

# vision

THE OGAE UK MAGAZINE WINTER 2011/2012 ISSUE 87

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## HALLELUJAH! WE GO BACK IN TIME TO 1979



### EXTRA! THE FESTIVAL OF BRITISH POPULAR SONGS 1957



Affiliated to Organisation Générale des Amateurs de l'Eurovision

# Vision

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# ED LINES

During the first few days of 2012, the Eurovision world was saddened to receive news that two former singers had passed away. On New Year's Day, the body of 51 year old Anders Frandsen (DK 1991) was discovered in his Copenhagen apartment while, on 4th January 2012, Kerry McGregor, who featured alongside Do Re Mi with the second placed song from the 1997 Great British Song Contest, *Yodel In The Canyon Of Love*, lost her battle with cancer at the age of 37. On behalf of OGAE UK, **Vision** offers its sympathies to the family and friends of both Anders and Kerry.

On a happier note, the first two entries for Baku were selected in December with Switzerland and Albania holding national finals to determine who should represent each country in Azerbaijan. Of course, with over 40 nations due to take part in the 2012 Eurovision Song Contest, these songs merely represent the start of a process that will once again find the Grand Prix of Europe and will no doubt bring an array of melodies, costumes and choreography at which to delight or despair.

As always, OGAE UK, **Vision** and its representatives will be bringing you all the latest news through the pages of your favourite magazine, electronic **Vision Updates** (please email [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com) if you do not already subscribe to this service) and also our website which is due to be completely re-launched in the near future. In the meantime, we hope you enjoy this edition and would also take this opportunity to wish you a slightly belated Happy New Year.

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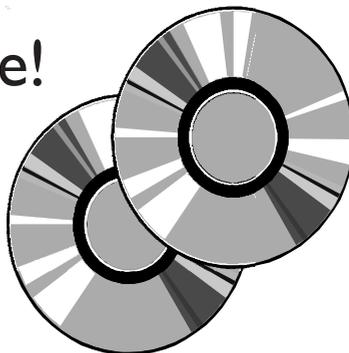
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# SATELLITES AND TANGOS

## A LOOK BACK AT THE 1979 EUROVISION SONG CONTEST

Marcus Keppel-Palmer looks back in depth at the contest that brought Israel its second victory – and what happened to all the contestants!



**A** six minute travelogue showing the sights of host nation Israel opened the 1979 Eurovision Song Contest, director Yossi Zemach's images underscored by the lush orchestral music being played by the IBA Orchestra under the conductor, Izhak Graziani, in the International Convention Centre in Jerusalem. As pictures of the Via Dolorosa and Wailing Wall mixed with blink-and-you-would-miss-them images of the Armenian and Arab populations too, you could hear a collective sigh from

the European Broadcasting Union as the contest actually went live. With Yugoslavia staying at home again because they had no diplomatic ties with Israel – they didn't even show the contest this year – and Turkey pulling out under pressure at the last minute (from Arab states insisting that a Muslim country shouldn't be represented in Israel, though they were there in force for 1999) - they had selected a song and had been drawn in the 11th starting position, it was no means certain that the remaining 19 countries would

## Eurovision 1979: The results

Country	Song Title	Performer	Points
Israel	<i>Hallelujah</i>	Gali Atari and Milk & Honey	125
Spain	<i>Su Canción</i>	Betty Missiego	116
France	<i>Je Suis L'enfant Soleil</i>	Anne Marie David	106
Germany	<i>Dschinghis Khan</i>	Dschinghis Khan	86
Ireland	<i>Happy Man</i>	Cathal Dunne	80
Denmark	<i>Disco Tango</i>	Tommy Seebach	76
United Kingdom	<i>Mary Ann</i>	Black Lace	73
Greece	<i>Socrates</i>	Elpida	69
Portugal	<i>Sobe, Sobe Balão Sobe</i>	Manuela Bravo	64
Switzerland	<i>Trödler Und Co</i>	Peter, Sue & Marc with Pfuri, Gorps & Kniri	60
Norway	<i>Oliver</i>	Anita Skorgan	57
Netherlands	<i>Colorado</i>	Xandra	51
Luxembourg	<i>J'ai Déjà Vu Ca Dans Tes Yeux</i>	Jeane Manson	44
Finland	<i>Katson Sineen Taivaan</i>	Katri Helena	38
Italy	<i>Raggio Di Luna</i>	Matia Bazar	27
Monaco	<i>Notre Vie C'est La Musique</i>	Laurent Vaguener	12
Sweden	<i>Satellit</i>	Ted Gärdestad	8
Belgium	<i>Hey Na Na</i>	Micha Marah	5
Austria	<i>Heute In Jerusalem</i>	Christine Simon	5

make the starting gate – such was the nature of strikes in the television industry at the time. Both the UK and French pre-selections were hit by lightning strikes in the television industry, and in the run up to the contest, the Israeli TV unions were threatening to pull the plug.

The 1979 contest, shown additionally in Romania, Hong Kong and Iceland, also needed to restore the contest's position in the music industry as it took place against a barrage of criticism about the lack of relevance in the show. Music critics even put on a competing Anti-Eurovision Contest that same evening in Brussels. Added to that, Israeli radio had been playing its country's entry, *Hallelujah*, constantly on the radio before the date they were entitled to (3rd March) causing heavy criticism to be made about potential unlawful influence - although as the IBA producer Alex Giladi commented, it is hard to see how plays on Israeli radio can influence juries in other countries.

The contest itself took place amid heavy security and the audience of 1,800

in the hall watched as hosts Daniel Pe'er, looking dapper in a suit, red tie and gold rimmed glasses, and Yarden Arazi, in a flowing cream dress, walked on to a stage bedecked by plants and a performing stage which had moving interlocking halos as the background for the artists.

It was up to Portugal to open the 1979 contest (and their neighbours Spain would close it) and Manuela Bravo was preceded on stage by the first of the postcards, which this year consisted of a series of mimes poking gentle fun at each country's stereotypes; in this case, a bottle of port being dragged ashore. Conductor Thilo Krassmann shook hands with the First Violinist, who clearly wasn't expecting it, on his way to the podium and off we went with *Sobe, Sobe, Balão Sobe*. The selection of the song had provoked criticism internally as it was seen as a political throwback to the style that dominated pre-revolution Portugal. One of the pre-selection jurors had indeed treated the whole event as a political rally. During the performance Manuela and her brightly coloured



**Matia Bazar – as they are today**

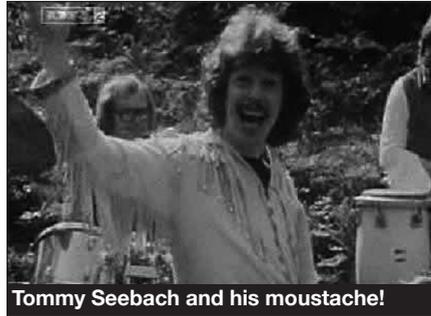
backing singers gave their all in a jaunty but ultimately unmemorable song, wildly received by one young fan in the otherwise sober audience, but most juries were won over sufficiently to give her 64 points which placed Manuela ninth overall. Born in 1957, Manuela came to the music industry young and released her first recordings (songs written by the Eurovision regular Jose Cid) at the age of 15. She then performed in a group called Quarteto 111. After Eurovision, she continued her musical career, releasing a number of albums through the 1980s and 1990s. Her career was placed on hold when she got married and became a mother, but after her divorce she returned to the stage, playing in musicals at the turn of the millennium. Writing in her blog, Manuela now credits her time in Israel as inspiring her strong religious beliefs.

Second up on stage was the Italian entry, *Raggio Di Luna*, sung by the band Matia Bazar. Formed in Genoa in 1975, the group is one of the longest lived mainstays of Italian rock and pop music. Having participated in the San Remo festivals of 1977 and 1978, the latter of which they won with the song *E Dirsi Ciao*, the group was selected to represent Italy in 1979. With Antonella Ruggiero on vocals, the rest of the band was made up of Carlo Marrale, Piero Cassano, Aldo Stellita and Giancarlo Golzi, who is still in

the group these days. Following a mime involving the Leaning Tower of Pisa, the group became the first at Eurovision not to have a conductor and appeared in white suits with guitars, drums and keyboards, save for Antonella who seemed hampered by a red blouse and red stockings and a sparkly “Matia” written across her top. The languid Dalmatian ballad may have conjured up summer evenings, but not even a cheesy moment with a flower could prod the juries into giving the song more than 27 points which led to a disappointing 15th place. Undaunted, the group released the song in the UK under the title *Moonshine* to no better fate. Following the contest, the group went on to greater success back in Italy, participating in the Festivalbar contest in 1980, the San Remo again in 1983 – when they won the Critics’ Prize, the World Music Festival contest in Tokyo in 1984, and then again in 1985 winning the Critic’s Prize at the San Remo festival. Piero Cassano had departed in 1981 but would rejoin the group in 1999, but apart from that the group had remained together for over a decade. After a dozen albums and one further San Remo appearance in 1988, Antonella announced she was leaving the group, initially to give birth, but thereafter to pursue her own solo career. She was replaced in 1990 by the solo singer, Laura Valente, and with a new rockier sound the group pushed forward into the 1990s and the new album was well received. In all, the group would record three albums with Laura Valente on lead vocals and appear in the 1992 and 1993 San Remo contests. It was after the latter that Carlo Marrale announced he was leaving to pursue a solo career, and the group went down from a quintet to a quartet. Fate intervened in 1997 when main songwriter and group founder, Aldo Stellita, fell ill, causing the band to cancel new recordings and cut short a big tour. In 1998 Aldo died

and it seemed that the group would now call it a day, but after a year's hiatus, Piero Cassano and Giancarlo Golzi got the band back together with new singer, Sylvia Mezzanotte. Although it seemed that with the death of their songwriter the group would struggle, the truth was that the new Matia Bazar returned as strong as ever, participating again at San Remo in 2000 and 2001, and indeed winning the competition for a second time in 2002 with *Messaggi Dal Vivo*. 2011 saw the group release their 40th album and undertake a massive Europe-wide tour as a four piece, and 2012 sees the group looking forward secure in their place in Italian pop music history.

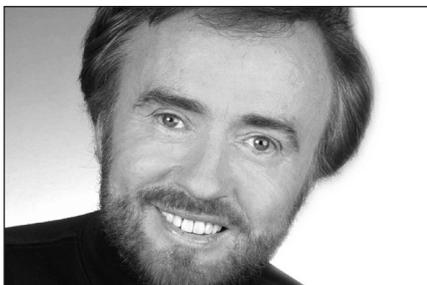
A Little Mermaid mime meant that it was time for the Danish entry to take to the stage and, like Italy, Denmark sent one of their current pop princes, Tommy Seebach, for the first of his three entries in Eurovision. Seated behind a piano, sporting a fantastic moustache and a light brown suit with giant lapels, *Disco Tango* did what it said it would on the tin, combining an upbeat contemporary disco beat with tango flourishes, and the whole melange won Tommy and his co-writer Keld Heck sufficient points to finish sixth. Seebach and Heck would be names that were woven through the Dansk Melodi Grand Prix in the 1980s and 1990s, Seebach having seven songs in the various contests during that time. One of the backing singers behind Tommy was Debbie Cameron, with whom Tommy would duet in the 1981 Eurovision. Born in 1949, 'Boogie-Woogie' Tommy, as he was known, came to prominence in the 1960s as leader of the Danish beat group, Sir Henry and His Butlers, even though he was only 15 at the time. Sir Henry and His Butlers had already had a massive hit in Scandinavia with *Let's Go* and Tommy was propelled into the big time. Although initial success



**Tommy Seebach and his moustache!**

was with covers of UK beat group songs, in the latter part of the 1960s the group's hits would be self-composed by Tommy and founder member Ole Bredahl. In 1975 Tommy struck out on his own as a successful solo artist, being replaced in Sir Henry by Soren Bundgaard (of Hot Eyes fame), who would match Tommy's three appearances at Eurovision. The 1980s saw Tommy maintaining his success and fame, representing Denmark again in 1981 with *Kroller Eller Ej*, numerous Melodi Grand Prix appearances (coming second in 1982 and 1985) and a number of solo albums. He also worked as a songwriter, record producer and even behind the scenes at EMI. However, in the late 1980s he developed a bad addiction to alcohol which affected his work and broke up his marriage.

In 1993 Tommy made a comeback, winning the Melodi Grand Prix and going to Eurovision with the song *Under Stjernerne Pa Himlen*, but his popularity faded when the song did badly in the contest. In the late 1990s Seebach found himself as a kitsch performer and had a further hit with a revised version of *Kroller Eller Ej*, but was no longer working in big venues but at amusement parks and small discos. It was at one such park, Bakken, that he fell ill and died of a heart attack in 2003. By now his two sons, Nicolai and Rasmus, were working in the music industry and carried on the Seebach



**Cahal Dunne is still recording in the USA**

legacy. In 2010 a documentary film was made and released called *Tommy* about Seebach's life and it was described in *Dagbladet* as "a story of an artist who became a victim of the musical genre which he himself had helped innovate, and who, instead of gaining the broad recognition he had longed for his entire life, ended up with a status somewhere in between national heritage and kitsch clown".

Denmark finished sixth and the song that followed on stage, Ireland's *Happy Man*, finished one place higher up and four points better off. Cahal Dunne had won a high quality Irish final which featured former entrants Red Hurley, Tina Reynolds and the Miami Showband, and which also featured the first appearance of future winner Johnny Logan. Looking slightly like Benny from ABBA, Cahal overcame his waistcoat and sleeves that were far too big for him while crooning a ballad against an orchestration that always threatened to get too lively for him. The trio of backing singers synchronised hand-claps for all they were worth and Cahal deservedly got a fine round of applause. Nicky Graham was responsible for producing the original song and later became responsible for the BBC pre-selections in the 2000s. Cahal Dunne was born in 1953 and in 1974 won the Castlebar Song Contest with the song *Shalom*. He then sang with the showband

Stateside and performed in the 1976 World Music Festival in Tokyo, but it was his success in Eurovision which pushed him to a new level in Ireland. Forming a new band, The Formula, Cahal toured around Europe and Ireland, but seemed to drop off the face of the earth in 1981. In fact, Cahal and his family then moved to the USA, where he later carved out a career singing traditional Irish songs and has recorded seven albums over the years under his revised name Cahal Dunne.

Song five on stage saw another well-known singer, Katri Helena, appear representing her home nation of Finland. Only finishing in 14th place, *Katson Sineen Taivaan* is a melodramatic violin led song which soars and features a fantastic final note held consummately by Katri Helena, who looked ravishing with her boyish haircut and classic long white dress. The 1979 Finnish pre-selection was fourth time lucky for Katri Helena after finishing second on three previous occasions. Born in 1945, Katri Helena's long singing career saw her release her first album (of many) in 1964. In 1965 she appeared in the Rostock Song Festival in East Germany and then in 1969 she appeared in the Sopot Song Festival in Poland. In 1976 her album *Paloma Blanca* proved to be one of the best-selling in a career which has seen her become the leading Finnish female performer of all time. In 1988 the death of her second husband saw Katri Helena take a break from her career, but she returned to the Eurovision stage in 1993 with *Tule Luo*. Since then she has continued to record and perform in concert and spring 2012 will see her tour around Finland again, not bad for a woman who is coming up on 50 years in the music industry.

Although we wouldn't know it at the time, song six saw the last Monaco entry for 25 years. Despite the success of the 1970s, including a victory in 1971, the 16th position that Laurent Vaguener attained

with *Notre Vie C'Est La Musique* decided the powers that be in Monte Carlo that Eurovision was no longer for them. Sporting a moustache, shoulder-length hair, black waistcoat over a stylish open necked shirt - it is the disco era after all - Laurent clutched a guitar and shook his head valiantly to a song which seems to consist of Laurent shouting "hey" to his backing singer. All in all, he looked a little like Trevor Eve in *Shoestring*. But who was Laurent Vaguener? The name was conjured up for composer Jean Baudlot, born 1947, who co-wrote the song. In 1972 Baudlot started composing easy listening instrumental pop and working with Polydor's French artists including Joel Prevost, who represented France in 1978, and Michele Torr, who was the Monaco entrant in 1977 and Luxembourg in 1966. However, it was his work with Joe Dassin which drew him to the attention of the Monaco Eurovision team. Following his performance he moved to Delphine Records in 1979, working extensively with Richard Clayderman and guitarist Nicolas de Angelis. In 1984 he dusted off the Laurent Vaguener pseudonym for another single, but then switched track to compose music for computer games and jingles. He set up his own company in 1995 and for the past few years has composed music for French television documentaries - all in all probably a good thing that Laurent Vaguener has not resurfaced for a third time!

Elpida represented Greece with one of the staples of the Eurobash, *Socrates*, in which she sang dynamically of the first great superstar. Like both Seebach and Katri Helena before her, Elpida would ensure that the 1979 contest was not her only appearance on the Eurovision stage, returning in 1986 for Cyprus with *Tora Zo*. A bombastic song, dramatically performed, with the lights shining as a star off the top of the biggest halo, Elpida



**Katri Helena – 50 years in the business!**

chose the daring tactic of starting with her back to the camera, while her four backing singers (including Lia Vissi, sister of Anna and Cypriot entrant in 1985), carried the song to start with. Then, in the home of the Israeli dance, the five singers did the co-ordinated dance of moving microphones from left to right hand and back! Halfway through the song Elpida moved apart from her Greek chorus, allowing them to form the flying 'V' and advance menacingly on the by now quite scared audience. Still, the juries were impressed enough to give Elpida 69 points for eighth place - a good result for Greece, but seven places below where she had hoped to finish. Elpida herself is a Greek superstar. Born in 1950, she started her professional singing career in 1970, singing and recording with an orchestra. The career trajectories of many European singers in the 1970s were linked to performing in one or more of the many song festivals around the globe. Elpida started her solo career with success in the Thessaloniki Song Festival in 1972, leading to her first solo album, which vaulted her into the upper echelons of the Greek music industry. 1974 saw Elpida appear in the World Song Festival in Tokyo (coming second) and in 1975 she participated in the Chilean Song Contest in Vina del Mar. After several years of success in Europe Elpida clearly won the 1979 Greek pre-selection. The same year as her Eurovision appearance she got



**Peter, Sue & Marc in recent times**

married, but that and the birth of her first child didn't have any impact on her work ethic, although she did take time off after the birth of her second child. However, after 17 albums Elpida retired from the music scene in 1997 to concentrate on her family life.

