

vision

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WE GO BACK IN TIME FOR EUROVISION 1974



PLUS SONG FOR EUROPE 1962

Affiliated to Organisation Générale des Amateurs de l'Eurovision

Vision

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EDLINES

Welcome to 2010, and I'm probably not alone in saying that the last 12 months seem to have passed more quickly than any other year in recent memory! The Eurovision season has already commenced in readiness for Oslo, with both the Netherlands and Switzerland among those countries that have already decided the songs that will be performed in May.

At present there is no news on the next UK entry although, if the rumours are proved to be true, it could turn out to be a partnership between Duncan James (Blue) and Gary Barlow (Take That). If these two members of boy bands past and present are confirmed by the BBC, they could find themselves competing against the recently re-formed A1 who are taking part in the Norwegian selection process.

The potential participation of such chart topping acts can only seek to raise the credibility of Eurovision at home and abroad, and will hopefully see more countries represented by international songwriters such as Lord Andrew Lloyd Webber and singing icons like Patricia Kaas. It worked in 2009 ... and in less than five months we will know whether it has worked again!

Gordon Lewis

Editor-in-Chief

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CONTENTS

Brighton Revisited: Eurovision 1974	2-11
Europe Warms To Coldplay	12-13
ESC Online	14-15
Eurocurios	16-18
Euro Quiz/OGAE UK Preview Vote	19
The Day I ...	20-21
Song For Europe 1962	22-29
When West Conquered East	30-31
Whatever Happened To ...	32-34
President's Page	35
Record Reviews	36
Eurobash 2010 News	Inside back cover
Subscription Renewal Form	Pull-out

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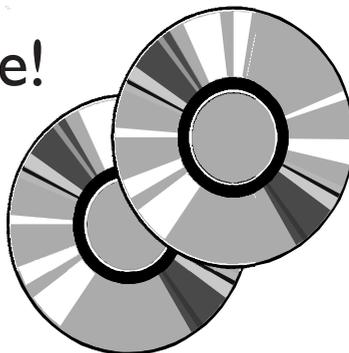
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BRIGHTON REVISITED EUROVISION 1974



Marcus Keppel-Palmer looks back at the year that produced one of the world's biggest bands - ABBA

Results: Eurovision Song Contest 1974

Order	Country	Performer(s)	Song title	Position	Points
1	Finland	Carita Holmström	Keep Me Warm	13	4
2	UK	Olivia Newton-John	Long Live Love	=4	14
3	Spain	Peret	Canta Y Sé Feliz	=9	10
4	Norway	Anne-Karine Strøm feat. Bendik Singers	The First Day Of Love	=14	3
5	Greece	Marinella	Krasi, Thalassa Ke T' Agori Mou	11	7
6	Israel	Poogy	Natati La Khaiai	=7	11
7	Yugoslavia	Korni Group	Moja Generacija	12	6
8	Sweden	ABBA	Waterloo	1	24
9	Luxembourg	Ireen Sheer	Bye Bye I Love You	=4	14
10	Monaco	Romuald	Celui Qui Reste Et Celui Qui S'en Va	=4	14
11	Belgium	Jacques Hustin	Fleur De Liberté	=9	10
12	Netherlands	Mouth & MacNeal	I See A Star	3	15
13	Ireland	Tina Reynolds	Cross Your Heart	=7	11
14	Germany	Cindy & Bert	Die Sommermelodie	=14	3
15	Switzerland	Piera Martell	Mein Ruf Nach Dir	=14	3
16	Portugal	Paulo de Carvalho	E Depois Do Adeus	=14	3
17	Italy	Gigliola Cinquetti	Si	2	18

Eurovision Song Contest 1974: How Europe voted

	Finland	UK	Spain	Norway	Greece	Israel	Yugoslavia	Sweden	Luxembourg	Monaco	Belgium	Netherlands	Ireland	Germany	Switzerland	Portugal	Italy
Finland		1				2							1				
UK	1				1		4				1		1	2	1		3
Spain				2					1	3		1		1		2	
Norway								1		1	1						
Greece								2				4				1	
Israel		2						1				2	1			2	3
Yugoslavia	1		1								1					1	2
Sweden	5		1	2		2	1		1			3	1	2	5	1	
Luxembourg			1		1	2	2			1	1		3	1			2
Monaco			2	1		1		1	2		2		1	2	1	1	
Belgium				2	5				3								
Netherlands	1			1	2	1	3	3			1		1	1		1	
Ireland		1	2	2		1		2	2	1							
Germany					1						1						
Switzerland		1									1			1			
Portugal			1												2		
Italy	2	5	2			1			1	4	1		1			1	

Each country had ten jurors who cast a vote each to their favourite song

The BBC hosted the 1974 Eurovision Song Contest in Brighton despite not having won in 1973, a contest won by Anne-Marie David for Luxembourg. The Luxembourg broadcaster, RTL, announced that they could not afford to host for a second consecutive year, and the BBC was bounced in to hosting the contest by an audacious bid from ITV to organise the contest. As is well known, the contest was won by ABBA for Sweden with *Waterloo*, subsequently voted best Eurovision song of all time, and became a launching pad for the international success of the most successful Swedish pop group of all time.

ABBA's win took the security guards by surprise and they failed to allow Björn

Ulvaeus on stage, not recognising him as one of the winning composers. Security was tight with bomb threats being received against the hotel where all the artists were staying – each room had a policeman outside – and indeed against the venue on the day of the contest. Co-writer, Stig Andersson, was accused in the winner's press conference by the Swedish press, who at the time despised schlager as not being "real music", of glorying in the death of 40,000 soldiers by writing about the Battle of Waterloo.

Anni-Frid Lyngstad celebrated by smoking a cigar at the after-party, while Agnetha Fältskog recalled later the enormity of the victory didn't register until later, probably because she was suffering from flu.



1974 of course was a different world in Eurovision terms to 2010. There were no semi-finals; delegations only arrived on the Tuesday of Eurovision week; and the audience was not the flag-waving fan-fest that we see these days – dinner jackets were de rigueur. The viewing public knew little or nothing about the songs and artists prior to the contest, aside from their own country's entry, there being no internet, nor indeed a fan organisation, not even **Vision**. To rectify that, **Vision** goes back in time to present its 1974 pre-contest round-up of songs and artists in performance order.

FINLAND

Carita

Keep Me Warm

(E. Koivistoinen; F. Robson & Hector)

Finland's representative is the jazz singer and pianist Carita Holmström, who was born in Helsinki in 1954.



She released her first LP *We Are What We Do* last year, and has a new LP coming out called *Toinen Levy*. Her piano ballad

won the Finnish final in a competitive contest, beating seven other contestants including Danny with whom Carita duetted in the late 60s. Her winning song, *Älä Mene Pois*, will be sung in English under the title *Keep Me Warm*. This is not one of the favourites for the contest.

What happened: Carita got four points and finished 13th. Following the contest, Carita turned to classical piano, studying at the Sibelius Academy. She recorded sporadically during the 1980s and 1990s both in the classical arena and also in the jazz world.

UK

Olivia Newton-John

Long Live Love

(H. Spiro & V. Avon)

The home entry and one of the co-favourites will try to keep the UK's recent success streak going. *Long Live Love* is a bouncy oom-pah type song about the Salvation Army, which convincingly won the Song For Europe receiving more than 9,000 postcard votes than second-placed song



Angel Eyes. The song sees Olivia make a change from her country-sounding hits, such as *If Not For You* and *Take Me Home Country Roads*. Born in England, Olivia grew up in Australia, winning the talent contest 'Sing, Sing, Sing' hosted by rocker, Johnny O'Keefe. Returning to England, Olivia joined the group Tomorrow, before striking out as a solo artist and appearing regularly on Cliff Richard's TV programme. Olivia has released three albums so far and had a US Number One single with *If Not for You*. Her new album *Long Live Love* comes out shortly. Let's hope she brings home the prize for us.

What happened: Olivia came joint fourth with 14 points. Despite Terry Wogan's prognosis that this would be the death knell for her career, Olivia moved to America and became hugely successful in the mid-70s with country pop records such as *I Honestly Love You* and *Sam*, although her success in the UK was limited. Her career worldwide reignited in 1978 with her performance as Sandy in 'Grease', which saw hugely successful duets with John Travolta, *You're The One That I Want* and *Summer Nights* reaching Number One all over the world. 1980 saw her appear in the film 'Xanadu' and then in 1981 she released

her last really successful record, *Physical*. Since then Olivia has combined a lower key recording and film career with motherhood and campaigning to fight breast cancer.

SPAIN

Peret

Canta Y Se Feliz

(P. Calaf)

Peret is the performing name of Pere Pubill Caraf who has written the flamenco type song he will be singing in Brighton. The 39 year old native of Mataro is a proponent of the Catalan rumba style and sings



and plays guitar. He released his first album *Peret* in 1967 and has released seven subsequent albums, all in the flamboyant Rumba style. His biggest success to date has come with *Borriquito* in 1971 which was a Number One hit in the Netherlands and in West Germany. That should ensure some points coming his way, but this is unlikely to give Spain its third win.

What happened: Peret got ten points which gave him joint ninth place. After Eurovision he continued to record in the Catalan Rumba style during the 1970s. In 1982, he gave up music to join the Evangelical Church and devoted himself to pastoral care. In 1991, he returned to music and in 1992 performed at the Barcelona Olympics closing ceremony. He resumed his regular career of releasing albums and in 1996 acted in his first film, 'Alma Gitana'. The past years have seen him working with fellow Catalan, Joan Manuel Serrat who was supposed to sing Spain's entry in 1968, until blocked by General Franco, Spain's dictator at the time. To date Peret has released over 25 albums and countless compilations.

NORWAY

Anne Karine Strøm

The First Day Of Love

(P. Kruse; F. Thingnaes)

This anthemic song is the Norwegian hopeful to become the first Scandinavian winner of Eurovision. Anne Karine will be backed by the Bendik Singers, with whom she performed last year in Luxembourg coming seventh. The 22 year old singer has already tried to win the



Norwegian Melodi Grand Prix selection on two previous occasions. This time she narrowly won the five song final. Curiously, each song was performed by two singers, but the composer chose her to come to Brighton rather than Jahn Teigen – it may have helped that he is Anne Karine's husband. Originally called *Hvor Er Du*, the song will be performed in English. Anne-Karine has been performing since the age of ten and has been a part of the Finn Eriksens Orkester prior to joining the Bendik Singers. She has released one album so far, *Drømmebilde* in 1971.

What happened: Anne Karine came joint last with only three points. This did not stop her trying again for Eurovision and she won the MGP in 1976 with *Mata Hari*, which finished second last. Her career moved in to cabaret with her then husband, Ole Paus, and released a couple of non-pop albums in the 1980s.

