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THE OGAE UK MAGAZINE EUROVISION 2013 ISSUE 92

# BELIEVE IN BONNIE

Welsh superstar  
sings for the UK

Affiliated to Organisation Générale des Amateurs de l'Eurovision



# EDLINES



It doesn't seem possible that a year has passed since Loreen experienced total *Euphoria* on the international stage, but within a few weeks all eyes will focus on Malmo in readiness for the 58th Eurovision Song Contest.

After what appeared to be a slow start last December, a flurry of national finals and internal selections has resulted in a varied line-up that includes pure pop and soothing ballads, as well as traditional compositions and ultra modern sounds.

The United Kingdom will be represented by the vocal talents of Welsh songstress, Bonnie Tyler, who will perform the strong rock ballad, *Believe In Me*, which has already been released and promoted in Europe where those all important voters reside.

It is not the first time that Wales has provided the UK's singer, most noticeably Jessica Garlick (=3rd 2002), Mary Hopkin (2nd 1970) and, of course, Nicky Stevens who won the show with Brotherhood of Man back in 1976.

If Europe backs the UK by believing in Bonnie, there is every chance that Ms Tyler will be celebrating her own Eurovision success come 18th May.

Good luck Bonnie, from everyone at OGAE UK and **Vision** magazine.

Best wishes,

**Gordon Lewis**

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ISSUE 92 EUROVISION 2013

## CONTENTS

The 58th Eurovision Song Contest	4-5
The 39 Songs	6-29
Viewpoint: 2013	30-36
OGAE UK Website	37
Believe In Bonnie	38-40
Desmond Child: The Man Behind Bonnie Tyler	41
Hang 'Em High: More Good, Bad And Ugly	42-44
Euro Quiz/Eurobash 2013 News	45
Euro Curios	46-48
Those Were The Days	49-51
Country Spotlight: Yugoslavia	52-63
Book Review	64
Whatever Happened To...	65-67
The 10 Essential Polish Songs	68-69
The <b>Vision</b> Panel	70-74
President's Page	75
Malmo Prepares!	76
Small Talk	77
<b>Vision</b> Spy	78
The Last Word	79

Retrospective 2013

Pull-out section



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## WWW.UK.OGAE.NET AT MALMO

From Monday 6th May 2013, **Vision** editor Hassan Yusuf will be reporting 'live' from Malmo. Check out his daily blog – updated throughout each day on our website. Be the first to hear about rehearsals and news from the press conferences.



# THE 58th EUROVISION SONG CONTEST

## Malmo – Sweden

**Semi-Final 1**

Tuesday 14th May 2013

Running order	Performer	Song
1 Austria	Natália Kelly	Shine
2 Estonia	Birgit	<i>Et Uus Saaks Alguse</i>
3 Slovenia	Hannah	<i>Straight Into Love</i>
4 Croatia	Klapa s Mora	<i>Mižerja</i>
5 Denmark	Emmelie de Forest	<i>Only Teardrops</i>
6 Russia	Dina Garipova	<i>What If</i>
7 Ukraine	Zlata Ognevich	<i>Gravity</i>
8 Netherlands	Anouk	<i>Birds</i>
9 Montenegro	Who See	<i>Igranka</i>
10 Lithuania	Andrius Pojavis	<i>Something</i>
11 Belarus	Alyona Lanskaya	<i>Solayoh</i>
12 Moldova	Aliona Moon	<i>O Mie</i>
13 Ireland	Ryan Dolan	<i>Only Love Survives</i>
14 Cyprus	Despina Olympiou	<i>An Me Thimasai</i>
15 Belgium	Roberto Bellarosa	<i>Love Kills</i>
16 Serbia	Moje 3	<i>Ljubav Je Svuda</i>

Also voting: Italy, Sweden, United Kingdom

**Semi-Final 2**

Thursday 16th May 2013

Running order	Performer	Song
1 Latvia	PeR	<i>Here We Go</i>
2 San Marino	Valentina Monetta	<i>Crisalide (Vola)</i>
3 Macedonia (FYR)	Esma & Lozano	<i>Pred Da Se Razdeni</i>
4 Azerbaijan	Farid Mammadov	<i>Hold Me</i>
5 Finland	Krista Siegfrids	<i>Marry Me</i>
6 Malta	Gianluca	<i>Tomorrow</i>
7 Bulgaria	Elitsa & Stoyan	<i>Samo Championi</i>
8 Iceland	Eyþor Ingi	<i>Ég A Lif</i>
9 Greece	Koza Mostra feat. Agathon Iakovidis	<i>Alcohol Is Free</i>
10 Israel	Moran Mazor	<i>Rak Bishvilo</i>
11 Armenia	Dorians	<i>Lonely Planet</i>
12 Hungary	ByeAlex	<i>Kedvesem (Zoohacker Remix)</i>
13 Norway	Margaret Berger	<i>I Feed You My Love</i>
14 Albania	Adrian Lulgjuraj & Bledar Sejko	<i>Identitet</i>
15 Georgia	Nodi Tatishvili & Sophie Gelovani	<i>Waterfall</i>
16 Switzerland	Takasa	<i>You And Me</i>
17 Romania	Cezar	<i>It's My Life</i>

Also voting: France, Germany, Spain

## EUROVISION 2013: THE ENTRIES

### The Big Five (order of performance to be announced)

Country	Performer	Song
France	Amandine Bourgeois	<i>L'enfer Et Moi</i>
Germany	Cascada	<i>Glorious</i>
Italy	Marco Mengoni	<i>L'essenziale</i>
Spain	ESDM	<i>Contigo Hasta El Final</i>
United Kingdom	Bonnie Tyler	<i>Believe In Me</i>

### Eurovision Song Contest

Saturday 18th May 2013

Country order (TBA)	Performer	Song	Voting order
1			1
2			2
3			3
4			4
5			5
6			6
7			7
8			8
9			9
10			10
11			11
12			12
13			13
14			14
15			15
16	Sweden	Robin Stjernberg <i>You</i>	16
17			17
18			18
19			19
20			20
21			21
22			22
23			23
24			24
25			25
26			26

### Voting order

The voting order will only be revealed during the live Final. Just write in the countries as they are announced.

# THE 39 SONGS

**Hassan Yusuf** gives a run-down on this year's Eurovision and attempts to give unbiased views on the 39 entrants

## ALBANIA (SF 2)

**Song:** *Identitet* (*Identity*)

**Artist:** Adrian Lulgjuraj & Bledar Sejko

**Songwriters:** Bledar Sejko, Eda Sejko



After two semi-final shows featuring 13 participants each, 18 got through to the annual Festivali I Kenges, though one finalist got disqualified due to apparent plagiarism. All the songs from the semis and national final were chosen by an expert jury. Performers included former Eurovision finalists, Anjeza Shahini (2004) and Kejsi Tola (2009). The duo, Adrian Lulgjuraj & Bledar Sejko, were clear winners, and it's not difficult to see why. Their song, *Identitet*, may contain elements of ugly hard-rock noise, but this is a good attempt at ethno-rock. It even has classical music overtones. And who doesn't love a croaky voice? The country achieved their highest ever placing last year. It's difficult to see this being as successful, but it deserves to do well. The contest needs variety after all. Adrian and Bledar sing: *Under the dust of time I found clouds and curse*. Gee, thanks for reminding us of the British spring this year guys!



### Festivali I Kenges 22nd Dec 2012

Song	Performer	Result
<i>Identitet</i>	Adrian Lulgjuraj & Bledar Sejko	74
<i>Love</i>	Anjeza Shahini	62
<i>Kush Të Dha Këtë Emër</i>	Hersi Matmuja	48
<i>S'jemi Më Atje</i>	Kejsi Tola	42
<i>Këtu Fillon Paraja</i>	Merland Kademi	40
<i>Labirinti I Zemrës</i>	Flaka Krelani	39
<i>Ti...</i>	Rezarta Smaja	36
<i>Lot...Jetë...Dashuri</i>	Bojken Lako	27
<i>Jam Til!</i>	Dr. Flori & Fabi	11
<i>Dëshirë</i>	Rosela Gjylbegu	11
<i>I Omëndur Për Ty</i>	Ardian Bujupi	10
<i>Ylli Im Polar</i>	Kelly	3
<i>Arti I Një Fundi</i>	Xhejn & Enxhi Kumrija	2
<i>Si Ty Askush</i>	Lynx	1
<i>Ku Je?</i>	Selami Kolonja	0
<i>Nuk Do Të Ndal</i>	Valon Shehu	0
<i>S'jam Perfekt</i>	Vesa Luma	0

## ARMENIA (SF 2)

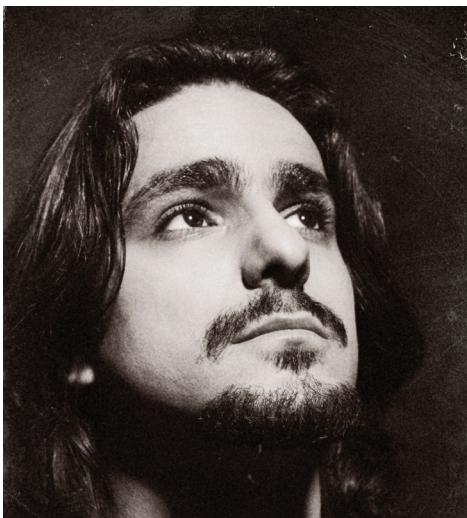
**Song:** *Lonely Planet*

**Artist:** Gor Sulyan and Dorians

**Songwriters:** Tony Iommi, Vardan Zadoyan



After staying away from last year's contest, Armenia deemed it safe to come out and play again. The country decided to internally select its candidate for Malmo in the form of Gor Sulyan who fronts his band, Dorians. Gor sang four songs at the national

**National Final**

2nd March 2013

Lonely Planet	1st
No Time	
The Truth	
Toy Planet	

final and the 50/50 televoting/jury method chose the winner. The song, *Lonely Planet*, was co-written by Black Sabbath founder Tony Iommi, so no surprise that the song is a rock ballad. Gor gives a good performance, but this style of music usually struggles to get through to the final. And it's slightly repetitive and shouty which doesn't really help. But it's nice to welcome the country back and it's a worthy effort to do something different. Gor sings: *Lonely planet! Who has done it? Who can save you? Who can stop it?* Alas, no easy answers!

**AUSTRIA (SF 1)****Song:** *Shine***Artist:** Natália Kelly**Songwriters:** Andreas Grass, Nikola Paryla, Alexander Kahr, Natália Kelly

The Austrians tried something a bit different this year. Only five acts were chosen to go through to the national final. Each act had to perform an old Eurovision winner such as *Waterloo* and *Love Shine A Light*. The winner emerged from the usual 50/50 televoting/jury method. It was a comfortable win for the lovely Natália Kelly singing *Shine* (a popular title in recent years). It's a decent enough pop/rock number and Natália's got a good voice, but it's probably realistic to state that there's nothing really special here, so a good performance on the night is essential to progress to the final. Natália sings: *And fight the shadows in the sky, Oh you will fly up high, The light is in your eyes, Trust me you will shine.* And who wouldn't trust Natália? She'll certainly brighten up the stage.

**National Final 15th February 2013**

Song	Performer	Result
<i>Shine</i>	Natália Kelly	70
<i>Feels Like Home</i>	Yela	50
<i>Rise Above The Night</i>	Falco Luneau	49
<i>Give Me A Sign</i>	Elija	16
<i>Back To Fantasy</i>	The Bandaloop	15



**AZERBAIJAN (SF 2)****Song:** Hold Me**Artist:** Farid Mammadov**Songwriters:** Dimitrios Kontopoulos, John Ballard, Ralph Charlie Al Fahel

It's another Western-sounding effort from Azerbaijan again. As usual they took the selection process seriously with eight semi-finals, with ten acts progressing to the national final, Milli Seçim Turu. Each semi-final was held over five weekdays: on the Monday, the contestants sang a Eurovision hit; on Tuesday an Azeri hit; on Wednesday an international hit; Thursday was a 'performance' day; and finally on Friday a song of their choice. The winners of each semi-final were decided by the 50/50 televoting/jury method. Those poor singers were certainly put through their paces! The winner at the final was decided by an expert jury (obviously not trusting the public to choose the right song) with Farid Mammadov announced as the winner. *Hold Me* is a decent ballad that builds up nicely into a more upbeat sound. It's the sort of song that has universal appeal so should do well in Malmo. It will no doubt get many votes from the full spectrum of voters and will probably lap up most of the Muslim vote (with the absence of Turkey and Bosnia) so no one should be surprised if we return to Baku in 2014. Farid sings: *If love was a mountain, I'd climb up to the highest of them all.* He's taking this seriously then!

**Milli Seçim Turu 14th March 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Hold Me</i>	Farid Mammadov	1st
<i>Welcome To The Sun</i>	Leyla Aliyeva	
<i>Lonely King</i>	Ravana Aliyeva	
<i>Big Time</i>	Vlada Axundova	
<i>Sleazy Mo</i>	Aysel Babayeva	
<i>We Are One</i>	Farah Hadiyeva	
<i>I Still Believe</i>	Nigar Hüseynova	
<i>If This Is Love</i>	Valeriya Hüseynzada	
<i>Pride</i>	Leyla Qafari	
<i>Baby Baby</i>	Vüqar Muradov	

**BELARUS (SF 1)****Song:** Solayoh**Artist:** Alyona Lanskaya**Songwriters:** Marc Paelinck, Martin King

Well the Belarussian national final was a waste of time! The winning singer decided to change her entry to something she felt more comfortable with (and featured on her new album). Anyway, the national final featured ten acts where the winner was

**National Final 7th Dec 2012**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Rhythm Of Love</i>	Alyona Lanskaya	24
<i>Save Me</i>	Nuteki	17
<i>Get Out Of My Way</i>	Satsura	14
<i>One Way Love</i>	Alexey Gross	11
<i>I Love Your Charming Eyes</i>	Max Lorens	11
<i>Catch Me Again</i>	Daria	11
<i>Letter To Mother</i>	YanKey	10
<i>Secret</i>	Uzari	7
<i>I Wonder How You</i>	Vitaliy Voronko	7
<i>Incredible Girl</i>	Beaver Band	4

decided by the 50/50 televoting/jury method. For the second year running Alyona Lanskaya was the winner – though she was subsequently disqualified in 2012 – so Alyona lives to fight another day. A few months after her victory, it was announced that she changed her entry to *Solayoh*. As the title may suggest, it has a very Latin feel, with a bit of Greek thrown in. It all makes for a lively catchy upbeat tune. If the EBU is looking for summer hits, then this could be one of them. Trouble is, as likeable as the song is, this style of music hasn't gone down well with voters. But this certainly has a good chance of progressing into the final. Alyona sings: *Solayoh, Solayoh, turn the music up, it's gonna get ya. We play-oh, we play-oh, we can make it into a hot night.* Can you feel the heat already? In which case get up and boogie that behind to a bit of cha-cha! It really helps to get into the mood.



## BELGIUM (SF 1)

**Song:** *Love Kills*

**Artist:** Roberto Bellarosa

**Songwriters:** Iain James, Jukka Immonen



Roberto Bellarosa was pre-selected to represent his country in Malmo. At the national final Roberto sang three songs and the winner was selected by the 50/50 televoting/jury method. *Love Kills* was announced as the winner. By all accounts it seemed that Belgium would find it difficult to get through its semi-final. But the song was reworked – and it's amazing what a bit of re-jigging can do. It went from being, well... an ordinary ballad into a more uptempo offering that has the potential to surprise everyone – if a good performance on the night is achieved. Roberto comes from the Walloon part of Belgium and came to prominence after he won Belgium's version of The Voice. He has a very distinctive look that will bode well in Malmo. Roberto sings: *So the arrow shot right through her heart and rocked her to the core.* That Cupid can be very dangerous!

**National Final** 16th Dec 2012

Song	Result
<i>Love Kills</i>	Winner
<i>Reste Toi</i>	
<i>Be Heroes</i>	



**BULGARIA (SF 2)**

**Song:** Samo Shampioni (*Only Champions*)  
**Artists:** Elitsa Todorova and Stoyan Yankulov  
**Songwriters:** Elitsa Todorova, Christian Talev



The duo of Elitsa and Stoyan are no strangers to Eurovision, having come fifth at ESC 2007 – Bulgaria's best ever showing.

This year they were internally selected to go to Malmö. At the national final the pair offered three songs to the public. The winner was decided by the 50/50 televoting/jury method. *Kismet* and *Samo Shampioni* tied at the top, but *Kismet* went through because it achieved the higher public vote. However a week later the song was withdrawn due to copyright reasons, hence the couple will be performing *Samo Shampioni* instead. This will definitely be one of the more unique songs in the contest. Extremely uptempo and full of great sounds – lots of drums and electro-pop – plus they will be joined on stage by someone playing a sort of bagpipe. And the vocals from Elitsa are outstanding. It does sound very ethnic which may not be appreciated by many viewers. But it certainly adds variety to proceedings. Elitsa and Stoyan sing: *Flying far and high, Jumping, laughing, crying, The youngest and the best, The bravest in the games*. Shame it's not an Olympic year!

**National Final**

3rd March 2013

Song	Performer	Result
<i>Kismet</i>		10
<i>Samo Shampioni</i>		10
<i>Dzupai, Libe Boso</i>	Feat. Skiller & Jahmmi	2

**CROATIA (SF 1)**

**Song:** Mižerja (*Hard Times*)  
**Artists:** Klapa s Mora  
**Songwriter:** Goran Topolovac



The Croats are trying something different this year – they've created their own boy band to go to Malmö! But none of the six-man Klapa s Mora are actually boys – but rather all distinguished singers. The national broadcaster decided to send a traditional entry in the style of Croatian 'klapa'. Klapa is traditionally a 'group of friends' singing church music acappella. But in this case a great score has been added. Six performers were chosen (two tenors, two baritones and two basses) to form the ensemble Klapa s Mora. Harmony and melody are extremely important in klapa and *Mižerja* doesn't disappoint. It's hard to imagine a more beautiful sound coming out of this year's contest. The song is extremely uplifting – despite the subject matter of hard times – and really deserves to do well. The group sings: *Oh, these hard times are stony and raw, now. Oh, these hard times! The wine flows no more now*. Well the group is a good antidote to the recession!



**CYPRUS (SF 1)****Song:** *An Me Thimasai (If You Remember Me)***Artist:** Despina Olympiou**Songwriters:** Andreas Giorgallis, Zenon

Zintillis



The Cypriots have to watch the pennies these days, so they've opted to internally select their entry this year. And they did a good job of it. The sultry Despina Olympiou is an accomplished singer who's had a successful career since the 1990s and her song, *An Me Thimasai*, is a decent ballad. And it's nice that the song is actually sung in Greek with ethnic overtones. It may struggle to get through to the final (no Greece in this semi-final to give them 12 points), though it deserves to (well she was born in the same town as **Vision**'s editor, so you know...). Despina sings: *If you remember me, Tell me if I will see you again, I wait for you, I will always be there for you*. Oh yeah? We've all heard that one before!

**DENMARK (SF 1)****Song:** *Only Teardrops***Artist:** Emmelie de Forest**Songwriters:** Lise Cabble, Julia Fabrin

Jakobsen, Thomas Stengaard



If the bookies are right, we have a winner here! Ten acts were chosen to perform at this year's Dansk Melodi Grand Prix. Voting was by the 50/50 televoting/jury method and in two rounds – the first to choose a top three that went into the superfinal, and then to pick the eventual winner. Emmelie de Forest, rumoured to be related to the British monarchy, was a clear winner. *Only Teardrops* is an uptempo pop song with a great anthemic feel to it. Lots of great drums, and Emmelie delivers the song with great angst. It certainly ticks all the right boxes to win the contest. Unless we have a 'Kate Ryan' moment, Emmelie could be Eurovision's fifth barefoot winner! Copenhagen isn't cheap, is it? Emmelie sings: *How many times can we win and lose, how many times can we break the rules*. Well if you can get away with it...

**MGP**

26th January 2013

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<b>Superfinal</b>		
<i>Only Teardrops</i>	Emmelie de Forest	26
<i>Unbreakable</i>	Mohamed Ali	19
<i>Stay Awake</i>	Simone	15
<b>Non-qualifiers from the first round</b>		
<i>Beautiful To Me</i>	Albin	
<i>Human</i>	Brinck	
<i>We Own The Universe</i>	Daze	
<i>Jeg Har Hele Tiden</i>	Frederikke	
<i>Vidst Det</i>		
<i>Invincible</i>	Jack Rowan feat. Sam Gray	
<i>I'm Not Alone</i>	Kate Hall	
<i>Rejs Dig Op</i>	Louise Dubiel	

**ESTONIA (SF 1)****Song:** *Et Uus Saaks Alguse (This Could Be The New Beginning)***Artist:** Birgit**Songwriters:** Mihkel Mattisen, Silvia Soro

The country had two semi-finals with five songs from each progressing to the national final, Eesti Laul. Voting was by the 50/50 televoting/jury method, as was the first round in the final. In the second round, televoting provided the outcome.