Switzerland appeared in start position number eight and sang in German, the first of two songs in that language in a row. Returning for the third time (after 1971 and 1976) came Peter, Sue & Marc, the Peter, Paul & Mary of the Alps, this time teaming up with Pfüri, Gorps & Kniri for the song *Trödler Und Co* for one of the longest group names and one of the strangest performances of all time. While Peter, Sue & Marc were stage left singing to a piano, their compadres on stage played a wide selection of garden and home equipment, including brushes, dustbins, window shutters and, memorably, a watering can. 60 points for their novelty song about junk dealers gave the Swiss tenth place, not one of the best placings for Peter, Sue & Marc in their four appearances at Eurovision, each time singing in a different language. The trio consisted of Peter Reber, Sue Schell and Marc Dietrich and they got together in 1968 as a folk-rock trio. Much of their career is linked to Eurovision as they represented Switzerland for the first time in 1971, and then again in 1976, 1979 and for a final time in 1981. Peter

Reber also wrote *Swiss Lady* which was the Swiss entry in 1977. Additionally, the trio appeared in the Swiss finals in 1973, 1974 and 1975, and also appeared in the German national pre-selection in 1978. However, the group's biggest hit came with *Cindy*, a 1976 non-Eurovision song. In 1981, somewhat unexpectedly, the group broke up and Peter Reber bought a boat and sailed around the world, writing and recording songs in the 1980s reflecting on his experiences. His family based themselves in the Bahamas until 1995, but after five albums the Swiss Jimmy Buffett returned to his homeland, recording and releasing a series of further albums. Since 2004, these albums have seen him duetting with his daughter, Nina, and after six albums there is no let up in Peter Reber's productivity. In late 2011, for the first time in ten years, Peter toured live in a series of concerts in Switzerland. Sue Schell released three solo albums after the group split to initial success, but in 1987 Sue turned to a life of spiritual meditation, becoming a Buddhist and living first in Sri Lanka and subsequently in a retreat in Berlin. In the 1990s she worked in the voluntary sector raising money for AIDS treatment. More recently, she has been performing again singing spiritual songs, but spends most of her life now in meditation and retreats. Marc Dietrich's subsequent career was initially quieter than his former colleagues, although in 1987 he re-appeared in the Swiss national final, finishing in second place. Subsequently, he took on the moniker Cuco, and under that name performed in the Bern Carnival tradition, singing Swiss carnival songs, and also gaining a reputation in Bern's Blues scene. He has only released a couple of CDs, on the latest of which Peter Reber guested, and in 2012 Marc is returning to the stage in a musical called *Alpenrose*. Marc also owns and runs a restaurant in Bern. Pfüri

Baldenweg, Anthony 'Gorps' Fischer and Peter 'Kniri' Knaus were a well known folk/jazz trio who specialised in playing household objects. The group was formed in 1974, and played for several years in festivals such as the Montreux Jazz Festival before splitting up in 1981. Kniri had been playing in jazz bands since the early 1960s and continues until this day, since 1997, in the Bourbon Street Jazz Band based in Lucerne. Pfuri too had a long career in various jazz bands, leading the Trash Bag band up until 2003. Pfuri has also marketed his range of harmonicas and lives now in Australia.

Germany gave the Swiss song seven points, but the Swiss failed to reciprocate, giving no points at all to the song that followed, the fan favourite *Dschinghis Khan* by the eponymous group. A lively disco thumper featuring a real show, Ralph Siegel's hand-picked group lit up the stage with a sure-fire winner in an age of televoting. Sadly, despite four douze points, Dschinghis Khan only finished fourth, meaning that Ralph would have to wait for his major Eurovision successes. The original members of the group were Louis Hendrik Potgieter, Steve Bender, Leslie Mándoki, Edina Pop and the husband and wife pair Wolfgang and Henriette Heichel. The Eurovision song was a huge hit in Germany, remaining on the charts for 29 weeks and reaching Number One, and subsequent follow-ups such as *Moskau* and *Rome* established the group's all-action vocal sound and gave them further hits. In its English version, *Moscow* was also a big hit in Australia. In 1985 the group split, only to reform in the late 1990s for a series of appearances in Japan. In 2005, Steve Bender got the rest of the group back together - Potgieter, the dancer, had died in Cape Town in 1994 and Mandoki was too busy doing his own productions - and since then the group has toured successfully, especially



It can only be Dschinghis Khan!

in Russia. Sadly, Bender died in 2006 from cancer, but the remaining three members have toured in a show called *The Legacy Of Dschinghis Khan*. Before Dschinghis Khan, Bender had worked with Giorgio Moroder in a series of disco groups. Wolfgang Heichel, after Dschinghis Khan's split, performed in the group *That's Life*, who appeared in the 1986 German national final. He divorced Henriette in 1986 and she retired from the music business until the Dschinghis Khan reunion in 2005. Edina Pop had been born in Hungary before moving to Germany. She started her solo career in 1970 and appeared in the 1972 German national final. After her time in Dschinghis Khan, Edina resumed her solo career, mainly singing gospel and jazz songs. Potgieter was born in South Africa but pursued a career in Germany as a dancer, even appearing in the TV series *Derrick*. After Eurovision he returned to South Africa, running a hotel until his untimely death. Leslie Mandoki was also born in Hungary, and before Dschinghis Khan he had a successful career as a drummer and music producer. While still in the group he released a solo album and after leaving worked with such luminaries as Phil Collins, Jennifer Rush and Engelbert Humperdinck. He has composed symphonies, worked on Disney films and tours regularly with a legends of soul and rock show. The legacy of Dschinghis Khan lives on in the kitsch



Gali Atari and Milk & Honey - winners!

schlager revival in Germany and their songs can be heard in bars and clubs the length and breadth of Germany.

At the exact midpoint of the contest, host country Israel took to the stage with Milk & Honey featuring Gali Atari singing *Hallelujah*, a classic anthemic song which would of course go on to win the contest, giving Israel the headache of being a winner twice in succession, emulating Luxembourg's achievement earlier in the 1970s. Gali Atari was simply dressed in a light pink dress and started the song off alone. Verse by verse she would be joined on stage by the three boys, all clad in white save for gold braces, and as the song built so too did the orchestration, culminating in bells and timpani. A clear winner up and down Europe - but originally it was due not to be sung by Milk & Honey, but by Hakol Over Habibi, who would be Israel's entry in 1981. However, after an accident ruled them out, Milk & Honey got the chance and seized it with both hands. Milk & Honey were Shmuel Bilu, Reuven Gvirtz and Yehuda Tamir, and they only just won the Israeli final beating Tzvika Pick into second place - no matter as Tzvika would compose Dana International's winning song *Diva* in 1998. Born in 1953, Gali Atari had twice participated in the Tokyo World Song Contest and once before in the Israeli pre-selection contest (Kdam) before going to Eurovision. She released her first solo

album in 1978 and also appeared in her first film, a musical called *The Troupe*. Following victory, *Hallelujah* became an international hit, including a UK Top Ten hit, and the group which had only come together for Eurovision toured around. However, Gali Atari was contracted to do another film and so in 1980 the group broke up and Atari resumed her solo career. She has released 12 solo albums, appeared in two further films and has had a career of considerable success singing in the Hebrew language. She has tried to move her style away from Europop, but her career has still stayed in mainstream family-oriented pop music. After Gali Atari left, the three boys stayed together, unsuccessfully trying to win the Kdam again in 1981 and 1989. They replaced Gali Atari with another female singer, Lea Lupatin, who had previously been in *Chocolate Menta Mastik*. Yehuda Tamir entered Kdam separately as a soloist in 1986, but both he and Reuven backed Yarden Arazi on *Ben Adam* in Dublin in the 1988 Eurovision. In 1990, Milk & Honey ceased but reformed in 2009 to celebrate 30 years of peace with Egypt, and of course 30 years since their victory in Eurovision.

One winner was coincidentally followed by a second winner, in this case Anne-Marie David, who had done the double for Luxembourg in 1973 and was now back for a second attempt, this time representing France with *Je Suis L'Enfant Soleil*. Once again Anne-Marie enchanted the juries and ended up with a podium finish, sadly only the bronze medal this time. The song was a slow-burning dramatic French ballad dripping in atmosphere and sold by Anne-Marie like a real trouper gazing somewhere over the camera at an imaginary sun. The juries awarded her 106 points.

Born in 1952, Anne-Marie was raised in Arles, before moving to Paris where she

swiftly won the part of Mary Magdalene in Jesus Christ Superstar. In 1973 she was selected to represent Luxembourg with *Tu Te Reconnaitras*, winning in a close contest ahead of Spain and the UK. She then relocated to Turkey where she recorded in the 1970s before the 1979 contest saw her return to prominence. Up until 1987 Anne-Marie worked a lot in France and Norway, but then suddenly she retired from music, choosing instead to live a life withdrawn away in the Pyrenees, breeding bulls and horses. In 2003 she was invited to perform again in Toulouse, and as a result she returned to the music industry, recording new albums and working with Harel Skaat (ESC 2010) among others. 2012 sees Anne-Marie appearing on TV in France, in concert in Luxembourg and ready to record new material in French and in English.

Belgium was up next on stage and singing *Hey Na Na* in Dutch was Micha Marah. This did not appeal to the juries who awarded only five points and a joint last position. Born Aldegonda Leppens in 1953, Micha released her first record aged 16. In 1971 she tried out for Eurovision for the first time, but although she had three songs in the Belgian final, they scored a grand total of nil points between them – well, so did another six songs in a final which saw only three songs gain points. No matter, as two of her songs reached the Belgian charts that year. In 1975, she tried again before being chosen in 1979 to sing all three songs in the pre-selection. The song was light disco-pop, with a backing that wouldn't have been too out of place with some of the Philly Soul songs of the 1970s. Micha wagged her finger at the audience, wore a blue dress and a chain with a Hebrew medallion saying "Hai" (Alive), but the audience reaction wasn't great. Micha hated the song and refused to record it. In the 1980s Micha recorded a series of albums for children, singing



**Micha Marah (today) scored badly**

nursery songs, while in the 1990s her output included an album of Irish folk songs. In 2006 Micha teamed up with Sandra Kim to form the SoulDivaZ and she has continued to record with them.

Immediately after France and Belgium it was the turn of Luxembourg, who in 1979 turned to Jeane Manson to sing. *J'ai Déjà Vu Ça Dans Tes Yeux* was sung by the American born former Playboy model. With a low-cut gold and black dress, Jeane was bringing sexy back to the contest, but sadly the juries clearly remembered the song as originally done by Petula Clark in the 1960s (*Absent Pour Raison D'Amour*) and only placed Jeane 13th. Born in Cleveland in 1950, Jeane started her singing career duetting with Demis Roussos before he was famous. She was photographed in Playboy in 1974, being the centrefold nude spread in the August edition. She moved to France in 1976 and struck gold with her first sexy single *Avant De Nous Dire Adieu*. She released several further singles and albums before her Eurovision appearance, and had also appeared in several films. Married four times and having two daughters, it is surprising that Jeane could fit in a family life around her career. Since Eurovision she has sold 500 million albums, appeared in over 5,000 concerts, made several films, starred in a long-running French soap opera called *Riviera*, done charity work, performed for the Pope, recorded gospel albums and



**Ted Gardestad, a tragic story**

appeared in musicals and variety shows. Last year she wrote an autobiography and she has also decided to tour in the USA for the first time since she left. She was rewarded by the French government with the National Order of Merit for her song *Hymne A La Vie* and has sung at the inauguration of French President, Nicolas Sarkozy. Like many of the other performers in the 1979 Eurovision, Jeane Manson has had plenty of continuing success in the music industry.

If song 13 was sung by an American, song 14 was about America. The Netherlands sent for the third time Sandra Reemer, the Indonesian born Dutch singer who had previously sung in 1972 and in 1976, this time under the name Xandra. Eschewing white, Sandra tried for rock-chick-chic in all black with coloured plastic triangles sewn on to her dress, singing in front of a five piece rock group featuring the Dutch duo Bolland & Bolland, who later wrote and produced *Rock Me Amadeus* with Falco. Boppy and poppy though the song might have been, it was not adopted as the state song by the Colorado legislature, nor did it win Eurovision. 12th place and 51 points was its moderate reward, thus being worse than her duet with Andres in 1972 which finished fourth and also her solo performance in 1976 when she finished ninth. After this, the party was indeed over for Sandra as far as Eurovision was concerned. Sandra's

family emigrated to the Netherlands in the early 1950s and in the early 1960s she became a child performer, her first single being a version of the Eurovision song *Al Di La*. Further singles followed as a solo artist. In 1970, Hans van Hemert, her producer who wrote Mouth & MacNeal's entry in Eurovision, teamed her up with Andres and the duo had success until 1975 when they split up. After her final Eurovision performance Sandra mixed her music career with a new career as a television entertainer fronting the Dutch version of *Wetten Dass* and *The Battle Of The Stars*. She has become very active in charitable work being the ambassador for National Plant A Tree Day and has even set up her own foundation. She was awarded a Knighthood in the Oranje Order for her lengthy career and her charitable work. Most recently, Sandra has been performing on stage in a musical as well as working on a new album.

Singing 15th was Ted Gardestad, one of the tragic figures of Swedish music, who was closely linked to ABBA. Ted performed *Satellit* seated behind a set of keyboards sporting white shoes, long hair and a woolly jumper. The song itself showed definite influences of the American band Toto with whom Ted had been recently working. Born in 1956, the young Ted Gardestad was a polymath. He could play any musical instrument - he first appeared on TV aged six playing the accordion. He could also act - he first appeared in a film aged ten as an actor, and in 1970 he was ranked number two in Sweden at tennis behind Bjorn Borg. But in 1970 Ted and his elder brother Kenneth went to Polar Studios and auditioned for Stig Anderson, the man behind ABBA. Stig signed him to the label and set him working with Benny and Bjorn. In 1971, Ted's first single was released and with his second, *Jag Yill Ha En Egen Måne* (a song written by Ted when he was 12), he

achieved a breakthrough and overnight became a teen sensation. His first four albums, released between 1972 and 1976, were all recorded with all four members of ABBA and also with ABBA's touring band. Inevitably he took part in Melodifestival, entering in both 1973 and 1975. Ted's compositions - he wrote the music and his brother Ken wrote the lyrics - showed his mastery over almost any style of music and each of his albums contained songs in both Swedish and English. Unfortunately, ABBA's international success meant that just as Ted was no longer being a teen star so too did he lose his production team and Polar Music's attempt to launch him as an international star failed. An English language album called *Blue Virgin Islands* (recorded with Toto) failed both internationally and also sadly in Sweden. Eurovision didn't act as a springboard either as only eight points saw him finish 17th. In 1980 Ted tried again in Melodifestival, duetting with his girlfriend Annica, but one further album flopped and in 1981, aged 25, Ted Gardestad quit the music industry. Shortly after that, Ted joined the Bhagwan Shree Rajneesh movement (or cult as it is often referred to), wore only orange clothing and changed his name to Swami Sangit Upasani. He then moved to the cult's headquarters in Oregon. Ted returned to Sweden in 1986 with mental health problems and found himself linked in the press to the murder of Prime Minister Olav Palme. This and other matters sent him spiralling into depression and he suffered from delusions. In 1992, Harpo (who had had a hit with *Movie Star* in the 1970s) enticed Ted back into the music world and they recorded a duet, and shortly after Ted embarked on his first tour since 1977. This tour and a subsequent sold-out summer tour propelled CD releases of Ted's earlier albums up the Swedish charts and even a new single which topped the charts. In



**Anita Skorgan (today) with fab eyebrows!**

1994 Ted released a new album of wholly new material, back in the bosom of some of his earlier ABBA collaborators, and toured successfully. On 23rd June 1997, however, despite what seemed to be a successful comeback, Ted, suffering from paranoid delusions, jumped in front of a train and was killed instantly. The Swedish nation went in to mourning and the music industry set up a scholarship for young unsigned artists in Ted's name. Since his death, Ted's legacy has been enhanced by regular releases of compilation albums, use of his songs in films, medleys of his songs at Melodifestival and cover versions by many artists including Jill Johnson and Frederik Kempe. His brother Ken wrote a biography of Ted's life and in 2006 a musical about Ted was a success in Stockholm. There are surprising similarities in the lives and untimely deaths of both Ted Gardestad and his Danish competitor, Tommy Seebach.

Norway was the next country on stage and we saw yet another returning performer, this time Anita Skorgan, who had performed for the first time at Eurovision in 1977. Singing *Oliver*, Anita swayed along to the mid-tempo song in a pink dress, which looked a little like a strawberry cupcake. She actually wanted to wear a trouser suit, but wasn't permitted to change. Her eyebrows featured prominently in close up which slightly detracted from the overall



effect and may have contributed to her finishing 11th with only 57 points. Anita had somewhat optimistically recorded the song in five different languages in the hope that it would win. Born in 1958, Anita initially participated in piano competitions. In 1972 she won a TV talent show and her first single was released in 1975. 1976 saw her first album reach the Top 20 in Norway and also saw the first of her many entries into Melodi Grand Prix. *Casanova*, in 1977, saw Anita first perform at Eurovision, finishing 14th. In 1979 she won the Spellman Prize for music in Oslo as well as performing at Eurovision. Anita married Jahn Teigen, who had famously scored nul points in the 1978 contest, and as a duo they performed *Adieu* at the 1982 contest. The marriage didn't last, but Anita also sang backing vocals on Jahn's 1983 entry *Do-Re-Mi*. Anita's last brush with Eurovision came in 1988 when Karoline Kruger sang Anita's song *For Var Jord* at Eurovision. Over the years Anita continued to release albums, one duetting with Teigen, which gradually moved away from pop to a more folk style, particularly apparent on her Christmas themed albums. The 1980s also saw Anita perform in rock versions of classic operas. In 2005 she formed an all-girl group called the Queen Bees with Rita Eriksen and Marianne Antonsen, releasing to date only one album. In 2008, to celebrate her 50th birthday, Anita

published a book called Anita's December with illustrations by her daughter. Over the last 15 years, Anita has performed Christmas concerts all round Norway in churches. In a surprising move, 2011 saw her release an album called *Adventus* in the UK which featured English versions of some of her Christmas songs, one of which, *Is It True*, was heavily played on Radio 2. Anita has said that Eurovision was merely a distraction, but one that kept her occupied for many years!

Three more to go and it was the turn of Black Lace for the UK with *Mary Ann*. The group won the Song For Europe which had been cancelled by the TV technicians' strike and so the juries had to decide on the basis of listening to recorded versions only. The song bore a close resemblance to the Smokie hit *Oh Carol* both musically, vocally and lyrically. The single only reached number 42 in the charts, but the song did finish seventh at Eurovision, which was better than *The Bad Old Days* of 1978. At the time, Black Lace, having been formed in 1973, consisted of Alan Barton, he of the husky voice, Colin Gibb, Terry Dobson and Steve Scholey. In 1977 the band was voted Yorkshire Band of the Year and played a season at Butlins. *Mary Ann* was their first single and was released on EMI. The follow-up single, *So Long Suzy Baby*, failed to trouble the charts, but Black Lace went on to play the Sopot Music Festival in Poland and in 1980 toured Denmark and recorded a single with Tommy Seebach. In 1981 Dobson and Scholey left and Gibb and Barton continued as a duo having hits with the novelty songs *Superman* and most famously *Agadoo* in 1984. The subsequent *Party Party* album went double platinum making Black Lace one of the most successful UK Eurovision entrants in terms of their post-Eurovision career. In 1987 Barton left to join Smokie replacing Chris Norman. Gibb carried

on as Black Lace with a series of vocalists over the years including Dean Michael and Rob Hopcraft. In 1995 Alan Barton was killed in a coach accident while on tour in Germany. In 2002 Gibb emigrated to Tenerife and continued to perform as the Black Lace Party Show, while in the UK Dean Michael continued the Black Lace name, touring with a new member called Ian Robinson. Terry Dobson, the drummer, wrote an autobiography of the group.

