

# Vision

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## Making Her Mind Up



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# Edlines

Welcome to a New Year and a new look Vision! I'm indebted to Hassan Yusuf and his designing skills that have provided your favourite Eurovision magazine with a complete facelift. Hassan and I very much hope that you like the new style, so please write and let us know what you think.

This issue focuses on Cheryl Baker who scored a victory for the United Kingdom nearly 26 years ago as part of Bucks Fizz and, in a few weeks from now, Cheryl will be in the spotlight once again. Comedian Peter Kay has persuaded the four original members of Bucks Fizz, along with Shelley who replaced Jay more than 20 years ago, to feature on this year's Comic Relief song, "500 Miles".

It will probably be the first and only time that Cheryl, Jay, Bobby, Mike and Shelley will be together unless, of course, they can be further persuaded to embark on a reunion tour. At present the various group members have ruled out that possibility, but a loyal fanbase would certainly make it a huge success ... and if Take That can do it, why not Bucks Fizz?

Finally, don't forget that membership subscriptions are now due and you will find a renewal form in the centre pages. Please do your best to renew as soon as possible and make sure you do not miss out on future issues.

Best wishes,

*Gordon Lewis*

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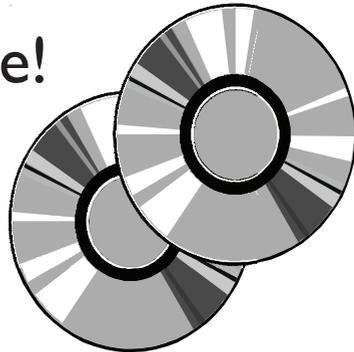
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# An Ordinary Girl

The career of Cheryl Baker has been nothing if not varied. Starting as a session singer, Cheryl found fame as one quarter of British 80s popsters Bucks Fizz, who collected Eurovision glory on behalf of the UK in 1981. Since then she has gone on to present numerous television shows and become a panto queen. It is only now, though, that she is making her musical debut in 'Footloose The Musical', the stage adaptation of the iconic 80s film. **Matthew Amer** caught up with the singer, and hopes you are Making Your Mind Up (ouch!!) to read on ...

● It is a sure sign that a show must have a young cast when the oldest member of the company and crew is the perennially youthful Cheryl Baker. It's just possible that a couple of the younger Footloose cast members were still a sequined sparkle in their parents' eyes when Cheryl won Eurovision with Bucks Fizz, but it is hard to believe. The strange paradox of this is that, though in the minds of many she is still the skirt-losing pop starlet, Cheryl is actually a family-orientated 52-year-old mother of twins. At one of the final rehearsals before the West End opening of Footloose, where

we meet while she takes a break, one of her daughters, Natalie, has come along to spend the day with Mum. She – Natalie, not Mum – has some outrageous trainer-roller skate hybrids that make me very jealous.

"I have to be home in the morning, so that as far as my kids are concerned, I'm there; I get them off to school and life is normal," Cheryl explains. This is possibly the only moment during the time I spend with Cheryl that her excitement level drops and the sparkling smile slips from her face. Touring, a facet of her career that Cheryl wouldn't have given a second thought to earlier in her life, now makes her exceptionally uncomfortable as it keeps her away from her children.

"I flay myself. I just think I'm being a bad mother, and I am, because I should be with them; so I can't tour any more unless I take them with me, which is very unlikely." Though *Footloose* toured before transferring into the West End, every venue was within commuting distance of Cheryl's Kent home; even the trip down to Southampton was made on a daily basis.

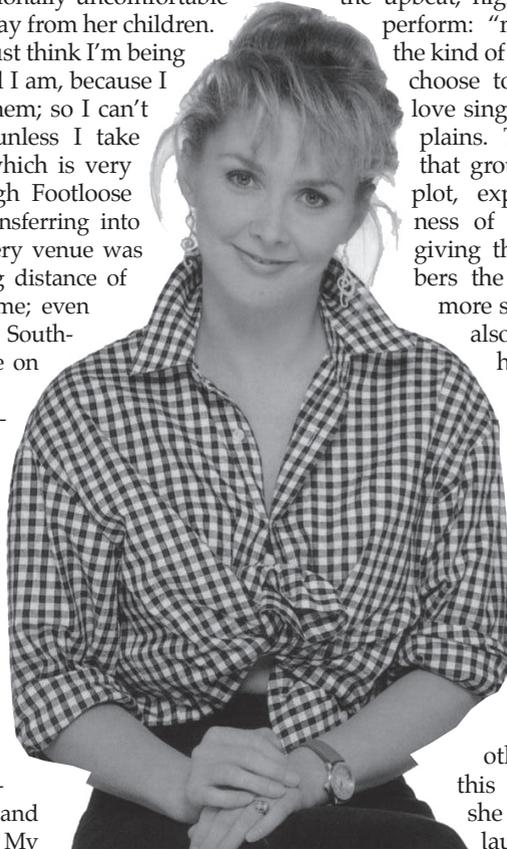
It is not long before Cheryl is back to her recognisably chirpy self; the vivacious blonde we know from the television. "Everyone's always called me 'bubbly' Cheryl Baker", she says, in an effervescent manner. "I am like that. I love having a good laugh and I love being jolly. My

husband tells me in the morning, to cheer down instead of cheer up."

Vi Moore, the character Cheryl plays in *Footloose*, is not as happy, but you can understand why. Her husband, the Reverend Moore (played by Stephen McGann), has banned dancing in the town of Bomont following the death of their son and three friends when returning from a club. Her daughter rebels against her father at every opportunity, but is crying out to be listened to rather than spoken at. And a new boy has arrived in town with, seemingly, the sole purpose of bringing back dancing at any cost. Vi is caught in the middle.

Understandably, Cheryl doesn't get the upbeat, high energy tunes to perform: "my songs are not the kind of songs that I would choose to sing, although I love singing them," she explains. They are the songs that ground the story and plot, expressing the sadness of the situation and giving the ensemble numbers the basis to be even more spectacular. This is

also how Cheryl sees her role in the production. Neither she, nor co-star McGann, are given top billing on any of *Footloose*'s promotional material, and Cheryl is effusive in her belief that this is entirely correct. "The show belongs to Ren and Ariel and all the other kids that make this show their own," she begins, before launching into an



exaltation of the young cast's virtuosity. "The guy who plays Willard, Giovanni Spano, he's superb and he will be a big star. He will be. The guy who plays Ren, Derek Hough, he's fantastic; he's a phenomenal dancer. Lorna Want [who plays Ariel], she's got the voice of an angel. She's another one that will go on and on. She'll always be up there. There's Stevie Tate-Bauer, Natasha McDonald and Lisa [Gorgin], they play Rusty, Urleen and Wendy-Jo; it's a wonderful trio, they're so good. I'd like to name all the cast for you, because they're brilliant."

Their brilliance, which is generally considered a good thing, does occasionally prove a minor problem for Cheryl, as she has to quell her natural urges for the sake of performance. "If something funny happens on stage or if something is particularly good; if the dancers are great I want to look at the audience and say 'aren't they fantastic?' and you can't do that!" Years of pantomime, television presenting and her own nature have had to be drummed out of Cheryl's system so that she can perform to the audience rather than trying to make them part of the show. But then, Cheryl is entirely honest and probably over-critical about her own talents: "I'm not a show singer," she says. "I haven't got a big voice and I'm not an actress." She's clearly learned during the tour then, as she does not look



out of place on stage and has filled her songs with heartfelt emotion. "Actually I've had some nice little reviews as we've gone round the country," she admits.

"No-one has said 'Why is Cheryl Baker playing this part?' so that's a plus!" Self-deprecating though she may be, there is still a smile on her face and that twinkle still resides in the corner of her eye.

It is surprising to hear, what with the happy-go-lucky persona and decades of experience in the business, that Cheryl suffers horribly from nerves, and always has done. The butterflies were working their wicked way during the skirt-moving performance at Eurovision, the 11 years presenting Record Breakers, and are still present each night she performs in Footloose. Performing in the theatre capital of the world is not an easy proposition: "Being in the West End is probably gonna just multiply that tenfold. If you go to Plymouth then everyone from Plymouth goes to see you. If you're in London then you've got Americans, Canadians, Australians, French, Dutch, English, and you've got people from other shows; you've got your peers. You can't get it wrong in the West End – but you do it, or you get out," she says.

Getting out was never an option for Cheryl, who has a resilience hidden beneath the smiles. Though Footloose is her first musical, there have been others she has auditioned for. Chicago, We Will

Rock You and Taboo have all seen her for possible parts, but chose not to take their interest any further, yet Cheryl got back up and tried again. She admits that "sometimes I think it would be a lot easier to be sitting at a till in Sainsbury's asking people for their reward card, and other times I think 'I can't live without this; this is my drug.'"

The steely resilience was apparent earlier in her career and resulted in the moment that is most iconic in her life, winning Eurovision with Bucks Fizz. Many people are unaware that Cheryl had previously entered Eurovision three years earlier with the group Co-co. They didn't do well, finishing 11th with their song 'The Bad Old Days', the UK's lowest ever position at that time. This is where Cheryl's guts came to the fore as she didn't let that disappointment keep her down and continued to chase the ambition she had held since seeing Sandie Shaw sing 'Puppet On A String'. "Apart from winning an Olympic Gold, which I would have liked to have done," she says, she thought "that must be the most exciting thing to happen in your entire life, to represent your country in a competition and to win."

It is interesting that someone whose long career proves that 'dedication's what you need' should go on to spend over a decade presenting a show about the dedication of others, Record Break-

ers. Working alongside Roy Castle – "he was exactly how everyone imagined him; everyone's favourite uncle" – it is a period of her life she looks back on fondly. "With records being broken, you are working with people who want to be better than everyone else at whatever it is that they're doing, whether it is something ridiculous like cowpat throwing or wanting to be the only person to have walked to the North and the South Pole. I loved meeting people that were that dedicated," she says.

As we sit in the café area of a rehearsal space – the cast of *We Will Rock You* practising next door, Cheryl's daughter Natalie skating round the room – Cheryl sits and smiles. She may have won a competition for her country, she may have seen amazing feats achieved around the world, she may be one of our most popular personalities, but she is first and foremost a family woman from the East End of London. She's not even Cheryl Baker, really; to her friends and colleagues she's "Rita [Crudginton] who's an ordinary girl." After my short time with her, I'm not sure what the difference is.

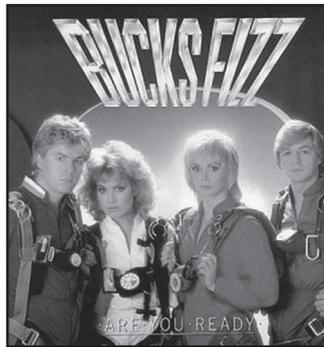
*With thanks to Matthew Amer and www.officiallondontheatre.co.uk for permission in reproducing this recent interview with Cheryl Baker. Images with thanks from www.cherylbaker.net.*





# The Essential Bucks Fizz

Andy Moffatt of the Schlagerboys gives his opinion as to the Bucks Fizz tracks that everybody should have in their collection



The Schlagerboys are long standing fans of Bucks Fizz. In fact one of our very first conversations was the result of a disagreement over the lyrics for "My Camera Never Lies". We finally met Cheryl Baker for the first time last year (at the Congratulations event in Copenhagen) and tried really hard to be calm and grown up. But we had flashbacks to clown costumes on Top of the Pops in 1982 and couldn't help just screaming at her "Oh My God WE LOVE YOU!!!!!!!"