GREECE

Marinella

Krasi Thalassa, Ke T'Agori Mou

(Pythagoras; G. Katsaros)

For the first time ever, Greece has decided to participate in Eurovision, and this bright song features a bouzouki

– how traditional. 28 year old Marinella was born as Kyriaki Papadopoulou in Thessaloniki and started recording in 1957, releasing her first album in 1967. Marinella is a well-respected Greek singer and brings plenty of experience to the Brighton stage, having already had eight hit albums in her home country. This spritely song may win a few votes, but it is unlikely to give Greece a win on its debut.



What happened: Seven points gave Marinella 11th place, but this barely dented her position as the first lady of the Greek music scene. She continued recording in a prolific manner, touring and also appearing in musicals and to date has released over 50 albums and continues to tour almost annually. She also performed at the closing ceremony for the 2004 Olympic Games.

ISRAEL

Poogy

Natati La Khaiai

(D. Sanderson & A. Oleartchick;
D. Sanderson)



After finishing a creditable fourth last year, Israel's second entry sees them being represented by the group Poogy, or as they are known in Israel, Kaveret. The members of the rock band, all in their early 20's, met during their army service and formed the group last year. Songwriters Danny Sanderson and Alon Olearczyk were joined by lead singer Gidi Gov, drummer Meir Fenigstein, keyboardist Yoni Rechter, and guitarists

Efraim Shamir and Yitzhak Klepter, although only six of them will be allowed on stage in Brighton. Poogy has so far released one album, *Sipurei Poogy*, which reflected their quirky approach to rock music.

What happened: 11 points ensured Poogy finished in joint seventh place and the band went on to release two more albums in the 70s before splitting up. Every ten years or so, the band reunites, and a live album from one of the reunions was released in 1998. Sanderson went on to form further groups Gazoz and then Doda before performing solo over the last 20 years. Gov joined Sanderson in Gazoz, before going on to a career as a TV presenter, while Fenigstein became a successful film producer. Rechter has had the most successful subsequent career in music performing, recording and composing in a wide range of styles.

YUGOSLAVIA

Korni Group

Generacija 42

(K. Kovac)

This year's entry from Yugoslavia represents TV Belgrade and is performed by successful rock/progressive group, the Korni Group, named after lead songwriter, Kornelije Kovač. The other members of the band to perform in Brighton will be vocalist Zlatko Pejakovič, drummer Vladimir Furduj, guitarist Josip Boček and bassist Bojan Hreljac. The song, called *Moja Generacija* beat 35 other songs in the Yugoslav final held in Opatija and is about Kovač's upbringing (being born in 1942). The group formed in 1968 when Kovač left Yugo-rock



giants Indexi. They released a series of singles in the late 60s and early 70s before recording an album in the Prog Rock style, *Korni Grupa* in 1972 – albums being almost unheard of in Yugoslavia. Just a few weeks ago, the band has released an English language album called *Not An Ordinary Life* under the name The Cornelians. This song is not among the favourites for victory.

What happened: Six points and only 12th place was a disappointment for Kovač. On top of that, the album failed to sell well and within six months the band had disintegrated. Former members, Zdravko Colic and later Dado Topic would go on to sing at Eurovision. Kovač moved to the UK and worked with Whitesnake among others before returning to Yugoslavia to compose songs and music for films. Zlatko Pejaković had a very successful pop career and has released over 20 albums to date.

SWEDEN

ABBA

Waterloo

(S. Andersson; B. Andersson & B. Ulvaeus)

If you are looking for an outside bet, this catchy little song from a two-boy, two-girl group might be worth considering.



Despite having only called themselves ABBA recently, the group has been around for a couple of years, coming third in the Swedish Melodifestival last year. 27 year old keyboardist Benny Andersson has been successful in the 1960s as a member of the Hep Stars, while guitarist Bjorn Ulvaeus has been a member of the Hootenanny Singers.

They have been writing together for the last four years and have entered songs in the Swedish Melodifestival. Singers, Agnetha Faltskog (who will turn 24 the day before Eurovision) and Anna-Frid Lyngstad both have a pedigree from the 60s, and indeed Faltskog had a Number One hit in 1967. The group got together when Benny married Frida, and Bjorn married Agnetha. The group released their first album last year called *Ring Ring*, and the title song sold respectably around Europe. *Waterloo* convincingly beat nine other songs to win the Swedish pre-selection.

What happened: ABBA led from start to finish in the voting and finished with 24 points. Although *Waterloo* was a huge hit, follow-up singles only limped into the charts. It wasn't until late 1975 when first *SOS* and then *Mamma Mia* catapulted the group on the road to world domination, cemented by a number of great albums and classic singles. The group split up in 1982, but their body of work has been kept alive particularly by the *ABBA Gold* CD and then by the musical of 'Mamma Mia'. Bjorn and Benny were involved in writing the musicals, 'Chess' and 'Kristina Fran Duvemala', while Benny has continued recording as part of the Benny Andersson Orkester. Both Frida and Agnetha have recorded sporadically since ABBA split, but their legacy from the group overshadows later individual efforts.

LUXEMBOURG

Ireen Sheer

Bye Bye I Love You

(M. Kunze & H. Ibach; R. Siegel)

Looking for their third consecutive victory, Luxembourg has turned to German star, Ireen Sheer, after a French and a Greek singer. However, although 25 year old Ireen is based in Germany,



she was born Ireen Wooldridge in Essex, and first came to prominence in the 1960s winning a talent contest before joining harmony group, Family Dogg in 1971. She moved full time to Germany and had a big hit last year with *Goodbye Mama*. She has released two albums so far. This elegant anthemic song, which despite its title will be sung in French, should be well placed after the run of group songs, but it must be doubted whether Luxembourg will carry the trophy home again.

What happened: Another creditable result, as Ireen garnered 14 points and finished joint fourth. Ireen went on to have a successful schlager career in Germany, representing Germany at Eurovision in 1978, and also representing Luxembourg again as part of the sextet singing *Children, Kinder, Enfants* in 1985. Ireen has recorded consistently over the past 35 years and in 2009 released a Christmas album. Of course, mention should be made that this was Ralf Siegel's first entry in Eurovision. Whatever happened to him?

MONACO

Romuald

Celui Que Reste Et Celui Que S'en Va
(M. Jourdan; J.P. Bourtayre)

Two French songs in a row, and this time Monaco will be looking to beat Luxembourg and get their second victory. This song is well-favoured by the bookmakers and Monaco has an experienced singer in 33 year old Romuald Figuiet,



who represented Monaco in the 1964 Eurovision coming third, and sung for Luxemburg in 1969, finishing 11th. Third time lucky? Since 1964 Romuald has recorded a number of singles and EPs, mainly ballads, and last year he came second with *Laisse-moi Les Temps* in the XIV International Song Festival in Chile. Composer Bourtayre wrote the music for *Un Banc, Un Arbre, Une Rue* and so will be looking to win for a second time.

What happened: Romuald came joint fourth this time, equal with Luxemburg and with the UK. However, this seems to have been his swan song as he only released a couple more recordings before disappearing from public view.

BELGIUM

Jacques Hustin

Fleur De Liberté

(F. Gerald; J. Hustin)

This makes it three French songs in a row with Belgium being represented by a bombastic call to freedom. 34 year old Jacques comes from Liege and has made a dual career in music and painting. His first album was released in 1965, before he moved to Paris to become a stage designer. He won first prize at the Brasov International Song Contest in 1968 so has plenty of experience at song competitions. Chosen to represent Belgium, Jacques sang six songs and this one is the public's favourite. If a French language song is going to win in Brighton, this may just be the one to do it.



What happened: Ten points gave Jacques 9th place. In 1978, Hustin tried again to reach the Eurovision stage, but

lost out to Jean Vallee in the Belgian final. After that he concentrated on his painting but from time to time returned to music, releasing nine albums in all during his career. He died in 2009, curiously on the anniversary of his Eurovision performance.

NETHERLANDS

Mouth & MacNeal

I See A Star

(H. van Hemert)



Top favourite to win this year's competition is this catchy duet from Mouth & MacNeal, who recently had a Number One hit

all around the world – even reaching the US Top Ten, with *How Do You Do*. 37 year old bearded Willem Duyn (Mouth) teamed up with 23 year old Maggie MacNeal (born Sjoukje van 't Spijker) in 1971 and immediately struck pop chart glory with *Hey You Love*. After *How Do You Do* another big hit was *Hello-A*. The duo have released two albums so far and convincingly won the Dutch selection with *Ik Zie Een Ster* which will be sung in English in Brighton. Composer Hans van Hemert co-wrote the 1972 Dutch entry.

What happened: Mouth & MacNeal came third with 15 points and reached the UK Top Ten with their single *I See A Star*. Mouth, however fell out with his partner and they split in December 1974. Mouth formed another duo, Big Mouth & Little Eve with his future wife Ingrid Krup, who were successful in the Dutch charts until 1978, when Mouth went solo. He continued recording throughout the 80s and 90s but never reclaimed the success he had with duos. He died in December 2004.

Maggie MacNeal continued as a solo artist, representing the Netherlands at Eurovision in 1980. From 1990 onwards she moved into TV presenting and since 2000 has been touring with Marga Bult as the Dutch Divas.

IRELAND

Tina

Cross Your Heart

(P. Lyttle)

Can the winners from 1970 do it again?

This year our neighbours turn to Tina Reynolds, who sang all eight songs at the Irish National Final. Tina was born Philomena Quinn in Wicklow, but got her start in the music business when she won a talent contest at Butlins, Skegness.

In the mid-60s she started singing with showbands, The Mexicans and then The Tophatters and most recently The



Real McCoy. Tina had a solo hit in the Irish charts with her version of *I Don't Know How To Love Him* in 1971 and participated in the Irish National Final in 1972. Last year saw her recovering from injuries sustained in an accident returning with the Real Mccoy. We wish her luck with this song written by Paul Lyttle, leader of rival showband, Chips.

What happened: Tina received 11 votes and finished joint seventh in the contest. Shortly after she joined another showband, Nevada. She stayed with Nevada until 1978, but her time in the band was marred by another bad accident. She decided to move into cabaret in Dublin, thus avoiding the constant travelling. In the early 1980s Tina retired from the music business.

FRANCE

Dani

La Vie A Vingt Cinq Ans

(C. Fontaine)



29 year old Daniele Graule is perhaps better known as a model and an actress than as a singer, but she will uphold the French

tradition of success at Eurovision? Born in Perpignan, Dani took Paris by storm in the early 60s as a model in the style of our own Twiggy. She made the first of her eight films in 1964 and was seen most recently in Francois Truffaut's 'Day For Night'. In 1968, Dani had her first music success with *Papa Vient D'épouser La Bonne*, and also joined the Alcazar cabaret in Paris. Dani is certain to bring glamour to the palatial stage in Brighton.

What happened: Dani never got to perform at the 1974 Eurovision as France withdrew due to the death of President Pompidou. While she never performed at Eurovision, she continued her eclectic career, making to date a further 20 films, including another for Truffaut. She remained a fashion icon in the 1970s, and opened up a nightclub, followed by a restaurant and most recently a flower shop specialising in roses. In 2003 she returned to music releasing a new album including a duet with Etienne Daho.