While *Mary Ann* was a song about a late night pick-up, the Austrian entry that followed it looked forward to peace in Israel with the song *Heute In Jerusalem* sung by Christina Simon. Sadly, the naked attempt to curry favour with the host nation failed as Christina's jazzy operatic number only gained five points and finished joint last with Belgium. Dressed all in black with songwriter Peter Wolf on stage playing piano and a saxophonist accompanying her, Christina tried to impart the serious nature of her song by clamping her arms firmly to her side – where's a good reach for the camera when you need it – until the final ten seconds.

Born in 1954 as Christina Ganahl, she became part of the Vienna new music scene known as Austropop, releasing her first album in 1973. Subsequent albums followed, but in 1977 she moved with composer Peter Wolf to Los Angeles. In 1978 she recorded an album of Austrian folk music and also played in Jesus Christ Superstar in Vienna. In 1979 she and Peter Wolf married and she continued her career under the name Ina Wolf. As Wolf & Wolf they released three albums in the early 1980s, while writing songs for and producing many famous artists including Starship, Frank Zappa, The Commodores, Natalie Cole and the Pointer Sisters. In 1994 Ina moved back to Austria, divorced Peter and started up her own jazz band. She has continued to write songs and



**Christina Simon - good hair!**

occasionally records albums, planning a new album for 2012. On that album will be her version of her song *Sara* which Starship took to Number One in the US charts.

The 19th and final song to be sung in the 1979 Eurovision came from Spain and ended up as runner-up to Israel. If the gimmick of mentioning the host city flopped badly, Betty Missiego had the gimmick of using cutesy children on stage, which paid off in spades. Betty starts singing *Su Cancion* by herself before children wander onto the stage (aping the Israeli winning performance), one of whom interrupts her by hitting her on the back with what looks like a cricket stump. The choir ignore Betty's diaphanous ballgown and sing "la-la-la"s over Betty's chorus. Strangely it all works and would have won if the Spanish jury had not given points to Israel, but they did – ten in fact – and so Betty finished second.

Born in Peru in 1938, Betty initially trained as a dancer before injury forced her to change tack in her showbusiness career. Betty always credited her dancing training with informing her very dramatic delivery of many of the songs in her career. Moving to Spain in the 1970s, initially only to do three programmes for TVE but subsequently staying as she was in demand for her performances, Betty participated in the 1972 OTI Song Festival in Madrid (representing



**Betty – a special place in Spanish hearts!**

Peru). Recording for the Marfan label, Betty had her first single success in 1971 and in 1972 her first album was released including the hit *La Cita*, a hit not just in Spain but in the USA on the Latin-American charts. Four albums in, Betty really had an enormous hit in 1977 with her album *Ella Es Sensibilidad* from which four hit singles were released.

1977 saw her also appearing in the World Music Festival in Tokyo singing the ballad *Me Siento Triste*. She was touring all over Spain and Central America, and even opened for Julio Iglesias in Paris and was called back for six encores. No wonder Betty was selected to represent Spain in 1979, but instead of using a song from her newly recorded album, her songwriter and future husband Ferdinand Moreno wrote a new song especially for the UNICEF Year of the Children and brought in children of his musician friends to act as Betty's choir. Defeat only served to increase Betty's popularity in her adopted country and through the 1980s she became 'The Lady of Spain', performing and recording many albums, releasing three alone in 1980. The 1990s saw her output slowing down and the past decade has seen little new music appear, but plenty of performances in concert and on TV. Like Shirley Bassey in the UK, Betty holds a special place in the hearts of Spanish music fans.

Although both France and the UK flattered to deceive initially in the voting, *Hallelujah* took an early lead and was gradually overhauled by *Su Cancion* until, with just the Spanish jury to vote, the home nation lay one point behind the Iberian country. Ten points from the Spanish jury gave a final vote victory to Israel and so were Eurovision legends born.

The 1979 contest was one that was forged out of adversity but brought together a very strong selection of songs and almost uniquely in the annals of Eurovision a collection of some of the most successful performers of all time. It is clear that for many of the performers of the time performing at song festivals was one of the litmus tests of success, rather more so than pure chart success. The sheer number of performers who had appeared at the World Music Festival in Tokyo is quite notable. Almost all artists can still be seen on stage in 2012 (with the exception of Elpidia), not a mean feat 33 years after their Eurovision appearances – how many of today's artists are likely to have such longevity? And several of them will have new albums out during 2012.

Another feature of the contest was that almost half the entrants in 1979 had previously or would subsequently appear in Eurovision, demonstrating the importance that Eurovision played in the careers of musicians back in the 1970s. The contest is tinged with sadness at the memories of those performers who passed away, members of Matia Bazar, Dschinghis Khan, Alan Barton of Black Lace and most of all the sad demises of both Tommy Seebach and Ted Gardestad. But thanks to recordings, DVDs, YouTube and so forth, they can continue to live on playing on one of the greatest stages of their lives, the 1979 Eurovision Song Contest! ♣

## 1979 - THAT WAS THE YEAR THAT WAS

The 1979 Eurovision Song Contest was held on 31st March 1979 in Israel, the first time the contest had ever been held outside Europe. That was momentous in itself and for Israel it was the second great event of that week. Five days earlier in Washington DC, Israeli Prime Minister, Menachem Begin, and Egyptian President, Anwar El Sadat, signed a peace treaty between the two nations, meaning that Egypt was the first Arab state to recognise Israel as a nation. The peace treaty was signed 16 months after Egyptian President Anwar El Sadat's visit to Israel in 1977, and after intense negotiations at the 1978 Camp David Accords in the USA. The main features of the treaty were the mutual recognition of each state, the cessation of the state of war that had existed since the 1948 Arab-Israeli War and the complete withdrawal by Israel of its armed forces and civilians from the Sinai Peninsula which Israel had captured during the Six-Day War in 1967. Egypt agreed to leave the area demilitarised. The agreement also provided for the free passage of Israeli ships through the Suez Canal.

But while peace might be on the cards in the Middle East, 1979 saw much volatility elsewhere in the world. In January the Vietnamese army assisted Cambodian insurgents to capture Phnom Penh, ousting the Cambodian dictator, Pol Pot and his bloody Khmer Rouge faction. The Khmer Rouge is remembered mainly for the deaths of an estimated 1.5 million people, or one-fifth of the country's total population, under its regime, through execution, torture, starvation and forced labour. Although communist, the faction was ousted by the Vietnamese in favour of a more pro-Vietnamese communist rule. The country then found itself invaded by China in February and Chinese troops captured a number of the northern towns in Vietnam. In early March China withdrew, unable to dissuade Vietnam from its operations in Cambodia – China had supported the Khmer Rouge – but also having shown the USSR

that they could not defend Vietnam; China had 1.5 million troops stationed and ready for war along its border with Russia.

Typically, the Cold War was seen as being the balance of nuclear power between the USSR and the USA but, as can be seen, there were many more complicated relationships in the seemingly harmonious communist world. In 1979, the USA, under President Jimmy Carter, established diplomatic relations with China in January, and then in June signed the SALT II treaty with the USSR to limit nuclear weapons on both sides. Although signed (and honoured by both sides), the treaty was never ratified following the Soviet invasion of Afghanistan in December 1979 - an ultimately unsuccessful invasion. American attention was more firmly focussed on Iran, where in January the Shah of Iran fled the country, leaving the country in the

hands of Ayatollah Khomeini and his supporters, the Council of The Islamic Revolution. Khomeini returned to Tehran from exile in February and the day after Eurovision Iran voted to become an Islamic Republic. In November the situation in Iran took another turn after a group of Islamist students and militants took over the American Embassy in Tehran and held 52 Americans hostage for 444 days from 4th November 1979 to 20th January 1981.

The UK was in its own political crisis at the time of Eurovision in 1979. On 28th March, Jim Callaghan's minority Labour government, following the 'winter of discontent', lost a motion of confidence by one vote, forcing a General Election to be held on 3rd May. At that subsequent election the 'Iron Lady', Margaret Thatcher, became the first female British Prime Minister. The UK was also in the grip of bombing attacks by the IRA and the INLA. There were many casualties on both sides, the highest profile deaths included politician Airey Neave and Lord Mountbatten of Burma.

Fighting and rioting on the streets of Britain were also prevalent, especially with the clashes between the Anti-Nazi League and the notorious



Peace deal at Camp David



police unit, the SPG - lampooned in a famous Not The Nine O'Clock News sketch concerning Constable Savage - in Southall in April. During a running battle, demonstrator Blair Peach was allegedly beaten to death by the SPG. In the inquiries which followed a variety of unauthorised weapons were found in the possession of SPG officers, including baseball bats, crowbars and sledgehammers.

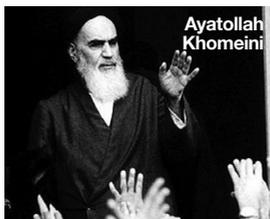
On the day of Eurovision itself, Malta, which of course was not to return to Eurovision for another decade, declared Freedom Day after it stopped being a military base for the British. This ended 179 years of British administration. 1979 also saw the first direct elections to the European Parliament, foreshadowing events to occupy the world in the coming decades - the rise to power in Iraq of Saddam Hussein, the overthrow in Nicaragua of the existing regime

by the Sandinista freedom fighter organisation, and in June Pope John Paul II visited his native Poland on his first official nine-day stay, becoming the first Pope to visit a communist country. This visit, known as 'nine days that changed the world', strengthened the solidarity of the Polish people against communism, ultimately leading to the rise of the Solidarity movement and the ultimate fall of communism in Eastern Europe.

A week after Eurovision the annual Film Academy awards were held and two films based on the Vietnam War won most of the major awards. The Deerhunter, directed by Michael Cimino, followed three friends from an industrial town in Pennsylvania to Vietnam and back. Starring Robert de Niro, Christopher Walken and Meryl Streep, the film was particularly notorious for its scenes involving Russian Roulette. The film won the Oscar for Best Film and Best Director. However, another Vietnam film, Coming Home, won the acting awards with Best Actor going to Jon Voight as a paralysed military veteran, and the award for Best Actress being won by Jane Fonda as the woman who has an affair with him.

Musically, disco was at the fore in the UK charts, although punk music and New Wave music were the sounds on the streets. Gloria Gaynor's *I Will Survive* was the UK Number One hit the week of Eurovision. That had been

preceded in 1979 by the classic number ones, The Village People with *Y.M.C.A.*, Blondie with *Heart Of Glass* and The Bee Gees with *Tragedy*, alongside the New Wave of Ian Dury & The Blockheads with *Hit Me With Your Rhythm Stick*. But not everybody loved disco, and in 1979 there was an anti-disco movement which culminated in the riot at the Disco Demolition Night, which was a promotional event that took place on Thursday, 12th July 1979, at Comiskey Park in Chicago, Illinois, during which a crate filled with disco records was blown up on the field. It was held during the baseball game between the Chicago White Sox and the Detroit Tigers. During the climax of the event, rowdy fans surged on to the field and a near riot ensued. 90,000 people turned up to an event that was expected to hold only 12,000 fans. Later in 1979, UK numbers ones included two



apiece for Gary Numan and The Police, Pink Floyd's *Another Brick In The Wall* and, based on a true event in a school shooting in January in San Diego, The Boomtown Rats with *I Don't Like Mondays*.

Perhaps for music the most significant event was the first public unveiling of the compact disc. In August ITV was forced off the air for 11 weeks due to a technicians' strike. This wasn't the only strike in British TV as *A Song For Europe* was cancelled by an eleventh hour technicians' strike on the night of the show from The Royal Albert Hall. The strike was sparked by the sacking of a BBC driver and a subsequent brawl which led to the BBC department chief ending up in hospital. 5,000 fans turned up to the show but had to be sent home. But elsewhere on television the final episode of *To The Manor Born* drew in 23.5 million viewers in November. Terry Wogan, who in 1979 returned to do the radio commentary for Eurovision, started hosting the new quiz show, *Blankety Blank*, which saw his rise to success as the BBC TV face of the 1980s. Other new programmes to start in 1979 were *The Antiques Roadshow*, *Question Time*, the detective drama *Shoestring* and also the long-running sitcom, *Terry And June*.

All in all, 1979 was a turbulent time both at home and abroad, so it was fitting that a song such as *Hallelujah* should be chosen by juries seeking some hope and calm in the world.

# EUROQUIZ

To mark the first quiz of the year, **Ben Robertson** and **Alasdair Rendall** challenge you on firsts...

1. What was the first song to be performed in a Eurovision semi-final?
2. In what year did the Swedish national final adopt its current name of Melodifestival?
3. What was the first Eurovision Song Contest to be presented by three presenters? And name them!
4. What was the first Eurovision entry (in performance order) to receive "nul points"?
5. Name the first non-UK winner to be sung in English.
6. Which was the first entry that was sung in the Eurovision Song Contest that was in a language other than an official language of the country.
7. Which was the first country to have recorded victories in both the Eurovision Song Contest and the Junior Eurovision Song Contest?
8. Which year was the first that an official Eurovision CD of all the songs was released for the contest?
9. The first 'douze points' was given in 1975. The Dutch jury was the first to award 12 points, giving them to which country?
10. Alexander Rybak got 16 'douze points' on his way to Eurovision victory, including one from the very first country voting that year. Which country was this, which also awarded ten points to the UK's Jade Ewen?



*For answers see inside back cover*

## OGAE UK Elections 2012 – Update

As no nominations were received by 31st December 2011 for any of the OGAE UK positions advertised in the last issue, the current President, Paul Marks-Jones, and Membership Treasurer/Secretary, Simon Bennett, will continue in their respective roles for a three year period from 1st April 2012 until 31st March 2015.

The committee has also agreed to offer David Ransted, Ticket Co-ordinator, the role of Member Liaison/Marketing Co-ordinator for the same period as it was felt that these two roles are complementary to each other. David has now accepted this additional responsibility.

However, OGAE UK wishes to emphasise that the roles of Ticket Co-ordinator (appointed) and Member Liaison/Marketing Co-ordinator (elected) will remain separate at all times and, like all positions within the organisation, be subject to regular reviews.

Gordon Lewis  
Editor-in-Chief

# THE TOP TEN ESSENTIAL SONGS FROM ISRAEL



David Zohar chooses the ten songs related to Eurovision that have emanated from Israeli artists which everyone should have in their collection

**D**avid is a 30 year old graphic designer, photographer and Eurovision fan who lives in Kfar Saba in Israel. When asked to choose his top songs, he jumped at the chance.

As a kid growing up in Israel in the 1980s, I have a lot of good memories from those times, especially since we only had one television channel then, which produced a lot of classic shows, and Eurovision was one of them.

I guess it also became a favourite event with the gay community here in Israel because of the glamour and optimistic tone that was part of the show's charm, especially in a country like Israel which sometimes has to deal with a tense and confusing reality. Also, once Dana International won in 1998 with *Diva*, the show had another good reason to be liked by the gay community. Nowadays, as the Israeli gay community is very open and vibrant, and also has public pubs and clubs mainly around the Tel Aviv area, it embraces the contest very warmly and you could still see a performance or hear a song based on the show that many people such as I grew up with over the years.

So these are the top ten Israeli songs that in my view everyone should have in their collection:



**1. Hallelujah by Gali Atari & Milk and Honey, 1979**

An obvious choice for the first entry! The contest produced many hits that made it to the music charts in Israel, including of course this one with which Israel won its second victory in a row.



**2. Hi (Alive) by Ofra Haza, 1983**

Powerful song by this amazing singer, who became internationally famous herself after the show up until the late 1990s, and before her untimely death in 2000.



**3. Od Nagia (We'll Get) by Yardena Arazi, 1985**

Israel's Eurovision sweetheart; the song was performed at the Kdam (Eurovision pre-selection contest) and has been embraced by the Israeli gay community ever since.



**4. Diva by Dana International, 1998**

Israel's third victory in the contest and a massive hit by a famous gay icon in Israel who made a name for herself in Europe afterwards. What more do I need to say?



**5. Emor Shalom (Say Hello) by Chocolat, Menta, Mastik, 1976**

Another entry in the contest by Yardena Arazi, who was a member of the group. This song helped to make this group very popular in the late 1970s. I would sing this in my nursery when I was growing up.



**6. HaSheket SheNish'ar (The Silence That Remains) by Shiri Maimon, 2005**

Performed by a leading contestant in one of Israel's Pop Idol type shows, the song, like the singer, was very popular in Israel at the time. This was undoubtedly one of the best Israeli entries of recent years, uplifting and sad at the same time.



**7. Shvil Habricha (The Path Of Escape) by Rita, 1986**

From the Kdam contest of that year, this song became a huge hit in Israel and made notorious headlines for the rising star who performed it in such a provocative manner. Check it out on YouTube. Rita of course went to Eurovision in 1990.



**8. Ole, Ole (Going Up And Up) by Izhar Cohen, 1985**

A very glitzy and catchy song that went on to become another one of Israel's gay community's Eurovision classics, next to such songs as Yardena Arazi's *Od Nagia*, which is listed here as well. Songs like this helped us forge a community together and share a sense of fun and fantasy among the difficult times in the 1980s.



**9. Shir Habatlanim (The Bums' Song) by Datan & Kushnir, 1987**

Although not getting high rankings in the Eurovision Song Contest, the song became very popular in Israel, especially because the two actors who performed it were very well known at the time.



**10. Bachalom (In The Dream) by Anat Atzmon, 1989**

Mainly known as an actress, Anat became very popular in Israel with this song, which was performed at the Kdam contest, along with the release of her own album at the time. The song only finished fourth in the Kdam but remains one of my favourites.

And that concludes my favourite ten Israeli songs. I hope you enjoy them as much as I do.

# STAMPING ON EUROVISION

Gordon Lewis looks at the increasing number of Eurovision stamps that have become the latest talking point among worldwide philatelists

The seriousness of stamp collecting does not often sit comfortably with the enthusiasm of Eurofans, but the Eurovision Song Contest and its junior counterpart have now become the subject of philatelic collections across the globe, as collectors strive to complete national stamp issues from an array of countries without necessarily realising the importance to another genre of society. The Eurovision stamp has arrived and is rapidly beginning to leave its postmark behind!

During the early days of Eurovision it was not uncommon for competing countries to issue special franking or

souvenir envelopes but, in all cases, the stamps used were the regular definitive issues and bore no direct relevance to the musical Grand Prix. Indeed, the word 'Eurovision' did not appear on any stamp until 1980 when France issued a single stamp celebrating the 25th anniversary of the Eurovision Network that had been founded in 1955 by the then five year-old European Broadcasting Union.

