from table to table inviting 'national' representatives to announce their results in true Eurovision fashion. Three years after their 'nil points' experience, Jemini finally scored, but the winning song was undoubtedly the one that had opened the show.



The Under 10's Song Contest

1. "1 Life" Xandee	171 points	1 st
2. "Imorgon Är En Annan Dag" Christer Björkman	47 points	11 th
3. "Brandenburger Tor" Ketil Stokkan	53 points	10 th
4. "Sam'each" Ping Pong	45 points	12 th
5. "Stay Forever" Platin	21 points	15 th
6. "Bana Bana" Pan	82 points	6 th
7. "Venedig im Regen" Thomas Forstner	25 points	14 th
8. "Hello From Mars" F.L.Y	148 points	2 nd
9. "Tha'nai Erotas" Marlain	107 points	4 th
10. "Il Etait Temps" Virgine Pouchain	42 points	13 th
11. "High" Knut Anders Sørum	71 points	8 th
12. "Cry Baby" Jemini	67 points	9 th
13. "Brazil" Baby Doll	80 points	7 th
14. "Mata Hari" Anne-Karine Strøm	110 points	3 rd
15. "Tell Me Who You Are" Malene	91 points	5 th

While the buffet was served a few delegates sneaked away to put on their glad rags, returning for the first every Golden Star Awards which also incorporated Stars In Their Eurovision Eyes 2006. In true Oscar fashion, Marcus Keppel-Palmer and Dean Asker, pictured below, announced the four nominees in each category, before various members of the assembled crowd were invited to open golden envelopes and announce the overall winner. There were also snippets of each nomination shown on the big screen to help remind people of how good Eurovision really is!



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Golden Star Awards

The winner from each category is in italics

Best Winning Song

"Everyway That I Can" (2003)

"Diva" (1998)

"Hallelujah" (1979)

"Waterloo" (1974)

Best Non-Winning Song

"Vi Maler Byen Röd" (1989)

"C'est Le Dernier Qui A Parlé" (1991)

"Det Lige Det" (1984)

"Eres Tu" (1973)

Best Song of 2006

"Invincible" Carola

"Congratulations" Silvia Night

"Tornero" Mihai Traistariu

"No No Never" Texas Lightning

Best UK Song

"Ooh Aah ... Just A Little Bit" (1996)

"Congratulations" (1968)

"Beg, Steal Or Borrow" (1972)

"Love Shine A Light" (1997)

Best Eurovision Country

United Kingdom

Sweden

Slovenia

Spain

Best Presenter(s)

Anders Lundin & Katis Åhlström (2000)

Mary Kennedy (1995)

Lil Lindförs (1985)

Renars Kaupers & Marie N (2003)

Best Male Singer

Johnny Logan (1979/1987)

Cliff Richard (1968/1973)

Raphael (1966/1967)

Michael Ball (1992)

Best Female Singer

Edyta Gorniak (1994)

Natasha St. Pier (2001)

Céline Dion (1988)

Gigliola Cinquetti (1964/1975)

Best Duo or Group

ABBA (1974)

Mocedades (1973)

Hot Eyes (1984/1985/1988)

Brotherhood of Man (1976)

Best Eurovision Song Contest

2000 Stockholm

1985 Gothenburg

1998 Birmingham

2003 Riga

Between the nominations and awards, eight performers took centre stage to sing their individual tribute to singers past and present, beginning with David Onion, resplendent in red dress, and “Un, Deux, Trois”. Almost as good as Catherine Ferry’s original, it was incredible to realise that this song is now 30 years old!

Laura Gudim, a British citizen living in Croatia, then followed with Carola’s “Invincible” performed in Swedish as “Evighet”. It was a popular choice and had the audience singing along, before Terry Egan quietened things down with Paul & Charlie’s “Rock’n’Roll Kids”.

Next up was Gary Garland who bravely performed Vicki Rosti’s “Sata Salamaa” in the original language, receiving commendation for his pronunciation from a Finnish delegate. Sisters Eloise, Emily and Juliet then raised the tempo in Sheeba style by asking everyone to think about their “Horoscopes”.

Marcus introduced Vida Las Vegas who gave an energetic performance of

“Invincible”, complete with wind machine, and firmly challenging Laura’s earlier tribute to the Swedish songstress. Staying in the same uptempo mood, Paul Marks-Jones aka Salome followed and, once the bathrobe had been removed, performed “Vivo Cantando” complete with tassels. Finally, Andrew Moffatt appeared with his stool and 80’s style track suit, hoping that the audience could actually see three of him while carefully executing all the dubious dance moves to Sweet Dreams’ “I’m Never Giving Up”. Performances over, there was plenty of time to vote before the top three were announced.

Paul Marks-Jones came third, Vida scored a commendable second place, while the ultimate prize was awarded to Eloise, Emily and Juliet who appeared visibly shocked at their success. Nonetheless, the ecstatic trio, pictured below during their performance, still managed an excellent reprise that had everyone joining in!



© Vision

The rest of the evening was spent dancing the night away at the non-stop Eurovision disco. Non-stop, that is, until British licensing laws brought everything to a halt at 1.00 am on Sunday morning, but not before everyone had joined hands to sing and dance one last refrain of "Love Shine A Light". And, as quickly as it had begun, the Birmingham Bash had ended. But don't be too dismayed, because plans for a similar event in 2007 are already being discussed and here are just a few of the many comments made by those who attended this year.

"Just wanted to let you know we had an absolutely fantastic time and thought the event was brilliant" **Eloise Flint**

"Although this was my first OGAE event, it won't be my last" **Hassan Yusuf**

"The Bash was a great success and we had a great night" **Mark Barnsley**

"Good venue, good size, good screens, good dance floor, easily travelled to" **Marcus Keppel-Palmer**

"The event was great and enabled us all to mingle, chat and meet newcomers" **Jan Dominey**

"It was great to dance to some great Euro songs at the end and a couple of my mates who came to the disco wished they had come for the day!" **James Loftus**

"Great day and night! Cheers!" **Jimmy Squires**

"The hotel was superb" **Gordon Lewis**

"Golden Star Awards was brilliant! An excellent day overall" **Ian Grosvenor**

"Content was good, although this is my first event so nothing to compare to!" **David Kolundzija**

"Great event and enjoyed by all" **Rita Coombs**

"Excellent Bash, well mixed and fun" **Anthony Ping**

"It was superbly organised. I thought the seating plan was great as people mixed in a really fun way and the disco was BRILLIANT! The best night out I've had in years" **Juliet Evans**

"Thanks for a wonderful evening on Saturday" **Alasdair Rendall**

"All aspects of the Bash were great : the Under 10's, the flags, the way we all mixed with each other at the tables, the food and the non-stop dancing at the disco" **Emily Roberts**

OGAE UK would like to thank everyone who contributed to making the Birmingham Bash such a successful and memorable event. In particular Dean Asker, Marcus Keppel-Palmer, Bryan Manley, Paul Marks-Jones, Gerry Martin, Andrew Moffatt, David Onion, Anthony Ping, all the staff at Jury's Inn (especially Jim van Hoecke, the duty manager, who is a Eurovision fan and currently OGAE UK's newest member!) and anyone else whose name may be inadvertently missing. GL

Will we see **YOU** next year ?

Keep reading Vision for further information!

ESC Online

It's summertime and the Eurovision world is still in recovery after Lordi's rock 'n' roll revolution, so this time I'm going to turn my eye to a more restrained era of ESC history. It's natural to assume that the Internet is a young person's domain, but some of the earliest stars of the contest are still going strong in cyberspace, being both celebrated and commemorated by a wide range of websites.

We'll start at the beginning – where else? – with the first winner of the contest, Lys Assia. Her Internet home can be found at www.lys-assia.de, and while it's all in German – very much her “home market” despite her cosmopolitan profile – the site is easily navigable and offers details of live performances and TV appearances, a biography, a selected discography and photographs both old and new.

The lady who arguably gave the contest its first taste of pop music, France Gall, is very much still an active participant in the French music scene, and her official site is suitably slick and glossy. With a strong focus on her most recent compilation, www.francegall.fr is – you guessed it – all in French, but with such an audiovisual approach, it's easy enough to find your way around. And words like “Discographie” are unmistakable, even if the list of albums in question does seem determined to ignore the early Gainsbourg-driven years of her career. (Speaking of Gainsbourg, there's an interesting English-language critique of his life and career at www.francevision.com/nsltr/vf14/gains.htm)

No less active these days is Françoise Hardy, despite the recent German TV documentary showing that she struggles to remember even taking part

in the 1963 contest! Just another stop on her promotional tour of the time, I suppose, as is backed up by the comprehensive discography that does, this time, stretch right back to the 1960s. It's all in French again, bien sûr, but again you can't really go too far wrong – this site even has a “Bibliographie”! Check it out at www.francoise-hardy.com

Devoted fans are what keeps the Internet going, be it football freaks or Star Trek obsessives, and it is testament to the enduring popularity of Matt Monro that his online repertoire includes not only a superb official site at www.mattmonro.com – with glossy presentation, a personal touch from a webmaster who clearly cares and several in-depth features including a comprehensive lyrics archive and a focus on new CD releases (such as the “Rare Monro” compilation scheduled for imminent release) – but also a lovingly maintained fan tribute at www.mattmonro.org.uk, which adds some fascinating background material such as photographs and scans of original newspaper and magazine articles from the 1960s.

By contrast, and rather in keeping with her low public profile, Anne-Marie David has an officially endorsed but decidedly fan-run site at <http://annemarieladavid.monsite.wanadoo.fr>, which makes for a charming read. The centrepiece is a step-by-step career timeline that throws up all kinds of nuggets of information, both useful and useless, illustrated by a variety of record sleeves. A nice, cosy bit of work.

The late, great jazz voice of Monica Zetterlund is given a suitably classy tribute at <http://monicaz.info.se> Despite enjoying international recognition, this fan site is unfortunately only in Swedish, but that doesn't distract from the scale of its contents –

particularly impressive is the discography, which meticulously details Monica's recordings of jazz standards and Swedish originals alike.