GERMANY

Cindy & Bert

Die Sommermelodie

(K. Feltz; W. Scharfenberger)

Husband and wife duo, Cindy (Jutta Gusenberger) and Norbert Berger, have finally been selected by West German TV to represent the country after entering the German pre-selection for the last

two years. Their summery ballad isn't their strongest offering. Cindy and Bert married in 1967 and released their first recordings in 1969. Among the singles they released is a cover of Black Sabbath's *Paranoid*. Last year saw them hit the Top Ten of the German charts on several occasions, with *Immer Wieder Sonntags* being their biggest hit. They have experience, but are unlikely to be one of the bookmakers' favourites.



What happened: Cindy & Bert came joint 14th and last with three points. This did not stop them continuing to record as schlager artists in Germany, indeed trying out for Eurovision again – and losing to the aforementioned Ireen Sheer. After 20 albums, in 1988 Cindy divorced Bert and started a solo career, which included two further attempts at Eurovision glory. In the late 90s, Cindy & Bert re-united as a duo and trod the oldie circuit. However, Cindy remains active as a solo artist, while Bert has been more involved in music production.

SWITZERLAND

Piera Martell

Mein Ruf Nach Dir

(P. Ederer)



Late on in the running order, there are two German language songs in a row. Switzerland has chosen 33 year old Piera to represent them with this upbeat pop song that may get a few toes tapping. Singing from eighth position, Piera won the Swiss final and this alpine schlager singer may get the male vote. Soft verses are followed

by a catchy chorus. Can Switzerland win again?

What happened: Piera finished joint last with three points. She continued performing and recording through the 1970s, including duetting with Peter Jacques, the jazz pianist. She tried on several occasions to return to Eurovision in 1976 (for West Germany) and in 1977 and 1978 (for Switzerland). She retired from the music business in 1981 and vanished from the public eye.

PORTUGAL

Paulo de Carvalho

E Depois De Adeus

(J. Niza; J. Calvario)



Portugal has not had much success at Eurovision so far and this ballad is unlikely to see them gain their first victory. In 1965 at the age of 18, Paulo formed the pop group The Sheiks, combining drumming and singing with a career playing football for Benfica Juniors. 1969 saw him release his first and self-titled album, while since then he has released one further album and performed at the Rio International Song Festival.

What happened: Three points saw Portugal sharing last place with its two immediate predecessors. However, the song found lasting fame as the signal for the revolution which toppled the fascist government on 25th April 1974. Paulo continued to record and perform and in 1977, as part of Os Amigos, he returned to the Eurovision stage, also hosted by the BBC, finishing 14th once again. Paulo performed internationally, participating in the Sopot and World Song Contests. 1985 saw Paulo move

away from pop music to the traditional Portuguese fado music, which field he has continued to record in for the last twenty years.

ITALY

Gigliola Cinquetti

Si

(M. Panzeri, D. Pace, L. Pilat, C. Conti)

The final song in the contest sees another seasoned performer returning to the stage and in this case a former Eurovision winner.



1964 saw Gigliola win for Italy with the tender ballad, *Non Ho L'Eta* as a teenager. Now 26, Gigliola is a veteran of San Remo and has released ten albums already, and she returns with this dramatic sweeping (and typically Italian) ballad. Along with the Netherlands, this is the bookmakers' favourite and could easily see Gigliola becoming a two-time winner of the contest.

What happened: Second place with 18 points and a Top Ten hit in the UK with the English version, *Go*, meant that Gigliola almost achieved being the first two-time winner. She only recorded two albums in the 80s, but returned to the Eurovision stage when she hosted the 1991 contest. 1995 saw her return again to San Remo, but gradually her television career has overtaken her music career. Curiously Italian broadcaster, RAI failed to show her 1974 performance at the time, as its message *Si* was deemed to be politically charged in the referendum on divorce, then being held.

● Malta withdrew from the contest for unknown reasons, but had selected Enzo Guzman with the song *Paci Fid Dinja* (*Peace In The World*) to represent them. ♣

EUROPE WARMMS TO **COLDPLAY**

Gordon Lewis reports on the recent OGAE Song Contest

It's finally happened! After 12 years out in the cold, the United Kingdom has finally won Eurovision. In reality, the taste of victory was sweet at the 2009 OGAE Song Contest held during December in Croatia when international chart topping British band, Coldplay, romped home ahead of former Eurovision entrants Mando, Shiri Maimon and Anita Skorgan, to name but a few. Having selected *Viva La Vida* to represent OGAE UK earlier in the year, it seemed

like success was guaranteed but, just like the international television show, anything can happen when the voting begins! Having been drawn first in the running order, OGAE UK's very own Martyn Clarke was the first spokesperson to announce the results from the UK jury which saw Norway taking the first 12 points. After that it was plain sailing, as Coldplay received 12 after 12 after 12 from many of the participating clubs.

Although popular Greek singer Mando at times threatened Coldplay's



Coldplay win it for the UK

chances, the gap between the first and second placed songs constantly widened and the British band left its nearest rival almost 40 points behind to secure a well deserved award. Such success has already led to music critics suggesting that if the United Kingdom is to win Eurovision again, it should be entering acts which have already achieved chart recognition on the international stage. Others have dismissed such ideas, by stating that

singers and bands of Coldplay's calibre would never consider entering the Song Contest. However, following the success of Lord Andrew Lloyd Webber and Diane Warren in Moscow, it has already been seen that well-known professional songwriters can gain more votes than newcomers. The next stage of this formula must surely be the appearance of acts of similar stature, which could equally see the start of a new beginning for British success at Eurovision.

Results			
Country	Song title	Performer	Points
United Kingdom	Viva La Vida	Coldplay	248
Greece	Ston Egokero	Mando	211
Italy	Non Ti Scordar Mai Di Me	Giusy Ferreri	152
Portugal	Tu Es O Fogo	Ana Malhoa	132
France	C'est Dans L'air	Mylène Farmer	128
Israel	Chelek Mimcha	Shiri Maimon	96
Serbia	Okeani	Jelena Tomašević	82
Turkey	Ben Sen Olamam	Emir	69
Croatia	Mozda Volim Te	Franka	63
Sweden	Nan Som Du	Sonja Aldén	62
Austria	Du Bist Feuer Und Eis	Petra Frey	55
Finland	Juuret	Antti Tuisku	52
Poland	To Nie Tak Jak Myslisz	Edyta Gorniak	46
Russia	Vopreki	Valeriy Meladze	41
Macedonia, FYR	Nema Da Pomine	Miyatta	39
Norway	Kyrie Eleison	Anita Skorgan	35
Lebanon	Habouk Ayouni	Aline Lahoud	29
Ireland	Chead A Mhile Lies	Lamph feat. Roisin Dubh	27
Malta	Primitive	Romina Mamo	23
Netherlands	Ik Voel Niets Meer	Antje Monteiro	21
Belgium	1000 Manieren	Wim Soutaer	20
Germany	Gib Mir Sonne	Rosenstolz	19
Slovenia	Takih Vec Ni	Rebeka Dremelj	17
Ukraine	Naodinci	Boombox	17
Denmark	Taxa	Sanne Salomonsen	14
Spain	Tenia Tanto Que Darte	Nena Daconte	14
Estonia	Sellel Ööl	Violina feat. Lenna Kuurmaar	14
Andorra	Vull Saber-Ho Tot De Tu	La Casa Azul	11
Azerbaijan	Hatireler	Chinqiz Mustafayev	2
RoW (Guyana)	Don't Cry	Jessica Xavier	1

If you would like to nominate a favourite track for the 2010 OGAE Song Contest UK Final to be held early summer, now is the time to send your suggestions to Martyn Clarke either by e-mail to martyn237@yahoo.co.uk, or text/phone 079 5263 0487. Please note, you do not need to supply audio files at this stage. All songs should be original compositions which have been written, composed and recorded by British nationals. Chart hits and little heard album tracks are both acceptable, but absolutely no Eurovision entries, cover versions or sampled melodies. No song should have been released in any format prior to 1st January 2009 and your nominations should reach Martyn no later than 31st March 2010. For anyone wishing to take part in both the national and/or international voting process, or if you just want to find out more about OGAE's own song contest, Martyn is also the person to contact. Finally, OGAE UK is looking for willing to volunteers to possibly assist in the preparation of the OGAE Song Contest which, following Coldplay's success, will be held in the United Kingdom towards the end of 2010. If you have any skills that you would like to offer, please contact Martyn as soon as possible.

ESC ONLINE

Martin Faulkner seeks out everything that's Eurovision on the World Wide Web!

The on-season is well and truly here, so let's launch straight into things with a whole host of general-interest ESC sites!

Newcomer *escdaily.com* seems to have popped up all over the place recently. Although the tagline of "The Latest Updates from the Eurovision Network" would suggest some kind of official status, it's just as independent and amateur as all the other sites featured here and appears to be aimed firmly at the 'tabloid' end of the market – but you can't deny it's made an impressive start, with tons of news and editorial pieces and an eager and willing team.



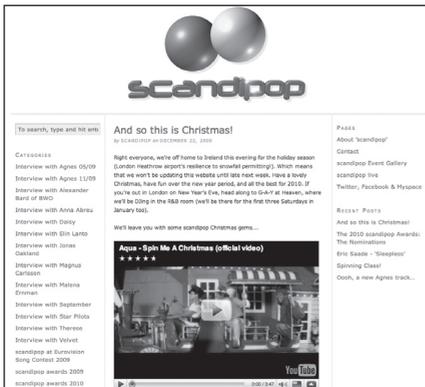
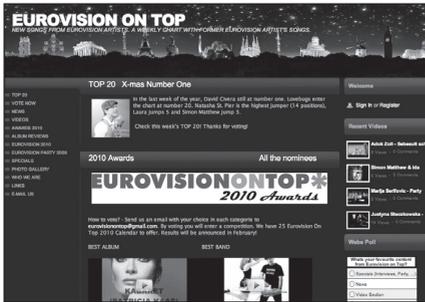
Meanwhile, *www.escmalta.com* is a general site with a decidedly Maltese perspective, including a focus on what those persistent local songwriters are doing in other countries national finals, while Belgovision (*www.belgovision.com/en/index.php*) offers a similar range of news but with – you guessed it – a Belgian slant.

Eurovision On Top (*www.eurovisionontop.com*) calls itself a "weekly chart with former Eurovision artists' songs". Exactly how this chart is

compiled or what it claims to represent is still something of a mystery – I think the songs are selected by the editors then voted on by readers, but it's hard to tell! One thing I can say with some certainty, though, is that this is a pretty decent way to discover new music by some of your old favourites from the ESC, whether you choose to take part in the vote or not.