Ten years later, and the 1990 Eurovision Song Contest was held in Zagreb, which was then part of Yugoslavia. The Yugoslav postal authorities issued two stamps to celebrate the event, both of which were accompanied by non-value stamps each



giving details of the event but equally important to collectors of Eurovision philately. The first stamp depicted a vinyl record against a blue background with musical notes, whilst the second portrayed a music score complete with the then familiar Eurovision conductor.

The next set of Eurovision related stamps was issued by San Marino in 1996, predating the small nation's contest appearance by 12 years. A series of 12 stamps, which was also issued as a miniature sheet, was entitled *Storia Della Canzone Italiana* and featured former Italian entrants Claudio Villa (1962/1967) and Renato Rascel (1960). However, the most interesting stamp to collectors is the one featuring the great Domenico Modugno (1958/1959/1966) and the title of his first entry, *Nel Blu, Dipinto Di Blu*. In 2008, Poste Italiane also issued a stamp and miniature sheet celebrating the 50th anniversary of this classic song being first released.

One month before Dublin's Point hosted the 1997 Eurovision, An Post (Ireland) issued a further four stamps as part of an ongoing series celebrating the 75th Anniversary of the Irish Free State. One of these was described as depicting

a "singer, violinist and bodhran player". While this represented something of Irish heritage, Eurofans instantly recognised the singer as none other than Linda Martin (1984/1992) and was the second time that a contest winner had been shown on a postage stamp.

Towards the end of 1999 the honorary home of Eurovision, Sweden, released four stamps as a booklet entitled *Dansbands*. Two of these stamps featured Swedish entrants Lotta Engbergs (sic) who performed *Boogaloo* in 1987 and, perhaps more surprisingly, Arvingarna with *Eloise* from 1993. A third stamp depicted Sten Nilsson, who had unsuccessfully entered *Melodifestival* in 1967, 1969 and 1988, and was beaten not once but twice by Tommy Körberg who then went on to represent his country (1969/1988).

Sweden's super group, ABBA, has also featured twice on Swedish stamps, the most recent being in 2000 when they were pictured in their full Eurovision regalia alongside a punk rocker! This stamp was issued as part of a millennium booklet celebrating Swedish cultural and technological achievements during the 20th century. The fab four



had previously appeared on a miniature sheet issued in 1983 celebrating the Swedish music industry although, as ABBA were still recording (just!) at the time of release, Sverige Posten did not escape controversy when it was criticised for including a current act. However, this 1983 issue did provide ABBA with the honour of being the first Eurovision winner to appear on a postage stamp.

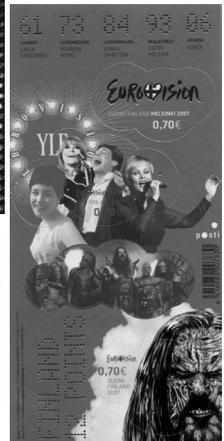
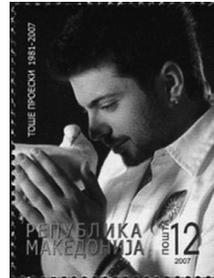
Another Swedish singer, Tomas Ledin, featured in a stamp booklet issued in 2004 to celebrate 50 years of rock music. Ironically, the decision to include Ledin, who is still performing today, did not attract the controversy attached to the 1983 ABBA issue, perhaps revealing something of changing attitudes towards who should be featured on commemorative stamps within Sweden.

After Ruslana's impressive victory in 2004, the song contest travelled to Kiev and Ukraina Poshta ensured that the 2005 event would not be overlooked. Issued individually and as miniature sheets, the first stamp depicted the official 'Awakening' logo, while the second bore a close-up photograph of

Ruslana herself. The following year, Greece issued a single stamp promoting the 2006 contest from Athens while, two years later in 2008, Serbia issued a stamp as a miniature sheet to honour the contest reaching Belgrade.

Perhaps the most unusual Eurovision stamp issue was in 2007 when Finland's Posti issued a miniature sheet of four irregularly shaped stamps, one of which depicted the official Eurovision logo incorporating the Finnish flag. Finland's four greatest pre-victory Eurovision singers were featured on another stamp, these being Laila Kinnunen (1961), Marion Rung (1962/1973), Kirka (1984) and Katri Helena (1979/1993). The remaining two stamps were dedicated to Lordi and Mr Lordi respectively, and possibly marked the first time that any heavy metal band was used as a philatelic theme. More tragically, Macedonia (FYR) issued a stamp in 2007 remembering the life of Tose Proeski (2004) who had been killed in a car crash earlier that same year.

When Norway hosted the 2010 contest, Norge Posten took full advantage to issue four Eurovision stamps although,



officially, this was part of an ongoing series commemorating Norwegian musical achievement. However, to co-mark Eurovision returning to Scandinavian shores, the 2010 issue depicted all three Norwegian winners – Bobbysocks (1985), Secret Garden (1995) and Alexander Rybak (2009) – as well as Jahn ‘nul points’ Teigan (1978/1982 /1983) whose postal appearance was the result of a public vote to find the most popular non-winning Norwegian Eurovision singer!

Germany did not issue any stamps when the contest travelled to Düsseldorf in 2011, but that did not stop the winning nation, Azerbaijan, issuing a celebratory miniature sheet depicting Ell & Nikki with the Eurovision trophy. Due to the nature of this release, it is unlikely that many purchasers detached the stamp for postal use, making this more of a celebratory issue rather than one that would infiltrate the postal networks of a global economy. 2011 also saw Norway issuing four further stamps celebrating musical achievement, with two of these featuring Wenche Myhre (who represented Germany

in 1968) and Sissel, who shot to fame following her appearance as the 1986 interval act.

Whether Azerbaijan will issue further stamps to celebrate the arrival of Eurovision in Baku remains to be seen, but the Junior Eurovision Song Contest is already starting to feature in the philatelic world alongside its grown up version. Belarus hosted the junior event in 2010, issuing a stamp and miniature sheet, while more recently Armenia did likewise when the younger show arrived in Yerevan last December (2011). If similar issues continue, or even themes that are purely Eurovision related, the world of philately and European music are certain to become regular bedfellows.

● **Editor’s Note:** It is possible that other stamps featuring Eurovision songs, singers and contests also exist. Any readers who have information about additional philatelic releases are asked to email editor-in-chief Gordon Lewis at [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com) so that these issues can be featured in a future edition of **Vision**.

*You can see some of the stamps in colour in this issue’s back cover.*



# WHATEVER HAPPENED TO... CYRIL ORNADEL

In this edition of the series looking at songwriters and performers from the long history of A Song For Europe, **Marcus Keppel-Palmer** profiles the composer of the UK's 1966 entry to Eurovision

One of the BBC's least successful forays into the Eurovision waters came when they appointed Kenneth McKellar as the chosen artist in 1966. Neither popular in the pop charts, nor particularly a stalwart of Saturday evening television, it seems strange that the BBC chose the Scot to be the United Kingdom representative at the time when the UK beat group boom was at its height - the Beatles, the Stones, the Kinks and others ruling the charts on both sides of the Atlantic. Five songs were chosen for McKellar to sing at the Song For Europe (SFE) held in January 1966 and the winning song was *A Man Without Love* co-written by Peter Callender and Cyril Orndel.

Cyril Orndel was born in London on 2nd December 1924, the son of a dress manufacturer, and rather than follow the family business, he wanted to follow a career in music and went to study at the Royal College of Music. While there, Orndel formed a small orchestra with fellow student Laurie Johnson, who would go on to compose the theme to *The Avengers*. Orndel and Johnson came to the attention of famous light entertainment composer, Robert Farnon, who would tutor them privately. Ironically, Orndel's song in the 1966 SFE would triumph over Farnon's own composition, *Country*

*Girl*. Cyril was thrown out of the Royal College of Music for being in breach of the rules by playing piano in a nightclub and dating a fellow student. As Orndel later recalled in his autobiography, it was his own father who reported him to the authorities.

This paternal intervention not only caused a family rift, it was also entirely ineffective as, shortly after his expulsion, Orndel joined Ensa as an accompanist to the singers Dorothy Carless and Sylvia Handel. They ended the war performing for the assembled Allied top brass celebrating Germany's unconditional surrender on Lüneburg Heath in May 1945, where they performed for the official peace-signing celebrations. The performance took place in a field with jeep headlights illuminating the stage. During the show the wind sent Orndel's music sheets flying but luckily he knew it well enough to keep going.

After the war Orndel's interest in theatre music blossomed, and from 1948 onwards he worked as musical director of touring revues and pantomimes, and in 1950 became the youngest musical director in London's West End when he took charge of *Take It From Here* with Jimmy Edwards and Joy Nichols at the Victoria Palace, being a stage version of the radio comedy series. During the 1950s he worked on musicals such as

Kiss Me Kate, Call Me Madam, Paint Your Wagon, Pal Joey, Wonderful Town, Kismet, and Plain And Fancy.

In the early 1950s Ornel del formed a successful partnership with the actor and lyricist David Croft, to whom he had been introduced by Ian Carmichael. Croft had been writing the script for a puppet show called *It's A Small World*, and he needed some songs initially for the show. Together they wrote several hundred songs for variety shows for the BBC, Croft offering the lyrics and Ornel del composing and arranging the music.

In 1956, building on their success as a team, and Ornel del's love of musical theatre, he wrote his first score, a musical called *Star Maker*, with Croft again writing the lyrics. The show was a Jack Hulbert and Cicely Courtneidge vehicle that toured the regions with enormous success, but failed to make it in London. Two years later, in 1958, they joined forces again to write *The Pied Piper* for Gary Miller, which played at the Connaught Theatre, Worthing.

Although well-known as a composer and theatre conductor, Ornel del became most famous to the mass television audience as the resident conductor for the *Sunday Night At The London Palladium* TV show which ran from 1955 to 1967, hosted initially by Tommy Trinder, then most successfully by Bruce Forsyth. Sadly, Ornel del was virtually

unrecognisable, as only the back of his head was shown on TV.

In 1960, Ornel del teamed up with Norman Newell (lyricist of both the 1956 winning song from the Festival of British Popular Songs, *Ev'rybody Falls In Love With Someone* and also *Say Wonderful Things* which represented the UK in the 1963 Eurovision Song Contest), writing under the pseudonym David West, to write *A Portrait Of My Love* which was a big success for Matt Monro, although he was initially reluctant to record the song.

It reached number three in the charts and won an Ivor Novello award for Ornel del.

In 1963 Ornel del again worked with David Croft to provide the score for an adaptation of H. G. Wells' novel *Ann Veronica*, at the Cambridge Theatre, London with Dame Dorothy Tutin and Hy Hazel. Arthur Lowe was also in the show and he would go on to work with David Croft in Croft's sitcom *Dad's Army*. Croft would of course go on to write many a sitcom from the

1970s onwards including, 'Allo 'Allo, *It Ain't Half Hot Mum* and *Are You Being Served?* 1963 also saw Cyril Ornel del write probably his most successful musical, *Pickwick*, which starred Harry Secombe and produced the chart hit *If I Ruled The World*. Ornel del also won an Ivor Novello award for this work. Leslie Bricusse, who entered songs in the 1963, 1964





and 1965 SFE shows, wrote the lyrics to Ornadel's score. In 1963, Ornadel was a guest on the BBC Radio show, *Desert Island Discs*, choosing *The Talmud* as his book to take, a foretaste of his later decision to move to Israel. In 1961, Ornadel had married and he and his wife Shoshana would go on to have three children.

In 1965, Ornadel teamed up with Peter Callander to submit *A Man Without Love* for the 1966 SFE. Callander would be best known for his collaborations with Mitch Murray, including the perennial favourite, *Is This The Way To Amarillo*. The actual show was recorded in November 1965, although only broadcast in January 1966. At Eurovision in Luxembourg, Kenneth McKellar finished in ninth place, at that time the worst UK finish, and neither Callander nor Ornadel make much reference to the song. They were, however, rewarded with a number 30 hit in the charts.

The 1960s also saw Cyril Ornadel become a recording artist, recording the MGM series of the Starlight Symphony Orchestra celebrating the music of Jerome Kern, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe and Cole Porter. Ornadel also conducted the stereo version of *My Fair Lady* with the

original stars. On the stage in the 1960s Ornadel conducted *My Fair Lady* with Rex Harrison, *The King And I* with Yul Brynner and many others such as *Kismet* and *Pal Joey*. He had a reputation for being somewhat stern with orchestras. In the 1970s he also composed some more of his own musicals, *Treasure Island* (1973) with Bernard Miles, *Great Expectations* (1975) with John Mills, and *Once More Darling* (1978). *Treasure Island* and *Great Expectations*, both written with Hal Shaper, won the Ivor Novello Best Musical of the Year Awards. Ornadel composed the music for many a television series, including *Edward The Seventh* and *Sapphire And Steel*. Cyril also recorded easy listening albums with The Stereo Action Orchestra, including interpretations of songs by The Beatles.

In 1989, after nearly 40 years in the music business, Ornadel retired and moved with his wife to Israel. He wrote his autobiography *Reach For The Moon*, which was published in 2005. In June 2011, Ornadel died aged 86 in Israel. Universally regarded as a very nice man, Cyril Ornadel made his mark as one of the leading conductors in British musical theatre as well as a fine composer of over a thousand songs. 🎵

# SWEET VICTORY

Gordon Lewis looks back at the ninth Junior Eurovision Song Contest that was broadcast across Europe in December

**F**or the first time in its nine year history, the Junior Eurovision Song Contest coincidentally travelled to the previous year's winning nation, Armenia, where 13 young acts competed for international glory at the Karen Demirchyan Sports Complex in the city of Yerevan on Saturday, 3rd December 2011. With western interest in the event further diminishing following the withdrawal of Malta, the odds clearly favoured another eastern victory long before the familiar and welcoming sound of *Te Deum* was played to the assembled audience and wider television viewers.

A whistle-stop video tour of Armenia made its way to the huge arena where two young Armenians welcomed those who were watching the live show around the globe. Drummers and dancers then provided what could only be described as Armenia's answer to Riverdance, before all 13 delegations were welcomed to the stage and the hosts, Gohar Gasparyan and Avet Barseghyan, formally



launched the proceedings that were taking place in a country which claims to be 2,793 years old and the first fully Christian nation.

Despite many songs having English titles, each entry was performed in the original language although, with just a couple of exceptions, this subtle usage of an internationally recognised vocabulary no doubt helped in the voting stakes. Beginning the line-up was young Russian, Katya Ryabova, who had received special

permission from the European Broadcasting Union to represent her nation for a second time. In 2009 Katya achieved third place with *Malinky Printz*, and was hoping to improve her placing with *Romeo & Juliet*, which was an uptempo and polished Europop number.

Latvian Amanda Bashmakova provided an innocent ballad entitled *Mēness Suns* and should be commended for performing on the huge stage without any backing singers or dancers to support her. Sadly, her vocals were not particularly strong and the song was quickly forgotten.

Results			
Country	Title	Performer	Result
Georgia	<i>Candy Music</i>	CANDY	108
Netherlands	<i>Teenager</i>	Rachel	103
Belarus	<i>Angely Dobra</i>	Lidiya Zablotskaya	99
Russia	<i>Romeo &amp; Juliet</i>	Katya Ryabova	99
Armenia	<i>Welcome To Armenia</i>	Dalita	85
Moldova	<i>No, No</i>	Lerika	78
Belgium	<i>Een Kusje Meer</i>	Femke	64
Bulgaria	<i>Superhero</i>	Ivan Ivanov	60
Sweden	<i>Faller</i>	Erik Rapp	57
Lithuania	<i>Debesys</i>	Paulina Skrabyte	53
Ukraine	<i>Europe</i>	Kristall	42
Macedonia, FYR	<i>Zimi Ovoj Frak</i>	Dorijan Dlaka	31
Latvia	<i>Meness Suns</i>	Amanda Bashmakova	31

Innocence was certainly not a word that could be used to describe Lerika's energetic performance of *No, No* for Moldova. Dressed in Barbie-pink with fashion mirrors, handbags and a moped as props, this young lady appeared to be 12 going on 22, and even managed to perform an entire verse in English!

Host country Armenia received the loudest cheer from a capacity audience, although viewers were uncertain whether Dalita and her backing group were a reincarnation of Scooch or Thunderbirds! *Welcome To Armenia* adopted an airline theme for a stage performance that was certainly infectious but equally annoying at times. Bulgaria would restore some normality to the show, although Ivan Ivanov failed to inject his natural enthusiasm and electropop style into the *Superhero* that he was singing about.

A combination of spiky hair, mullets and keyboards made sure that Lithuanian Paulina Skrabytė brought the 1980s to Junior Eurovision with her performance of *Debesys*, which was accompanied by a troupe of dancers and musicians. Unfortunately, she was unable to compete with the confidence and professionalism of Kristall's *Europe* that had been chosen to represent Ukraine. With a strong dance beat, costumes depicting various European flags and excellent choreography, an older singer

could have easily made this a contender for international glory at the forthcoming May event.

Fred Astaire and Ginger Rogers, aka Dorijan Dlaka and his young female dancing companion, adopted a 1920s routine that was strongly influenced by the jazzy sounds of downtown New York. A strong melody from Macedonia (FYR), but *Zimi Ovoj Frak* was more suited to Strictly Come Dancing! Rachel from the Netherlands then appeared with her four dancers and a scaffolding tower that would never have been allowed under British Health & Safety laws. But this was no ordinary *Teenager*, and a bright, colourful and confident stage presence was certain to guarantee votes.

Belarus, a country that has already won the Junior contest on two occasions, provided the angelic Lidiya Zablotskaya and the classical number *Angely Dobra*. Accompanied by two young violinists, this was an accomplished performance from a girl who was reminiscent of a young Sarah Brightman or Charlotte Church. Next up was Erik Rapp and his band for Sweden. Wow! Despite what appeared to be a technical problem at the very start, Erik's rocky *Faller* was probably the song of the night and this young man will certainly be someone to look out for at future editions of Melodifestivalen.

*Candy Music*, performed by girl band

CANDY, was a sweet shop of pink and white costumes with a slight *Lady Marmalade* melody to give it a familiar feel. The voices gelled well, with one youngster having a particularly strong vocal, but these sweets were just a little too sickly. Belgium also provided a sugary song performed by Femke and her dancers, all of whom were dressed in red and white polka dot dresses. Entitled *Een Kusje Meer*, the closing song was a mixture of 1950s and 1960s bubblegum pop.

As the songs drew to an end the voting commenced, combining jurors and televoters with all profits going to support this year's Junior Eurovision partner, World Vision, a humanitarian charity with the motto "It's about children being children". The interval comprised three acts, beginning with Molly Sanden who had sung the Swedish Junior entry in 2006. This former child star has matured into a current rock chick and gave an excellent performance of her latest single, *Spread A Little Light*. Molly is also in a long-term relationship with Eric Saade who came third in Düsseldorf with *Popular*.