And it was a very close call, but Birgit Õigemeel emerged the winner. A sweet looking girl for what is eventually a sweet ballad. But the song has been beefed up for its presentation in Malmo to offer wider appeal. By all accounts, this ballad harkens back to the 1980s/1990s in its style. Which is why it may struggle to progress to the final, despite it being a worthy effort. Maybe its simplicity will set it apart. Birgit sings: *The ice will melt and the bare trees will burst into leaf, Every ending is just a new beginning, We need the night so the day can bring us light*. It's true – never give up hope!

**Eesti Laul 2013 2nd March 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<b>Superfinal</b>		
<i>Et Uus Saaks Alguse</i>	Birgit Õigemeel	30,333
<i>Päästke Noored Hinged</i>	Grete Paia	29,014
<b>Non-qualifiers from the first round</b>		
<i>Suuda Oelda Ei</i>	Körsikud	16
<i>Meiecundimees Uks</i>	Winny Puhh	16
<i>Korsakov Läks Eile Lätti</i>		
<i>Ule Vee</i>	Liisi Koikson & Söörömöö	10
<i>Meil On Aega Vee</i>	Põhja-Tallinn	9
<i>Dance</i>	Rasmus Rändvee & Facelift Deer	9
<i>Enough</i>	Elina Born	8
<i>With U</i>	Rolf Roosalu	7
<i>Ring The Alarm</i>	Teele, Tuuli, Ula & DrumAttack	2

**FINLAND (SF 2)****Song:** *Marry Me***Artist:** Krista Siegfrids**Songwriters:** Krista Siegfrids, Erik Nyholm, Kristoffer Karlsson, Jessica Lundström

The Finns went through an elaborate method to choose their entry for Malmo. Twelve finalists were featured in three documentaries. After three live semi-final shows, eight acts went through to the final. From the first two semis, two acts went straight through to the final, while the third-fifth placed acts went through to a second chance third



semi-final, where four eventually went through to the final. All acts qualified via the 50/50 televoting/jury method. And the same method was used for the final itself. The winner was in no doubt romping away with the golden ticket to Malmo in the form of Krista Siegfrids singing *Marry Me*, despite it not being a leap year! Krista came to prominence on the Finnish version of The Voice and is a true Eurovision fan following the contest since she was five years old. She's clearly having a lot of fun with the song, which

is pure uptempo pop. She'll bring up the energy level in Malmo for sure. Krista sings: *I'm your slave and you're my master, Oh, baby come on take a shot!* Hmm... so much for the feminist movement!

National Final		9th February 2013
Song	Performer	Result
<i>Marry Me</i>	Krista Siegfrids	26.6%
<i>We Should Be Through</i>	Mikael Saari	16.5%
<i>Colliding Into You</i>	Diandra	14.1%
<i>Flags</i>	Great Wide North	13.3%
<i>Lost</i>	Arion	10.2%
<i>He's Not My Man</i>	Elina Orkoneva	8.4%
<i>Dancing All Around</i>	Lucy Was Driving	5.6%
<i>The Universe</i>		
<i>Saturday Night Forever</i>	Last Panda	5.3%

## FRANCE (FINAL)

**Song:** *L'enfer Et Moi (Hell And Me)*

**Artist:** Amandine Bourgeois

**Songwriters:** David Salkin, Boris Bergman



France once again decided to internally select its entry for this year's contest. Eighteen songs were shortlisted and presented to an expert jury. The vote to choose a winner took place in two stages – the first was a blind audition to select five finalists. In the second round they presented the golden ticket for Malmo to Amandine Bourgeois singing *L'Enfer Et Moi*. Amandine was a popular choice as the talented singer won the French version of Pop Idol in 2008. There's no disputing this is a French song. With lots of passion, the song starts off slowly and gradually becomes more uptempo – perfect for Amandine's voice and performance style. She sings: *I'm gonna give you hell, Right where you're losing yourself, Have a good look in the rear mirror, I'll be the one standing behind you.* Don't mess with this lady!



## GEORGIA (SF 2)

**Song:** *Waterfall*

**Artists:** Nodi Tatishvili & Sophie Gelovani

**Songwriters:** Thomas G:son, Erik Bernholm



After last year's failure for the first time to qualify for the final, it certainly won't be the case this year. The country hired the services of two popular Western songwriters - G.son actually helped pen last year's winning song, *Euphoria*. To sing their



composition, *Waterfall*, they brought together two popular singers from the world of pop and classical music in the forms of Sophie Gelovani and Nodi Tatishvili. It remains to be seen if there's any chemistry between the singers on stage, but their voices certainly blend together nicely. *Waterfall* is a love ballad that gets more powerful as it progresses. It should have popular appeal. The duo sing: *Feels like I'm flying, like if I had wings, Like I am sailing on a sea of dreams, You're love is pouring down on me, you're my, Waterfall*. Okay, it may sound a bit drippy, but it works!

## GERMANY (FINAL)

**Song:** *Glorious*

**Artist:** Cascada

**Songwriters:** Yann Peifer, Manuel Reuter, Andres Ballinas, Tony Cornelissen



Germany is of course one of the Big Five, and in recent years has become a big hitter. Many predict that this year's entry will win the contest again for them. The country took a slightly different route to selecting their entry this year. Twelve acts were selected for the national final, with a third of the votes coming from radio/online voting, a third from SMS/televoting, and the remaining third from an expert jury. The Eurodance band, Cascada, won convincingly on the night, where the Germans put on a great show. Cascada is fronted by singer Natalie Horler. Natalie grew up in a world of music; her father, David Horler, is an acclaimed jazz musician and arranger who's worked with stars such as Quincy Jones and Tony Bennett. Joining Natalie in Cascada are writer/producers Yann Peifer and Manuel Reuter. Together they have won numerous awards including a World Music Award for best German act. *Glorious* may sound very familiar – it does seem to have overtones of *Euphoria* about it. And there probably isn't an original note in the song, but someone must have said at one point that originality is over-rated! The song is an uptempo electro-pop number that is a hit in various European countries already. And we all know what that means. Winner. And anyone in thigh-length stiletto-heeled leather boots deserves some recognition! Cascada sing: *We are glorious, We are glorious, We are glorious, We are glorious*. So there.



### National Final 14th February 2013

Song	Performer	Result
<i>Glorious</i>	Cascada	30
<i>Nackert</i>	LaBrassBanda	23
<i>One Love</i>	Söhne Mannheims	17
<i>Elevated</i>	Nica & Joe	16
<i>Craving</i>	Saint Lu	16
<i>Heart On The Line</i>	Blitzkids Mvt.	15
<i>The Righteous Ones</i>	Ben Ivory	13
<i>Change</i>	Finn Martin	12
<i>Lalala</i>	Betty Dittrich	12
<i>Meerstern, Sei Gegrüßt</i>	Die Priester feat. Mojca Erdmann	9
<i>Little Sister</i>	Mobilée	8
<i>Lieblingslied</i>	Mia Diekow	3

**GREECE (SF 2)****Song:** *Alcohol Is Free***Artist:** Koza Mostra feat. Agathon Iakovidis**Songwriters:** Ilias Kozas, Stathis Pachidis

Greeks in kilts. Only at Eurovision. At one point Greece was set to be absent in Malmö, but the cash-strapped national broadcaster managed to convince private music channel, MAD TV, to produce a national final and to take over preparations for their act. The national final featured four acts with the winner being decided by the usual 50/50 televoting/jury method. Koza Mostra with Agathon Iakovidis (a popular rebetiko singer) won the show convincingly with *Alcohol Is Free*. The song however is being sung in Greek (except for the title). Koza Mostra is a six-man band, but one them will have to sit it out to let in folk singer Agathon Iakovidis. As their dress may indicate, Koza Mostra are not your usual Greek band. *Alcohol Is Free* is an extremely up-tempo number full of great energy, but still retaining an ethnic quality. All very hip. Except for those black socks. This ska/punk/funk band are expected to do well. And rightly so as it offers variety to the contest being extremely fast and loose. The band sing: *Perhaps they got whiff of us. Who put such distance between my house and me? Alcohol Is Free, Alcohol Is Free.* In which case, champagne and mojitos for all!

**National Final 18th February 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Alcohol Is Free</i>	Koza Mostra feat. Agathonas Iakovidis	36.72%
<i>One Last Kiss</i>	Thomai Apergi	23.54%
<i>Angel</i>	Alex Leon feat. Giorgina	24.62%
<i>Hilies Kai Mia Nichtes</i>	Aggeliki Iliadi	15.12%

**HUNGARY (SF 2)****Song:** *Kedvesem (Zoothacker Remix) (My Dear)***Artist:** ByeAlex**Songwriters:** Alex Márta, Zoltán Palásti Kovács

Three quarter-finals produced two semi-finals each featuring nine acts. Four from each show progressed to the final (two acts were chosen by a jury and two by televoting). In the national final (A Dal) the winner was chosen in two rounds of voting. In the first round the top four were chosen by a jury and in the second round the winner was chosen by televoting. The people decided to send ByeAlex, with his gentle love song *Kedvesem*, which was subsequently remixed by DJ and music producer, Zoothacker. By all accounts, there was a lot of bad publicity about the song from various celebrities, but fans of Alex (ByeAlex) Márta rallied around him and the song. While the song may struggle to get through its semi-final, it's a worthy effort and offers a unique sound to the contest. ByeAlex sings:

*See the one for me has riddled dreams and, As she wakes in the morning, winds will weave her hair at dawn and this I swear, I know she is the one for me – she is the one for me. It's nice to find the one you want. Especially with hair.*

**A Dal****2nd March 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Kedvesem</i>	ByeAlex	1st
<i>My Baby</i>	András Kállay-Saunders	
<i>Ugy Fáj</i>	Gigi Radics	
<i>Holnaptól</i>	Tamás Vastag	
<b>Non-qualifiers from the first round</b>		
<i>Csak Aljj Mellérm</i>	Gergo Rácz	
<i>Ném Akarok</i>	Ildikó Keresztes	
<i>Többé Játzani</i>		
<i>Ejj Pont Ugy</i>	Laura Cserpes	
<i>Szíveddel Láss</i>	Szilvi Agárdi & Dénes Pál	



**ICELAND (SF 2)****Song:** *Ég Á Líf (I Am Alive)***Artist:** Eyþór Ingi**Songwriters:** Örlygur Smári, Pétur Örn Gudmundsson

After two semi-finals, three songs from each, decided by televoting, progressed to final, where they were joined by one wildcard chosen by a jury. At the national final the winner was decided in two rounds – the first to select the top two, then the second round to choose the winner. The first round was decided by the 50/50 televoting/jury method, while only televoting decided the final outcome. The public chose to send Eyþór Ingi singing *Ég Á Líf* to Malmö. The song is something of a rock ballad with ethnic overtones that, in true Eurovision style, starts off quietly and gets more dramatic on the way. The song has its charm, but maybe not anything special to distinguish it from its competitors. But Eyþór's hair will make an impact. But is all that hair legal? He has a good voice though. He learned his trade by appearing on stage in such productions as Hair and The Rocky Horror Picture Show, as well as winning a TV talent show. Eyþór sings: *I climb over the high mountains, I am alive, I am alive.* Well as long as he stays away from those Icelandic volcanos!

**National Final 2nd February 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Ég Á Líf</i>	Eybórl Íngi Gunnlaugsson	1st
<i>Eg Syng!</i>	Unnur Eggertsdóttir	2nd
<b>Non-qualifiers from the first round</b>		
<i>Méðal Andanna</i>	Birgitta Haukdal	
<i>Vinátta</i>	Haraldur Reynisson	
<i>Til Pín</i>	Jógvan Hansen & Stefánia Svavarssdóttir	
<i>Ekki Líta Undan</i>	Magni Ásgeirsson	
<i>Lifð Snýst</i>	Svavar Knútur Kristinsson & Hreindís Ylva Garðarsdóttir Hólml	

**IRELAND (SF 1)****Song:** *Only Love Survives***Artist:** Ryan Dolan**Songwriters:** Wez Devine, Ryan Dolan

Ireland's national final was, as usual, held during The Late Late Show hosted by Ryan Tubridy. Five acts were preselected for the show, where the winner emerged from televoting (50%) and five regional juries (50%). Ryan Dolan eventually received the golden ticket to Malmö with *Only Love Survives* which he co-penned. He was mentored along the way by Stuart O'Connor – who's been in charge of Jedward's live tours and oversaw the production of *Waterline* last year. This year's song is expected to do better. It's an uptempo electro-pop song with a very catchy tune. A good performance on the night should see it through to the final. Ryan sings: *We're gonna live like it's our last night alive, And we're dancing till the morning light.* Oh to be young again...

**The Late Late Show 22nd Feb 2013**

<i>Only Love Survives</i>	Ryan Dolan	112
<i>Crashing Down</i>	Aimée Fitzpatrick	104
<i>Kiss Me</i>	Kasey	76
<i>Son Kez</i>	Inchequin	54
<i>Fire</i>	Zoë Alexis Bohorquez	54

**ISRAEL (SF 2)****Song:** *Rak Bishvilo (Only For Him)***Artist:** Moran Mazor**Songwriters:** Han Harari, Gal Sarig

The country held four semi-finals to find their entrant for Malmo. The top three songs in the first three semi-finals, chosen by the 50/50 televoting/jury method, qualified to the final. The fourth placed acts competed again in the fourth semi-final, where one lucky performer advanced to the final via televoting. The winner from Kdam, the national final, was again selected via the 50/50 televoting/jury method. (One act withdrew from the final and was replaced by the runner-up from the fourth semi-final). The winner emerged in the form of Moran Mazor singing *Rak Bishvilo*. The 21 year-old, from Georgian ancestry, is a successful performer in Israel, already winning a TV reality talent show. *Rak Bishvilo* is a passionate love ballad, quite ethnic sounding, but probably too shouty in places to really connect with the viewing public. But a good performance on the night can sort that out. Moran sings: *I forget the cold, And thanks to him, I find light in the darkness, Only for him, I will cross the borders.* Let's hope he's worth it sweetheart.



Kdam	7th March 2013	
Song	Performer	Result
<i>Rak Bishvilo</i>	Moran Mazor	104
<i>Love Is One</i>	Ron Weinreich	95
<i>Toda La Noche</i>	Meital De Razon & Asi Tal	87
<i>We're Beautiful</i>	Judah Gavra	59
<i>Find A Way</i>	Ran Sandler	57
<i>Beautiful</i>	Hila Ben David	44
<i>Forever</i>	Shani Zamir	44
<i>We Are Free</i>	Vladi Bleiberg	41
<i>Ten Li Siman</i>	Moran Mazuz	36
<i>We Are One</i>	Niki Goldstein	35

**ITALY (FINAL)****Song:** *L'Essenziale (The Essential)***Artist:** Marco Mengoni**Songwriters:** Francesco De Benedittis, Roberto Casalino, Marco Mengoni

Success is written all over this young man. Not only did he win an Italian X Factor, he was also named Best Italian Act and Best European Act at the MTV European Music Awards. In 2009 he came third in the San Remo Festival, while this year he actually won it! San Remo, as usual, was an old-fashioned and somewhat twee event this year, but the outcome is always worth the long wait. During the show it was announced that Marco would also be representing his country in Malmo. Some weeks later he decided to enter Eurovision with the song that won him San Remo, *L'Essenziale*. A good choice as the song is so typically Italian, which is no bad thing – just a fabulous passionate ballad. And as you see Marco is immaculately styled as most Italians in the media are – his mother wouldn't let him out the house otherwise – and with sideburns to die for! One sudden movement and they'll have your eye out. Marco sings: *To make war and then long for peace, And then in my silence, I annihilate your every single pain, And now I appreciate, What I wasn't able to choose.* Basically, make love, not war. And don't discount this as a potential winner.



**LATVIA (SF 2)****Song:** *Here We Go***Artist:** PeR**Songwriters:** Ralfs Eilands, Arturas Burke

The country held two semi-finals where the top six entries decided by the 50/50 televoting/jury method went through to the national final, *Eirodziesma*. At the final the winner was chosen in two rounds of voting – the first to select the top three and then to select the winner. The voting in both rounds was by the 50/50 televoting/jury method, but points were awarded in terms of placings (first place = one point, etc), therefore the three lowest scoring songs progressed to the second round where the lowest scoring among them was declared the winner. It was fourth time lucky for PeR – and they even hedged their bets with two entries in the final! PeR, which stands for Please Explain the Rhythm, is formed of two musicians, Ralfs Eilands and Edmunds Rasmanis. Ralfs (the blond one) was actually ill throughout the show, but never let on – and the look of joy on winning the final was priceless. PeR are a well known beatbox band, and *Here We Go* plays to their strengths being a lively anthemic/rap number. Maybe a bit too post-modern for Eurovision, but it's something you can sing along to. PeR sing: *I'm surrounded by problems I got to run, (But no) I keep pulling myself up, (But no) I keep pulling myself up, I'm on a mission to fulfil my vision, All day everyday – never ever, ever give up.* **Vision** magazine appreciates anyone with a vision.

**Eirodziesma 16th February 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<b>Superfinal</b>		
<i>Here We Go</i>	PeR	2
<i>Need A Hero</i>	Samanta Tina	4
<i>I Am Who I Am</i>	Marta Ritova	7
<b>Non-qualifiers from the first round</b>		
<i>When You're With Me</i>	Antra Stafecka	9
<i>Love</i>	Headline	13
<i>Higher And Higher</i>	Liene Candy	14
<i>One</i>	Niko	14
<i>Cold Heart</i>	Ieva Sutugova	16
<i>The One</i>	Pienenu Vins	17
<i>Sad Trumpet</i>	PeR	18
<i>Fool In Love</i>	Davids Kalandija & Dinara	20
<i>Upside Down</i>	Sabine Berezina	22

**LITHUANIA (SF 1)****Song:** *Something***Artist:** Andrius Pojavis**Songwriter:** Andrius Pojavis

The country took a long route to find their entry for Eurovision. After five quarter-finals, 18 acts progressed to two semi-finals where four acts from each (all chosen by the 50/50 televoting/jury method) were sent to the national final. One act withdrew from the final because of illness, which left seven acts fighting for the golden ticket to Malmo. The



winner was chosen in two rounds of voting – in the first round the top three were chosen by the usual 50/50 televoting/jury method, while in the second round (superfinal) the winner was decided by the jury. Andrius Pojavis was the lucky chap singing his self-composed *Something*. It's a pleasant sounding rock ballad, but with an active beat. Sounds a bit Britrock, which is no bad thing. Andrius sings: *I've got to tell you this, It's been on my mind way too long, I promised myself to tell, Instead I'm falling apart to see you here.* It's good to get things off your chest.

<b>National Final</b>		<b>20th Dec 2012</b>
<b>Song</b>	<b>Performer</b>	<b>Result</b>
<b>Superfinal</b>		
<i>Something</i>	Andrius Pojavis	20 1
<i>War In The Wardrobe</i>	Gerai Gerai & Miss Sheep	20 2
<i>Time To Shine</i>	Girmante Vaitkute	16 3
<b>Non-qualifiers from the first round</b>		
<i>Jump!</i>	Dar	14
<i>I Fall In Love</i>	Ieva Zasimauskaitė & Gabrielius Vagelis	12
<i>Happy And Free</i>	Božole	11
<i>I W 2night</i>	Linas Adomaitis	11

## Macedonia, FYR (SF 1)

**Song:** *Pred Da Se Razdeni (Before The Sunrise)*

**Artists:** Esma & Lozano

**Songwriters:** Darko Dimitrov, Lazar Cvetkovski, Simeon Atanasov, Magdalena Cvetkovska



Here's a very odd couple. Esma & Lozano were internally selected to represent Macedonia in Malmö. A combination of two big stars from different eras. Esma Redzepova Teodosievska is an internationally famous Romani singer with a unique voice who has won numerous awards throughout her long career. Vlatko Lozanoski (Lozano) came to prominence on a TV talent show and went on to win various music awards. You would've thought this would be an unlikely couple (think Freddie Mercury and Montserrat Caballe), but somehow it all works, though Western ears probably won't appreciate the ethnic Balkan sound. The duo were originally given the song *Imperija (Empire)* to take to Sweden, but after negative comments from the Macedonian public, the national broadcaster changed the song to *Pred Da Se Razdeni*. The duet is probably an acquired taste, but it's a powerful and upbeat song – a bold mixture of classical and Gypsy sounds. This will certainly stand out in Malmö and will make a great addition to the final if it gets through. The duo sing: *Until the day breaks, Be here next to me, In the new day, us to be, Together you and me.* But will it last? Let's hope so.