Even our beloved Patricia Bredin has, if not a website per se, a little corner of cyberspace dedicated to her on-off career in music and film – you can take a brief journey back to those flickery black-and-white days at www.musical-theatre.net/html/unsungheroines/patriciabredin.html

And finally, staying in the glorious year of 1957, the first Flemish entrant Bobbejaan Schoepen apparently got

sick of having to find new venues at which to appear, so he created an entertainment venue all of his own.

Decades later, Bobbejaanland is still going strong as an all-singing, all-dancing theme park – see for yourself at www.bobbejaanland.be Whatever next, the Sing Little Birdie Avian Sanctuary?

And that's it for this edition. I'm always on the lookout for new and interesting websites to feature, so don't hesitate to get in touch at

m.d.faulkner@hamburg.de Until next time, happy surfing!

Quiz Time

In this tantalising edition of the quiz, Martin Faulkner and Marcus Keppel-Palmer look back at the first Eurovision Song Contest to be hosted by RTE in 1971. Answers on page 41.

1. For your first point, where in Dublin did the 1971 contest take place?
2. And what was the reason for protestors gathering outside the venue while the contest was on?
3. Which country made its debut in 1971 and what result did it obtain?
4. What made the Swiss entry historic?
5. What fashion statement was shared by the UK's Clodagh Rodgers and Luxembourg's Monique Melsen?
6. And what was curious about Spanish singer Karina's dress?
7. The 1971 contest saw the first appearance of the jury system in which two members, one over the age of 25 and one below, each gave a mark out of five to every song. How many times was this system used in all?
8. Katja Ebstein made her second appearance for Germany in 1971, singing "Diese Welt". Name her other ESC entries.
9. Which duo was supposed to sing the Belgian entry but was forced to withdraw when one of its members fell ill with jaundice?
10. Which future Eurovision winner appeared carrying a parasol?
11. How did Switzerland's 1969 and 1980 entrant, Paola, participate in the 1971 Contest?
12. Which member of Swedish group Family Four would return to represent her country more than twenty years later?

A New Generation

Although the United Kingdom have withdrawn from the Junior Eurovision Song Contest, due to be held in Romania this December, Malta continue to bring the English language to the international kids' stage. Ian Fowell takes a brief look at past Junior entrants from the Mediterranean isle.

Over the last couple of years I have visited Malta several times and was really pleased to see the huge public enthusiasm for both the Eurovision Song Contest and its Junior equivalent. I suppose you could say it is Malta's big chance to win something; a bit like Eurovision being the Champions League of song and Junior ESC being the UEFA Cup! I would like to pay tribute, therefore, to the very high standard of artists and songs from the Junior Malta Song For Europe.



In the very first Junior Eurovision, Malta were represented by Sarah Harrison, above, and "Like A Star". This was a very strong entries. I was a little sceptical about the Junior ESC before hearing the songs. When I heard Sarah's entry it made me more enthusiastic about the show. Sarah has been studying in the UK and recently had a part in a Harry Potter movie.

In 2004 it was the turn of the Young Talent Team, below, to represent Malta. I was knocked out when I heard "The Power Of A Song". I thought it was incredibly strong entry and the whole presentation of the group was amazing. It was a very melodic, dance song sung by a talented young group that would appeal to all ages. I contacted Godwin, the manager, and have since watched them perform at their summer shows in Malta.



The Young Talent Team do a mixture of song, comedy and audience participation. Their songs are very consistent, receiving airplay on some radio stations in the UK and in the Netherlands. I predict a big future for the YTT. They may even soon be hosting their own TV show soon which will be something like the S Club 7's "Hollywood 7" from a few years ago. The Young Talent Team are Marilena, Charlotte, Rodney, Elaine, Justine, TJ, Julian & Sophie

The youngest member of the Young Talent Team is Sophie, while the oldest is Justine. Unfortunately, neither performed with the band in Norway at Junior ESC, but Sophie has had songs in the Malta Junior finals. Watch out for her as a possible Malta Junior singer!! Check out more information at www.youngtalentteam.com

Thea & Friends represented Malta a year ago at the Junior ESC in Belgium with the song "Make It Right". Thea Saliba is a very talented teenage girl as well as being a popular TV presenter on a live show every Saturday. Thea presents a Top Ten chart show and interviews Maltese artists each week. She also performs during the show and interviewed Keith Camilleri (from Six4One) in the run up to the Eurovision Song Contest held in Athens.



Thea, pictured above (third from right) with her friends, also does a great version of Javine's "Touch My Fire" and sang this at Fabrizio's leaving party before he travelled to Greece. Besides her studies Thea attends piano lessons, is learning Russian Ballet and has vocal coaching. She regularly guests on other Maltese TV shows and performs songs, but still manages to cope with normal teenage life; hanging out with her friends and finding lots of time for her family and church. With a new song out shortly it's time to keep an eye on Thea ... she's going to be a big star and may well represent Malta at the main Eurovision some time in the future!! Check out Thea's website on <http://thea.di-ve.com>

While on holiday last year in Malta I was really excited by a song on Super One channel and discovered the singer

was Ylenia Caruana. I had to find out more about Ylenia and it turned out that the song was from the 2004 Malta Junior final. Ylenia is also a regular presenter on Maltese TV. Finally, a mention for a girl that did not even make it to the final 16 of the Malta Junior contest in 2004. I have heard an mp3 of a duet featuring Christine Montesin. It's a real cool song and Christine could well be a big star in the making.

Of course, at Junior Eurovision the public are voting for very young and cute singers, and not necessarily for the best song and performance. It is an issue that must be addressed so that the contest can retain any credibility. Either way, though, the talent in Malta is immense ... and the future of Maltese pop is in great hands with the new generation.



This year's Junior Eurovision Song Contest will be broadcast live from Sala Polivalenta, Bucharest, Romania on Saturday, 2nd December 2006 although it is unlikely that viewers living in the UK will be able to watch the show. As previously stated, the United Kingdom (ITV) have withdrawn from the event after just three attempts despite coming 3rd in 2003 with Tom Morley and 2nd in 2004 with Cory Spedding. However, Joni Fuller failed to impress the televoters in 2005, barely reaching 14th out of 16 entries.

Whatever Happened To

ADRIAN BAKER

In the last edition of Vision, we profiled disco band Liquid Gold, who were Song For Europe runners-up to Bucks Fizz. In this edition, Marcus Keppel-Palmer takes a look at the career of the man behind Liquid Gold, Adrian Baker.



Adrian Baker, above, was always destined for a career in music. Born on 18th January 1950, Adrian's parents were accomplished musicians. His father, Edwin, formed a swing band during World War II called the Pennypot Serenaders and later became leader of a band called the Troubadours. Adrian's mother, Doris, played accordion and piano, joining the Troubadours and also being an in-demand accompanist for solo artists, such as a young Tommy Cooper. Adrian was given piano lessons by his mother from the age of four, and eschewing academia he moved on to study at the London Institute of Music, winning medals by the age of 16.

However, like many teenagers growing up in the rock'n'roll and Beatlemania eras, pianos were less attractive than electric guitars and Adrian started mastering the guitar from the age of 12. Baker was also influenced by producers of records who would play all the instruments themselves and overdub harmonies, a technique which would be the signature to his own career. Adrian could play all instruments except drums so got a job at Boosey & Hawkes in London, demonstrating organs

In 1969, Adrian joined a local Essex band called Pebbles with drummer Roy Morgan, bassist John Brown and Brian Johnson, the lead vocalist. In the two years as a band they released two singles, "Stand Up and Be Counted" and "Goodnight Ma", written by their managers, Howard and Blaikley, who were known for their songs for Dave Dee, Dozy, Beaky, Mitch & Titch, and who had written "March" for Lulu in the 1969 Song For Europe. In 1971, Adrian met up with Eddie Seago, who became his manager and with whom he would write songs. At first, the project was to get Adrian signed as a solo artist, initially under the name Rudy – Adrian never thought that Adrian Baker sounded like a pop star. An unsuccessful single was released, "The Last Time I'll Cry Over You".

While this was occurring, Adrian joined up with another Essex band called Playground, who contained long time collaborator Roger Whatling, who would go on to play with Gidea Park, and Ken Gold, who would go on to work with the Real Thing. In 1975, Adrian signed with Magnet Records and recorded his debut album called "Into A Dream". As always, pop hits come from strange beginnings. While recording the album, Adrian and drummer Roy Morgan fooled around recording a reggae-fied version of the Four Seasons' hit

“Sherry”. Magnet loved it, released it and Adrian found himself on Top Of The Pops with a Top 10 hit on his hands. Although neither the album nor the follow-up single “Candy Baby” hit the charts, Adrian built a recording studio at his home in Gidea Park.

Although he continued to play with the Adrian Baker Band, Adrian was looking more at songwriting and producing and, together with manager Eddie Seago, he masterminded disco group, Liquid Gold, and their chart career; writing the songs and performing most of the instruments, although of course Liquid Gold was a real band and played live too.

But “Dance Yourself Dizzy” was not the only outlet for Baker as in 1979 he entered a song in Song For Europe called “Miss Caroline Newley”. Adrian put together a group to appear on ASFE calling them M-Squad and featuring Tom Marshall, who would go on to join Liquid Gold, Brian Hudson and two other members. Unfortunately the contest could not be broadcast due to the technicians’ strike. The song did not impress the juries, finishing 11th, and a release on Ariola also failed to hit the charts. Like many songwriters, Baker had the Eurovision bug so he and Seago decided to enter Liquid Gold into the 1981 Song for Europe with the belter “Don’t Panic”. Despite being a pre-contest favourite, the group came 2nd with their only set of top points coming from the Bristol jury. Released as a single, the song reached number 42 in the charts.