In recognition of the services to

Schlager that Cheryl, Jay, Mike and Bobby and Shelley have provided over the years, here is the Schlagerboys' top

ten Bucks Fizz songs. In reverse order of course. Oooh and we had to use countback to get to number one! How exciting.

**10** Land Of Make Believe (single from "Are You Ready" album)

It's got everything from a slow beginning that gives you time to gulp back your vodka and coke and storm the dance floor, to a fab key change in

the right place (at the end, rather than after the first chorus like in "Making Your Mind Up"). It's also got an easy to follow dance routine. Clown and pirate costumes optional. These days on VH1 they edit out the bit in the video where Jay turns into a porn star and struts around in her bikini to the instrumental break, legs akimbo. But at least we still get her Superman belly-flop into the local swimming pool.

**9** Easy Love (album track on "Are You Ready")

Oh Jay! The girls rarely got lead vocals on Bucks Fizz tracks, it was all Bobby. Even Mike only got one solo on "Now Those Days Are Gone". There are two best bits in this song; the key change and then the long note she sings at the end which ends in a yelp. Pure Jay fabulousness. Look out for footage of Jay writhing around to this song at the 'Blazers' concert that was filmed for TV. While the other three look uncomfortable at the back, Jay gives it her all center stage wearing a gold lame leotard and with big, big hair. The performance is jaw dropping in its blatant sexual overtones. It's a long way from "Making Your Mind Up"!

**8** If You Can't Stand The Heat (single from "Hand Cut" album)

You can imagine Steps doing this. Steps said they were 'ABBA on speed', but they were more like Bucks Fizz on alcopops, what with the dance routines and costumes. There's some great footage of Bucks Fizz doing this on Youtube, with Jay in her bondage gear and Cheryl resembling your primary school teacher.

The Schlagerboys are split on the Jay vs Cheryl debate. All the best groups have a 'who do you like best' quality, and with Bucks Fizz it was all about Jay and Cheryl rather than Mike and the other one. Douze points go to Cheryl for career length and general continued enthusiasm. She smiles in photos, she talks gleefully about Eurovision and she looks like she'd give the contest another go. Jay pouts in photos, moans about Bucks Fizz and looks like she'd run a mile if asked. It's no wonder (as we know now) they didn't have much to talk about. Jay was probably too busy shaving her legs and waxing her bikini line to talk to Cheryl about ponies and Record Breakers.

**7** Run For Your Life (single from "Hand Cut" album)

This has got a great introduction, layers of vocals and plinky-plonky keyboards. And a wonderful middle bit where it slows down and then smashes into a heart stopping key change. And a great dance routine where you have to jump on the 'run' with raised right knee. This might have been the last time they used a dance routine; it was the beginning of the end ...



**6** You And Your Heart So Blue (single from "The Writing On The Wall" album)

Come back Jay! The first single post split, and what a song! They introduced Shelley on Wogan and mimed along with the boys pretending to play guitars – what was that all about? No key change but a great middle bit where

the girls shout a bit before Bobby comes back with the chorus line.

**5** Making Your Mind Up (single from "Bucks Fizz" album)

What a fabulous Eurovision entry! Their performance in Dublin is legendary for four reasons:

I. Until the jaw-dropping performance by Jemini in 2003, "Making Your Mind Up" held the award for the most out of tune singing all the way through. Somehow the screeching of the word "up!" at the end of each chorus line just adds to the charm nowadays.

II. Cheryl just loving it from start to finish. Bless her!

III. Jay managing to find the camera even when being twirled around by Bobby in the instrumental break. What a trouper!

IV. Those tight white trousers! Were they legal in 1981?

One of the Schlagerboys asked for a Velcro- fastened blue skirt for Christmas 1981 to perfect the dance routine, but got Meccano instead.

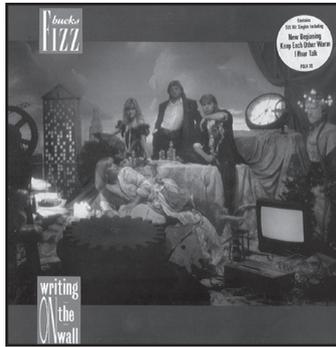
**4** New Beginning (single from "The Writing On The Wall" album)

It's the only Shelley song in our top ten, and there's no key change! Maybe Shelley couldn't manage key changes ... well, she was only about twelve years old when this came out. The video was a rip off of Duran Duran's "Wild Boys", complete with Mohican dancers, platforms and steam. Rumours that they strapped Jay to a big wheel and dunked her in water, only to lose that bit on the cutting room floor, were never confirmed.

**3** I Hear Talk (single from "I Hear Talk" album)

The final Jay single (sob). And a great video where the girls get mixed up wearing pink fluffy hoods. Mike looks cute running a newspaper stall, and Bobby just looks the same as always. Actually, this hasn't got a key change either! Have we identified the reason why Bucks Fizz stopped having hits? We think so!

**2** I'd Like To Say I Love You (album track from "Hand Cut")



(but it would only be a lie ...). Fabulous song with great dramatic opening, a great singalonga chorus, a great extended ending, and the mother of all key changes. A story of lost love and coffee and brandy ... and tears upon your pillow. Oh my God, it doesn't get much better

than this!

**1** My Camera Never Lies (single from "Are You Ready" album)

It was a close call but this one gets the honour of being the Most Fabulous Bucks Fizz song for the "ahhhhh click click" opening. The Schlagerboys actually invented vogueing in front of our bedroom mirrors to this in 1982. Madonna stole all our ideas! It's also got a great "my camera (my camera), my camerera never (never) lies, lies!" key change moment, and on the album there's a dramatic drum section which merges the end of the song with the beginning of "Easy Love" - ooh it's almost a concept album! Move over Pink Floyd! ■

## Quiz Time

In this edition of the quiz, **Marcus Keppel-Palmer** and **Martin Faulkner** look at Cheryl Baker's career on stage and screen

**1.** Cheryl has recently been appearing on the London stage in "Footloose". Who starred in the original film as Ren McCormack?

**2.** Cheryl hosted "Record Breakers". But who was the multi-instrumentalist most famously associated with the TV show?

**3.** Cheryl famously appeared on "The Salon". What did she undergo on the show?

**4.** Which ITV reality show did Cheryl win and then jump out of a plane?

**5.** Because Cheryl broke her ankle on landing, she lost her opportunity to appear on which Channel 4 Reality Show?

**6.** Which song in the musical "Footloose" was composed by former Raspberries member and "All By Myself" hitmaker, Eric Carmen?



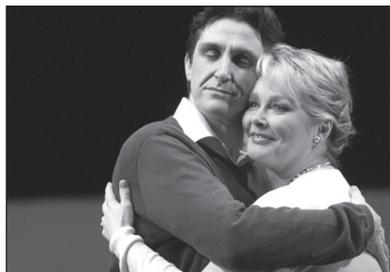
**What a dame!**

**7.** Cheryl appeared in "Aladdin" in pantomime. In the Disney film, who provided the voice for the Genie?

**8.** On which teleshopping channel did Cheryl present a show for some time in 2003/2004?

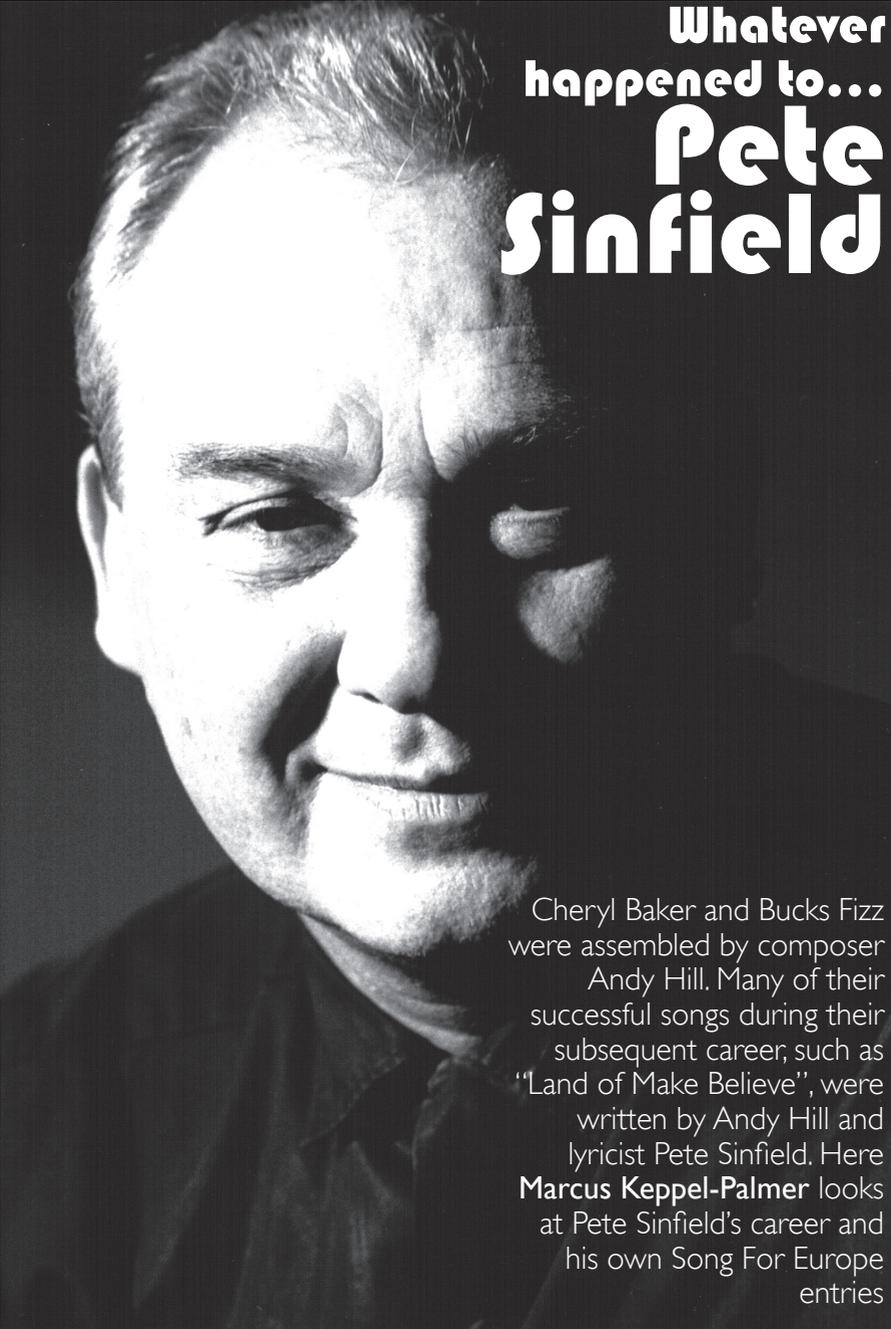
**9.** Cheryl, along with former footballer Lee Sharpe, was recently featured in a nationwide advertising campaign promoting a treatment against which condition?