**MALTA (SF 2)****Song:** *Tomorrow***Artist:** Gianluca**Songwriters:** Boris Cezek, Dean Muscat

The Maltese semi-final featured 24 acts, where 16 went through to the final. Voting was by the unusual percentage of seven-eighths (jury) and one-eighth (televoting). And that scoring determined the winner at the final. You wonder why the public would bother voting for such a small percentage, though the juries consisted of international judges, so the Maltese were determined to pick a song with universal appeal. And *Tomorrow*, sung by Gianluca Bezzina, hits the spot. The song is an uptempo pop number which relies more on the lyrics than perhaps the background music. It's all rather sweet and charming telling a story of a geeky shy boy who falls in love with a beautiful girl. Gianluca is actually a medical doctor by profession, but comes from a very musical family, hence the second day job. Gianluca sings: *All the time she slips away, It's close but yet so far, It's time to follow her tomorrow.* No stalking now Gianluca! Keep your distance and check her out on Facebook.

**National Final 2nd February 2013**

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Tomorrow</i>	Gianluca Bezzina	92
<i>Needing You</i>	Kevin Borg	80
<i>Betrayed</i>	Davinia	48
<i>In Control</i>	Amber	47
<i>Never Walk Away</i>	Chris Grech	42
<i>Wonderful Today</i>	Petra & Richard Edwards	37
<i>When It's Time</i>	Claudia Faniello	20
<i>Ultraviolet</i>	Jessika	19
<i>Love-O-Holic</i>	Deborah C	17
<i>Perfect Day</i>	Janice Debattista	13
<i>Superstar</i>	Scar	12
<i>My Stranger Love</i>	Corazon	11
<i>Fall Like Rome</i>	Richard Edwards	10
<i>Us Against The World</i>	Gianni	9
<i>Starting From The End</i>	Dorothy Bezzina	5
<i>Too Little Too Late</i>	Domenique	2

**MOLDOVA (SF 1)****Song:** *O Mie (A Million)***Artist:** Aliona Moon**Songwriters:** Pasha Parfeny, Yuliana Scutaru

The Moldovan national broadcaster always offers the voting public a lot of choice. Sixty songs were selected for the initial round, with 24 acts chosen to match up with the songs. After a bit of to-ing and fro-ing with acts coming and going, 24 acts with their chosen songs went through to two semi-finals. Seven acts from each semi-final were then chosen by the 50/50 televoting/jury method to progress to the national final, *O Melodie Pentru Europa*. The same voting method was used to



find the act to send to Sweden. That turned out to be the lovely Aliona Moon singing *O Mie*, co-penned by last year's Moldovan entrant, Pasha Parfeny. In fact Aliona was a backing singer for Pasha last year. Aliona was discovered on a TV talent show and has gone on to win awards in Moldova and Romania. *O Mie* is a touching, but dramatic ballad. Moldova usually offer the contest a different sound. While this might be a traditional love song it should go through to the final. Aliona sings: *I would give you my love, but it wasn't enough for us to make it last; The Maya were not so wrong, it's the end of the world! It's done!* Let's get the show out of the way first, huh?

National Final		16th March 2013
Song	Performer	Result
<i>A Million</i>	Aliona Moon	22
<i>Runaways</i>	Boris Covali	20
<i>I Pray</i>	Cristina Scarlat	17
<i>Never Fall Again</i>	Cristina Croitoru & Karizma	15
<i>You'll Be Mine</i>	Vitalie Negruță	9
<i>Iarta-Ma</i>	Aurel Chirtoaca	7
<i>Freaky Thong</i>	Nicoleta Gavrilită	7
<i>Planeta E Un Rai</i>	Doinita Gherman	6
<i>A Brighter Day</i>	Tatiana Heghea	6
<i>L.O.V.E. Love</i>	Irina Kitoroaga	4
<i>Conquer My Heart</i>	Svetlana Bogdanova	2
<i>Celebrate</i>	Cristina V & Glam Girls	1
<i>Somebody Else</i>	Anna Gulko	0
<i>Codename Felice</i>	Felicia Dunaf	0

## MONTENEGRO (SF 1)

**Song:** *Igranka (The Party)*

**Artist:** Who See

**Songwriters:** Djordje Miljenovic (Wikluh Sky), Dejan Dedovic (Dedduh), Mario Djordjevic (Noyz)



You can tell by the nicknames of the songwriters that this will be a bit different. The national broadcaster decided to internally-select their candidate again, but could they possibly top last year's Rambo Amadeus? Oh, yes. It was announced that the duo Who See would perform their dubstep (electronic dance music to you non-hipsters) song *Igranka* at Malmo. They will be joined on stage by backing vocalist Nina Žižić – definitely a beauty to their beasts. But what to make of the song, which is really an acquired taste? Well, it's brave of the country to offer something so 'post-modern', but they obviously don't want to host the contest! Still, if you like your music loud, with a bit of rap and other noises, then this is for you. It'll be fun to see this in the final though. The show does need variety after all. Who See sing: *I need a party that won't stop while the hot girl is shaking, Hot is like in oven up to 200, head flies, strobe flashing, Beat goes crazy in my head, burn down bag, give me a drink.* Now you're talking! Champagne and mojitos for all – again.



**NETHERLANDS (SF 1)****Song:** *Birds***Artist:** Anouk**Songwriters:** Tore Johansson, Martin Gjerstad, Anouk Teeuwe

By all accounts the Dutch public has wanted Anouk to represent them at Eurovision for years, but she said she would only do it if she was internally selected.

It wasn't ego talking here, as Anouk is one of the Netherlands' biggest stars. So, true to her word, here she is. During her 15 years in the industry she has released many successful singles and albums, as well as winning Best Dutch Act at the 2006 MTV Europe Music Awards. She is a complete tour de force – especially with that voice. There's a unique soulful quality to her tones that will make the rest of Europe sit up and listen. *Birds*, which she co-penned, is a haunting ballad, and maybe a bit tragic as it also appears on her album *Sad Singalong Songs*. The Dutch haven't qualified to the final since 2004 – and if they fail this time, there's something seriously wrong with Eurovision! Anouk sings: *If being myself is what I do wrong, then I would rather not be right, hopes turned into fear, and with my one wing I can't fly with sunrise*. Here's hoping that Anouk flies into the final and not into a rooftop!

**NORWAY (SF 2)****Song:** *I Feed You My Love***Artist:** Margaret Berger**Songwriters:** Karin Park, Robin Lynch, Niklas Olovson

The country held its usual Norsk Melodi Grand Prix to find their entry for Eurovision. Nine acts from three semi-finals, decided by televoting, progressed to the national final. They were joined by a 'wildcard' act selected by an expert jury. At the national final the winner was chosen in two rounds of voting – the first to select the top four and the second to select the winner. In the first round, televoting decided who would progress to the superfinal, while in the second round the winner was chosen by three regional juries and televoting. Margaret Berger singing *I Feed*



*You My Love* was a runaway winner. And it's easy to see why. Margaret delivers this electro-pop ballad with soul and passion. It just ticks all the boxes of being a Eurovision winner – great melody with a singer who has presence and delivers. Margaret is already a big star in Norway – runner up in Norway's Pop Idol and eventually winning a Norwegian Grammy. She's undoubtedly queen of the underground electro scene. Margaret sings: *I'm blinded at heart, but you wake me, wake me up, from the snow, where I was born.* Come, come Margaret – you're no ice-queen!

NMGP		9th February 2013
Song	Performer	Result
<b>Superfinal</b>		
<i>I Feed You My Love</i>	Margaret Berger	102,032
<i>Bombo</i>	Adelén	59,414
<i>I Love You Te Quiero</i>	Sirkus Eliassen	41,447
<i>I'm With You</i>	Annsøfi	31,226
<b>Non-qualifiers from the first round</b>		
<i>The Underground</i>	Datarock	
<i>Ulvetuva</i>	Fjellfolk	
<i>Awake</i>	Gaute Ormåsen	
<i>Alone</i>	Gromth feat. Emil Solli-Tangen	
<i>Sweet And Heavy</i>	Lucky Lips	
<i>Paid My Way</i>	Vidar Busk	

## ROMANIA (SF 2)

**Song:** *It's My Life*

**Artist:** Cezar

**Songwriter:** Cristian Faur



Hold on tight – it's going to be a bumpy night! You can always rely on the Romanians to give you something different, and this year is no exception. From two semi-finals, 12 acts, decided by the 50/50 televoting/jury method progressed to the grand final. The same voting method decided on the winner. In a very tight contest (emphasis on tight), Cezar, singing *It's My Life*, emerged as the candidate for Malmö. The song is very uptempo – think *IAm What IAm* and *I Will Survive* for its rather blatant meaning. If you just listen to the song on radio, you would think it was sung by a soprano – Cezar certainly has a high-pitched voice! That children, is what happens when you wear your jeans too tight! He's going to be extremely memorable in Malmö, so will do very well. When all is said and done, it's a great pop-opera track, which can easily become a hit on European dance floors. The singer came to prominence on the Romanian version of The Voice, and will be duetting with the likes of Andrea Bocelli later this year. The electronic music producer, Vangelis, has even written him a song. Cezar sings: *It's my life and I know it's not forever, It's my life and I'll share it all with you, It's my life, we were meant to be together, I'll give my life to you.* What a trusting chap.



## National Final 9th March 2013

Song	Performer	Result
<i>It's My Life</i>	Cezar	20
<i>Emilia</i>	Electric Fence	19
<i>Unique</i>	Luminita Anghel	18
<i>Un Refren</i>	Casa Presei	12
<i>Spinning</i>	Elena Cărstea Muttart	11
<i>Hello</i>	Tudor Turcu	10
<i>What Is Love</i>	Al Mike feat. Renee Santana	8
<i>Criminal Mind</i>	Freestay	5
<i>Seven</i>	Narcis Iustin Ianau	5
<i>The Best Thing In Life Is To Love</i>	Cristian Prajescu	3
<i>Run Away With Me</i>	Ovidiu Anton	3
<i>Paralysed</i>	Andrei Leonte	2

**RUSSIA (SF 1)****Song:** *What If***Artist:** Dina Garipova**Songwriters:** Gabriel Alares, Joakim

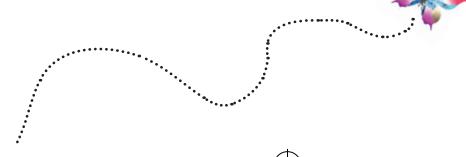
Björnberg, Leonid Gutkin



Russia decided to internally select its singer this year, probably not to embarrass any of its superstars not winning the national final as happened last year (never mind Dima Bilan). But what a wise choice they made in the form of Dina Garipova. And choosing a Western Europe-style song added the plus signs. *What If* is a classy love ballad with meaning. With easy to understand lyrics, the song offers a lot of hope. And it's got a decent uplifting key change to boot. Okay, it may be clichéd, but it all works and will do well in the contest. Dina, originally from the Republic of Tatarstan, has won numerous music awards in Russia and around Europe. She also won the Russian version of The Voice last year, winning a contract with Universal Music. If she wins in Malmö, she won't be allowed to sleep in, as she'll be off home to perform with Josh Groban the next day. Dina sings: *What if we would open up the doors, What if we could help each other more, What if I could make you all believe. We believe in you* Bonnie, er, Dina – we believe in you!

**SAN MARINO (SF 2)****Song:** *Crisalide (Volà) (Chrysalis (Fly))***Artist:** Valentina Monetta**Songwriters:** Ralph Siegel, Mauro Balestri

What a difference a year makes! Valentina and Mr Siegel are back again. But forget about any frivolous songs about social networking. Internally-selecting again, San Marino is obviously expecting better things this year from their lovely singer (one of the nicest personalities in last year's contest). Not only is it great to have two Italian songs in the contest, but it's even better when they're both above par! Singing in Italian works better for Valentina – her singing voice is much more suited for that language. The song starts off as a ballad and gets more uptempo as it goes along, ending in dramatic fashion. Perfect for Eurovision. Ralph Siegel has got back his mojo! Could this be the year that we finally see San Marino in the final? It certainly deserves it! Valentina sings: *Just stop crying, And the future will make sense, Start emerging from your chrysalis, Find the kind of freedom that you miss, Like a butterfly.* A butterfly... just like this one?



**SERBIA (SF 1)****Song:** *Ljubav Je Svuda (Love Is Everywhere)***Artist:** Moje 3**Songwriters:** Saša Milošević Mare,  
Marina Tucaković

Five acts from a semi-final of 15 entries were chosen by SMS voting to progress to the national final. The same method was also used to find the overall winner. The three member girl band, Moje 3, got the golden ticket to Malmo. Judging from their reprise, their womanly charms must have played a part in their selection – if they hit the right note it was only a coincidence. Girl groups on the whole haven't done well in Eurovision, which is really strange, and alas the same fate probably awaits this lively good-looking group. The song is very uptempo, but has no special hook to set it apart from its competitors. But you never know – Serbia has a good record in reaching the final. The girls sing: *I'm going to ask you in a year and so, When he cheats on you, then your heart will be just fish food.* Fish food? Well there are probably worst things in life.



National Final		3rd March 2013
Song	Performer	Result
<i>Ljubav Je Svuda</i>	Moje 3	25,959
<i>Spas</i>	Dušan Svilar	20,298
<i>Duga U Tvojim Ocima</i>	Saška Jankovic	6,471
<i>Magija</i>	Sky's	3,403
<i>Halo!</i>	Marija Mihajlović	5,013

**SLOVENIA (SF 1)****Song:** *Straight Into Love***Artist:** Hannah**Songwriters:** Hannah Mancini, Gregor Zemljic, Erik Margan, Matija Rodic, Marko Primuzak

At one point it looked unlikely that Slovenia would enter this year's contest. But the national broadcaster forwent the expense of a national final and instead opted for an internal selection. Their choice to represent them in Malmo is singer/songwriter and TV/theatre actor, Hannah Mancini. She helped pen her composition *Straight Into Love*. The song is an electro-pop dance number. But despite its lively nature, there's nothing to set it apart from its rivals, so may struggle to get past the semi-final stage. But there's a lot of energy in Hannah and the song, so a good performance on the night will certainly help. Still, it's a worthy effort for something modern. But five songwriters? You might have expected something more exciting. Anyway, Hannah sings: *No one in this world, no diamonds no pearls, Like your love divine, So high off the ground, we'll never come down, No limit, no sky.* What girl could possibly resist diamonds or a pearl necklace?



**SPAIN (FINAL)**

**Song:** *Contigo Hasta El Final (With You Until The End)*

**Artist:** ESDM (El Sueño de Morfeo)

**Songwriters:** Raquel del Rosario, David Feito, Juan Suárez



ESDM, a rock group with Celtic influences, were internally-selected to represent Spain in Malmö. Three songs were entered for the final – one of them chosen via online voting in a two-song semi-final. The winning song in the national final was decided by the 50/50 televoting/jury method. One of the judges was this year's Italian entrant, Marco Mengoni. *Contigo Hasta El Final* starts off thinking it's a Celtic tune, becomes a ballad and then ups the ante and builds into a lively love song. It's all very folksy, but works really well. Nice harmonies from the female singer, Raquel del Rosari. If there's one song that has the potential to get better with each hearing then this is it. A very worthy effort from this Big Five country. The song is about two people who meet and rediscover love. ESDM sing: *You're that light, that crosses the universe, you, urge me to fly, with you till the end.* Brings a tear to the eye, no?

**National Final 26th February 2013**

Song	Result
<i>Contigo Hasta El Final</i>	72
<i>Atrévete</i>	60
<i>Dame Tu Voz</i>	48

**SWEDEN (FINAL)**

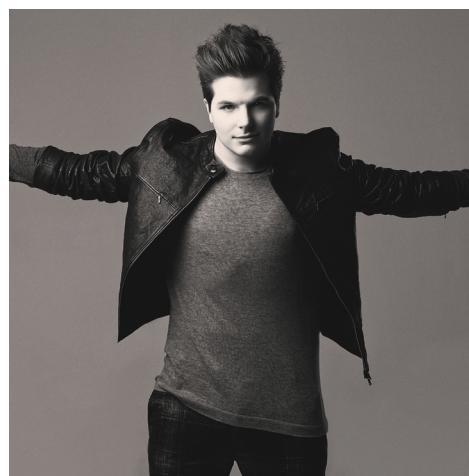
**Song:** *You*

**Artist:** Robin Stjernberg

**Songwriters:** Robin Stjernberg, Joy Deb, Linnea Deb, Joakim Harestad Haukaas



Ah, the host nation – and that can only mean one thing – Melodifestival! The national selection that's nearly as popular as Eurovision, and regarded in some circles as more Eurovision than Eurovision. In the first four semi-finals there were two rounds of televoting – the first to select the top five and the second to select the top two songs that qualified directly for the final. The third and fourth placed songs went through to the fifth semi-final where they had another chance to qualify for the final. In that semi-final there were three rounds of televoting – the first to select the top five, the second to select the top four acts who then competed in pairs – the winner of each pairing qualifying for the final. All very confusing, but it seemed to work! The winner was chosen by televoting (50%) and 11 international juries (50%). Robin Stjernberg singing *You* was a clear winner. By all accounts Robin is a special singer. In Sweden's Pop Idol he



came second with a record 48% of the votes, the smallest margin in the programme's history. He also has the distinction of being the only winner of Melodifestival going through the second chance system! As for the song – well it's pure schlager. We've all heard it before. But there's nothing wrong with that – a good pop song is a good pop song. *You* is very catchy and suits Robin's tonal quality perfectly. Robin sings: *It's all because of you, All because of you, I know that if the sky would fall, I'd survive it all because of you.* How nice to put so much trust in someone!

Melodifestival		9th March 2013
Song	Performer	Result
<i>You</i>	Robin Stjernberg	166
<i>Heartbreak Hotel</i>	Yohio	133
<i>Tell The World I'm Here</i>	Ulrik Munther	126
<i>Begging</i>	Anton Ewald	108
<i>Only The Dead Fish</i>	Louise Hoffsten	85
<i>Follow The Stream</i>		
<i>Copacabana</i>	Sean Banan	78
<i>Bed On Fire</i>	Ralf Gyllenhammar	73
<i>Skyline</i>	David Lindgren	69
<i>Falling</i>	State of Drama	68
<i>En Riktigt Jävla Schlager</i>	Ravaillac	40

## SWITZERLAND (SF2)

**Song:** *You And Me*

**Artist:** Takasa

**Songwriters:** Georg Schlunegger,  
Roman Camenzind, Fred Herrmann



A semi-final of seven songs was held where two acts, one chosen by televoting and the other by a jury, progressed to the final, where they were joined by seven other pre-qualified acts (selected by various means by German, French and Italian language broadcasters). At the final, the winner was decided by televoting. And by all accounts the Swiss public got it right. Takasa is a unique band – their ages range from 21 year-old Sarah Breiter to 95 year-old Emil Ramsauer, who will set a new record for being the oldest ever performer at Eurovision. As soon as the band won their final, the EBU announced that the band would not be permitted to compete under their original name Heilsarmee – German for 'Salvation Army' – or perform in Salvation Army uniforms at Malmo, in accordance with the rules of the contest forbidding political and religious content. So the band settled on the name 'Takasa' meaning to 'purify' in Swahili. Their song, *You And Me*, best described as a rock ballad, is extremely infectious, uplifting and very catchy. It suggests that problems can be solved by working together. Despite sending some unique acts to Eurovision in recent years, the Swiss record on reaching the final is poor, but hopefully Europe will appreciate this uptempo offering. It does have the potential to achieve a shock result. Takasa sing: *Nothing can tear us apart, Sailing on a stormy sea, We're together you and me, Hey! Hey! We build castles with our hands, On a solid ground they stand.* And let's hope for a solid performance to progress to the final!