Shortly after ASFE, Baker recorded two medleys of Beach Boys songs to follow the craze of summer 1981 led by the “Stars On 45” medleys of 60s hits. Both these medleys, “Beach Boy Gold” and “Seasons Of Gold”, charted for Adrian under the name Gidea Park, the former reaching number 11. Adrian appeared on Top Of The Pops again,

but had to appear solo; the Musicians Union said that only the musicians who had played on the original single could appear – and as Adrian had recorded all the instruments himself and overdubbed all vocals, then he had to appear by himself! But by the time these singles charted in mid-1981, Adrian had got a call from Mike Love of the Beach Boys. Carl Wilson had decided to leave and although Brian Wilson was returning to the fold, the vocals needed filling out and Adrian was asked to join the Beach Boys. He played and sang with them initially for two years, before returning to the UK to form his own “Beach Boys” which he also called Gidea Park.

Joining Baker in the band were Martin Lawford, Roger Whatling, Dave Walker, Alec Duncan and his old friend Tom Marshall. Unfortunately Tom was injured in the Bucks Fizz accident, so Adrian’s younger brother Ian joined up. The band toured around the UK and Europe for five years, although Dave Walker died in 1987 and Roger Whatling left the same year. However, in 1989 Adrian was asked to rejoin the Beach Boys, initially as a touring member and then as a recording member. With this in mind, Adrian relocated his family away from Essex and to Nevada, USA.

Adrian left the Beach Boys in 1993 and then joined Frankie Valli’s Four Seasons. He returned to the Beach Boys in 1998 for a further stint before leaving again in 2004 to join Beach Boys sound-alikes Papa Doo Run Run. He continues to record and produce records, all with distinctive harmony vocals, from his Nevada recording studios, while his band Gidea Park continue to this day in the UK. To date, Adrian Baker is the only member of the Beach Boys to have performed in and written for A Song for Europe.

The Day I ...

said “this could be the start of something contagious”

One of the sensations of the Eurovision summer was the discovery of a web TV show where a 16 year-old US actor has made a name for himself lip synching Eurovision performances to acclaim from Lulu, Sandie Shaw and others. Here Dan Stuller, pictured below in front of his webcam, tells how one teen, formerly a regular person from the United States (where most of the population is completely blinded to European music), discovers the contest and starts a life long love that will not soon die.



The Eurovision Song Contest is a household name all across Europe. But definitely not in New Jersey, in the United States. The whole title seems like a completely different language compared to what we are used to. Never was there a nationwide song contest until American Idol came along, but even that still doesn't quite have the history the Eurovision Song Contest has. I'm very much into acting and different genres of music, and my love of Eurovision starts in a far different place than probably anyone in Europe's does.

People used to wonder how I could listen to stuff from the 60's and 70's without blowing my eardrums out. I just said simply "I grew up with this music, my parents listen to it all the time. It's a bit hard to ignore. Most of it is better than the Top 40, in this age of remakes, oversexed songs, and people talking a mile a minute." My parents practically raised me on ABBA, before I knew they won the 1974 Eurovision, and people just thought I was off the wall.

It all began in 2002. While in the car with my parents a song came on which I thought sounded lovely, and it was nothing like I had ever heard before. It was Lulu singing "To Sir, With Love", the song she is most known for in the US (perhaps the only one). After I got home, I immediately searched online for the song, and added it to my music library. Shortly after discovering Lulu, I figured I would see if she made more than that song. I was surprised to find her song "The Boat That I Row" on the 'Absolutely Fabulous' TV-movie, and added that song to my collection as well.

Fast forward to May of 2005, I was enamored with some of her other well known songs like "Shout", "Man With The Golden Gun", and a few others. This is where I found out Lulu appeared in the Eurovision. I had no clue what IT was, so I did more research. Before the summer was over, I was obsessed with "Boom Bang A Bang" in all five languages, and a whole load of her other lesser known songs. At first, I couldn't stand "Boom Bang A Bang", (like Lulu herself!) but it soon grew on me. I then discovered the three other winning 1969 artists, managed to download the whole 1969 contest, and the rest is history!! I then got into the music of Sandie Shaw, France Gall, Julio Iglesias, Kirsti Sparboe, Bobbysocks ... just to name a very few.

I had created my own web-broadcast TV show, called "Looks Like Rain". I have always loved playing someone else or doing something different. I always dreamed of being on TV, and I was always quite a ham in front of the camera. For the show, I made up a whole slew of characters, from all different walks of life (much like Tracey Ullman, and Catherine Tate), and put them through different situations. I didn't really have any other friends who were actors, or who really wanted to do anything along those lines, so I played every single character, occasionally with the help from a friend or two. As my love for Eurovision grew, there were a lot more references made to the contest in the show.

I discovered a lip synch contest on Google Idol through a morning television show called "Good Morning America", where they said two girls from the Netherlands won the first heat when they lip synched to Aretha Franklin's "Respect". I figured "Hey, I can do that." And the moment I got home that afternoon, I went to work on a video. The first video I ever submitted was "Boom Bang a Bang" by Lulu. I looked like an idiot, but I said to myself "this could be the start of something contagious." After that first video, I did the multi-language version of "Boom Bang A Bang", with really no recognition from the Google Idol people. My greatest turning point was when I did a video to an old Sandie Shaw song that was a B-side to one of her singles released in 1965. The song was called "Oh No He Don't", and it involved Miss Shaw singing in a fake Jamaican accent, along with a man shouting during the chorus "OH NO HE DON'T!" On camera I play two people, and the people who saw it just thought it was the funniest thing. After I finished it, I posted it on my Myspace profile,

and the next day my friends were telling me how funny they thought the video was. They were like "how did you play two people? It looks so good!" It was tedious work always, but I knew it would pay off at some point.

I am a member of the Sandie Shaw message board, and when I finished the video, and uploaded it to the site that hosts all my videos, I posted the link so that people could watch the video. I knew Sandie came on sometimes and read what people wrote and posted replies, but I never would have guessed that she would post a reply to my video. When I logged on I was ecstatic, because she absolutely enjoyed it. To think, a woman who has sold records for almost 40 years, would have taken time to actually watch a video by some kid in New Jersey of her song?! After that video, I did one of Kirsti Sparboe's 1969 Norwegian song "Oj Oj Oj Sa Glad Jeg Skal Bli". This was the only song I cared to read along with the lyrics to until I memorized it, because it's an adorable little ditty, and I thought it was also different to do in a video.

I did a few Lulu songs after that, and sent them to her on Myspace, and she thought they were hilarious, and thoroughly enjoyed them just as Sandie did. The next few videos after that were all Eurovision songs ("Un Banc, Un Arbre, Une Rue" and "En Un Mundo Nuevo", which has been selected for the Google Idol contest), and they got rave reviews from people on Youtube.com. In between that I did another Lulu song, and Mary Hopkin's 1970 chanson "Knock Knock Who's There" where, again, I played two people. This time it was me, and then Mary Hopkin (played by me in a long blonde wig). Since then, her daughter who heads up her official Myspace has discovered it, thought it was absolutely

fantastic, and may possibly show it to Mary if she gets the time to.

Before I made the videos and showed them to Lulu, I created a music Myspace profile in her name. I figured it would be a great way for her fans young and old, to get re-acquainted with her new music. After I created it, I told the president of the Lulu fan club about it, and he seemed to like it. On a late Friday afternoon in April, I opened my Inbox to find an e-mail from the fan club president again. I had to read it over at least five times because I could not believe what I was reading. "Dan, please leave your telephone numbers. Lulu will be in New York this weekend, and she would like to talk to you." I swear, my heart must have skipped a beat. At first I was like "wait, there's got to be some catch to this." So I sent him a message back with the numbers, and I said "are you pulling my leg?" He e-mailed me about two hours later, saying "I just gave her the numbers; expect a call tomorrow." Sure enough, two o'clock rolled around the next afternoon, and my mobile rang. Looking at the number, not thinking, I thought it was a family friend of ours. I picked it up, went "Hello?" and on the other end of the phone was a bubbly little Scottish woman saying "Hello, Is This Dan?" and I replied "Yes." She replied "Hi, This is Lulu." At that moment, I nearly fainted, and I went "Oh My God!" and I could hear her chuckle on the other end. She had called to thank me for setting up the Myspace that I did, and she asked if she could have hers as the "Official Lulu Myspace" and mine something else, but along the same lines. I'm just remembering bits of the conversation now, because I was in such a state. I could barely remember anything.

So how exactly does a 16 year old from New Jersey find a calling recording a

video of himself lip synching an obscure song from Monaco in 1971? Only through a chain of discoveries. It all starts with one artist, and your musical tastes could change forever. I do like some of the Eurovision songs from the 2000's but nothing beats the original pioneers of modern European music. Although Lulu would rather like to forget her Eurovision days, I just want to thank her immensely, because without discovering her I wouldn't have just written this article. I am truly grateful for all of the great feedback that I have gotten, as well as the lovely words from Lulu and Sandie, who mean the world to me. If you're a former artist reading this saying "why hasn't he done a song of mine?" who knows? Your song may have a whole new life breathed into it soon. I plan to do more videos in the coming months, and they can all be found at <http://www.myspace.com/ljn>



Eurovision USA ?

While Dan Stuller promotes Eurovision songs on Myspace, the European Broadcasting Union are negotiating rights with NBC that would allow them to produce an American version of the Eurovision Song Contest! It is understood that this would be based on an interstate competition that would see 50 acts, one from each state, competing for the overall prize.

