

vision

THE OGAE UK MAGAZINE WINTER 2012/2013 ISSUE 91

LOOKING BACK ON EUROVISION 1970



VISION INFORMATION

Gordon Lewis Editor-in-Chief
Email: editor_vision@hotmail.com

Hassan Yusuf Editor
Email: hassan.yusuf@hotmail.com

David Ransted Assistant Editor

Editorial address:
Vision – The OGAE UK Magazine
51 Greenfields Avenue
Totton
Southampton SO40 3LU

For all general OGAE UK enquiries,
please contact:
Paul Marks-Jones (President)
33 Woodlawn Court,
Whalley Range,
Manchester M16 9RJ
Email: presidentogaeuk@btinternet.com

For all membership and subscription enquiries,
including change of address, please contact:
OGAE UK Membership Dept.
101 D Clarendon Road,
London W11 4JG
Email: ogaeuk@gmail.com

DEADLINE All contributions for issue 92 of **Vision** should reach the Editor no later than Saturday, 2nd March 2013.

OGAE INTERNATIONAL OGAE UK is affiliated to OGAE International with branches across Europe. For details of full and associated members please write to the President, enclosing a SAE/IRC.

DATA PROTECTION ACT OGAE UK retains membership details on computer solely for club use. The club will not release this information to any other person without your written permission. If you object to your details being held in this manner, please write to the OGAE UK Membership Department accordingly.

DISCLAIMER Views expressed in **Vision** are not necessarily those of OGAE UK or the Editors.

EMAILS Due to increasing levels of spam, **Vision** and OGAE UK will no longer respond to emails received from unknown senders who do not include a recognisable subject as part of the message heading.

No unauthorised reproduction of this magazine in whole or part is allowed without the express written permission of the Editor.

www.uk.ogae.net

© OGAE UK 2013

Lost in Post?

OGAE UK's subscription year runs from 1st March to 28th February, during which four issues of **Vision** are published. The first of these is usually posted out two weeks before the contest. The summer edition should arrive by late August with the autumn/winter and spring issues expected in November and February respectively. Each issue is also announced at www.uk.ogae.net as soon as it becomes available, allowing members to check out the cover of the most recent edition. If you have not received the latest copy within 28 days of the website announcement, it is essential that you email ogaeuk@gmail.com immediately. Because **Vision** is increasingly printed to order, it is not always possible to provide replacement copies after a period of one month. Should non-receipt of **Vision** be caused by a change of address that has not been notified to OGAE UK, the organisation will no longer be responsible for any missing issues and replacement copies will only be provided at the sole discretion of the Editor-in-Chief.

BACK ISSUES

Please refer to our website for back issues. But hurry as some issues are nearly out of stock. For those without internet access please send a stamped self-addressed envelope to our Editorial address for availability and prices.



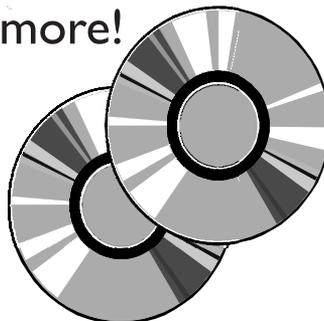
Eurovision CD's... and much more!

For full list send IRC to:

• **Bea de Vrind**
• **Van Boisotring 41**
• **2722 AA Zoetermeer**
• **The Netherlands**

• Website: www.bearecords.com
• Tel: 00 31 79 34 31 518

E-mail: bea@bearecords.nl
Fax: 00 31 79 33 14 74





Welcome to 2013 and in less than four months all eyes will be focussed on the Swedish city of Malmö. Some songs have already been chosen, others would have been selected by the time this issue of **Vision** reaches the letterbox... and a combination of both means that the 58th Eurovision Song Contest is already shaping up to be an exciting event with its new concert feel that is being introduced by SVT.

For those readers travelling to Sweden... and for those who will be watching at home... it is important to make sure that your membership is renewed for 2013/2014. A renewal form is included with this issue and, to ensure that you receive the contest issue which is always a highlight of the Eurovision season, it is essential that all renewals are received by 28th February 2013.

OGAE UK also wishes to thank those who voted to support the new constitution and, with more than 70% of members supporting the proposals, OGAE UK's constitution was formally adopted on 1st January 2013. For future reference, an electronic version of this document can be accessed and downloaded at www.uk.ogae.net.

Finally, if you have not already provided OGAE UK with a valid email address, please can you send the relevant information to ogaeuk@gmail.com. This is particularly important if you want to receive the next **Vision Update** which will be emailed to members between now and early May.

Best wishes,
Gordon Lewis
Editor-in-Chief
editor_vision@hotmail.com

THE OGAE UK COMMITTEE

Treasurer & Secretary: Simon Bennett
Vision Editor-in-Chief: Gordon Lewis
OGAE UK President: Paul Marks-Jones
Ticket Coordinator: David Ransted
Vision Editor: Hassan Yusuf

OGAE UK Constitution

As mentioned above in Gordon's editorial, the OGAE UK constitution was passed with 70% of those voting agreeing to adopt it. 15% abstained, while the remaining 15% voted against it. However, 'turn out' was very low. If anyone has any issues about the constitution please contact us and we'll try to address your concerns.

CONTENTS

When Irish Eyes Smiled: Eurovision 1970	4-13
Breaking The Ice: Junior Eurovision 2012	14-17
Euro Curios	18-20
Euro Quiz/Kathy Kirby	21
Battle Of The Divas: OGAE Song Contest	22-23
La Dolce Vita With Nina Zilli	24-25
The 10 Essential UK Songs	26-28
Whatever Happened To...	29-31
Master Class: Valerie Masters	32-33
Country Spotlight: Ireland	34-46
Presidents Page	47
The Vision Panel	48-51
Back At Eurobash	52
Small Talk	53
The Last Word	54
Vision Spy	55

Subscription renewal form

Pull-out section



Cover images © EBU
All other images are copyright © their respective owners

www.uk.ogae.net

Please check our website for all the news about the club, Eurobash 2013, how to renew your subscription – and much more.



WHEN IRISH EYES SMILED

EUROVISION 1970

Marcus Keppel-Palmer looks back on the Eurovision Song Contest that saw Ireland achieve its first famous win

December 2012 and the internet fandom is all a-twitter about the news that four countries are withdrawing from Eurovision 2013. Doom-mongers are declaring that this is the end of the contest. But back in 1970, the withdrawal of countries nearly did cast the contest into the fiery furnace of extinction. However, out of adversity, the 1970 Eurovision Song Contest saw new innovations and a result that meant the contest emerged on a stronger footing.

The cause of the problem was the result from the 1969 Eurovision; a contest that concluded

with four countries sharing the prize. In a fit of pique, Sweden, Finland, Norway and Portugal withdrew as a protest at the result. The

Swedes were also going through one of their periodic phases protesting over music that they saw was too ephemeral and commercial. All four protesting countries would return to Eurovision in 1971, as would Austria, who sat out the 1970 contest (and indeed ESC 1969). This meant that only 12

countries participated in 1970, one of the smallest fields in the history of the contest.

By the luck of the draw the Netherlands,



EUROVISION 1970: The results

Country	Performer	Song	Votes
Ireland	Dana	<i>All Kinds Of Everything</i>	32
United Kingdom	Mary Hopkin	<i>Knock, Knock Who's There?</i>	26
Germany	Katja Ebstein	<i>Wunder Gibt Es Immer Wieder</i>	12
France	Guy Bonnet	<i>Marie-Blanche</i>	8
Spain	Julio Iglesias	<i>Gwendolyne</i>	8
Switzerland	Henri Dès	<i>Retour</i>	8
Netherlands	Hearts of Soul	<i>Waterman</i>	7
Belgium	Jean Vallée	<i>Viens L'oublier</i>	5
Italy	Gianni Morandi	<i>Occhi Di Ragazza</i>	5
Monaco	Dominique Dussault	<i>Marlène</i>	5
Yugoslavia	Eva Sršen	<i>Pridi, Dala Ti Bom Cvjet</i>	4
Luxembourg	David Alexandre Winter	<i>Je Suis Tombé Du Ciel</i>	0

EUROVISION SONG CONTEST 1970



Presenter
Willy Dobbe



Dolf van der
Linden

one of the four winners from 1969, took on the task of hosting the contest, holding it in the RAI Congrescentrum in Amsterdam. The exhibition and convention centre was opened in 1961 and can still be visited today, as it holds over 50 events every year. Willy Dobbe was the presenter of the contest, although she didn't hog the stage in the way many of the current presenters do – her introduction lasted barely 24 seconds. She would go on to host the Dutch national finals of 1971 and 1972, as well as various game shows in the 1970s. The Metropole Orchestra was on duty to accompany the artistes, again – they had done the job in 1958 in Hilversum. The orchestra

had been founded in 1945 by its conductor, Dolf van der Linden, and continues to be one of the most successful and famous orchestras in the Netherlands. After van der Linden stepped down in 1980, one of the subsequent conductors to take charge of the orchestra was Dick Bakker, who was also associated with the Eurovision Song Contest (writing *Ding-A-Dong*).

Dolf van der Linden was born in 1915 and was asked to form the Metropole Orchestra as a light entertainment orchestra for the fledgling Dutch National Radio network. From 1956, van der Linden was instrumental in selecting the Dutch entries for Eurovision, conducting

EUROVISION 1970: How Europe voted

	Netherlands	Switzerland	Italy	Yugoslavia	Belgium	France	United Kingdom	Luxembourg	Spain	Monaco	Germany	Ireland	Total score
Netherlands			3	3			1						7
Switzerland	2					2	1				2	1	8
Italy				1					2		2		5
Yugoslavia							4						4
Belgium						3		1				1	5
France			1	2						2		3	8
United Kingdom	3	2	2	4		2		2		4	4	3	26
Luxembourg													0
Spain			3					2		3			8
Monaco		1			1	2			1				5
Germany		1	1					3	4	1		2	12
Ireland	5	6			9	1	4	2	3		2		32

most of the entries at Eurovision afterwards – although a conflict of concerts meant he missed out on going to the 1956 Eurovision. He conducted both Dutch winners, *Net Als Toen* and *Een Beetje* (written by the pianist of the Metropole Orchestra, Dick Schallies), and in 1970 he would conduct a third winner as the Irish delegation didn't take a conductor with them. All in all, Dolf van der Linden conducted 18 entries at Eurovision. He died in 1999.

The BBC commentary team was probably the least well remembered of all time. Terry Wogan had yet to take over the seat and the radio commentary was done by Tony Brandon, while David Gell did the commentary on television. Brandon started his radio career at Radio Luxembourg in 1966, before moving to pirate station Radio London. In 1967 he became one of the original members of Radio 1, presenting the teatime show, before moving to Radio 2 in 1971. He left the BBC in 1982 and continued on commercial radio for 20 more years. David Gell is Canadian – one of the plethora of Commonwealth born commentators at Eurovision – and had commented on the 1965 Eurovision for BBC Radio. Starting off in Canada, Gell moved to Radio Luxembourg before hosting TV quiz shows for Granada, including Junior CrissCross Quiz. He presented radio programmes for the BBC on the Light Programme and then subsequently for Radios 1 and 2 including, in the 1970s, European Pop Jury, a much missed monthly mini-Eurovision. In 1980 Gell returned to Canada and continued broadcasting until 2000. Of the other international commentators, the fact that previous entrant Camillo Felgen was doing the commentary for RTL Radio Luxembourg is of note.

The voting system used for the 1970 contest saw each country having a jury of ten people, each of whom could allocate one point to their favourite song. This voting system had been in place since 1967, but would see its final outing due in part to the decision of the Belgian jury to award nine of its ten points to Ireland, thus swaying the outcome decisively in favour of Dana. To avoid the chaos of a tie,

the rules provided for a sing-off between the countries that tied, with each jury from every other country selecting its favourite. If there were a tie after that process, then the contest would have joint winners. Thankfully, there was no need as there were clear winners in the subsequent contests before the douze points system came.

With only 12 songs participating something had to be done to pad out the broadcast. Necessity being the mother of invention, the introductory travelogue was born, with the orchestra playing behind a film showing off the host country and its attractions; the camera sweeping into the RAI Congrescentrum as two smiling door attendants open the doors. Furthermore, the postcard was also introduced. In this case NOS, the host broadcaster, filmed the artistes in their homes, which saw Julio Iglesias playing football at the Real Madrid stadium and various singers wandering around Paris, belying the fact they represented countries other than France!

Luxembourg

One of those who represented a country not of their birth was David Alexandre Winter who performed for Luxembourg singing *Je Suis Tombé Du Ciel*. Scoring nil points, he ended up ignominiously last out of the field of 12. David was actually Dutch, being born Leon Kleerekoper in Amsterdam in 1943. He became a DJ for Radio Veronica under the name John van Doorn, releasing two singles. While under the name John van Doren he became a member of the Dutch pop group Daddy's Act. The group



David Alexandre Winter for Luxembourg

had a first hit with the Beatles' song *Eight Days A Week* and then followed up with further hits before disbanding in 1968. Changing his name to David Alexandre Winter, Leon moved to Paris, winning the Antibes Song Contest and gaining a record contract with Riviera Records. He struck it big with *Oh Lady Mary* which was a Number One hit in France, staying six months in the charts and selling over three million copies around Europe. This success did not translate into Eurovision victory however! Somewhat of a ladies man, Winter married and divorced several times. One of his daughters, Ophelie, is an actress in France. In 1979 he moved to the USA recording several albums in French and in English, before changing career to become a car salesman. Somewhat surprisingly, he returned to the stage in 2010 taking part in the annual French tour of *Âge Tendre Et Têtes De Bois*, a heritage musical concert tour highlighting artists from the 1960s and 1970s.

Yugoslavia

Performing fourth and finishing 11th with four points – all awarded by the UK jury – was Yugoslavia with the song *Pridi, Dala Ti Bom Cvet*. This Slovene song was sung by 18 year old Eva Srsen and written by Mojmir Sepe, who conducted the orchestra for the performance. The song was all about flowers and a secret love, just the sort of topic for a virginal young girl to sing rather than a woman in her thirties; but that might have been the case as the song was originally written for Sepe's wife, Majda, who was a famous singer herself. The Yugoslav pre-selection was held in Belgrade and was shown pre-recorded. The nine strong jury narrowly gave victory to Eva over Josip Lisac – both songs finishing well ahead of third placed White Crows (whose lead singer would go on to sing lead with the group Pepel in Kri at the 1975 Eurovision) – but then several announced that they had given points on the basis of a recording made by Majda Sepe and 'suggested' that she replace Srsen on the Eurovision stage. Majda had been unable to perform at the pre-selection as she had been giving a concert in East Berlin at the time. A few days later, TV



Eva Srsen for
Yugoslavia

Ljubljana confirmed Eva Srsen as the Eurovision representative. Majda had participated in the 1969 pre-selection, would do so again in 1971 and several times thereafter, sadly never winning the right to represent Yugoslavia at Eurovision. Srsen had come to public attention in 1969 when she jointly won the Opatija Festival. After Eurovision, she sporadically appeared in festivals and wrote her own songs, including one that she performed at the 1974 Yugoslav Eurovision pre-selection. However, she disappeared from public view relatively soon after.

Monaco

Three songs scored five points and finished joint eighth. Monaco was represented by 16 year old Dominique Dussault, who came to some prominence through the TV talent show *Jeu De La Chance* which she won several weeks in a row in 1969. The talent show had started in 1959 and featured as part of the weekly show *Télé Dimanche*. Several famous French artists were given their debuts through this, including



Dominique
Dussault for
Monaco

Mireille Mathieu whose voice is similar to Dominique's. Dussault released an album in 1969 called *Ave Maria* and, based on that, the curly-haired chanteuse with the windmill arms was asked to represent Monaco. Her song was *Marlène*, a song about Marlene Dietrich, during which Dominique breaks into German and English. Musically, the song evokes that cabaret era of Berlin successfully, thanks to composer Eddie Barclay. Barclay was one of the major figures in French music founding the Barclay Records empire, guiding the careers of Johnny Hallyday, Charles Aznavour and Jacques Brel, and discovering artists such as Dalida, Mireille Mathieu and also Hugues Aufray, who represented Luxembourg in the 1964 Eurovision. Barclay also had David Alexandre Winter on his record label. Barclay was married nine times and died in 2005. Co-composer Henri Dijan was one of the writers of *La Source* for Isabelle Aubret (France 1968). After Eurovision, Dominique Dussault released two further albums but, although she performed occasionally during the 1970s, she dropped out of the music industry.

Belgium

Belgium's song, *Viens Loublier* sung by Jean Vallée, also scored five points. This was Jean Vallée's first entry in Eurovision and he returned to the contest in 1978. Backed by three chiffon clad singers, Jean sang his heart out with his self-composed dramatic ballad urging his listeners to forget him, which sadly the juries largely did. Born Paul Goeders in 1941, Jean won the national final against three other songs including one by Serge & Christine Ghisoland, who would be Belgium's representatives in 1972. Sadly another of the losing semi-finalists, Andrée Simons, took her own life in Paris in 1984. Jean first came to prominence in Belgium at the Spa Song Festival in 1966, which then led on to his participation at the Rio Festival in 1967, when Jacques Brel took him under his wing. Jean's first album was released in 1969 and he later released regular singles and albums



during the 1970s. In 1980 he broadened out his career into stage performance, playing the role of Javert in the original production of *Les Misérables*, and also into TV presentation. In the 1990s he worked with French legend, Johnny Hallyday. In 1999, as recognition of his long career in the music business, he was awarded the honour of being made a Knight in the Order of the Crown by HM Albert II, King of Belgium. Jean recently celebrated 45 years in the music industry with a new stage show celebrating the music of his old mentor, Jacques Brel.