## National Final 15th Dec 2012

Song	Performer	Result
<i>You And Me</i>	Heilsarmee	37.54%
<i>J'avais Rendez-Vous</i>	Carrousel	17.26%
<i>Forever &amp; A Day</i>	Jesse Ritch	11.75%
<i>The Point Of No Return</i>	Melissa	9.72%
<i>Bella Sera</i>	Chiara Dubey	9.04%
<i>Lève-Toi</i>	Nicolas Fraissinet	6.55%
<i>Do The Monkey</i>	Anthony Bighead	5.66%
<i>On My Way</i>	Nill Klemm	1.69%
<i>Catch Me</i>	Ally	0.79%

**UKRAINE (SF1)****Song:** Gravity**Artist:** Zlata Ognevich**Songwriters:** Mikhail Nekrasov,

Karen Kavaleryan



The Ukrainian final featured 20 acts, but one withdrew after their performance (nothing seems straightforward in Ukrainian selections in recent years). The winner was decided by the 50/50 SMS/jury method. Their choice for Malmo, in the form of Zlata Ognevich singing *Gravity*, is by all means a wise one. It was third time lucky for Zlata. Last year she was runner-up in the national final. Her song this year is a catchy, uptempo and anthemic number which sounds better with every hearing. A good performance could see her heading for the top (pun intended). Zlata sings: *I'm like a butterfly, Spinning 'round a sword as if to dare, I should have stayed up high, It's stronger than me, My gravity, My gravity, I'm like a butterfly. It's back.*

**National Final**

23rd Dec 2012

<b>Song</b>	<b>Performer</b>	<b>Result</b>
<i>Gravity</i>	Zlata Ognevich	40
<i>Don't Wanna Be Alone</i>	Dasha Medova	37
<i>Get Real With My Heart</i>	Eduard Romanyuta	33
<i>Feeling Like A Sir</i>	Tetyana Shirko	32
<i>Imagine</i>	Mariya Yaremchuk	30
<i>Let Go</i>	Alina Grosu	29
<i>Mamo</i>	Dmitry Yaremchuk	28
<i>Medlyak</i>	DIO.Filmi	27
<i>You Gave Me Everything</i>	Reallvanna	27
<i>Saviour</i>	Emotion	25
<i>You'll Be The Winner Forever</i>	Lena Korneeva	25
<i>Naletili Gusenyata</i>	Gvozdilchanka	22
<i>Ya Delayu Shag</i>	Inesh	18
<i>Dare To Change Your Life</i>	Ana Stesiya	16
<i>Davno</i>	Dmitry Skalozubov	14
<i>Wonder</i>	Marietta	14
<i>Belym Po Belomu</i>	TriNiti	14
<i>Love Is Life</i>	Angeliya	12
<i>Otkryvay Menya</i>	Matvey Vermiyenko	10
<i>Zeleniy Dubochok</i>	Oksana Pekun & Maxim Novitskiy	Withdrawn

**UNITED KINGDOM (FINAL)****Song:** Believe In Me**Artist:** Bonnie Tyler**Songwriters:** Desmond Child, Lauren Christy, Christopher Braide

Looks like we've saved the best till last again. Strange how that always happens. The BBC once again kept the nation waiting on tenterhooks as to who would represent the country at Eurovision. As usual there were many rumours, including Dr Who and theatre star, Bonnie Langford. But it was the wrong Bonnie. It was in fact Bonnie Tyler, famous for such international hits as *Total Eclipse Of The Heart* and *Holding Out For A Hero*. The news was met with much surprise, as the public were expecting a more modern act after last year's disastrous showing with Engelbert Humperdinck. But with Ms Tyler, they have chosen a singer with pedigree who knows how to deliver her song, *Believe In Me*, written for her by composers with equally impressive pedigrees and included on her new album, *Rocks And Honey*. It's a rock ballad that suits Bonnie's vocal tones perfectly. Surely one of the best UK entries in recent years. It's a catchy and soulful offering that is expected to do well for the UK. Maybe even a surprise win! Ms Tyler is popular all over Europe after all. There will be well over 200 OGAE UK members to cheer the Welsh superstar on in Malmo. Bonnie sings: *The way I speak the truth, I'd never lie to you, If you just believe in the things that your eyes can see, Believe in me. We will.*



Bonnie Tyler while filming her video for *Believe In Me*

Many thanks to **eurovision.tv**, **esctoday.com** and **natfinals.50webs.com** for additional source material. Please see the latter if you would like more details about the quarter-finals and semi-finals.

# VIEWPOINT: 2013

We asked some of our regular suspects to choose their three favourite songs from this year's contest

## DAVID ELDER

**Norway:** I just love the power and energy of Margaret's vocals in the post-modern industrial tour-de-force of electro pop! Her dress is a bit fab too, so I'm hoping for a re-run of the 1985 Norsk win on Swedish soil!

**Belarus:** Pure, unbridled Eurovision joy of the highest order from a country that really should be checking itself for sending something quite so uber-camp!

**Malta:** This is such a sweet and innocent little ditty. Clever lyrics and charming delivery make this the perfect little pop package.

I suspect that Italy may take the crown at the third attempt of their recent comeback. It's a fantastic, moody, heartfelt ballad that would be a very different but worthy successor to *Euphoria*.

My biggest disappointment of the season was losing the original Macedonian song *Imperiya*, which I thought was stunning. Of those that did make the cut I have no desire to ever hear the songs from Montenegro, Israel and Armenia ever again!

I don't think 2013 will go down as one of the classic years in terms of song quality, but we know that SVT will put on a fantastic show and I'm thoroughly looking forward to enjoying the antics of Petra Meade and Lynda Woodruffe in Malmö!

## GORDON LEWIS

2013 has brought with it an interesting selection of entries and, at the time of writing, it is difficult to determine the three that I think should win the Grand Prix in Malmö. So I've decided to concentrate on the three that I would personally like to see near the top of the scoreboard on 18th May.

**Switzerland** It was a song about the Salvation

Army that gave birth to my love of Eurovision and, nearly 40 years later, the Salvation Army are performing the anthemic *You And Me*. Despite being a non-political organisation that fights for social justice, the EBU insisted that Heilsarmee took to the stage with a new name and a new look. Now performing as Takasa and wearing costumes that are loosely based on the organisation's summer and youth uniforms, the six band members have pledged to uphold as much of their original identify as possible within the restrictions that have been imposed. The song is infectious and will certainly get the audience clapping along. Will it qualify? Almost definitely. Will it win? That's less certain, but representing an organisation that is known and respected throughout Europe and beyond should result in more than a few 'douze points'!

**Georgia** This could be Georgia's year for victory. *Waterfall* is a powerful and atmospheric ballad that perfectly matches the combined vocals of Nodi Tatishvili and Sophie Gelovani. Since the small country's debut in 2007, Georgia has only failed to reach the final on one occasion and, elsewhere, has already won the Junior Eurovision twice. If the simplistic choreography is maintained in Malmö, Georgia is likely to achieve its highest position at Eurovision and could even take the trophy back to Tbilisi. The Georgians have also adopted a winning formula as *Waterfall* is co-written by Thomas G:son who was partly responsible for Loreen's *Euphoria* 12 months ago. So that's a definite 12 points from the host nation then!

**United Kingdom** Yes, that's right! My third song is none other than *Believe In Me* by the one and only Bonnie Tyler. Having been wakened by BBC Wales at what seemed like

an obscenely early hour on the day of the announcement, I frantically found the video online before giving my verdict live on air an hour or so later. Apparently I said that this was “the strongest UK entry for many years” and, although I know there are those who disagree with me, I still stand by that statement. Bonnie’s distinctive vocals may no longer be frequently heard in her home nation, but she regularly performs throughout Europe and is well known to those important viewers who will be able to vote for the UK. Will she win? I’m not sure, but go back 16 years and another singer with distinctive vocals who had continued to tour in Europe won the contest with *Love Shine A Light*. Could history be about to repeat itself?

#### **JOHN STANTON**

This is fun. Having to pick three songs from all the fun and games? Anyway, here goes nothing.

**Estonia** I've started to think that when Estonia sing in their own language, they can do no wrong. Last year Randajäd was brilliant, *Kuula* was one of the best songs I've ever heard, and *Et Uus Saks Alguse* is also exceptional. It's one of the reasons I probably fell in love with the contest originally. And what's wrong with a singer who's VERY easy on the eye.

**Georgia** They've done good this year after Baku's little hiccup. I can see that they're approaching the contest from an Ell & Nikki angle, but *Waterfall* is miles better. This should



romp through the semi-final, and a good draw will definitely see it on the top left hand part of the scoreboard come 18th May.

**San Marino** It's Monetta and it's Siegel. Together. This is a combination that should never have been allowed after what they did to us last year. But one year later and I listen to this in disbelief. What a transformation. It's brilliant. So brilliant my head almost exploded in confusion when I first heard it. This has to do well. San Marino in the final? Who'd have thought it?

For a prediction who'll win, I suspect it might be 'Old Europe' this year. When it all boils down, I'm going to go for Germany. Not my favourite, but it strikes me as having widespread appeal. The song that disappoints me most is actually from the Netherlands. I know everyone else is raving about it, but it does absolutely nothing for me.

#### **MARCUS KEPPEL-PALMER**

This year I haven't followed the national finals closely, preferring to wait until the CD versions came out. However, for **Vision** I have listened to the songs. My impression is that in contrast to the views expressed by fans, this year has a goodly selection of songs. My three favourites are:

**Belgium** *Love Kills* reminds me of *Era Stupendo* which is no bad thing, and the chorus is one of the most instantly memorable and singable. That too is no bad thing. If Roberto can sing this live, it may see Belgium in the final again. A good dancy Europop song that would not seem out of place in the charts.

**Hungary** *Kedvesem* bucks the trend in my mind of poor Hungarian songs. Gentle indeed, but musically interesting and surprisingly catchy with the whistle in the background. There is very little like this in the contest. I suspect I will be the only person voting for this, but then this is something that I would play in the months after Eurovision.

**Georgia** There are a lot of ballads in the contest and, on first hearing, this is the most uplifting of all of them. This builds and swells in all the right places and the bridge after

about 45 seconds is the most transformative moment in the contest. It is just a shame it won't be allowed to have a 50-strong backing choir on stage to do this justice.

Those are my top three. Of those, Georgia is the most likely to finish in the top five on the night. Winners – a choice between Italy, Netherlands, Germany, Georgia and Ukraine. The top five I'd like to see – Armenia, Hungary, Belgium, UK and Croatia.

### HOWARD NEWPORT

It's shocking that another year has flown by and we are at that time of year again. Below is my review of the best male, female and duos at this year's contest:

**MALE - Sweden** From the moment I heard this at this year's Melodifestival, I just knew that this was a dark horse, and I was right (always a first). Robin might not be able to hit all the top notes but, for a home entry, *You* isn't bad. Robin has the boyish charm, and won't let the home side down in May with his catchy song. After getting 48% in the final of Swedish Pop Idol, clearly he is popular, and after beating that 'song' by Yohio in the final, Sweden have put themselves in a strong position in the final. Also, Roberto from Belgium needs a mention as I just can't stop singing this song – even though it is a rank outsider by a country mile!

**FEMALE - Ukraine** Zlata has given her all to get to the Eurovision stage, having tried twice before, and I have to say that when I heard this year's entry for the first time, I was struck by the power that she has in the words and the song. She (possibly along with Russian entrant Dina) has the strongest female voice in this year's contest, and the power of the song makes it stand out in the semi final. It might not be as good as Denmark or Norway, but there is always something about the Ukrainian entry every year – just look at last year! I know we won't be heading back to Kyiv anytime soon, but this song stands out as the song that I instantly loved from this year's show. Cascada also deserves note, as she can't sing live, but her name and fame across Europe has put Germany in with a good chance of a win this year.

**DUO - Georgia** When Sopho was announced as the entry this year for Georgia, I thought we would see a follow up to Sopho Khalvashi's entry from Eurovision 2007 (one of the best entries that year), but I was let down when I found that it was Sophie Gelovani. However, *Waterfall*, with Nodiko, stands out as one of the best songs in this year's contest, if not in its recent past. The build-up in the song ticks a box for the fans, and the simple ballad will be the box ticked for the viewers at home, and I can genuinely see us all setting up camp in Tbilisi in 2014. This song is a real contender if the viewers go for a ballad, and not the *Euphoria* style Nordic tracks.

### PAUL MARKS-JONES

**Italy** Yet another classy entry from Italy. I wasn't particularly excited when they returned to the contest, but I am very glad that they did. This is a really nice ballad which builds and builds. He's easy on the eye too which helps!

**Germany** I tend not to like dance music all that much, but do like some of Cascada's other stuff and this is a pretty decent song from Germany – another country who seem to keep entering pretty credible entries over the past few years. I can see this being a big hit if it gets the right marketing and promotion.

**United Kingdom** (!) I wasn't expecting to like this at all but think it's a lovely, rousing ballad and if she performs well I see no reason why this won't be on the left hand side of the scoreboard. It's a good song and that's all I wanted this year. Fingers crossed!

### DEAN ASKER

**Iceland** I loved this from the first time I heard it. I think they probably should have performed it in English in Malmo, but the new version is even stronger than the original. I usually like songs from Iceland, and this year is no exception.

**Ireland** A fantastic, modern and catchy song from Ireland. This really should qualify for the final with ease, and deserves to do very well in Sweden.

**Austria** It's a long time since Austria were

among my favourite entries, but this is a really good, classy song. I think they could have made it sound a little more 1960s, but this sounds fresh and quite different from the other songs on offer this year.

### NICO PITTOU

Well here you are. I don't like too much this year, but I would love it if any of these four songs won, particularly the second and third placed songs!

**Norway** 1st place. Super sexy, stylish and passionate. It's a song that makes you want to rip tights off. Don't ask me whose (*Spoilsport - Editor*). This is one of the very few truly original songs of the year, and deserves to be a worldwide smash. And let's face it, who doesn't like to feed someone their love...?



**United Kingdom** 2nd place. Compare this to the contrived formulaic schmaltz written especially for ESC sent by Georgia and Russia and this is pure class! Hoorah! The UK is back! So swollen with pride, my breast is veritably like swallows a nestling. Good job we're in Sweden, eh? Happy days!

**Italy** = 3rd place. A really great ballad in a sea of mediocrity this year. This lulls, ebbs and swells like the ocean against the shoreline. I dare say there will be more than a few people feeling excited after Marco's performance. Discount this as a possible winner at your peril.

**Netherlands** = 3rd place. Haunting, stirring, moving. Like a song from a 1940s or 1950s black and white musical or from Moulin Rouge. You could hear Billy Holiday or Ella Fitzgerald

singing this. A dark cup of rich, warm chocolate melancholy that is very much my cup of tea.

### ELAINE DOVE

I've gone from not getting into the Malmö spirit whatsoever to being really excited about this year's contest. Tried to do a top ten and realised that I had left out six or seven songs that I really like, so for me this is a good year.

I am loving the **United Kingdom** entry. Often in the past I have said this out of loyalty but Bonnie makes my top three on merit this year. It's really catchy and I just hope she can belt it out live.

This is the second year running I have had a love for all things **Georgian** – especially the red wine, the rice pudding and the Eurovision entry. A great duet – in stark contrast to the wonderful craziness of Anri last year but just as satisfying for me – bring on the party.

My final choice is **Germany**. A cracking dance tune that will fill the dancefloor not evacuate it (see what I did there?) There are many people complaining about this song but they should realise it will make the four hours of standing far more enjoyable, ha ha. Oops I'd better stop – I just realised I said I loved Germany last year too – the plagiarism inspectors will be all over me!

Now for my also rans – not too many to be fair. I don't dislike Norway, I just don't understand its hype. I did however think I had only heard 38 of the songs until I discovered that what I thought was interference on my radio turned out to be Romania's entry for Malmö!!!

### DAVID RANSTED

**France** I love this – to me it's the most original song in the line-up: soulful, earthy, somewhat sparsely and loosely arranged. It's got a great melody and winds up very nicely before allowing Amandine to really let fly in its finale. In another place and time this would have made a great Stevie Nicks track. A great blues/rock song and the perfect schlager antidote.

**Russia** Beautiful melody, soaring vocals, sweeping orchestral backing – a really powerful song. Dina is a real find – the finest singer in the

contest by a country mile, I think (have a listen to her spellbinding live performance of *The Music Of The Night* on YouTube) – and would grace any West End production. She delivers the song perfectly with a great balance of light and shade to start, building to a spine-tingling finish: I think this is a real contender.

**United Kingdom** What I love about this song is that it really sounds like a Bonnie Tyler song and is perfectly suited to her singing style. It's got an irresistible melodic hook, anthemic chorus and lyrics that are uplifting but also grown-up and not overly sentimental. It's a great song, from a great songwriting team, beautifully arranged and with a wonderful singer. What could possibly go wrong?

Likely winner: My prediction is Germany. It has wide appeal. It's already playing in my gym and it's going to be very familiar and a big international hit by the time of the final. As for the rest of the top five, I'll go for: 2 Norway, 3 Italy, 4 Denmark, 5 Azerbaijan.

#### PAUL JORDAN

**Cyprus** I love the simplicity of the vocals and it really gives me a nostalgic feel – taking me back to Eurovision's of old, or the Sunday afternoon preview shows!

**Norway** Very contemporary and expertly executed – sounds good on radio and visually very appealing.

**Netherlands** Surely if they don't qualify with this slice of moody pop then they'll probably throw the towel in!

Who will win – any of Denmark, Norway, Georgia and Germany. I'll go out on a limb and say Georgia – just to be different!

#### ROBIN SCOTT

**Netherlands:** This song simply envelopes me. I feel that I am taken on a smooth, sensuous journey with Anouk. I forget about the real world for three minutes that feels like even longer.

**Malta** Smile, smile, smile. When I heard the studio version and watched Gianluca perform this song in the video, happiness and positive thoughts went through my mind. His cheeky,

fun performance is infectious. I wanted to hate it in the national final but now I can't!

**Norway** After the shock of the electronic start Margaret's superb voice and classy performance take over and are superb. This song is like no other Eurovision song in this year's contest. I love the way I can't stop myself moving to the groove!

Winner - Italy. This is another Italian entry not written as a song for Eurovision. It's a real song. It may not be my favourite but it will appeal to the mass audience more than any other.

Least favourite - Ukraine. This is a fifteen second song that is repeated twelve times. It simply is too simple. I keep waiting to go somewhere and it never does. So disappointing.

#### ALASDAIR RENDALL

**Denmark:** My favourites never normally win national finals, so my success rate this year has been very surprising! I loved this song from the moment I heard it – it has that indescribable something that pushes it into the category called 'potential winner'. This may be the first year ever that my favourite song is also the favourite in the betting; it's great that Europe has finally come round to my way of thinking!

**Netherlands** Even if the song was dreadful I'd be wanting it to do well as I would love the Netherlands to make it through to the final. But they shouldn't have to worry this year, as they are in contention not only for a spot in the final but a Top Ten placing. Anouk is probably the best singer in the contest, and this song is of a haunting, understated nature not often heard in a contest not known for the subtlety of its songs.

**Georgia** This ticks every box in the list of Eurovision clichés, everything from the big finale to the wings/dreams rhyming couplet (only in Eurovision!). Original? No. But this is one of those songs that hooks you right from the start to its hands in the air finish that will no doubt be accompanied on stage by plenty of wind and sparks. And of course it's the almost annual occurrence of a male/female duo singing at each other with very little chemistry between them.

Overall I think it's a really good line-up this year, and I don't understand why so many fans seem to be disparaging of the quality of the entries. Admittedly there appear to be a higher than average number of ballads, but personally that's no bad thing. And from a Eurovision 'purist' point of view, I'm very happy to see such a range of languages on display this year, from Albanian through to the lesser-spotted (at Eurovision anyway) Icelandic.

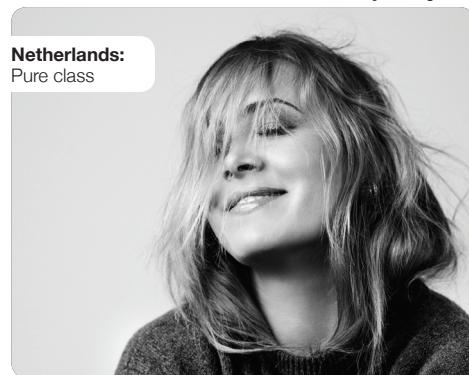
### MICHAEL DUNCAN

**Greece** This was my instant number one song this year as soon as I heard it. The whole package is there for me, great tune, great message in the song and performed by a brilliant band. Just sublime in every way. I hope it will do really well, for sure it's going Top Ten, and probably top five.

**France**.Dark, Gothic, mean and moody, this is right up my alley. She's a vamp on camera and I just love that. That said I can see it coming bottom of the table though... which will be really sad. Fantastic video though.

**Netherlands** Birds raining down on me... what's not to love? Old school it may be, pure

**Netherlands:**  
Pure class



class it is. So different for Eurovision, and one of those timeless songs that never grow old or stale.

For the winner this year I am going to go for either Italy or Russia. A lot will depend on the live performances and some songs will certainly go up in my estimations once the rehearsals start in May.

Finding it a great year so far... nothing to hate and only a few that are really skipped on the playlist. Have a few issues with some of the organisational changes but will give that the benefit of the doubt until after the contest in May.

### DANIEL FAY

**Azerbaijan** Very radio friendly and in my opinion one of the most current of the ballads this year. I just hope he can pull this off live, as he seems to have a strong voice. I'm really looking forward to the staging of this too. They always seem to pull that out of the bag.

**Italy** Strong melody and rock-pop ballads always get me in the end. And building on their successful return so far to the contest this is for sure a Top Ten placing.

**Georgia** I know I've picked three ballads but I don't care. With G:son behind this it will do very well, and if the leaked staging is anything to go by this could do a lot of damage come May... and they will want to come back with a bang after last year's disaster.

For the winner: Azerbaijan

The contest lacks variety for me this year; I love ballads, but it also needs a few more uptempo songs to get the party going.