One of the pitfalls of writing about the internet can be the rapid turnover among websites. The last time I focused on a specific user's YouTube channel, it was taken down by the time the magazine was distributed – so let's hope the same fate doesn't befall *www.youtube.com/user/senzate81*, who has managed to gather together a remarkable collection of clips from Irish-hosted ESCs. If you want to see Edyta Gorniak's controversial bilingual dress rehearsal performance, extensive footage from the green room during the 1988 voting





thing can be downloaded retrospectively if you aren't around to listen live on a Wednesday night.

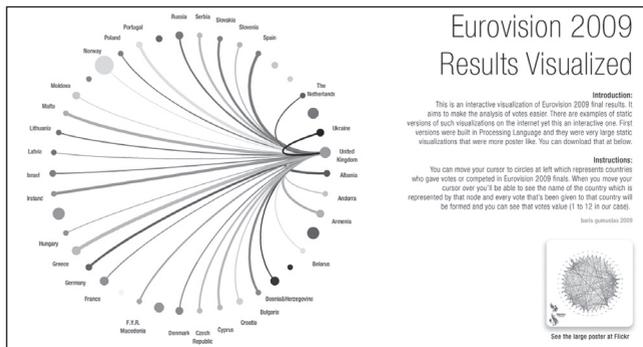
Having plugged www.douzepoints.org before, it would be remiss of me not to give a quick mention to two other events that may be of interest to ESC fans living within striking distance of London. Scandipop (www.scandipop.co.uk) is a site worth checking out in its own right, and while its regular club nights have recently turned into an 'as and when' affair, when they do happen you can be pretty sure there'll be Melodifestivalen connections all over the place. Meanwhile, the website for www.schlagerparty.co.uk hasn't been updated for a while as I write this, but I'm reliably assured there was a December event after several months' absence, so keep your eyes peeled and your fingers crossed!

And finally, a treat for nerds and fans of pretty things alike: an intriguing interactive visualisation of the results of the 2009 ESC final can be found at blob.creanode.com/blob/eu2009. Just when you think you've seen everything the online ESC scene has to offer...

That's all for this time. Site suggestions and comments are always welcome – just send an e-mail to faulknmd@googlemail.com. Happy surfing! 📌

or the 1995 Russian jury behaving in an extremely strange manner, this is the place to do it – but be quick, just in case!

One area I don't often mention is internet radio. Good old ESC Radio is still going strong at www.escradio.com, but also worth checking out is Radio International (www.radiointernational.tk), a weekly radio show ostensibly aimed at English-speaking ex-pats in the Netherlands that just happens to focus on our beloved contest almost exclusively! The music is accompanied by interesting features and some familiar faces, and the whole



BLOB.CREANODE.COM/BLOB/EU2009

EUROCURIOS

More Eurovision curiosities by Thomas Latham

This time around I thought I'd come up with as many Eurovision links as I could (stand) about the BBC's 'Fame Academy' programme. What set me off was the song *Until We Meet Again*, which came second in the Irish pre-selection of 2007, and the fact that it was co-written by Pam Sheyne (SFE 1989 as one of the Pearls, 1994 and 1997 as a songwriter), Don Mescall, Martin Sutton & Malachi Cush. The latter was one of the singers on the 2002 series of 'Fame Academy'.

The format for the show was, of course, taken from the Spanish 'Operacion Triunfo', which for a while selected the Spanish Eurovision entrants starting with Rosa in 2002. 'Fame Academy' had a number of other ESC connections: Pam Sheyne was on hand to help with songwriting while Carrie Grant (UK 1983

as part of Sweet Dreams) did the same for singing; the second series featured James Fox (UK 2004) and Alistair Griffin (SFE 2002 as part of Pulse). Another singer in the second series was Louise Griffiths, who, as a member of girlband Orchid, recorded the original version of *Sound of the Underground* in 2001, the backing track of which was later used for Girls Aloud's debut single - the ESC connection being that Javine (UK 2005) just missed out on a place in the

band. From the same series, Carolynne Good subsequently toured with Tony Christie (SFE 1976). Interestingly, James Fox was apparently deprived of a third Top 40 hit in 2008, when *Higher* was not registered with the CatCo database in time. It's a shame as it's not bad really - you can find out for yourself by listening to James's album *Rocking Chairs and Lemonade* (Plastic Tomato Records).

Lisa Del Bo is best known for singing

Liefde Is Een Kaartspel, which came 16th for Belgium at the 1996 contest in Oslo but then seems to have been plagiarised by the Swedish entry in 2001 (*Listen To Your Heartbeat* by Friends, which came fifth). With the recent advent of television shows based on 'Strictly Come Dancing', Lisa released a CD of songs you can dance to in



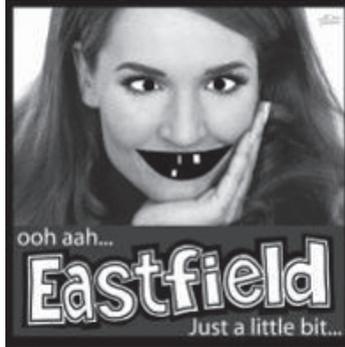
2008 entitled *Dansen, Plezier Voor Twee* (Universal - 176 7089). If you listen to the CD you will soon find yourself doing the Viennese Waltz to *Boom Bang A Bang*, a cover of UK 1969.

One of the strangest covers of a British Eurovision entry is punk band Eastfield's *Ooh Aah... Just A Little Bit* to be found on the CD *Middleground 3* (Punk Shit Records 023). Somewhere in there is also a little bit of Ottawan's *D.I.S.C.O.*, the Gap Band's *Oops Upside Your Head* and

others. Weirdly it actually works as a punk rock song, probably because of the suggestive nature of the original lyrics. Seemingly the song was also released on 7" (Ruptured Ambitions 26008) and CD single (Baszdmeg 26009). Although they originally recorded this track in 2003, the band are still around as you can see from their website: www.eastfieldrailpunk.co.uk/.

African-American singer Madeline Bell, who had been a member of Blue Mink, joined Sunny and Sue (former members of the Brotherhood of Man) as backing vocalists for Joy Fleming's *Ein Lied Kann Eine Brücke Sein* in 1975. She can clearly be seen joining in the fun when Joy produces her self-portrait for the postcard. It would be fascinating to have details of all the backing singers from the contest. I wonder how many other 'known' singers would turn up.

For example, South African born singer Miriam Stockley provided the UK entry's backing vocals on stage on a few occasions including Emma's *Give A Little Love Back To The World* in 1990 and Katrina and the Waves' *Love Shine A Light*, which of course won in 1997 (she also contributed vocals to the single). Furthermore, she performed with Val Stokes (SFE 1977) after the latter's SFE appearance. As a session singer she worked regularly with Stock, Aitken and Waterman in



the 1980s and 1990s including making appearances on tracks by Kylie Minogue, Jason Donovan and Sonia (UK 1993). She also performed backing vocals for Tina Turner, Tom Jones, George Michael, Queen, Brian May, Sarah Brightman, Gabrielle, Louise and on Freddie

Mercury and Monserrat Caballe's *Barcelona*. In 1991 she was part of the dance group Praise, whose song *Only You* was used for an advert for the Fiat Tempra. It subsequently reached number four in the UK charts and was sampled by Atlantis for their song *Fiji*, which reached number 52 in 2000. She has also reached three solo new age albums:

1999's *Miriam* (Narada B00000K4G6); 2003's *Second Nature* (B000087DST); and 2007's *Eternal* (B000WICB3Y). Miriam's website can be found at: miriam.co.uk/miriam.html.

Annoyingly, I have recently discovered that Brendan Faye did record a studio version of his excellent 1991 SFE runner-up *Lover Come In*. However, although I've heard it (and it sounds great) I have yet to find out whether or not it has ever been available commercially. From the same source, I discovered that Champagne (from SFE 1976) recorded a version

of *Too Much In Love* performed by Sunshine in the following year's SFE. Furthermore there is apparently a solo version of *Oh No Look What You've Done* (Brown Sugar performed it at the 1978 SFE) by Katie Kissoon (although versions I've



seen released before definitely state that it was by Mac & Katie Kissoon).

A number of covers of Eurovision entries and pre-selection songs have been recorded in South Africa over the years but information on them can be hard to come by. However, I have come across a couple of them recently. Guillaume's dance version of *Another Night* (SE 1995) and André Schwartz's Afrikaans-sung *Lief Vir Alles Hier* (Für Alle – DE 1985) can be found on the double-CD compilation *Dis Weer Vakansietyd* (LEO Musiek – LEOCD 107).

Now for some sad news, Laurence Payne, who performed songs in the second and fifth heats of the 1956 'Festival of British Popular Songs' as well as performing *Wibbly Wobbly Moon* in that year's final, died on 23 February 2009. In a long career, he later found fame playing Sexton Blake on television and appeared in three 'Doctor Who' serials between 1966 and 1985.

Anne Shelton's niece turned up on the BBC's 'Antiques Roadshow' on Sunday 15th February 2009 to talk about her aunt and show off some items relating to her. Sadly there was no mention of her SFE appearances in 1961 and 1963. However, I recently came across a copy of some sheet music for *My Continental Love* (sung by Anne Shelton in the 1963 SFE) published in the Netherlands. The publication also has Dutch lyrics written by Cas Bent under the title *Het Meisje Naar Mijn Hart*. As far as I can tell, this

does not mean that the song was actually recorded in Dutch but it's a curiosity and it would be interesting to know how and why the song travelled across to the continent. Certainly, the SFE entry was a lot less successful than the other song on this piece of sheet music – *Our Day Will*

Come by Bob Hilliard and Mort Garson, which had reached the top of the US Charts in 1963 for Ruby and the Romantics.

Finally, a few short items. Yet another cover version of Pearl Carr and Teddy Johnson's *Sing Little Birdie* (UK 1959) has turned up. Bob Benny and Rina Pia recorded it in Dutch as *Zing Kleine Vogel* (Philips 319.508 PF). *That's The Way It Goes*, the song that came third in the 1957 "Festival of British Popular Songs" series was performed by Vera Lynn on the fifth episode of her 1958 BBC

radio series. A copy of this performance exists in the Australian National Library but sadly it does not look like Ms Lynn ever recorded her version. Gary Benson recorded his own version of *After All This Time*, which Wesley, Park and Smith performed to fifth place in the 1977 SFE. It can be found on his solo LP *New World* released on State Records (ETAT 10) the same year.

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, 4 Thirlmere Gardens, Ashby-de-la-Zouch, Leicestershire, LE65 1FN. ♡



André Schwartz



Laurence Payne, right, in 'Sexton Blake'

EURO QUIZ

In the spirit of Valentine's Day, this issue's quiz takes a look at an enduring topic for ESC songwriters – love

1. Love was a defining theme in the music of ABBA, but which of the couples in the band married first?

2. How many times does last year's Lithuanian entry by Sasha Son contain the word "love" in the version performed at the contest?