Italy

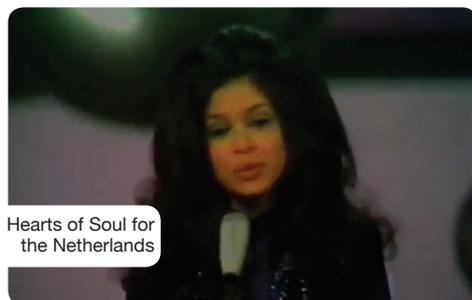
The third of the songs finishing equal eighth was *Occhi Di Ragazza*, another ballad about love, performed by Gianni Morandi for Italy. The song was written by Lucio Dalla, the famous Italian singer-songwriter, whose most famous song *Caruso* was covered by Luciano Pavarotti among others. Dalla died in 2012 after a long career and an estimated 50,000 people attended his funeral in Bologna. Morandi, who was born in 1944, has had an equally long career, having released 38 albums so far in his 50 years on the stage. At the age of 18, Morandi won the Bellaria Festival gaining a record contract with RCA as a reward. Success came quickly and, in 1964, his single *Non Son Degno Di Te* was the best selling song in Italy that year. As with Elvis Presley and Cliff Richard, Morandi was marketed successfully by participating in a series of films, thus broadening his appeal. Like Elvis Presley, Morandi also did military service, and like Presley this only served to increase



his appeal. However, with the sad death of his first daughter his career took a setback. After Eurovision, the 1970s saw Morandi's career go downhill alongside his private life, with his wife leaving him. A couple of children's songs helped get him back into the charts, but it was a blip in an otherwise undistinguished decade. The 1980s saw Morandi return to the charts with the highpoints being his victory at the 1987 San Remo Festival with *Si Può Dare Di Più*, singing in a trio with Umberto Tozzi (who represented Italy that year at Eurovision) and Enrico Ruggeri (the 1993 Italian representative), and his very successful album duetting with Lucio Dalla. Morandi also branched out into acting, taking a lead role in a soap opera. In 1995 Morandi came second at the San Remo Festival and, in 1996, his album *Morandi* was the best selling album of the year. In 2000 he took part at San Remo again, working with Eros Ramazotti. He was harder working than ever in the next decade, hosting TV shows for RAI, releasing an album almost every year, touring annually and participating again at San Remo. In 2011 and 2012 he was afforded the honour of hosting the San Remo Festival. In 2012, saddened by the loss of his good friend Lucio Dalla, Morandi wrote a musical dedicated to Dalla called *Rock Economy* highlighting a number of Dalla songs, including *Caruso* on which he duetted with Adriano Celentano. To date Morandi has sold over 50 million records, performed in over 3,500 concerts and appeared in 21 films. He is probably one of the most successful artists ever to have participated in Eurovision.

Netherlands

With seven points and seventh place came the host nation entry, *Waterman*, by Hearts of Soul. This lovely contemporary song opened the contest and featured a delightful key change. The Hearts of Soul – three Maessen sisters, Stella, Patricia and Bianca – won the Dutch pre-selection narrowly beating Saskia & Serge, who would go on to represent the Netherlands the next year with *Tijd*. Further artists with Eurovision connections in the 1970 pre-selection were Ben Cramer, who represented the Netherlands in 1973, and Sandra Reemer, who represented the country on three occasions, the first of which was in 1972. The Maessen sisters had worked as session singers in the mid-1960s (including for Dusty Springfield) before teaming up to record their first album in 1969. In early 1970, they had their first chart hit with *Fat Jack* but, unfortunately, *Waterman* failed to repeat the trick. As they



were technically not able to enter as a group, they billed themselves as Patricia and the Hearts of Soul, with Patricia performing in front of her sisters. Post-Eurovision, their career didn't flourish to the extent they deserved and so they moved to Belgium and teamed up with Luc Smets, Bianca's husband, to form Dream Express who represented Belgium in 1977 with *A Million In One, Two, Three*. Patricia left the group, which continued as LBS, and Stella also pursued a solo career, representing Belgium in 1982 with *Si Tu Aimes Ma Musique*. That was the most successful of her entries. Bianca also pursued a solo career in the 1980s, while

Patricia returned to session singing, appearing at Eurovision as the backing singer for both Sandra Kim (Belgium 1986) and Plastic Bertrand (Luxembourg 1987). Patricia died in 1996 in Antwerp and, in the 2000s, Hearts of Soul reformed, releasing new material in 2010. This time Stella and Bianca were joined on stage by Doreen Maessen, their younger sister.

France

One of the problems with the voting system in 1970 was the fact that two songs were the runaway recipients of points. This meant that very few points separated the other songs and just as three songs tied for eighth place, so did three songs tie for fourth place with eight points each. The first of these was a song sung by the co-composer of *La Source* with Henri Dijan, the writer of the Monagasque entry, Guy Bonnet for France. Bonnet's ballad *Marie-Blanche* was his first entry as a performer at Eurovision and he returned in 1983 for France singing *Vivre*. In 1970 the French pre-selection comprised four quarter-finals of four songs each, two semi-finals of two songs each and



a two song final. Guy Bonnet had two songs in the quarter-finals, but only *Marie-Blanche* made it through the quarter-finals. In the final he beat Isabelle Aubret, who won Eurovision in 1962 as well as performing *La Source* in 1968, while other artists in the pre-selection with Eurovision connections were Michèle Torr, who participated in 1966 for Luxembourg, Noëlle Cordier, who represented France in 1967, and Jean-Paul Cara who wrote the Marie Myriam winner *Loiseau Et L'enfant*. Guy Bonnet

was born in 1945 in Avignon and is another well known French composer and performer. Among the artists who have had success with his songs was Mireille Mathieu. After playing with local bands, Bonnet moved to Paris in the mid-1960s. He released four albums in the 1970s and also wrote music for films. After his 1983 Eurovision appearance – he finished eighth – Bonnet took an enormous interest in the Provençal language, and started writing and performing songs in this regional tongue. For the last 30 years, he has been revitalising the dialect and has even written musicals based on Provençal poetry. Over the past few years he has been more prolific than at any time in his career, releasing CDs annually.

Switzerland

Retour, another French language song this time sung for Switzerland, also finished in joint fourth place. The song, which tells the story of somebody wishing to return to Italy – a subject also explored in *Zwei Kleine Italiener* – was written and sung by Henri Dès, a Swiss-born artist who remains famous in French speaking



countries as the singer of children's songs. In 1969 Henri won the Sopot Music Festival in Poland having been singing in Paris for a few years. His first album, released in 1970, was *Retour* and he recorded several more after that. In 1977, following the birth of his son Pierrick, Henri started writing songs for children and so a new career was born. He has been performing and recording ever since, and his songs have been translated into numerous languages. He has also written and drawn several comics

and graphic novels, and has raised funds for schools, 17 of which around France are named after him. His son Pierrick, who plays in a band, wrote a biography of Henri that appeared in 2011.

Spain

The third of the songs with eight points saw the international debut of Spanish superstar, Julio Iglesias, who wrote his song *Gwendolyne* about his former girlfriend. Born in 1943, Julio studied law and also played goalkeeper in Real Madrid's farm system. Aged 20, he was involved in a bad car crash that ended his football career, but this was also the spark to start his musical career. He learned guitar and piano, and started writing his own songs. In 1968 he won the Benidorm International Song Festival and gained a record contract with Columbia. In 1970 he took part in the Spanish Eurovision pre-selection with his song, but one of the quirks was that each song was performed by two different singers. The second version was sung by Rosy Armen, who was a French singer of Armenian descent with a long and successful in career in France, the highpoint of which was a huge French Number One hit duetting with Charles Aznavour to raise money for victims of the Armenian earthquake in 1988. Other artists in the pre-selection with Eurovision connections included Mecedades who would go on to represent Spain with *Eres Tu*. For Iglesias *Gwendolyne* became a Number One hit in Spain and, thanks to Eurovision, his international career was launched with the follow-up *Un Canto A Galicia* which was Number One all around Europe, and sold a million copies in Germany alone. The 1970s saw Iglesias consolidate this success in Europe, before he moved to the USA recording in English and Spanish in 1980. 1981 saw him reach the top of the UK charts with *Begin The Beguine*. Further hits in English included duets with Willy Nelson and Diana Ross. The 1980s saw him consolidate his British career, but in the 1990s he returned to a more Spanish audience winning Grammys for Best Latin Performance. In fact, during the late 1990s he found himself



Julio Iglesias
for Spain

in competition with the youngest son from his first marriage, Enrique Iglesias. In the 2000s his career success increased, and in 2006 he released his most successful English language album of all time, *Romantic Classic*. When he is not playing concerts around the world, he spends most of his time between homes in Florida and the Dominican Republic. He has sold over 300 million albums during his career, making him the most successful Eurovision male artist ever.

Germany

One of the all-time schlager evergreens – you can hardly go into a bar in Germany without it still being played – came third in the 1970 Eurovision Song Contest with 12 points. That song was *Wunder Gibt Es Immer Wieder* sung by Katja Ebstein. In the German national final, Katja won clearly in the second round beating both Mary Roos, who would be Germany's representative at the 1972 and 1984 contests and take part in five pre-selections, and also Kirsti Sparboe who was Norway's



Katja Ebstein
for Germany

representative in 1965, 1967 and 1969. *Wunder Gibt Es Immer Wieder* was written by Christian Bruhn, who had composed the Conny Froboess entry *Zwei Kleine Italiener* and wrote the song *Monsieur Dupont* which was a big hit for Sandie Shaw. Bruhn was also Katja's husband. Ebstein was born in March 1945 in what is now part of Poland and grew up in West Berlin. She started singing in 1964 on shows for the Berlin radio station SFB and, in 1966, sang at the Knokke Festival. She met Bruhn in 1968 and started recording her first singles and an album in 1969, including doing a song for the German version of the film *On Her Majesty's Secret Service*. After Eurovision Katja went to Rio to take part in the International Song Contest and, in 1971, she returned to Eurovision with *Dieser Welt*, again finishing third. The rest of the 1970s saw Ebstein establish herself as one of the stars of the German schlager world, branching out occasionally to do cabaret music, with hit after hit and tour after tour. In 1980, Katja returned to Eurovision for a third time with *Theater* and finished second, meaning she is the only artist to date to have finished in the top three on three occasions at Eurovision. In the 1980s Ebstein turned to the stage, appearing in plays and musicals, while in the 1990s her tour took on a more literary bent as she performed pieces from German literature. However, with the Guildo Horn inspired schlager revival – he successfully covered *Wunder Gibt Es Immer Wieder* – Ebstein found herself much in demand from schlager heritage television shows and, in the 2000s, she juggled schlager tours with her more literary tours. Away from the stage, she has founded orphanages in Mali and Peru. Katja Ebstein has released over 30 albums.

United Kingdom

There was a large points gap between third place and second place occupied, almost inevitably, by the United Kingdom and Mary Hopkin's *Knock, Knock Who's There?*. Written by John Carter and Geoff Stephens, *Knock, Knock Who's There?* received votes from nine juries and scored 26 points. Hopkin performed all six songs in the UK national final, hosted by Cliff Richard on his



Mary Hopkin for the United Kingdom

Saturday night show, and *Knock, Knock Who's There?* won the postal vote convincingly. Born in Wales during 1950, Hopkin started off as a folk singer singing Welsh language songs before finding initial fame by winning the TV talent show *Opportunity Knocks* in May 1968. Paul McCartney was won over by her talent and signed her to Apple Records, the record label newly set up by The Beatles. She released *Those Were The Days* as her first single which reached Number One in the UK and around Europe. She recorded with McCartney and her album *Postcard* was released in early 1969. A second single, *Goodbye*, reached number two in the charts. She toured in the summer of 1969 with Engelbert Humperdinck and, in August 1969, she was asked by the BBC to represent the United Kingdom at Eurovision 1970. In January 1970 she released *Temma Harbour* as her next single and appeared weekly on the Cliff Richard Show singing the pre-selection songs. *Knock, Knock Who's There?* wasn't released until after the contest in the UK but was another chart hit. Following Eurovision, Mary went to Tokyo to take part in the Expo Festival. Mary released her second album in 1971, this time produced by Tony Visconti, a producer who had worked with David Bowie on the *Ziggy Stardust* album. Mary was enamoured by Tony and they married later in 1971 which was the catalyst for her putting her career on hold, releasing no new material from 1972 until 1976 – although she did sing backing vocals on a number of records her husband produced. In 1976 she released her last chart hit, *If You Love Me*, and then returned to recording Welsh

language songs. In the 1980s and 1990s she participated on a series of eclectic projects, from working with Vangelis on the soundtrack of *Blade Runner* to appearing on stage in *Under Milk Wood* to touring regularly with Irish group, The Chieftains. In the 2000s she set up her own record label and released a few albums, curating her old Welsh folk back catalogue. Unfortunately, her English language albums haven't been made available by her as yet.

Ireland

Nine points from the Belgian jury effectively decided the contest with six points separating Mary Hopkin and eventual winner Dana with *All Kinds Of Everything*, a sweet song performed last and proving popular across Europe.

Rosemary Brown, as Dana was born in 1951, was actually born in London but her family moved back to Derry when she was five. Following a period singing with her sisters, Dana went solo in 1967 and shortly after got a record contract, releasing her first recording *Sixteen*. In 1969 she took part in the Irish Eurovision pre-selection coming second and the following year she comfortably won the final beating Tony O'Leary, lead singer with The Capitol Showband who had taken over from Ireland's first Eurovision entrant Butch Moore; Tony Kenny, who would have some singles success in the UK in 1973; and Maxi, Dick and Twink, the girl band featuring Maxi who would be Ireland's representative in 1973 and, as part of Sheeba, in 1981. *All Kinds of Everything* hit the top of the charts in Ireland even before Eurovision and reached Number One in the United

Kingdom shortly after the contest. The victory, Ireland's first of many, came as a surprise to Dana – she had been intending to give up music to concentrate on her studies – as she had been convinced that Hopkin would win. An album followed soon after her victory and Dana had a follow-up hit with Barry Ryan's *Who Put The Lights Out*, but that was to be her last chart success until she signed with GTO Records and returned to prominence with *Please Tell Him I Said Hello*. A Christmas hit and two further singles including *Fairytale*, also recorded by The New Seekers, kept her in the charts until 1976, but an operation on her vocal chords set her back. In 1979, inspired by the Pope's visit to Ireland, Dana wrote and recorded *Totus Tuus*, the first of her Christian recordings and a huge Number One hit in Ireland. Indeed,

her Christian recordings in the 1980s outsold her other recordings and it was clear that this was the direction her life and career were taking.

In 1991, Dana and her family moved to Alabama where she hosted Christian TV programmes. In 1997 she stood for the Presidency of Ireland, creditably coming third as an Independent candidate.

In 1999 she became an Irish MEP but lost her seat in the 2004 election. In 2005 she returned to entertainment hosting several TV shows, as well as recording some new religious recordings. Dana stood again as an Independent in the 2011 election for Irish President, but this time came sixth. In Eurovision circles, Dana is a controversial figure, revered for her victory but sometimes seen at odds with the fandom with her political views. But in 1970 Dana ruled the Eurovision stage in Amsterdam. ♥



Dana wins it for Ireland

BREAKING THE ICE

Celebrating its tenth birthday, **Gordon Lewis** looks back at the 2012 Junior Eurovision Song Contest which was staged in Amsterdam



As temperatures started to plummet across Europe and winter finally arrived at the end of November, young performers were assembling in the Netherlands to see which country would lift the trophy at the tenth Junior Eurovision Song Contest. Held on 1st December 2012 at Amsterdam's Heineken Music Hall, three nations appeared for the first time but, with only nine previous participating countries returning, the final dozen taking part suggested a dwindling interest in the junior event which was further impounded by the ongoing economic crisis.

A new landmark in the world of Eurovision started the broadcast, with the European Broadcasting Union using the event to launch its brand new and animated EUR(O)VISION logo. Fortunately, for the traditionalist, the familiar sounds of *Te Deum* remained as the

contest went live across Europe and beyond. Beginning with a video medley of the nine winners to date, a five minute countdown was interspersed with footage taken from the 2012 rehearsals. And as the ice was broken on stage to formally launch the event, drummers and dancers appeared on stage in an introductory performance that was pure *Euphoria*.



Presenters Ewout Genemans and Kim-Lian van der Meij were the next to appear, explaining that the voting would be equally split between international jurors and televoters. It was also announced that the proceeds from the televote would be donated to a Dutch charity, Kids Rights, which seeks to develop the potential of children throughout the world. It was then time for the songs to begin and the quest to reward one young singer with the junior grand prix.

Twelve year old Egor Zheshko from Belarus



Presenters Ewout Genemans and Kim-Lian van der Meij

commenced the proceedings with his infectious *A More-More (O Sea-Sea)* accompanied by four dancers. Confident vocals and a strong chorus, this slightly swing number was well received by the assembled audience. Next came Sweden with the only true ballad of the evening. At 14 Lova Sönerbo has already been singing for eleven years and *Mit Mod (My Courage)* was a strong performance that was full of innocent simplicity.

The first debutant, Azerbaijan, was represented by the duo Omar Sultanov (10) & Suada Alekberova (11). *Girls & Boys (Dünya Senindir)* was weak at the start, but improved with the chorus. However, the over performed vocals would not invite many votes. Belgium was represented by the cheeky Fabian (14) who bore an uncanny likeness to a very young Jim Carrey. Performing the rock/pop number *Abracadabra* with disappearing dancers, this young man is already a teenage heart throb in his own country.

In 2011 Lerika (13) represented Moldova

at Junior Eurovision where she achieved sixth place. Twelve months later and Lerika was back representing Russia. With its confident dance style, *Sensatsiya (Sensation)* was undoubtedly the most professionally produced song of the night with lyrics that were surely inspired by Anggun's *Echo (You & I)*. From the modern to the dated, Israel's first junior appearance was a typically Israeli number. The multi-language number featured Libi Panker (14), Adi Bity (11), Adel Korshov (10), Adi Mesilati (14), Tali Sorokin (10) and Daniel Pruzansky (13). Collectively known as Kids.il, Daniel sang and played the piano while the five girls moved around the stage to the sounds of *Let The Music Win*, before all six gathered together in what can only be described as a *Shiru* (Israel 1993) moment!