OGAE UK Election 2006

Summary of Results

PRESIDENT

Richard CRANE 143 votes

David ONION 30 votes

It is therefore declared that RICHARD CRANE has been re-elected to the position of PRESIDENT ~~subject to references being obtained~~

CLUB SECRETARY/TREASURER

Simon BENNETT 88 votes

Rita COOMBS 73 votes

Andrew HARVEY 12 votes

It is therefore declared that SIMON BENNETT has been elected to the position of CLUB SECRETARY/TREASURER subject to references being obtained

The ballot papers were counted on 3rd SEPTEMBER 2006 in the presence of:

G L Lewis

G P Garland

Anthony Ping

Notes

56.1 % of the eligible membership voted

Six ballot papers were declared void due to damage or other irregularities

Four ballot papers were received after the voting deadline of 15th August 2006
These remain unopened and in the possession of OGAE UK

Both elected positions will run for two years from 1st November 2006

Friends & Neighbours

The theme tune to “Neighbours” suggests that Neighbours become good friends. Helge Engelbrecht is leader of the Danish group, Neighbours, whose song “Je Ne Regrette Rien” lost out in the Dansk Melodi Grand Prix to “Twist of Love”. A couple of days after the final, Marcus Keppel-Palmer spoke to Helge Engelbrecht, pictured below, to find out if he regretted anything.



“No, this year was a great experience doing the Dansk Melodi Grand Prix. I really loved it.” Helge is bubbly back at his home in Ansager. “We really thought we would win this time with ‘Je Ne Regrette Rien’. I think we lost out to a really old-fashioned song; as a song it’s ok, but Sidsel is a good performer.” Was he surprised that Sidsel won? “Yes, I really don’t understand how the public vote. I think the Melodi Grand Prix attracts a younger audience, a younger voting audience, rather than people whom I would say comprise Neighbours’ fan base, people who like to have a melody.”

Helge was born in 1952 and has been playing music from an early age. He joined the group Fenders in 1975 and stayed with them for ten years. In 1982,

Helge had his first experience with Fenders in the Dansk Melodi Grand Prix. Did 2006 come easily? “This time was my tenth attempt in all in the Melodi Grand Prix. I had written many songs in the contest before, but this was the first time I did it especially for the contest. I was asked about two weeks before the deadline to enter a song. So I didn’t have a lot of time. I based the song on an old melody written by a friend and wrote the lyrics to it. The lyrics came very quickly, especially the Edith Piaf reference in the refrain. Normally, I don’t write songs especially for the contest. This was an exception.”

One song that Helge wrote that did win the Melodi Grand Prix and went to the Eurovision stage was ‘En Lille Melodi’ for Anne Cathrine Herdorf. The backing group, Dregene, included Helge, although by the time they performed in Brussels the group was renamed Bandjo. What was it like at the contest? “The week was fantastic in Brussels. It was all such a whirl. Lots of people thought we were going to win and so everywhere we went, record companies were asking us to sign contracts. We had to carry tapes around of the song in English everywhere we went!” Of course, Johnny Logan won that year and the Danes came 5th. I ask Helge which other Danish ESC songs he liked. “I think Denmark has had some really good songs in the contest. I really liked Soren Poppe’s song in 2001, ‘Never Ever Let You Go’ which was really catchy – and of course ‘Fly On The Wings Of Love’ by the Olsen Brothers. That was fantastic. I remember that I had entered a song in the Melodi Grand Prix that year, ‘Lykkefugl’ sung by Trine Gadeberg. I hadn’t heard the Olsen’s song before the night, but once those drums kicked in, people just loved the song. That was

a special moment. Mind you, Jorgen Olsen was sick before going on stage". In recent years, Helge has entered the Grand Prix in his own name and with his band, Neighbours, whom he formed with co-writer Tommy Rasmussen. I ask him how they got together. "I've known Tommy for 20 years now", says Helge enthusiastically. "I worked as a solo artist and he would work as my pianist and accompanist. In fact, he performed the demo for 'En Lille Melodi'. Well, through the 90s I had been producing on the Pineapple label for Stig Rossen, in particular, but about five years ago I thought that I'd like to get back into writing songs for myself, so Tommy seemed to be the best person to join with. And so we formed Neighbours." In fact, Neighbours' official debut as a band was at the 2002 Dansk Melodi Grand Prix performing 'Alt Mellem Himmel Og Jord'. The pair were joined by Dennis Pedersen on drums, Morten Husted on guitar, Peter Hojgaard on bass and Ronnie Olesen on keyboards and the band in its present format was ready. The group has released three albums so far – 'Resjedage', 'Den Gyldne Nogle' (with accompanying live DVD) and most recently 'Den Gadefulde Folk'.

I mention that I loved their second album, which included the drum-based Melodi Grand Prix entry 'Solens Sang' from 2004. "Actually it's strange about 'Solens Sang' as I never intended that to go in for Eurovision," muses Helge. "It was written for another contest altogether, one around the completion of the bridge between Denmark and Sweden. It was a song based on an old Norse mythology and was built around drums. It's a big and dramatic song; I suspect that sort of song is a bit difficult for Eurovision. I think the Melodi Grand Prix has changed recently. Everybody understands now that it's not a song

contest but a TV show. Danish TV selects songs to be different; they want to have a sweet pop song balanced out by a latin lover song. The contracts we sign make it clear that the TV producers can change the artists as they wish."

I ask what's next and when the Greatest Hits CD will come out. "Actually, the Greatest Hits CD has been put on hold. If we had won with 'Je Ne Regrette Rien' we would have released it. Now we'll put together a new album instead. I write songs all the time. Tommy and I write the songs and then the band gets together to play around with the arrangements. The band is definitely coming together more and more." And what about the Melodi Grand Prix? "Oh, I think I will definitely send something to the contest next year. It's in my blood!" Finally, I ask if Neighbours will tour England. Helge is not so sure. "It's difficult I think for us to tour abroad as we only sing in Danish." With that Helge returns to his studio in Ansager. Helge Engelbrecht is equally at home writing for folk musicians and pop musicians, equally at home writing and producing and performing. He is passionate in his love of music. Let's hope we can persuade him to bring his band across to play in England sometime soon.



© Neighbours

John Howard's Songs for Europe

A Eurocurios Special
by Thomas Latham



© John Howard

Some of the unsung heroes and heroines of Eurovision are those songwriters who enter songs each year but fail to get their compositions through to a national final. They remain unsung because it is extremely rare to find even a list of the titles of these non-selected songs in the BBC Archives, let alone details of the writers (and potential performers), and so most of them will be forever lost to history. In 1980, for example, the twelve songs of that year's SFE were selected from more than 700 that had originally been submitted. Were the judges' decisions correct? What if some of those rejected songs turned out to actually be better

than the final selection? In the vast majority of cases we may never know.

However, recently I followed up a lead on some information that suggested that singer-songwriter John Howard had submitted a song entitled "Don't Shine Your Light" to the BBC's Song For Europe competition in the late 1970s. I made contact with him about this SFE submission, never dreaming that he had submitted not just one, but a total of seven songs over a period of time, all but one of which have been released on CD in recent years. Although John was never successful in getting through to an actual SFE (the closest he came was to make the final 30 one year), I nevertheless thought that his Eurovision connection was worth investigating further.

John Howard, grew up and trained as a classical pianist in Lancashire and started writing and performing his own songs in 1970. After turning down an invitation to front an early incarnation of Iron Maiden, he was signed to CBS Records in 1973. His first album "Kid in A Big World" appeared in February 1975 (and was released on CD in 2003 - RPM 271) but neither of its two singles charted, possibly because Radio 1 refused to play them. CBS shelved the album John was working on (subsequently released on CD in 2004 as "Technicolour Biography" - RPM 282), and more commercially-minded material was produced by Biddu including the follow-up single "I Got My Lady", which had plenty of Capital Radio play but still failed to make the Radio 1 playlists (the sessions that produced this single would later appear on CD in 2005 as "Can You Hear Me OK?" - RPM 293). At the beginning of 1976, John and CBS parted company.

In the autumn of 1976, John Howard entered one of the songs from the

“Technicolour Biography” sessions, “Hall of Mirrors”, for the 1977 Song For Europe competition. The song is a piano ballad telling of the way that sudden fame can seem overwhelming and unreal, and is not so very different in style (although different in feel) from Jacqui Scott’s “Moments” the following year (which came 6th). Interestingly, one of the songs that was accepted for that year’s SFE was co-written by John’s erstwhile producer Biddu - “Just For You” performed by High Society (it came 6th).

In 1977, a chance meeting with Trevor Horn led to the production of a number of demos with backing by the nucleus of the Buggles and The Art of Noise - Geoff Downes, Anne Dudley, Linda Jardim, Louis Jardim and Bruce Woolley. Again the resulting single, “I Can Breathe Again”, failed to chart, but another song from the 1978 sessions, “Don’t Shine Your Light”, was submitted (as far as we can tell) for the 1979 SFE. Originally intended with John Howard as the performer, it was subsequently decided that it would be by Tenth & Parker instead (a duo featuring Howard and Roy Nicolson). The song made it to the final thirty and so Howard was invited to a Music Publishers Association lunch at the Dorchester Hotel at which the final twelve songs would be announced. The successful entries were revealed in alphabetical order by title, and once Richard Gillinson’s song “Fantasy” was mentioned (performed by Kim Clark it came 2nd) John realised his song had been rejected. (He has a vague recollection of being invited to the SFE show as an audience member, although we cannot be certain whether this was in 1978 or 1979.) Whether some of the falsetto vocals from the verses would have come across in the SFE is anyone’s guess, but the song

itself is a very good piece of contemporary pop and easily better than some of that year’s entries. As a single, “Don’t Shine Your Light” was released as a double A-side on SRT records with “Baby Go Now”, which is really excellent and has rapidly become something of a favourite of mine. Both are bonus tracks on the CD “Can You Hear Me OK?” (RPM 293).

In 1979, John discovered synthesisers, which allowed the creation of more finished sounding demos. A song called “1999” was written and produced with Linda Jardim (the female vocalist on the Buggles’s “Video Killed The Radio Star”) on backing vocals and submitted for the 1980 SFE. Once again, the song failed even to be short-listed, but it was eventually released on CD by John Howard on his own label in 2005 (“A Different Room – The Electronic Years” – kid 1002). The song is a good piece of synth-pop with a quirky charm of its own. Perhaps the song was too quirky, and too contemporary for the selectors, or perhaps having selected Pussyfoot’s “I Want To Be Me” (which actually came 4th) they had already filled their quota of one quirky song per contest.