3. Siblings Donna and Joe posed the question *Love?* for Ireland in 2005, but what was their surname?

4. Which tasty lyric about love serves up a menu of "avocado, wild plum and French pear, pomegranate, raspberry, kiwi"?

5. Simon and Diana of Platin (Slovenia 2004) got married during Eurovision week, but on which day?

6. How many UK entries have had the word "love" in the title?



7. Which love-serenading ESC singer was born in 1972 as Tanja Hewer before adopting her more famous stage name?

8. Which Irish entry sees the singer looking forward to being "lovers, friends, just growing old"?

9. Whose death was said to be the inspiration for the lyrics to *Kärleken Ar* (Sweden 1998)?

10. Julija Ritzik was the lead singer of which band that sang about love at ESC?

11. The English language version of which ESC winner begins "I loved you in the springtime when all the world was dressed in green"?

12. The national final winner's ceremony for which song about love almost went horribly wrong when a stage curtain caught fire?

See inside back cover for answers

Join the OGAE UK Preview Vote for Oslo 2010!

Each year OGAE clubs around Europe ask their members to vote on the previews to see which songs the fans like. In 2009 we chose wisely, as we picked Norway as the UK's favourite. *Fairytale* subsequently romped home to victory in Moscow last May.

If you would like to take part in the 2010 Preview Vote, please send an e-mail to previews.2010@btinternet.com and you will be added to the list. You will then be contacted towards the end of March to give us your verdict on the songs for Oslo.

For most of us, Eurovision is a fun hobby, a great way of letting go and enjoying some seriously cheesy music in the spirit of friendly competition. However, I have managed to make it something of an academic career! Is this the sign of a seriously sad individual? Possibly! (Although I hope not!)

It all started back in 2004 when I was an undergraduate at Glasgow University. I had to choose a subject on which to write my dissertation. Given that my degree was in History, the choices were wide and varied. All that was stipulated by the professor was that we opt for something in which we were at least remotely interested in. Fair enough. An idea came to me (they don't come very often) that maybe, just maybe, I could combine my dissertation with one of my favourite hobbies!

Considering how long Eurovision has been on the go there didn't seem to be much written about the contest in academic terms – could I therefore be in with a chance of filling in a gap? I pitched it to the course convenor, expecting it (and myself) to be laughed out of the building. But, no – he loved it! The title of that dissertation was 'Eurovision: More Than Just A Song Contest?'. I argued that over the course of Eurovision history it has continuously reflected current socio-political discourses which have prevailed in Europe. For some countries it was indeed more than just a dodgy television show – it is a real opportunity to showcase talent and

also by way of staging the event, their country.

My supervisor, after submission called me into his office. I thought he was going to give me a stern talking to for stretching the rules regarding dissertation topics. How wrong I was – he actually invited me to take the themes discussed in the thesis further and apply for a funded PhD place at the university. Of course I jumped at the chance! I applied and the gods must have been shining. I got to it and in September

2005 began my Masters and the PhD began officially in September 2006.

Nearly half a decade on, I'm still at it. I really should be finished by now, but language extensions were put in place – more of that later. Suffice to say, I am hoping to officially submit it later this year – Dr Eurovision indeed! Joking aside, my PhD is examining the idea of nation branding and image

building through the prism of popular culture. For many countries, particularly in Eastern Europe, this is a hot topic.

The international image of a country is perceived to be tremendously important in terms of recognition, attracting trade and investment – and also applying to join official structures such as the European Union. For countries which don't often get time in the spotlight, popular culture events such as the World Cup, Olympic Games and Eurovision Song Contest are opportunities to shine.

During the initial dissertation research

THE DAY I... TURNED A HOBBY INTO A CAREER!

Paul Jordan shows us that being a Eurovision fanatic has its advantages

I focussed on Estonia. Given that they were the first country from the former Eastern bloc to win Eurovision, the significance they afforded the victory and subsequent staging was immense. It was not only a way of distancing Estonia from the Soviet past, it was an opportunity to promote themselves, on their own terms to a huge international audience. It remains the largest event ever staged in Estonia. It was during this time that I fell in love with all things Estonian (and I also liked most of their Eurovision songs naturally!)

My PhD thesis is focussing on Estonia and also Ukraine – the debates surrounding the so-called Orange Revolution have provided interesting research material as well as ongoing narratives about Ukraine’s international image and place in Europe generally. As part of my PhD training I studied Russian for a year and was also given the opportunity to learn Estonian (huge thanks to the Estonian Government for providing Glasgow University with a language tutor!) This has been a huge challenge, but also an amazing opportunity.

I’ve now been to several summer schools in Tallinn and Tartu as well as spending months on end in both Estonia and Ukraine while conducting my research. It was because of this (Estonian is classed as a ‘difficult language’) that I was awarded an extension to my scholarship and now 2011 is my final, final, final deadline (so I keep telling my mother!) I wouldn’t say that I

was fluent just yet – aga ma saan aru natuke!

I feel incredibly fortunate to have been given an opportunity to conduct research into something that I am interested in. Yes, my PhD is looking at Eurovision, but it’s looking at other debates too surrounding national identity, politics and post-Soviet transition. It has also provided me with the opportunity to interview some important figures in Estonia – the former Prime Minister, the First Lady and of course some Eurovision singers along the way!

I was even interviewed on Estonian TV after they qualified for the final in Moscow – maybe I’ll get that honorary citizenship after all?!

I initially thought that I was alone in my academic path – but no – there is a wealth of ‘Eurovision scholars’ out there and we even had a conference in Greece back in 2008. Yes, Eurovision is a laugh – I don’t take it too seriously, but for researchers

like myself it does provide a fertile ground given the wealth of issues Eurovision exemplifies – and the fact that it has been ignored as a viable field for so long.

The likes of the Daily Mail would probably have a field day if they found out that money was being invested in this. However, I challenge them to be scathing after they have actually read the research! Now the end is approaching I really need to get my skates on and find a job! Yes I’ll have a PhD, but where will it take me? Maybe I’ll give our good friend Mr Stockslius a call ... 📞



Paul Jordan in full regalia at the Eurovision Welcoming Party in Moscow

A SONG FOR EUROPE 1962

Thomas Latham looks back at an early edition of the popular annual BBC show

The BBC produced a four page programme with some basic information about the songs and pictures of the performing artists. They also produced a one page voting chart for people to keep track of the votes as they came in from the juries. Thanks to the survival of one of these programmes and voting charts we finally have details of the voting this year. It is not known whether it was kept by a member of the audience, one of the jurors or the production team, however it does add considerably to our knowledge of this particular Song For Europe.

The songs and the singers

The unknown person who kept the voting chart recording 1962's scores also recorded some brief comments about each of the songs and performances. They thought that *Pretty Hair and Angel Eyes* was "pleasant" but "not strong". *Look, Look Little Angel* had a "big build up" but suffered from "nervous presentation". On the other hand, *Tell Tale* had "good presentation" but was "not new", a comment also applied to the "girly" *The Message In A Bottle*, *There's No One In The Whole Wide World* and the "hillbilly" *Never Goodbye*. *There's Never Been A Girl* was "just

Song For Europe 1962

Order	Song title	Performer(s)	Backing singers
1	Pretty Hair And Angel Eyes	Robb Storme	Ivor Raymonde Singers
2	Tell Tale	Brook Brothers	
3	There's No One In The Whole Wide World	Jackie Lee	The Raindrops
4	Look, Look Little Angel	Johnny Angel	
5	Never Goodbye	Karl Denver	Kevin Neill/Gerry Cottrell
6	My Kingdom For A Girl	Doug Sheldon	
7	Ring-A-Ding Girl	Ronnie Carroll	Ivor Raymonde Singers
8	Get A Move On	Brad Newman	Neville Taylor Singers
9	You're For Real	Ricky Price	Neville Taylor Singers
10	Alone Too Long	Frank Ifield	Ivor Raymonde Singers
11	The Message In A Bottle	Donna Douglas	Ivor Raymonde Singers
12	There's Never Been A Girl	Kenny Lynch	

The results

Order	Aberdeen	Edinburgh	Glasgow	Belfast	Newcastle	Leeds	Manchester	Nottingham	Birmingham	Cardiff	London	Plymouth	Southampton	Bristol	Total points	Position
1	2	2				2	1						3	2	12	5
2			1	1			1	1						3	7	8
3				1							1		1		3	9
4						1		2		2	1	3	2		11	=6
5		2				2	3	2			1	3	2		15	4
6		1									1				2	=10
7	4	5	8	6	7	4	4	3	5	7	2	3		1	59	1
8					1										1	12
9				1						1					2	=10
10	5		3	1	2	1	2	1			2		4	5	26	2
11	1	2			1	2			7	1	2	3			19	3
12				2	1		1	3		1	2			1	11	6

Jury spokesmen: Harry Hoggan (Aberdeen), Alastair MacIntyre (Edinburgh), Bill Jack (Glasgow), Denis Tuohy (Belfast), Roger Burgess (Newcastle), Roger Moffatt (Leeds), Brian Redhead (Manchester), John Harrison (Nottingham), Michael Ford (Birmingham), David Bevan (Cardiff), Trevor Lucas (London), Albert Pengelly (Plymouth), Peter Maggs (Southampton), Ronald Short (Bristol)

nice" while *You're For Real* was "!"odd and slower". Quite what was meant by writing that *Get A Move On* had "no time" we will never know, although the meaning of "drummer's delight" for the same song is a bit clearer. Similarly, *My Kingdom For A Girl* had the comment "can't avoid noise", though it was also "very punchy pop" with a "jive gimmick". Whoever

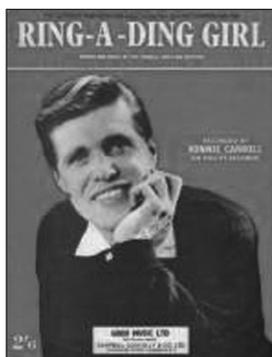
was making these comments had clearly already sat through one run-through of the songs, since they thought *Along Too Long* "light", "catchy" and "surprising – greatly improved". The eventual winner was described as being "bright" with a "professionally [sic] touch" and "too good", a comment not often made about British Eurovision entries.

Songwriters	Conductor/Arranger	Record company	Publisher
Brian Bennett	Ian Frazer	Decca	K.P.M.
Tony Hatch	Tony Hatch	PYE	
John Schroeder/Peter Pavey	Frank Barber	Oriole	
Johnny Angel	Johnny Spencer	EMI	
Jimmy Kennedy	Charles Blackwell	Decca	Palace Music
Harry Robinson/Bunny Lewis	Harry Robinson	Decca	
Stan Butcher /Syd Cordell	Wally Stott	Philips	Good Music
Jack Fishman/Charles Melvyn Thomas	Johnny Keating	Fontana	
Tony Hiller/Irving Hiller/ Gordon Rees	Johnny Keating	Fontana	K.P.M.
Curtis Kent	Norrie Paramor	EMI	Southern Music
Tommie Connor	Johnny Keating	PYE	Southern Music/Meridian
Tony Hiller/Irving Hiller/Brian Spiro	Ken Jones	EMI	Mills Music

The format from 1961 was retained whereby entries would be submitted directly by five major British record companies, only this time the total number to be performed would be increased from nine to 12. *Ring-A-Ding Girl* was apparently one of the last of the 12 to be recorded and submitted to the BBC. Johnny Franz of Philips had trouble filling his quota of entries with suitable songs. When Syd Cordell and Stan Butcher, who had written *Sing Little Birdie* (the ESC runner-up) in 1959, had taken *Ring-A-Ding-Girl* to their music publisher, Jack Heath (of Good Music) had realised it could be right for the contest and had immediately contacted Franz in Vienna where he was involved in recording a Harry Secombe LP with Wally Stott.