The first commercial break saw male presenter Ewout enter the Ice Room where he spoke to the first six performers. He was particularly intrigued by Lova Sönerbo's moose mascot. After Ewout had established

How (young) Europe voted

Country	Performer	Song	Score
Ukraine	Anastasiya Petryk	<i>Nebo</i>	138
Georgia	FunKids	<i>Funky Lemonade</i>	103
Armenia	Compass Band	<i>Sweetie Baby</i>	98
Russia	Lerika	<i>Sensatsiya</i>	88
Belgium	Fabian	<i>Abracadabra</i>	72
Sweden	Lova Sönerbo	<i>Mitt Mod</i>	70
Netherlands	Femke	<i>Tik Tak Tik</i>	69
Israel	Kids.il	<i>Let the Music Win</i>	68
Belarus	Egor Zheshko	<i>A More, More</i>	56
Moldova	Denis Midone	<i>Toate Vor Fi</i>	52
Azerbaijan	Omar Sultanov & Suada Alekberova	<i>Girls And Boys</i>	49
Albania	Igzidora Gjeta	<i>Kam Një Këngë Vetëm Për Ju</i>	35



that moose lived in the forests of Sweden, he then asked “what about the meat?” to a rather worried looking Swedish teenager! An inappropriate question for a children’s show, but a Eurovision highlight worthy of Ulrika Jonsson back in 1998.

Returning to the songs, Albania was the third country to debut and the country’s appearance also marked 100 years of Albanian independence. Performing alone on stage, 11 year-old Igzidora Gjeta gave a strong performance of the familiar sounding *Kam Një Këngë Vetëm Për Ju* (*I Have A Song Just For You*), but was sadly ignored by jurors and voters alike. Armenia followed with the Clouseau-like group, Compass Band. Comprising 13 year-olds Davit Paronikyan, Abraham Aznavuryan, Arshavir Grigoryan and Aram Tsaturyan, lead singer Davit was clearly singing about his very own *Sweetie Baby* and will no doubt break many hearts as he matures into adulthood.

At ten years-old, Anastasiya Petryk was one of the three youngest performers in the contest yet managed to give the strongest performance of the night. Representing Ukraine, *Nebo* (*Sky*) was an atmospheric number with ethnic influences. The staging was mysterious yet simple, with a wind machine added for extra effect. In contrast, Georgia provided the sweet *Funky Lemonade* which included rap, beat boxing and break dancing. Made up of Ketevan Samkharadze (13), Luka Karmazanashvili (12), Nino Dashniani (11) and Elene Arachashvili (10), FunKids provided another annoying Georgian performance but fortunately not a third winner.

Moldova had the honour of performing the penultimate song and the country was represented by another ten year-old, Denis Midone. Accompanied by five dancers, *Toate Vor Fi* (*All Will Be*) was an inoffensive and catchy pop number that was reminiscent of Scandinavian schlager from the Eighties. And as the contest grew to a close, the host nation received the loudest applause when Femke (12) took to the stage with *Tik Tak Tik* (*Tick Tock Tick*). Supported by four young Dutch dancers, this was a Sixties style number that was staged with great excitement.

A dozen songs had been performed and, after the obligatory recap, Sietse Bakker was introduced as the EBU’s supervisor at the 2012



Junior Eurovision Song Contest. Each and every performer then appeared on stage to sing the official Kids Right anthem, *We Can Be Heroes*, with its powerful and positive message to the entire world. After further snippets from this year's entries, presenter Gewout returned to the Ice Room where he appeared intent on arranging a date for young Belgian Fabian and his Dutch neighbour Femke. The countdown then began and the voting lines were closed.

As votes were counted and verified, 2009 winner Ralf Mackenbach returned to the junior stage with a complete new image and his latest single, *This Is Our Party*. A high energy dance number, Ralf has obviously matured since winning with *Click Clack* and is certain of a successful singing career in future years. After his performance, each participating country received the now-obligatory 12 points before Ralf announced the results of a special international kids' jury that saw Georgia take the lead. Female presenter and Dutch singing star, Kim-Lian, then performed the show's official theme song, *Break The Ice*, which was another energetic performance not dissimilar to Cheryl Cole's *Fight*.

It was then time to travel around the continent of Europe to hear the national votes announced. Ukraine took the lead from the start and, despite some earlier threats from Georgia and Armenia to steal the crown,

forged ahead by gaining top marks from eight of the 11 countries eligible to vote for the young Anastasiya Petryk. However, even the innocence of childhood did not completely hide the politics of the Eurovision scoreboard. With so few entries, it meant that each country could vote for all but one of the other nations. There was little surprise therefore when Azerbaijan ignored Armenia, which was then reciprocated by the Armenians to their Azeri neighbours. The Jewish homeland of Israel also failed to vote for Islamic Azerbaijan, while Albania avoided voting for Russia which was undoubtedly due to Moscow's support of non-competing Serbia. But whether it's May or December, Eurovision would not be the same without the world of international politics.

With limited English, Anastasiya Petryk returned to the stage to claim the 2012 trophy. Clearly overcome with emotion and excitement, she seemed to be unaware of what was going on around her at times. Nonetheless, her reprise of *Nebo*, though not as strong as her winning performance, remained mysterious and captivating, drawing each and every performer to her side so that the sound of children's voices could rise to the *Sky* of which Anastasiya sang. The tenth Junior Eurovision Song Contest had reached its victorious conclusion, but it remains to be seen when and where the 11th edition will be held. ♣

EUROCURIOS

More Eurovision curiosities by **Thomas Latham**

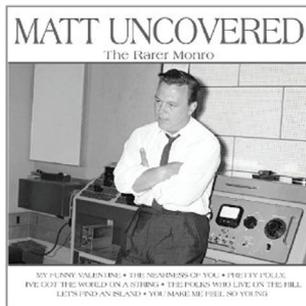
Firstly, some items of interest sent to me by Nigel Hall, who tells me that a new budget compilation CD was released this summer entitled *Matt Uncovered – the Rarer Monro* (EMI Gold, 5099962466325). Three full unedited versions of songs from his 1964 Song For Europe competition make an appearance - *Choose, Ten Out of Ten* and *Beautiful, Beautiful* – of which the latter has never been released on CD before. All six of Matt's SFE entries have now appeared on CD, however all of them were also edited down to fit on one disc for the original 1964 *Songs For Europe* EP and, as yet, not all of these edited versions have been released on CD. All recent Matt CD releases are taken direct from the original master tapes with production being overseen by Matt's daughter Michele.

Nigel also notes that the original 1966 French version of *Merci Chérie* appears on a 2009 Sony 3CD compilation that comes in a flashy tin box and is simply titled *60s* (Sony Music, 88697537842). Meanwhile *Théâtre*, the French version of Katja Ebstein's 1980 entry, appears (together with its original French B-side *Qu'est-ce Qu'elle A*) on the 2010 3CD set *Nur Der Wind Kennt Meine Träume -*

Hits & Raritäten (Sony Music, 88697 77425 2). Finally, Nigel has let me know that the Japanese version of *Poupée De Cire, Poupée De Son* recently mentioned as making its CD debut on Cherry Red's recent France Gall compilation has, in fact, been released on CD already, albeit on the harder to find 2002 Japanese *Best Selection* compilation (Philips, UICY-8019).

On Friday 24th August 2012, as part of Radio 4's The Reunion series, there was a round table documentary/interview/discussion between Sue MacGregor, Petula Clark, Sandie Shaw, Helen Shapiro, Jackie Trent and Vicki Wickham (manager of Dusty Springfield). They looked at their careers in the 1960s and lives since then. Of particular interest was a discussion about recording foreign language versions of hits, a procedure that none of them seemed very keen on. At the time, this was common practice and Sandie herself, Cliff Richard and Lulu all recorded several foreign versions of their ESC entries in 1967, 1968 and 1969 respectively.

Naturally, the programme touched on Sandie Shaw's 1967 win at the Eurovision Song Contest. After an archive interview extract from 1967 recorded just after the win, Sandie had this to say about her opinion today: "I didn't like that song, no. It was awful, it really was. I'm over it really. I'm over it. My grandchildren love it." However, she went on to reveal that she had recently re-recorded it with a new



arrangement that was really cool and dreamy. After Sandie had sung part of the new version acappella, it was noted that when performed that way, the lyrics started to have some meaning. Sandie went on to explain: "The song was okay, it was just the bloody arrangement." Perhaps fairground music is not to her taste.



Early in 2012, Eve Graham made a couple of albums available for download from her own label (Eve Graham Music). The first is *Thanks For the Memories*, which contains 12 standards such as *Somewhere Over The Rainbow*. Apparently, these songs were recorded

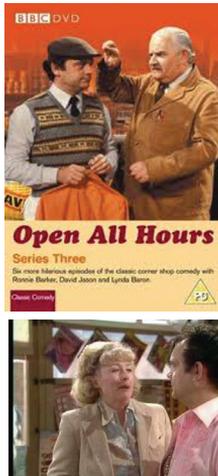
way back in 1973, while she was still a member of The New Seekers (UK 1972). The second is *Evergreen*, a repackaging of her hard to find 1981 solo album *Woman Of The World* with her 1981 single *Your Love* (Celebrity Records ACS 3) replacing her cover of the Barbra Streisand Number One hit *Woman In Love*. Both albums were made available shortly before Eve embarked on a short tour of New Zealand, backed by (among others) her husband Danny Finn (UK 1980). Eve's billing on the tour as "The original lead singer of The New Seekers" apparently caused some problems for the management of the current line-up of the group, but she noted on the forum to her website (www.evegraham.com) that she thoroughly enjoyed the tour, so hopefully she will tour somewhere nearer to the UK sometime soon. In any case, Eve has suggested more releases may be forthcoming, although she did not say whether these would be re-releases or new material. Incidentally, Eve's relationship with footballer George Best was detailed in *The Scottish Sun* in 2011

and can be read on line at: <http://www.thescottishsun.co.uk/scotsol/homepage/scotlandfeatures/3810518/New-Seeker-star-on-fling-with-Best.html>. George even sent the singer a good luck message on the eve of the Eurovision Song Contest in 1972.

'The Cool Cocoa Tin Lid' was the title of the final episode of the third series of the Roy Clarke written comedy *Open All Hours* starring Ronnie Barker and David Jason. First broadcast on Sunday 25th April 1981 on BBC 1, it features a joke from the character of Arkwright about how life used to be boring but are now more interesting, with one of the examples being *A Song For Europe*. The point of the joke was presumably that this programme was itself sometimes 'boring' as far as the audience were concerned. Presumably, the comedy was written and recorded some time before broadcast, meaning that Bucks

Fizz had ironically won that year's Eurovision Song Contest in between with *Making Your Mind Up*, thereby adding an extra dimension to the comment.

Speaking of British Eurovision winners, the last time the UK won the contest was in 1997, meaning that the last time the contest was held in the UK was in 1998 (in Birmingham). Interestingly, given the number of times this country has hosted the show, this was the only time the BBC's production was nominated for any BAFTA awards. Founded in 1947, the British Academy of Film and Television Arts (BAFTA) holds award ceremonies each year for British film (since 1948) and television (since 1954) productions, and in 1998 there were nominations for Best Sound (Barry Hawes and Tim Davies), and Best Live Outside Broadcast Coverage (Guy Freeman and Geoff Posner). Curiously, in 1980, Hugh Barker was nominated in the category of Best Sound



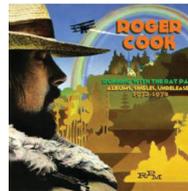
BRITISH
ACADEMY
OF FILM AND
TELEVISION
ARTS

Supervisor for a number of shows he had worked on including the BBC's Song For Europe programme. None of these nominations won, but it is good to know that the BBC has received at least some recognition for its Eurovision-related broadcasting.

Nevada was a British folk-rock spin-off from Renaissance (remember *Northern Lights* from 1978?) featuring Annie Haslam and Mick Dunford. In 2000 a compilation CD was released on Mooncrest Records (CREST CD 054) called *Pictures In The Fire*, which featured their only chart success (*In the Bleak Mid-Winter* reached number 71 in 1983). According to their Wikipedia page, the song *Tokyo* on the CD was written as a potential ESC entry. Written by Mike Dunford and Peter Gosling, it was apparently submitted for a SFE competition in the early 1980s and is said to be a gentle 1980s pop tune with similarities in terms of melody, harmony and rhythm with *Okichi-San* from Renaissance's 1981 album *Camera Camera* (Illegal Records ILP 008), which itself seems to date from after some Nevada recording sessions. Does anyone have any more information on this song?

2012 Eurovision winner Loreen's album *Heal* made a brief appearance in the UK charts at number 71, despite only being released at the end of October, some months after the contest and the charting of *Euphoria*.

Fantastic Voyage Music have released parts 1 and 2 of *1962 British Hit Parade* on CD and as a download. Part 1 (FVSD152) covers January to June and features *Never Goodbye* by Karl Denver and *Ring-A-Ding-Girl*



by Ronnie Carroll from that year's SFE as well as Emilio Pericoli's *Al-Di-La* (a cover version of the 1961 Italian Euro entry) on its five CDs.

Meanwhile Cherry Red Records have brought out a couple of CDs by SFE songwriters. *Running With The Rat Pack - Albums, Singles, Unreleased 1972-1973* (2CD) by Roger Cook (RETROD921) features 29 tracks from the early 1970s. Roger co-wrote Cliff Richard's 1968 SFE runner-up *High'n'Dry*, but is perhaps best remembered for co-writing The New Seekers' UK Number One hit *I'd Like To Teach The*

World To Sing, which started life as a 1971 UK release called *True Love And Apple Pie* recorded by Susan Shirley (see: <http://www.youtube.com/watch?v=i3V7ScDuiKQ>) on Columbia DB 8787. That song also seems to have been recorded and released in French as

L'Amour C'est De La Tarte Aux Pommes on EMI. The other Cherry Red release is *All My Own Work* (RETRO916) by Jerry Lordan, which features his solo recordings for Parlophone. Lordan, best known for composing the instrumental hit *Apache*, wrote *This Kind Of Love* performed by Johnny Towers to sixth place in the 1963 SFE.

Thanks this time go to Nigel Hall and Richard Crane for some interesting bits of Euro trivia. 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



EUROQUIZ

This issue's quiz, compiled by Ben Robertson and Alasdair Rendall, tests your knowledge on the Junior Eurovision Song Contest...

- 1 Which football team did Armenia sing about on their way to second place in Junior Eurovision 2009?
- 2 Which is the only European country to host Junior Eurovision twice?
- 3 Which Eurovision winning songwriter co-wrote the Swedish 2010 Junior Eurovision entry?
- 4 Only three countries have entered all ten editions of the Junior Eurovision Song Contest – name them.
- 5 Who has taken over as the supervisor of the Junior Eurovision Song Contest, after Sietse Bakker stepped down following the 2012 contest?
- 6 What was the title of the first UK entry in Junior Eurovision?
- 7 Which three countries made their debut at the 2012 Junior Eurovision?
- 8 How many countries have taken part at least once in Junior Eurovision?
- 9 Who is the only person to have presented both senior and Junior Eurovision?
- 10 What are the first names of 2006 winners The Tolmachevy Twins?

ANSWERS

1. Barcelona 2. Netherlands 3. Thomas G:Son 4. Belgium, Netherlands, Belarus 5. Vladislav Yakovlev 6. My Song For The World 7. Albania, Azerbaijan, Israel 8. 28 9. Nadia Hasnaoui 10. Anastasiya and Maria

KATHY KIRBY

The Real Kathy Kirby

No Secret Anymore

By Mark Willerton (with Ian Parkes)

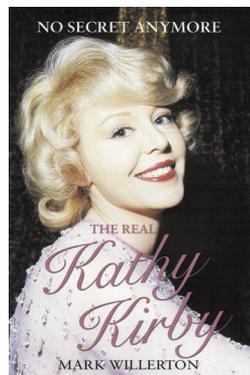
- Plus... Discography and vinyl values
- Kathy on TV and radio
- 80 pages of rare colour and black/white photos, many previously unseen.

As Britain's highest paid female singer in the 1960s, Kathy Kirby enjoyed a glamorous show-business lifestyle with all the trappings of success – a home in Mayfair, mink coats, diamonds and champagne on tap.

Kathy's story also reveals the other side of the business – what happens when a star fades and falls to earth.

Kathy was a complex character, beautiful and hugely talented – but tormented by demons as she struggled to cope with debilitating mental illness.

Mark Willerton was a personal friend of the star for almost 30 years and probably knew Kathy better than anyone else. In addition to his own recollections, he has drawn on commentary from Kathy's friends, neighbours,



contemporaries, songwriters and exclusive revelations from her former managers.

Here is the truth behind the headlines; a compelling account of Kathy's career and enigmatic life which has never been told so frankly. In this explosive new book the author delves behind the lip gloss and glamour to discover the real Kathy Kirby.

Advanced signed copies (hardback) £19.99 (UK) including P&P from Mark Willerton, 3 Burtley Fen Lane, Pinchbeck, Spalding, Lincs, PE11 3SR (please write for overseas postage).

Please make cheques payable to M. Willerton

BATTLE OF THE DIVAS

Gordon Lewis reports on the OGAE Song Contest which was hosted by the United Kingdom for a third successive year in 2012

Having won OGAE's own annual song contest for three years in a row, a feat that has only been previously matched by Spain, the United Kingdom was determined to retain the prize for an unprecedented fourth year. Having selected *Set Fire To The Rain* by the amazing Adele, comments from around Europe made the Grammy award winner an early favourite. But the announcement that OGAE Italy would be represented by the one and only Nina Zilli meant that the battle lines were drawn between two proud nations both intent on

lifting the trophy. In the event, any rivalry was a friendly affair with Italian Federico Stufi assisting British organiser Martyn Clarke in announcing the votes that would reveal the OGAE winner for 2012. It was a close fight, with Adele and Nina neck and neck until the last few juries helped the Roman songstress take the lead by 29 votes and gain a well deserved victory. And so congratulations are offered to OGAE Italy, while the UK prepares to regain the OGAE grand prix in 2013.