Another Eurovision singer and this time Armenian performer, Sirusho, performed a new arrangement of *Qele, Qele*. Having come fourth at the 2008 Eurovision Song Contest, this song is currently the highest placed entry from an ancient nation that is still a relative novice within Eurovision circles. However, Armenia also has its own winning song, and the interval was brought to a close by Vladimir Arzumanyan and his 2010 Junior winner, *Mama*.

Votes counted and verified, the honour of awarding the obligatory first

12 points to each entry was given to a young Australian viewer from Sydney. Russia then commenced the formal voting and, having received another 12 points, Belarus took an early lead. The Netherlands started to threaten Belarus after Latvia had announced the second set of votes, with Georgia also looking to take the Junior crown. With Macedonia (FYR) failing to show the same logic shown by the other 12 voting nations, just five points separated Georgia and Belarus

when the final votes from Belgium were announced.

Two points to ...Belarus. Even without the subsequent six points awarded to Georgia, the Belgians had

decided which song would win the 2011 Junior Eurovision Song Contest. And by giving 12 points to the Netherlands, the Dutch took second place forcing Belarus into joint third with Russia and leaving Armenia to come fifth. With Georgia winning its second contest in the show's nine year history, this meant that the top five countries have already won seven of the nine contests, the other two winners being from Croatia and Spain who no longer take part.

Unfortunately, CANDY and *Candy Music* have failed to impress the critics and Georgia has the unenviable reputation of now producing what many consider to be the two worst Junior winners, if not entries, in the contest's short history. In contrast, many feel that the Netherlands should have won and it therefore seems appropriate that the tenth Junior Eurovision Song Contest has already been awarded to Dutch broadcaster AVRO and will be held somewhere in the Netherlands towards the end of 2012. ♣



# THE FESTIVAL OF BRITISH POPULAR SONGS 1957

Thomas Latham researches and reveals all from the show that chose the UK's first participation in the Eurovision Song Contest  
(All dates are in 1957 unless otherwise stated)

**A**lthough the information retained by the BBC on the second series of the Festival of British Popular Songs is not quite as extensive as that for the first, what they have at the BBC Written Archives Centre still adds considerably to our knowledge of the first pre-selection for a UK entry to the Eurovision Song Contest. Few changes seem to have been made to the format other than the fact that there would be fewer heats and that they would take place weekly rather than monthly. The same compère, set and theme tune were retained, as was the voting format, so much of the information on these technical aspects will not be repeated from my article on the 1956 series (**Vision** 83 and 84).

Many of the songs submitted to the 1957 Festival of British Popular Songs seem to have been received in November 1956; eventual winner *All*, for example, was sent in on 27th November 1956. Unselected titles included: *We're In The Very Same Boat* by Len Praverman; *Anna*

*Romaine* by Michael Carr; *The King's Flea (A Ruritanian Fantasy)* by H. Elton Box, Desmond Cox and Louise Kulma; *Darling* by Ken Morris and Leo Towers; *The Valley Of The Moon* by Michael Carr and Norman Newell; and *Sleep Chil' Sleep* by pianist Mena Silas.

The selection committee met between 10.00am and 5.30pm on Tuesday 18th and Wednesday 19th December 1956, with rehearsal pianist Jimmy Bailey booked to play the songs. Walter Ridley from EMI and Frank Lee from Decca were on the committee, together with jazz band leader Cyril Stapleton, radio comedy producer Harry S. Pepper and band leader Jack Payne. A photograph of the committee appeared in the edition of *The Radio Times* published on 18th January 1957. Then Head of Light Entertainment at the BBC, Ronald Waldman, wrote in the same issue: "I derived a considerable amount of wicked delight from listening to the sometimes highly caustic comments from the committee on a song that had perhaps



Ronnie Waldman



Cyril Stapleton

been written by a personal friend of one or more of them.”

An internal document was produced by the BBC which listed the final 18 songs chosen by this committee, which may contain either their brief notes on each one, or the opinions of the production team. Songs were divided into six categories consisting of ballads, novelty, waltzes, up-tempos, slow tempos and slow bounce. Some songs were further noted to be “good” or “not bad” (while still others were not marked at all, including the eventual winner *All*). In addition some singers’ names were included with a few titles, which may either suggest who was considered early on to perform them, or just whose style of song they were.

The production team seems to have used this information to decide which song should appear in which heat, although they do not seem to have been sure exactly where to put *The Way It Goes* and *How Right You Were*, both of which were suggested for the first and second shows. There were only a few changes from this early (presumably – the document is undated) scheme, which had *All* and *Hurdy Gurdy Joe* in Heat 2, and *A Girl, A Boy And A Bike*, *Lonely Wind* and *Red Lips* (sic) in Heat 3.

## Heat 1 – Tuesday 22nd January 1957

In response to a request from Tom Sloan, on 7th December 1956 the BBC’s Head of Programme Planning, Television confirmed that the 1957 heats would be broadcast in a 7.45pm to 8.30pm slot, but said that the one-hour final might

be delayed due to a boxing match. Sloan had needed this information to enable the juries to be booked well in advance.

As with the rest of the series, the first heat was televised from the King’s Theatre, Hammersmith. Alfred Wurmser again provided the scoreboard, which required four operators, while Francis Essex was producer, assisted by Yvonne Littlewood. Crew 6 were behind the cameras this time round and the Sound Supervisor was Johnny Eadon. The Eric Robinson Orchestra provided music alongside the Bill McGuffie Quintet.



David Jacobs

David Jacobs was paid a fee of 40 guineas for each show and was expected to produce his own script. His set as compere required the following: one

nine foot by seven foot curtain, one nine foot by three foot curtain, one shelf measuring 23 by eight inches, one chair with arms, two different tables, a practical venetian blind, a dictograph office intercom and a large glass ashtray.

Walter Ridley, who had been on the selection committee, was also an arranger and on 23rd January he was sent a copy of *The Way It Goes* for him to arrange. He returned it on 25th and in the end it was arranged by Wally Stott.

Song 1 was considered a good uptempo number suitable perhaps for a group to sing, while Song 2 was another good song with a slow bounce that might suit Johnny Brandon. Song 3 wasn’t bad, and nor was Song 5. Meanwhile, Song 4 was categorised as both a ballad and a waltz, but Song 6 had a slow tempo and was a possibility for Lita Roza to perform (as eventually happened).

On 3rd January Lita Roza was booked

**1957 FESTIVAL OF BRITISH POPULAR SONGS: Heat 1**

No.	Pts	Pos	Perf	Title	Composer(s)	Writer(s)
1			1	<i>April Heart</i>	John Watson	
2		2	2	<i>Seven</i>	Peter Hart	Christopher Richardson
3			3	<i>Teenage Waltz</i>	Tony Osborne	
4			4	<i>There's A Place Called Paradise</i>	Judy Reynolds	
			5	<i>April Heart</i>		
			6	<i>There's A Place Called Paradise</i>		
5			7	<i>Turn Around And Face The Sun</i>	Cliff Adams, Bob Brown & George Elrick	
			8	<i>Seven</i>		
6		1	9	<i>The Way It Goes</i>	Ronnie Booth	
			10	<i>Turn Around And Face The Sun</i>		

Conductor: *Eric Robinson* Quintet: *Bill McGuffie Quintet* Singers: *George Mitchell Singers*

as a replacement for Patti Lewis. At the same time, Janie Marden and Marian Ryan were contracted along with The Keynotes. David Hughes was originally booked for this first heat, but was subsequently replaced by John Hanson who was booked on 17th January. The George Mitchell Singers were hired on the same day, although only one of them would be required to appear in vision. Other artists to have been replaced were Jill Day and Bryan Johnson, both of whom would actually appear in the second heat. Pamela Kail was hired as a choreographer for two short dance sequences performed (one each) by April Olrich and Bob Stevenson.

Work started on organising the Scottish juries on 13th December 1956. The juries in Aberdeen and Bristol were to be called during the programme. The Glasgow jury consisted of Mr T. A Wright (who was the spokesman), his wife and ten members of the Colvilles Limited (Clydebridge) Social Club to



Janie Marden



Marion Ryan

be drawn from various departments and different age groups. Spokespersons had to wear headphones to listen to David Jacobs, as loudspeaker sound would be lost about 30 seconds before they were due to go on air. There was a London jury for each heat as well as the final (making ten each time) but the BBC doesn't always recall its place in the running order. For the first heat, juries were called in the following order: Birmingham, Aberdeen, Cardiff, Newcastle, Belfast, Manchester, Bangor, Bristol, Glasgow, London.

Rehearsals took place on the evening of Monday 21st January from 6.00pm to 8.00pm, with the concert orchestra in the Music Room of the Canteen Block at BBC Television Centre and with the Bill McGuffie Quintet in Room 3. Artists only had 15 minutes rehearsal for each song. In the Music Room, John Hanson ran through his two numbers with the orchestra, followed by Dennis Lotis and his two, and then Marion Ryan, the Keynotes and Bill

22nd January 1957 7.45pm-8.32pm

Publisher	Performer	Arranger	Dur.
Essex Music	The Keynotes, Quintet and Orchestra	Alan Bristow	3'25"
Dash Music Co. Ltd	Dennis Lotis & Orchestra	Alan Bristow	3'10"
Mason Music	Marion Ryan, Quintet, Bill McGuffie & Orchestra	Bill McGuffie	3'05"
Pickwick Music	John Hanson, Singers & Orchestra	Bob Sharples	2'35"
	Lita Roza, Dennis Lotis & Quintet	Bill McGuffie	2'30"
	Janie Marden & Quintet	Bill McGuffie	2'05"
Bluebird Music	Marion Ryan & Orchestra	Johnny Douglas	1'20"
	The Keynotes & Quintet	Bill McGuffie	2'25"
Herman Darewski	Lita Roza, Stan Roderick & Orchestra	Wally Stott	4'40"
	John Hanson, Quintet, Singers & Orchestra	Bill McGuffie	2'05"

McGuffie joined with the concert orchestra for Teenage Waltz. In Room 3, artists performed in the following order: Dennis Lotis and Lita Roza, Marion Ryan, the Keynotes (on their two numbers with the Quintet) and finally Janie Marden.

According to the rehearsal schedule, on Tuesday 22nd January they began at 10.30am and continued after a lunch break from 12.00pm to 1.00pm until a tea break from 3.30pm to 4.00pm. Dress rehearsal was then held from 4.00pm until 4.45pm, with the final run-through taking place from 5.00pm to 5.45pm. Notes were given by the production team for ten minutes, before the curtain drill was run through from 5.55pm to 6.00pm. The lines to the various juries were tested from 7.00pm for half an hour before live transmission started at 7.45pm.

Quite detailed musical notes were produced on how songs were performed. For example, winning song *The Way It Goes* had a four-bar intro. The first chorus was sung by Lita Roza with the orchestra, the next one was performed by Stan Roderick on the trumpet, while the last half chorus was by Lita Roza,



Lita Roza

Stan Roderick, the George Mitchell Singers and the Eric Robinson Orchestra.

Although we don't know the exact results from the heats, we do know that this one was won by *The Way It Goes* (which was reprised at the end of the show) with *Seven* as the runner up. *The Way It Goes* was subsequently released as sheet music with a picture of Lita Roza on the cover and a note to

say that it had featured in the Festival Of British Popular Songs on the BBC. Interestingly, the title was amended slightly on this publication to *That's The Way It Goes*, while the songwriter was recorded as Tony Osborne (rather than Ronnie Booth, which may have therefore been a pseudonym).

The BBC commissioned an Audience Research Report for this heat. Such Reports gave production teams and BBC management some idea of how their programmes had been received by those who had watched them. It gave the show a Reaction Index of 60 (below the light entertainment average of 65), up on the 1956 series average of 57. Viewers' opinions of the songs were mixed. About half were unimpressed, describing them as "run-of-the-mill",

**1957 FESTIVAL OF BRITISH POPULAR SONGS: Heat 2**

No.	Pts	Pos	Perf	Title	Composer(s)	Writer(s)
1			1	<i>You Can't Take It With You</i>	H. Elton Box, Desmond Cox & Ralph Butler	
2		1	2	<i>Once</i>	Barbara Killelee	World Wide Music
3			3	<i>Red Wine And Ruby Lips</i>	Derek New & Jeffrey Venus	
			4	<i>You Can't Take It With You</i>		
4		2	5	<i>For Your Love</i>	Robert Kingston	Ronald Bridges & Ralph Ruvin
5			6	<i>A Girl, A Boy And A Bike</i>	Peter Hart	Strauss Miller
			7	<i>For Your Love</i>		
			8	<i>A Girl, A Boy And A Bike</i>		
6			9	<i>Lonely Wind</i>	Gordon Ross	Record Music Co.
			10	<i>Once</i>		
			11	<i>Red Wine And Ruby Lips</i>		

Conductor: Stanley Black    Quintet: Frank Weir Quartet    Singers: George Mitchell Singers

containing “the same old lyrical clichés” and with little or no originality. The other half thought the songs had been “of a high standard” and they enjoyed hearing them very much.

John Hanson was the most popular artist in the first heat according to the report, although Lita Roza, Dennis Lotis and the Keynotes were also liked. Similarly, compère David Jacobs was found to be pleasant and friendly. Only Janie Marden seems to have been consistently disliked. Even though some viewers felt that the show was not a welcome addition to the television schedule, one shop assistant reported that it was “A first class entertainment – really super. Top class singers and top class songs plus the interest and excitement of seeing how the vote goes. This is for me.”



John Hanson

series, possibly along with Alma Cogan, whose name was subsequently crossed out, implying that her booking was later cancelled. Shirley Eaton was listed as a singer on 7th January, though this had not yet been confirmed. She would actually appear in the third heat. On 9th January Lorrae Desmond was booked along with Frank Horrox for a piano solo and Frank Weir and his quartet (which

included arranger Alan Cameron). At the same time Lita Roza’s booking was changed to that of the first heat instead, while Dennis Hale seems to have been provisionally booked at some point and then the booking cancelled.

Bryan Johnson was paid 25 guineas for his appearance in the show. Six scene attendants were to be paid for appearing in vision for five seconds as part of a ‘gag’ at the end of one of the numbers (their names were G. Daley, F. Lowry, G. Lowe, J. Davey, P. Teahon and D. Scaver). This idea had arisen on 23rd January and was formalised on the 30th.

Originally planned to be transmitted from the King’s Theatre Hammersmith in London from 7.45pm to 8.30pm,

**Heat 2 – Tuesday 29th January 1957**

On 20th December 1956 Ronnie Hilton, Lita Roza (but see below), Edna Savage and conductor Stanley Black were booked for the second heat of the 1957



THE FESTIVAL OF BRITISH POPULAR SONGS 1957

1957 FESTIVAL OF BRITISH POPULAR SONGS: Heat 3

No.	Pts	Pos	Perf	Title	Composer(s)	Writer(s)
1			1	<i>Choose A Cosy Corner</i>	John Dunbar & Leslie Osborn	
2			2	<i>How Right You Are</i>	Harold Geller, Richard Frank & Dr. T. Richardson	
3			3	<i>Hurdy Gurdy Joe</i>	Tommie Connor	
4		2	4	<i>Don't Cry Little Doll</i>	Ron Grainer	David Dearlove
5		1	5	<i>All</i>	Reynell Wreford	Alan Stranks
6			6	<i>The Sycamore Tree</i>	Hubert Greg	
			7	<i>How Right You Are</i>		
			8	<i>Don't Cry Little Doll</i>		
			9	<i>Hurdy Gurdy Joe</i>		
			10	<i>All</i>		
			11	<i>Choose A Cosy Corner</i>		

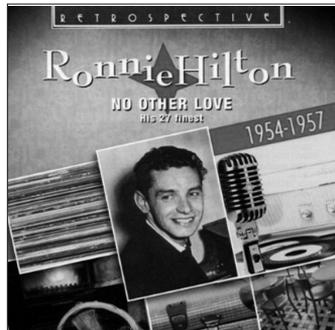
Conductor: Frank Chacksfield    Quintet: Malcolm Lockyer Quartet    Singers: George Mitchell Singers

0946 3 94817 2 9). Sheet music was also released for *Once* with variously Edna Savage and Ronnie Hilton on the cover.

Heat 3 – 5th February 1957

The artist budget for this heat was £600. Alma Cogan and Lorrae Desmond were initially considered for the third heat, while Carole Carr and the Kentones may have been booked as early as 20th December 1956, although both also appear in documentation as being contracted in January 1957. At one time Dickie Henderson seems to have been booked for this heat, but it is not known who replaced him as Lee Lawrence was booked the same day (24th January) and Bill Maynard had already been booked on 15th January (on the same day as Shirley Eaton). Shirley Eaton had to be credited at the end "By arrangement with the Rank Organisation".

Patricia Bredin was seemingly a last



minute replacement for someone, as she was only contracted to appear on 1st February, just four days before the broadcast. She was paid 30 guineas for her appearance. This seems to fit with Patricia Bredin's memory that the BBC had failed to find anyone willing to sing *All*, and that she had been seen by a member of the production team performing in London, and that they had recommended her as a possible performer for the song.

Special equipment was booked on 4th February to create rain, smoke and waterfall effects, while a Victorian fan was needed for Patricia Bredin's performance of *All*.

Song 1 was a good song with a slow bounce, seen as being in the style of Max Bygraves, while Song 6 was a good novelty number. The other songs were unrated, which suggest that perhaps the aforementioned pair were given the

2nd February 1957 9.00pm-9.50pm

Publisher	Performer	Arranger	Dur.
Preuss Music Co.	The Kentones, Orchestra & Quartet	Johnny Douglas	2'10"
B.V.F. Anglo-Continental Music	Lee Lawrence & Orchestra	Leon Young	2'50"
New World Music	Shirley Eaton & Orchestra	Alan Yates	2'40"
The B.F. Wood Music Co.	The Kentones & Quartet	Malcolm Lockyer	1'30"
Cranz & Co. Ltd	Patricia Bredin & Orchestra	Bert Thompson	2'05"
Bourne Music Ltd	Singers & Quartet	George Mitchell & Malcolm Lockyer	2'30"
	Carole Carr & Orchestra	Alan Bristow	2'35"
	Bill Maynard & Orchestra	Max Harris	2'00"
	Patricia Bredin & Quartet	Malcolm Lockyer	1'50"
	Malcolm Lockyer & Orchestra	Malcolm Lockyer	2'25"
	Shirley Eaton, Bill Maynard, Singers & Orchestra	Peter Knight	2'00"

best chance initially of making it through to the final, though this was of course weeks before any singers were assigned to each song. Of the unrated songs, Song 2 was a beguine with a slow tempo, Song 3 was a waltz, Song 4 was uptempo and suitable for Frankie Vaughan, and Song 5 (the eventual winner) was simply marked as being a ballad.

This time, the Glasgow jury consisted of ten members of the "450" Social Club (from 450 Sauchiehall Street in the city), one of whom would serve as spokesperson. The other two were Mr John Jamieson and a friend.