Ronnie Carroll had been one of the singers in the final of the 'Festival of British Popular Songs' in 1956 (coming third with *For You And Me*), as well as singing *Girl With A Curl* in the semi-final and final of the 'Eurovision Song Contest of 1960' (as the SFE was titled that year). He was booked for the 1962 SFE only on 2nd February for an agreed fee of 102 guineas. At the same time he was contracted to appear in an episode of 'Dixon Of Dock Green' due to be recorded on 23rd February for transmission on 3rd March.

Jackie Lee (real name Jacqueline Flood) was a member of singing quartet the Raindrops between 1959 and 1964 but, since ESC rules did not allow for more than two featured performers at the time, the others had to appear as backing singers on stage. Curtis Kent who wrote *Alone Too Long* was a pseudonym used by Vince Hill, who had, until very recently, also been a



member of the Raindrops. However, he had left the group to go solo at the end of 1961. It seems likely the Raindrops consisted at this time of Jackie, husband Len Beadle, John Putnam and Brian Adams. Jackie Lee had a slight previous ESC connection having released a cover of *Little Ship* - the runner-up in 1956's 'Festival of British Popular Songs' (the precursor to the Song

For Europe on Polydor (BM 6045 (78)).

Scottish singer Karl Denver (real name Angus Murdo McKenzie) was riding high in the charts at the time of the SFE with his third top ten single *Wimoweh*. He is reported as later saying of his SFE experience: "Everybody else had big orchestras and I was just a wee Glaswegian standing in the middle of a big stage". However, like all the entries in 1962, a conductor is listed for *Never Goodbye* so he may have forgotten. He was certainly backed by Gerry Cottrell (bassist) and Kevin Neill (guitarist), who were part of the Karl Denver Trio until it disbanded in around 1979.

A number of the 1962 artists also had chart track records. Unlike the Allison the year before, The Brook Brothers were genuine siblings Geoff and Ricky. They had two Top 20 hits in 1961. Australian Frank Ifield had two minor hits in 1960, while Kenny Lynch and Doug Sheldon had Top 40 hits in 1960 and 1961 respectively.

Harry Robinson, who co-wrote *My Kingdom For A Girl* (real name Henry Macleod Robertson) had been the musical director on the BBC's 'Six-Five Special' and ATV's 'Oh Boy!'. He had written the 1958 Number One *Hoots Mon* and would go on to score films such as 1980's 'Hawk The Slayer'. He and Bunny Lewis had also

co-wrote *The Girl Next Door* for Craig Douglas, which had come third in the 1961 SFE and Robinson had also conducted the winning entry by the Allison's both at the SFE and the ESC in Cannes.

The rehearsals

Although the broadcast was not until Sunday 11th February at 7.55pm, rehearsals started the previous morning when each artist was given a 20 minute slot to rehearse their song starting at 11.00am and in the following order: The Brook Brothers, Donna Douglas, Robb Storme, Karl Denver, Doug Sheldon and then, after an hour for lunch from 1.00pm to 2.00pm, continuing with Jackie Lee and The Raindrops, Rikki Price, Brad Newman, Frank Ifield, Kenny Lynch, and Ronnie Carroll.

On Sunday 12th February camera rehearsals were scheduled to start at 10.30am and were followed by a run-through in costume at 2.45pm, at which photographers would be present. After tea there was a final run-through between 4.30pm and 5.45pm during which the voting from the regions was also rehearsed. At the end of the run-through, Ronnie Carroll was chosen by Nick Burrell-Davis (the floor manager) to perform as the winner, probably because he was last to rehearse at 3.40pm. He did this even though all the other performers booted like mad throughout. He then had to stand in to rehearse the presentation to the winner but came in through the wrong door. Apparently, Carroll joked to the floor manager that he would get it right on the night, not thinking for one moment he would actually be the winner.

There was a warm-up for the audience



from 7.40pm involving producer Harry Carlisle, presenter David Jacobs and the principal vocalists before the live broadcast began at 7.55pm under the direction of Yvonne Littlewood.

The Song For Europe

As the Eric Robinson Orchestra conducted by Harry Rabinowitz played the opening fanfare, John

Langham's voice-over announced the entry of compere David Jacobs (who was paid 110 guineas for his involvement with the show, which was less than he received for hosting 'Juke Box Jury' or commentating on the ESC). Jacobs introduced the show and revealed a map showing where the regional juries were located. The order of presentation was then decided by the drawing of lots by Paddy Roberts, who was then the Chairman of the Songwriters Guild of Great Britain, assisted by Anne Windsor. In the event of a tie for first place after the voting, Roberts would also have the casting vote. It was originally decided that this would be accomplished by placing 12 records (with blank labels) in a rack and having Roberts place them into a jukebox in any order he liked. Once the jukebox was full he would press a button, the first record would be loaded and the title of the song announced. One by one the songs would be played and the titles added (in order) to the scoreboard. In case something should go wrong with this, Anne Windsor was to stand by with a goldfish bowl with the entries in to be drawn. However, in the end, perhaps because of technical difficulty or because this process took too long, this seems to have been changed and Jacobs was simply handed a number of cards with the

song titles on in the order of actual performance. In fact, time seems to have been at something of a premium with 12 songs and 14 juries, and large chunks of David Jacobs's script were cut in rehearsal before the broadcast.

After all 12 entries had been performed, and to give the regional juries time to sort out their votes, the Eric Robinson Orchestra played a musical version of *We Who Are In Love* (the English language version of the previous year's Eurovision winner *Nous Les Amoureux*) in an arrangement by Alan Bristow. Each jury consisted of 12 viewers aged between 16 and 40, each able to award their vote to their favourite song. These were then recorded on a scoreboard. For some reason the juries were called in a roughly north to south order and spokesmen were instructed to read out their votes at a speed matching that of the scoreboard. Had there been a technical hitch with contacting one of the juries David Jacobs could be informed of this by telephone or one of the lights on the map. However, no hitches seem to have taken place.

In the voting, Ronnie Carroll took the lead from the second jury and was unchallenged from then on. In the end he finished with more than double the number of points awarded to the runner-up, which itself was some way ahead of the rest. The awards for the winning lyricist, composer, record company rep and singer were presented by Eric Maschwitz, the Head of Light Entertainment, assisted by Anne Windsor. The songwriters were mostly in the stalls of the theatre, with only Tony Hatch, Harry Robinson and Johnny Angel backstage as they had been performing as either conductor or



singer for their entries. In the end Syd Cordell and Stan Butcher came up from the audience to collect their awards, while Ronnie Carroll stepped out to receive his before performing a reprise of *Ring-A-Ding Girl*. Each record company that had submitted songs had a representative present - L. G. Wood (EMI), L. Gould (Philips), Sir Edward Lewis (Decca) - and presumably the record company award was accepted by Gould.

After the Song For Europe

Recordings of the 12 competing songs were broadcast on radio in the 'Light Programme' the next morning on Monday 12th February 1962, the date on which all the songs became available to buy.

In the following week's *New Musical Express* (with future ESC entrant Matt Monro on the cover) Andy Gray wrote a review of the programme. He revealed that winner Ronnie Carroll (together with fellow contestant Kenny Lynch) had run a "book" on who would win the competition and had been surprised when both David Jacobs and Paddy Roberts had placed bets on him to win. Carroll himself had placed the Brook Brothers and Donna Douglas as favourites with Karl Denver just behind them. In the end, Carroll and Lynch each made a £5 profit on the venture. Gray thought the winner had sung in an "easy, lilting manner, commanding the screen with warm relaxation."

The same issue of the *NME* had ads for the single releases of Ronnie Carroll, Frank Ifield, the Brook Brothers and Donna Douglas's songs. Above them, Keith Fordyce reviewed some of the SFE discs. He thought *Ring-A-Ding Girl*

"clearly deserved to be the winning song" on the basis of the "melody, the arrangement, and Ronnie's smooth and polished performance". *Alone Too Long* he considered a "very cheerful number that skips along at a fair pace" and also approved of Frank Ifield's "firm, crisp, manly voice". He also liked Rikki Price's voice on what he regarded as "a strong commercial song with a catchy tune and a well-written lyric". Kenny Lynch's entry he thought a "medium-paced beat number with a good tune and an on-target commercial lyric". However, he did not think it was strong enough to stand out from "the general run." *Tell Tale* was "a most attractive song", while *Look, Look Little Angel* was a "happily relaxed, toe-tapping number with a good melody" and *The Message In A Bottle* was "a simple and very agreeable song". The only song he seems not to have liked was *Get A Move On*, which he thought was extremely good in parts but otherwise disappointing, though he did concede that it was well sung and arranged.

The Record Mirror thought that Carroll had stood out for "a professional approach and engaging brightness" while Donna Douglas had sung well and "look thoroughly at ease", *Alone Too Long* had been a good song, Jackie Lee had done "extremely well" and David Jacobs had "held the whole thing together". However, it wondered what the show might have been like if only "the general standard of entries had been that bit higher".

Peter Black, writing in The Daily Mail on 17th February, wrote that "this year's show seems generally to have been though worse than usual." He believed



that it had turned from a national song competition into a reward for record companies, noting that *Are You Sure* had sold over a million copies in 1961 and earned the Allison's £23,000. He quoted David Jacobs as saying the entries "were a pretty duff lot". Jacobs had apparently picked *Ring-A-Ding Girl* as the winner before the voting had started but believed it

would not be the best selling. He thought that *Tell Tale* and *My Kingdom For A Girl* would do much better chartwise.

Nevertheless, Ronnie Carroll's victory brought a flood of new bookings. He was immediately booked to appear on the BBC's 'Crackerjack' on 8th March, Tyne Tees's 'Young At Heart' on 21st March and the BBC's 'Half Door Club' on 28th March. His agent, Burton Brown of the Grade Organisation, also received several offers for summer season appearances. *Ring-A-Ding Girl* was chosen as the song to be presented in comic strip form in the magazine for teen girls, Marty, in June 1962. Carroll himself was optimistic about his chances in the ESC. While his wife, Millicent Martin, only believed it "might" win, he was more certain. He told James Green of the Evening News in the week leading up to the contest that winning the SFE had been worth about £10,000 to him and that this might double if he were to win the contest.