**10.** And which of the "Sex In The City" actresses played one of the major supporting roles in the film "Footloose"?



**Playing footloose!**

(See inside back cover for answers)



Whatever  
happened to...  
**Pete  
Sinfield**

Cheryl Baker and Bucks Fizz were assembled by composer Andy Hill. Many of their successful songs during their subsequent career, such as "Land of Make Believe", were written by Andy Hill and lyricist Pete Sinfield. Here **Marcus Keppel-Palmer** looks at Pete Sinfield's career and his own Song For Europe entries

**P**eter Sinfield was a wartime Christmas baby, born in Fulham on 27th December 1943 to parents from the circus business. At Ranelagh Grammar School Pete's interest in poetry was fired and he would write his own lyrics to existing pop songs. He went to Chelsea Arts School, and although he got a job working with computers, music was where his passion was. He taught himself to play guitar, wrote poetry and decided that he would become a songwriter.

However, it would be when he made the acquaintance of Ian MacDonald that his career really took off. At the time Pete was playing in a band called Creation (not the successful ones who had a hit with "Painter Man") and Ian suggested he and Pete write songs together. MacDonald knew Robert Fripp, the guitarist, and was asked to join the then-named Giles Giles & Fripp. The band fell apart but Fripp, Michael Giles and MacDonald decided to form a band with Pete Sinfield and bassist/vocalist Greg Lake. Sinfield came up with the name of King Crimson for the new band and the famous progressive/jazz rock band came into being.

King Crimson played their first concert on the same bill as the Rolling Stones at their famous 1969 free Hyde Park concert. Most of the band's songs at the time had already been written by MacDonald and Sinfield, including "In The Court Of The Crimson King". Pete did not tend to appear on stage, preferring to write, do the lighting and production. October 1969 saw the band's first album released (also called ITCOTCK), containing one of Sinfield's most famous songs, "21st Century Schizoid Man". After touring the USA, the first of the band upheavals occurred as Giles and MacDonald left, initially to record together, and then MacDonald formed the band Foreigner.

The remaining trio released a second album in March 1970, "In The Wake Of Poseidon", produced by Pete, but Greg Lake left soon afterwards to form Emerson, Lake & Palmer with ex-Nice member Keith Emerson and drummer Carl Palmer. Sinfield and Fripp recruited Gordon Haskell (later to have solo success with "How Wonderful You Are") to sing and play bass and Andy McCulloch on drums. This line-up recorded an album called Lizard, but Haskell and McCulloch left before its release. Auditioning for replacements, Pete was most impressed by Bryan Ferry and helped him get a recording contract for his band, Roxy Music. Pete would go on to produce Roxy Music's first self-titled album. Fripp and Sinfield chose instead Boz Burrell and drummer,

## **Pete did not tend to appear on stage, preferring to write, do the lighting and production**

Ian Wallace, and this incarnation toured extensively and released the fourth album, "Islands", in 1971.

By now Sinfield and Fripp had fallen out, so Pete left King Crimson and joined up with his old colleague Greg Lake, becoming ELP's primary lyricist and co-producing their albums, "Brain Salad Surgery", "Works" and "Love Beach". In 1972, Pete wrote, played and produced his first and only solo album, to a general lack of popular acclaim. That album has been re-released on CD as "Stillusion" with extra tracks. When ELP weren't recording, Sinfield worked in Italy with prog rock band PFM, providing English lyrics for them, and with troubadour,

Angelo Branduardi. Back in England, he co-wrote with Keith Christmas and ex-Procul Harum front man, Gary Brooker, before achieving his first hit co-writing "I Believe In Father Christmas" for and with Greg Lake, a number 2 hit in 1975.

Monetary imperatives at the beginning of the 1980s, Pete went through a divorce and saw a change of direction into pop music. Billy Lawrie (Lulu's brother) introduced Pete to Andy Hill, then in his own band Paris, and the pair began to write together. Hill, Sinfield and John Danter co-wrote a song and entered it into the 1981 Song For Europe. Unfortunately, "Have You Ever Been In Love", sung by Paris (called Gem in Song for Europe), lost out to another Hill/Danter composition, "Making Your Mind Up". While Bucks Fizz went on to conquer Europe, "Have You Ever Been In Love" became a Top 10 hit for Leo Sayer and won an Ivor Novello award for Sinfield.

### **Success**

The success of Bucks Fizz meant that they became Andy Hill's focus and many Sinfield lyrics were recorded by Bucks Fizz on their albums. Singles included "Land Of Make Believe", "I Hear Talk" and "You And Your Heart So Blue", along with "Keep Each Other Warm". Many of the other album tracks were co-written by Pete and a couple with Billy Livesey. One Hill/Sinfield song for Bucks Fizz, "Heart Of Stone", saw a new lease of life when recorded by Cher. A number of artists have covered Sinfield songs including Peter Cetera and Barry Manilow. Other hits that Pete co-wrote included "Rain Or Shine" for Five Star.

The early 90s saw Bucks Fizz having faded from view, so Hill and Sinfield wrote a song for former ESC winner Celine Dion. "Think Twice" proved



**Sinfield:** Lyrics to the point

to be her UK English language break through in 1994. Further hits for Celine Dion written by the pair included "Call The Man". Before that, Hill and Sinfield contributed a song for Michael Ball's Song for Europe in 1992. "As Dreams Go By" came a very creditable second in the contest. One of the apotheoses of Sinfield's career came with Cliff Richard recording his song, "Peace In Our Time", and having a Top 10 hit.

Sinfield continues to contribute lyrics for pop songs, working with Andy Hill, Billy Livesey, Albert Hammond and other composers. He is also creative in other areas, writing poetry and drawing. He maintains that his pop lyrics are as subversive as his progressive rock lyrics; "Land Of Make Believe" having anti-Thatcherite sentiments for example. King Crimson still continue with Robert Fripp at the helm and Sinfield turns out on former band reunions, such as for the recent re-release of "In The Court Of The Crimson King". Although Andy Hill is most closely connected with Bucks Fizz musically, Pete Sinfield plays a very significant part in their career. ■

# Junior Eurovision 2006

Gordon Lewis reports



**h**eld in Bucharest, Romania on 2nd December 2006 the 4th Junior Eurovision Song Contest brought together 15 countries from across Europe, with the noticeable exception of the United Kingdom! As European viewers sat in comfort watching their television screens, people wanting to watch the show in the UK were forced to huddle around PC's and laptops while viewing the live stream through their internet connections!

The contest began with a variety of circus acts appearing on stage and who were later joined by Mihai Traistariu who

performed his own ESC entry, "Tornero" – in fact, he literally performed the title and little else, and did not have any major part in the broadcast which disappointed many. Count Dracula and a somewhat annoying child presenter, Ioana Ivan, then welcomed the performers before a film about Romania and the introduction of the adult presenter, Andreea Marin-Banica.

Andreea succeeded in bringing a mature calm to the proceedings and introduced the songs, but not before she had explained that voting lines would be open throughout the show. Whether

**Junior Eurovision 2006 results**

Country	Performer	Song title	Points	Position
Russia	Tolmachevy Sisters	Vesenyi Jazz	154	1st
Belarus	Andrei Kunets	Novyy Den	129	2nd
Sweden	Molly Sandén	Det Finaste Någon Kan Få	116	3rd
Spain	Dani Fernandez	Te Doy Mi Voz	90	4th
Serbia	Fearless Teachers	Ucimo Strane Jezike	81	5th
Romania	New Star Music	Povestea Mea	80	6th
Belgium	Thor!	Een Tocht Door Het Donker	71	7th
Cyprus	Luis & Christina	Agoria Koritsi	58	=8th
Ukraine	Nazar Slyusarchuk	Khlopchyk Rock-n-Roll	58	=8th
Croatia	Mateo Dido	Lea	50	10th
Malta	Sophie	Extra Cute	48	11th
Netherlands	Kimberly	Goed	44	12th
Greece	Chloe Boleti	Den Peirazei	35	13th
Portugal	Pedro	Deixa-me Sentir	22	14th
FYR Macedonia	Zana Aliu	Vjubena	14	15th



**Sisters rule:** With a spring in their steps the young jazzy Russians are victorious!

this continual voting process transfers to the main event remains to be seen, but this new approach would prove more advantageous to songs performed at the start than those nearer the end.

After all 15 songs had come and gone, last years' Junior winner, Kseniya Sitnik, performed her entry "My Vmeste" prior to an interval act that saw traditional Romanian dancers competing with modern break-dancers in the popularity stakes! Believe it or not, it actually worked!! Then the past three Romanian Junior entrants all sang part of their respective entries before the voting

procedure began in earnest, with each country receiving a complimentary 12 points.

As each national vote was confirmed Russia and Belarus found themselves neck and neck, but the larger of the two countries started to pull away from their smaller neighbour to score an undoubted first place for the Russian nation. Nine year old twins Maria and Anastasia may not have been everyone's choice for victory, but congratulations are nonetheless offered to the Tolmachevy Sisters and "Vesenyi Jazz" which translates as "Spring Jazz". ■

# Shaking Sands: Eurovision Week 1981

Marcus Keppel-Palmer takes a look at what was happening in the news, on television and in the music world as Bucks Fizz wrote their name into Eurovision history



On Saturday, 4th April 1981, Cheryl Baker and Bucks Fizz won their hard fought victory with "Making Your Mind Up" over "Johnny Blue" in Dublin. But while the UK was winning over the Irish public musically, the UK and Irish governments were not on good terms. 1981 was a low point in the troubles. On the Thursday following Eurovision, a by-election in the Fermanagh-South Tyrone constituency would see Bobby Sands elected to the Westminster Parliament. Sands would never take up his seat as he was at the time serving a sentence in the infamous Maze Prison. A member of the IRA, Sands embarked on a hunger strike on 1st March 1981, seeking political status.

Sands, aged 26, died on 5th May 1981, the first of 10 hunger strikers to die. His death sparked off riots in Northern Ireland and led to the British Government increasing the number of troops stationed over there.

Ireland was not the only place that saw riots. On the weekend following Eurovision, riots broke out on the frontline in Brixton around Railton Road. A police operation which saw many young black men being stopped and searched under the SUS laws triggered off a weekend of rioting, looting and arson as our television screens were filled with news images of battles in our inner-cities. A summer of riots followed, most notably in Toxteth in Liverpool, as racial tensions

boiled over, chillingly documented in the Specials' summer number one hit "Ghost Town". Indeed, violence seemed to be everywhere as, just a few days before Eurovision, US President Ronald Reagan was shot and wounded in the street in Washington by John Hinckley junior. A few weeks later there was an attempt to assassinate Pope John Paul II in the Vatican by Mehmet Ali Agca.

However, man's fascination with adventures in space also take centre stage on our televisions, as a week after Bucks Fizz's victory, the first Space Shuttle, Columbia, is successfully launched.

But news was not the only programme on

future Fame Academy coach, David Grant) mixed in with articles on Ultravox and P.I.L., Johnny Rotten's then new project.

1981 was probably the high point of UK music magazines, with almost all of them enjoying healthy readerships in the pre-MTV, pre-internet days. The big four at the time were Record Mirror, founded in June 1954 and which dealt with the poppier chart-based end of the market; New Musical Express, which was founded in 1946 as Accordion Times and Musical Express and is the only one still going strong; Melody Maker, which was the most serious of the magazines having been founded in 1926;



television. Although there were only three channels, in Eurovision week viewers watched programmes like Sorry, Dallas, Starsky & Hutch, and the cruising drama, Triangle in droves.