In 1986, he co-wrote a song entitled “Finish What I Started” with Julian Lindsay and Steve Levine, the latter of whom also produced Culture Club and Surf ‘N’ Turf (SFE 2002 – see Jonathan Maitland’s book “How to Have a No. 1 Hit Single (and what to do if you don’t)” for more on that). The song was submitted for the 1987 SFE but failed once more, though it was also featured on “A Different Room – The Electronic Years”. Once again, the song would not have seemed out of place in the ’87 SFE, even though it is not, in my opinion, the best song submitted by John, perhaps because of its nature as a collaboration.

By the early 1980s John Howard had become disillusioned with his lack of success and recognition, and worked only sporadically at composing and recording, purely for his own pleasure or at the request of friends. A beautiful piano ballad called "Don't Look Back" was entered for the 1990 SFE, and yet again was better than most of what eventually saw the light of day in the competition. However, it was not short-listed and does not even appear to have been recorded until the sessions for a 1996 album produced by Keff McCulloch, though this was not released until much later as "The Pros & Cons of Passion" (kid 1001).

In the 1980s and 90s John worked in marketing and A&R at various record companies, with artists such as Elkie Brooks, Maria Friedman, Connie Francis, Hazel Dean (SFE 76 & 84), Sonia (SFE & UK 93), Gary Glitter, The Crickets, Lonnie Donegan, Madness, Barry Manilow and Sir Tim Rice. He still found time to write the occasional song for other artists such as Stephanie Lawrence and Dave Willetts, and in 1992 Des O'Connor recorded his "Blue Days" for the "Portrait" album (Columbia 4727302), releasing it as a single that narrowly failed to chart.

At some point in the early 1990s, John submitted a song called "A Woman Of My Time" performed by Tracey Wilson for the SFE, but it does not appear to have ever appeared on CD. In about 1994, as best as he can remember, a song entitled "You Can Depend On Me" was John's final SFE submission, and again it can be found on "The Pros & Cons of Passion". "You Can Depend On Me" is a deeply felt mid-tempo love song with a catchy melody, and is one of the best songs John tried to enter into the contest. If it was indeed intended for Frances Ruffelle to perform in 1994, it is a complete mystery how

this song was not at least short-listed, especially when you consider the real cross that comprised the majority of her final eight songs for Europe.

In 2001, John retired (or so he thought) to Pembrokeshire, but when his father bought him a piano as a housewarming present, he slowly started writing, performing and recording, culminating in the solo albums "As I Was Saying" (Cherry Red – CDBRED293) released at the end of last year, and the recently released "Same Bed, Different Dreams" (EURO 009), which sadly is only currently available in France. However, in recent years John Howard has finally started to receive some of the attention he has long deserved as performer and writer, and now perhaps also as Eurovision wannabe.

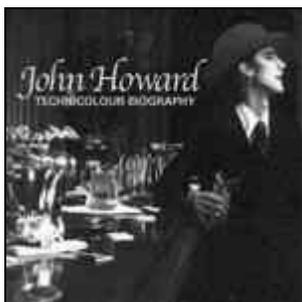


© John Howard

We may never know the titles or composers of most of the songs that have been rejected for the SFE (and now MYMU) over the years, but we now have details of at least seven of them, with the chance to judge for ourselves whether or not they deserved to be rejected. As far as 1980 is concerned, it is a case of one down - only 699 plus to go.

To summarise, John Howard submitted seven songs for the BBC's Song For Europe competition as follows:

1. 1977 – “Hall of Mirrors” – written and performed by John Howard (released in 2004 on “Technicolour Biography” – RPM 282)



2. 1979 – “Don't Shine Your Light” – written by John Howard, produced by Trevor Horn and to be performed by Tenth & Parker (John Howard's version was released in 2005 on “Can You Hear Me OK?” – RPM 293)



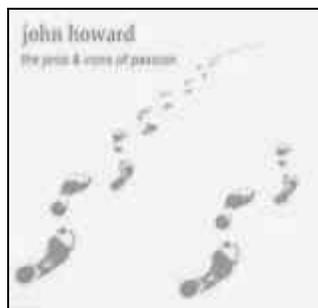
3. 1980 – “1999” – written and performed by John Howard (released in 2005 on “A Different Room – The Electronic Years” – kid 1002)

4. 1987 - “Finish What I Started” – written by John Howard, Julian Lindsay and Steve Levine, and performed by John Howard (released in 2005 on “A Different

Room – The Electronic Years” – kid 1002)



5. 1990 - “Don't Look Back” – written and performed by John Howard (released on “The Pros & Cons of Passion” - kid 1001)
6. Early 1990s - “A Woman Of My Time” – written by John Howard and performed by Tracey Wilson (unreleased)
7. 1994 - “You Can Depend On Me” – written and performed by John Howard (released on “The Pros & Cons of Passion” - kid 1001).



With many thanks to John Howard and Neil France for supplying CDs and information. All of John's albums can be purchased from his own website www.kidinabigworld.co.uk

Richard's Round Up

I hope you've all enjoyed the long hot, sorry wet, summer! I have to say that there has been a distinct lack of Eurovision related news in recent months, but the following did grab my attention.

Apparently Peter Andre and Katie Price (aka Jordan) have recorded an albums' worth of duets! Tracks include "Tonight I Celebrate My Love", "I've Had The Time Of My Life" and "Endless Love", but no sign of a release date yet. Cliff Richard is also joining the duet trend. His next album is called "Two's Company" and will include a "dramatically reworked" version of "Move It" which features Brian May. Former Blue singer, Anthony Costa follows the current trend for former MYMU/ESC artists to take the stage and joins the cast of "Blood Brothers" at the Phoenix Theatre in London's West End. Also starring in the West End will be Javine Hylton in "Daddy Cool", a musical based around the songs of Boney M. Her new single with The Soul Avengerz, "Don't Let The Morning Come", is due out on Positiva in September and should give Javine her highest chart placing to date.

The man behind this years surprise hit, "Underwear Goes Inside The Pants", has been revealed as former Aqua front man, Soren Rasted. Still no release date for Uniting Nations' version of "Burning Heart" but Daz Sampson is previewing a new track called "Goodbye" on myspace.com. The dance charts have recently featured Kate Ryan's "Je T'adore". It's been promoted by the Curb label so maybe a UK release will still materialise. Brian Kennedy will be hosting a new ten week show on RTE called "1 To Remember" where every week the

public will be asked to vote for their favourite Irish number one (ten different songs on each show). Brian will perform the winner, so may get to sing "All Kinds Of Everything"!

Last time I mentioned a new compilation by The Hothouse Flowers. It seems the group has reformed (not sure if they ever really split up) and are playing the UK in October. Also out in October is Leann Rimes' duet with Brian McFadden, "Everybody's Someone".

An album of Serge Gainsbourg cover versions has been released in France. "Monsieur Gainsbourg Revisited" (Universal / Barclay 0602498385715) and features new interpretations by such diverse artists as Marc Almond, Michael Stipe, Marianne Faithfull and Portishead. The album opens with "A Song For A Sorry Angel" by Franz Ferdinand and Jane Birkin, and also includes "Requiem For A Jerk" by Faultline, Brian Moloko and Francois Hardy as well as "Boomerang 2005" by Gonzales, Feist and Dani. Katrina flew to Africa to star in two concerts in aid of the Aga Kahn Development Network and was joined on stage by Midge Ure, Chris Thompson (Manfred Mann), Alannah Myles (former Melodifestival entrant), Bobby Kimball (of Toto) and local artists.

Frances Ruffelle is due to return to the stage in a new musical called "Over Here". Also due to reappear on stage is Michael Ball in a new production of "Kismet". He is also guest on the new album by Julian Lloyd Webber singing the title track "Unexpected Song" (EMI Classics 3594882). Irish trio Triniti feature a version of "Nocturne" on their debut CD "Triniti" (Universal 9877250). The girls got together after seeing one of them perform "The Voice" live on stage. To celebrate the tenth anniversary of "The Voice" former

winner Eimear Quinn has released "Gatherings" which features 11 tracks including "Winter, Fire & Snow", her Eurovision winner and a cover version of "Diwanit Bugale". The CD can be ordered through her website www.eimearquinn.com Incidentally, Elaine Morgan, who joined Karen Matheson on the original "Diwanit Bugale", has released a couple of CD's herself in America under the name Rose Among Thorns. Five young Irish girls under the name Celtic Woman have a new version of "You Raise Me Up" on their debut album.

Finally "The Rare Monro" (EMI Gold) was due for release in the first week of September. The double CD contains fifty previously unreleased tracks taken from several hundred found in EMI vaults, so it looks like it's unlikely to feature any of his Song For Europe entries. But with several more CD's in the pipeline the chances of getting "Beautiful, Beautiful" and "It's Funny How You Know" on CD are increasing. That's all for now. Thanks to all of you who have contacted me with information for Round Up. Keep 'em coming.



Athens Remembered

As 2006 rapidly comes to a close, freelance journalist Paul Jordan looks back to those hot Hellenic days in May and a few personal thoughts about his trip to Athens.

Greece had been waiting since 1974 to win Eurovision and they finally did it in Kiev! After the 2005 contest there were celebrations among fans, not only because Greece had finally won but also because it meant that Athens would be hosting the 51st contest. Greece and Athens were still basking in the glory of successfully staging the Olympics and this was fresh in many people's minds. Yum – feta cheese and Greek wine!!

Arriving in Athens I was immediately struck at how new the airport was, and how clean and efficient the metro system was. The Olympics had clearly been a positive experience for the Greeks and they were putting it to good

use to stage Eurovision. The venue was stunning – right in the centre of the Olympic village. This was going to be a great week I thought!