Nina Zilli wins
it for Italy

The results

Country	Song	Singer	Score
Italy	<i>Per Sempre</i>	Nina Zilli	219
United Kingdom	<i>Set Fire To The Rain</i>	Adele	190
Netherlands	<i>Uit Het Oog Niet, Mijn Hart</i>	Edsilia Rombley & Ruth Jacott	121
Spain	<i>La Nima Que Llora En Tus Fiestas</i>	La Oreja De Van Gogh	115
France	<i>Ca Ira Mon Amour</i>	Rod Janois	110
Sweden	<i>Het</i>	Timoteij	103
Belgium	<i>Il Nous Faut</i>	Elisa Tovati & Tom Dice	90
Ireland	<i>Sacred Fortune</i>	Nikki Kavanagh	87
Russia	<i>Spektakl Okonchen</i>	Polina Gagarina	87
Poland	<i>Malé Rzeczy</i>	Sylvia Grzeszczak	80
Denmark	<i>I Mine Øjne</i>	Rasmus Seebach	61
Croatia	<i>Italiana</i>	Severina feat. FM Band	39
Slovenia	<i>Caz Za Nas</i>	Nika Zorjan	38
Serbia	<i>Cuvaj Moje Srce</i>	Aleksandra Radovic	36
Greece	<i>Pio Psila</i>	Vegas	34
Israel	<i>Lalechet</i>	Liran Danio	31
Andorra	<i>Com Um Fantasma</i>	Chenoa	29
Germany	<i>Unsere Liebe Ist Aus Gold</i>	Frida Gold	25
Finland	<i>Frontside Olli</i>	Robin	22
Cyprus	<i>Ola Sto Kokkino</i>	Giorgos Papadopoulos	19
Portugal	<i>Esta Noite</i>	David Carreira feat. JMI Sissoko	19
Austria	<i>Wien-Berlin</i>	Keiner Mag Faustmann	5
Bulgaria	<i>I Ti Ne Mojesh Da Me Spresh</i>	Divna feat. Miro & Krisko	5
Malta	<i>Rain Or Shine</i>	Big Band Brothers	1
Azerbaijan	<i>Ferqli Zamanda</i>	Live Or Leave	0
Rest of World	<i>Hoy Me Toca A Mi</i>	Paulina feat. Taboo	0

OGAE UK wants its crown back! You can help!

Having finished in the top two in each of the last six years' OGAE Song Contests - second in 2007 and 2008 with Take That (*Patience* and *Rule The World*); First in 2009, 2010 and 2011 with songs by Coldplay, Freemasons featuring Sophie-Ellis Bextor and Adele; and taking second place again in 2012, OGAE UK is determined to take the crown back in 2013!

OGAE UK is already seeking more jurors to help select the United Kingdom's next entry. If you are interested in taking part, please email Martyn Clarke on martyn237@yahoo.co.uk and you will then receive details of the selection process which begins in the spring. And by supporting the event you will also be able to vote in the main contest during the autumn.





On the hurly-burly world of the Eurovision bubble – the two weeks of hectic rehearsals and press conferences, OGAE UK were granted a quick five minute interview with the Italian representative in Baku, Nina Zilli. The organisers tried to fit in everyone who wanted an interview. To some of us it was no surprise that Ms Zilli beat the fabulous Adele – currently one of the world’s biggest stars – in the 2012 OGAE Song Contest.

Nina entered the 2012 San Remo Festival with her self-penned song, *Per Sempre*. Though she didn’t win that contest, she was picked to represent Italy at Eurovision. *Per Sempre* was a powerful ballad which many predicted might

even win Eurovision. However, she changed her entry to *L'amore E Femmina (Out Of Love)*, a more uptempo song that she thought would sit better with European audiences. Immediate disappointment soon turned to delight as *L'amore E Femmina (Out Of Love)* was a worthy replacement to her first choice.

You really couldn’t miss spotting Nina Zilli in Baku – even in her off-stage outfits she was typically Italian – dressed immaculately! Her style was very reminiscent of Federico Fellini’s *La Dolce Vita*. She was most pleased with the comparison because “he is one of my favourite directors. He comes from the same region of Italy as myself.”

What were her musical influences? “Well I

really love the Sixties in general. I loved 1960s Italian music such as from Gianni Morandi – a lot of people don't realise he was produced by Ennio Morricone." Nina lists a Eurovision influence here as Gianni Morandi represented Italy in 1970. Ennio Morricone is the famous and multi-award winning film music composer, best known for the 'Spaghetti Westerns' directed by Sergio Leone (such as *A Fistful of Dollars*). She felt Morricone never took an easy route. He produced very unique sounds – something she aspires to. She continues "then from the Sixties – from all over the world – the Beatles *and* the Rolling Stones. I can't choose – I love them both. Charles Bradley is one of my huge loves, a big favourite. Motown records, reggae, the whole music scene from Chicago, rhythm and blues –

1980 as Maria Chiara Frascetta, she moved to Ireland in her younger years to better her English. She also spent a number of years in the USA where she became influenced by the urban sounds produced in Chicago. One of her biggest frustrations was that she was too young to perform in the city's nightclubs at the time.

Nina was asked what her initial thoughts were when RAI approached her to represent Italy at Eurovision. "Well actually I said yes – straight away! It would've been stupid to refuse. If you think about it, in America you just have one market, but in Europe you have many markets, but it is tidy. We should do more. You know you guys in the UK can do better because your audience is high (compared to other European markets)." She really believes that European music can be expanded and that everyone should take advantage of Eurovision.

"Maybe we should have more Eurovision-style contests. I really think the Big Five should really believe in it." Though she concedes that 2012 was a good year for the Big Five. "Anggun (from France) has an awesome voice – she's really a winner. And you guys have a big star – the Hump – really a great artist."

Nina's ninth finishing position was a disappointment to many, but hopefully this won't be the last we see of this rising star.

She finished off by saying "I really want the contest to get better and better." Our sentiments exactly. 📌



Nina at her press conference in Baku

and all those female jazz singers, Billie Holiday, Sarah Vaughan, Dinah Washington and then all the guys like Sam Cooke and the Temptations. We could go on and on – Chuck Berry and Rock 'n' Roll. And then there's the rocksteady sound – I'm a bit of a rocksteady gal, even from when I was very little. I really love music in general, and I mustn't forget The Clash. I love all types of stuff. Y'know I met some guys who criticised Northern Soul saying it came from the south. I told them to shut up because music is one influence after another. Everything reminds me of something else."

Nina's love of female jazz singers cannot be underestimated as she took the first part of her stage name from Nina Simone. Born in



Nina is flanked by her biggest fans, Hassan Yusuf and David Elder

THE 10 ESSENTIAL UK SONGS



Gordon Lewis, Editor-in-Chief of **Vision** and avid collector of Christmas Number One singles, selects his Top Ten songs from the country that has often been the bridesmaid of Eurovision for you to put onto your iPod!

“Always the bridesmaid never the bride” as the old saying goes, but it’s not entirely true when it comes to the United Kingdom’s efforts at Eurovision. Of the 55 contests entered (the UK did not take part in 1956 and 1958), there have been five winners, 15 runners-ups and three third placed entries. Despite poor showings in recent years, 40% of all Eurovision Song Contests have seen the UK in the top three. That’s an impressive and unrivalled record which is partly revealed in my choice of songs on which to reflect.

10. 1974: *Long Live Love* Olivia Newton-John (4th)



It may not be an obvious choice, but if it had not been for Olivia Newton-John performing a song about “the Sally Annie band”, I probably wouldn’t be writing this! One of my older sisters had joined The Salvation Army a few years before Olivia’s entry and my strict chapel parents, who generally discouraged their six children from enjoying popular music, purchased the single at the Weymouth branch of W H Smith. I was even allowed to watch the show broadcast from Brighton. ABBA won the contest and also gave birth to my enthusiasm for all things Eurovision.

9. 1965: *I Belong* Kathy Kirby (2nd)



After a few years of following the Eurovision Song Contest and buying the UK single on an annual basis, I set myself the challenge of tracking down every British entry including Robert Earl’s cover version of *All* from 1957 that was only released on 78 rpm. When I heard Kathy Kirby’s powerful vocals, I could not understand why this song had failed to win. Kathy was an iconic singer who is often overlooked by music historians, but her Eurovision entry sums up everything that she alone brought to the swinging sixties.

8. 1985: *Love Is* Vikki (4th)



Soon after Herreys won for Sweden in 1984, I decided to fulfil my ambition to attend the contest live. I wrote to SVT who put me in contact with the box office at the Scandinavium in Gothenburg. Soon after arranging payment,

a pair of tickets for 1985 arrived by post. It was so much easier and more straightforward to get tickets those days! Having seen my favourite song win A Song For Europe, I was absolutely thrilled to find myself a few seats behind Vikki on the flight from Heathrow. She was probably less thrilled when I obtained her autograph as she emerged from the onboard toilets high about the North Sea!

7. 1976: *Save Your Kisses For Me* Brotherhood of Man (1st)



“Even though you’re only three”. My niece was three at the time of the 1976 Eurovision and, as far as my family were

concerned, Brotherhood of Man were singing this song just for her. Everything about this UK entry was perfect. The lyrics, the music and the costumes all contributed to a first class formula. The choreography must also be mentioned as part of the winning recipe and, a few weeks later, my home team Southampton even beat Manchester United to win the FA Cup. What more could a teenage boy want? Having now met Lee, Martin, Sandra and Nicky several times, I have grown to love the band as much as the song and I never tire of seeing it performed live.

6. 1967: *Puppet On A String* Sandie Shaw (1st)



The location was Cadnam Methodist Church Hall on the edge of the beautiful New Forest. Another sister was a member

of the local Girls’ Life Brigade (now known as the Girls’ Brigade) and was preparing for a summer show. I had celebrated my fifth birthday a few months earlier and had little

idea what the Eurovision Song Contest was about. But I clearly remember my sister rehearsing this number at home and telling me that it was a very important song for the country. Even though I didn’t recognise that importance at the time, I’ve included Sandie Shaw’s winning entry in my Top Ten because it is my earliest memory of anything Eurovision.

5. 2001: *No Dream Impossible* Lindsay Dracass (15th)



Dr. Dracass, my now retired GP, has a claim to fame. He is related to the teenager who was responsible for representing the UK at

Copenhagen’s Parken stadium in 2001. Apparently the surname is so unusual that everyone who has it on their birth certificate has to be related in one way or another! For me, *No Dream Impossible* is one of the most underrated British entries ever. Even though I don’t normally like rap, the two guys accompanying Lindsay made this song complete... and 15 year-old Lindsay managed to get the high note too! Superb.

4. 1959: *Sing Little Birdie* Pearl Carr & Teddy Johnson (2nd)



Another entry that I first heard as part of my quest to collect former UK entries on 7” vinyl. I cannot remember which second-hand

store in Southampton had this song hiding away on dusty shelves, but I do recall taking the single home and eagerly playing my latest discovery on the family record player. Pearl and Teddy’s vocals were infectious, and I was soon singing along with the catchy melody. It was years later that I eventually saw a video of Mr & Mrs Music performing at Eurovision, and felt very honoured when

the then ageing couple agreed to attend the 1999 OGAE UK Convention. Although they were no longer performing by that time, Pearl and Teddy had lost none of their enthusiasm.

3. 1997: *Love Shine A Light* Katrina & The Waves (1st)



Having taken over the editorship of **Vision** in the mid-1990s, I found myself flying to Dublin towards the end of April 1997 as an accredited journalist at

Eurovision. Being my first such experience, I had no idea what to expect and was certainly not disappointed. Having watched 23 countries rehearse, Katrina and her Waves took the stage and, watching their rehearsal, I instantly knew that victory was within sight for my country. Note and word perfect, *Love Shine A Light* was a strong anthemic number that deservedly brought the grand prix back to the UK.

2. 2011: *I Can* Blue (11th)



I was very excited when the BBC announced that Blue would participate at the 2011 Eurovision with their self-composed entry,

I Can. While confessing that I had never been an avid follower of the boyband, this song was much stronger than any of their previous chart successes. My only complaint is that, on the small screen at least, the projected images behind Lee, Antony, Simon and Duncan did not transmit across the airwaves as intended and, in places, the vocals sounded strained if not desperate at times. But it is still my second all time favourite UK entry!

1. 1994: *Lonely Symphony* (*We Will Be Free*) Frances Ruffelle (10th)



Long standing readers of **Vision** may recall a letter I wrote to the magazine back in 1994 defending the choice of Ms Ruffelle by the BBC. I had

first encountered Frances in 1991 when she was performing alongside Shezwae Powell in the West End production, *Children of Eden*. Although it may be argued that her vocals were not the strongest, she brought a sensitive and almost haunting interpretation to her character Yonah. That sensitivity also incorporated an element of innocence, and it was that appeal which made Frances so suited to perform *Lonely Symphony (We Will Be Free)* on the international stage. Sadly the backing vocals were too overpowering in Dublin, but that does not detract from the fact that my number one UK entry has now held that position for almost 20 years.

And the ones that got away...

Over the years there have been some excellent Song for Europe entries, but the winner that never was has to be *Zee's Never In A Million Years* from 2002. Having been among the original eight songs for the UK selection that year, it never reached the final four after it was discovered that the song had been commercially released without the singer/songwriter's permission. The other song that should have reached the Eurovision stage for the UK is Michael Ball's *As Dreams Go By*. Subsequently covered by Jill Johnson (SE 1998) and Bette Midler, this would have given Linda Martin's *Why Me?* a real run for its money in 1992. I still fail to understand why the British public chose *One Step Out Of Time* ahead of this classic ballad, and it has been rumoured that Michael Ball had personally favoured *As Dreams Go By* as well. ♡

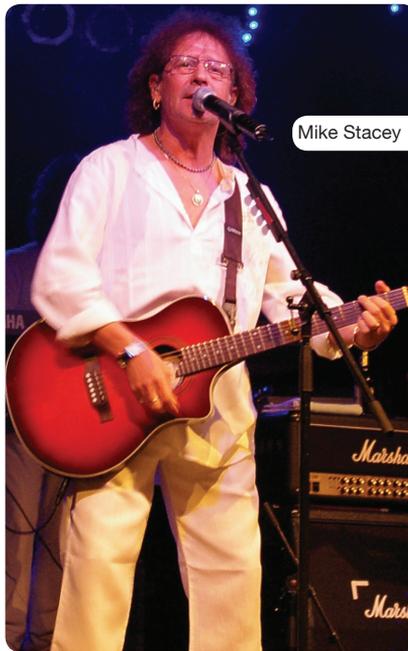
WHATEVER HAPPENED TO MIKE STACEY JOHN VERITY STEVE THOMPSON

1987 saw the UK's worst result at that time in Eurovision.

Marcus Keppel-Palmer looks at the song that finished fifth in A Song For Europe that year, *I Want You* sung by Mike Stacey and written by Steve Thompson and John Verity.

Mike Stacey was born in April 1958 in Hull and like many musicians got into music at a young age, initially playing drums from the age of 10/11. Aged 17 Mike joined a musical comedy show and toured the UK for a decade. In addition, Mike was writing songs and also played in his own band, Shanghai Star, in and around the Hull area. When Shanghai Star broke up Mike got together with guitarist Pat MacDonald to write some songs together. They formed a group called Bite The Bullet, a guitar band with three girl backing singers. Pat began working with other people and went to America for a while. In 1984 Mike then formed another band called Little Egypt doing mainly blues covers and also sang sessions.

It was during this era that Mike worked



with Steve Thompson and John Verity and asked to sing in the Song For Europe contest. Mike sang the blue-eyed soul ballad looking like a cross between Miami Vice's Don Johnson and Michael Bolton, backed up by Phil Caffrey, Karen Sambrook and George Lamb. The song scored consistently, but never highly enough to challenge for the lead.

Little Egypt lasted until 1995 when Mike was approached to join Smokie following the death of Alan Barton. Barton had represented the UK in 1979 as lead singer of Black Lace. After hits with *Agadoo* and *Superman*, Barton left Black Lace and replaced Chris Norman when he left Smokie to pursue a solo career. In 1995, Smokie was involved in a bad motor accident in Germany while touring and Barton lost his life. Mike, now calling himself

Mike Craft, was a friend of Barton's and stepped in to join Smokie, and almost immediately was thrust into the limelight when the band had a hit in conjunction with Roy 'Chubby' Brown of an 'update' of *Living Next Door To Alice*. Mike also worked for Polygram Records doing promotion and marketing work. Mike continues to sing with Smokie and tours around the world on the heritage circuit.

John Verity was born in Bradford in 1949 and began his music career in the early 1960s, playing guitar in various local groups in the general Yorkshire area, until he was offered a full time gig with the Richard Kent Style, who were a Manchester band playing mainly blues and R'n'B music. The group had a reputation as a live band and were often used to back touring US musicians, such as Del Shannon. The Richard Kent Style released five singles without success.

In 1970 the band became Tunnel and moved over to the USA to seek fame and fortune there, supporting many stars including Jimi Hendrix and Janis Joplin. Verity was now taking charge of Tunnel and the band became the John Verity Band. Back in England in 1971, John secured a contract with producer Steve Rowland to record his first solo album called, curiously, *John Verity Band*, which was released in the spring of 1973. John went on tour to promote the album and was asked by Rod Argent to replace the recently departed Russ Ballard (who co-wrote the UK's Eurovision song in 2001) as lead vocalist in the band Argent. With John on lead vocals, Argent released two albums and toured intensively until health

issues forced the band to take a break in 1976.

Verity, together with Argent colleagues, Bob Henrit and Jim Rodford, formed Phoenix, which soon signed to the CBS label recording a first album and touring Europe. Rodford left to join the Kinks, leaving John and Bob to record a second album *In Full View*. By now John also moved into production and produced both of

the Phoenix albums and also the Charlie album *Good Morning America* as well as the first Saxon album. Henrit left Phoenix to join the Kinks, so Verity started to work with former Sweet singer, Brian Connolly.

In 1982, John released a new solo album, *Interrupted Journey*, released under the name Verity which was highly acclaimed in the UK, USA and Europe and successfully relaunched John's performing career, as he once again took to the road. John used this opportunity to work with

some big names from the world of prog rock, writing and performing with Mike Rutherford of Genesis and both Keith Emerson and Greg Lake of ELP. This was a positive era for John and he released his next two albums *Truth Of The Matter* and *Rock Solid* in short succession. John then worked with the reformed Zombies before reforming his own John Verity Band for similar venues and recording here in the UK. The 1980s saw him working as a songwriter, producer and performer in a prolific period, including recording with Steve Thompson.

The 1990s saw the John Verity Band record two albums and tour regularly with artists such as Rory Gallagher and Jools Holland. In 1993, he appeared in the Reece Dinsdale



John Verity

TV series *Full Stretch*. The 2000s saw John touring with his band, but also partnering Max Milligan (who wrote Charlotte Henry's SFE song) in an acoustic duo, even recording an album called *Unplugged And Unhinged*. In recent years, John has teamed up again with old colleague Bob Henrit and resurrected Phoenix. However, his heart is with the blues and he tours regularly playing a blues based set of songs.