Musically, perhaps the most significant development in 1981 was the development and sale to the public of the first CD player, sounding a deathknell to vinyl. But rather more immediately, 1981 saw the divide between new wave and new romanticism. The Eurovision week edition of Record Mirror illustrates the dichotomy by featuring punk rocker, Elvis Costello, on its cover and articles about Shakin' Stevens, Madness, Bucks Fizz (yes, indeedy) and Linx (featuring

and Sounds, which at the time was carving out its niche as the bible of Heavy Metal. Other magazines around included new kid on the block Smash Hits which, with its brash new style, was on the rise, and the very recently founded Flexipop, then in its second issue, which featured a flexidisc with each issue. Indeed, Bucks Fizz featured on one issue of Flexipop in 1982 with a flexidisc incorporating "Pinball Wizard", "Hot Stuff", "Do Ya Think I'm Sexy", "Knock On Wood" and "Rockin' All Over The World" on it.

Pure music magazines were not the only way for fans to keep up to date with their

favourite groups as a significant sector of the market was catered for by TV tie-in magazines. Chief among these in 1981 was *Look-In*, often dubbed the junior *TV Times*. Started in 1972, *Look-In* featured cartoon strips of ITV shows, behind the scenes profiles, general trivia and posters. Early cartoon strips featured the group *Flintlock* and the sci-fi show *Tomorrow People*, which starred *Flintlock* drummer, *Mike Holoway*. Later on *ABBA* featured in a long running strip, while in the 80s our heroes *Bucks Fizz* were in their own cartoon series putting them into *Monkees* style situations.

Back on 4th April 1981, *Bucks Fizz* had climbed the Top 40 to

a recitation over a colliery brass band backing. Rather better was at number 2 as *Kim Wilde* had her debut hit, "*Kids In America*"; a wild rush of production topped off by *Kim's* winning vocal. Top of the Pops was Wales' finest rock 'n' roll revivaler, *Shakin' Stevens* and his remake of *Rosemary Clooney's* hit "*This Ole House*". In two further weeks, *Bucks Fizz* would depose *Shakey*, but he would get his revenge the following January as *Stevens' "Oh Julie"* would knock "*Land Of Make Believe*" from the top spot. *Shakey* went on to be the UK's leading singles charter during the 80s, having four number 1s and hits through until 1992.

And on a Saturday night in April 1981, the nation was



position number 5. That week saw new entries from *David Bowie*, *Bad Manners* and former lead singer with *Rainbow*, *Graham Bonnet*. Song For Europe contenders, *The Nolans* were climbing the charts with "*Attention To Me*". *Ultravox* had two songs in the Top 40, including the classic "*Vienna*", while *Duran Duran* were charting with their first single "*Planet Earth*". Ahead of *Bucks Fizz*, *Stevie Wonder* occupied position 4 with the ballad, "*Lately*", from the "*Hotter Than July*" album. Novelty records were sprinkled around the charts with *Joe Dolce* and the *Children of Tansley School*, and at number 3 *Tony Capstick* and "*Capstick Comes Home*",

transfixed by brightly coloured skirts being ripped off and then cheered as the trophy was brought home. Musically, 1981 might not be the most memorable year as punk was shuffled off and teenagers turned towards the visual element rather than the musical, ushered in by *MTV*. Music was certainly central to most British teenagers' lives in 1981, being well catered for in print. On the streets there most certainly was trouble ahead, but *Bucks Fizz* brought us moonlight and music and love and romance. ■

# ESC Online

Martin Faulkner gets busy surfing the net for us

As an extremely familiar face to a generation of music fans and TV viewers, it goes without saying that Cheryl Baker's career is well documented on the Internet.

The logical place to start is *www.cherylbaker.net*. Every artist worth their salt has a website these days, and



Jazzing it up at [www.cherylbaker.net](http://www.cherylbaker.net)

although this is an unofficial fan offering, it's every bit as comprehensive as you might expect. The obligatory biography and discography sit nicely alongside a photo gallery, archive interviews, a messageboard, hosted audio and video clips and links to a vast range of additional multimedia on YouTube.

If you want a more detailed look at Cheryl's Bucks Fizz days, *www.bucksfizzearlyyears.co.uk* covers her



It's all at [www.bucksfizzearlyyears.co.uk](http://www.bucksfizzearlyyears.co.uk)

involvement and the wider history of the band with tireless devotion, while the current line-up of the group can be found at [www.bucksfizz.co.uk](http://www.bucksfizz.co.uk). Meanwhile, the official site for the current run of Footloose ([www.footloosethemusical.co.uk](http://www.footloosethemusical.co.uk)) naturally makes reference to our Cheryl in its section on the cast, as well as providing details of the forthcoming national tour with corresponding ticket sales information.

Some would suggest that yesterday's telly addicts are today's Internet freaks, so it comes as no surprise to learn that 'Record Breakers' enjoys plenty of Internet coverage. There's a potted history of the programme at [www.screenonline.org.uk/tv/id/571186/index.html](http://www.screenonline.org.uk/tv/id/571186/index.html), while the excellent nostalgia site TV Cream provides a rather more irreverent summary at <http://tv.cream.org/a-z/r/index.htm>, albeit focusing largely on the pre-Cheryl incarnation of the show. You can even watch the title sequence at [www.bbc.co.uk/cult/classic/titles/recordbreakers.shtml](http://www.bbc.co.uk/cult/classic/titles/recordbreakers.shtml) and sing along to "Dedication" and the classic theme tune with the aid of [www.cfhf.net/lyrics/record.htm](http://www.cfhf.net/lyrics/record.htm)!

Perhaps I shouldn't have described TV Cream as "excellent", since it also pays tribute to the Eurovision Song Contest at <http://tv.cream.org/a-z/e/index.htm>, but manages to throw in a host of factual inaccuracies – not that they're being entirely serious, nor, one suspects, do they really care – plus a reference to Cheryl "flashing her knickers about in that offensive way of hers". How dare they?

Moving on from the star of this issue of Vision, and another set of UK Eurovision winners have been busy recently

– Brotherhood Of Man now have a colourful website of their own at [www.brotherhoodofman.co.uk](http://www.brotherhoodofman.co.uk) with a nice set of features including a biography, a hit list and full details of what they're up to at the minute in terms of live appearances.

One link I've been meaning to mention some time now is [www.arxiv.org/PS\\_cache/physics/pdf/0505/0505071.pdf](http://www.arxiv.org/PS_cache/physics/pdf/0505/0505071.pdf). This rather long-winded address takes you to an academic study on voting patterns at the Eurovision Song Contest, published by a bunch of Oxford boffins in mid-2006. Although it probably doesn't tell us anything we couldn't work out without the need to perform a detailed probability analysis, if you can cope with the serious tone then there are some interesting insights within the piece as regards the countries that are most and least "in tune" with common European taste, for example.

And finally, a site I'm delighted to be able to promote: one of the more mysterious Eurovision countries, Hungary, now has its own home on the Internet at <http://eurovisionhungary.extra.hu>. What's more, it's an excellent site, with tons of bilingual information on past Hungarian participants – including their unfortunate 1993 and 1996 hopefuls – as well as audio and video clips and comprehensive database and statistics sections. The latter features a slightly paranoid attempt to debunk the concept of Eastern European block voting, but don't let that put you off – this is a terrific fan site, comfortable to navigate and well worth a visit.

And that's all for now. Please don't hesitate to drop me a line at [m.d.faulkner@hamburg.de](mailto:m.d.faulkner@hamburg.de) if you have any comments or suggestions for sites that should be featured in a future column. Happy surfing! ■

## Accreditation

### Accreditation at Eurovision

Until recent years it has been rare for fans to be able to attend the Eurovision Song Contest. However, with close co-operation with the EBU and local television companies the audience now consists of a large number of fans. Having recognised a growing fan base, the EBU have rewarded this support by creating a "fan" accreditation.

Unfortunately, this privilege was abused by a small minority of people travelling to Athens who harassed not only the EBU and the local television authorities, but also members of staff working in the Greek accreditation centre.

OGAE UK would like to remind our members that any such behaviour is totally unacceptable and could lead to the removal of your accreditation and loss of access to the venue, including the live shows irrespective of having any tickets purchased. OGAE International also reserves the right to terminate membership of any person behaving inappropriately.

If you are lucky to be awarded accreditation then this is a privilege and it should be treated as such. Last year some fans bombarded the BBC in a manner that caused grave concern and could have damaged OGAE UK's relationship with the Corporation. Please remember that how you behave, both before and during Eurovision, reflects on OGAE and other fans. If the fan accreditation continues to be abused then it may be removed altogether.

Richard Crane, President  
OGAE UK

# Euro Curios

For this special issue of Vision **Thomas Latham** looks at some interlinked curiosities relating to Cheryl Baker and some connections with Eurovision between 1976 and 1981. In fact, she has a Song for Europe connection for every year between those two dates

Of course, we all know that she was a member of Co-Co in 1976 when they narrowly lost out (by only 2 points in fact) to Brotherhood of Man in that year's Song for Europe competition. According to records, their song that year, "Wake Up", was written by David Hayes and

when they were urged to come up with something for the Eurovision Song Contest. Perhaps the band's attitude to the contest can be seen by the way their ITV show "The Arrows TV Show" (how do they come up these titles?), which was broadcast in 1976 and 1977, featured



**Cheryl Baker:** From co-co to something a bit stronger!

Phil Denny, but in fact these appear to be pseudonyms. The demo version of the song turned up on CD a couple of years ago and provides some more information about it. It was written by Americans Alan Merrill and Jake Hooker (who are best known for also writing "I Love Rock And Roll", a hit for both Joan Jett and Britney Spears) and originally recorded by their band, The Arrows, in November 1974. Cheryl was certainly unaware of the song's origins, but apparently it was originally produced

a spoof entitled the "Arrow-vision Song Contest". Eventually, the song ended up with Co-Co and the rest, as they say, is history. You can find The Arrows' version on the CD "A's B's & Rarities" on EMI Gold (7243 8 75998 2 6).

According to Cheryl on the Bucks Fizz website [www.bucksfizzearlyyears.co.uk](http://www.bucksfizzearlyyears.co.uk), she sang backing vocals in the 1977 Song for Europe, which was blacked out by a strike. Sadly she doesn't seem to remember who that was for (can

anyone help out here?). It would also be interesting to know whether or not she met Nichola Martin at the 1977 event. Nichola was a member of Rags at the time (they came 4th with "Promises Promises"), and would go on to co-found Bucks Fizz, appear in the 1981 SFE as part of Gem (a.k.a. Paris), marry Andy Hill and sing backing vocals for "Making Your Mind Up" (with Alan Carvell) at the 1981 Eurovision Song Contest in Dublin.

My next Cheryl Baker connection would be Co-Co's victory in 1978's Song for Europe with "Bad Old Days", but the song came a disappointing 11th in Paris (our lowest ever placing until then – ah the good old days). Incidentally, Co-Co's only LP released after the contest had a different, non-Eurovision cover photo for its release in Japan. Still, let's gloss over that and turn instead to one of the songs that came joint 11th (and last) in the SFE. "Oh No Look What You've Done" was written by Wayne Bickerton and Tony Waddington and performed by Brown Sugar, but perhaps things might have been different had another of the groups handled by these writers performed it instead.