The winning song was of course *All, with Don't Cry Little Doll* performed by comedian Bill Maynard coming second.



Bill Maynard

### Final – 12th February 1957

Many of the performers who took their songs to first or second place in the heats were booked in the days immediately following their appearances. However, Frank Horrox seems to have been

unavailable for the final and was replaced by Alan Bristow on piano on 6th February. Similarly, Edna Savage was initially contracted, but by 7th February it seems to have been known she would not be taking part, although at that stage it was not known who would replace her – in the end it was Pauline Shepherd who stepped in to sing *Once*. Patricia Bredin was booked on 7th February and would again be paid 30 guineas for her

performance. Bert Waller was again hired to accompany Bill Maynard in one verse, but was not to appear in vision.

The Commissionaire of the King's Theatre, Hammersmith was used in shot. David Jacobs also conducted a short interview with arrangers Peter Knight and Arthur Wilkinson during the show between Carole Carr's performance of *Once* and Ronnie Hilton's *For Your Love*. Although conductor George Melachrino seems to have been booked early on for the final, this was later changed to Frank Chacksfield. It is possible that at one point Lita Roza was played in shot by a

1956 FESTIVAL OF BRITISH POPULAR SONGS: Final

No.	Pts	Pos	Perf	Title	Composer(s)	Writer(s)
1	14	4	1	<i>Don't Cry Little Doll</i>	Ron Grainer	David Dearlove
2	23	2	2	<i>Once</i>	Barbara Killelee	
3	13	5=	3	<i>Seven</i>	Peter Hart	Christopher Richardson
4	39	1	4	<i>All</i>	Reynell Wreford	Alan Stranks
			5	<i>Don't Cry Little Doll</i>		
			6	<i>Once</i>		
5	13	5=	7	<i>For Your Love</i>	Robert Kingston	Ronald Bridges & Ralph Ruvin
			8	<i>All</i>		
			9	<i>Seven</i>		
6	18	3	10	<i>The Way It Goes</i>	Ronnie Booth	Herman Darewski
			11	<i>For Your Love</i>		

Conductor: Frank Chacksfield Quintets: Frank Weir Quartet; Bill McGuffie Quartet Singers: George Mitchell Singers

double as Adele Fallon was booked for this purpose on 24th January.

For the final, the Glasgow jury now consisted of 12 members of the Colvilles Limited (Clydebridge) Staff Social Club from the Clydesbridge Steel Works. The spokesperson was to be Mr William H. Bell, who was the club's social secretary.

Cardiff spent the princely sum of two pounds, 11 shillings and sixpence on hospitality for its jury, including the estimated cost of a guinea for hiring a television set. Bangor spent slightly more at three pounds and ten pence, although it reckoned its hiring of a television would only come to 15 shillings.

Nottingham was the regional jury called during the show, after Patricia Bredin had sung *All* and before The Keynotes' performance of *Seven*. The non-London juries were called in the following order: Belfast, Newcastle, Bangor, Edinburgh, Nottingham, Cardiff, Birmingham, Glasgow and Manchester.

Ronnie Hilton performed *For Your Love* in front of black gauzes, with a silver birch tree and some grass placed on black floor felt. Malcolm Lockyer's performance of *All* required a pair of 40 foot by 20 foot gold tabs. Meanwhile Bill Maynard needed a stool and three prop instruments (a trombone, a clarinet and a saxophone) for *Don't Cry Little*

*Doll*. He was expected to wear his own sweater and trousers. Pauline Shepherd sang *Once* from a set that included a settee with two red velvet and two gold cushions, a wooden African figure, a mirror and a white bear rug (complete with head). For *The Way It Goes*, Lita Roza performed with a pair of ormolu candelabra on top of two gilt pedestals. Alan Bristow played the piano for *For Your Love* in front of a 36 x 12 foot tinsel curtain taken from stock. No special requirements were made for the other performances.

Many of the artistes seem to have provided their own clothes for their performances. For example Alan Bristow, Eric Robinson, Stanley Black, Frank Chacksfield and Malcolm Lockyer wore their own dinner jackets, Dennis Lotis wore his own blue suit, Ronnie provided his own light grey suit, Jean Campbell (of the Keynotes) had her own check dress, the other Keynotes had their own dark suits, Carole Carr brought a dress from home and Lita Roza wore her own white lace dress (although this had to be duplicated by the BBC for her stand-in Adele Fallon). The BBC did produce some costumes from stock such as Stan Roderick's showband beige jacket and Patricia Bredin's Victorian dress and necklet.

At the end of the show there was a

12th February 1957 7.45pm-8.49pm

Publisher	Performer	Arranger	Dur.
The B.F. Wood Music Co.	The Kentones & Orchestra	Malcolm Lockyer	1'40"
World Wide Music	Pauline Shepherd, Frank Weir & Orchestra	Bert Thompson	3'15"
Dash Music Co. Ltd	Dennis Lotis & Orchestra	Alan Bristow	3'15"
Cranz & Co. Ltd	Malcolm Lockyer & Orchestra	Malcolm Lockyer	2'30"
	Bill Maynard & Orchestra	Max Harris	1'50"
	Carole Carr, Singers & Orchestra	Peter Knight	2'30"
Latin American Music	Ronnie Hilton, Singers & Orchestra	Frank Cordell	2'50"
	Patricia Bredin & Orchestra	Bert Thompson	2'45"
	The Keynotes & Orchestra	Bill McGuffie	1'50"
	Lita Roza, Stan Roderick & Orchestra	Wally Stott	4'40"
	Alan Bristow & Orchestra	Alan Bristow	3'00"

reprise of Patricia Bredin singing the winning song *All*. Due to end at 8.45pm, the live show seems to have over-run by about four minutes.

A photographer had to be hired to take photographs of the winning artists, conductor, composer, author and publisher as German television required 12 x 10 inch pictures of each of them for the Eurovision Song Contest. It is thanks to the photograph taken of the scoreboard during this post-broadcast photo session that we know the final scores and positions.

Another Audience Research Report was produced for the 1957 final. This time the Reaction Index was 68, considerably above the figures for the heats (60, 57 and 60 respectively). Winning vocalist Patricia Bredin was by far the favourite of the singers, although Ronnie Hilton and Bill Maynard were also well liked. Compère David Jacobs was seen as "pleasantly friendly".

Viewers seemed to think that having to listen to each song twice was tedious, especially since few thought the standard was particularly high, but there was some approval for the winning song – *All*. There were a few complaints that jurors had voted on what they had seen rather than heard (sound familiar?) and that a standard background might therefore be better in

future. Some members of the audience panel stated that they would welcome further series.

## Aftermath – The Eurovision Song Contest 1957

And so Patricia Bredin went to Frankfurt with the British contingent to perform in the 1957 Eurovision Song Contest as the first ever UK representative in the contest, where she would finish in seventh position. The British commentator on Sunday 3rd March was Berkeley Smith, but he had to talk over the live German commentary, much to the irritation of viewers, who could not always make him out. The ESC was watched by 18% of the adult population of the United Kingdom (this compares with 18%, 19%, 19% and 20% for the three heats and the final of the 1957 series of the





Festival of British Popular Songs). In a subsequent Audience Research Report, most viewers preferred the British entry, with Denmark being second favourite. The French and German entries were the least popular.

At the time, Patricia Bredin had been at the beginning of her career, and her ESC appearance does not seem to have made much difference to it. In November 1956, Patricia Bredin had been booked for (what seems to have been her first television show) *The Laugh's On Us* broadcast from the Playhouse Theatre Manchester. In the middle of the following month (or possibly in January – records disagree) she seems to have had a BBC audition in front of Russell Turner and Ronald Waldman. Turner wrote about her that he had “found her a very pleasant, talented artist whom we could well use in production type work”. He added that she had a good “strong, well-trained musical comedy style voice” with an “intelligent speaking voice”.

After her appearance in the heats of the Festival, Bredin was booked for *Songs For The Asking*, *The Fred Emney Show* and *A Song For Everyone* before the end of February. In 1960, a BBC

producer suggested she should get her own show on the BBC touring Britain and singing songs on location. After two months’ deliberation the BBC passed on this idea, and in 1962 she left the UK for the USA, before eventually settling in Canada.

*All* had originally been published by Cranz & Co, but they had not been able to properly exploit this type of song, and so had transferred it to Bron Associated Publishers Ltd. Sheet music for it had appeared by 27th February and 4,000 copies had been requested and distributed in the subsequent ten days, putting it firmly in the ‘hit’ category. Sydney Bron therefore wrote to Ronald Waldman at the BBC on 11th March to ask him for help in getting more exposure for it. However, apart from a performance on the radio show *Our Kind Of Music* on that same day, there was little interest from radio and television. On 16th March the sheet music entered the charts, reaching a high of number 14 during a 10 week stay, possibly extended by the release of sheets with singer Robert Earl on the cover. Although the song was not recorded by Patricia Bredin, versions were released in April 1957 by Robert Earl (Philips PB.684) and in May by Victor Silvester

and his Ballroom Orchestra (Columbia DB.3939); neither version troubled the singles charts.

Alan Stranks wrote to producer Francis Essex on 8th March to say he felt it was a "pity" *All* had appeared so early in the running order in Frankfurt. He had wanted to lengthen the song, but had been forced to keep the original version. He certainly believed that a longer version might have done better than seventh.

Diana Dors later recorded *April Heart*, a non-qualifying song from the first heat, with the Wally Stott Orchestra and released it on 45 (PYE 7N.15242) and 78 (PYE 15242). It also appears on her 1960 LP *Swingin' Dors*, which has since been released on CD on the Sanctuary label (in 2007 under CMFCD 1554) and as an MP3 download.

This was to be the last series of the Festival Of British Popular Songs, and the BBC decided not to enter the 1958 Eurovision Song Contest. On 8th March, a letter from the European Broadcasting Union was sent to 1957's participating broadcasters reminding them that they had promised to actively 'plug' any winning song during the three months following the European final. Tellingly, someone at the BBC put a handwritten note on the letter addressed to the Head of Light Entertainment (television) asking the question "Can we do this without lowering standards or any other embarrassment?".

The United Kingdom was originally listed as a participant in the 1958 contest, alongside the ten countries that ultimately took part, when the rules were drawn up and then issued on

1st November 1957. However, at an earlier meeting, the BBC had already expressed their reluctance to take part.

This may have been, in part, something to do with the financial state of Light Entertainment at the BBC in 1957. In the first quarter of the year, the proposed budget for the department was £176,748, while the Drama Department was only due to spend £67,100. It was felt by the middle of the year that the Light Entertainment Department spend had to be reduced, not least because talent was then spread painfully thinly across its output. By the end of the year cuts were proposed and the Festival of British Popular Songs may

have been one of the cuts, as might the following year's Eurovision entry. It is also possible that the BBC had been unimpressed with the 1957 ESC from a technical point of view, feeling that it did not meet their own standards of production.

By the time the 1958 ESC had been held, the BBC had a new Head of Light Entertainment (television)



Eric Maschwitz

in the form of writer and lyricist Eric Maschwitz, who is best known for co-writing the songs *A Nightingale Sang In Berkeley Square* and *These Foolish Things*. Following a meeting at the BBC on 29th April 1958, he wrote a memo in which he noted that Cyril McGivern – the Deputy Director of Television Broadcasting – did not "wish another in this series [i.e. the ESC] to pass without a British "entry"". Maschwitz was against a televised song contest to find the UK's entry, and felt that another method of finding "a first-rate new song" was required. However, in 1959 a UK pre-selection would be televised to choose the UK's second entry to the ESC – that began an unbroken run right up to 2010. ♣

# THE IMPORTANCE OF EUROVISION!

Regular readers of **Vision** will remember Paul Jordan's first feature where he talked about his Eurovision-related thesis. Here's the outcome...

**W**ell 2011 was the year it finally happened – I submitted my PhD! Officially a Doctor of Eurovision. Okay, it's a little more complicated than that but it's got a nice ring to it! I've been incredibly fortunate to have studied something I love for the past few years – combining my interest in Estonia with my passion for Eurovision. Sadly I'm no longer working in the field of Eurovision-related research (I've moved on to binge drinking. No joke!) However, I still would like to keep up with empirical studies in the land of Eurovision. I'm currently working on publishing proposals with a view to turning my thesis into a book. I don't see it topping the best-seller lists anytime soon but hey, I'll give it a try.

Why Eurovision though? Well it's something that I've had to answer a lot over the years and the simplest answer is "why not?" Eurovision has been neglected in scholarly terms for a long time. It is surprising given that it has the capacity to illuminate debates concerning national identity, politics, demographics and even sexual and gender identity. Eurovision can tell us a lot about the way Europe as a concept is constructed and in the case of some countries, how those constructions of identity are contested. Recent controversies between Israel and Lebanon, Azerbaijan and Armenia exemplify this.

With regards to my own research I examined the nature of the debates



**Estonia capitalised from Eurovision**

concerning Estonian national identity in the post-Soviet era and in particular the rhetoric surrounding the nation branding initiative, 'Welcome to Estonia', launched by the Estonians to capitalise on the publicity garnered from staging the event in Tallinn in 2002. An examination into the debates surrounding Eurovision 2001 and 2002 also formed part of the Estonian case study. The narrative of the nation is never straightforward though so I used a dove-tailed methodological approach; interviewing so-called 'elites' such as politicians, opinion leaders, broadcasters, and then contrasted these views with members of the public. The results were revealing and show how polarised Estonian society appears to be when it comes to the Russian speaking minority and identity politics more generally. The 2002 Eurovision was for ethnic Estonians, on their own terms. It is no coincidence that Estonian Television did not feature the third largest city, Narva, in the broadcast since this has a resident population of 95 per cent of Russian speakers.

Estonians appear to be cynical towards Eurovision nowadays, which is perhaps not surprising given that they are perhaps more self-confident, 20 years after independence and seven years after joining the EU and NATO. It's perhaps all too easy to forget though that at that time when Estonia was concluding EU accession talks, these debates on the peripheral geo-political position of the country were real and of concern to many. Eurovision comes and goes, but for smaller, lesser known nations such as Estonia, events like this offer opportunities for them to present themselves to the world on their own terms and be recognised for something other than being a 'small former Soviet republic'.

My work also focussed on Ukraine and the complexities of defining what 'Ukrainianness' actually is. Ukraine is a country divided by history, language, culture and indeed Eurovision. When Ukraine won the contest in 2004 it was afforded tremendous significance in terms of image building. Ukraine up until that point was only really known for sports stars and Chernobyl. Eurovision offered an opportunity to try and re-claim the international image of the country. The so-called Orange Revolution of 2004/2005 further encouraged goodwill among the international community – however it also had a direct impact on Eurovision itself. The visa restrictions for EU nationals were lifted specifically for Eurovision, something which remains in place today. In this context Eurovision arguably opened up the country for the first time since independence.

The Orange Revolution also impacted upon the organisation of the contest in a way which was not always positive. During the political upheaval organisational plans for the contest fell by the wayside and by March 2005 a contract



**The Orange Revolution at Eurovision!**

with the venue still had not been signed. Svante Stockselius, who was in charge of Eurovision on behalf of the European Broadcasting Union (EBU), and who was interviewed for my thesis, said that the EBU came within weeks of moving the contest to another country. What followed will surely prove beyond any doubt the significance that Eurovision had for the Ukrainian government in 2005. Stockselius was taken to the presidential palace where he met with Yushchenko. There and then duties for organising Eurovision were delegated to members of the government. Two weeks later when Stockselius returned he found that all his demands had been met.

However, there was a potential difficulty with the new-found enthusiasm from the government – could it be that they were becoming too involved? Well, yes. The newly-elected government in Ukraine became directly involved with the contest and Stockselius and the EBU had to remind the Ukrainian hosts several times that Eurovision was not supposed to be a politicised event. President Yushchenko even planned to make a 40 minute speech during the broadcast. FORTY! Gone are the days when bunches of wilting daffodils were presented to the winner. In the end Yushchenko's appearance was brief. However, the fact that he appeared at all is still hugely significant.

In my thesis I sought to draw upon existing theory concerning nationalism

and national identity and apply it to two unique case studies in two starkly differing contexts. As such the empirical research has shown how sensitive the issue of image is and also how seriously those in the respective countries see such matters and have used Eurovision as an avenue to mediate image and identity. My study has also drawn out the complexities and tensions between nation building and nation branding. In my work I also attempted to provide a fresh insight into events such as the Eurovision which have until recently been neglected in a scholarly context. The Eurovision Song Contest is a platform for performing nationhood in a way that nation branding initiatives do not do.

The thesis has, however, sought to highlight that Eurovision is used as a vehicle for nation branding and image building, particularly in the so-called 'New Europe'.

For countries which are keen to be seen on the world stage, Eurovision is an opportunity which is invaluable. One quote from Riina Kionka, the former Estonian Ambassador to Germany, offers a fitting closing remark to this article. As highlighted earlier, while there appears to be a level of irony towards Eurovision in Estonia in particular, it is sometimes easy to forget that at the time, winning and staging Eurovision was a serious and important breakthrough in terms of putting the country on the map:

"Estonia was the first new country to win and host it [Eurovision], it was a sharp contrast. We measured at one point, our year end analysis of the press and questions in the embassy that year and a good, at least a third of the press attention during that entire year was press for

Eurovision. They [international media] started writing about us right at the win all the way up to hosting. It was huge. Up to that point coverage had always been on the minority or difficulties in the relationship with Russia. It was not necessarily good news stories and Eurovision really turned that around. Everybody understood that it was important and the foreign ministry understood it to be important [hosting ESC]. It is easy to forget now but these were real decisions at the time." (Riina Kionka, interview, Tallinn, 11th August 2008).

2009 saw the founding of the Eurovision Research Network which is "an association of academics, broadcasters, journalists, and other individuals and organisations with an interest in sharing ideas, dialogue, and resources around the Eurovision Song Contest". At the time of writing the final remarks of my thesis, Azerbaijan had just won the Eurovision Song Contest and

is therefore preparing to stage the event in Baku in 2012. Immediately after the victory, Azeri President Ilham Aliyev set up an organising

committee for the 2012 contest, of which his wife, First Lady, Mehriban Aliyeva is chair. This highlights the seriousness with which the Azeri authorities are viewing this event.

The 2012 event will provide rich ground for future research into Eurovision. As the contest continues to expand and be staged in new territories it offers further potential for research in the future. As such my PhD thesis does not represent a culmination of research into the Eurovision Song Contest but merely a beginning.

If anyone is having difficulty sleeping then I am more than happy to email a PDF copy of my PhD to them! A website related to my Eurovision research will be coming this year: [www.dreurovision.com](http://www.dreurovision.com) 



# PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



A very (belated) Happy New Year to everyone at OGAE UK!