John's co-composer of *I Want You* was Consett-born Steve Thompson, who inauspiciously started off work in the Consett Steelworks (a topic now the subject of his musical *Steel Town*) before starting his first band in 1969 called Bullfrog. The band supported the likes of Wishbone Ash and Gary Glitter and did TV shows with the Bay City Rollers. In 1973 the band signed to Cube Records but only one single was released which flopped. Steve then became a songwriter and producer working with primarily heavy metal bands such as The Tygers Of Pan Tang, Raven and Venom.

In 1982 Steve wrote the song *Hurry Home* for a group called Wavelength which became a Top 20 hit. The 1980s saw him recording other acts such as the Caffrey Brothers (including Phil Caffrey who sang backing vocals on *I Want You*) and, of course, playing keyboards with John Verity. In 1983 Steve wrote the English lyrics for the Italian ESC entry *Per Lucia* (Riccardo Fogli). The same year a song Steve had written for Sheena Easton was covered by Celine Dion under the title *Ne Me Plaignez Pas* and was released as a single in Canada.

Steve joined forces with Gus Dudgeon and signed an exclusive songwriting agreement with DJM (Dick James Music). Steve performed on many records and stage appearances on TV including The Tygers Of Pan Tang, and with The Seachers for a Manchester TV show, touring with John Verity and appearing live for the Bradford Fire Disaster appeal with the Nolan Sisters and (curiously) Smokie.

As a songwriter, Steve entered songs into the Song For Europe without success until *I Want You*. It was originally intended for Trevor Walters, a reggae star who had had a Top 10 hit with a cover of Lionel Richie's *Stuck On You*, but complications made him turn to Mike Stacey instead. Fabled Elton John

producer Gus Dudgeon also worked on the ballad.

Steve has had a varied career as a backroom boy writing songs, producing and playing keyboards for a wide range of artists from The Hollies to Alvin Stardust, Elkie Brooks and Pete Waterman, including writing lyrics to the theme tune for one of the *Jaws* films. In the 2000s Steve collaborated with poet Tom Kelly to write musicals including *Steel Town*, based on his Consett upbringing. However, since then, Steve's interest has turned towards technology and digital advances in music and now he lectures at Teesside University on community and social media.

Behind the ballad *I Want You*, a footnote in the Song For Europe, lies the story of three diverse individuals who form part of the patchwork quilt of the British music industry. ♥



MASTER CLASS

Phil Ronald-Price looks back at the career of 1961 Song For Europe entrant, Valerie Masters

Uery little has been written about Valerie Masters, who entered the BBC's Song For Europe in 1961. Valerie was born on 25th April 1940 in East London, and began her music career in 1958 when, after taking singing lessons, she was recommended to join the Ray Ellington Band. She later became a vocalist, replacing Shirley Jackson. Valerie had wanted to break into show business when she started work as a typist, aged 17, and this was her big break into the world of singing and entertainment.

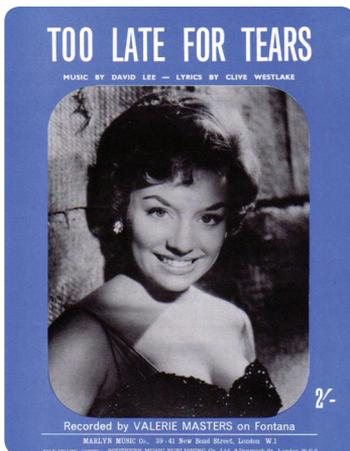
Valerie made her first public performance in Lincolnshire on 30th November 1957, and continued to perform regularly. Her first record, *The Secret Of Happiness*, was issued in April 1958 by Fontana Records. Valerie continued with her appearances on such shows as Workers' Playtime.

However, Valerie wanted a solo career, and

left Ray Ellington in 1959 with the help of Dick Katz, a musician with the Ray Ellington Quartet. Valerie made her solo debut in Manchester on 14th March 1960 at Rolls Restaurant in Manchester. This was to be the start of a long and successful music career.

In 1961 Valerie married Dick Katz, with whom she had two lovely daughters, Gillian and Debbie.

Valerie went on to make many records for Fontana, Polydor, Columbia and HMV, although many failed to reach the charts. However, *Banjo Boy* entered the charts at number 27 in 1960, and many of Valerie's excellent records were played regularly on radio. Valerie also made many appearances on television and radio such as Young at Heart and Easy Beat, as well as having her own show on Radio Luxembourg. She has made appearances world wide since her solo debut in 1960.





Valerie also broke into an acting career when she starred in the 1970s drama *Secret Army*. She also sang the title song for the 1959 film *The Hellions* and was the voice of the famous radio commercial for Pepsi Cola, 'You're in the Pepsi Generation'.

One of Valerie's evergreen records is *Christmas Calling*, produced by the legendary Joe Meek, which is an excellent Christmas song.

Valerie still makes appearances today, although she now spends most of her time with her family and running a successful bridal wear business with her daughter, Gillian.

For more information, please have a look at the following website which provides more information about Valerie's long and successful career: <http://valeriemasters.webs.com/>



Song For Europe 1961: The line up

Performer	Song
Craig Douglas	<i>The Girl Next Door</i>
Valerie Masters	<i>Too Late For Tears</i>
Mark Wynter	<i>Dream Girl</i>
Anne Shelton	<i>I Will Light A Candle</i>
Bryan Johnson	<i>A Place In The Country</i>
Ricky Valance	<i>Why Can't We?</i>
The Allisons	<i>Are You Sure?</i> 1st
Steve Arlen	<i>Suddenly I'm In Love</i>
Teresa Duffy	<i>Tommy</i>

Valerie Masters: The recordings

Reference	Date	A and B sides
FONTANA		
H 132	Apr 1958	<i>Sharing</i> <i>The Secret Of Happiness</i>
H 145	Jul 1958	<i>Merci Beaucoup</i> <i>Ding Dong</i>
H 175	Jan 1959	<i>Dreams End At Dawn</i> <i>Wonder</i> (accompanied by the Johnny Gregory Orchestra)
H 195	Jun 1959	<i>Jack O' Diamonds</i> <i>Say When</i>
H 224	Nov 1959	<i>If There Are Stars In My Eyes</i> <i>Just Squeeze Me</i>
H 238	Feb 1960	<i>No One Understands</i> <i>Oh Gee</i>
H 253	May 1960	<i>Banjo Boy</i> <i>Cow Cow Boogie</i>
H 268	Oct 1960	<i>Fools Fall In Love</i> <i>Sweeter As The Day Goes By</i>
H 293	Feb 1961	<i>Too Late For Tears</i> <i>I Got Rhythm</i>
H 322	Jun 1961	<i>Birmingham Rag</i> <i>All The Days Of My Life</i>
H 367	Jan 1962	<i>African Waltz</i> <i>All Night Long</i>

HMV

POP 1125	Feb 1963	<i>Sometime Kind Of Love</i> <i>The End Of The World</i>
----------	----------	---

COLUMBIA

DB 7426	Nov 1964	<i>Christmas Calling</i> <i>He Didn't Fool Me</i> (Recorded in Joe Meek's RGM studio)
---------	----------	---

POLYDOR

BM 56056	1965	<i>It's Up To You</i> <i>Next Train Out</i>
BM 56135	1966	<i>Don't Ever Go</i> <i>Say Hello</i>

COLUMBIA

DB 8629	Nov 1969	<i>Just Wait A Little While</i> <i>I Don't Wanna Play House</i>
---------	----------	--

COUNTRY SPOTLIGHT IRELAND

Continuing our profiles of Eurovision family members and some of the artists who have represented them, **David Ransted** profiles Eurovision's undisputed heavyweight champ: Ireland

Records abound

Ireland's stellar Eurovision pedigree is well-known: seven wins – two more than the nearest contenders, the only country to win three consecutive contests, the only country to record two wins by the same solo artist, the only country to win twice on home soil and the only country to host back-to-back contests. The trophies are many. But let's take a closer look at some of the artists who have contributed to Ireland's Eurovision history.

Welcome to the family

Ireland's Eurovision debut was at the tenth Grand Prix, held in RAI's Sala di Concerto in Naples on 20th March 1965. Performing fourth in a then record line-up of 18 countries, the charming compere, Renata Mauro, warmly introduced Ireland's Butch Moore, who gave an assured delivery of a strong ballad, *I'm Walking The Streets In The Rain*. Ireland didn't send its own conductor that year, instead using RAI's Gianni Ferrio. Butch was a hugely popular singer in Ireland at the time, and the song went to Number One on the Irish chart. He sang with the Capitol Showband, who had been the first showband to appear on RTÉ television in 1963 – and who rivalled the Royal as Ireland's most popular showband – joining the band in 1958. The strong showband tradition in Ireland, the success of which didn't decline until the 1980s, has provided a rich vein of talent for Irish Eurovision representatives and would-be



Butch Moore

contenders at national finals over the years. *I'm Walking The Streets In The Rain*, which finished in sixth place, was the first of many strong ballads to represent Ireland over the years and the country enthusiastically embraced the contest, entering some of its top stars. In 1966 Butch was lured away from the Capitol Showband by the offer of a lucrative solo career, but his departure dented his own popularity as well as the band's, and his career faltered. In 1970 he moved to the US where he continued to perform with his wife, the Irish singer, Maeve Mulvaney. Butch returned to Ireland in 2000 to join the Showband Show's Hucklebuckin Again Tour. He died in America the following year.

From strength to strength

Ireland built on its strong debut when in 1966 another showband front man, Dickie Rock, lead singer with the Miami Showband, achieved fourth place in Luxembourg with another

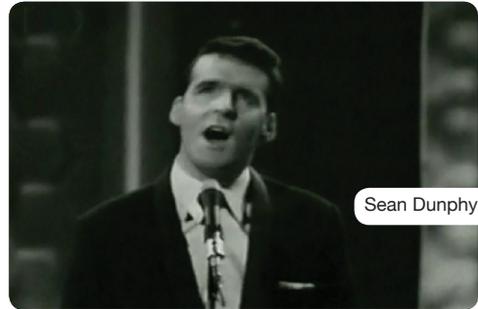
ballad, *Come Back To Stay*. Dickie fronted the Miami from 1963 to 1972, a period during which they hit the Number One spot on the Irish chart seven times and became the first Irish act to enter the chart at Number One with *Every Step Of The Way* in 1965. *Come Back To Stay*, the first Irish entry to be conducted by the legendary Noel Kelehan, topped the Irish singles chart. Dickie went solo in 1973 and had another nine chart hits in Ireland, including the Number One *Back Home Again* in 1977. His last chart hit was 1989's *Come Home To Ireland For Christmas*, but he continues to perform and even toured Ireland in 2011. Dickie appeared in



Dickie Rock

had some success in Canada in that year and a further two hits in Ireland in the late 1970s. He continued to perform until the night before his death, at the age of 77, in 2011.

Ireland's first three Eurovision entrants had all been Dubliners, but in 1968 the country was represented by Pat McGeegan, from the small town of Clones, with *Chance Of A Lifetime*, finishing fourth. Pat was the father of Ireland's World Featherweight Champion boxer, Barry McGuigan, and often performed in the ring before fights, becoming known in particular for his rousing rendition of *Danny Boy*. Pat was a songwriter in his own right in addition



Sean Dunphy

the national final four times over the years, the final time in 1977 with *I Can't Go On Without You*.

Ireland moved up another two places on the scoreboard in 1967 when Sean Dunphy's ballad *If I Could Choose* took the runner-up position in Vienna. Sean was another lead singer of a successful showband, the Hoedowners – headed by trumpeter Earl Gill – whose first hit, *Wonderful World Of My Dreams*, reached number three on the Irish chart in 1966. *If I Could Choose* was a number two hit, one of 14 chart hits with the band. The high water mark for the Hoedowners would come in 1969, when they topped the Irish chart twice. Sean had joined the band when he was signed up after sending a demo tape to Earl. Sean had been living in London at the time, working as a carpenter by day but at night singing at the Hibernian Ballroom in Fulham. He left the Hoedowners in 1973 and as a solo artist he

to interpreting others writers' songs. As a balladeer par excellence his repertoire included *The Wedding* and what must rank as one of the saddest – albeit beautiful – Christmas songs of all time, *What Time Will Santa Be Coming*. Pat died at the early age of 52 in 1987.

Ireland broke with the ballad tradition in 1969 with the uptempo *Wages Of Love*, performed by Muriel Day with backing vocals by The Lindsays. A native of Newtownards, Muriel, who had had a minor part in the film *Billy Liar* in 1963, was the first of several acts to represent Ireland over the years who came from Northern Ireland, including Dana, Linda Martin, Luv Bug, Eddie Friel and Brian Kennedy. The song was a Number One hit in Ireland but finished seventh – a respectable position but Ireland's lowest placing up to that point. Muriel moved to Canada in 1971 but returned to Belfast in the 1990s where she occasionally still performs.

COUNTRY SPOTLIGHT: IRELAND

IRELAND SCORECARD

Year	Song	Language	Artist	Selection	Starting position	Position
1965	<i>I'm Walking The Streets In The Rain</i>	English	Butch Moore	National final	4/18	6th
1966	<i>Come Back To Stay</i>	English	Dickie Rock	National final	17/18	4th
1967	<i>If I Could Choose</i>	English	Sean Dunphy	National final	17/17	2nd
1968	<i>Chance Of A Lifetime</i>	English	Pat McGeegan	National final	14/17	4th
1969	<i>The Wages Of Love</i>	English	Muriel Day	National final	5/16	7th
1970	All Kinds Of Everything	English	Dana	National final	12/12	1st
1971	<i>One Day Love</i>	English	Angela Farrell	National final	13/18	11th
1972	<i>Ceol An Ghrá (The Music of Love)</i>	Gaelic	Sandie Jones	National final	3/18	15th
1973	<i>Do I Dream</i>	English	Maxi	National final	14/17	10th
1974	<i>Cross Your Heart</i>	English	Tina Reynolds	National final	13/17	7th
1975	<i>That's What Friends Are For</i>	English	The Swarbriggs	National final	2/19	9th
1976	<i>When</i>	English	Red Hurley	National final	7/18	10th
1977	<i>It's Nice To Be In Love Again</i>	English	The Swarbriggs Plus Two	National final	1/18	3rd
1978	<i>Born To Sing</i>	English	Colm 'C.T.' Wilkinson	National final	1/20	5th
1979	<i>Happy Man</i>	English	Cathal Dunne	National final	4/19	5th
1980	What's Another Year	English	Johnny Logan	National final	17/19	1st
1981	<i>Horoscopes</i>	English	Sheeba	National final	12/20	5th
1982	<i>Here Today Gone Tomorrow</i>	English	The Duskeys	National final	17/18	11th
1983	No entry					
1984	<i>Terminal 3</i>	English	Linda Martin	National final	9/19	2nd
1985	<i>Wait Until The Weekend Comes</i>	English	Maria Christian	National final	1/19	6th
1986	<i>You Can Count On Me</i>	English	Luv Bug	National final	12/20	4th
1987	Hold Me Now	English	Johnny Logan	National final	20/22	1st
1988	<i>Take Him Home</i>	English	Jump The Gun	National final	10/21	8th
1989	<i>The Real Me</i>	English	Kiev Connolly & The Missing Passengers	National final	3/22	18th
1990	<i>Somewhere In Europe</i>	English	Liam Reilly	National final	17/22	2nd
1991	<i>Could It Be That I'm In Love</i>	English	Kim Jackson	National final	11/22	10th
1992	Why Me?	English	Linda Martin	National final	17/23	1st
1993	In Your Eyes	English	Niamh Kavanagh	National final	14/25	1st
1994	Rock 'n' Roll Kids	English	Paul Harrington & Charlie McGettigan	National final	3/25	1st
1995	<i>Dreamin'</i>	English	Eddie Friel	National final	2/23	14th
1996	The Voice	English	Eimear Quinn	National final	17/23	1st
1997	<i>Mysterious Woman</i>	English	Marc Roberts	National final	5/25	2nd
1998	<i>Is Always Over Now</i>	English	Dawn Martin	National final	13/25	9th
1999	<i>When You Need Me</i>	English	The Mullans	National final	17/23	17th
2000	<i>Millennium Of Love</i>	English	Eamonn Toal	National final	23/24	6th
2001	<i>Without Your Love</i>	English	Gary O'Shaughnessy	National final	12/23	21st
2002	Relegated					
2003	<i>We've Got The World</i>	English	Mickey Harte	National final	3/26	11th
2004	<i>If My World Stopped Turning</i>	English	Chris Doran	National final	18/24	22nd
2005	<i>Love?</i>	English	Donna & Joe	National final	22/25	14th (SF)
2006	<i>Every Song Is A Cry For Love</i>	English	Brian Kennedy	National final	21/24	10th
2007	<i>They Can't Stop The Spring</i>	English	Dervish	National final	4/24	24th
2008	<i>Irelande Douze Pointe</i>	English, French	Dustin the Turkey	National final	11/19	15th (SF1)
2009	<i>Et Cetera</i>	English	Sinead Mulvey & Black Daisy	National final	2/19	11th (SF2)
2010	<i>It's For You</i>	English	Niamh Kavanagh	National final	10/25	23rd
2011	<i>Lipstick</i>	English	Jedward	National final	6/25	8th
2012	<i>Waterline</i>	English	Jedward	National final	23/26	19th