Brother and sister duo, Mac & Katie Kisson, reached number 3 in the British charts in 1975 with the Bickerton and Waddington penned "Sugar Candy Kisses" and recorded their own version of "Oh No...", although it is not known whether this was before or after that year's SFE. The duo is one of those that has occasionally been rumoured to have been considered by the BBC in the days when one artist sang all the SFE songs, and it is not inconceivable that they

might have been put forward in 1978 just two years after their last UK hit. The Kisson version of the song does not appear to have been officially released (unless you know better) but I recently came across a decommissioned LP dated 1987 from Radio Leeds of their material and lo and behold, the penultimate track is indeed "Oh No Look What You've Done". Curiously, although the LP described a number of the other tracks in terms of "Eurovision sounding", such a comment is completely missing from this one. If you are interested, and for the sake of completeness, the LP is BBC only TAIR 87031.

In 1979, Cheryl Baker took a year out from singing in the Song for Europe competition, but that does not mean that there is no connection to be found.



**Mac & Katie:** Sweet kisses

That year, of course, there was a strike that deprived us of seeing The Nolan Sisters performing "Harry, My Honolulu Lover" to 4th place. The song was written by Terry Bradford (the lead male singer in Co-Co) and, once again, Cheryl has stated on the Bucks Fizz website ([www.bucksfizzearlyyears.co.uk](http://www.bucksfizzearlyyears.co.uk)) that she sang all the vocals on the demo version that

was submitted to the competition and selected for that year's contest. If only someone would release it so we could compare it with The Nolan Sisters' version (EPIC SEPC7197) which, by the way, was recently released on a CD box set in Japan. You can find it on "All About The Nolans" released in July 2005 (MHCP-694), which also includes a DVD of five of their promo videos.

Speaking of 1979, over the years numerous cover versions of Eurovision songs have been released as singles, but

occasionally records appear featuring covers of more than one song. In 1979, Jan Malmjö released a Swedish version of that year's winner "Hallelujah" on RCA (PB 9396), but the curious thing is that he chose to put not one but two other Swedish translations on the B-side - "Hela Världen Behöver Ha En Sang" (the Spanish runner-up "Su Cancion") and "Mary-Ann" - which he had recorded on the 2nd and 3rd May shortly after the contest itself. I'd still have preferred to see The Nolan Sisters in Jerusalem though.

Back to Cheryl Baker and, of course, she also took part in the 1980 SFE. By then Co-Co had transformed itself into The Main Event, singing another Terry Bradford song, "Gonna Do My Best", to 12th and last place. By then, only three members of the original Co-Co were left including Cheryl and Terry, but the song was far from being their best and obviously wasn't memorable enough for the juries.

Which brings us to the beginning of Cheryl's international career as part of Bucks Fizz in 1981. There's little to be added here about that (except that the original demo of "Making Your Mind Up" that was played to Cheryl when she joined the group was sung by Andy Hill, Nichola Martin and Mike Nolan), but 1981 did feature one of the oddest and most out-of-place-songs ever to appear

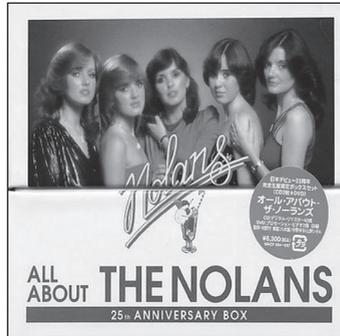
in a UK Song For Europe - "Dancing In Heaven (Orbital Be-Bop)". Thankfully, it was beaten into last place by Bucks Fizz. However, thanks to the song's success outside the UK it appears on a number of compilations as I think I've mentioned before. There is also a 1989 CD release of the original eponymously titled Q-Feel album on which it featured (RCA 1219-2-J). Speaking of Q-Feel, there is additionally a 6'34" version of "Dancing In Heaven" on the Japanese-produced CD "Disco Classics (The 12" Versions)" (Pacific Music 8.11532). As far as I can tell it is the same as the album version (which lasts 6'07") with a slightly longer introduction, but perhaps someone else knows whether it is in fact a genuine re-mix and not just an extended version.

Incidentally, Cheryl Baker is writing her autobiography so

perhaps further information on some of the above will appear in that when it is finally finished and published. Don't hold your breath though, she recently revealed she had only reached page four!

With thanks to Cheryl Baker.

*If you have any information about releases that may be of interest to others, or even just questions, then please drop me a line. Thomas Latham, 286 Russell Court, Woburn Place, London WC1H 0NF.*



The Japanese want to know all!



Are you getting that Q-Feeling?

# A fine time on the Rhine



An October weekend in Switzerland. It must be the international OGAE Convention. Eschewing personal comfort, **Marcus Keppel-Palmer** ventures outside the EU to catch up on events

To celebrate 50 years of Eurovision, the Swiss branch of the OGAE club held an international convention in October in the chocolate box city of Basel, nestling astride the Rhine in the northern corner of Switzerland. A hardy bunch of Brits made the trip across to join in the festivities, which, as the convention took place on the Saturday, started with a welcoming litre of beer. The early arrivals dined in a Swiss beer hall on smoked sausage before heading to Bar Cupido, where organisers Louis and Ronny took control of the music, playing mostly pre-2000 ESC classics. The band of Brits distinguished themselves by doing Cliff Richard impressions.

Saturday was distinctly cooler, but wandering around Basel during the morning confirmed how pretty the city is with the gothic cathedral and the

medieval town hall particular attractions. It is also noticeable how expensive Switzerland is! Free travel cards for the efficient tram system are handed out by the hotels though. Saturday afternoon saw the convention get underway at the Saalbau RhyPark, which has a stunning location on the Rhine. As well as the British crew, there were visitors who had travelled from Denmark, Austria, Germany, the Netherlands, Luxembourg, Ireland and France as well as from Switzerland. One keen fan had even flown in from the USA to this truly international gathering. Presidents from many of the Clubs were represented.

At the outset there was a record fair with several stalls including ones from Bea De Vrind and from Josef Peter, who specialises in DVDs of the contest. Your intrepid reporter splashed out on

several DVDs and a CD from Doce, the "Bem Bom" girls. Others like Malcolm and Judy also found treasures they had sought. The record fair ran throughout the evening, and it was noticeable that Tracy went back several times.

The entertainment got going with host Sascha Korf taking to the stage to greet the assembled audience of approximately 150 in many languages. The karaoke contest was first up – no miming here – and a high quality affair it was too with contestants from the Netherlands, Germany, France, Switzerland and Austria singing in many languages. In the end Frederic singing "Elle Etait Si Jolie" came third behind the Austrian trio of Reinhard, Doris and Franz singing "Du Bist Musik", who just lost out to the winner Christian Deussen from Munich who did an excellent version of "Mr Nobody".

The excitement levels were ratcheted up as Eurovision royalty, Lys Assia, made her entrance accompanied by a small dog. Looking as elegant as ever in her light green dress suit, Lys took to the stage and sang a selection of songs, including her world wide hit "O Mein Papa" and the dance song "Soca Soca". The applause turned to a standing ovation when Lys sang "Refrain", her 1956 winner, albeit in a modern version, but she failed to follow that up with her version of "Hard Rock Hallelujah"! With a vocal performance that belied her advanced years, Lys had the crowd eating out of her hand. After her performance, she stayed for the evening signing autographs and even



**Pub quiz, Basel style: Tough going!**

undertaking an interview with JP and Malcolm.

In an unenviable role, Arlette Zola had to follow the queen of Eurovision on stage. The Swiss star from the 1982 contest had been at the record fair earlier and had graciously talked to all and sundry. She started her performance with her entry "Amour On T'Aime" to a standing ovation. Looking refined in a white jacket and black trouser combination, Arlette sang in French and talked



**Lys Assia: A pedigree act**

to the audience in German. Injecting a note of controversy, Arlette forthrightly expounded her view that the ESC was worse now than in her day, with recent developments changing the contest into a show contest. Some

audience members agreed fervently. Arlette ended by reprising her ESC number in and among the crowd.

The whole event was raising money for AIDS charities and the tombola was particularly successful as 1 Franc gave you a chance to win CDs, press packs, posters and other ESC merchandise collected by the Swiss club. Lys Assia announced



**Marcus and James:** Natural posers

she was making a donation to the charities too. There was a break for supper and more beer, before the quiz, a version of the 15-to-1 show. This time 10 contestants were selected to answer a tough selection of questions, ranging from the very easy (who won the 1980 ESC) to the impossible (what was the name of the Austrian soap opera featuring Marianne Mendt). Brit interest in the quiz was high as four of the Anglophone contingent were selected to participate. Unfortunately, James Penrose, Dermot Manning, Roy Bennett and Philip Makin were all knocked out and succumbed to the German winner, but acquitted themselves with dignity. After the quiz, Sascha Korf performed his hilarious version of "Ein Bisschen Frieden" in sign language, which had gone down a storm when performed on TV.

Heading the bill was Slovakian singer Katarina Hasprova who appeared in Birmingham 1998 singing "Modlitba". Looking very glamorous in red, Katarina was a complete revelation singing in Slovakian and English. She now

appears in musicals and sang selections from 'Cabaret' and 'Aida' to a crowd that lapped this up. She ended with "Modlitba" of course which sounded far classier than its result indicated. Like Lys and Arlette, Katarina stayed on after her performance to sign autographs and talk to fans. Although the entertainment was finished, the disco took over and the fans drank, talked and mainly danced to a wide selection of ESC and pre-selection songs. Highlights included "Dschingis Khan" which saw Peter from Austria lead a can-can on stage and, of course, "Making Your Mind Up", for which the Brit band distinguished themselves once again.

To keep the mood going, the Swiss organisers arranged for a Sunday morning chill-out brunch that was well attended by the bleary-eyed. Over muesli, meats, cheese and lashings of coffee, friendships were made and discussion centred around the events of Saturday. All too soon it was time to disperse and as Ger-

**To keep the mood going, the Swiss organisers arranged for a Sunday morning chill-out brunch that was well attended by the bleary-eyed**

mans and Austrians boarded trains home, I together with Dermot, Roy, James and Mark strolled around Basel enjoying the tranquillity of a Sunday without shopping, before finally and wearily boarding planes home. All in all,

this was an excellent convention wonderfully organised by Louis Hanhart, Ronny Glaser and Peter Baumann of OGAE Switzerland who must be congratulated for marking the 50th anniversary in such enjoyable fashion. As always it is a shame that more people, especially from the UK, aren't willing to travel to enjoy these great friendly events. ■

# Richard's Round Up

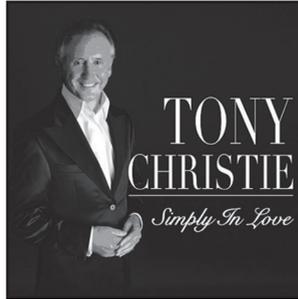
A musical Christmas message (belated by the time you read this) from OGAE President **Richard Crane**

I hope you all had a good Christmas and thanks to all of you who sent cards and best wishes. May I take this opportunity to wish you all a happy and successful 2007.