First blip came when I tried to collect my press pass. The office had no record of me despite me showing them my e-mail confirmation from the BBC. Some wonderful person at the BBC had forgotten to forward many of the applications onto the Greek press centre. As a result I was left outside for over an hour trying to get it sorted. Finally it was sorted, but I was given the wrong pass. It was better than nothing I suppose. Kirsty, the BBC's woman in Athens, was actually very helpful and I really appreciated it. I just didn't understand how this year was so dramatically different from my journalistic experiences in 2004 and 2005.

As for the rehearsals – I walked in to see Germany performing. Wow – great stuff. I won't bore you all with the details but one which stood out was the UK!! They were really good! The girls

can sing and I started wondering if the UK were in with a chance!! I was clearly deluded!! I then went into the Swedish press conference that was absolutely nauseating! Carola won Eurovision in 1991 and also came 3rd in 1983, and was one of the more controversial singers in this year's contest. Carola is alleged to be homophobic since her comments to a magazine in 2001 where she spoke about praying for gay people or words to that effect. Previously she has said nothing when asked – silence which is often louder than words! She then backtracked in Athens and made efforts to say that she never said such a thing. Hmm, interesting how she said this after seeing how much of a gay event it all was. Sadly, whatever her comments, many queens fawned over her like she was a member of gay royalty.

Carola was so cringe worthy in every possible way. If anyone asked her anything she would pat her chest and tell him or her that they were in her heart. Someone mentioned Turkey and surprisingly enough, Carola again claimed that Turkey was in her heart. She must have a pretty big heart! Someone also mentioned the dreaded subject – the gay thing! As soon as she heard that her face froze to a smile. It wasn't difficult as her face looked frozen most of the time anyway – she must have a monopoly of the supplies of Botox in Sweden! Someone asked how she felt that a lot of drag queens in Israel model themselves on her. I'm sure she was appalled that a couple of trannies were impersonating her but she of course claimed that it made her proud and that again, they were in her heart! Great singer, shame about the rest of her!

The parties took place at the Euroclub – this is a club that is set up every year

for accredited fans and journalists. However, the Greeks in their wisdom forgot to get the place licensed and so no drink was available to buy. Instead tokens were handed out for free drinks. On the first night it was great – I got four tokens and with their vodka measures it didn't take long before I was singing and dancing on the dance floor to Finland's 1985 entry!!

As more delegates arrived at the club during the week the token policy became stricter and it was eventually so bad that only one token per person was issued. I felt that this was ridiculous as I didn't like being dictated to and I certainly wouldn't have objected to buying a drink – if only they had bothered to get a licence! Or why didn't they simply hand out free beer – it was the same principal as the token idea. Ukraine's hospitality was brilliant – why couldn't the Greeks do the same? They were actually making a profit from this year's contest too – the first time a substantial profit has been made! It was my real bug bear of the week – by the end of which I was so desperate for a token that I would have ... well, that's another story!

Athens was a great city – some of it was lovely and some of it was absolutely horrid, but that is all part of the charm. The Acropolis was very interesting and you could clearly see from where the British had stolen the Elgin Marbles!!

I took part in a BBC3 documentary before I left for Athens and it was shown after the semi final on the Thursday. I looked absolutely hideous. I've clearly piled on the beef and it showed!! I was extremely embarrassed! I'm still happily eating pies though ...

I wore a kilt to the contest and was hounded by people wanting photos. I felt like a real celebrity and the public

clearly adored me! TV stations wanted to interview me and I totally eclipsed everyone else – including all the performers. Eurovision loved me and I'm sure it is only a matter of time before they ask me to sing. I am so so talented and I know I'll be huge!!

The above paragraph was not me being serious – I hope you realise that – it was my take on Iceland's singer – Silvia Night. She was a bit like a young version of Mrs Merton – a stage act who would only talk to people if they were famous or good looking. If you were like me, a mere civilian, then you could talk to her by saying that you were famous in your own country. She would then converse. She was an amusing lady who spoke about golden showers and how she hated ugly people. She said that she was similar to Mother Teresa only she was "rich and beautiful and Mother Teresa was not". However she didn't get through the qualifier and was badly booed. She called the TV team "f***ing amateurs" in rehearsals and this didn't really go down well with the proud Greeks. Not only did they fail to see that it was a joke, they also failed to see that the people she was actually referring to

were German technicians!!

The contest was brilliant and it was a slick show. The Greeks did well and I was delighted to see Finland win at last. They have been entering since 1961 and have never come close. They had only ever received 12 points twice in 45 years!! I also won some money and thought it was good to see a different style win. Go Finland!

I had a great time in Greece and enjoyed myself although I was slightly disappointed at the lack of hospitality by the Greeks. The Turks and Ukrainians really looked after their Eurovision delegates and the Greeks didn't seem too bothered in comparison. However, after they have staged the Olympics many commented that they didn't really have anything left to prove to the world. They had produced one of the best Eurovision TV shows ever and it seemed that this was all that counted. A nice finish to my trip was seeing Terry Wogan and his lovely wife at the airport. Bless.

As for next year, Helsinki will stage Eurovision on 12th May 2007 and already the preparations are beginning. What will the UK be sending next year? Only time will tell!!



© Paul Jordan

Paul Jordan, right, pictured with Vision reader Julie Wright and the BBC's Paddy O'Connell

Record Reviews

DIMA BILAN *Vremya Reka* Gala Records GL 10470

Following his huge success in Eurovision 2006, pin-up Russian star, Dima Bilan issues a 13 track CD including both English and Russian versions of "Never Let You Go" which is looking like becoming a pan-Europe hit. Most of the songs are well produced pop-rock which are easy on the ear. Dima's voice is pop-lite and not overly distinctive, but the overall package is worth investing in. I have no idea whether he is singing about weighty political issues or teenage love, and this ignorance probably lends the CD with a greater attraction. But so long as Dima is blessed with continued good song writers and good production, as on this album, he'll continue on the road to success. MKP

BWO *Halcyon Days* EMI 0946358916 21

Melodifestival runners-up in 2006, BWO are Alexander Bard's latest creation. To emphasise the link with Army of Lovers, BWO cover the old 1991 hit "Obsession". This CD contains MF entry "Temple of Love" and the further singles, "Chariots of Fire" and "We Could Be Heroes". The occasional ballad interrupts proceedings as BWO crash around the borders of camp, sounding like Alcazar on a number of tracks. Lyrically, the songs cover a number of bases referencing Star Trek, ABBA,

Voodoo and, in the best track, "Marrakech". BWO feel like a work in progress. Perhaps next time they enter Melodifestival, all the pop parts will coalesce and produce three minutes of magic. MKP



BUCKS FIZZ *The Lost Masters* Sony/BMG 82876872882

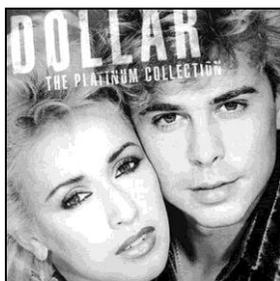
Can you have too much of a good thing? When it comes to Bucks Fizz the answer appears to be 'Yes'. While there is no doubt that Bucks Fizz continue to be ignored by radio and under-valued as one of Britain's finest pop groups, "The Lost Masters" doesn't enhance their legacy. Although there are 31 tracks on this double CD, more than a third originate from around the recording of the "I Hear Talk" album (1984/5) and would have been better as a bonus disc to the CD re-issue. Of the remaining tracks it's not always clear what are original 'lost' recordings, solo material or new recordings. Added to which the information in the booklet is erratic at best and non-existent at worst. There's no chronology and solo material is mixed in between group recordings, and if you buy this release I suggest you go to

www.bucksfizzearlyyears.co.uk for more detailed information. So what do you get for your money? There's two versions of "Oh Suzanne", with Jay Aston singing the lead vocal (the song was scheduled for release as a single), neither of which are an improvement on the original, extended versions of "Breaking Me Up", "Invisible", "Cold War" and "Thief In The Night" (all of which belong on the "I Hear Talk" re-issue), and yet another version of "New Beginning". Among the solo material there is Shelley Preston's rather bland versions of "I Love Music" and "These Boots Are Made For Walking" (her voice is so much better than this material would have you believe), Bobby provides two recordings of "I Can't Live Without Your Love" and Cheryl is represented by the 7" mix of "If Paradise Is Half As Nice", "Skin On Skin" and "What's One Lonely Woman", all of which make you wonder why there's no compilation of her solo material. There's no solo material from Jay and the only Mike Nolan credit comes on the 2006 recording of "Now Those Days Are Gone" which is just the original with some new vocals added! It's not all bad news though. The previously unheard "Every Dream Has Broken" is a lost classic and the long version of "Tears On The Ballroom Floor" (originally on "I Hear Talk") is one of Bucks Fizz's finest moments. "If You're Right" was recorded by Barbara Dickson in 1986, but there's no information about

when the two versions featured here were recorded. Of the new songs not already mentioned "She Cries" is a winner (written by Nik Kershaw), but the real standout track is the funky "Move Over I'm Driving", which reminded me of Five Star, and features Cheryl and Shelley on vocals. I'm sure fans will be delighted to have these tracks on CD but I can't help but feel a little cheated by it. There's still no sign of Bobby G's "Big Time" (at least two versions exist) and its assorted B-sides, or the tracks from Cheryl Baker's second solo single "Sensuality". However, I don't want to detract from the hard work of Dean Murphy and Kevin Newell who have worked so hard in bringing this CD to fruition. It's been a labour of love and I'm sure it will be adored by fans, but for me I'll stick to the "I Hear Talk" and "Writing On The Wall" CD's while letting you make your own mind up! RC

COSMOS *Cosmos* Yota Records DC053
Although not everyone's cup of tea, it is without doubt that Cosmos are a talented group of fellas. This CD is their first from 2003 when they were a quintet, before Reinis Sējāns (the long haired one!) joined them. So along with his rhythm, the other five contribute various voices of countertenor, tenor, baritone and bass. Like "I Hear Your Heart" there are no instruments used in this – just various beats, rhythms and fantastic harmonies from the five Latvians. The general feel of this CD is one of mystery and at times it's

quite choral. Saying that there is something for everyone – gentle ballads, upbeat numbers, a duet with female voice Mirdzu Ziveri and key changes a plenty! With the evidence of this album and seeing they are an established act, their universal appeal means it will only be a matter of time before Cosmos are playing at a venue near you! Available from www.balticshop.com PMJ