Points	Highest points (from)
11	5 (Italy), 3 (Portugal, Yugoslavia)
14	5 (France), 3 (Belgium, Yugoslavia, Netherlands)
22	4 (Germany), 3 (Austria, Belgium)
18	6 (Yugoslavia), 4 (Austria, Sweden)
10	3 (Switzerland, Finland)
32	9 (Belgium), 6 (Switzerland), 5 (Netherlands), 4 (UK)
79	7 (Austria, France), 6 (Malta, Monaco, UK, Italy)
72	6 (Norway, Malta, Luxembourg), 5 (Sweden, Monaco, Netherlands)
80	7 (Belgium, Spain), 6 (Norway, Monaco, Luxembourg, Netherlands)
11	2 (Spain, Norway, Sweden, Luxembourg)
68	12 (Belgium), 10 (Sweden), 7 (Switzerland), 6 (Netherlands, France, United Kingdom)
54	12 (Italy), 10 (United Kingdom), 8 (Greece)
119	12 (Norway, United Kingdom, Israel, Sweden), 10 (Greece, France), 8 (Monaco, Luxembourg, Switzerland, Italy)
86	12 (Norway), 10 (Belgium, Turkey, Greece, Luxembourg), 8 (Sweden)
80	10 (Greece, Belgium), 8 (Sweden), 7 (Luxembourg)
143	12 (Greece, Denmark, Switzerland, Norway, Germany, UK, Belgium), 10 (Austria), 8 (Finland, France)
105	12 (Denmark, Cyprus), 10 (Luxembourg, Israel, Netherlands, Greece), 7 (Austria, Sweden)
49	8 (Yugoslavia), 7 (United Kingdom), 6 (Switzerland)
137	12 (Sweden, Belgium, Switzerland, Italy), 10 (Spain, Cyprus, Austria, Germany, Turkey), 8 (United Kingdom)
91	12 (Italy), 10 (Austria), 8 (Belgium, Portugal, Israel)
96	12 (Spain, Austria, Denmark), 8 (Yugoslavia, Iceland, Finland, Portugal)
172	12 (Austria, Belgium, Sweden, Italy, Netherlands, UK, Finland, Switzerland), 10 (Spa, Tur, Lux) 8 (Nor, Port, Cyp)
79	12 (Spain), 7 (Sweden, Germany, Denmark, Norway)
21	7 (Turkey), 4 (Germany)
132	12 (Sweden, Austria), 10 (Spain, Netherlands, United Kingdom), 8 (Iceland, Norway, Denmark)
47	8 (Luxembourg), 7 (Denmark), 5 (Belgium)
155	12 (Turkey, Greece, Malta), 10 (Sweden, Finland, Luxembourg, Austria, Denmark, Germany, NL) 8 (UK)
187	12 (Italy, Switzerland, Malta, Sweden, Slovenia, United Kingdom, Norway), 10 (France, NL, Spain) 8 (Aus, B&H)
226	12 (Ice, Cro, Port, Switz, NL, Ger, Nor, Rus), 10 (Swe, UK, Est, Lit, B&H, Aus, Spa, Hun), 8 (Cyp, Rom, Pol, Fra)
44	10 (Sweden), 5 (Bosnia & Herzegovina, Russia, Turkey, Slovenia)
162	12 (Turkey, Switzerland, Estonia, Slovenia, Netherlands, Poland, Bosnia & Herzegovina), 10 (Gre, Nor, Fin) 8 (Port)
157	12 (United Kingdom), 10 (Austria, Italy, Portugal, Sweden, Denmark, France), 8 (Cyprus, Germany, Estonia, B&H, Hun)
64	8 (Romania, United Kingdom, Turkey), 7 (FYR Macedonia), 6 (Malta, Hungary)
18	12 (Lithuania), 4 (United Kingdom)
92	10 (UK Malta), 8 (Switzerland), 7 (Cyprus, Turkey)
6	5 (United Kingdom), 1 (Portugal)
53	12 (United Kingdom), 7 (Portugal, Cyprus), 6 (Norway)
7	7 (United Kingdom)
53	12 (UK), 10 (Hungary), 5 (Romania, Croatia, Malta)
93	10 (Monaco), 8 (United Kingdom), 7 (Norway)
5	5 (Albania)
22	7 (Estonia), 4 (Belgium), 3 (Israel)
52	10 (Denmark), 7 (Lithuania, Albania), 5 (Latvia)
25	7 (United Kingdom), 6 (Israel, Switzerland)
119	12 (Denmark, Sweden, United Kingdom), 10 (Finland, Latvia), 8 (Germany, Malta, Slovakia)
46	10 (United Kingdom), 5 (Sweden, Latvia, Netherlands)



Operation Dana

1970 saw one of Eurovision's most popular winning songs as Ireland won the contest on its sixth attempt with the evergreen *All Kinds Of Everything*, performed by 18-year-old London-born Derry native, Dana. Having been runner-up in the 1969 National Song Contest with *Look Around*, Dana was invited to enter again in 1970 by a producer at RTÉ who thought he had just the song for her. The song was written by two amateur songwriters, Derry Lindsay and Jackie Smith, both composers at a Dublin newspaper. Following her emphatic win she was given a civic send-off at Derry's Guildhall. Ireland had drawn position 12 – last in the line-up in Amsterdam. The voting developed in to a two-horse race between the United Kingdom's Mary Hopkin, the hot favourite with *Knock Knock Who's There?* and Dana, but after that famous 'neuf votes' from Belgium to Ireland, the final song won convincingly. Dana returned to a hero's welcome in Dublin and Derry, and charmed the waiting crowds at Dublin airport by giving them an impromptu rendition of *All Kinds Of Everything* from the steps of the Aer Lingus aircraft that was emblazoned with the slogan "Operation Dana – Eurovision 1970". The song was a massive hit: it had already topped the Irish chart before the contest and remained there for nine weeks, and went on to top the UK chart as well as making the Top Ten in the Netherlands, Germany, Switzerland, Austria, Yugoslavia, Israel, Malaysia, Singapore and South Africa, and was also a hit in New



Dana

Zealand. Six months after the contest it was awarded a Gold Disc for sales of 100,000 copies in Ireland.

In October 2009 Dana gave an interview to Doug Harris on Revelation TV in which she revealed some charming insights in to her Eurovision experience in 1970. She admitted to being “absolutely petrified” when she took part in the National Song Contest in 1969, and to being thankful that she hadn’t won. As the finalists were introduced to the audience they had each performed a snippet of a previous Eurovision song, and for Dana it was *Poupée De Cire, Poupée De Son*. Still fearful that nerves would get the better of her a year later, she told herself before she took the stage in Amsterdam, “Do not screw this up”! Dana had been certain that she wouldn’t win and that Mary Hopkin would take the crown, and so she was determined to see taking part in Eurovision as a once-in-a-lifetime experience to be savoured, following which she would resume her plans for her chosen vocation, teaching. She revealed that she had been so sure she wouldn’t win that during the voting her attention was not on the votes but on the other artists, in particular Mary Hopkin, the young Julio Iglesias and the Dutch trio, Hearts of Soul, who had befriended her. When it had appeared likely that either Dana or Mary would win, the two of them had been ushered to the side of the stage, but in the process Dana had missed a big vote for Ireland, and so had lost track of the voting and initially didn’t believe it when she was told she had won. After the contest Dana admitted to being

“in shock for six months”, and the adjustment in her lifestyle was immediate and dramatic. On her return to Derry she had been given a reception at the Guildhall, and a particularly happy memory was of her return to her home in the Bogside, where a large and happy crowd of people from both sides of the troubled community gathered outside and joined together to sing *All Kinds Of Everything*. A tired and bewildered Dana, surely one of the most grounded and unassuming of music stars, was welcomed home to her family’s fifth floor flat where her mother made her sausage and chips, and she went to bed that night to the sound of the crowd in the street below singing her winning song.

Crucially for a Eurovision winner, Dana was able to build quickly on her success and profile by gaining a second international hit before the publicity faded. Although the immediate follow-up, *I Will Follow You*, wasn’t a hit, the next single, *Who Put The Lights Out*, made the Irish Top Ten and number 14 in the UK, and Dana rapidly became established as a star across the Irish Sea.

Dana had a further seven UK chart hits, the most successful of which was 1975’s *It’s Gonna Be A Cold Cold Christmas*, which peaked at number four. Dana was riding high in the UK at the end of 1975, collecting Best Female Singer awards from both the New Musical Express and TV Times. The following year she had one of her biggest hits, *Fairytale*, which reached number 13 in the UK and charted in Germany, the Netherlands and Belgium, and was a surprise Number One hit in Mexico.

Soon afterwards, however, Dana’s career was disrupted when she suffered a cyst on her vocal chords, and for a while she didn’t know if she would be able to sing again. Although it was successfully removed, and she was able to resume recording, it curtailed her live performances and it was almost five years before she could return to a normal singing schedule.

In 1979 she scored her second Number One on the Irish chart with *Totus Tuus*, written to celebrate the visit of Pope John Paul II

to Ireland. Her final chart hit in the UK was 1982's *I Feel Love Comin' On*, which peaked at number 66, while in Ireland the last single to chart was *If I Give You My Heart*, which reached number 27 in 1986. In 1991 Dana moved for a while to the US, where she became active in Christian broadcasting, and since then has released many albums of Christian music.

Dana herself said, when she guested at Ireland's Eurosong final in 2010, that with all the turmoil in Northern Ireland at the time of the 1970 contest, the win in Amsterdam gave Irish spirits a big lift. Victory also meant a wave of enthusiasm and anticipation for Ireland's first Eurovision as host nation as 18 countries gathered at Eamonn Andrews' Gaiety Theatre in Dublin for the 1971 Grand Prix. Angela Farrell had defeated several more established names to win the national final with *One Day Love*, but while the show itself – the first of a record six to date to be hosted by the city – was delivered flawlessly, the song fared badly, coming home in 13th place. It reached number four on the Irish chart, the first of four Top Ten hits for Angela.

Irish Gaelic makes an entrance

In 1972 Ireland entered an Irish language song to the Eurovision Grand Prix for the first and so far only time when Sandie Jones performed *Ceol An Ghrá* (*The Music of Love*) in Edinburgh, coming 15th. *Ceol An Ghrá*, an uptempo love song, was the first of several Irish language songs that had appeared in the national finals over the years – beginning with Sonny Knowles' *Chuaigh Me Suas Don Chluiche Mor* in 1966 – to win through and make it on to the Eurovision stage. Despite the low finishing position the song reached Number One on the Irish chart. From the mid-1960s through to the mid-1970s most Irish national finals featured at least one Irish Gaelic song in the line up, and several were close contenders, the closest being *Is Liam É* (*It Belongs To Me*), the runner-up in 1974. After a ten-year hiatus Irish Gaelic songs started to reappear in the national finals from 1987.

1973, and Maxi won the right to represent



Sandie Jones

Ireland with *Do I Dream*. Maxi, aka Irene McCoubrey ('McC'), had first gained success at the end of the 1960s as part of the trio Maxi, Dick and Twink, who had been runners-up to Dana in the 1970 national final with *Things You Hear About Me*, and all three members of the group subsequently entered the national final as solo artists in the early Seventies. Taking the stage in Luxembourg was a big moment for Maxi in two ways. She had grown up "loving Radio Luxembourg" and, while doing promotional work for her song in the Grand Duchy, was interviewed by one of her favourites DJs, Pete Murray. He asked her to read out some requests and told her "If anything ever happens to you and you can't sing any more, please think of radio as a career, because your voice is gorgeous on air". In a second twist of fate she was immediately followed onstage in the contest by her dream idol from her teenage years, Cliff Richard. "I had altars to him at home!" Maxi later confided. Maxi went on to become one-third of another girl group, Sheeba, and represented Ireland a



Maxi



second time with *Horoscopes*, coming fifth on home soil in 1981. The song reached number three on the chart and the group were riding high but in late 1982 the three girls were badly hurt in a car accident. It proved the beginning of the end for the group and for Maxi's singing career. But while recovering in hospital she remembered Pete Murray's words from years earlier and later Maxi made radio history of her own when for several years she became the voice of RTÉ Radio One's *Risin' Time* early morning show. In a rich and varied career as an actor, TV presenter and journalist, over the years Maxi has fronted *The Lotto*, the *Miss Ireland* contest and the *Rapid Roulette* quiz show, interviewed many figures from music, show business and politics, and worked for a time as a session singer in the *Motown Studios* in Detroit. She has also acted as a special representative for UNICEF Ireland.

Sheeba, which also included Frances Campbell and Marion Fossett, had previously attempted to represent Ireland in 1978, and featured again in the Irish national finals in 1982 and 1984 before going their separate ways. In 1982 they had performed *Go Raibh Maith Agat (Thank You Very Much)*, finishing seventh, and in 1984 they came fourth in a very strong final with the ballad *My Love And You*, co-written by Maxi, and on which she took the lead vocal. These days Frances Campbell is a fellow broadcaster – in Northern Ireland – while Marion Fossett is now a Ring Mistress in the family's Fossett's Circus.

In 1974 and 1975 the Irish national final



deviated from an open competition when first Tina and then The Swarbriggs were selected to sing all the songs in the final, before returning to the open format in 1976. Tina Reynolds, born Philomena Quinn, is an inspiring example of triumph over adversity. Born with tuberculosis and hospitalised until she was four years old, Tina and her sister then lived in an orphanage for five years as their mother was too ill to care for them. When their mother later died during a family trip to England the two young women decided to stay on. Tina's big break came at the age of 16 when she won a talent contest at Butlin's in Skegness. When this was reported back in Wicklow she was approached to sing with the *Mexicans Showband*, and readily accepted. During her time singing with the *Mexicans* Tina entered the 1968 National Song Contest, coming third with *One Love Two*, and following the band's demise briefly joined the *Tophatters*. In 1969 Tina joined a pop band, *The Real McCoy*, and two years later shot to stardom when their version of the Andrew Lloyd-Webber song *I Don't Know How To Love Him*, from *Jesus Christ Superstar*, went to Number One on the Irish chart, the first of three Top 20 hits with the band and the beginning of a decade as one of Ireland's best loved female singers. In 1972 Tina entered the National Song Contest with *Don't Need Your Sympathy*, finishing third. The following year members of the band were involved in a serious road accident and Tina was badly injured. When she resumed her career after several months of recuperation, it was as a

solo artist. She was selected by RTÉ to perform all the songs in the national final of 1974, and she took *Cross Your Heart*, written by Paul Lyttle of Chips, to seventh place in Brighton and to Number One on the Irish chart. Later that year Tina and Glen Curtin joined the hugely popular Nevada Showband, replacing Red Hurley. In early 1976 Tina was injured in another accident, but once again she fought back and later that year she and the band hit number three on the chart with *I'll Do It All Again*. Tina retired from the showband scene in 1978 but, unable to resist the lure of Eurovision, tried one more time when in 1979 she duetted with Red Hurley on *Hiding Behind Our Smile*, finishing eighth in the national final.

Many Irish artists appeared in the national final more than once in the Sixties and Seventies. In fact, in 1969 five of the eight finalists were past or future winners who would represent Ireland in Eurovision in other years. In 1976 Red Hurley beat former – and future – Irish representatives The Swarbriggs, as well as Cathal Dunne and Linda Martin – then a member of the group Chips – to carry Irish hopes to The Hague. Red has been one of Ireland's top stars since the early 1970s, first in showbands such as The Nevada, and then as a solo artist, and was riding the crest of a wave in 1976. His entry, *When*, was part of a string of ten consecutive Top Ten solo hits that had followed five Top Ten hits with The Nevada Showband. After a foray in the US as his star waned at home, Red staged a comeback in 2003 with the album *You're Still You*, and has since seen a revitalised career as a live performer and recording artist. In 2010 he celebrated 40 years in the music business with a sell-out Irish tour.

The Swarbriggs – brothers Tommy and Jimmy from Cootehill, County Cavan – were the first act to represent Ireland twice, finishing ninth in 1975 with *That's What Friends Are For* and, after coming fifth in the national final of 1976 with *The Way Of Love*, winning the ticket again in 1977 as The Swarbriggs Plus Two (with Alma Carroll and Nicola Kerr), with

It's Nice To Be In Love Again. The foursome finished third in London and received a hero's welcome on their return to Ireland, and the song became the brothers' third consecutive Number One hit. When they were growing up the boys, their brother Paddy and their father had all played in local bands. After a succession of bands Tommy, an accomplished trumpet player, joined another showband, the Drifters, while Jimmy, working in London, wrote poems which he sent to Tommy to be set to music, and would progress to writing lyrics for his brother. After the Drifters disbanded the two brothers formed a new band, The Times, and increasingly gained a reputation for writing their own material. Morphing in to The Swarbriggs, they gained their own TV



show on RTÉ in the early Seventies, a period when they collaborated for a time with British singer, producer and recording engineer Hurricane Smith, who produced some of their records. Over the years five acts have represented Ireland twice (counting Maxi and Sheeba, and main acts vs. backing singers, as separate acts).

Not just another year

Ireland headed for the Silver Jubilee contest in The Hague on the back of three consecutive top five placings. In 1980 history repeated itself from ten years earlier when an artist who had been a strong contender from the national final of the previous year won the final at the second attempt and went on to win at Eurovision. Johnny Logan had finished third in the 1979 national final with *Angie*,



but stormed to victory in 1980 with the Shay Healy-penned *What's Another Year*. Originally intended for Glen Curtin, the song's arrangement was changed by Bill Whelan – of Riverdance fame – to suit Johnny's vocal style. *What's Another Year* achieved a rare feat when it became the third of only four non-UK Eurovision winners to date (alongside *All Kinds Of Everything*, *Waterloo* and *A Little Peace*), to top the UK chart. And the song had some British input too: Scotland's Colin Tully played the saxophone introduction and bridge. Shay Healy went on to write the winner of the 1983 Castlebar Song Contest, *Edge Of The Universe*, performed by Linda Martin, but Johnny went on to write Eurovision history – again enlisting Linda Martin – when he wrote her 1984 runner-up *Terminal 3*, became the only solo artist in the contest's history to win a second time when *Hold Me Now*, his own composition, won in 1987, and wrote Linda's winning song *Why Me* in 1992. Johnny, born Seán Sherrard, struggled to establish a hit-making career following his win with *What's Another Year*, although he again topped the chart – and reached number two in the UK – with *Hold Me Now*, but he had several chart hits in Ireland aside from Eurovision, the most successful of which, a cover of the 10cc hit *I'm Not In Love*, made the Top Ten.

Linda Martin is of course one of Eurovision's most successful stars, with a win and a runner-up position to her credit. But her appearances on the Eurovision stage are just the tip of the iceberg: with nine appearances in the Irish national final – four times as a solo artist, once

as Linda Martin & Friends and four times as a member of the group Chips – she holds the record for the most appearances in the final. Chips made the final three years running from 1976 to 1978 – finishing second to Red Hurley in 1976 with *We Can Fly* – and featured again in 1982. The group, formed in Belfast in 1969, had four Irish chart hits, the biggest of which, their 1977 national final entry *Goodbye Goodbye*, got to number two. As a solo artist Linda had seven chart hits including *Did You Ever*, a duet with Mick McCarthy. Her two Eurovision entries were also her two Top Ten hits in Ireland, with *Why Me* making it to Number One, the song also reaching number 59 on the UK chart. Linda has had a successful career in musical theatre and continues to perform, and of course she mentored Jedward in their successful bid to represent Ireland for a second time in 2012.