As you'd expect with the involvement of the major record companies, for the second year running all the SFE entries were released as singles. Ronnie Carroll's *Ring-A-Ding Girl* (Philips PB 1222) only reached number 46 in the charts and was bested by Karl Denver's *Never Goodbye* (Decca 45 F 11431), which reached number 9. The catalogue numbers for

other single releases include: *Alone Too Long* (Columbia 45 DB 4786), *Tell Tale* (PYE 7N 15415), *There's Never Been A Girl* (HMV 45-POP 985), *Get A Move On* (Fontana H369), *My Kingdom For A Girl* (Fontana 267200 TF), *Pretty Hair And Angel Eyes* (Decca 45-F 11432). Furthermore, the British Library collection contains sheet music for all of the entries (and two different versions for Jackie Lee's) except Brad Newman's *Get A Move On* and Doug Sheldon's *My Kingdom For A Girl*.

After its performance in the ESC three artists seem to have produced foreign language covers of the song: Hans Boskamp in Dutch as *Ring-Dingeding* (Palette – PB 40125; Silvio Francesco in German as *Das Muß Amore Sein* (Decca – D 1932) as the B-side to *Caterina*; Bertil Englund on an EP in Swedish as *Ring-A-Ding* (HMV 7-EGS 243) – released in May 1962. Only the latter seems to have been released on CD and you can find it on the excellent *Festivalfavoriter - Internationella Hits På Svenska* (EMI 519006-2). Jamaican artist Glen Moure supposedly recorded a version of the song and released it as a single, but I have yet to see an actual copy.

Donna Douglas's *The Message In A Bottle* (Piccadilly - 7N.35031) was recorded in Danish by Helle Wilke (the sister of Birthe Wilke – DK 57 and DK 59) as *En Flaske Med Et Brev*. It can be found on the B-side of her single *En Lille-Bitte Tare* (Triola TD 140). She also released this single in Swedish as *En Flaska Från En Öde Ö/ En Liten Bitter Tår* (TRIOLA TD 118), although this time the SFE cover seems to have been the A-side. *En Flaska Från En Öde Ö* has recently been released on the four CD box-set *Stora Schlagerboxen*,



Karl Denver



Kenny Lynch



The Brook Brothers

Vol 2 (PREMIUM BOX 017), which can be ordered online from www.premiumpublishing.com.

Look, Look Little Angel by Johnny Angel (Parlophone 45 R 487) has been released on the CD *Britain Is Rocking Again* on Italian label Popularity Records (P5016).

There's No One In The Whole Wide World (Oriole 45 CB 1702) was covered by The Beatles in concert according to George

Harrison and the song was also covered and released as a single in Australia by Dorothy Baker (Australia - W&G S1593). Curiously, the song appears to have been published in Sweden by Ehrling & Löfvenholm, although it is not known if any Swedish artists decided to perform or record it. Jackie's version was released in the United States in 1962 on London International (INT45-10602).

After the Eurovision Song Contest

At the Eurovision Song Contest held in Luxembourg on 18th March 1962, Ronnie Carroll came fourth watched by 30% of the available viewing audience. The BBC commissioned an Audience Survey Report, which reported that most seemed to have found it disappointing and the songs unimpressive. Most also completely disagreed with the result preferring the German song over Isabelle Aubret's *Un Premier Amour* (FR 62). The voting had been unexciting, there had been difficulty in hearing David Jacobs's commentary and it had generally been regarded as of a low standard.

The Daily Mail reported on 21st March that Carroll "had about as much sex appeal as a senior scout" at the contest. The BBC's Head of Light Entertainment,

Tom Sloane, told the *New Musical Express* after the contest that he felt they must “commission songs which are more acceptable to the whole of Europe”. He felt a teenagers song was not the right direction to go in even though it was all that seemed to interest record companies. He thought that in 1963, “it might be better to commission the songs through recognised publishers, without having a hit disc primarily in mind.” In the end, this is what happened with seven leading songwriters being asked to submit entries. Syd Cordell would criticise this decision since it effectively closed an open competition and would express his disappointment at not being one of the commissioned songsmiths in *The Daily Mail* of 24th December 1962. In 1963 the writers would be asked to choose their own artists and so Ronnie Carroll would re-enter the SFE the next year with *Say Wonderful Things*, winning again and once more coming fourth at the ESC, this time in London.

Doug Sheldon would later appear in ‘*Doctor Who*’ playing the convict Kirksen in *The Daleks’ Master Plan* and, in the only surviving clip from episode four, it is he who is inside the airlock threatening companion Katarina with a knife, before she presses a button blowing them both out into space. It is nice to know that at least a small part of his television career still survives since no part of the 1962 Song For Europe has been retained by the BBC. In 1989 Karl Denver guested on the *Happy Mondays’* single *Lazyitis (One-Armed Boxer)* on Factory Records (FAC



222) as well as appearing in the video. Frank Ifield would go on to have a million seller later in 1962 with *I Remember You* and have another three Number One singles after that. He would appear in the 1976 SFE with *Ain't Gonna Take No For An Answer*, which would come last on that occasion. Jackie Lee would finally have solo Top 20 hits with two children’s records, *White Horses* in 1968 and *Rupert* in 1971. Wally Stott, the conductor for *Ring-A-Ding Girl* at both the SFE and the ESC, would go on to become the Oscar-nominated Angela Morley - after gender reassignment - for ‘*The Little Prince*’ and ‘*The Slipper And The Rose*’. Angela also scored most of ‘*Watership Down*’ and helped John Williams with his orchestrations for ‘*Star Wars*’, ‘*Superman*’ and ‘*The Empire Strikes Back*’. Her association with the latter continued through films such as ‘*ET*’ and ‘*Schindler’s List*’. On television she produced several scores for TV shows such as ‘*Dallas*’, ‘*Dynasty*’ and ‘*Cagney And Lacey*’.

Acknowledgements

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WHEN WEST CONQUERED EAST

Gordon Lewis looks back at a second Eurovision victory from a western nation during the last 12 months

Saturday, 21st November 2009 and the eyes of Europe once again focussed on Kyiv's Sports Palace for the seventh Junior Eurovision Song Contest. Having hosted the larger adult show less than five years ago, there was little doubt that the evening would be one of impressive entertainment and Ukraine did not disappoint. Two young silver-clad children commenced the proceedings, greeting the flags and singers of all 13 participating nations to the stage before hosts, Ani Lorak and Timo Miroshychenko, welcomed international viewers from around the globe.

Sweden had the unenviable task of opening the show, although Mimmi Sanden gave a confident and mature performance of the commercial sounding *Du*. No doubt her older sister, Molly, had given her sibling some advice following her own Junior and, more recently, Melodifestival appearances! Next up was Russian youngster, Ekaterina Ryabova, with a somewhat annoying performance and a song that had a more than familiar schlager melody about it! But with two

extremely strong numbers from the two areas of Europe, it was clear that battle lines were evenly drawn.

Armenia continued with its tribute to Barcelona; the football team rather than the city, with Romania and Serbia each bringing soul and pop sounds to the contest. Georgia, who had won the 2008 Junior contest, returned with a classical but muddled performance that lacked any identity, while Ralf performed the infectious and catchy *Click Clack* that certainly got toes and clogs a-tapping

for the Netherlands if not the whole of Europe! Sadly, the next two songs from the islands of Cyprus and Malta had less impact, with one half of the Maltese duo bearing a striking resemblance to Chiara.

The host nation, Ukraine, contributed a song that was full of Romany influences and even included a gypsy cart on stage! In total contrast, the Belgian entry was full of simplicity although the yodelling was possibly less welcome than the overall song. Two times winner, Belarus, provided what was surely one



Ralf Mackenbach click-clacks to victory!

Results			
Country	Performer	Song title	Points
Netherlands	Ralf Mackenbach	Click Clack	121
Armenia	Luara Hayrapetyan	Barcelona	116
Russia	Ekaterina Ryabova	Malenky Prints	116
Belgium	Laura	Zo Verliefd (Yodelo)	113
Ukraine	Andranik Aleksanyan	Try Topoli, Try Surmy	89
Georgia	Princesses	Lurji Prinveli	68
Sweden	Mimmi Sandén	Du	68
Malta	Francesca & Mikaela	Double Trouble	55
Belarus	Yury Demidovich	Volshhebnyi Krolik	48
Serbia	Ništa Licno	Onaj Pravi	34
Cyprus	Rafaella Costa	Thalassa, Helios, Aeras, Fotia	32
Macedonia, FYR	Sara Markoska	Za Ljubovta	31
Romania	Ioana Anuta	Ai Puterea în Mâna Ta	19

of the most unusual Eurovision entries of all time, combining 21st century raps with medieval monastic chants from a distant age. Macedonia closed the show with another mature singer, Sara Markoska, who ended with a lively dance number that was seemingly enjoyed by all.

As the voting commenced, co-host Ani Lorak performed her latest single, *I'm Alive*, before launching into her own Eurovision entry, *Shady Lady*. Clearly a popular singer in Ukraine and beyond, the audience were ecstatic in their appreciation of a singer that many in Kyiv say was the rightful winner of the 2008 Eurovision Song Contest. Once jurors and televoters had voted and the procedures were being verified, the two silver-clad youngsters returned with a troupe of dancers and acrobats who performed *Tree of Life*. It was then time for EBU spokesperson, Bjorn Erichsen, to call for the votes to be announced.

After all countries had been given the now obligatory 12 points, the Netherlands took an early lead by securing the first 12 points from those who had voted. Young Ralf then maintained a comfortable position as

each of the 13 nations awarded their points, only rivalled by Armenia, Belgium and Russia, who began to catch up towards the end. As Macedonia began to announce the final set of scores, Armenia looked set for victory, but gasps of disappointment were heard when just one point was awarded by the former Yugoslav country. Although Macedonia then failed to give its douze points to the Netherlands, the ten points that were announced proved sufficient to secure a Dutch victory ahead of joint runner-ups Armenia and Russia.

And so, just six months after Alexander Rybak's runaway success for Norway in Moscow, the west continued to fight back in another Eurovision contest that was won by the Netherlands. It therefore seems that the introduction of combined jury and televotes has proved the critics wrong, and given western Europe a more equal footing in the voting stakes. Time will tell if the two contests of 2009 are more than pure coincidence, and the results of Oslo 2010 and the eighth Junior Eurovision Song Contest to be held in Belarus in the autumn are likely to confirm whether or not this trend will continue in the future. ♣

JUSTIN HAWKINS WITH BEVERLEI BROWN © BBC



JUSTIN HAWKINS

In the ongoing series profiling UK Eurovision pre-selection performers and songwriters, **Marcus Keppel-Palmer** looks at the career to date of Justin Hawkins

The 2007 Making Your Mind Up show had an eclectic selection of performers and it was probably no surprise in light of Lordi's win the year before that one of the entrants was the somewhat cartoonish heavy metal character, Justin Hawkins, who at the time was best

known for being the flamboyant leader of The Darkness.