At the time of writing there was still no news about which artist would be representing the UK in Helsinki, but among those rumoured as being considered were Daz Sampson, Morrissey, Carol Decker (of T'Pau), Ace of Base and Peter Andre. Peter Andre and Katie Price (aka Jordan) have just released an album of duets "A Whole New World" (K & P Records KANDPCD1) that made the top 20! Tracks include "Tonight I Celebrate My Love", "I've Had The Time Of My Life" and "Endless Love" with all the proceeds going to charity. The title track was also released as a single in early December. Peter Andre has published his autobiography, "All About Us - My Story" (Blake), and WEA have issued "The Platinum Collection" (510118292) which includes nine of his 11 hits so far. You may have read that Rupert Everett is to star in a new St. Trinians film as Miss Fritton and apparently he has asked Jordan (Katie Price) to join him as one of the rebellious school girls! Other former UK finalists in the news include Alvin Stardust and Antony Costa who are touring with 'Boogie

Nights', and Andy Scott-Lee who has married Liberty X's Michelle Heaton.

Tony Christie's new album, "Simply In Love" (Tug SNOGCD03), has surprisingly failed to chart and the single, "God Only Knows" (which was tipped as a potential Christmas number one), now seems unlikely to see the light of day following the poor sales of the album. Last year a similar thing happened when his Christmas album was shelved following



poor sales of "Merry Xmas Everybody". Although ABBA "Gold" is never out of the Top 200, those greedy people at Universal have decided we need yet another ABBA compilation. Despite the lack of any rare material "Number Ones" still managed to reach number 15. Also back in the charts is Michael Ball. "One Voice" (Universal 1704602) is his 14th chart album and has so far peaked at number 22. Michael is due to tour in March and April 2007.



Although you probably thought Imaani had disappeared, she has been a busy girl. Last year she sang on the charity single "Give & Let Live" as part of Hope Collective (Expansion CDSEXP95) while joining Copyright for the release of "Time" (Defected DFTD 101) in

April 2005. That was a 12" only release, but in March 2006 the tracks appeared on the CD single of "Bring Me Love"

(DFTD128CDX). In December Imaani remained with Copyright for the release of "I Pray" (DFTD147CDX). As well as these recordings Imaani has become a regular member of Incognito featuring on 2002's "Adventures In Black Sunshine" (DOMECD 52), "Eleven" (DOMECD 62) and, more recently, "Bees & Things & Flowers" (DOMECD 74). She also found herself back in the club charts during October with "No More Lies" credited to Myore featuring Imaani. I managed to track down a CDR promo issued by C&P iNtra Records featuring four versions of the dance track. No news yet on whether or not it will gain an official release. Meanwhile Imaani's "Where Are You Now" video has surfaced on the DVD compilation "Top 40 Hits" (Disky DVD 927899).

Has anyone else noticed Plastic Bertrand's "Ca Plane Pour Moi" being used in the latest advert for the Renault Scenic? I hope that the renewed publicity will lead to a re-issue of his 1978 Top 10 hit or, at the very least, a compilation CD of his material. Maybe it will include his 1987 Eurovision entry "Amour Amour"!

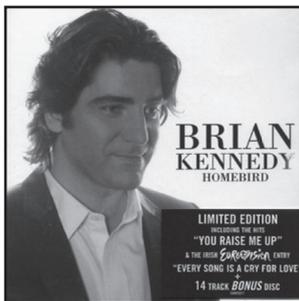
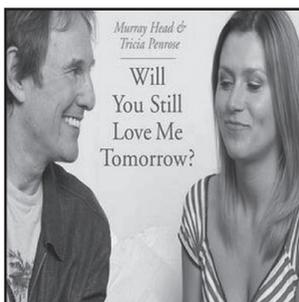
Cliff Richard's "Two's Company" (EMI) is his 59th album to chart and his 38th to reach the Top 10, but fans may not be aware of "The Christmas Story" (Premier PREMSIG2) that

features traditional songs sung by the Choir of Exeter Cathedral with Sir Cliff providing the readings between each song. Cliff also had two singles in the running for the Christmas number one. His new version of "Move It", which features Brian May, appeared as a double A-side with "21st Christmas"

while "Yesterday Once More" was due to be released as a download only single with Daniel O'Donnell. From 1st January 2007 download singles did not need to have a physical release to be eligible for the charts, so Cliff could end up with two singles in the Top 10. Talking of Daniel O'Donnell, his new album, "Until The Next Time" (Rosette ROSCD 2080), features several tracks co-written by Marc Roberts, including the singles "Crush On You" and "Can You Feel The Love".

Tricia Penrose revealed in a recent interview that the failure of "Where Did Our Love Go" led to her scrapping an album of 60's cover versions that she had financed herself. Poor sales for "Don't Wanna Be Alone" in 2000 and her failure to become our Eurovision entrant in 2002 caused her to rethink a singing career, preferring to concentrate on acting and being with

her family. The 'Heartbeat' actress also revealed that she turned down the chance to join 'Strictly Come Dancing' and



'Soapstar Superstar'. However, she did return to the recording studio to record "Will You Still Love Me Tomorrow" with Murray Head but, although it appeared on his album ("Emotions" EMI 3674752), the single release was cancelled.

Our sympathies to the family and friends of Paul Walters and Paul Mauriat. Paul Walters was, of course, the legendary producer of Terry Wogan's Radio 2 show and responsible for the airplay given to the likes of Catherine Porter and Matt Monro.

James Fox joined Katherine Jenkins at the Royal British Legion Service of Remembrance at the Royal Albert Hall for an emotional rendition of "Anthem". It would make a good charity single release. While appearing on 'Never Mind The Buzzcocks' it was revealed that Jessica Garlick will have a new album out in March and, although 'Daddy Cool' is receiving rave reviews, Javine's single with The Soul Avengerz stalled at number 49.

"If You Don't Believe In Me" is the second track to be penciled in as a single release from Brian Kennedy's "Homebird" album and, although it has already surfaced on CD single (CUBC124), it appears that these are for radio use only. Surprisingly Helena Paparizou's "Mambo" did receive a UK release. All Around The World licensed

the track from Sony BMG Greece and issued the CD single with six mixes (CDGLOBE 585). Sadly it failed to chart. Kate Ryan's "Je T'adore" was due to be issued on Curb (CUBC 126), but the release seems to have been withdrawn or cancelled. The regular CD features the

original mix, extended version, dub mix, the video and "Driving Away", but there is also a CDR (no catalogue number) that features the Credheadz Mix and Credheadz Radio Edit. I have no idea if these have received a commercial release anywhere else.

Celine Dion is one of the guests on Tony Bennett's current "Duets – An American Classic" album (Sony BMG), while another popular crooner also returned to the charts in November. Julio Iglesias' "Romantic Classics" (Sony BMG 88697012812) is his first new album for six years and his 15th to chart in the UK. Sony BMG are currently re-issuing Barry Manilow's back catalogue with bonus tracks, including "This One's For You" (82876867192). The album was originally released in 1976 but failed to chart in the UK, but the re-issue now features three bonus tracks including Barry's version of the 1975 SFE entry "Don't Throw It All Away". Graham Gouldman is working with former 10CC band member Kevin Godley and



Graham is taking 10CC back on tour again in February and March. Gina G returned to the charts with "Tonight's The Night" albeit at a lowly 57. In October Leann Rimes' duet with Brian McFadden, "Everybody's Someone", peaked at number 48. Il Divo include their version of "You Raise Me Up" on "Siempre" (Sony BMG 8697015522).

Eve Graham recently admitted to having an affair with George Best while a member of The Nocturnes during the mid sixties, but it didn't last long. Eve revealed this secret while promoting her new album, "'Til The Season Comes Round Again". If you live in Ireland keep your eyes peeled for a new single by Johnny Logan and Kaye Styles. "Don't Cry"/"I Love To Party" (Universal 2321845) doesn't seem to have been released anywhere else. Talking of Irish Eurovision winners, I hear that Dana is not only working on a new autobiography but she's also back in the studio.

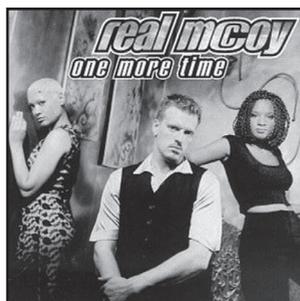
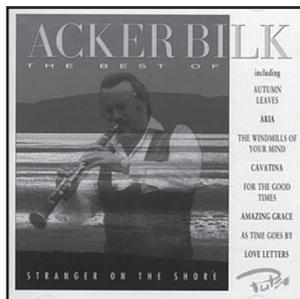
Bureau B Records have issued an album by Esther Ofarim titled "In New York" (BB004CD). No further details were available at the time of going to press. Acker Bilk's version of "Eres Tu (Touch The Wind)" can be found on "Stranger On The Shore" (Prism PLATCD 1385). Lulu joins Jools Holland on two tracks for his "Moving Out To The Country" (Radar

008CD) and also joined Take That on their recent "Audience With" on ITV for a storming version of "Relight My Fire". To coincide with their UK tour Sony BMG have repackaged Lordi's "Arockalypse" (82876895512) with a bonus DVD of their home coming concert following their triumphant return from Athens. "Would

You Love A Monster Man" was also issued as a download only single in time for Halloween.

Finally, here are details of a few things I've found recently. A 1997 CD from Real McCoy "One More Time" (BMG 74321416902), 1995 CD from former Co-Co founder Terry Bradford where he is joined by Sussie Arvesen on "Hands Across The Ocean" (Ritz RCD556), Sinéad O'Connor and Terry Hall performing "All Kinds Of Everything" which was originally featured on the "A Song For Eurotrash" CD and now appears on the compilation "Collaborations" (EMI 5638522), Johnny Logan's 2003 album "We All Need Love" finally gets a UK release with a bonus DVD too (Scanbox CD CD 82203) and 4 Poofs & A Piano perform a fabulous version of "Diva" as part of their "Diva Medley" on the aptly titled "Screamin' Party Anthems" (Virgin VTCD 776).

That's all for now. Thanks to all of you who have contacted me with information for Round Up. Keep 'em coming in. ■



# Number One Again!

It's official! Helena Paparizou has won the 2006 OGAE Song Contest proving that she is still 'number one' more than 18 months after her Eurovision victory in Kiev. This time around her winning song was the international smash hit, "Mambo", which has even been a club hit in the UK, released on several compilation albums and a multi track CD single. Congratulations are therefore offered to OGAE Greece who now have the task of producing the 2007 event, and there is little doubt that the organisation shown by OGAE Italy will be a very hard act to follow. And the United Kingdom? Unfortunately James Blunt was disqualified when it was discovered that "You're Beautiful" was released on a limited edition album in 2004 and not, as first thought, in 2005. Andorra were also disqualified for similar reasons.