I am sure once you get the chance to read this many of our neighbours will have already selected their entries for 2012, and we'll start having an idea of what competition the UK faces! At the time of writing the BBC has been in touch, but with no specific dates or hints of who will be our representative. But thinking back less than 12 months ago, the announcement did come out of the 'Blue', so maybe it is gearing up to surprise us once again! Of course, as soon as we hear anything official we'll pass the news on. In the meantime, do enjoy the 'rumour season'!

The whole Baku situation is still a little unclear and I'm keeping abreast of all developments as far as OGAE UK members are concerned from the OGAE International president. Once again, we'll communicate any news on tickets, travel and accommodation as soon as anything comes through to us.

A couple of things that are certain for Eurovision season are events supported by OGAE UK. I have made mention of these before, but now I can confirm that the charity concert 'Eurovision Together Again' will be taking place at The Sage Theatre, Gateshead on Wednesday 11th April – so make a note in your diary. It will bring together many Eurovision faces from recent and past years and from the UK and further afield. It's bound to be a sellout and tickets go on sale in January – OGAE UK members will be entitled to a discount and, as an exclusive, there will be a lucky member who'll get the chance to mingle with the stars at the after show party!

Our other event is the 'Euroglitz' spectacular taking place in York on Friday 25th and Saturday 26th May. More details can be found elsewhere in the magazine, but we hope to be able to spread some Eurovision magic on UK shores for those people unable to travel to Baku! Tickets for the York event are limited to 100, so it's best to act quickly!

Let's hope for a successful year for the UK at Eurovision! ▼



Images of Baku



# EUROCURIOS

More Eurovision curiosities by Thomas Latham

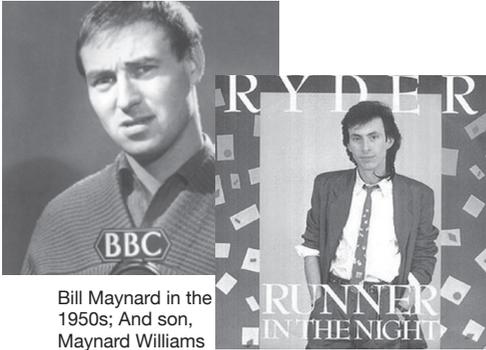
I recently had an email from Alan Murrell with a number of curious Eurovision facts, some of which have been in previous Eurocurios columns, but some of which are definitely worth sharing here (with a few additional facts from my own grab bag). For some reason, most of them seem to lead us to the 1969, 1981 and 1986 Song For Europe (SFE) competitions.

Elton John's *Can't Go On Living Without You* (SFE 1969 – sixth) was recorded by Stewart A Brown, who was a former guitarist and vocalist with the Corvettes. This was a band formed in the early 1960s by Stewart and one of his neighbours, a certain Reg Dwight (as Elton John was called in those days). They later went on to form the band Bluesology, who were signed to Fontana in 1965. Stewart 'Stu' Brown's version of the song was released on 21st March 1969, shortly after its failure to win that year's SFE for Lulu (on RCA Victor 1808), and was arranged by Jimmy Horowitz, who was also a former member of Bluesology. Alan also notes that it was produced by Gary Osborne, who later would go on to co-write *War Of The Roses* with Johnny Warman, performed to last place at the 1986 SFE by the band Future.



Gary Osborne was one of Elton John's lyricists between 1978 and 1982, and co-wrote the singles *Part Time Love*, *Little Jeannie* and *Blue Eyes*. Later, he would co-write the song *The Last Place God Made* for Peter Cetera's 1992 album *World Falling Down*, co-produced by Andy Hill (co-writer of UK 1981), who was himself co-writer of the song *Have You Ever Been In Love* on that album (and indeed in the 1981 SFE, where he and his band Gem performed it to fourth equal place).

Anyway, Alan goes on to mention that Gary was the son of the famous UK band leader, songwriter and arranger Tony Osborne. According to the sheet music, the latter wrote *The Way It Goes*, the song that came third in the 1957 Festival of British Popular Songs – the very first pre-selection for a British Eurovision entry. Interestingly, the 1957 and 1986 pre-selections have another father-son connection through performers in each. In 1957 Bill Maynard came fourth with *Don't Cry Little Doll*, while in 1986 his son Maynard Williams (and his band Ryder) won with *Runner In The Night*,



Bill Maynard in the 1950s; And son, Maynard Williams

which finished seventh at Eurovision in Norway.

As you can see, everything in Eurovision is linked in one way or another, and to prove the point, Alan points out that in 1973 Polly Brown released her own version of the Elton John song *Can't Go On Living Without You* as the B-side to *So Much In Love* on PYE Records (7N.45246). Polly would later appear twice in the 1976 SFE with *Do You Believe In Love At First Sight* (it came tenth) and as half of the duo Sweet Dreams singing *Love, Kiss And Run* (fourth).

Incidentally, the release with the catalogue number immediately prior to Polly Brown's 7N.45246 was by Jackie Lee, who appeared at the 1962 SFE with *There's No One In The Whole Wide World* (coming ninth). Alan notes that her group the Raindrops had songs co-written by Bob Conrad, which is apparently a pseudonym for Peter Callander. Peter co-wrote *A Man Without Love* for Kenneth McKellar in 1966 (UK 1966 – ninth) and the million seller (in the USA in 1970) *Hitchin' A Ride* for the group Vanity Fare, who turned up in (you guessed it) the 1986 SFE competition with the song *Dreamer* (it came third), written by Valerie Avon, herself the co-writer of *Long Live Love* (UK 1974 – joint fourth).

Alan further notes that the aforementioned Jackie Lee finished second at the Sopot Festival in 1971 (behind the



USSR) with the song *One More Mountain* (Pye 7N.45072), performed with and arranged by Christopher Gunning (<http://www.christopher-gunning.co.uk>). The latter was also the co-author of Unity's *For Only A Day* (it came eighth in the 1981 SFE). Since the lead singer of Unity was Sue Glover, who was one of Lulu's backing singers in 1969, this, as Alan points out, "leads us nicely back to where we started really".

Thanks very much Alan. I hope everyone enjoyed your Euro connections as much as I did.

Now for some news of a recent Cherry Red label release with a Eurovision connection. Singer Sonny James may be best remembered for his 1956 US Number One single *Young Love*, but he also had a further 22 Number One hits on the US Country Music chart. Apparently, he spent more time at the top of that chart than any other artist. In the early 1970s his career was still more or less at its





height when he recorded a version of *Eres Tu (Touch The Wind)* (ES 1973 – second). You can find it on the CD *Come On In - Columbia And Monument Country Hits 1972-1979* (TBIRDAM025), even though it was only a number 67 hit for him on the Country Chart in 1975.

Apparently, the Swedish version of *Someone To Love Me* (second in the 1971 SFE) - *Någon Att Älska* - was featured in the 2004 film *Populärmusik Från Vittula*, directed by Reza Bagher. This little discovery led me to find out that Danish lyrics were also written for the song (by Mona Ortkær). Under the title *En Jeg Kan Elske*, it was

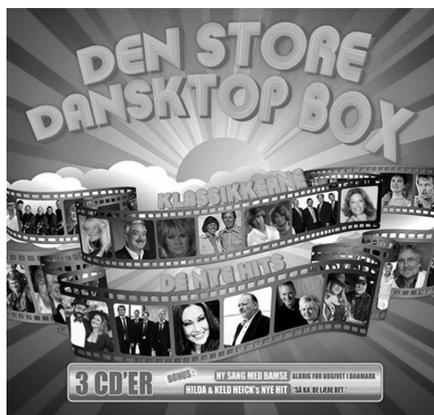


released as a single by Pia Ortkær with Steen Holkenow's Orchestra (Triola TD 520). You can listen to it at: <http://www.youtube.com/watch?v=HWf2BdkVpGo>. It was released in June 2011 on CD on *Den Store Dansktopbox* (EMI 0987442), but it can also be found on the double CD *En Buket Roser*.

Born in 1953, Pia Ortkær made her first recordings after being discovered singing at the tender age of 13, and this SFE cover was her breakthrough single in 1971. Released in the autumn of that year, it spent 13 weeks in the Dansktoppen top ten reaching a high of number two in the last chart of 1971 (when it was one place ahead of Dorte Kollo's *Velkommen Til Verden*, which was itself a cover version of a Björn Ulvaeus and Benny Andersson song). Pia continued to enjoy success in Denmark until 1977.

Subsequently, *En Jeg Kan Elske* was included in a medley of songs by schlager band Posten Fra Ranum on their album *Krobal Med Gerts Rytme Og Publikum 4* (Tewa 1632). It also appears as an instrumental (though with lyricist Mona Ortkær credited) on a 1973 violin and harmonica album (though I have been unable to get more details on this as yet).

When was the 1979 Luxembourg entry





*J'ai Déjà Vu Ça Dans Tes Yeux*, performed by Jeane Manson (LU 1979 – 13th), first recorded and released on record? In a way, the answer turns out to be some 12 years earlier in 1967. If you listen to Petula Clark's single *Absent Pour Raisons D'amour*, you can tell that Jean Renard basically reworked an earlier song. You can listen to the Clark song at [http://www.youtube.com/watch?v=0IOGJl\\_iOkU](http://www.youtube.com/watch?v=0IOGJl_iOkU), and then compare it to the Manson one at [http://www.youtube.com/watch?v=XUNljiPLq\\_s](http://www.youtube.com/watch?v=XUNljiPLq_s).

Anyway, the Clark song was released on the EP *La Dernière Valse* on Vogue EPL 8584. It also appeared on her French album *Petula Clark* (Vogue CLD 721) and has since been released on CD in France on *Anthologie Vol.5*, although it no longer appears to be available and second hand copies are quite pricey. Thanks to Jan Götz for putting this information on the Ready Steady Girls website in May 2011: <http://www.readysteadygirls.eu/#/may-2011/4550731266>.

If you didn't already know it, Jan runs the excellent Eurocovers blog (<http://www.eurocovers.blogspot.com/>), which is always full of useful trivia on Eurovision recordings. I'm grateful to him for pointing out that Dutch schlager



singer Wolter Kroes has had a 2011 top ten hit in the Netherlands with *Laat De Zomer In Je Hart*, which is a Dutch cover of Wind's Siegel/Meinunger classic *Lass Die Sonne In Dein Herz* (DE 1987 – second). The way downloads work these days, you're bound to find it available to buy on the internet somewhere near you.

ThanksthistimeroundgotoAlanMurrell for his Eurocurios correspondence. If you have any information about releases that may be of interest to others, or even just questions, then please send me an email: [eurocurios@hotmail.co.uk](mailto:eurocurios@hotmail.co.uk). 📧



# UK DOES IT AGAIN!

Gordon Lewis reports on the recent OGAE Song Contest that was held in the United Kingdom for a second successive year



A total of 26 songs were chosen and 26 OGAE branches voted, but there could only be one winner and, after UK wins from Coldplay (2009) and Sophie Ellis-Bextor (2010), there was an element of expectation as to whether Adele could achieve the near-impossible and secure a hat-trick for OGAE UK, a feat that has only been accomplished once before by OGAE Spain (1995/1996/1997). Even before the votes were cast, organiser Martyn Clarke had already started receiving messages of support from around Europe where *Someone Like You* has received unprecedented success. Despite the existence of other European chart toppers in the line-up, the international jurors voted for Adele over and over again, resulting in a runaway victory that saw the United Kingdom finish more than 40 points ahead of its nearest rival, Italy. And so, after two years of organising OGAE's own song contest, the honour of hosting the next event once again remains within the boundaries of OGAE UK. Is it possible that the UK

could win four times in a row? That question will be answered in less than 12 months from now!

If you would like to know more about the OGAE Song Contest, including participation on the UK jury, please write to Martyn Clarke, 237 Argyle Road, Ealing, London W13 0AY or email [ogaesc2011@yahoo.co.uk](mailto:ogaesc2011@yahoo.co.uk)

## OGAE Song Contest 2012 - UK Selection

Nominations are now being sought as possible representatives for the UK at the OGAE Song Contest 2012. Songs must have been released on or after 1st January 2011 and should not exceed four minutes in length. Performers and songwriters should be UK nationals, while chart hits and lesser known album tracks are equally acceptable. All nominations should be sent to Martyn Clarke using the above contact details and should arrive no later than 30th April 2012. Please DO NOT send MP3 files. ♣

**Results**

Country	Title	Performer	Result
<b>United Kingdom</b>	<i>Someone Like You</i>	Adele	189
<b>Italy</b>	<i>La Notte</i>	Moda	146
<b>Spain</b>	<i>Blanco y Negro</i>	Malú	127
<b>France</b>	<i>Je Veux</i>	Zaz	117
<b>Andorra</b>	<i>Les Males Experiences</i>	Rocio Rivas	107
<b>Finland</b>	<i>Vapaa</i>	Kajja Koo	99
<b>Germany</b>	<i>Nackt</i>	Jay Khan	87
<b>Russia</b>	<i>The Day Without You</i>	Via GRA	77
<b>Greece</b>	<i>Klista Ta Stomata</i>	Antonis Remos	72
<b>RoW - USA</b>	<i>You'll Be Mine</i>	The Pierces	70
<b>Ireland</b>	<i>Mistakes</i>	Brian McFadden feat. Delta Goodrem	61
<b>Serbia</b>	<i>Perje</i>	Milan Stankovic	46
<b>Belgium</b>	<i>Voorbij</i>	Udo	40
<b>Croatia</b>	<i>Bizuterija</i>	Jelena Rozga	40
<b>Cyprus</b>	<i>Se Thelo Dipla Mou</i>	Vera Bufi	38
<b>Portugal</b>	<i>A Maquina</i>	Amor Electro	37
<b>Bulgaria</b>	<i>Kak Ti Stoi</i>	Preslava	27
<b>Turkey</b>	<i>Hakkında Her Seyi Dumyak Istiyorum</i>	Nil Karabrahimgil	25
<b>Malta</b>	<i>Freedom</i>	Airport Impressions	24
<b>Israel</b>	<i>Melech</i>	Miri Messika	20
<b>Azerbaijan</b>	<i>Qanadsiz Melekler</i>	Seyran	19
<b>Denmark</b>	<i>Nar Tiden Gar Baglaens</i>	Clara Sofie & Rune RK	19
<b>Macedonia, FYR</b>	<i>Pachnati Heroi</i>	Petar Markoski	11
<b>Austria</b>	<i>I Sing A Liad Fur Di</i>	Andreas Gabalier	6
<b>Netherlands</b>	<i>Welkom Terug</i>	The Partysquad feat. The Opposites	4
<b>Poland</b>	<i>Za Posno</i>	Kayah	0

Adele makes it a hat-trick for the UK with *Someone Like You*



# The Vision Panel

Chairman Alasdair Rendall leads another panel where OGAE UK members give their personal views



**The Panel this issue:**

- AR:** Alasdair Rendall (chairman)  
**DL:** Danny Lynch  
**LW:** Liam Whelan (regular panelist)  
**MKP:** Marcus Keppel-Palmer  
**RS:** Robin Scott

**More and more countries are announcing their songs and/or performers earlier each year. Do you think the European Broadcasting Union (EBU) should impose a tougher time limit, to prevent early selections gaining an unfair advantage?**

**RS:** It's hard to tell whether it's an advantage or not to select a song early. One side of me says it is good as it's in the public domain, but how many of the general public would even find it? Yes, the fans would, but we're only a tiny proportion of the voters. In fact many hundreds of us are in the audience and can't vote anyway. The EBU doesn't want to upset broadcasters by telling them what to do and I don't believe that it would be possible to impose a rule like this. Personally I would prefer that a song was selected no earlier than three months before the contest. Isn't there the possibility of people enjoying a song more the less that they hear it? With over 40 songs going forward it's really the performance on the night that counts.

**MKP:** I think that one of the consequences of the introduction of Junior Eurovision has been to increase the Eurovision season. And because of its 'failure', countries are programming their selection earlier and earlier to fill the space, particularly following their withdrawals from the junior competition. I think this is sad as the extension of the Eurovision selection season has diminished some of the enthusiasm in my mind. Back in the old days, songs were selected only a week or two before the contest. Now it seems that many songs are known six months before the final date, which certainly removes one element to the contest. Some people know the songs inside out well in advance and I personally find I lose interest in the actual event. I think that no song should be selected more than ten weeks before the contest, and no song should be commercially available in any country more than two weeks before the contest. I doubt that it would be possible to prevent exploitation via YouTube etc., but at least this might prevent overkill. I would also like to see all song selections take place at the same time, thus preventing early selectees doing the tour around favoured nations. I would outlaw all promo tours in competing countries. This might restore a little of the element of surprise.



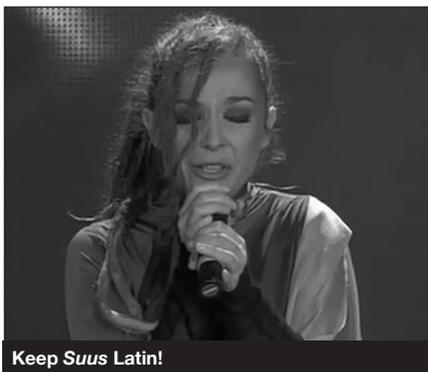
**Unbreakable – cut short!**

**DL:** I don't think this matters at all, and sometimes selecting early can even be a disadvantage! Take 2011 for example. Switzerland and Albania were the first to choose their entries, and although Switzerland made the final, they came last, and Albania didn't even make the final this time for the first time since 2007. Conversely, Sweden was one of the last to choose its entry and they proceeded to have their best result since 1999! All in all, I don't think it really matters when a country chooses its artist or song, the juries and voting public at Eurovision won't know when a song was selected.

**LW:** No, and in a way the EBU did the exact opposite recently by changing the date a song can be broadcast from October to September of the previous year. If a country wants to take advantage of the full amount of time (like Switzerland starting on 1st September last year!), and wants to win that badly, then good for them. In some instances it is not always about being tactful. Albania's Festivali I Këngë occurs in December and while the country has participated in our beloved contest since 2004 the festival that chooses their entry was fifty years old last edition and has been held in December since its inauguration. Do you remember in school when the teacher said to you "What a pretty painting!", yet

there were 15 minutes left in painting time so you continued to add more and more paint to your page and when time was up you had nothing but a soggy piece of paper? That is what happened with *Më Merr Në Endërr*, which later became known as *Carry Me In Your Dreams* (Albania 2009) and a long live orchestral was swapped for The Joker and his twin dancing with a man in a gimp suit. That is what's damaging about releasing the song too early. What's also damaging are the rules allowing a different song duration to the contest. Iceland's *Söngvakeppni Sjóvarpsins'* rules this year permit a duration of 3:15 while Eurovision Song Contest rules impose a limit of three minutes. And why were songs in the final of Switzerland's *Die Grosse Entscheidungsshow* forced to be whittled down to two minutes for the live show? I loved *Unbreakable* (Switzerland 2012) from the outset but worried it would not make it because so much character was lost while adhering to this ridiculous restriction, which was also highly criticised by the panel on the night.