Justin was born in Surrey on 17th March 1975 at the height of glam rock, which undoubtedly influenced his subsequent career. His early childhood saw the family moving to Lowestoft in East Anglia. Even though Justin attended the school



subsequently featured in the Channel 4 programme 'Rock School', Hawkins' interests in music only flourished when he moved to Huddersfield to study Music Technology. It was his younger brother Dan, however, who first made a mark in the music industry, playing guitar with Natalie Imbruglia. Justin was playing guitar with a heavy rock group called The Commander without any conspicuous success, but at a New Year's Eve party in 1999, he mimed along to *Bohemian Rhapsody* and his brother saw the potential in Justin as a flamboyant front man.

So with the new millennium being ushered in, Justin and Dan formed The Darkness with Ed Graham on drums and Frankie Poullain on bass guitar. The band started to build a reputation on the live circuit, focussing on Hawkins' falsetto lead vocals and theatrical performances, and featuring over-the-top heavy rock songs. The band recorded an EP of these songs on their own Must Destroy label

and one of these, *Love Is Only A Feeling*, was featured in the influential Tip Sheet in 2002, leading to the band signing with Atlantic Records. The first single, *Get Your Hands Off My Woman*, nibbled at the UK charts, reaching 43. However, a full-fledged media storm was brewing behind the band – and their second single, *Growing On Me*, reached number 11 in the charts.

In July 2003 the first album *Permission To Land* was released and the media frenzy ensured that it swooped up to the top of the charts, selling 1.5 million copies. The third single from the album, *I Believe In A Thing Called Love*, brought The Darkness and Justin's falsetto to the ears of the nation, reaching number two in the charts. The group toured in support of Metallica that summer. The following single, the innuendo strewn *Christmas Time* also reached number two in 2003. The following year The Darkness won three Brit Awards, including Best Group. But the constant round of touring

and media appearances took their toll, despite a sell-out tour in late 2004, and bassist Frankie Poullain left. He was replaced by Richie Edwards.

Justin took time out in early 2005 to do some solo recording, moving away from heavy metal to synthpop, and released under the name British Whale a cover of the Sparks' song *This Town Ain't Big Enough For The Two Of Us* which reached number six in the charts. The band then reformed and The Darkness released their second album *One Way Ticket To Hell ...And Back* in November 2005, but both it and the lead-off single *One Way Ticket* were not well received, with the single peaking at number eight and the album spending one week at number 11 before dropping down the charts.

Early 2006 saw the band tour again around the UK and Europe, but Justin could not handle the pressure and admitted to cocaine addiction. In August 2006 he was admitted to The Priory to undergo a course of rehabilitation. Leaving the clinic Justin announced he was separating from The Darkness. Touring, media interest, drugs and alcohol all played their part in his decision. The rest of the band decided to continue and changed their name to Stone Gods.

In the 2007 edition of *Making Your Mind Up*, Hawkins duetted with Beverlei Brown with his own composition *They Don't Make 'Em Like They Used To*. When it was not selected he criticised the winning song by Scooch

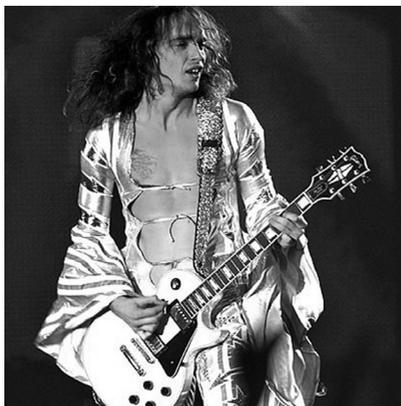
in the media. Following that outburst, Justin decided he needed to form a new band and in 2008 he established Hot Leg, another four-piece outfit with Pete Rinaldi (of Anchorhead), Samuel SJ Stokes (formerly of The Thieves) and Darby Todd (from Protect the Beat).

Recording was put on hold while Justin filmed 'Telstar', playing the part of Screaming Lord Sutch in the film about the life and career of Joe Meek, directed by Nick Moran. In October 2008, the new period in Justin Hawkins' recording

career opened with the release of Hot Leg's first single, *Trojan Guitar*, via download only. In support of this, Hot Leg toured under headliners Extreme (of *More Than Words* fame). February 2009 saw Hot Leg release their first album, *Red Light Fever*, which included a track that saw Justin duetting with Beverlei Brown once again. Public

reaction was muted, with neither singles or album breaking into the Top 40. Perhaps, in response to this, Hawkins has been concentrating on his writing and production work, and in late 2009 he was involved in writing for Adam Lambert on the 'American Idol' star's debut album.

Now in his mid-30s, it is not clear what direction Justin Hawkins' career will take. Rumours abound of a reunion for The Darkness, while other rumours suggest a second Hot Leg album will shortly be released. While nothing can be said to be certain, it is unlikely that Hawkins' unique style will be heard in Eurovision circles again. ♣



PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones

Since my last update I reached a very important landmark in my Eurovision career – I realised that I have now been a member of OGAE for 20 years! How time flies. I remember in the past the time between Eurovisions always seemed to be very quiet with little information troubling us. But nowadays it is so very different!

I have been lucky enough to have been invited to or involved with some very interesting and exciting events in the 'quiet season'. Of course there was Eurobash in October – it was great to catch up with many of you and if I didn't get the chance I am sorry. I hope you all enjoyed the event and it delivered all that was promised for you. You'll find details of Eurobash 2010 elsewhere in this issue – let's try to make it the best yet!

Then there was the chance to view ConSong – an annual contest organised by several dedicated fans - based on songs that didn't get past the national final stage. Always a very professional production – I even had the sheer pleasure of being able to view the proceedings via the wonders of technology from the comfort of my own lounge!

And in November I travelled to

London to the Second Cherry Contest – again a contest based on songs that didn't make it to the Eurovision stage. It is always fantastic to see the efforts people go to and the passion put into organising such great events to keep the Eurovision spirit alive during the winter months!

And although the BBC hasn't been forthcoming with any information, Channel 5 are launching a bid along with Justin Lee Collins to enter a song for a country somewhere in Europe (most probably Ireland at the time of writing!). Myself and five other fans were lucky enough to meet with Justin as his special 'Eurovision advisors'. It was great fun and hopefully you'll see some of us on TV soon!

As mentioned, the BBC have yet to update us with any information, but hopefully we'll be the first to hear something. And when we do, I'll let you all know as soon as possible. In the meantime we have all of the national finals to look forward to.

May I take this opportunity to wish you all a marvellous start to the New Year and let's hope that 2010 is a fantastic Eurovision year for the UK and for OGAE UK with our club going from strength to strength. ♣



Paul Marks-Jones



Justin Lee Collins

RECORD REVIEWS

VARIOUS

Junior Eurovision Song

Contest 2009 Kyiv-Ukraine

EMI/CMC 50999 4 58735 2 2

Now in its seventh year, the latest Junior compilation brings together the 13 competing entries from this year's show in Kyiv. Possibly one of the stronger contests for children and young people, as displayed in the international voting, a mixture of styles



actually makes this collection surprisingly pleasant. Sweden's *Du* is probably the track that stands out most of all, and the inspiration if not plagiarism of Russia's *Malenky Prints* will be revealed in due course. And although some vocals remain childlike in style, others display a maturity that will undoubtedly grace the Eurovision Song Contest stage in the not too distant future. **GL**

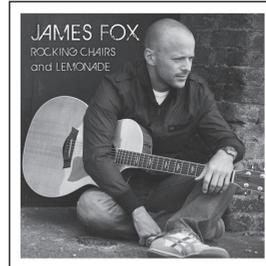
JAMES FOX

Rocking Chairs And Lemonade

Plastic Tomato Records – PLT04

I will be honest – I never considered *Hold On To Our Love* among one of my favourite UK entries. But after James' performance at

Eurobash 2010 I was easily swayed to give his CD a listen. And what a good decision that was!!! Although it doesn't contain his Eurovision entry, this album is full of radio friendly tracks which you'll be humming along to after just a couple of listens. Starting with the up-tempo *Higher* via the gentle *Say Goodbye* to the heartfelt *Steady This Ship*, James proves what a talented songwriter and lyricist he is. You can pick up on influences such as Billy Joel and Sting as well as more current bands like Keane, which just adds to the overall listening pleasure. Although some of tracks have received airplay on Radio 2 the nation doesn't



seem to have taken James into their hearts just yet, but it's only a matter of time before they do. I'd highly recommend this CD to every single reader here! Available from Amazon, iTunes or James's website, www.officialjamesfox.com. **PMJ**

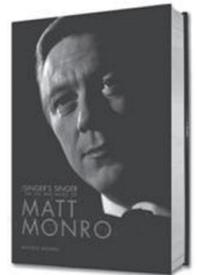
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By Michele Monro

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This is a never-before-told biography of one of Britain's most popular and endearing singers, whose songs include *Born Free, Walk Away, From Russia With Love, Softly As I Leave Her* and *Portrait of My Love* - as well as the 1964 UK entry for the Eurovision



Song Contest, *I Love the Little Things*. Now, in truthful detail, Matt Monro's daughter Michele traces the life of her father: from an impoverished East End upbringing as Terry Parsons to a job as a London bus driver to his eventual superstardom as singer Matt Monro. Here then, is the man behind the image, a man who rubbed shoulders with some of the most famous names in show business; a man who recorded the very first James Bond song, represented his country in the Eurovision Song Contest and made a string of global hits that are still sung and loved around the world. Revealing the highs and lows that shaped his life and career, this candid biography also delves into Monro's long battle with alcoholism, and his struggle to come to terms with his past.

Eurobash 2010 News



EUROBASH 2010 MANCHESTER

Eurobash 2010 will take place at a fabulous new venue in Manchester on Saturday 16th October 2010.

Booking for Eurobash 2010 will open on Sunday 21st March 2010. To be fair to all members, it will not be possible to reserve a space prior to this date.

For those wishing to stay over, accommodation at the venue for the night of Saturday 16th October will be included in a special package price. It will not be possible to book a room for the Saturday night separately with the venue. However, there will be a special delegate rate for those who just wish to attend during the day, and do not require accommodation at the venue.

In the meantime you can request further details by e-mailing:

eurobash@btinternet.com



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Euro Quiz Answers

1. Björn and Agnetha (in 1971);
2. 33;
3. McCaul;
4. *Amor D'agua Fresca* (Portugal 1992);
5. Thursday, the day after they failed to qualify from the semi-final;
6. Ten;
7. Michelle (*Wer Liebe Lebt* Germany 2001);
8. *Wait Until The Weekend Comes* (Ireland 1985);
9. Princess Diana;
10. 4Fun (*Love Or Leave*, Lithuania 2007);
11. *Danseuse* (Denmark 1963);
12. *Sveta Ljubav* (Croatia 1996) – see for yourself at www.bit.ly/8heiXq

THE 'LAST' PAGE



Monaco 1959
"Mon Ami Pierrot"
Jacques Pills
Received one point
from Austria