DOLLAR *The Platinum Collection* Warner 2564-63592-2

For the first time, all of Dollar's Warner Bros. singles from the early Eighties have been made available on CD. Fans have been waiting a long time in particular for the shimmering widescreen Trevor Horn-produced slices of fabulousness that are ex-Guys'n'Dolls members, David van Day and Therese Bazar singing "Hand Held In Black And White", "Mirror Mirror", "Give Me Back My Heart" and "Videothèque". Everything else pales in comparison, but there is plenty of interest among the other 15 tracks, including the Japan only single "Two Hearts". From here, David would go on to revitalise

Bucks Fizz. If you have any interest in pop music at all, I urge you to find a copy of this as soon as you can. Perfect! MKP

VINCE EAGER *Yea! Yea! It's Vince Eager* Rollercoaster RCCD 3058

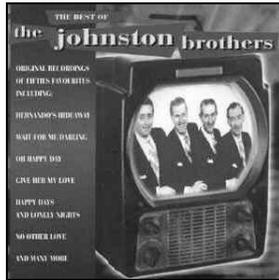
In 1960, not 1959 as it states in the booklet, Vince Eager performed "Teenage Years" in the UK pre-selection. Apparently his appearance in a "showy shot silk Italian suit and winkle pickers" resulted in the BBC receiving "hundreds of complaints" from irate viewers who were shocked at this alternative to the customary dinner-suit and bow tie! According to Vince he never recorded "Teenage Years" but between 1958 and 1963 he did release ten singles, a highly collectible EP and had tracks on popular TV show albums, "Oh Boy" and "Drumbeat". In 1977 he recorded an album of Elvis Presley cover versions for Avenue, "A Tribute To Elvis", and during the early eighties played his idol in "Elvis The Musical" in the West End. "Yea! Yea! It's Vince Eager" contains 25 tracks recorded over a 35 year period and it's difficult to understand why Vince never enjoyed a chart hit. Although there are too many Elvis cover versions for my liking (the similarity between the voices is quite eerie) it's the early tracks that showcase Eager's superb vocal performance. Management and record company politics suffocated Vince Eager's career and still prevent many of his recordings being issued on CD, but this compilation

gives us the chance to wonder what might have been if his fate had been put into the hands of someone who cared. Vince Eager is one of this country's finest rock 'n' rollers and this is the proof! RC

EVA Isimylejus Tave ZET Records ZETCD014

It's not often that Vision readers find themselves featured on album releases, but Georgios Kalpakidis is one such exception having collaborated with Eva in recent years. Georgios, who is a well known Greek radio and TV presenter/producer, was responsible for "Be My Baby" which Eva performed in the 2004 Lithuanian final although that song is not included here. Instead you will find the even more superior "I'll Be There" on which Eva is joined by Ceslovas Gabalis, gaining 8th place in the 2005 national selection for Lithuania. If only it had won, as this song is far better than "Little By Little" which came last in the ESC semi final for Laura & The Lovers that year. Georgios, who has also worked in Sweden and the United Kingdom, contributes another song, "Make It Right", and has composed the music for "Istirpstu Tenai" with all compositions having a rocky style that perfectly complements Eva's vocal ability. As an added bonus you'll discover the Lithuanian version of "I'll Be There", entitled "Busiu Ten". Comprising 12 tracks of Baltic pop-rock this is Eva's first solo album, but hopefully not her last. Maybe she will be given the opportunity to

represent her country soon with another and yet to be revealed song written and composed by 'George from Greece'! GL



JOHNSTON BROTHERS, *The Best Of* Spectrum 544200-2

1956 British final entrants, the Johnston Brothers, finally have a collection of their hits made available to go along with their Vocalion collection reviewed in issue 63. The album starts with their number one hit version of "Hernando's Hideaway" from the musical, 'Pyjama Game'. In all eight of their chart hits are on this collection; there would be more but some pre-dated the charts! These eight hits are joined by twelve other recordings, all of which are prime examples of big band easy listening vocal harmony. Particularly good is the arrangement for "Be My Life's Companion". This is as far away from "Hard Rock Hallelujah" as you can get! MKP

KIRSTEN & SØREN *Det Sku' Du Aldrig Ha' Sagt* EMI 3375682

This is the latest in a fairly long line of compilations featuring the Danish duo who represented their

country three times at Eurovision in the 1980s. This one is by no means complete, and includes only their 1984 entry (in both Danish and English versions), their 1986 pre-selection song "Sig Det Som Det Er" (4th in that year's Dansk Melodi Grand Prix), Kirsten's solo "Farvel Og Tak" (which came 5th the following year) and their Danish language cover of the 1986 German entry ("Über Die Brücke Geh'n" sung by Ingrid Peters – it finished 8th). However, all of these have been released on CD before, and the collection's only new track is a song from 1986, "Vågen Hele Natten", and this 2005 disc is therefore recommended for completists only. TL

CATHERINE LEANDER *Je M'ennuie De Vous* Disques Office 65557

Switzerland's 1996 chanteuse at last releases her debut solo album and it is totally worth the wait. On this CD Catherine goes for an uptempo pop sound on tracks like the catchy "Le Meilleur De Moi", the melodic title track, and "J'appellerai Plus" whose strong tune combines with darker lyrics. There are also a few ballads to enjoy. "Ici Et Ailleurs", a haunting tribute to Catherine's brother who died in a helicopter accident, "On A Vendu La Maison" about the sale of a much loved family home, and "Je Serai Qui Tu Voudras", a moving song of a new stepmother soothing a recalcitrant child, are particular standouts. "Héo" is a pleasant love

song reminiscent of "Dis Oui" (BE98). The album ends with its only song in English, the strong power ballad "I Belong To You". Miss Leander's beautiful voice does full justice to every track and this will appeal to anyone who liked her Eurovision appearance as well as fans of Francophone female singers such as Natasha St. Pier. To purchase e-mail info@catherineleander.com JC

DOMENICO MODUGNO
Radio Show Twilight TWI
CD AS 06 23

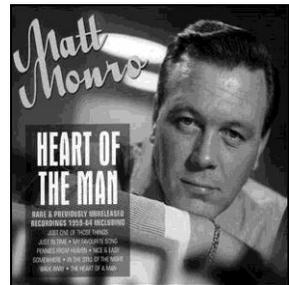
Twilight music are putting together a historic series of CDs culled from RAI's radio broadcasts. In this superb collection, Domenico Modugno's performances from several radio shows during his career are collected, starting most famously of all with the announcement of his win at San Remo in 1958 and live reprise of "Volare". Neither of his other ESC entries are captured, but there are performances from 1958, 1960, 1977 and 1982. There are also four interviews on the CD, all in Italian of course, which makes this an invaluable picture of the great Italian troubadour's career. The very informative booklet is in English. Well worth investing in. MKP

MATT MONRO *Heart Of The Man 1959-64* Night Owl
NOMCD 101

MATT MONRO / NELSON RIDDLE *A Touch Of Class – When Matt Monro Met Nelson Riddle* NRAS 005
"Heart Of A Man" is a compilation of previously

unheard recordings recently discovered by Michele Monro. Every track is a gem, but the duets with Ken Jones, "Just One Of Those Things", "My Favourite Song" and "Pennies From Heaven", highlight a side of Matt Monro rarely heard. Also of note are "Flattery" and "I Remember It Well", both recorded with June Marlow. Like all the tracks here there is no mention of their origin, but it sounds as if Matt and June were enjoying themselves. Matt is joined by the Bert Weedon Quartet on "Just In Time" and "Nice & Easy", and he swings with the Bill McGuffie Trio on four tracks. Perhaps the most poignant is the title track which was originally recorded on 20th June 1959 to celebrate the birth of his daughter, Michele. The first version is recorded with Bill McGuffie while the album closes with a later version recorded with Ken Jones. It's amazing that both versions remained unreleased. The latter part of the album features alternative versions of "Somewhere", "Let Me Sing And I'm Happy" and "Exodus", recorded with an uncredited orchestra. Despite the lack of recording information the accompanying booklet more than compensates with a 12 page interview with Matt from 1970 and transcribed here for the first time. It's a frank and amusing interview, and complements this superb package. The second CD was recorded in 1967 for a BBC concert and has remained unheard for almost 40 years. Tracks include

"Born Free", "Softly As I Leave You", "Let's Face The Music And Dance" and "When You Become A Man", but what makes this a real joy is the banter between the two men and the audience. The disc is only available by mail order from the society at 4 Jardine Cottages, Templewood Lane, Stoke Poges SL2 4BQ and is a CDR. Hopefully in the future this album might gain a full commercial release, but in the meantime get it while you can. Co-incidentally both CD's contain a version of "Walk Away". The version on "Heart Of The Man" is slightly shorter than the original while the version with Nelson Riddle gives us an insight into how Matt performed the song live. Both CD's are a welcome addition to the collection of any Matt Monro fan. RC



TANEL PADAR & THE SUN
Greatest Hits Crunch
Industry Records (Private
Release)

TANEL PADAR & THE SUN
Veidi Valjem Kui Vaikus
Crunch Industry Records
(Private Release)

After winning Eurovision in 2001, Tanel turned his back on pop music releasing one album with his band Speed

Free. But he soon left them and his most recent project has been The Sun, a five piece rock band in which he sings and plays guitar. The ironically named "Greatest Hits" debut album was released in 2005 and features studio recordings, while "Veidi ..." is a live CD and DVD mainly of a performance in a Tallinn club. All the songs on "Greatest Hits" appear on the live album which also has covers of Sheryl Crow's "Picture" and Jonny Lang's "Missing Your Love". Most recognisable is "Welcome To Estonia", which is a rewrite of "Living In America" from Rocky III. Most surprising track is the version of the first Estonian ESC entry "Nagu Merelaine". The sound is similar to the Goo Goo Dolls and other post-grunge rock bands, albeit quite downbeat. This is a world away from "Everybody". MKP