**AR:** Ultimately a song will do well regardless of when it is selected. I don't think there's any clear evidence that selecting a song early gives it an advantage. In fact I think the opposite may occur – fans may get so sick of a song by the time May comes around that there is less of an inclination to vote for it. Similarly a country or performer can go overboard on promotion in the intervening months, ending up falling rather flat on their face when the votes don't come in. It's important to remember that outside the fan bubble, the majority of people watching the contest won't either know or care when a particular song was selected and will be hearing it for the first time. On a personal level though I'm more than happy for the dark winter months to be enlivened by countless Bulgarian semi-finals!



Keep Suus Latin!

**There has been a decrease in recent years in the number of songs being selected through open national finals, with internal selections becoming more common - do you think this has had any impact on quality?**

**RS:** I would like the participating countries to have a public contest or, at least, the public to have a percentage of the vote. Wasn't the original idea that the chosen song or singer be a 'popular' entry? It certainly was at the inception of the contest. Otherwise what's the point? Mind you, just because a broadcaster selects the entry without asking the audience doesn't mean that it's going to place well. Many times where a song is chosen by a broadcaster it has bombed completely. Who can really tell what a pan-European (and a bit further east!) audience will vote for? Of course some countries can't afford to have a televised final so once you make an exception for them...

**MKP:** As ABBA said it's all down to money, money, money. I know the EBU has said that the public should have a say in selecting their own country's entry, but in too many cases better songs are overlooked in favour of an entry from the reality TV flavour of the month in that country. Apart from Lena, none of the 'pop idol'

entrants selected have done really well. Over the last ten to 15 years a winning song has come from experienced performers. I believe that the contest is better as a song contest when really good experienced singers and songwriters are given the chance to write for an international contest audience, rather than having to go through the lottery of a national selection. I shall be looking forward to seeing what Zeljko Joksimovic composes for this year's contest. Most of the quality entries over the past years have come from internally selected performers in my view - Era Stupendo; Lovebugs; Laka; Bistra Voda; Dino Merlin - and I say let's have more of the same. In the UK, as we saw with Blue - a well-known and popular group - wouldn't have put themselves forward if there was a lottery of a national selection! However, as I have said, it is down to the lack of money available in TV companies' budgets - and unless a Melodifestival type selection is going to make money, then I think we will see fewer national selections in the next couple of years and many more internal only selections.

**DL:** Again, I think you could argue for both sides here. Last year's winner from Azerbaijan was chosen internally (though the artists weren't), but most of the previous winners of the 2000s came from public selections. I think a lot of famous artists would not enter Eurovision if they had to go through a public selection, and we wouldn't have got names like Anggun for France and Pastora Soler for Spain in 2012. However, the EBU obviously feels strongly about this as it has now brought in a rule for 2013 that all entries must be chosen through some sort of public selection, whether that be song, artist or both. For some of the smaller nations, like San Marino, this could prove to be problematic.

**LW:** This contest is one of ironies. Live animals are banned on stage in the same year Ireland enters a turkey (2008). The UK had an entirely internal selection for the first time in Düsseldorf and later that year it was announced internal selections would be a thing of the past. In December 2011 it was announced that from 2013 entirely internal selections would be prohibited. While the singer can still be selected internally the public must be given a choice of at least two songs. Even when a national final is decided 100 per cent by televoting why is there a need for a panel telling people what to think and what to vote? And who allowed Lys Assia to be told on live television that her song was more suitable for a cruise ship – after she brought the national final show so much publicity! And isn't every selection somehow internal at the end of the day? And what about when a singer is chosen internally, brings five songs to the public vote, four of which are rubbish and doesn't perform the fifth and final song well - yet still manages to win! There are plenty of examples of this and worse sins at national final stage. The powers that be have more often than not had a say in the outcome for one reason or another. It was not until 2004 with Andorra's début that we would hear Catalan for the first time at Eurovision. General Franco himself prevented the language being used in 1968 when *La La La* had to be translated into Spanish. I hope and pray that *Suus* (Albania 2012) won't be tweaked so much internally that we lose out on those lovely Latin lyrics, another and long overdue first for the contest (no, *Etcetera* does not count!). I do not think internal selections impact on quality so much but they do impact on fairness and I hope that the new change of rules will address that.

**AR:** Sadly I think that internal selections generally lead to a better standard of entry.

An established and professional performer is more likely to be interested if they don't have to be put through the rituals of a public selection. And in this era of austerity anything that saves broadcasters (many publicly funded) money can only be a good thing. I also think that giving the public too much of a say can lead to the selection of 'novelty' or humorous entries that just don't translate on a European-wide stage. A compromise often seems the best bet, with the performer being selected internally and the public getting some say over the song choice.

**One national final that does return every year is Sweden's Melodifestival (MF). Why do you think this national final has become such a huge event in the Eurovision calendar?**

**RS:** The Swedish music scene is totally different to that in many other countries. Norway has learned from its neighbour and developed its own variation which some would say is now better. In the UK the fans feel that we should have something similar, but I think that it's something that wouldn't work. I would go for it but my non-Eurovision friends and colleagues wouldn't shake off the idea that it's still a bit naff. The Swedes' biggest artists want to enter as it sells records and has such a large viewing audience. It's now a non-vicious version of the 'vicious circle'! MF is importantly an event that goes out to the people, travels around the country and gives the public the feeling that they are part of it – essential to it. It does need to be careful that it doesn't get too big or try too hard to force a variety of music on the audience that they aren't ready for. Keeping it real is important.

**MKP:** Over the years the taste of the traditional western European Eurovision fan has become divergent from the taste

of the watching audience – hence the death of so many (UK) fan favourites. But in MF the typical western Euro-fan's love of kitsch vibrant pop and hatred for any R'n'B, rap or guitar-based rock (I over generalise) has a natural sympathetic home. As in pantomime or most TV cop shows, MF has its internal sense of order: a contest where schlager/pop triumphs over more discordant sounds and Christer Björkman ensures that each contest has its share of Addis Black Widow type rap or Nordman rock, secure in the knowledge that at the end of the day a Kempe or G:sson stomper will come through. This inevitable reinforcement of one's own taste has meant that MF is generally a fan favourite event. It is notable that in the ten years of MF in the touring format, Swedish success at Eurovision has been conspicuously absent - *Popular* being a notable exception. I think MF's popularity is because it is so fan-friendly.

**DL:** In Sweden Melodifestival has become more than just the vehicle for selecting Sweden's entry for Eurovision. It has become a national platform for artists to present new material to a wider audience, and going to Eurovision almost seems like a bonus prize. Lots of famous artists clamour to get into the show, which is one of Sweden's highest rated TV programmes of the year. In fact, many artists enter just for exposure and know they have no chance of winning. It has made stars of lots of artists, many of whom didn't even win, such as Sarah Dawn Finer and Linda Bengtzing. Coupled with the fact that the Swedish tabloids have massive coverage of the shows, and how seriously SVT takes the show, has led to its success, not to mention the quality of songs which is often very high. Many Eurovision fans travel to Stockholm each March to attend the final (including myself since 2006), and it's almost like a mini-Eurovision weekend!

**LW:** We had the pleasure of meeting the Senior Producer of Eurovision 2000, Peter Lundin, at Eurobash last October. Many say he is responsible for Melodifestival as we know it today and it is obvious how much thought and care goes into the current format.

**AR:** Two words – key changes! Okay, so I'm being a bit flippant, but MF is unadulterated pop at its purest. And that is what so many Eurovision fans want to hear. If it's what the music-buying public of Europe want to hear is another thing, but I think the Eurovision calendar would be a far drearier place without the Björkman extravaganza. It does get a lot of criticism for being seemingly 'old-fashioned', but I would disagree. There are dated entries, but many of these that do well at MF tend to flop internationally (Charlotte Perrelli's comeback, anybody?). But when the Swedes manage to pull off their trick of marrying pure pop with a contemporary sound then they have a sure-fire winner, as Eric Saade proved. Long may it live!

**Having announced their return to Ireland's national final, Jedward already seem like firm favourites to take the Irish ticket to Baku. But is it a good idea to come back for more - or should the 'quit while you're ahead' mantra be used for Eurovision participants?**

**RS:** Once was a good idea, twice may not be wise. Their novelty value was fresh to the international audience. What can they do that's significantly different to the first time? I fear a negative European reaction to a re-entry from the twins. I wouldn't want Ireland to slip back down the placings but re-using the Jedward formula might cause that. RTE mustn't be complacent that this is a top ten formula. The idea should be to do something different. Did I say that?



We still have some songs that might have been written 30 years ago!

**MKP:** The 1979 contest, for example, saw almost half of its entrants appearing in at least one other contest. I think it adds something seeing artists actively wanting to return to Eurovision, far better that attitude than a Michael Ball attitude to the contest. If Jedward want to return, then all power to their collective elbow I say. However, one of the joys of the contest has been to introduce me to new artists and new styles of music, but if we saw the same artists returning year after year, then one's exposure to new music will be inevitably diminished. That would be sad. For artists, I don't think that statistics show that you have more success second time round (although it worked for Dima Bilan) or indeed less success. I doubt very much whether the average viewer who watches once a year would notice if the same Moldovan group was appearing. On the whole though, I say to Jedward, good on you guys -2012 will be all about fun!

**DL:** In most cases, coming back for more seems to be a bad thing. Eurovision history is littered with countless artists who have failed in their return to Eurovision, Dana International, Edsilia and Selma are just some of the more recent examples who

did very well with their initial entry but bombed spectacularly second time around. However, there have also been success stories – Dima Bilan is the prime example who won two years after his debut. I'd say that if a returnee did fairly well the first time and their comeback is not too far in the future, there is a good chance they will do well. Jedward did fairly well last year and they've had some success around Europe since Düsseldorf on the back of their Eurovision entry. So the omens look good for them...

**LW:** My sister tells me Linda Martin is confident in them as their mentor (as previously starring with them in pantomime), but she cannot find them a song! I am so grateful to her for driving me here, there and everywhere for the coveted Jedward Popping Chocolate Bars to send to a friend in Germany. Their fan base is growing and growing. Louis Walsh said the amount of fan mail John and Edward get from Eastern Europe is phenomenal. The Düsseldorf contest was where they became known throughout Europe. Perhaps Baku will be where they take Ireland's eighth victory.

**AR:** Quitting after one attempt would have prevented us from hearing songs that went on to become very successful indeed – Johnny Logan, Linda Martin, Dima Bilan etc... But I'm uncomfortable about performers taking part two years in succession. What can be fresh and original one year can quickly become dated and clichéd the following year, and I have a horrible feeling that this may be the case with Jedward. I wouldn't want the EBU to impose a rule in this regard, so perhaps a bit of self-regulation is needed by artists and broadcasters to allow a respectable period of time to elapse before taking a second step towards Eurovision glory... or failure. ♣

OGAE UK is proud to present....



**25th & 26th May 2012 – York**

For all our loyal members who cannot make it to Baku we're offering a great weekend in York full of Euro-fun and frolics!

Come along and enjoy a packed programme with friends and members of OGAE UK.

The provisional programme is as follows:

**FRIDAY, 25TH MAY 2012**

**7pm – The Euroglitz Riverboat tour** Enjoy the company of some special guests as we cruise along the Ouse for four hours of pure Eurovision indulgence – food, drink, music and karaoke!

**SATURDAY, 26TH MAY 2012**

**11am – EuroYork** Did you know York has numerous Eurovision connections? Come on our bus tour and learn all about the history of the city and let our cast of Eurostars regale you with tales of old!

**3pm – Sing-a-long-a-Eurovision** Nowhere else can you experience the delight of singing at full voice in a square in York with just a piano. And all for charity!

**5pm – Dinner and cocktails** Enjoy a hot meal right next to the cinema before the main event begins.

**7pm – Eurovision on a city screen cinema** Experience the glory of Eurovision on the BIG SCREEN! Vote and sing along with fellow Eurovision fans while you enjoy a beverage or two from the bar!

**11pm – The Eurodisco!** The show might be over, but you can still nip downstairs to dance away until the early hours overlooking the fabulous river!

**The cost for all this amazement is £175 per person\***

**This includes all of the above activities plus two nights accommodation at our partner hotel (Premier Inn York), dinner on both evenings, welcome drinks at the cinema and a midnight buffet!**

To reserve your space and for payment details please mail: [euroglitz@hotmail.co.uk](mailto:euroglitz@hotmail.co.uk)

\*There are only 80 places available for the full weekend package (due to Health & Safety regulations, we can only accommodate 80 on the Riverboat Tour).

**The first 50 packages are reserved for OGAE UK members at the discounted rate of £155 per person.**

There are 20 packages for just the Saturday activities (including accommodation) priced at £110.

Full payment to guarantee your place is required by 25th March 2012.

Saturday night only packages (cinema and disco) will only be available after 1st April and will be strictly limited – priced at £25 each.

# VISION SPY

## MY CHRISTMAS DISCS ARE ONE-OF-A-KIND

RECORD collector Gordon Lewis is about to reach a special number... his 60th Christmas No.1. Dad-of-three Gordon, 53, has a complete set dating back to when the charts started in 1952 and can't wait for this year's to be announced on Christmas Day.

Gordon, who has spent years amassing his CDs, cassettes and records, said: "It's been overlooked but it's worth a big year for singles. From the start of his collection began in 1999 while

by JANE RUSBY  
 missing put his attic in Totton, Hants. He and wife Ann, 49, realised they had not put Christmas No.1 to rest: "I decided there and then I would complete the collection."  
 The most expensive was Dickie Green's 1961 Christmas Album, which cost £107 on eBay. Careers adviser Gordon's favourite is Mary's Boy Child by Boney M and he has a special day every year. Time, but to a good: "Military Wives deserve some recognition."



- 1955 Al Martino Here In My Heart
- 1953 Frankie Laine Answer Me
- 1954 Winifred Aitch Let's Have Another Party
- 1953 Dickie Valentine Christmas Album
- 1956 Ronnie Roy Just Walkin' In The Rain
- 1957 Harry Belafonte Mary's Boy Child
- 1958 Conway Twitty It's Only Make Believe
- 1959 Smile Ford & The Checkmates Who Do You Want To Make Those Eyes At Me?
- 1960 Cliff Richard & The Shadows Love You
- 1961 Danny Williams Moon River
- 1962 The Beatles Return To Beatle
- 1963 The Beatles I Want To Hold Your Hand
- 1964 The Beatles I Feel Fine
- 1965 The Beatles Hey Trummer We Can Work It Out
- 1966 Tom Jones The Green Grass Of Home
- 1967 The Beatles Hello Goodbye
- 1968 Scotland Lily The Pink
- 1969 Bob Harris Five Little Boys
- 1970 Ivan Drago's I Love You So Much
- 1971 Benny Hill Boris (The Fastest Milliner In The West)
- 1972 Little Jimmy Osmond Long John Red From Liverpool
- 1973 Shaz Mary Does Everybody
- 1974 Neil Lonny This Christmas
- 1975 Queen Bohemian Rhapsody
- 1976 Johnny Mathis When A Child Is Born (Sonando)
- 1977 Wings Mull Of Kinross Girls School
- 1978 Boney M Mary's Boy Child On My Mind
- 1979 Pink Floyd Another Brick In The Wall
- 1980 St Winifred's School Choir
- 1981 The Human League Don't You Want Me
- 1982 Bruce & Dennis Save Your Love
- 1983 The Pyramids Pickin' Only You
- 1984 Band Aid Do They Know It's Christmas?
- 1985 Shakin' Stevens Merry Christmas Everyone
- 1986 Jackie Wilson Rent A Party
- 1987 The Pet Shop Boys Always On My Mind
- 1988 Cliff Richard Mistletoe & Wine
- 1989 Band Aid II Do They Know It's Christmas?
- 1990 Cliff Richard Scavours Day
- 1991 Spent, Bohemian Rhapsody They Are The Days Of Our Lives
- 1992 Whitney Houston Will You Love Me
- 1993 Mr Biscuits Mr Biscuits
- 1994 Band Aid II Hey Another Year
- 1995 Michael Jackson Earth Song
- 1996 Spice Girls Spice
- 1997 Spice Girls Too Much Love
- 1998 Spice Girls Goodbye
- 1999 Westlife I Hate A Dream
- 2000 Bob The Builder Can We Fix It?
- 2001 Robbie Williams & Nicole Kidman Something Stupid
- 2002 Girls Aloud Sound Of The Underground
- 2003 Michael Andrews featuring Gary Jules and Michael Stipe
- 2004 Band Aid 20 Do They Know It's Christmas?
- 2005 Shayne Ward That's My Goal
- 2006 Leona Lewis A Moment Like This
- 2007 Leon Jackson When You Believe
- 2008 Alexandra Burke Hallelujah
- 2009 Pop Against The Machine Killing Is The Name
- 2010 The Corries When We Outlive
- 2011 See Page 9



Vision's Editor got a text from former OGAE UK President, Richard Crane, on 21st December advising him to pick up that day's Daily Star newspaper. Checking page six he was surprised to see Vision's Editor-in-Chief starring in his own one page feature! Gordon certainly seemed in his element being buried alive by piles of Christmas discs!

Here's what The Star had to say:

Record collector Gordon Lewis is about to reach a special number... his 60th Christmas No.1. Dad-of-three Gordon has a complete set dating back to when the charts started in 1952 and can't wait for this year's to be announced on Christmas Day.

Gordon, who has spent years amassing his CDs, cassettes and records, said: "It's been overlooked that it is such a big year for singles."

His obsession began in 1999 while clearing out his attic in Totton, Hants. He and his wife, Ann, realised they had half the Christmas No 1s. He said: "I decided there and then I would complete the collection."

Careers adviser Gordon's favourite is *Mary's Boy Child* by Boney M and he

hopes Little Mix are tops this time. But he added: "Military Wives deserve some recognition."

In addition to the Daily Star, Gordon was also featured online by the Daily Mail and in his local newspaper, the Daily Echo, during the days leading up to Christmas. But the highlight was when he was invited by ITV to assist Matt Johnson and X Factor winner, Joe McEldery, in The Hub on the festive edition of ITV 1's flagship daytime programme, This Morning.

Alas Gordon didn't get his Christmas wish when Little Mix failed to hang on to the top slot, but we're sure he was very happy for the Military Wives Choir. And we all thought Gordon was just a pretty face...

## BACK ISSUE BONANZA!



If you are looking to complete your collection of **Vision**, there is no better time than now.

Five copies for just £6.50 or any ten for £12 including postage (UK only).

For details of availability and a summary of contents, please email **Vision** at [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

## Euro Quiz Answers

1. Jari Silanpaa, *Takes Two To Tango*, Finland 2004; 2. 1967; 3. 1999 - Yigal Ravid, Dafna Dekel and Sigal Shahamon; 4. *Ton Nom* by Fud Leclerc, Belgium 1962; 5. *All Kinds Of Everything*, Ireland 1970; 6. *Tom Tom Tom*, Finland 1973; 7. Spain – Eurovision 1968 and Junior 2004; 8. 2000; 9. Luxembourg; 10. Spain

# EUROVISION STAMPS