### MANDY NORMAN

I'm very excited about this year's competition. I think there are some real crackers in there. Last year *Euphoria* was stand out, but I think this year is going to be a close one to call and very dependent on the staging. So here are my faves.

**Malta** I LOVE this sweet little song. LOVE the video. Don't love his diamond sweater. I'm not sure how well it will translate on to the Eurovision stage and have a feeling it will be my semi disappointment. I will be thrilled if it gets through to the final though!

**Norway** This is a powerful, contemporary song that's very immediate. If this isn't in the top three, I'll eat my hat. Hass – that will be dipped in chocolate thank you. (*I'll start heating the chocolate Mandy – and I'll bring along my bowler for seconds – Editor*)

**Netherlands** I have a feeling this might be a bit of a Marmite song, although I think it's a very special song indeed. If they get the staging right on this one, it could win. Hairs are already standing up on the back of my neck in anticipation. Would so love to be in the Netherlands for 2014. For one, I wouldn't have to cycle as far... (see inside back cover - **Editor**)

Others I like are Georgia – gave me the goosebump effect; Greece – totally bonkers and I love it; Germany will be the Euroclub anthem me thinks; and I reckon it will be the first year San Marino find themselves through to the finals. However – Latvia and Romania – what the...? If either of these get through to the finals I will be demanding my money back!

### HASS YUSUF

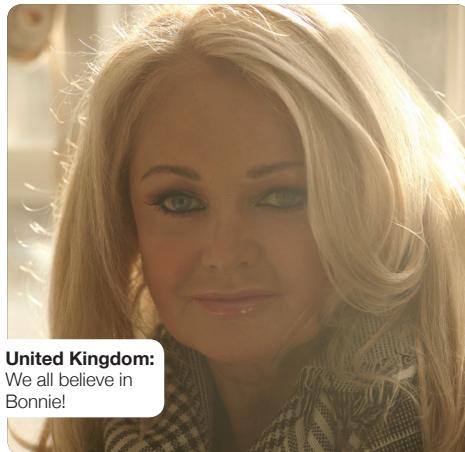
I'm at bit of a disadvantage, as I had to listen to all the songs far too many times to review them for the earlier feature in this issue so I find myself starting to like a few songs that I really shouldn't!

I don't really agree with the opinion of many fans that 2013 isn't a good year. I'm spoilt for choice!

Anyway, it's not the first time that **Switzerland** has produced my favourite song. And for that I apologise for the kiss of death! But this year, unlike previously, I'm confident that it will sail to the final. And I wouldn't be surprised if it wins the whole show. First hearing is always important – and this sounded great at the outset. It's such an uplifting happy song, with a great tune. There's something very infectious about it. It certainly ticks all the right buttons. Good luck Takasa!

My second choice goes to something more ethnic. I'm a sucker for ethnic Balkan songs, and **Croatia** have produced the best this year in my opinion. Klapa S Mora are a great harmony band. They've produced such a great melody. I can't see it winning, probably a bit too sophisticated for Western ears, but it deserves to do well.

As for the third song, well I'm going to abuse my editorial position and call it a tie between the **Netherlands** and **United Kingdom**. First



**United Kingdom:**

We all believe in  
Bonnie!

off, Anouk's *Birds* is a wonderful and haunting song. Definitely an unusual ballad. It's a very sad song and could very well be a soundtrack for a 1960's psychological thriller! Alas again, it's probably 'too good' for Eurovision, but I live in hope. And I really hope the UK do well with Bonnie Tyler's *Believe In Me* – which of course we all do! The more I hear it, the more I think it's going to win. A good performance and draw on the night could do it. I enjoyed the song on first hearing, and it gets better with each hearing. The country-style song really suits Bonnie's tone.

As to the winner, well besides Switzerland and the UK, the other song to watch for, I think, is Denmark. It's very anthemic with a great beat and is extremely catchy while Emmelie de Forest (great name) sings it with great angst. But no one should be surprised if we're back in Baku again. With Turkey and Bosnia not in the contest this year, it's more than likely Europe's Muslim vote will go to Azerbaijan – got to tell it like it is! But if you like your songs Italian, both Italy and San Marino could do really well. Ukraine also hits the right buttons. Long shot and surprise winner: Belgium. Or Romania?

Doing a quick count-up, it looks like Georgia is our firm favourite, closely followed by the Netherlands and the UK, and then Norway. We have spoken!

# WWW.UK.OGAE.NET

From Monday 6th May 2013, **Vision** editor Hassan Yusuf will be reporting 'live' from Malmo. Check out his daily blog - updated throughout each day on our website. Be the first to hear about rehearsals and news from the press conferences.

Just click on **Malmo Blog**

The screenshot shows the OGAE UK website homepage. At the top left is the OGAE UK logo with a British flag icon. To the right is the text "EUROVISION UK" and "ogaeuk@gmail.com". A navigation menu on the left includes links for Home, About OGAE, Constitution, Membership, Vision Magazine, Back Issues, Events, London 2 Malmo, and NEW BOOK. A red banner at the bottom left reads "MALMO BLOG". The main content area features a photo of Bonnie Tyler, with text: "Believe in Bonnie", "Welsh Superstar", "BONNIE TYLER", "to represent United Kingdom". Below this is a welcome message: "Welcome to the official website of OGAE UK and Vision where you can". A bulleted list follows: "Join OGAE UK and receive four copies of Vision magazine annually" and "Find out about the annual Eurobash and other club events". To the right, there's a box for "Incorporating Vision Magazine" with the text "OUT NOW" and a thumbnail of the magazine cover.

# BELIEVE

Gordon Lewis looks at the career of Bonnie Tyler

**F**or a third successive year the United Kingdom's Eurovision entry was chosen internally by the BBC who, once again, kept everyone waiting and wondering who would be flying the flag in Malmö. In the weeks leading up to the press release, rumours of who that person would be became widespread and included names such as Mika, Gareth Gates and X Factor finalist Rylan. During January, radio presenter and semi-final commentator, Scott Mills, confirmed that the artist and song had been chosen, adding that any suggestions that the BBC would return to a national final were totally unfounded.

Mid-February, and British Eurovision commentator Graham Norton indicated on his radio show that details would be announced during the following month. As March arrived it was then confirmed that the song would be performed by a female soloist, but that Eurofans would have to wait a few more days before the official announcement was made. Kimberley Walsh (Girls Aloud), actress Bonnie Langford and 80 year old Petula Clark were all seen as potential candidates, so when the news was finally confirmed on 7th March 2013 those speculating on who would be singing in Malmö were pleasantly surprised to discover that Welsh superstar, Bonnie Tyler, was to become the latest person to represent the UK with the strong rock-ballad, *Believe In Me*.

Born Gaynor Hopkins on 8th June 1951

in Neath, Wales, Bonnie Tyler, who now lives at Mumbles on the breathtakingly beautiful Gower Peninsula, is no stranger to international stardom. At the age of 19 she took part in a local talent contest with the Mary Hopkin hit *Those Were The Days* and, although she only came second, this led to an invitation to join Bobby Wayne & The Dixies. Two years later and Bonnie formed her own band, Imagination, touring the pubs and clubs of South Wales.

Signing to RCA in 1975 the first single, *My! My! Honeycomb*, failed to have much success beyond the Welsh valleys, but that would all change a few months later when Bonnie's second single, *Lost In France*, reached the British Top Ten in 1976. Two singles followed, including *More Than A Lover* which was banned by the BBC for having what were then considered inappropriate lyrics, but away from the recording studio Bonnie was facing surgery to remove nodules from her vocal chords. Instructed to rest her voice for six weeks, she screamed so loudly with frustration that it was thought her singing days were over. Instead, her vocals took on a unique quality that made her known throughout the world.

When *It's A Heartache* was released in 1977 it quickly became a global success, reaching the top spot in France, Norway and Sweden as well as many other nations outside of Europe. Further releases failed to ignite the charts until 1981 when Bonnie, together with her now unmistakeable husky

PROFILE: BONNIE TYLER

# n BONNIE!



## PROFILE: BONNIE TYLER

vocals, gained a number one hit in more than a dozen countries with *Total Eclipse Of The Heart*. Yet despite being the recipient of a gold record for sales in the UK and an even more desirable platinum award in the USA, Bonnie struggled to establish any regular appearances in the British charts. When asked to record *Holding Out For A Hero* for the film *Footloose* in 1984, Bonnie managed to reach number two in her home country but soon discovered that this would be her last top five success.

Undeterred, the singer from Wales continued to release numerous singles and albums, concentrating her career on mainland Europe where she started to tour on a regular basis. Teaming up with Kereen Antonn ten years ago on *Si Demain...*, a variation of Bonnie's most memorable hit *Total Eclipse Of The Heart*, the two singers topped the French charts for ten weeks and had the second best selling single in France for 2004. Bonnie and Kereen also gained substantial sales figures for their vocal collaboration in Belgium, Switzerland, Russia and Poland. At the time Bonnie's participation in the Eurovision Song

Contest was confirmed, she was about to embark on a tour of Germany, giving her ample opportunity to promote her entry.

61 year old Bonnie now faces her greatest challenge by taking on Europe with *Believe In Me* which has been chosen by the BBC to represent the UK in Malmö. Recorded in Nashville, Tennessee, the song has been written and composed by the team of Desmond Child, Lauren Christy and Christopher Braide who, between them, have worked with top selling acts such as Bon Jovi, Cher, JLS, Ronan Keating, Ricky Martin, Kylie Minogue, Britney Spears and Robbie Williams to name just a few.

Speaking to the British press in recent weeks Bonnie Tyler stated "I am truly honoured and delighted to be able to represent my country at Eurovision, and especially with such a fabulous song", before adding "I promise to give this everything that I've got for the UK!" With a musical pedigree that extends across the European mainland where those important voters reside, it is now time for Europe to do its duty and 'Believe In Bonnie'! 



# DESMOND CHILD: THE MAN BEHIND BONNIE TYLER

A brief appreciation by **Marcus Keppel-Palmer**



The announcement that Bonnie Tyler would be representing the UK was greeted with much surprise. But in my household there was specific joy for the news that the song, *Believe In Me*, was co-written by US superstar songwriter, Desmond Child, a man about whom I have often waxed lyrical to the powers that be at the BBC.

Desmond Child turns 60 this year and has had a lengthy and very successful career in pop music. He originally comes from Florida, born to a Cuban mother who was a songwriter and who influenced Desmond at an early age to take up music. The family moved between Florida and Puerto Rico, a background which influenced Desmond in his many forays into Latino pop. His first band was formed in Miami in 1973, Desmond Child & Rouge, which featured Desmond and two female singers, Diana Grasselli and Maria Vidal (who would go on to have a hit with *Body Rock*). Moving to New York, the group recruited a third female vocalist, Myriam Valle, signed to Capitol Records and released two albums of disco/dance music including the US chart hit *Our Love Is Insane*. Despite this, money was tight – Desmond was working as a taxi driver too. He was also struggling on a personal level – while dating Maria Vidal he was trying to come to terms with his homosexuality. Several of his songs cover that period, even those recorded by other artists.

Although the Rouge albums weren't successful, Paul Stanley of Kiss was suitably impressed and asked Desmond to come along to meet the band and to write a song for the heavy rockers. The result was the discoified *I Was Made For Loving You* which became Kiss' biggest hit at the time. Paul Stanley then introduced Desmond to Jon Bon Jovi and that collaboration made the careers of both parties. At the first meeting, Desmond had a song title in mind, while the band, it turned out, had a spare tune called *Shot Through the Heart*. Child and Bon Jovi spliced his title onto their song and, hey presto, together they wrote the initial huge Bon Jovi hit *You Give Love A Bad Name*. Almost immediately followed further huge hits, *Living On A Prayer* (which was about Child's relationship with Maria Vidal) and *Bad Medicine*.

In the 1980s, Desmond Child became one of the songwriters to go to, composing radio-friendly hits with artists who had lost their mojo or working in combination with other songwriters such as Diane Warren (who co-wrote Jade Ewen's *It's My Time*) to produce hits for



Desmond  
Child & Rouge

various artists. Among his collaborations are found Steve Tyler of Aerosmith (*Dude Looks Like A Lady* and *Crazy*), Alice Cooper (*Poison*) and hits for Cher with *Just Like Jesse James* and *We All Sleep Alone*. One of his biggest hits was his collaboration with Diane Warren on Michael Bolton's *How Can We Be Lovers*.

As well as songwriting, Desmond also produced albums, working in 1988 with Bonnie Tyler for the first time producing her album *Hide Your Heart*, an album to which he contributed several songs. In 1991, Desmond returned to the studio to record his own solo album, *Discipline*, which spawned the minor hit *Love On The Rooftops* (which was a UK radio hit) and which included the personal song *A Ray Of Hope* about the death from AIDS of Child's younger brother. The 1990s saw no let up in Child's productivity with songs and production duty keeping him busy for a wide range of artists from Kiss, Alice Cooper and Bon Jovi to other outlets such as Roxette, Chicago, Shakira and even Robbie Williams (whose single *Old Before I Die* off his debut album came from Child's pen).

Massive success flowed from a return to Child's Latino roots with songs for Ricky Martin, then fresh from Menudo and soap operas, which propelled Martin into superstar territory; the songs were *Living La Vida Loca* and *She Bangs*.

Since the millennium, Child, who with his partner, Curtis, and their twin sons moved to Nashville, has seen his work rate increase if anything. In 2002 he started working with Sakis Rouvas, who would go on to represent Greece twice at Eurovision, American Idol winners Kelly Clarkson and Clay Aiken, pop moppets Jesse McCartney and Lindsay Lohan, and rather inevitably Meat Loaf. Working with Finnish band The Rasmus and German artists Tokio Hotel exposed Child to Eurovision and he co-wrote Anders Fernette's *Run* for Melodifestivalen 2011. And so in 2013, Child finds himself with a song in the Eurovision Song Contest, collaborating with Lauren Christy, a long time collaborator of Child's (they have written for Katy Perry and Tokio Hotel together) and Chris Braide, with whom Child had written for Jesse McCartney. Braide, in particular, has a long string of hits to his own CV for artists such as Kylie Minogue, S Club 7, Cheryl Cole and Olly Murs.

Desmond Child as a name may be unknown to people in the street, but certainly he is responsible for many songs which have served as the soundtrack for our lives. Bonnie Tyler could not be in better hands and maybe an American of Cuban extraction can bring back to the UK Europe's biggest songwriting prize in 2013.

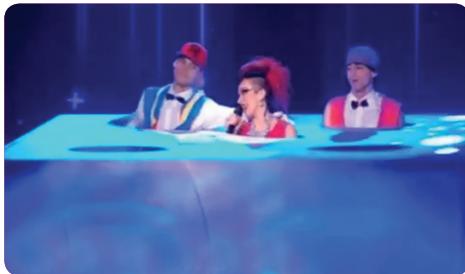
# HANG 'EM HIGH MORE GOOD, BAD AND UGLY



**Roy Delaney** introduces us to the best of the stranger songs to have graced this year's national finals

The national finals always throw up a whole bundle of unexpected and unlikely joys that, while you know they're never going to make it to Eurovision proper, offer us all a lot of fun and entertainment along the way. And this year provided us with some of the most unhinged, unlikely and downright weird selections in many a year. Those who never watch the national finals so that the winning songs are fresh and nice come May are missing all the fun!

## SERBIA Ksenija Kocetova *Svetla Pale Se Za Nas*



You usually expect something a little more staid from the Serbs, but Ksenija provided us with perhaps the most ill-advised on stage concepts of the year. We're not entirely sure what they wanted to convey with their big rubbery prop, but it brought to mind one of those Whack-a-Mole games from the seaside arcades. Anyone got a big rubber mallet?

[www.tinyurl.com/kocetova](http://www.tinyurl.com/kocetova)

## SWEDEN Ravaillacz *En Riktig Jävla Schlager*



These four old codgers might have seemed like a bunch of beered up geezers from down the pub, but they've got heritage. Lead singer Tommy Körberg is a veteran of two Eurovisions, and among the rest of their ranks are a comedian, an actor and a member of ABBA's backing band. But most worthy of attention in this old time oompah singalong is the lyric - and in particular the word 'Jävla'. Let's just say you wouldn't say it in front of your Swedish granny...

[www.tinyurl.com/ravaillacz](http://www.tinyurl.com/ravaillacz)

## ISRAEL Haya Samir *Happy Or Sad*

In a pretty unadventurous Israeli qualification process this year, one song stood out head and shoulders above the rest. The thing is, we can't quite work out whether *Happy Or Sad* is a carefully crafted slice of knowing Nick

## NATIONAL FINALS



Cave style miserablism, or whether Ms Samir is actually just a bit bonkers. We suspect the latter.

[www.tinyurl.com/hayasamir](http://www.tinyurl.com/hayasamir)

### ITALY Elio e le Storie Tese *La Canzone Mononota*



San Remo is a wonderful thing to be sure, but the songs at least are usually archly serious – which is why we were delighted to see local prog veterans Elio e le Storie Tese causing a little mischief this year. And not only was their *Song Of One Note* a complex and hilarious musical masterpiece, their performances got ever more bonkers as the week went on. They came a very worthy second to Marco Mengoni, and we wonder if for just a small scant moment RAI thought about sending this. It would have been a very different contest if they had!

[www.tinyurl.com/mononota](http://www.tinyurl.com/mononota)

### LATVIA Dominic Okolue *Good Woman*



Sometimes there's an act in a national final that's so far off the money that you wonder how they got there in the first place – but you can't help loving them all the same. Not quite sure who decided to pick a Nigerian reggae singer for the Latvian semi-finals, but we're so glad they did. You'll be singing this under your breath for the rest of the day, I warn you!

[www.tinyurl.com/okolue](http://www.tinyurl.com/okolue)

### GERMANY Betty Dittrich *LaLaLa*



Chances are that you really rather liked this little Sixties pop pastiche, and are wondering what it's doing in this list. But how's your German? A little close inspection of the lyric suggests that the sweet-faced Betty had been doing unspeakable things to her potential suitors, and that they were all actually buried in her cellar. With that in mind, listen to it again and see if it seems so sweet!

[www.tinyurl.com/bettydit](http://www.tinyurl.com/bettydit)

**NORWAY** Gromth & Emil Solli-Tangen  
*Alone*



It was a match made in hell – the light opera stylings of the brother of a former contestant married to the hamfisted black metal of a bunch of large blokes in shirts. But somehow, despite the weedy death growl and penguin-like demeanour of Gromth's lead barker, it very nearly worked. But in the end it was just a tad too noisy for the schlager fans and waaaay too weak for the metallists. Nice try though lads!

[www.tinyurl.com/gromth](http://www.tinyurl.com/gromth)

**SWITZERLAND** Männerchor Steili Kressä  
*Sultan Hagavik*



There was so much that we could have picked out of the Swiss process. Lys Assia trying her hand at hip hop, a big barrel of a man called Marcello singing about his mum's hotel, and a lot of songs about horses. But for pure unabashed fun you really can't beat a gang

of tired looking alcoholics shouting out lines from the Ikea catalogue. Prime friki gold!  
[www.tinyurl.com/hagavik](http://www.tinyurl.com/hagavik)

**ESTONIA** Winny Puhh  
*Meiecundi Mees Uks Korsakov Läks Eile*



In what was possibly the greatest lost opportunity in Eurovision history, Estonia missed sending this to Malmo by a hair's breadth. And what a shame, because this was three minutes of the purest noise-fuelled insanity we can ever remember seeing in a national final. And if you've not seen it yet, they make Lordi look like Vicky Leandros. Get the earplugs ready, you're in for a treat!

[www.tinyurl.com/meiecundi](http://www.tinyurl.com/meiecundi)



*This is how Roy looks now after listening to Estonia's Winny Puhh! Roy is a music journalist and punk rock singer who also edits the blog Eurovision Apocalypse, which you can find at [www.eurovisionapocalypse.blogspot.com](http://www.eurovisionapocalypse.blogspot.com)*

# EUROQUIZ

This issue's quiz, compiled by Ben Robertson and Alasdair Rendall, focuses on the 1992 contest, the last time Malmö was the host city

**1** There was a record number of countries in Malmö 1992 – how many?

**2** What was the highest placed country in the Malmö 1992 contest that DID NOT sing in English?

**3** What song did Carola sing during the show?

**4** Which artist saved Christer Björkman the humiliation of last place?



**6** What was the proper name of the 1992 venue?

**7** Switzerland was represented by the song *Mister Music Man*, but name the song that originally won the Swiss selection before being disqualified.



**8** Until Marion Welter took to the stage in Malmö, what was the last year that Luxembourg

entered a song completely in their native Luxembourgish?



**5** What is the first word in *One Step Out of Time*?

**9** What was the name of the songwriter of the Cypriot entry *Terazoume*, who subsequently became Evridiki's husband?

**10** After two second placed efforts, it failed to be third time lucky for Wind in 1992. In what position did their song end up?