## The Results

Country	Song title	Performer	Points	Position
<b>Greece</b>	"Mambo"	Helena Paparizou	244	1st
<b>France</b>	"Gabriel"	Najoua Belyzel	206	2nd
<b>Israel</b>	"Le'an Shelo Telhi"	Shiri Maimon	184	3rd
<b>Spain</b>	"Mi Mundo Sin Ti"	Soraya	148	4th
<b>Sweden</b>	"Jag Ängrar Ingenting"	Lena Philipsson	133	5th
<b>Italy</b>	"Irraggiungibile"	L'aura	120	6th
<b>Slovenia</b>	"Luc"	Nusa Derenda	80	7th
<b>Denmark</b>	"Kys Tænder Drømme"	Lis Sørensen	75	=8th
<b>Malta</b>	"Here I Am"	Chiara	75	=8th
<b>Russia</b>	"Ya Tebia Pomniu"	Dima Bilan	64	10th
<b>Belgium</b>	"Stand Van De Maan"	Dana Winner	62	11th
<b>Poland</b>	"Niech Mówia , Ze To Nie Jest Milosc"	Olga Szomanska & Przemyslaw Branny	59	12th
<b>Lebanon</b>	"Baya Il Ward"	Amal Hijazi	57	13th
<b>Ireland</b>	"The Famine"	Ronan Hardiman	48	14th
<b>Albania</b>	"Papritur"	Blero	41	=15th
<b>Croatia</b>	"Prava Ljubav"	Lana & Luka Nizetic	41	=15th
<b>Turkey</b>	"Bir Seni Konusurum"	Göksel	38	17th
<b>Norway</b>	"Natta Vi Har"	Helene Bøksle	34	18th
<b>Germany</b>	"Ich Bin Ich (Wir Sind Wir)"	Rosenstolz	31	19th
<b>FYR Macedonia</b>	"Ruza Ruzica"	Karolina	27	20th
<b>Bosnia- Herzegovina</b>	"Vjecnja Robija"	Igor Vukojevic	18	21st
<b>Portugal</b>	"Chegar A Ti"	Rita Guerra	17	=22nd
<b>Serbia</b>	"Ti"	Aleksandra Kovac	17	=22nd
<b>Netherlands</b>	"Dan Ben Ik Van Jou"	Edsilia Rombley	15	24th
<b>Rest of World/ Armenia</b>	"Ayntegh"	Anna Khachatryan & Empyray	8	25th
<b>Austria</b>	"Vergib Mir"	Andreas Rauch	7	=26th
<b>Ukraine</b>	"Moe Serce"	Lama	7	=26th
<b>Finland</b>	"Saat Saattaa Mua"	Taiska	0	28th
<b>Andorra</b>	"Insomni"	Marta Roue		Disqualified
<b>United Kingdom</b>	"You're Beautiful"	James Blunt		Disqualified

It's now time to start choosing the OGAE UK entry for 2007, so if you would like to take part why not nominate your favourite track from 2006 or 2007. Songs must be original releases, not covers, composed, written and performed by citizens of the United Kingdom. Songs may be chart hits, but little known B-sides and album tracks are also acceptable providing they have not been released in any territory prior to 1st January 2006. Please send your nominations to Martyn Clarke, 237 Argyle Road, Ealing, London W13 0AY no later than 31st May 2007. Nominations can also be e-mailed to martyn237@yahoo.co.uk

# Record Reviews

**FRANCO BATTIATO**

**The Platinum Collection  
Volume 2**  
EMI Italy 094635935622

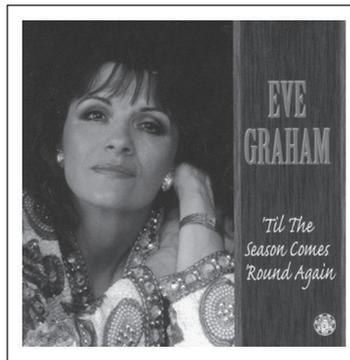


This 54 track triple CD features songs recorded between 1979 and 1996. It is a testament to Battiato's creativity that there is enough material to fill a second triple CD! While some of his early synth pop hits may sound dated, the pure majesty of his later recordings will leave you breathless. Although his Eurovision entry was included on the first "Platinum Collection" the third CD on this set does feature a live version of "I Treni Di Tozeur", recorded in 1994, which is stunning and loses none of it's beauty despite being live. His Spanish recordings are also represented here by the inclusion of five tracks but overall this is a magical musical journey that will be enjoyed again and again. RC

**EVE GRAHAM**

**'Til The Season Comes  
Round Again**  
Scotdisk CDITV742  
Eve Graham's second solo album for Scotdisk has

fourteen tracks and was obviously created with the Christmas market in mind since it includes carols as well as a very interesting version of Slade's "Merry Xmas Everybody" and an excellent 'take' on Wizzard's "I Wish It Could Be Christmas Every Day". From the sleeve notes this seems to be a very personal selection of material though, and it is clear from the expression and clarity of Eve's singing on tracks like "Saltwater" and "Morning Has Broken" that the meaning of the lyrics is an important part of this CD. The use of the Glasgow Phoenix Choir adds an extra dimension to a number of the songs - for example on



a cover of ABBA's "The Way Old Friend's Do" - but also singing backing vocals is Eve's husband Kevin Finn (who will be better known to Eurovision fans as Danny Finn, one of the members of the 1980 UK ESC entrants Primadonna). Although this

won't be everyone's cup of tea, it will certainly please New Seekers' fans and delight a number of others too. TL

**CHRISTIAN  
INGEBRIGTSEN**

**Paint Christmas White**  
MBO Norge CD013

He topped the charts across Europe as part of successful boyband A1, before returning to his native homeland where he submitted a song to Norsk Melodi Grand Prix with lesser success. Now Christian returns with his second solo album that was released in time for the Christmas market. A mixture of traditional carols and songs, the young Norwegian provides his own interpretation of "Silent Night", "O Come All Ye Faithful" and "What Are

You Doing New Year's Eve?" There are new and lesser known songs as well, including "It's Christmas Time Again" and "Angels In The Snow", but one of the highlights is Christian's duet with Jill Johnson on the title track. Profits from this release are being used to support The Salvation Army in Norway, and although Christmas may be over it's never too early to start preparing for your next seasonal celebration! GL

**SISSEL KYRKJEBØ**

**De Beste 1986-2006**  
Universal UNI-171247-3  
20 years ago a little known singer by the name of Sissel Kyrkjebø took to the Eurovision stage in Bergen

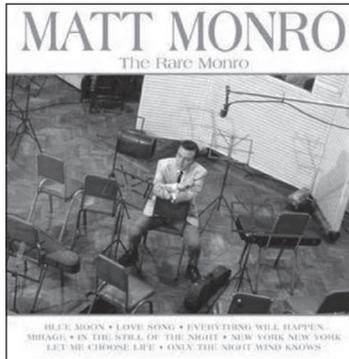
where she performed as part of the interval. It was the beginning of a career that has spanned two decades so far and that career is marked by the release of this amazing double album. Combining songs that are performed in Norwegian, Italian, German and English, listening to Sissel's haunting vocals is the perfect way to unwind after a stressful day, whether that is the well known "Solitaire" or a new arrangement of the religious "Amazing Grace", both of which are on the first disc. The second CD is even more spectacular and features recordings where Sissel is joined by several stars from the world of Scandinavian and international music. Welsh singer Bryn Terfel joins her on "Ave Maria", while ex-Queen member Brian May features on "What Are We Made Of". There are further contributions from Plácido Domingo, "Bist Du Bei Mir", and the Oslo Gospel Choir on "My Tribute", but it is Sissel who remains the shining star on both. Sadly there is no room for any of the tracks from 'Titanic' that featured this unique Norwegian voice, but with 40 other superb recordings there is little room for complaint. **GL**

### MATT MONRO

#### Rare Monro

EMI 3725582

In the past Matt's recordings have been poorly handled by EMI with a steady stream of hastily thrown together compilations featuring the same old songs over and over again. With "Rare Monro" it's like hearing Matt for the very first time. Although many of the songs here will be familiar, it will be the first time that Matt Monro's version has been heard and, as usual, he makes each song



his own. It's beyond belief that these songs remained unreleased for so long. While some are clearly demo versions, the majority were finished recordings waiting for EMI to issue them. I always thought it strange that Matt Monro had so few albums released during his lifetime and now we know why! Had the majority of these songs seen the light of day at the time when they were recorded, I have no doubt that he would have enjoyed more chart success than he did. Highlights include "Alone Am I" from 1977, "Don't Answer Me" from 1966 and "The Wrong Time (It's Alright By Me)" from 1961. The latter makes you really long for a swing compilation of Matt's work. My only minor gripe is that it is not always clear where and when the recordings were originally made, but the music speaks for itself. If you thought you knew Matt Monro, think again. **RC**

### NEW SEEKERS

#### The Ultimate Collection

Reader's Digest RD5301-3

Although I first learned of this CD some time ago, it actually turned out to be very difficult to get hold of, involving several phone calls and emails

to the Reader's Digest. Was it worth getting hold of? That depends on your point of view. It contains three discs, but is correspondingly expensive and contains only a few tracks new to CD (although some are admittedly now hard to find). After the excellent recent "Songbook" double CD this adds little to what is available from the group; largely because Universal no

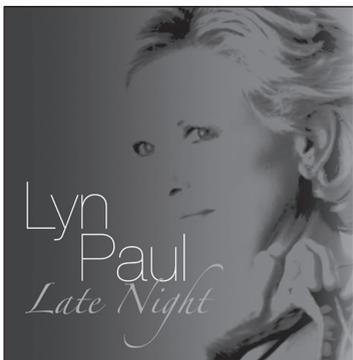
longer have the rights to tracks released after 1973. However, it does contain several of their SFE songs (but not all), one of my favourite New Seekers' tracks (a cover of José Feliciano's "Rain"), and some comprehensive sleeve notes by compiler Trevor Wright (who was also behind the release of the "Songbook"). As an unabashed New Seekers fan I think this is worth it for the photos alone, but the more casual listener might want to stick to the "Songbook" instead. **TL**

### LYN PAUL

#### Late Night

Arc ARCD4503

Lyn Paul's first album in about thirty years is a good showcase for the former New Seekers member who has more recently put her voice to good use through appearances in the stage musical "Blood Brothers". The voice we all know from "Beg Steal or Borrow" (UK 72) has mellowed over the decades, but still retains its capacity to move. This is very much a grown-up slice of easy listening. However, while I can see the point of including cover versions to help sales among those unfamiliar with the artist, I do wish more original material like the



excellent "Clouds" had been included. The album also suffers from rather too many ballads and occasionally a more up-tempo song would have provided some much needed variety. **TL**

**KATIE PRICE & PETER ANDRE**

**A Whole New World**  
*KANDP CD1*

Sooner or later it just had to happen! The infamous Jordan, sorry, Katie Price and her singing husband, Peter Andre, release their debut album of classic love duets. From her inflated appearance at 'Making Your Mind Up 2005' through to her wedding and subsequent Children In Need renditions, Katie has seemed intent on



forcing her vocals on an unsuspecting audience. That said, her voice tends to sound uncannily like Emma Bunton and, with a little help from modern day recording techniques, this album of 12 songs is actually not that bad... honest! But it will not suit everyone, especially the purists who will no doubt continue to prefer the far superior recordings of the original versions of "Endless Love" and "I've Had The Time Of My Life". Katie and Peter also cover Dolly Parton and Kenny Rogers' "Island In The Stream", but perhaps that was only natural considering the two female vocalists have similar assets!! Eurovision fans will be particularly interested in "To Die For", which was originally performed by Luke Galliana as part of the 2001 Song for Europe contest. **GL**

**CLIFF RICHARD**

**Two's Company**  
*EMI 3770722*

This is Cliff's 59th album to chart but the first to be devoted to his duets, including nine previously released tracks some of which were never previously issued on a Cliff album. Although he has recorded several duets with Olivia Newton John - probably enough for an album of their own - only "Suddenly" is included here. Also missing is his 1989 duet with Van Morrison, "Whenever God Shines His Light", and "Drifting" with Sheila Walsh. There's no sign of "The Joy