Triple Crown

Linda Martin's victory in Malmo with *Why Me* heralded a golden age for Ireland in Eurovision, as Mary Kennedy alluded to when, in her introduction at the start of the 1995 contest in Dublin, she welcomed the participants "to what has almost become the annual Eurovision Song Contest from Ireland!" In 1993, with Europe focused on the small town of Millstreet – the only time on the seven occasions when Ireland has hosted the contest that it has moved outside Dublin – Niamh Kavanagh had raised the roof with a home win with Jimmy Walsh's classic modern ballad *In Your Eyes*, which became





Niamh Kavanagh

the Number One hit of the year in Ireland. A firm favourite among Eurovision fans, Niamh, who had first gained attention following her performance on the soundtrack to the movie *The Commitments*, returned to the contest in 2010 with *It's For You*, qualifying from the semi-final and finishing 23rd in the grand final.

Following Niamh's win in *Millstreet* the contest moved to the Point Theatre in Dublin for what proved a truly vintage year. Not only did the 1994 contest see the addition of seven eager new recruits from central and eastern Europe, it also unleashed the worldwide phenomenon Riverdance, debuted as a spectacular interval act to rave reviews. But above all, it produced a stunning third consecutive win for Ireland with the understated ballad *Rock 'n' Roll Kids* by Paul Harrington and Charlie McGettigan. Paul has released albums that have included both his own compositions and interpretations of other artists' material. He was a vocalist on Michael Flatley's *Celtic Tiger* production and returned to Eurovision as a backing singer for Dawn Martin in Birmingham. Charlie had



Paul Harrington and Charlie McGettigan

attempted to represent Ireland in Eurovision before, featuring in the national final of 1984 with *Bee Bop Delight* and in 1987 with *Are You Shy*, coming third on both occasions.

The other Irish 'Mr Eurovision'

Who has written the greatest number of successful Irish Eurovision entries? Not so fast! While Johnny Logan, aka Seán Sherrard, has written two winners (*Hold Me Now* and *Why Me*), and one other entry (*Terminal 3*), songwriter Brendan Graham has written two consecutive Irish winners (*Rock 'n' Roll Kids* and *The Voice*), and two other entries, *When* in 1976 and *Wait Until The Weekend Comes* in 1985. Brendan is also the author of three novels, including the Irish number two best seller *The Element Of Fire* in 2001. But Brendan's biggest success is undoubtedly as the lyricist of the song *You Raise Me Up*, originally recorded by 1995 Eurovision winners Secret Garden, featuring Brian Kennedy. The song, with music composed by Rolf Løvland, has since been covered by more than 30 artists including Westlife, Il Divo, Daniel O'Donnell and Josh Groban, and has racked up a staggering 80 million copies sold worldwide in all its different versions. While Westlife took the song to Number One on the British and Irish charts, Josh Groban reigned for six weeks atop the Billboard Adult Contemporary Tracks chart in the US and Christian group Selah scored a Number One on the Billboard Christian chart. Brendan has been awarded Million Air status by BMI, the American performing rights society, as the song has been broadcast more than one million times on American radio stations. *You Raise Me Up* is also one of the most successful songs of all time in sheet music sales, topping the USA's Sheet Music Best Seller charts for an extraordinary seven consecutive years. It is the most downloaded song in sheet music format of all time.

A Magnificent Seven

Brendan Graham invited Eimear Quinn to perform his song, *The Voice*, in his bid for it to represent Ireland at the 1996 contest, after



Eimear Quinn

hearing her singing as a principal soloist with the Celtic chamber choir Anúna in St Patrick's Cathedral in Dublin at Christmas 1995. Eimear had joined her first choir at age four and over the years developed a strong interest in early music, becoming a founder member of the ensemble Zefiro. Since her win in Oslo she has toured extensively as a solo artist in addition to collaborations with other artists, including performing *Voice Of An Angel* on Liam Lawton's platinum selling album *Another World*. On the tenth anniversary of her Eurovision victory Eimear released the album *Gatherings*, a compilation of music she had recorded over that decade. It was her third album following *Winter Fire And Snow* and *Through The Lens Of A Tear*, a song cycle on the legend of Tristan and Isolde that she co-composed with Pól Brennan. At the end of 2006 she performed at the Ireland's Finest In Concert production - commemorating the 25th anniversary of the National Concert Hall - in a line-up that also featured The Chieftains, Paul Brady, Sir James Galway and Brian Kennedy. A year later Eimear released *O Holy Night*, a collection of carols and ancient chants as well as some of her own compositions.

Eimear was followed by the talented and versatile Marc Roberts, whose *Mysterious Woman*, the runner-up in 1997, marked the last time to date that Ireland has finished in the top five at Eurovision. Marc has toured extensively in Europe, Australia and the US, including a series of concerts presented as 'A Tribute To The Music Of John Denver'.

The shows have gained him the All Ireland Country Music Awards titles of Solo Artist of the Year and Theatre Show of the Year. In addition to releasing four albums to date, most recently *The Promise*, and his hosting of two popular radio shows in Ireland, including the Big Band Show, Marc has for several years been a special guest on the Trad On The Prom shows each summer, a celebration of Irish culture. He has co-written songs with many of Ireland's top songwriters, including Brian Kennedy, Charlie McGettigan, Daniel O'Donnell and Darren Holden of The High Kings, with whom he co-wrote the title track of *The Promise*.

Since the mid-1990s Ireland's results in Eurovision have been more mixed. In 2002 the unthinkable occurred when the country was relegated following a poor performance in Copenhagen, and the following year RTÉ turned away from the National Song Contest format and chose the winner of the You're a Star reality TV show, Mickey Joe Harte, to represent them. In 2006 RTÉ internally selected an accomplished artist, Brian Kennedy, with three songs presented to viewers of the Late Late Show. Although the national final no longer follows the National Song Contest format, and selection now takes the form of a Eurosong 'special' on the Late Late Show in which finalists are mentored by established stars, RTÉ has always maintained an element of competition in the selection process.

When Brian Kennedy sang his own composition, *Every Song Is A Cry For Love*, at the semi-final in Athens it was the 1,000th song to be presented at the Eurovision Song Contest. Brian had already had four chart hits in the UK since releasing his debut album, *The Great War Of Words*, in 1990, and had had a Top Ten UK hit in 2005 with *George Best - A Tribute*. In addition to his collaboration with Secret Garden on *You Raise Me Up*, he has performed with many music legends, including Ray Charles, Joni Mitchell and Bob Dylan. He took the lead singing role in *Riverdance* on Broadway and has made



Brian Kennedy

several live performances for former US President, Bill Clinton, a long-time admirer of Brian's work.

ESC success – an Irish export

While numerous Eurovision entries of recent years have embraced Celtic and Irish influences, some have taken a more straightforward approach, enlisting Irish artists directly. In 2001 Scamp, fronted by Ireland's Erica Jennings, was selected to represent Lithuania, and went on to finish 13th – at the time their best result to date – with *You Got Style*. While that was a standard pop effort, in 1995 Irish violinist Fionnuala Sherry, as part of Secret Garden alongside Rolf Løvland, had played violin on the highly original Norwegian winning song, *Nocturne*, with her haunting intermezzo the hallmark of the mostly instrumental song. The duo has seen huge success since then, recording seven albums to date and selling more than three million albums around the world. Fionnuala has also released her own solo album, *Songs From Before*, as well as working with musicians such as Van Morrison, Chris de Burgh and The Chieftains, and has written and presented a children's musical TV programme.

One entry that was Celtic through and through represented France in 1996. The song, *Diwanit Bugale (May The Children Be Born)*, marked the first time that the Breton language had been performed in Eurovision. The Breton musician Dan Ar Braz had assembled the group L'Héritage des Celtes in 1992 for the Festival de Cornouaille in Quimper the

following year with the aim of creating a live show that combined traditional music with modern styles. In addition to Bretons Bagad Kemper and Alan Stivell he was joined by Elaine Morgan from Wales, Karen Matheson from Scotland and Donal Lunny from Ireland. The result was a group that drew not only on the talent of the individuals but on the unique, albeit related, musical traditions of the various regions around the Celtic ring.

As a world renowned musician, composer and producer steeped in the heritage of Irish traditional music, Donal Lunny has been a leading light in the genre since the early 1970s, initially joining Christy Moore in the band Rakes of Kildare before linking up with Christy, Andy Irvine and Liam O'Flynn to form Planxty, a group that has become synonymous with the development of Irish traditional music, in 1972. After leaving Planxty to form The Bothy Band Donal, always seeking new fields to experiment with Ireland's rich and ancient musical heritage, melding it with modern folk and rock, was reunited with Christy Moore to form Moving Hearts in 1981. While he had set out as a vocalist, guitarist and Bodhrán player, as well as helping to introduce the Bouzouki to Irish music, from the mid-1980s Donal increasingly worked as a producer, arranger and composer for other musicians and artists. He wrote the soundtrack to the Irish film *Eat The Peach* and the TV programme *The River Of Sound*, and was the producer and music director of the soundtrack to the BBC TV documentary series *Bringing It All Back Home*, which showcased the influence of Irish music around the world. As a producer Donal has shaped albums by a range of artists including Kate Bush, Elvis Costello, Rod Stewart and Clannad. Ever eager to push the boundaries, more recently Donal worked with Faeroese artist Eivør Pálsdóttir on her album *Human Child*. These days Donal lives in Japan and, with his Japanese wife, musician Hidebo Itami, a founder member of the group Soul Flower Union, collaborates with the band, again weaving a unique combination of musical flavours and traditions.



Noel Kelehan in 1969

A Class Act

No appreciation of Ireland's contribution to the Eurovision Song Contest would be complete without an acknowledgement of Noel Kelehan. The former conductor of the RTÉ Concert Orchestra was one of the longest-serving conductors in the contest. Beginning in 1966, Noel, a much loved and familiar face at Eurovision and a contemporary of such stalwarts as Ossi Runne and Franck Pourcel, conducted 24 Irish entries – including five winners – as well as five entries for other countries over the years. He was Chef d'Orchestre five times when Ireland hosted the contest in 1981, 1988, 1993, 1994 and 1995. Among several writing credits of his own, Noel wrote the string arrangements for the U2 album *The Unforgettable Fire*. Noel passed away in early 2012 at the age of 76. At his funeral mass Eimear Quinn joined the RTÉ Concert Orchestra to perform *Be Not Afraid* and *Ave Maria*, and the orchestra paid a fitting tribute with a performance of Noel's own arrangement of *Send In The Clowns*.

Back on song

In the semi-final era Ireland has missed out on the grand final three times, most recently in 2009 when Sinéad Mulvey and Black Daisy were narrowly edged out, finishing 11th in their semi-final with *Et Cetera*. But at the 2011 contest an expectant audience in Düsseldorf eagerly awaited the final song in

Trading points with the UK

Ireland and the United Kingdom have been each other's biggest supporters at Eurovision, with no fewer than 460 points heading east and west between the two countries over the years, and in 1997 12 points were exchanged as the countries finished in the top two positions. Since the start of the modern points system in 1975 the country that has awarded the second highest number of points to Ireland, and has also received the second highest number of points from Ireland, is Sweden.



Jedward

Semi-Final 2, and they weren't disappointed as Jedward delivered a rip-roaring performance of *Lipstick*, and Britain and Ireland let the rest of Europe in on the secret. After the disappointments of some of the previous few years Ireland stormed in to the final, a slam-dunk 12 points from the UK and a top ten place, and the twins went on to deliver a place in the grand final again the following year with *Waterline*. The Brothers Grimes (John and Edward), who burst on to the scene as protégés of Louis Walsh on the X Factor, have gained a large and enthusiastic fan base in Europe, perhaps as much for their irrepressible energy as for their music.

In late 2012 most of Ireland's winning artists took part in the Irish Winners' Tour, performing Eurovision hits to sell-out crowds, affirming Ireland's ongoing enthusiasm for the contest and for the artists who have so ably represented the country over the years. ♡

PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



It's 2013 and this is my 13th President's Page... and hey... you're still reading!

Many of us were relieved that Eurovision was going to be hosted by a western 'Euro-friendly' country in 2013 after Sweden took the prize in distant Baku. However, as friendly as they might be to Eurovision, we're still finding this a very challenging year as far as fans are concerned.

You'll all be aware of the ticketing issues and how we were given one piece of information one minute and then something different the next day. I must commend the team for being so reactive to changes and keeping everyone up to date as soon as information became available. It required a great deal of co-ordination and interpretation of contradictory pieces of information to make sure you were kept as up to date as possible. And we're lucky to have some very patient members, so I would like to thank you all for understanding the situation we found ourselves in.

I think in the end we managed to secure tickets for everyone who stayed in the ballot, so I hope you have all been practicing your standing up, because there will be a lot of it in Malmo! And may I just reiterate for those needing them, membership cards will be with you in time for the contest – we're awaiting their production and as soon as we have them they will be distributed.

We've also had the issue of accommodation (or lack of it)! I know many people will stay in Copenhagen and while we don't have

confirmation of precise events taking place over the water from Malmo, we are assured that there will be plenty to keep fans entertained. We're promised a Eurovision in two cities this time round.

Let's all hope that despite these obstacles we'll all enjoy a marvellous competition come May!

Some people have been asking if there will be a Euroglitz in 2013. As fantastic as the weekend was, unfortunately there would not be enough demand for it in 2013 with so many people travelling to Sweden. And to do it this year would have meant a really elevated cost for those who could attend, thus reducing the attractiveness of the event. That's not to say that there won't

be future Euroglitz events, if that is what the membership would like to see.

As reported in **Vision Update**, we have no further news from the BBC although rumours abound. I am assured that we'll be among the first to know. As always, as soon as we know anything, you'll know about it too – so make sure you keep checking

www.uk.ogae.net or our Facebook page.

We're hoping to make 2013 even better value for our members with increased website activity, more exclusive interviews and features in **Vision** with more people contributing to our wonderful magazine. Remember, Eurovision's appeal is so different for each person, so if there's something you are desperate to share with fellow Europhiles, why not do this via the magazine?

Enjoy your latest issue of **Vision** and, as always, any comments, feedback and ideas can be sent to me at presidentogaek@btinternet.com



THE VISION PANEL

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

(Note: questions were asked before the it was announced that 39 countries would be at Malmö)



Alasdair



Carol



Mark



Dermot



Dean

AR: Alasdair Rendall (chairman)

CR: Carol Ritson

MM: Mark McCanney

DM: Dermot Manning

DA: Dean Asker

AR: SVT has put forward a number of changes to next year's contest but one of the most controversial appears to be the decision to give the producers more say over the running order, rather than relying on a random draw – what are your thoughts?

CR: I can understand SVT's idea of wanting to make Eurovision a more entertaining show by not having the same sort of songs next to each other in the running order, but personally I like the randomness of the draw! I don't mind having several ballads or uptempo songs next to each other. I can see how a TV company may not want the very first song of the first semi-final being a song where people who are not so sure of watching the contest think 'What's this rubbish?' and turn off again before the show has got going. I think that the producers having more say over the running order is going to open a can of worms with political frictions if not this year possibly in the future! Love or loathe the position you draw, at least when it's random someone didn't make that decision on your behalf! No one wants to sing second in the final and with the random

draw no one can be accused of giving you that position!

MM: There's been much discussion about this change and generally speaking the fans aren't happy about it. But I think it's a good decision and should hopefully lead to a better show. We've had some awful openers to shows recently and it really must affect viewing figures. No one wants that. It should also mean that all songs have an opportunity to stand out. The risk is that the home producers deliberately try and sabotage a strong song by placing it, for example, second in the final, but I genuinely believe that the draw is less important than people think.

DM: I have mixed views on this. In one respect I understand the producers' wish to have as varied a running order for the final as possible, avoiding batches of ballads coming together, for example. On the other hand it can't be denied that a song's position in the running order does impact to a great extent on how a country fares at the end of the day. Given that there are a number of positions that countries wish to avoid (first, second, fourth, or the positions straddling the commercial breaks), then I can't see how the producers are going to avoid accusations of favouritism when they decide which country sings where next year. I also predict that for the first year at least, one of the so-called Big Six is almost guaranteed

to be given the dreaded second position in the draw, which will allow the producers to say.. "Look everyone, we are being fair with the draw. We've given the worst spot to Germany (for example!)". Until we see how it works in practice in Malmo, I will reserve judgment. But once the results are in, I think it is inevitable that some countries will complain vociferously that it was the draw position that caused their bad placing, and not because their song was just terrible.

DA: I totally understand why producers may want to change the way the running order is determined. They want to create the best TV show they can. There have been some contests where the first few songs have probably not captured the audience's attention, and people may start switching off. You can also get situations where you get too many ballads or uptempo songs next to each other. There was an amazingly good string of pop songs together in 2011 (Hungary, Ireland, Sweden, Estonia, Greece, Russia), and I think that actually didn't help any of those songs. If Sweden had come later in the contest, it may well have won.

Having said that, it's much fairer if the running order is chosen by a draw. Anyone who sings first or certainly second is never happy, but for over 50 years that's been down to fate. Now someone is actually going to make that decision.

As a fan, the draw for the running order is all part of what makes the show special, and I'll miss it, but there will be a different excitement in discussing the decisions the producers make. I'm sure there will still be plenty of drama!

AR: Engelbert Humperdinck didn't give the UK the result that many people hoped for. What approach should the BBC be taking for 2013?

CR: I've always said that the BBC should pick the song earlier in the season and promote it heavily around Europe. So many countries choose their songs between December and February and then spend time promoting them around other national finals and TV shows. In recent years, the winning song has already been Number One in many countries' charts before the contest, so thousands of people already know that song well. We tend not to pick our song until a few days before the closing date for entries and we don't seem to promote it very much. The UK does have a tendency to think we can, without any promotion, turn up on the final night, sing our song and expect

to do well! We actually did better in 2009 when Andrew Lloyd Webber toured other countries telling them how serious we were taking the show. I do actually like the idea that the general public haven't been allowed to vote for the artist or song for the last couple of years. I feel that unfortunately many people in the UK

are still stuck in the 1980s when it comes to choosing a song for Europe. Maybe the BBC should work with OGAE UK and let them have a say in choosing who should represent the UK or which song. Finally, I think we could do with encouraging popular artists to enter the contest. I think the image of the contest would have to change first because many seem to feel that representing the UK at Eurovision would mean the end of their careers!