## ANSWERS

1. 23 2. Italy - 4th 3. All the Reasons To Love Theofanous 10. 16th  
4. Pavle Maljanen 5. Another 6. Malmö  
7. Solé/Soleil 8. 1960 9. George  
I. 10. 16th

## EUROBASH 2013 NEWS

### 2012 prices held for you!!

For the fourth year we're delighted to host our annual Eurobash at Chancellors Hotel in Manchester on **Saturday 5th October!**

**Vision** readers have the opportunity to reserve places ahead of anyone else!

It will feature all the usual fun, frolics and special guests!

This event always sells out, so don't miss out on your place....

Please email **eurobash@btinternet.com** for a reservation form and details of deposit needed.

# EUROCURIOS



More Eurovision curiosities  
by **Thomas Latham**

So Bonnie Tyler turned out to be the 'Bonnie' chosen by the BBC to represent the UK in Malmo this year (rather than Bonnie Langford as initially rumoured). Supposedly Ms Tyler was previously asked to take part in the mid-1980s, but she will finally get her chance when she performs *Believe In Me* in May. Good luck to her I say!

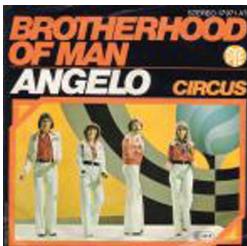
It's always nice when I pose a question in this column and someone comes up with the answer. It's even better when the information comes from someone in the know. In **Vision** number 90 I mentioned an old interview with Brotherhood of Man, which noted that they had entered songs for the 1977 Song For Europe competition as songwriters, and I wondered whether any had been recorded and released by the group themselves. Well we have had a reply about this from band member Lee Sheridan himself. Lee writes: "In the latest EuroCurios Thomas Latham wonders if any of the songs we wrote for possible selection in 1977 were recorded by BOM. The answer is yes! The song we were most excited about was *The Circus Comes To Town* [sic] which does appear on some of our albums."

Originally released under the title *Circus*, this song appeared as the B-side to *Angelo* in Germany and France and is a bonus track on Cherry Red's double CD release of the albums *Oh Boy!/Images* on the 7Ts label (GLAM CD 80). It later appeared on the 1979 album *Singing A Song* (PYE N133) under the title of

*The Circus Came To Town*. This LP was made up of previously unreleased and rare material to fulfil the group's contract since the PYE label was due to come to an end at the time. The song also appears on CD as *The Night The Circus Came To Town* and can be found, for example, on the 1994 CD Golden Classics (Collectibles COL 0563) on the Gotham label.

Anyway, Lee went on to note that the group had appeared in the 2013 Danish preselection television show: "We had a wonderful time in Denmark recently for the Dansk Melodi Grand Prix. The Danes are great hosts and made us very welcome and it was great to catch up with Johnny Logan and The Herreys and I attach a photo of us all." Thanks Lee for the information and the photograph (opposite). If you want to keep up with the group, the best place is probably their Facebook page – check it out!

I don't know why *Circus* was not picked for the 1977 SFE, and we will never know what might have been, but while we're on the subject of that particular SFE Cherry Red have just released (on 18th March 2013) a couple of double CDs from Lynsey de Paul (UK 1977) featuring her output from the 1970s and including a number of previously unreleased tracks. *Sugar And Beyond Anthology 1972-74* (RETROD923) features the albums *Surprise* and *Taste Me Don't Waste Me* as well as various singles and two unreleased tracks from her ATV/MAM period. *Then Into My Music Anthology 1975-79*



Brotherhood of Man with Johnny Logan and The Hareys



(RETROD924) covers her JET period including the album *Love Bomb* and tracks from a projected second album for the label. This second release is the one that includes *Rock Bottom* and its B-side *You Shouldn't Say That* recorded with Mike Moran. Sadly, the German version of their ESC entry (*Für Immer*) fails to make the cut, but with a total of over 60 tracks these releases represent excellent value for money for fans of Ms de Paul. Early purchasers were also due to receive copies signed personally by Lynsey herself.

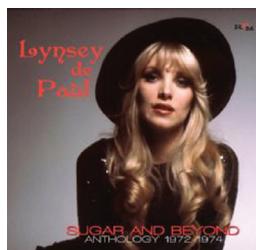
I have the vaguest of memories that Lynsey once said that *Rock Bottom* had been written on the back of a napkin with Mike Moran at a dinner party. It was certainly originally intended for the band Blue Mink, and it seems she only ended up recording it herself as a result of legal disputes she was involved in at the time. On 6th August 2007, in an interview for Female First, she noted that she had been having problems because her then manager Don Arden (Sharon Osbourne's father) and record company JET owed her a lot of money, but that he still wanted her to sign with him for two more years. Since she didn't want to sign this extension, every time she went to a new record company Don Arden would sue them.

Meanwhile, unknown to Lynsey, Chappell Publishing entered *Rock Bottom* for Eurovision and it made it through to the 1977 Song For Europe competition. Lynsey said in her 2007 interview that: "Polydor heard about this... and they came to me and said if you sing the song we will sign you and we know you have law cases with Don Arden. And so I had to write into that contract, it was about a 70 odd page contract, I had to write my law case into the contact. The only reason I did Eurovision was I could not get a record deal unless I did." Even so, she said she wouldn't perform it unless Mike Moran joined her. Then a strike at the BBC blacked out the show and voters couldn't see them or their choreography from Lionel Blair. Yet it still won through to the Eurovision Song Contest itself, albeit a month later than planned due to another BBC strike. Lynsey was proud

to have represented her country, even if the pressures of the legal situation and heavy promotion for the single did put her under quite a bit of strain, and in 2012 she returned as a member of the UK's professional jury for the final of the contest.

In 1977, the BBC on the other hand was quite worried that the song might actually win the ESC for them for a second year in a row. On 28th March 2009, Chris Hastings, the Public Affairs Editor of The Daily Telegraph, reported that the BBC had been hoping that Lynsey and Mike would lose the contest in 1977. Minutes of a meeting of the BBC governors held on 20th May 1977 noted comments by one of the board of governors, George Howard: "Mr Howard said that when it seemed that the UK would win the contest (and have to pay for it again in 1978) BBC faces at Wembley had grown longer and longer. But they had cheered up when *L'Oiseau Et L'Enfant* won the prize."

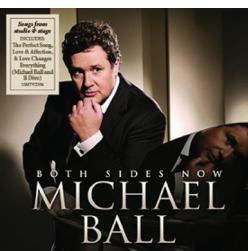
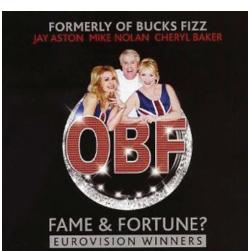
Again in number 90, I noted that a band called Rock Bottom (the song title of UK 1977)



had released their version of the song *Volare* (IT 1958) in 1975 on Bradleys Records (BRAD 7534). At the time I knew nothing about the group, but more information has since come to light and is rather interesting. Rock Bottom were a girl band from the early 1970s made up of actresses Annabel Leventon, Diane Langton and Gaye Brown (all of whom went on to have some success). Previous singles had included *Tambourine Queen* (RCA 2476) and *It's All Over* (RCA 2506).

But the group is perhaps best remembered for being the basis of the idea behind 1976-1977 ITV series Rock Follies. In fact, Rock Bottom claimed that ITV had stolen their original idea for the series, which they had taken to Thames Television and had been taken under contract with the singers/actresses given first refusal should a series be made. In the end, ITV completely recast the group (with Julie Covington, Rula Lenska and Charlotte Cornwell) in breach of this contract, and this resulted in legal action being taken and a £250,000 out-of-court settlement.

A number of former Eurovision entrants have been busy lately. In 2012 The Original Bucks Fizz (Cheryl Baker, Mike Nolan and Jay Aston) released an album featuring new songs and some reworkings of past hits (including ESC winner *Making Your Mind Up*). Entitled *Fame & Fortune?*, it is available from their website [www.theobf.co.uk/](http://www.theobf.co.uk/). Meanwhile, Mike Nolan has his first album due out on 13th May 2013 from Touchstone Media called *In My Life*. Mike will no doubt be doing some promotion for it around Eurovision time. Agnetha Faltskog of ABBA (SE 1974) also has a new solo album due out on 13th May. Entitled *A* it features ten new songs including one she has written herself and a duet with Gary Barlow (although



both singers recorded their sections separately). Finally, Frances Ruffelle has been appearing in Piaf: The Musical and made it to the cover of Leicestershire and Rutland Life Magazine in March 2013.

Recent releases with ESC-related tracks include *Connie Francis Sings Modern Italian Hits* (Sepia), which features both her Italian and her English/Italian version of *Al Di La* (IT 1961) as well as Italian covers of *Romantica* (IT 1960) and *Addio Addio* (IT 1962). Cherry Red's release of Francoise Hardy's self-titled debut album (ACMEM241CD) has both the French and Italian versions of *L'Amour S'en Va* (MN 1963) – the Italian title is *L'Amore Va*. Website [www.unionsquaremusic.co.uk/](http://www.unionsquaremusic.co.uk/) now has downloads of Sandie Shaw's 1967 SFE/ESC cover versions in French, Spanish, Italian and German.

Union Square has also released the latest CD from Michael Ball (UK 1992) – *Both Sides Now* (USMTVCD006) – featuring cover versions and new tracks including *The Perfect Song* which was co-written by Andrew Lloyd Webber (UK 2009) and Leslie Bricusse (SFE 1963, 1964 and 1965). Apparently the song came about at Bricusse's 82nd birthday party in Los Angeles, when Michael Caine wondered if he and Lloyd Webber had ever written a song together. They hadn't, but it gave them the idea to have a go. Bricusse came up with the title and Lloyd Webber wrote the song in the cab on the way home before sending it back to Bricusse for the lyrics to be written.

Thanks this time go to Lee Sheridan 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](mailto:eurocurios@hotmail.co.uk).

# THOSE WERE THE DAYS

## A look back at TU talent shows

In the last issue of **Vision** we featured the 1970 Eurovision Song Contest, featuring Mary Hopkin as the UK's representative. Mary was one of many singers who rose to prominence thanks to being featured on a TV talent show. **Marcus Keppel-Palmer** looks back at some of the shows that have entertained us over the years

**I**t is a common fallacy among the non-Eurovision fan (careful there – there are such curiosities who walk among us) that our beloved contest is a talent show for newcomers to show business and that experienced performers are excluded from participating. However, it is true that in recent years many performers from all countries have trod that path from talent show to Eurovision – Loreen notably came from the first series of Swedish Idol – while several countries have used talent show contests to select their representatives – such as Operacion Triunfo and of course the Andrew Lloyd-Webber selection show Eurovision: Your Country Needs You.

### Opportunity Knocks

Although since 2000 there has been a proliferation of TV talent shows assailing our eyes (and often our ears – Wagner from X Factor anybody?), the format has been around since television only had one channel. Television thrives on uncovering new stars and the music industry too needs a constant conveyor belt of new faces to adorn teenagers' bedroom walls. So what better symbiosis than finding new musical stars in the firmament on television itself? Of course the granddaddy of these shows in the UK was Opportunity Knocks which was formatted and hosted by Hughie Green for many years. It is not well known that the show started out on BBC Radio on the Light Programme in 1949. The BBC

didn't renew the show so Green moved it to Radio Luxembourg (and unsuccessfully sued the BBC) before it started running on TV in 1956 on the ITV network. The show ran almost continuously from 1964 to 1978 during its most successful phase, before taking a break until 1987 when the programme switched to the BBC for a further three years hosted first by Bob Monkhouse and then by





Les Dawson, who had first been 'discovered' on the show.

The show was never just a music talent show with the focus very much on variety and so singers and bands would be up against comedians, animal acts, circus acts and famously in the case of Tony Holland, the man with the dancing muscles. The show had its unvarying elements: Hughie Green saying "I mean that most sincerely folks" and for each artist "Opportunity Knocks"; the sponsor introducing each artist; the clap-o-meter which registered the studio audience's vote; and the return the following week of the act deemed most popular by the viewers at home.

In the early days of radio, Spike Milligan of the Goons got his first radio exposure, while Alma Cogan was turned down at the audition stage. David Whitfield, who had great success in the 1950s as a crooner, won the radio version on Radio Luxembourg. Artists from the 1960s and 1970s who came through the TV show included Tammy Jones and Tony Monopoly (both unsuccessful Song For Europe contenders), Kelly Marie, Paper Lace, Lena Zavaroni, Peters & Lee, Freddie & The Dreamers and of course, Mary Hopkin, our Eurovision representative in 1970. A lot of comedians appeared too including Les Dawson, Freddy Starr, Bernard Manning, Roy "Chubby" Brown and Sue Pollard (who was notoriously beaten by a singing dog).

The show had its moments of controversy. The band New World, an Aussie group who were taken under the wing of Chinnichap and who had hits with *Kara Kara* and *Tom Tom Turnaround*, found themselves in court charged with trying to rig the voting; and when singer Eric Ellison appeared in a mask and billed as Mr X singing and impersonating Josef Locke, the Irish tenor who had disappeared owing tax, he found police in his dressing room arresting him under the mistaken impression he was the real Josef Locke. And in Eurovision circles, our 2012 representative Engelbert Humperdinck notably failed the audition to get on to the show.

Another early TV talent show was The Carroll Levis Show, which was the TV show of a touring show called The Carroll Levis Discoveries. The show introduced new talent, each show having a winner chosen by audience response in the form of applause measured by (just as with Opportunity Knocks) the clap-o-meter. The show started on Radio Luxembourg





in the 1930s before moving to BBC Radio in the 1940s. Among the acts discovered on the TV show was Rory Storm & The Hurricanes, who had Ringo Starr drumming for them, while John Lennon, George Harrison and Paul McCartney auditioned as Johnny & The Moondogs, but had to leave the auditions to catch the last train home. Levis was a Canadian, as was Hughie Green, and had a colourful background as, variously, a wrestler, magician, lumberjack, hypnotist, sailor and dance band singer. Levis would run live shows touring round the provincial theatres, the winners of which would then progress to the weekly TV shows and then on to seasons at Blackpool. The TV show ran until 1960. Among the artists discovered through this route were Helen Shapiro, Jim Dale and comedian Barry Took.

### New Faces

The 1970s brought New Faces to our screens which initially ran from 1973-1978, hosted by Derek Hobson, and then revived in the mid-1980s and hosted by comedienne Marti Caine, who had originally been discovered through the show. The show, just like Opportunity Knocks, featured acts from a range of variety artists, but unlike the other show, the winning act each week was chosen by an expert panel of judges, often featuring such music industry luminaries as Tony Hatch (who wrote Matt Monro's Eurovision Song) and Mickie Most,



Marti Caine

who was Lulu's producer in the late 1960s. Both of them were quite scathing at times – Hatch was known as the 'hatchet man' – and were clear forerunners of Simon Cowell's prickly character on X Factor. The role was taken by Nina Myskow in the 1980s revival. A studio audience panel also voted during the show, and if they disagreed with the expert panel, their chosen act could return again to the show.

Most of the artists that won big on New Faces were in fact comedians, such as Joe Pasquale, Les Dennis, Jim Davidson and of course most notably Lenny Henry, but a number of music artists were also discovered on the show. Patti Boulaye was the only artist who scored full marks from the panel; Showaddywaddy would go on to have a huge run of hits; while Maggie Moone and Sweet Sensation would both unsuccessfully perform in the Song For Europe. In the 1980s revival, rather than the expert panel, the studio audience voted on a system known as "spaghetti junction" by Marti Caine. Carl Wayne, who also performed in Song For Europe, sang the theme tune to the show called *You're A Star*. New Faces was always known as a slightly tougher show than Opportunity Knocks.

*In the next issue of Vision we shall look at more of the TV talent shows over the years and some of the artists who emerged from them.* 

# COUNTRY SPOTLIGHT YUGOSLAVIA

In the next in our series on members of the Eurovision family and some of the artists who have represented them, **David Ransted** looks at a country for whom song contests and song festivals were second nature: Yugoslavia

## A new star

Yugoslavia debuted in the Eurovision Song Contest in 1961 with *Neke Davne Zvezde (Some Distant Stars)*, a song performed by the Bosnian Serb singer Ljiljana Petrović. The country was one of three new recruits to the Eurovision family in Cannes that year, alongside Finland and Spain, and outperformed both of the other two newcomers, finishing eighth out of 16 with a total of nine points.

The song was written by the young Slovene Jože Privšek, an acclaimed composer, arranger and conductor of both jazz and pop music who in the same year became the leader of the RTV Slovenia Big Band, a position he held for the next 34 years. Ljiljana's professional debut had come the year before her Eurovision appearance and she was selected to represent the country after Jože Privšek had heard her recording songs for her debut album, *Meeting At 6*, in the studios of Radio Ljubljana. She had many hit records in Yugoslavia throughout the 1960s and into the 1970s and was a regular participant in many of the festivals for which the country was renowned.

In 1989, after her chart career had faded, Ljiljana began writing Haiku poetry (a form of short Japanese poetry) and went on to publish her own book of Haiku. From 1995 she began setting Haiku to music and is now a leading exponent of the art, becoming president of the Aleksander Nejgebauer Haiku Club and



Ljiljana Petrović

contributing to its anthologies *The Poplars Rustle Abroad* and *Sparrow On The Sill*.

In the early years the Socialist Federal Republic of Yugoslavia charted a lone course in Eurovision. Like many countries, it attempted to reflect in its Eurovision entries the culture and customs of the country. But unlike its competitors Yugoslavia, which remained until the fall of the Iron Curtain the only communist country in Eurovision, had set itself the additional aim of promoting the perceived moral and cultural superiority of communism. When preparing for her performance in Cannes, Ljiljana had been advised by the lyricist Miroslav Antić to look "humble and worthy of the socialist country from which I come". Yugoslavia's national broadcaster, JRT, organised the national selection and invited the representative broadcasters of the nation's constituent republics to submit songs and artists. To begin with, only Serbia, Croatia

and Slovenia took up the challenge. They were later joined by Bosnia & Herzegovina, Macedonia, Montenegro and the autonomous provinces of Kosovo and Vojvodina.

In 1962 Serbia's Lola Novaković represented Yugoslavia with *Ne Pali Svetla U Sumrak* (*Don't Turn The Lights On At Twilight*), which was also composed by Jože Privšek. The song placed equal fourth, a position that would stand as the country's best result for 21 years. Lola was born in Belgrade as Zorana Novaković and as a child she became known for her sense of humour. In Serbia anyone known for their humour – male or female – is

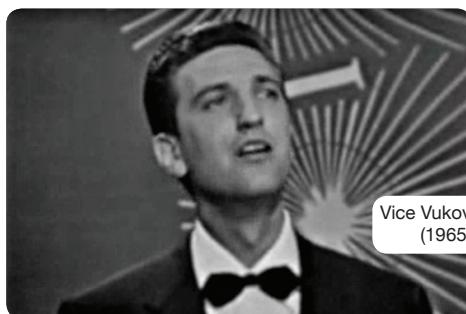


Lola Novakovic

nicknamed Lola, and so the name stuck and, after becoming famous, she officially changed her name. In fact, following her Eurovision appearance she starred in the movie comedy Šeki Snima, Pazi Se (*Šeki Is Filming, Watch Yourself*). At school Lola was asked to leave the choir because her voice was so strong that the other children couldn't be heard, but her talent was nurtured when she joined the Belgrade children's theatre Rodino Pozoriste and learned singing, dancing and acting. Hopes had been high for Lola's Eurovision entry, to the extent that just before her performance in Luxembourg representatives from JRT, nervous at the prospect of hosting the contest, warned her, only half joking, "Don't dare to come back tomorrow as a winner!" Lola was in great demand after her Eurovision participation and accepted an offer from HMV for a six month tour of Japan, joining the Mantovani Orchestra. In Japan she

received ecstatic reviews, one critic writing "We haven't heard such a good singer yet, the singer who forced us to remember phrases from far away: Oh, what a Moon, Oh, what a Sea, Oh, what a Lola!" In 1964 Lola was invited by the composer Dušan Vidak to perform his song *Ulica Četiri Fontane* (*The Street Of Four Fountains*) at the Roma Canta (Rome Sings) festival. Hurrying to Rome with barely enough time to learn the song, she won the contest, staged in Saint Peter's Square, in front of an enthralled audience, an achievement that she looks back on as a high point of her career. Lola remained a much loved star in Yugoslavia throughout the 1960s and into the 1970s. She included in her repertoire interpretations of European hits – mainly Italian, French and Spanish – and sang and acted in Belgrade's most popular children's TV programme. She retired in 1985 and lives in Belgrade.