MIHAI TRAISTARIU

Altceva Era 100 2 0005
Released in 2005, this album by Mihai was a big success based around lead off track, the pyrotechnic ballad "Cât De Frumoasă Ești", which won prizes at various Balkan song festivals. Other songs take in a range of styles from club songs to shuffling Caribe rhythms. The original version of "Si Senor" (also on "Tornero") is here and sounds very slinky. Two songs are sung in English, "Goodbye" and "Only You", but the best track is the very dramatic "O Lacrima" which features Mihai over a drum machine and some background strings. If you

like "Tornero" don't hesitate to investigate this album out too. MKP

MIHAI TRAISTARIU

Tornero Roton 3933-2
This is the album Mihai was enthusing to me about at Eurovision and mighty fine it is. Among the 17 tracks are three mixes of 2006 ESC's best song and two mixes of "Si Senor" which featured on his last album. He has also re-recorded the old Valahia song "Why?" which was in the ESC pre-selection in 2000. Most of the songs are uptempo and in English, and Mihai's prodigious vocal range is front and centre in the production. There's a slightly misjudged cover of Spandau Ballet's "True", but that's made up for by belters like "Everybody Loves Tomorrow Day". On "All The Time" he duets with Nico, who at the Romanian 2006 pre-selection was with his rivals Akcent. Don't bet against Mihai making a splash outside Romania. MKP

VARIOUS Ålskade
Svensktoppar Från Förr
1962-1972 EMI 0946
337074 2 9

Covering a ten year period of Swedish hits, this 2005 production gathers together a number of Eurovision related tracks on its four CDs worth of Swedish hits. Alongside the almost obligatory SE68 you will find a number of Swedish versions of ESC entries. Arne Domnérus Orkester's cover of "En Gang I Stockholm" (SE63), Gitte Henning's version of the 1965 Luxembourgish winner,

Carl-Erik Thörn's "Säj Vackra Små Ord Till Mej" (UK63), Doris's cover of "Boom Bang A Bang" (UK69), and the Pastellerna's "Ler, Ber Och Bönar" (UK72). There are also Swedish covers of songs like "Those Were The Days" and "I'd Like To Teach The World To Sing", which were international hits for British Eurovision stars Mary Hopkin and the New Seekers, and several ABBA-related performances by people such as Stikkan Anderson (ABBA's 'fifth' member and manager), The Hep Stars (which included Benny Andersson as a member) and Anni-Frid Lyngstad (before her recording name was shortened to Frida). Perhaps the big surprise is that only one non-winning song from Melodifestivalen appears here - Towa Carson's "Alla Har Glömt" (which came third equal in 1967) - as I would have thought others had been hits, though perhaps EMI could not get the rights to them. Nevertheless, this four CD set is excellent value and well worth tracking down. TL

VARIOUS DJ Kimon
presents Kitscherella - The Ultimate Party Universal
06024 9838514 2

Possibly released to coincide with Greece hosting the ESC earlier this year, this compilation surprisingly features only four Eurovision-related tracks. CY87, IL78 and LU65 are featured among the Greek songs and others by European artists like Engelbert Humperdinck,

Brigitte Bardot and Roland Kaiser. But the most intriguing track is a Greek cover version of DE79 by Lakis Tzorntanelli, which is perhaps the oddest sounding song here, perhaps because the original is so familiar. All in all this is actually a CD that lives up to its title and would make a fine addition to any kitsch Euro-party. TL

VARIOUS *Romania 2006 – Selectia Nationala* Roton 3955-2

Still the national selection collections appear, this time from Romania who are really taking Eurovision seriously. Why can't we get a CD of the UK pre-selection? Here we get 11 of the final songs (missing "Be My Boyfriend"),

which was a classy contest, ultimately coming down to a straight fight between "Tornero" and Akcent's "Jokero". The remaining songs covered a wide range of musical styles, with a fine ballad from Maria Radu and Mike Peterson. All in all, Romanian pop music is in rude health at present. Extra tracks come from Fabrizio and our very own Daz Sampson. MKP

VARIOUS *Schlager Journalen Nr 3* EMI CMCD 6438 (0946 3 50785 2 7)

If my Swedish was considerably better, I could probably glean much interesting information from the inlay to this 2006 release, but instead you will

have to settle for what little I can understand. This CD seems to be related to a Swedish TV program called "Mini Show" running in the late 60s and early 70s, which explains why it only features a very limited number of different artists. Of interest to Eurovision fans will be not only SE68 in its English version ("My Time Has Come" by Claes-Göran Hederstöm), but also Nina Lizell's Swedish cover of "Wind Of Change" (as "Kom, Låt Oss Börja Om"), which came joint second in Clodagh Rodger's SFE in 1971. This slice of Swedish pop c.1970 is well worth investing in, and not just for its two ESC rarities. TL

Quiz Answers

1. The Gaiety Theatre
2. They were demonstrating against Ireland joining the EEC
3. Malta; 18th and last
4. It was the first by a group – now up to six credited performers were permitted on stage. The Swiss entered Peter, Sue and Marc for the first of their many appearances
5. They wore hotpants – Clodagh's were silver and Monique's bright blue
6. A large circle was cut out of it near the bottom, revealing her ankles
7. Three (1971, 1972 & 1973)
8. "Wunder Gibt Es Immer Wieder" (1970) and "Theater" (1980)
9. Nicole & Hugo (later to participate in 1973 with "Baby Baby")
10. Hanne Krogh (Bobbysocks)
11. She was one of the two Swiss jurors
12. Marie Bergman



The countdown begins ...

Writing for Vision

While OGAE UK welcomes articles from regular and casual contributors to Vision alike, in keeping with other publications it must be stressed that all articles submitted from time to time should be in accordance with Vision's acceptance policies outlined below. Thank you for your co-operation.

- All articles must be original and must not have been published elsewhere. It is recognised that other articles may be quoted from but the original source must be referred to at all times.
- All articles for consideration should be sent electronically by e-mail to **editor_vision@hotmail.com**
- Articles can be sent as part of the e-mail text or as a Word document attachment. No other formats can be accepted without prior arrangement.
- All articles must refer to Vision, OGAE UK and/or Eurovision in the e-mail subject heading. E-mails that cannot be clearly identified in this way will be automatically deleted.
- Articles that do not directly relate to OGAE UK, the Eurovision Song Contest and the Junior Eurovision Song Contest **will not** be considered under any circumstance.
- National finals will be referred to in the contest issue, but full reviews will only be published for Making Your Mind Up / Song for Europe (UK Finals)
- All articles, including record reviews **must** be accompanied by print quality JPEG photographs and/or other illustrations. Print quality is taken to mean 300 dpi picture quality.
- All pictures submitted should include copyright information where appropriate and/or possible.
- Where pictures cannot be supplied, those individuals submitting articles must indicate where these can be obtained free of charge.
- Submission of articles and pictures to Vision does not mean that such articles and pictures will be published.
- Decisions to edit, cut and publish articles, or not as the case may be, will be taken by the Editor and Assistant Editor. Their decision remains final.
- OGAE UK is a voluntary and non-profit making organisation. As such no royalties or other fees will be paid for any articles or pictures published.

Vision Smalls

FOR SALE

ESC DVDs, CDs and records for sale. CDs and records from 1959 to 2006. DVDs of ESCs 1986-2003 inclusive available (as a bonus DVDs of 1993-2003 also include A Song For Europe for that year and some have other extras). Also DVDs of the ESC Previews from 1994 to 2006 inclusive + CDs of all songs for ESC 1956-1999 inclusive. Visit my web site for full list of items available at www.eurosongsales.homestead.com or send an SAE/IRC for printed list to Michael Mullings, 19 Orchard Grove, London, SE20 8DN, UK or e-mail escorders@yahoo.co.uk

CD singles of UK entries from 1993-2006 all in mint condition. £3.50 each including postage and packing. If interested please write to Mrs Nicola Byrne, 13 Samson Close, Rowner, Gosport, Hants PO13 9QH or e-mail Nicola1313555022@aol.com

About 1600 Eurovision records for sale. Mainly vinyl singles and LP's from before 1993. Many cover versions and related festivals. Send £2 sterling in stamps (essential for response and deductible from first order) for a catalogue to ERA Records, Frans Erensstraat 22, NL-6367 SK Voerendaal, The Netherlands or download the list from www.erarecords.com

WANTED

Does anyone have good quality MP3/CDR/cassette recordings (studio if possible but clear live performances acceptable) of the following Song for Europe entries? "I'm Going Home" Sam Childs (1983); "All Around The World" Stuart Slater (1983); "You're The Only Good Thing In My Life" Rich Gypsy (1982); "Where Are You Now" Leslie Carling (1981); "For Only A Day" Unity (1981); "Wish" Beyond (1981); "Not Without Tour Ticket (Don't Go)" Headache (1981); "Love Comes, Love Grows" Midnite (1980) and "Symphony For You" Jacqui Scott (1980). If you can help, please write to Gordon Lewis, 51 Greenfields Avenue, Totton, Southampton SO40 3LU or email eurogordi@btinternet.com

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

MISCELLANEOUS

For details of Eurosong News, the international OGAE magazine, please send a stamped addressed envelope to OGAE UK, 51 Greenfields Avenue, Totton, Southampton SO40 3LU or visit www.uk.ogae.net

I would like to correspond with any female fans of Eurovision from around the world with a view to friendship, swaps and visits. I'm 48 years old, married with no children. I have enjoyed Eurovision since 1970 and live in the UK. Please write to Nicky Byrne, 13 Samson Close, Rowner, Gosport, Hants PO13 9QH or email Nicola1313555022@aol.com

The 'Last' Page

Andorra 2006 – Semi Final



Sense Tu

Jenny

Received 8 points from Spain