Of Living" with Hank either, but "Throw Down A Line" is featured. Also missing are Cliff's duets with Cilla Black, but the inclusion of Dionne Warwick, Sarah Brightman and Lulu will all be welcome. However, the highlights for me are "Let There Be Love" with Matt Monro and "Slow Rivers" with Elton John. I am assuming that the Matt Monro track was spliced together from an old tape, but it is still outstanding and would have made a much better choice for a single, while "Slow Rivers" is one of Cliff's finest recordings and has long deserved a place on a Cliff CD. On the down side there were far better tracks recorded with Barry Gibb for the "Something's Goin' On" album than the dreary "Fields Of Gold", and with only 14 tracks EMI could have squeezed in a few more songs, but this album is still a welcome addition to anyone's music collection. **RC**

**CLARE TORRY**

**Heaven In The Sky**  
*RPM 309*

After the release of his demo for "Knock Knock Who's There" (UK 70) another version of the song with songwriter John Carter's involvement has been released on CD. Clare Torry's version originally appeared under the name The Chandeliers in 1975 as a single on Penny Farthing (PEN 883). Produced by Carter it has a much more rhythmic feeling than Mary Hopkin's rather saccharine recording and shows just how good a song it really was. Incidentally, sitcom fans may not know that Clare Torry was the vocalist who sang Dolly Parton's "Love Is Like A Butterfly" as the theme for the Carla Lane written "Butterflies", and was

also the voice of a number of TV advertisements in the 70s. This CD not only features a number of John Carter songs, "Love Is Like A Butterfly", and a jingle for British Caledonian, but also several self-penned songs that are worth the price of admission on their own. Go on treat yourself. TL

## VARIOUS

### Junior Eurovision Song Contest 2006 CMC C00222-2

Already in its fourth year, the latest Junior compilation album marks yet another milestone for the world of Eurovision. Released as a double CD, the first disc contains the full vocal recordings while the second contains karaoke versions of each competing entry. On listening to the album there is a greater maturity to many songs than the live performances suggest and, like the grown up show, it is unfortunate that televoters will often judge the performance rather than the actual song. This years



stand out tracks, some of which would not be out of place on the adult stage, are Kimberly's "Goed" for the Netherlands and Spanish Dani's "To Doy Mi Vaz". With the UK missing from

the line up this time around, the only English track to feature is the disappointing "Extra Cute" from Malta's Sophie. The song has potential, but Sophie seems uncertain in her B-52's style delivery. GL

## Singled Out

### MIEKE

#### Boom Bang-A-Bang Berk Music - BM150630

Lulu's 1969 winner "Boom Bang-a-Bang" recently appeared as a single in the Netherlands by an artist called Mieke. New lyrics in Dutch have been written by the singer, making it at least the fourth completely different Dutch-language version to my knowledge, but the song sounds incredibly dated now and it is a complete mystery why Mieke chose to record it let alone release it. TL

## DVD Review

### JUNIOR EUROVISION SONG CONTEST 2006

CMC C00231-9

15 songs and one show, all of which are brought together on this DVD that for many living in the UK will be the only way to watch the 2006 Eurovision Song Contest. Without high profile special guests demanding even higher copyright fees, this year sees the complete show preserved for posterity, including a performance from the 2005 Junior winner. As for the 15 performances that form the show, the maturity of Sweden's Molly Sanden has to be one of the best. Rivalling her is Dani from

Spain, with a song that is probably better than most recent Spanish Eurovision entries! Young rocker Mateo Dido provides an energetic performance of the Croatian entry which, for this reviewer, was the most memorable of the night. Unlike the main Eurovision DVD's the Junior edition continues to include the previews, many of which are local performances from various national finals. Like the live broadcast this release is not available in the UK, but those interested should be able to purchase from a variety of European online shops. GL

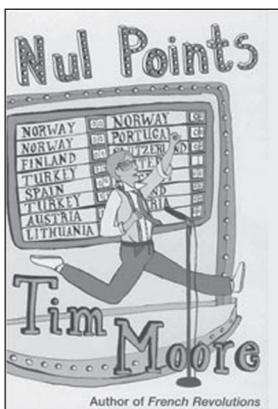
## Book Review

### TIM MOORE

#### Nul Points

Jonathan Cape 0-224-07780-5

At first glance a book dedicated to Eurovision's biggest losers would be enough to fill a serious ESC-fan with dread – surely yet another opportunity for a British author to poke fun at the contest? But no, "Nul Points" is a charming, interesting, surprising and occasionally moving read. Tim Moore, who has already proved his skills through such books as "Spanish Steps" and "Do Not Pass Go", looks at the varying fortunes of the 14 songs that, since the voting change in 1975, have received the dreaded - or even iconic - nul points (finals only, so no room unfortunately for Piero from the 2004 semis!). But this is much more than a 'where are they now' – although that in itself throws up a few surprises. For example, who would have thought that pale, nervy Daniel from 1989 would end up as one of his country's most credible rock artists. More than this though, the book lays bare different



country's varying attitudes to the contest – we see the dogged determination of Tor Endresen battling through years of Norsk Melodi Grand Prix, only to finally win and then end up with a big fat zero on stage in Dublin. Yet to his fellow countrymen, he's still a star – compare that with the shame heaped on Turkey's Seyyal Taner from 1987. Sometimes what isn't said is more revealing than what is – the lack of response from Wilfried (1988) and Thomas Forstner (1991), giving clear hints about how some artists want to completely forget about their moment of nul point glory, contrasting somewhat with people like Jahn Teigen who've almost made a career out of it. Granted, some chapters do go on rather too long – the encounters with Finn Kalvik (1981) being one – but overall this is essential reading for anyone with more than a passing interest in the contest. **AR**

## Concert Review

### LORDI LIVE

**Carling Academy**

*Glasgow, 30th October 2006*

Oh what a night! It wasn't

late September back in '63 but it certainly was a night to remember! Lordi brought the house down in Glasgow playing to a packed audience last autumn. Opening with "Bringing Back The Balls To Rock" they rocked, and rocked hard at that! Heavy metal music isn't really my cup of tea to be honest – give me a Celine Dion or Nicki French CD any day! However I was mightily impressed with Lordi – their range of songs was fantastic and included "The Devil Is A Loser", "Who's Your Daddy?" as well as their encore of "Hard Rock Hallelujah". Their performance was flawless



and completely live vocally and instrumentally. The costumes and pyrotechnics were superb as well. Eurovision must have been a walk in the park for this lot! All in all I would say that it was a fabulous show with a great crowd. It was an eclectic audience to say the least – young, old, leather, goth, gay, and Eurovision fans! It is not often that Eurovision fans can say that they felt like the most "normal" people in the room but that is beauty of Lordi - they attracted people from all walks of life. When was the last time a Eurovision winner performed a sell out UK tour in the same year of victory? Bravo Lordi – come back again soon!! **PJ**

## NICKI FRENCH

### Polo Lounge

*Glasgow 20th December 2006*

One of the more popular UK Eurovision representatives of recent times is Nicki French (or should that be "McFrench" given that she dressed in tartan for the Scots?). It was an absolute joy to catch her performing live in Glasgow during December belting out "Total Eclipse of the Heart" and her other songs, including "Don't Play That Song Again". Not only was the power of her voice impressive, she was also her lovely, bubbly self and showed to Glaswegians why us Eurovision fans have taken her to our hearts! In the music scene today there are not many artists who sing live with such enthusiasm as Nicki does, and very few who have fared badly at Eurovision and still talk highly of it! Nicki regularly says that it was one of the best weeks of her life and it is so refreshing to hear that. Given that it was a Christmas show she also performed an unusual techno/Hi-NRG version of "Rocking Around the Christmas Tree" as well as an impromptu acapella version of "All I Want For Christmas Is You". Her shows are always thoroughly entertaining and she knows how to have a laugh too, especially when the white wine has been flowing!!! Well done Nicki! **PJ**



# Vision Smalls

## FOR SALE

Official programmes for 1997, 2002, 2003 and 2005 for sale. All in perfect condition. £11 each, including postage within the UK. E-mail [graham\\_welch@hotmail.com](mailto:graham_welch@hotmail.com)

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 ESC Previews from 1994 to 2006 inclusive and CDs of all songs for ESC 1956-1999 inclusive. Visit my web site for full list of items available at [www.eurosongsales.homestead.com](http://www.eurosongsales.homestead.com) or send an SAE/IRC for printed list to Michael Mullings, 19 Orchard Grove, London, SE20 8DN, UK or e-mail me at [escorders@yahoo.co.uk](mailto:escorders@yahoo.co.uk)

Calling all Convention and Non-Convention delegates alike! If you would like a copy of the CD featuring numerous photographs taken at the Birmingham Bash last September, please send a cheque for £2 payable to Paul Marks-Jones at 33 Woodlawn Court, Whalley Range, Manchester M16 9FJ

## WANTED

Seeking copies of the official Eurovision programme from Kiev. Also looking for old UK SFE programmes. Can anyone help? Willing to swap with e.g. an ESC on DVD. For further information please contact Steen at [steen\\_vinloev@hotmail.com](mailto:steen_vinloev@hotmail.com)

Still searching for some elusive recordings of past UK finalists! Good quality MP3 (preferred), CDR or cassette copies of studio or live versions – 1957 : "Don't Cry Little Doll" Bill Maynard & The Kentones, "Once" Pauline Shepherd, "Seven" Denis Lotis & The Keynotes, "The Way It Goes" Lita Roza; 1959 : "Oh, Oh, Oh I Reckon I Must Be In Love" Valerie Shane, "One Lonely Heart" Steve Martin, "Success" John Hanson, "Suddenly" Glen Mason; 1960 : "Girl With A Curl" Ronnie Carroll, "Unexpectedly" Lita Roza; 1961 : "Too Late For Tears" Valerie Masters; 1962 : "Get A Move On" – Brad Newman; 1971 : "In My World Of Beautiful Things" Clodagh Rodgers; 1981 : "Not Without Your Ticket (Don't Go)" Headache, "For Only A Day" Unity, "Where Are You Now" Leslie Carling; 1983 : "I'm Going Home" Sam Childs and "All Around The World" Stuart Slater. Write to Gordon Lewis, 51 Greenfields Avenue, Totton, Southampton SO40 3LU or email [eurogordi@btinternet.com](mailto:eurogordi@btinternet.com)

## MISCELLANEOUS

I would like to hear from any female Eurovision fans living in the UK and willing to swap letters, e-mails and possibly start a new friendship. Please e-mail [luigi@luigisalvino.wanadoo.co.uk](mailto:luigi@luigisalvino.wanadoo.co.uk) or write to Luigi Salvino, 134 Hillside Crescent, Cheshunt, Herts EN8 8PL. All replies will be answered.

Congratulations to **Ian Grosvenor** for winning the mystery prize randomly drawn from those who completed their Convention feedback form. Your prize will be with you very soon!

# Quiz Answers

1. Kevin Bacon
2. Roy Castle
3. Colonic irrigation (Ooohh)
4. Drop The Celebrity
5. Celebrity Wife Swap
6. Almost Paradise
7. Robin Williams
8. Price-drop TV
9. Hair loss
10. Sarah Jessica Parker (Carrie)

# THE 'LAST' PAGE



**Belgium 1965**  
*Als Het Weer Lente Is*  
Lize Marke



**Finland 1965**  
*Aurinko Laskee Länteen*  
Viktor Klimenko



**Germany 1965**  
*Paradies, Wo bist Du?*  
Ulla Wiesner



**Spain 1965**  
*Que Bueno, Que Bueno*  
Conchita Bautista

**All four songs received 'nil' points**