Vice Vukov represented Yugoslavia in both 1963 and 1965, the only solo artist to represent the country twice, although several other artists made more than one appearance on the Eurovision stage as members of groups or duos. (In addition, Doris Dragović has represented both Yugoslavia and Croatia, while Tereza has represented Yugoslavia and Monaco). Vice finished 11th at the 1963 contest in London with *Brođovi (Ships)* and 12th at the 1965 contest in Naples with *Čežnja (Longing)*. Born in Sibenik, Vice was the first Croatian singer to represent Yugoslavia and was one of the country's top stars in the Sixties. He had come to prominence after appearing at the Opatija Festival in 1959,



Vice Vukov  
(1965)

## COUNTRY SPOTLIGHT: YUGOSLAVIA

### YUGOSLAVIA SCORECARD

Year	Song and composers	Language	Artist	Selection	Starting position	Position
1961	<i>Neke Davne Zvezde</i> ( <i>Some Distant Stars</i> ) (Music: Jože Prvišek. Lyrics: Miroslav Antic)	Serbo-Croatian	Ljiljana Petrovic	National final	5/16	8th
1962	<i>Ne Pali Svetla U Sumrak</i> ( <i>Don't Turn The Lights On At Twilight</i> ) (Music: Jože Prvišek. Lyrics: Dragutin Britvici)	Serbo-Croatian	Lola Novakovic	National final	12/16	4th=
1963	<i>Brodovi</i> ( <i>Ships</i> ) (Music & Lyrics: Mario Nardelli)	Serbo-Croatian	Vice Vukov	National final	9/16	11th
1964	<i>Život Je Sklopio Krug</i> ( <i>Life Has Come Full Circle</i> ) (Music: Srdan Matijevic. Lyrics: Stevan Račkovic)	Bosnian	Sabahudin Kurt	National final	13/16	13th=
1965	<i>Cežnja</i> ( <i>Longing</i> ) (Music: Julija Maric. Lyrics: Žarko Roje)	Serbo-Croatian	Vice Vukov	National final	17/18	12th
1966	<i>Brez Besed</i> ( <i>Without Words</i> ) (Music: Mojmir Sepe. Lyrics: Elza Budau)	Slovene	Berta Ambrož	National final	5/18	7th=
1967	<i>Vse Rože Sveta</i> " ( <i>All The Flowers Of The World</i> ) (Music: Urban Koder. Lyrics: Milan Lindic)	Slovene	Lado Leskovar	National final	15/17	8th=
1968	<i>Jedan Dan</i> ( <i>One Day</i> ) (Music: Delo Jusic, Stipica Kalogjera. Lyrics: Stjepo Stražić)	Serbo-Croatian	Dubrovacki Trubaduri	National final	17/17	7th=
1969	<i>Pozdrav Svijetu</i> ( <i>Greetings To The World</i> ) (Music & Lyrics: Milan Lentic)	Serbo-Croatian	Ivan & 4M	National final	1/16	13th
1970	<i>Pridi, Dala Ti Biom Cvet</i> ( <i>Come, I'll Give You A Flower</i> ) (Music: Mojmir Sepe. Lyrics: Dušan Velkaverh)	Slovene	Eva Sršen	National final	4/12	11th
1971	<i>Tvoj Djecak Je Tužan</i> ( <i>Your Boy Is Sad</i> ) (Music: Ivan Krajac. Lyrics: Zvonimir Golob)	Serbo-Croatian	Kico Slabinac	National final	16/18	14th
1972	<i>Musika I Ti</i> ( <i>Music And You</i> ) (Music: Nikica Kalogjera. Lyrics: Ivan Krajac)	Serbo-Croatian	Tereza	National final	13/18	9th
1973	<i>Gori Vatra</i> ( <i>The Fire Is Burning</i> ) (Music & Lyrics: Kemal Monteno)	Bosnian	Zdravko Colic	National final	9/17	15th
1974	<i>Moja Generacija</i> ( <i>My Generation</i> ) (Music & Lyrics: Kornelije Kovac)	Serbo-Croatian	Korni Grupa	National final	7/17	12th
1975	<i>Dan Ljubezni</i> ( <i>A Day Of Love</i> ) (Music: Tadej Hrušovar. Lyrics: Dušan Velkaverh.)	Slovene	Pepe In Kri	National final	8/19	13th=
1976	<i>Ne Mogu Skriti Svoju Bol</i> ( <i>I Can't Hide My Pain</i> ) (Music: Slobodan Vujošić. Lyrics: Slobodan Durašović)	Bosnian	Ambasadori	National final	8/18	17th
1977	<b>No entry</b>					
1978	<b>No entry</b>					
1979	<b>No entry</b>					
1980	<b>No entry</b>					
1981	<i>Lejla</i> (Music & Lyrics: Ranko Boban)	Bosnian	Seid Memic Vajta	National final	7/20	15th
1982	<i>Halo, Halo</i> ( <i>Hello, Hello</i> ) (Music: Aleksandar Ilic. Lyrics: Miro Zec)	Serbo-Croatian	Aska	National final	14/18	14th
1983	<i>Džuli</i> ( <i>Julie</i> ) (Music & Lyrics: Daniel, Mario Mihaljević, Rajko Simunovic)	Serbo-Croatian	Daniel	National final	12/20	4th
1984	<i>Ciao, Amore</i> ( <i>Goodbye, My Love</i> ) (Music: Slobodan Bucevac. Lyrics: Milan Peric)	Serbo-Croatian	Vlado & Isolda	National final	12/19	18th
1985	<b>No entry</b>					
1986	<i>Željo Moja</i> ( <i>My Desire</i> ) (Music & Lyrics: Zrinko Totic)	Serbo-Croatian	Doris Dragovic	National final	2/20	11th
1987	<i>Ja Sam Za Ples</i> ( <i>I Wanna Dance</i> ) (Music: Rajko Dujmic. Lyrics: Stevo Cvirkic)	Serbo-Croatian	Novi Fosili	National final	21/22	4th
1988	<i>Mangup</i> ( <i>Rascal</i> ) (Music: Rajko Dujmic. Lyrics: Rajko Dujmic, Stevo Cvirkic)	Serbo-Croatian	Srebrna Krila	National final	21/21	6th
1989	<i>Rock Me</i> (Music: Rajko Dujmic. Lyrics: Stevo Cvirkic)	Serbo-Croatian	Riva	National final	22/22	1st
1990	<i>Hajde Da Ludujemo</i> ( <i>Let's Go Crazy</i> ) (Music: Alka Vuica. Lyrics: Zrinko Totic)	Serbo-Croatian	Tajci	National final	15/22	7th
1991	<i>Brazil</i> (Music: Zoran Vracevic. Lyrics: Draganja Šarić)	Serbo-Croatian	Bebi Dol	National final	1/22	21st
1992	<i>Ljubim Te Pesmama</i> ( <i>I'm Kissing You With Songs</i> ) (Music: Radivoje Radivojevic. Lyrics: Gale Jankovic)	Serbo-Croatian	Extra Nena	National final	20/23	13th

## COUNTRY SPOTLIGHT: YUGOSLAVIA

Points	Highest points (from)
9	3 (Austria), 2 (France)
10	3 (France, Italy)
3	2 (Spain), 1 (France)
0	-
2	1 (France, Portugal)
9	5 (United Kingdom), 3 (Germany)
7	2 (Spain)
8	3 (Ireland)
5	3 (Portugal)
4	4 (United Kingdom)
68	7 (Germany), 6 (Austria, Spain, France)
87	9 (Monaco), 8 (Spain, Belgium, Luxembourg)
65	8 (Spain), 6 (Switzerland)
6	2 (Italy)
22	7 (Sweden), 5 (Belgium), 4 (Ireland)
10	4 (France), 3 (Greece)
35	10 (Switzerland), 8 (Finland)
21	12 (Sweden), 4 (Turkey)
125	12 (United Kingdom, Turkey, Finland, Denmark, Belgium), 10 (Spain, Israel), 8 (Norway, Cyprus, Luxembourg)
26	8 (Cyprus, Turkey)
49	12 (Cyprus), 7 (United Kingdom, Netherlands), 5 (Iceland)
92	12 (Norway, Turkey), 10 (Iceland, Cyprus), 8 (Belgium, Denmark)
87	12 (Iceland, Israel, Denmark), 8 (United Kingdom), 7 (Turkey, Luxembourg)
137	12 (Israel, Ireland, Turkey, United Kingdom), 10 (Belgium, Denmark, Austria), 8 (Netherlands, Sweden)
81	12 (Turkey, Israel), 10 (Iceland, Italy, Cyprus), 7 (Denmark)
1	1 (Malta)
44	10 (Israel), 6 (Turkey), 5 (France)

becoming an overnight sensation when he took the first prize with his performance of the song *Peaceful Rivers Flow*. But in the early 1970s he became linked with the Croatian Spring, a movement that agitated for greater autonomy for Croatia as well as for economic reform. (He had first caused a stir when accepting his prize for winning the 1968 Krapina Festival, when he had stated that it was an honour to do so wearing Croatian national costume). While touring in Australia in 1972 Vice was branded an enemy of the State by the authorities and it was four years before he felt able to return. His music career was effectively over, with record stores and radio stations barred from featuring his music. After an eventual thaw in the attitude of the authorities Vice staged something of a comeback in 1989, and after democracy came to Croatia Vice entered politics, becoming a member of the Croatian parliament in 2003. He died in 2008 from injuries sustained three years earlier in a fall, ironically on the steps of the parliament building.

In the year between Vice Vukov's two Eurovision performances Yugoslavia was represented by Bosnian Sabahudin Kurt with *Život Je Sklopio Krug* (*Life Has Come Full Circle*), performed in the Bosnian language. 1964 was the only year in which Yugoslavia scored the dreaded *nul points*, finishing in last place, although they at least shared the wooden spoon with Germany, Portugal and Switzerland. It also marked the only time that Yugoslavia finished in last place, although it was a close run thing when in 1991 a single point for Bebi Dol put them 21st out of 22. (Yugoslavia appeared to finish in last place at the end of the voting in 1976, but in fact the French jury spokesman had omitted to read out their final vote, a four for Yugoslavia that would move them above Norway, an error that was corrected after the event).

In 1966 the Yugoslav entry was performed in the Slovene language for the first time. Berta Ambrož's *Brez Besed* (*Without Words*) received the top mark (a five, in those days), from the United Kingdom, the country which



Berta Ambrož



Dubrovacki Trubaduri

awarded the most points to Yugoslavia over the years, and which would be the biggest recipient of Yugoslavia's points in return. The top mark would help Yugoslavia to equal seventh place, their second-best result to date at the time and the first of three consecutive top ten places. *Brez Besed* would become a pop standard in Slovenia and an English language version of the song would later be recorded by Willeke Alberti, who would go on to represent the Netherlands in the Eurovision Song Contest of 1994. Berta retired from the music scene three years after her Eurovision performance in Luxembourg. She died at only 59 years of age in 2003. There had in fact been two Yugoslav performers on the Eurovision stage in 1966: one of the country's emerging stars, Tereza, had been selected – by Princess Grace no less – to represent Monaco in the Grand Prix. It would be the principality's least successful entry, failing to score a single point, but Tereza would make a successful return to the contest six years later, representing her homeland in Edinburgh.



Lado Leskovar

Slovenia's Lado Leskovar represented Yugoslavia in 1967, finishing joint eighth with the gentle ballad *Vse Rože Sveta (All The Flowers Of The World)*. Lado, who later became an editor and journalist with Slovenia's RTV as well as a Slovenian UNICEF ambassador, had first gained attention on the music scene when he won another long-established festival, the Bled Festival of Slovene Popular Song in 1963 with *Seldom Meet*. In addition to recording more than 300 songs over the years, Lado ventured in to acting and later entered politics.

Dubrovački Trubaduri (Dubrovnik Troubadours) received a rousing reception from the audience in the Royal Albert Hall when they performed the final song, the very catchy *Jedan Dan (One Day)* at the 1968 contest, finishing joint seventh. The group was extremely popular at home and, under various line-ups, enjoyed a 20-year career. One of the group's vocalists, Milo Hrnić, who would go on to win the Split Festival three times in the 1980s, has sold more than a million copies of his 20 albums as a solo artist and, jointly with Tereza, was named Singer of the Century by the city of Dubrovnik in 2004. Dubrovački Trubaduri had been founded in 1962 by singer and musician Đelo Jusić, who composed their Eurovision entry, and the band's musical style – with trademark mandolin – drew heavily on the folk music traditions of Dubrovnik.

Having performed last in the show a year earlier, Yugoslavia opened the 1969 contest in Madrid with Ivan & 4M's *Pozdrav Svijetu (Greetings To The World)*, which had the simple

idea of wishing a “Good day” to the world in the languages of the competing nations. The Croatian group had been established since banding together as classmates in 1956 and had a number of popular hits in their homeland, including *River Of No Return*, *Charlie Brown* and *I Love The Rain*. They had been founded by Ivica Krajač, whose songs had long been a feature of music festivals such as Zagreb and Opatija. In addition to his own compositions Ivica has worked with several leading Croatian artists and in 1970 even produced a reworked Croatian version of the Jacques Brel classic *Ne Me Quitte Pas*. He later turned his talents to the theatre, becoming a renowned director of music, drama and opera productions. In 1995 he received the Porin Lifetime Achievement Award for ‘outstanding contribution to the development of television entertainment’ – the Porin awards are the most prestigious in the world of Croatian popular music.

Unlike other countries that had been upset by the four-way tie in 1969, Yugoslavia remained loyal to the contest in 1970, sending Slovene Eva Sršen to represent them in the rather depleted line-up in Amsterdam with *Pridi, Dala Ti Bom Cvet* (*Come Closer, I'll Give You A Flower*). All four points for the song came from the UK, and Eva finished second to last. She was followed by Kićo Slabinac, from the Slavonia region of Croatia, with *Tvoj Dječak Je Tužan* (*Your Boy Is Sad*), finishing 14th, the lowest position to date at that time for any Yugoslav entry. But after two poor results, pride would be restored the following year.

In the six years since her unsuccessful Monegasque entry Tereza had become a well-known singer in France, where she now lived, and was perhaps Yugoslavia's best known star internationally. In 1967 she had released a successful version of *Chanson de Lara* (*Lara's Theme*) from the Doctor Zhivago film score by Maurice Jarre (Jean-Michel's father), which was a hit in France and, as *Larina Pjesma*, in Yugoslavia. Tereza's powerful performance of *Muzika I Ti* (*Music And You*) fared well in



the 1972 contest with a total of 87 points (including a nine out of ten from, ironically, Monaco), finishing ninth. By the time of her appearance at the Grand Prix in Edinburgh Tereza was on her way to becoming Yugoslavia's top female singer and she moved back to her native country shortly after the contest where she won the Female Singer of the Year award six years running, from 1974 to 1979. Her success in both sales and at festivals in Yugoslavia led to concerts and appearances around the world and by the start of the Eighties she was Yugoslavia's biggest selling singer of all time. She had remained popular in France as well, culminating in a triumphant concert at the Olympia in Paris in 1988. Like many Yugoslav artists, her career was severely disrupted by the ethnic and nationalist unrest that erupted into civil war in the early Nineties. Tereza actively supported her native Croatia, performing concerts to raise funds and awareness of conditions in her homeland. Although after the war Tereza's star had waned somewhat, she remained a popular





Zdravko Colic

performer and recording artist, and continued to have hits in the new century, most recently with *Ja Sam Pjesma* in 2009.

In 1973 Zdravko Čolić carried Yugoslav hopes to Luxembourg with *Gori Vatra* (*The Fire Is Burning*). Zdravko, a Sarajevo native, had won the Opatija Festival a year earlier and appeared at many festivals throughout the country following his Eurovision appearance. The young Zdravko had been more interested in football and athletics than music but after taking up the guitar had begun singing at beach parties songs he had heard in the San Remo festival or on Radio Luxembourg, sometimes inventing lyrics when he forgot them, confident that no one would notice! Music would win out over sport when, after a chance sighting of a poster advertising an amateur song contest, he entered and came second with his rendition of the Beatles' *Lady Madonna*.

Early in his career Zdravko had been a member of the group Ambasadori for two years, leaving them to briefly join Korni Grupa, both groups who would themselves represent the country in Eurovision. Although *Gori Vatra* had finished third from bottom in the contest it was a huge hit at home and propelled Zdravko to superstar status, becoming the leading heartthrob of the Yugoslav music scene among female fans and a ubiquitous feature at music festivals and on the charts. After his return from Luxembourg he had a major hit in Yugoslavia with *She's Sleeping*, which sold more than 150,000 copies, followed by a string of hits that included *Vagabond*, *You're Playing*

*With Fire, Bad Wine and April in Belgrade*. The patriotic song *Comrade Tito, We Swear* topped 300,000 sales in 1977. Zdravko endured a long hiatus in his career during and after the Yugoslav wars but made a comeback in the late Nineties. He continues to perform, and in 2011 celebrated 40 years in music with his biggest concert to date, in front of an audience of 100,000.

Korni Grupa, an influential band that combined pop with progressive rock, was the first of three consecutive groups to represent Yugoslavia in the mid-Seventies, taking the stage in Brighton colourfully attired for the stirring ballad *Moja Generacija* (*My Generation*). As with many Yugoslav bands of the era, they saw a number of changes to their



Korni Grupa

membership, and in fact early on had featured Dado Topić as a vocalist, who many years later would represent Croatia with the band Dragonfly in the 2007 contest in Helsinki. The band split soon after their 12th place result in the Dome Theatre, but would reform in 1987. They were followed in the contest by the band Pepel In Kri (credited in the contest as Ashes And Blood although it actually means Ash In The Cross), a Slovenian band, with *Dan Ljubezni* (*A Day Of Love*). Pepel In Kri was one of Yugoslavia's most respected bands of the 1970s and took part in all of the country's major music festivals during the period, including the Split Festival, Slovene Folk Song Festival and Your Hit of the Season, as well as winning the 1975 Opatija Festival, for which they were awarded the ticket to Stockholm. The song marked the fourth time that the

Slovene language had represented Yugoslavia at Eurovision – it would not be heard again until an independent Slovenia made its debut in the contest 18 years later. Lead singer Ditka Haberl went on to a successful solo career and the band remained influential on the Yugoslav music scene in to the Eighties.

In 1976 Yugoslavia was represented by another of the country's most renowned bands, albeit one that featured numerous changes in line-up over the years, Ambasadori. The song, *Ne Mogu Skriti Svoju Bol* (*I Can't Hide My Pain*), performed last on the night, finished 17th out of 18. The band had been formed in 1968 and between 1969 and 1971 had featured Zdravko Čolić. Later the group would include among its members Hajrudin ('Hari') Varešanović, who, as part of Hari Mata Hari, would take Bosnia & Herzegovina to third place in the 2006 contest with Željko Joksimović's *Lejla*. At the time of their Eurovision appearance in The Hague Ambasadori was fronted by vocalist Ismeta Dervoz, who would leave to pursue a solo career the following year. Ismeta would provide a link between Yugoslavia's last entry before withdrawing from the contest and their first entry after their much anticipated return to the fold five years later, since she took to the Eurovision stage again in Dublin as a backing singer to Vajta in 1981. She went on to work as a radio and TV presenter, later becoming a Eurovision commentator and Head of Delegation for RTV BiH. She is currently a member of the Bosnia & Herzegovina parliament.

For several years Yugoslav media had bemoaned the lack of success of Yugoslav entries at Eurovision, despite sending many of their top artists, and questioned whether the country should continue to take part. However, participation in the contest was seen as integral to building Yugoslavia's profile in the West and in promoting the country as a tourist destination, an objective clearly demonstrated in JRT's preview videos over the years, which often portrayed romantic sun-drenched coastal scenes. The opinion was often voiced that Yugoslavia stood alone in Eurovision in its

cultural and musical tastes, and didn't benefit from the perceived neighbourly voting of the Nordic or Francophone blocs, a somewhat ironic perception these days. The poor result in The Hague in 1976 was a final straw, and JRT took the decision to withdraw from the contest. Two years later a campaign was begun to persuade the national broadcaster to return to the fold. When a readers' poll by a number of entertainment magazines showed that more than 95% of readers favoured a return to the contest, JRT decided to apply to re-join, and plans were put in place to take part in 1981.

The Bosniak singer Seid Memić, known by his stage name as Vajta, carried Yugoslavia's hopes to the 26th Eurovision Grand Prix with



Seid Memic

*Lejla* when the country returned after a five-year self-imposed exile in 1981, but in terms of results they more or less picked up where they had left off, finishing 15th. The following year the Serbian/Croatian female trio Aska, with the Andrews Sisters-inspired *Halo Halo*, fared slightly better, coming 14th out of 18, with 12 points from Sweden. For one of the group, Izolda Barudzija, this would be the first of three consecutive appearances on the Eurovision stage.