MM: Engelbert was a terrible choice for the UK. His song was nice enough but he can't sing like he used to and it was never going to do well. The BBC needs to find some great pop songs and, if possible, convince a current chart act to take part. Winning the contest can lead to great success in Europe so we need to get our artists to realise that. Unlikely I know. I'd



like to see a national final return with juries and televote.

DM: Sweden won last year's contest in part because Loreen's song was already a hit long before it got to Baku. It was also the kind of song that has tended to do well in the contest in recent years, being modern and uptempo. I was always of the opinion that Engelbert was simply not the right 'fit' for Eurovision. The demographic he appealed to watched the contest back in the 1960s. He was never going to appeal to the modern televoter who votes on the likes of X Factor etc. As for what to do for 2013, I don't see why they don't do what the BBC did in 2009, where they got a recognised team of song writers who wrote a song designed for the contest, and then went off and found a decent singer to perform it for them. It gave the UK their best result in years, and I can't see why a similar approach in 2013 wouldn't work just as well again.

DA: I'd love for the UK to have an open selection. There are so many talent shows on TV, but very few, if any, are about new music or song writing. It just gets boring hearing people sing the same old songs. I really think there is a gap in the market for a show where anyone can submit a new song, from up-and-coming songwriters to established names. There were a couple of groups on Britain's Got Talent who sang new songs, and Lucy from X Factor also performed her own work - and the audience loved it. It would be great if we could have a Melodifestival style show with rounds in different parts of the UK - this would build excitement and interest. I also think that British audiences would react well to a show where you could get bands from the past (from the 1970s and 1980s especially) competing with new acts. That would appeal to all age

groups. But above all, although I like the songs that Blue and Engelbert sang, it's far more exciting when there is a choice of good songs and there is a competition.

AR: In a change from previous years the fan clubs will be given standing room only on the floor of the auditorium. Is this a good decision by SVT?

CR: Again I can see the point that SVT want to make the show look more lively and help it to appeal to a younger audience and actually quite a few of the people I've spoken to seem to

like the idea. I'm not going to Malmo, but if I was, the standing room only idea would bother me. Firstly it's a long time for people to stand and secondly I am so small I wouldn't have been able to see anything. At least at Dusseldorf I had a chair I could stand on so that I could see the stage. I think it's a good idea that they have now added a seating

area for fan club members. I have stood up at many concerts in my life but I've always had to queue from early in the morning to get a front row position. If I am abroad, visiting another city, I would want to be able to have time to look around whereas to get a good standing spot at the concert I would have to give that all up to spend my day queuing outside the stadium. At least with a seated ticket you can arrive just before the event, go in, go to the bar, come and go from your seat, and your space will still be there when you get back!

In a way I do think it feels as if SVT are trying to dissuade slightly older people from coming to Eurovision in favour of making it look like a young, trendy, lively audience. This in the end may not work as younger people who love the show will already watch it and I'm not sure if modernising the look of the contest will encourage any more younger viewers!



MM: I am going to Malmo and I have a standing seat – I'm not sure how it will pan out. The tickets were fairly expensive for not being able to sit and rebranding the dress rehearsals as 'Jury Final' is not going to convince people that it's good value. It could be a great atmosphere but I wait to be convinced.

DM: This is an interesting change and, depending on how things work out, it could be seen as either genius or disaster. In one respect it will certainly give a younger feel to the broadcast, similar to the MTV Music Awards for example. On the other hand, Eurovision fans by their nature will endeavour to get as close to the stage as possible in order to cheer on their individual entry. That is where I foresee problems. I'm sure SVT won't want to have pictures of unruly fans struggling to get the best positions on the floor being beamed across Europe. I think they are going to require proper crowd management if this particular change is going to work out in practice.

DA: Personally, I'd rather not be standing – I did it in Copenhagen and it was really tiring! But it will mean that the fans will get to mingle more, and it could come across well on TV, like some big pop concert. In a more general way, I'm pleased the producers of the show are looking to make some changes. I think the way the contest looks nowadays has got a bit samey. Maybe it's because the 1980s are my era (!), but I think you look back at those contests and they all look distinct from one another. I'd love a contest where the set looks really different, without such a heavy emphasis on video screens, for example.

AR: With countries like Portugal, Poland and Turkey having withdrawn, 2013 will be a smaller contest than recent years, what impact do you think this will have?

CR: As long as lots of other countries don't withdraw I can't see it making that much difference to be honest and with thirty odd countries still taking part it's not a small

contest. It would make a difference if at the two semi-finals we are picking ten songs out of 12 but at the moment there will be at least 17 countries in each semi-final so I think it will still work out all right.

I think it does make a difference which countries leave because if blocks of countries who do vote for each other are still competing, the contest could get stuck in a geographical rut.

MM: I'm all for a smaller contest! The contest is not as good now as it was when we only had one show and announced all the votes etc, so it's fine for some to pull out. I also think only finalists should vote in the final or combine all the semi-finalists votes into one vote that is announced at the end. It's a real shame we don't announce the ones and twos any more.

DM: I don't think this will have any impact at all. At the end of the day the event will be contested by those countries that turn up. If you aren't there, then so be it. The audience will focus on those countries that are there. As long as there are sufficient countries to make the final competitive, then the show will survive. I would be concerned if a situation similar to 1970 were to occur again. But in general, an event with 30 plus countries will be seen as a viable programme.

DA: The great thing about Eurovision for me is that it's fun, an escape from the outside world. We're living through a rather depressing time at the moment, but Eurovision should provide a welcome distraction away from that. So I hope ways can be found to keep as many countries in as possible. That said I would be happy with a smaller contest. By that I don't mean fewer countries. I just mean that sometimes you can spend less on something but still maintain the excitement and magic. I've no idea how much money SVT will spend on the 2013 Eurovision, but the success of a contest isn't just down to money – it's about the philosophy behind it. I sense that Sweden will do its very best to create an exciting, inclusive and fun contest. ♥

BACK TO EUROBASH

Here are some more scenes from last year's Eurobash



Battle of the Brisk													
	10	12	13	14	15	16	17	18	19	20	21	22	Total
Duel N Iceland 2011	2	1	1	1	1	1	1	1	1	1	1	1	12
Duel H Israel 1995	4	1	2	4	4	7	10	7	5	8	10	12	127
Duel J Netherlands 1982	12	7	10	8	12	10	8	10	8	8	7	11	105
Duel C Sweden 1978	7	2	2	2	7	8	7	8	10	10	7	10	94
Duel D Estonia 2003	10	10	8	7	8	8	8	8	8	8	8	8	82
Duel F Slovenia 2002	8	8	10	8	8	10	10	8	8	8	8	8	77
Duel L United Kingdom 1980	4	6	7	7	10	8	7	4	2	7	8	8	75
Duel K Ireland 1990	1	3	1	5	4	2	8	7	1	2	3	2	32
Duel G Germany 1976	3	4	2	2	1	2	1	1	1	6	4	4	21
Duel I Latvia 2001	1	1	1	1	1	1	1	1	1	1	1	1	25
Duel A Ukraine 2011	3	3	2	3	8	5	7	1	1	1	1	1	23
Duel E Belgium 1989	2	1	1	1	1	1	1	1	1	1	1	1	15
Duel M Malta 2003	1	1	1	1	1	1	1	1	1	1	1	1	9
Duel B Greece 1998	1	1	1	1	1	1	1	1	1	1	1	1	7

Where will this year's Eurobash be? Check our website for details

SMALL TALK with...

David Philpott



Beginning a new regular feature where we ask a OGAE UK member those essential questions about themselves

Occupation: Pharmacy Stores Booking-In Clerk

First Eurovision you watched: 1979

Favourite all-time Eurovision entry: *This Is My Life*, Euroband (Iceland 2008)



Favourite Eurovision year/contest (and, briefly, why): 1977 – as there is not one entry I dislike. 1981 is my close second favourite.

Best and worst Eurovision memories:

Best: Attending my first ever Eurovision final in Stockholm 2000.

Worst: Seeing the UK performing badly.

Last Eurovision song you bought: Hera Bjork - *Je Ne Sais Quoi* and ESC Baku 2012 CD.

What non-Eurovision music is on your playlist at the moment? Mostly current chart music and 1980's tracks.



Favourite non-Eurovision song?

I have two favourites: ABBA - *The Day Before You Came* and Jennifer Rush - *The Power Of Love*

Favourite film: I'm not really a film watcher.

Which Eurovision performer would you most like to be? Mike Nolan from Bucks Fizz!! ☺

Which Eurovision entry was most 'robbed' of victory? *7th Wonder* - Ira Losco (Malta 2002).

What should the UK do to improve our performance? Have better pre-selection heats like Sweden's Melodifestival.

Dream job: I would love to host the Official UK Top 40 show.

Favourite city/holiday destination (Eurovision host or otherwise): London, Stockholm, Istanbul.

What web sites do you use (Eurovision/music)? havenforum.co.uk, www.buzzjack.com, www.digitalspy.co.uk, www.escnation.com

Something not many people know about you: That I am a UK music charts fanatic.

David Ransted set the questions

THE LAST WORD with...

Hassan Yusuf

Beginning a new regular feature where an OGAE UK member discusses an issue of the day. Starting off the forum is **Vision**'s editor. He asks...



Do the Turks have a point?

Some time in November last year, the Turkish broadcaster apparently organised a meeting with musical big-wigs from TRT and previous Eurovision performers. The aim was to figure out a way to improve Turkey's role in the contest. They obviously decided it wasn't worth the effort and have in fact withdrawn from this year's contest! A bit extreme in my opinion. The reason they cited was that the new 50/50 televote/jury system was working against Turkey. And they aren't too happy with the Big Five getting a shoo-in to the final.

On first reflection this looks like sour grapes, but if you examine the problem in detail, the Turks do have a point. Coming from an ethnic Turkish Cypriot background I was delighted when Turkey entered the contest in 1975. It was with a great ballad, *Seninle Bir Dakika*, by Semiha Yanki. In my opinion, it's still the best Turkish song entered in the contest. But all it got was a measly three points. And the low-marking trend continued throughout the years until the end of the last century. My one wish during the voting each year – besides wanting the UK to win – was for Turkey to at least get one point! Of course this was during the era when the jury was the sole vote-giver. It became apparent that politics and prejudice were at play here. Obviously some of the entries arguably deserved nil points (*Opera* by Cetin Alp in 1983 comes to mind), but one of the most memorable songs in 1989 was *Bana Bana* by Pan. This was an upbeat and original song that got one of the biggest roars from the audience. Putting on my unbiased hat, I really thought it would do well. In the end it got five points.

But by this time I had lost all confidence with the juries. I considered them completely corruptible, prejudiced and tone deaf! I still shudder at the thought of those three Swedish pixies that won in 1984 over great songs, such as from Italy, and set the contest back ten years. ABBA they weren't!

Bana Bana was an ethnic sounding song, so in 1997 when Sebnem Paker performed *Dinle* I expected another poor placing. But to the surprise of many viewers (including Terry Wogan) it came third! This was the year when televoting was partially introduced. At long last the public had some right to choose the best song.

Since the contest became more or less entirely decided by televoting, Turkey developed a great success record, even winning (just) in 2003. Of course, no one can deny this happened because of the Turkish diaspora around Europe. But it has been proved that diaspora voting and even neighbourly voting has never resulted in a winner. The winning song has always depended on votes from all over the region.

The 50/50 system was introduced by the EBU to offset criticisms of such diaspora and neighbourly voting. In my

opinion it reeked of nothing more than appeasement of the Big Four (at the time). This move seemed to please many, thinking it would create a fairer contest. Well, I contend that hasn't been the case. The jury is meant to be unbiased, concentrating on the performance and song. Politics shouldn't be involved.

But why are the Turks peeved at this rule? A few years ago Hadise was awarded fourth place in the contest, and a year later maNga achieved runner-up status. Let's look at maNga's result. The juries couldn't very well give the Turkish group low points – not only was *We Could Be The Same* a fabulous song, but the group had won the MTV Best European Band award. As mentioned above, the juries are meant to end political voting. Strangely enough though, the only three countries that didn't vote for the Turks were Cyprus, Armenia and Israel – all countries that for one reason or another have disputes with Turkey. Not political? Phah! Surely the jury voting should have stopped that? Apparently not.

When Turkey failed for the first time to reach the final in 2011, that obviously set the alarm bells ringing. Things got back to normal in 2012 when Can Bonomo got through the semi-final with ease. But the discrepancy between the televote and jury vote was huge! Fourth from the televote, but 22nd from the jury vote! The Turks obviously fear a return



Pan performing *Bana Bana*

to the bad old days. And I don't blame them. Surely the juries should be on the same page as the public or near enough?

Then there's the moral aspect of getting viewers to spend good money on phone calls only to have them worth half a point. This is another reason why I've always been against the 50/50 voting. Let the people decide 100%!

And this system hasn't helped the UK in recent years. If televoting was the only system in 2011, Blue, with their top rate song, *I Can*, would've come a deserving fourth – rather than the 11th placing thanks to the juries!

As for the Big Five having an unfair advantage, well it's difficult not to be a hypocrite here – but the Big Five do need an incentive to finance so much of the contest. And there's no way the UK would've been in many finals this century if left to the public vote. I suggest a handicap of minus 12 points for the Big Five to start the contest – to make up for their advantage of getting into the final without a fight.

Anyway, will this Turkish withdrawal affect the contest? Not at all. Turkey may be a big country, but we were without Italy for 13 years and that didn't effect the contest – though they were missed! But if other countries begin to agree with Turkey and slowly withdraw, then surely something has to be done. Maybe change the voting allocation to 70/30 in favour of televoting. Though there are rumours that a percentage difference is going to be introduced... but with the juries getting the upper hand. Oh dear.

If you would like to give your opinion on any subject regarding the contest, then this page is open to you. Just email hassan.yusuf@hotmail.com

VISIONSPY

Not many OGAE UK members can claim to be part of a living exhibit. But Bryan and Kevin Manley-Green took it in their stride...



Kevin and Bryan



Their Eurovision exhibit

We're sure that Eurovision fans visiting – or indeed revisiting – the great city of Birmingham will be delighted to hear that the city's hosting of Eurovision in 1998 is being celebrated in a new exhibition at the Museum and Art Gallery. As part of a £9 million refurbishment, a new gallery has been installed to reveal the city's social and industrial heritage. A call went out for Eurovision fans to tell their story of the contest coming to the city. Long standing Eurovision fans and OGAE UK members Bryan and Kevin Manley-Green were chosen to tell their tale of Eurovision in 1998. The deciding factor was that the couple had a Eurovision themed civil partnership ten years later!

To be fair, the couple didn't play too much of a role when the contest came to Birmingham – information in those very early internet days was still very hard to find. However, they did manage to win tickets to the contest and attend the rehearsals.

Bryan will never forget the big screen coming down at regular intervals to show the winning song. Being gay and Jewish, he always classes seeing Dana International win as his proudest moment, along with getting married to Kevin in 2008, nicely timed to coincide with their 20th anniversary of meeting each other.

By all accounts, the Manley-Green's civil partnership was a rather swish affair, held in the historic Horton Suite of the Burlington Hotel. From the outset, Eurovision was in evidence - even as guests arrived, instrumental versions of Eurovision songs welcomed them into the ceremony room! Then their vows were lifted from the Armenian entry from 2007 by Hayko – "Anytime you need, any place indeed". And of course, they left the ceremony room to Cliff Richard's *Congratulations!*

The wedding breakfast had the tables decorated with the couple's favourite Eurovision countries – their French guests had to sit at the Belgian table due to France not featuring in their top ten countries. The couple themselves sat on the Dutch table, commemorating the Netherlands as the first place in the world to introduce marriage equality.

For their museum exhibit, the couple were interviewed about their love of Eurovision, what it meant to them for it to actually come to their home city – and how it became the theme for their wedding. They have donated various artefacts and an edited recording of their memories can be

heard. When it was explained that the recording could only be two minutes long, Bryan quipped "surely it should be three minutes"! And their request was granted, making it the longest interview in the events part of the exhibition! But that doesn't even scratch the surface, as they spoke to the researchers for almost three hours!

Along with the exhibition itself, as part of the launch, the couple were asked to be 'living exhibits'. Following local luminaries such as Nick Owen, Les Ross and Emma Jesson, they were put on a podium, with the general public asking questions about Eurovision and the couple's love of Birmingham in general. During their stint, they drew a crowd of around 40 people and answered questions such as "do you think Birmingham will ever host the contest again?" and "why do you like the Swedish final so much?"

Although the couple haven't any plans to repeat their living exhibit experience, their artefacts will be in the gallery for at least the next three years, and possibly for the next 20 years, so there's plenty of time to visit!

Earlier in the year, on the back of the museum exhibit, the couple were asked to take a minor Eurovision related role in the Wings of Desire event – Birmingham's Victoria Square became the setting for a large dance event, where angels were watching over the citizens and listening to them. Bryan's immortal line "We got there on the Number 9 bus" – was heard all around the Square for a whole week!

Also in Birmingham, at the National Indoor Arena, the venue for the 1998 exhibition, plans are advancing for a complete refurbishment, completely changing the look of the arena, although we're assured that they'd be only too happy to host the contest there again!

This isn't the only bit of Eurovision the couple have donated to the city. When the gay quarter received a grant for a public statue, a glittering rhino was commissioned. The citizens of Birmingham were asked for memorabilia to put inside the rhino – Bryan and Kevin donated their wedding vows – so Hayko's lyrics and some Eurovision songs on mp3 are actually inside the rhino! What a time capsule that will make!

For more information about the "Birmingham, its people, its history" exhibition, visit www.bmag.org.uk and do make sure you have a look at the rhino, which glistens above Hurst Street.

SILVER LININGS



Came second in 1957

France

La Belle Amour

Paule Desjardins

Came second in 1958

Switzerland

Giorgio

Lys Assia



Came second in 1959

United Kingdom

Sing Little Birdie

Pearl Carr & Teddy Johnson