### Hitting their stride

In 1983 Montenegrin singer Daniel (Milan Popović, sometimes known as Danijel), unexpectedly won the right to represent Yugoslavia on behalf of Croatia's TV Zagreb with the rock 'n' roll song *Džuli* (*Julie*). Finally a song from Yugoslavia struck a chord



with European juries, picking up five 12s (including one from the UK), two tens and three eights along the way to a total score of 125. The fourth place in Munich equalled Yugoslavia's previous best position way back in 1962 and the song was a huge hit at home as well as internationally – particularly in Norway. Unfortunately the lack of follow-up hits meant that Daniel's chart career faltered and his star soon waned, but it had set a confidence-inspiring precedent. *Džuli* marked a sea change in Yugoslavia's approach to the contest. As Daniel himself later commented, the success of the song indicated that the key to greater success for Yugoslavia was "that we should not always push some kind of folklore...that we have to lean towards Europe, not it towards us". The message got through, and from the mid-Eighties onwards Yugoslav entries took on a more western flavour. It may have strayed from promoting cultural and national identity, and it probably didn't do much to convince viewers of the moral and cultural superiority of communism, but in terms of moving Yugoslavia up the scoreboard, it worked.

To begin with though, there was another setback. The following year the country was represented by Izolda & Vlado. Izolda Barudzija had been a member of Aska in Harrogate and, with her sister Eleonora, had been a backing singer for Daniel in Munich; Vladimir 'Vlado' Kalembert was a member of the group Srebrna Krila (Silver Wings), but would leave the band before they represented Yugoslavia at the 1988 contest. The duo's

song, *Ciao Amore*, which had caused a minor controversy when the preview video – which featured Izolda sunbathing topless – was banned from Turkish TV, finished 18th out of 19. It seemed that the country's fortunes in Eurovision were reverting to the bad old days. Yugoslavia withdrew once again in 1985 due to the fifth anniversary of President Tito's death, but they returned after one year to a long awaited purple patch.

On their return in 1986 Yugoslavia drew the dreaded number two position in the line-up in Bergen. Once again Croatia had won the right to represent the country, and Doris Dragović had the honour of performing. The song, *Željo Moja (My Desire)*, finished 11th – picking up a 12 from Cyprus along the way – and has become a fan favourite. Doris, born in Split – home to one of the country's most important festivals and a city synonymous with the celebration of music – had always wanted to sing. She had come to prominence as a member of the group More, going solo in the year of her Eurovision performance. As a solo artist she became one of Yugoslavia's and Croatia's top stars, and she would return to the contest in 1999 when she represented Croatia with *Marija Magdalena*, finishing fourth.

When Yugoslavia took its place in the record line-up of 22 countries in Brussels for the 1987 contest it marked the first of three consecutive entries for the country that all had a number of things in common: they were all western-sounding up-tempo pop songs, all performed by mixed groups – all Croatian





Novi Fosili



Srebrna Krila

– fronted by girl singers and, coincidentally, all performed at – or close to – the end of the draw. But more importantly perhaps, they were all written by the same song writing team of composer Rajko Dujmić and lyricist Stevo Cvikić. The Croatian band Novi Fosili (The New Fossils), fronted by Sanja Doležal, carried Yugoslav hopes to Brussels with *Ja Sam Za Ples (I Wanna Dance)*. The song equalled Yugoslavia's previous best finishing position, coming fourth, with 12s from Norway and Turkey. Although Sanja had joined the band in 1984 they had actually been together since 1969 with a previous lead singer, but had really come to prominence after their second placing in the Split Festival of 1976. The band was highly successful in Yugoslavia but went their separate ways after the break-up of the country, although they later re-formed for a while. Sanja went on to host her own chat show on Croatian TV and in 2010 took part in the Croatian version of *Dancing With The Stars*. Composer Rajko Dujmić was also a member of Novi Fosili, and was responsible for their biggest hits. Their 1991 album *Be Always Close* achieved Diamond status for sales of more than 500,000 copies and produced the hit singles *Blue Shirt*, *Tonka* and *The Key Is Under The Mat*. Later he released a solo album, *Downstream From Heaven*, in 1993. Lyricist Stevo Cvikić has contributed to many hits for Novi Fosili and others, and went on to create and write a TV comedy series for Croatian TV, *Nad Lipom 35*, and its more successful spinoff, *Jel' Me Netko Tražio? (Did Anyone Ask For Me?)*, set in a fictional sports bar.

In 1988 Srebrna Krila carried Yugoslav hopes to Dublin, performing last in a line-up of 21 with the upbeat and quirky *Mangup (Rascal)*. In 1988 and 1989 the band was fronted by Lidija Asanovic, but had been formed back in 1978 by Vlado Kalembra, who had been the lead vocalist until leaving the band in 1986, and who had represented Yugoslavia as one half of the duo Izolda and Vlado in 1984. Srebrna Krila disbanded in 2000 but some of the group reunited in 2012. *Mangup* was another success for Yugoslavia, finishing sixth in a tight finish – just five points behind third placed Denmark – with 12s from Iceland, Israel and Denmark.

### And finally... Yugoslavia

In 1989 Yugoslavia was once again the last country to take to the stage as Croatian band Riva represented the country with *Rock Me*. With the UK second and Denmark third for a second year running, Yugoslavia leapfrogged them to win the contest by seven points. The song scored a total of 137 points, with 12s from Israel, Ireland, Turkey and the UK, as well as a cluster of tens and eights. For Yugoslavia it was the culmination of a redoubled effort over recent years to prove themselves on the Eurovision stage. It was the country's 24th Eurovision entry, and came 28 years after their debut. For the songwriters though, who had given the country three consecutive top six finishes, it was third time lucky. The win did not lead to lasting international success for Riva and the band split up in 1991. Lead singer Emilia Kokić



went on to a solo career, which continues today, and has recorded some quality English language ballads, including *I'll Never Love Again* and *Something From Heaven*. In 2008 Emilia entered Dora, the Croatian national final, finishing sixth, and was a juror on the show in 2011.

### Welcome to Zagreb

As Yugoslavia's winning performers had come from Croatia it was that republic that was given the honour of hosting the contest on behalf of the federation in 1990 and welcoming 21 other countries to Zagreb. The contest, in the Vatroslav Lisinski Hall, opened in 1973, was not without its hiccups. Three days before the final the hosts, Helga Vlahović (who had previously been Yugoslavia's jury spokesperson on three occasions) and Oliver Mlakar, resigned after unflattering comments in the foreign press about their ages, although ruffled feathers were smoothed and the pair did present the show on the night. Apart from the technical hitch that caused the now

famous missed cue at the start of the first song, the contest, won by Italy, was a major success and showed Yugoslavia's ability to deliver the show as well as its western rivals. The contest was the first to feature a mascot – the cartoon Eurocat – and the first to feature a new minimum age rule that prevented child performers from taking part (two had been entered the year before by France and Israel), by setting a minimum age of 16. Also prevented from taking part was Malta. The EBU kept the contest to a maximum of 22 countries and so the island nation had to wait until the following year for its long awaited return to the contest, although they did go ahead and run a national final anyway.

The contest in Zagreb had the added bonus of a good result for the host nation. *Hajde Da Ludujemo* (*Let's Go Crazy*), another energetic pop number, performed by 19 year-old Zagreb native Tajčić, scored well (with 12s from Turkey and Israel), to finish in seventh place in her home town with 81 points. Tajčić, born Tatjana Matejas, was raised in a musical family and began singing in her father's band at age four. As a young student at the Croatian Music Conservatory, where she specialised in classical piano, she made frequent appearances in musical, theatre and TV productions. After her appearance in the contest Tajčić was hugely popular in Yugoslavia, but the following year civil war erupted as Croatia sought independence. Tajčić took part in concerts for peace and to entertain wounded troops, but as the situation worsened she took the dramatic step of leaving the war torn country. Turning her back on her music career, she moved to America. In New York she changed her name, learned to speak English fluently and worked in the theatre. Increasingly guided by her Christian faith, Tajčić spent the following years singing in churches across America while raising a family with her new husband. Her music took on a spiritual flavour and she wrote and produced her own full length musical, *My Perfectly Beautiful Life*, but in addition she often performs in a big band style show featuring Forties standards.





Despite the turmoil and conflict in Yugoslavia, the country maintained the ability to take part in Eurovision, sending Serbian Bebi Dol (Dragana Šarić) to Rome in 1991 with the song *Brazil*, which opened the show. The song scored just one point (from Malta), but it was one point more than Austria, saving Yugoslavia from last place. Bebi Dol (a deliberate corruption of Baby Doll), had made several attempts to win the ticket to Eurovision. After her participation she took a four year break from her recording career, resuming in 1995 with a mix of original songs and cover versions. Over the years she has remained active both as a solo performer and backing singer.

Yugoslavia's final entry in the Eurovision Song Contest was in Malmö, in 1992. By the time of the Malmö contest the renamed Federal Republic of Yugoslavia comprised only Serbia and Montenegro (Slovenia, Croatia and Macedonia having declared independence the year before and Bosnia & Herzegovina earlier in 1992), although Bosnia & Herzegovina also took part in the selection process. Among those taking part in the national final was Bosniak Alma Čardžić, who would go on to represent Bosnia & Herzegovina in 1994 (with Dejan Lazarević) and 1997. Serbian Extra Nena (Snežana Berić), performing *Ljubim Te Pesmama* (*I'm Kissing You With Songs*), was selected, finishing 13th in Malmö. Snežana has maintained her music career and has performed in a range of musical genres – including folk, jazz, pop and chanson – in

seven languages. In addition to her singing career, Snežana composes, writes poetry and prose, and is an artistic photographer. She has written and published a children's fairy tale, *An Aunt In Love*, as well as three books of poetry.

### Separate ways

By 1992 Yugoslavia was engulfed in strife and its participation in Eurovision as a single entity had come to an end. Over the years five of its republics had represented the country on the Eurovision stage: Serbia, Croatia, Slovenia, Bosnia & Herzegovina and Montenegro. The most successful of these, Croatia, had won 13 of the 27 national selections. Macedonia, Kosovo and Vojvodina never made it through the national selection to the Eurovision Grand Prix.



In 1993 Slovenia, Croatia and Bosnia & Herzegovina made it through the qualifying contest to the Eurovision final in Millstreet. Macedonia debuted (as the Former Yugoslav Republic of Macedonia) in 1998. Serbia & Montenegro joined – coming second – in 2004, and then, as separate nations, Serbia and Montenegro, in 2007, when Serbia became the first country to win the contest on its debut since Switzerland won the very first contest back in 1956. Separately the republics have a good track record (with only Montenegro yet to qualify for a Eurovision final), but together as Yugoslavia they have left fans with many happy memories of a country that made a unique contribution to the contest. 

# BOOK REVIEW

## No Secret Anymore – The Real

### Kathy Kirby

Mark Willerton

Matador

372 pages

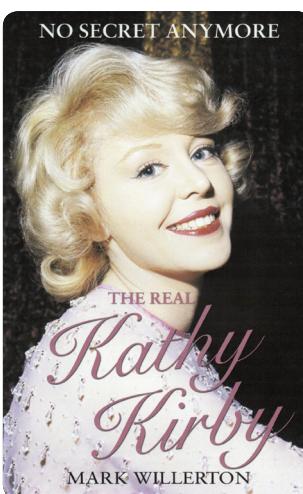
ISBN 978 1780884 479

Known for her lip gloss as much as her glamour, the enigmatic Kathy Kirby, who represented the United Kingdom at Eurovision in 1965 with *I Belong*, has often been overlooked by music historians, but Mark Willerton, one of Kathy's closest friends for almost 30 years, seeks to change this with his comprehensive biography of the Sixties star. From her humble beginnings in 1938, Kathy would find herself thrown into the media spotlight by her early twenties and, combining amazing looks with a powerful singing voice, she would become Britain's highest paid performer during the 1960s. But fame often brings with it a heavy price tag and Kathy was no exception. In love with a controlling manager who gambled away much of her fortune, Kathy idolised bandleader Bert Ambrose and rejected those who criticised him. A tempestuous relationship with her mother put additional strain on Kathy, as did years of estrangement from her sister and brother. And that was just the start! A consensual relationship with the recently disgraced Jimmy Savile as well as intimate moments with television presenter Bruce Forsyth, were both ways in which Kathy sought fulfilment during the early years of her career. Later in life there would also be a failed marriage and a misjudged lesbian affair, and Kathy's vulnerability made her a

target for so-called friends who wanted to use her for their own personal gain. As fame slipped away, Kathy found herself alone, turning to alcohol and prescription drugs as a source of contentment. Becoming a reclusive depressive, the former star was rarely seen in public and only the author remained loyal to her during those closing years. Reunited with her sister, Patricia, and niece, Lady Sarah Thatcher, a few years before Kathy's death,

Mark Willerton's loyalty was eventually tested, not by Kathy but those family members who Mark had re-introduced into the singer's life. When Kathy unexpectedly died in 2011, her most trusted friend was not even informed of the funeral arrangements because, in death as in life, it was others who sought to control Kathy's final destiny. This heartfelt and often emotional biography does indeed reveal "the real Kathy Kirby" and includes 80 pages of rare and previously unseen photographs. Kathy's story will make you laugh and it will make you cry, but most of all it will make you realise the underlying greatness of the one and only Kathy Kirby.

**Gordon Lewis**



*No Secret Anymore – The Real Kathy Kirby* can be purchased online at [www.kathykirby.org.uk](http://www.kathykirby.org.uk) and is priced at £16.99 (including UK postage). Alternatively, cheques payable to M Willerton should be sent to 3 Burtey Fen Lane, Pinchbeck, Spalding, Lincolnshire PE11 3SR. Please note that those living outside the UK should purchase copies at [www.troubadour.co.uk](http://www.troubadour.co.uk) or through a local Amazon site. Additional postage charges will apply.

# WHATEVER HAPPENED TO RIKKI PRICE

In this edition of the Song For Europe column, **Marcus Keppel-Palmer** looks at the career of Rikki Price who participated in the 1962 Song For Europe selection

**T**his column started some 12 years ago and each issue has featured a singer or songwriter, both sung and unsung, who contribute to the patchwork quilt that is the UK pre-selection for Eurovision. The 1962 Song For Europe has featured frequently over that time with previous articles looking at Jackie Lee, Kenny Lynch, Karl Denver, Jimmy Kennedy, Tony Hatch and John Schroeder, reflecting the quality of the participants that year. In this column, we look at Rikki Price who sang *You're For Real* which finished second last in the contest, a distant follower behind Ronnie Carroll, who would go on to sing in Luxembourg with *Ring-A-Ding Girl*.

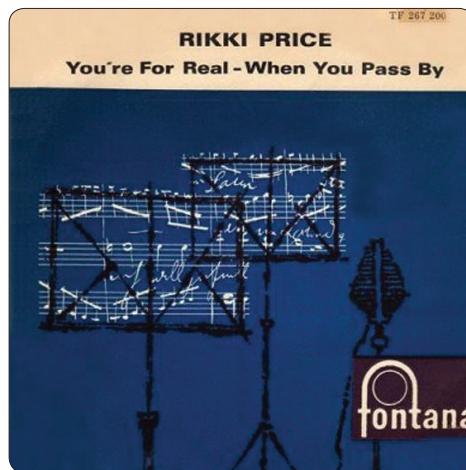
The northeast has a proud music tradition – just look at the success in recent series' of the X Factor – and Rikki Price was another singer from that area, a Mackem from Sunderland in his case. By day Rikki, or Jack as was his real name, worked at the Sunderland shipyards, while by night in the 1950s the young Rikki sang the standards in and around the Sunderland pubs and clubs. He was 'discovered' by local Sunderland entrepreneur Fred Rought, who became Rikki's manager or 'Svengali' figure. Rought had a colourful career,



running a building firm and a stock car driver in addition to his dabbling in the music business. So from rags to riches, as it were, Rikki was whisked down to London to make a recording and was signed up to Fontana Records.

Fontana Records was a subsidiary of the Dutch company Philips and was active particularly from 1957 to 1969. Among

other licensing deals, Fontana had the licence for early Motown recordings. In 1964 Philips opened up a Fontana branch in the US to highlight its international/European artists, most notably Nana Mouskouri. Rikki was signed up as one of Fontana's early artists and found himself in an eclectic company with singers such as Johnny Mathis, Matt Monro and Al Saxon. Rikki's first release in November 1958 was a version of *Tom Dooley*, the old North Carolina folk song about a murder. It wasn't a hit for Rikki as he was competing with The Kingston Trio and also Lonnie Donegan, both of whom were charting with the song. In January 1959 Rikki released a second single, *Honey Honey*, backed with a cover of *The Very Thought Of You*, a song popularised by Frank Sinatra. The A-side also turned up as a track on Perry Como's *Como Swings*



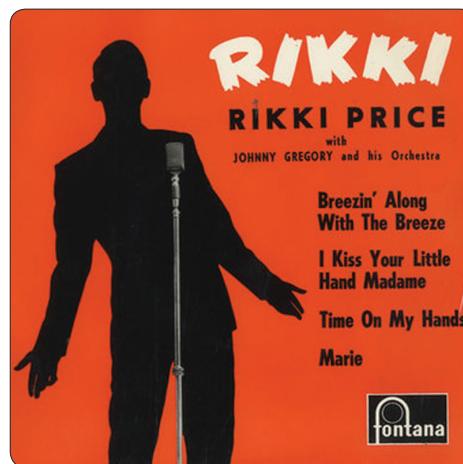
album, also released in 1959. Unfortunately for Rikki, the charts didn't beckon for his version of the swing crooner's song.

Fontana then released an EP sung by Rikki under the name 'Rikki' which featured *Breezing Along On The Breeze* as its lead track, again without success, while in October 1959 he released the last single of the year and his last for some time with *Mr Blue*, the song written by DeWayne Blackwell, who would later write songs for country music star Garth Brooks. Once again, Rikki was up against stiff competition with versions by The Fleetwoods and Mike Preston, both charting in preference to his version. A third version from David Macbeth also nibbled at the charts, a bitter pill for Wearsider Price as Macbeth was from Newcastle and had also played for Newcastle United FC. Both Mike Preston and David Macbeth would go on to represent the UK at the Knokke Song Festival in Belgium, Macbeth in 1962 and Preston in 1963.

By now Price was a full time singer and would primarily tour the working men's clubs in the northeast performing and honing his craft. No singles

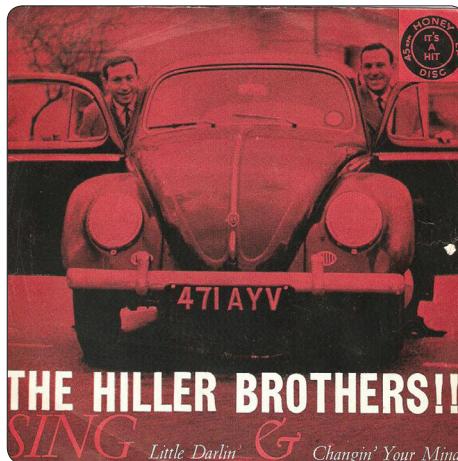
appeared in 1960 or 1961, but Fontana decided to enter him in the 1962 Song For Europe – that year the record labels chose the participants. The song chosen for him to sing, *You're For Real*, was especially notable as being the first song in the Song For Europe composed by Tony Hiller, who would go on to compose *Save Your Kisses For Me*, Brotherhood of Man's winning song in 1976. Hiller co-wrote it with his brother Irving and Gordon Rees. Price performed backed by the Neville Taylor Singers while Johnny Keating conducted the orchestra. Tony and Irving Hiller also co-composed a second song in the 1962 Song For Europe, *There's Never Been A Girl* sung by Kenny Lynch.

The Neville Taylor Singers were better known as Neville Taylor & The Cutters, a four piece soul and doo-wop group who appeared regularly on the TV show Oh Boy! and even had a song on an Oh Boy! compilation album. Unusual as one of the early UK based black groups, Neville Taylor & The Cutters worked with Billy Fury, Vince Eager and other early rockers. They were reliable backing singers and alongside Neville Taylor were



Shane Keane, Al Timothy and Sonny McKenzie. Neville Taylor & The Cutters were signed to Parlophone Records and released four singles, none of which charted. Conductor Johnny Keating was a Scot and had started in 1952 as a trombonist with the Ted Heath Orchestra, but soon became Heath's principal arranger. In 1962, he was writing and arranging for Eden Kane and shortly after Song For Europe Keating would chart with his recording of *The Theme From Z Cars*, the popular police TV show.

Composer Gordon Rees had worked extensively with trumpeter Eddie Calvert in the 1950s, composing under the pseudonym Melville Farley and also worked with Norrie Paramor, who arranged many of Cliff Richard's recording sessions. Like many others who composed for Song For Europe, Rees would find a career composing and arranging light orchestral music. Tony Hiller has previously been highlighted in this column, while his brother Irving did not have such a distinguished career. Irving and Tony started out as a cabaret song and dance duo,



## THE HILLER BROTHERS!! SING Little Darlin' G Changin' Your Mind



Neville Taylor &  
The Cutters

the Hiller Brothers, working in clubs around London, as well as performing overseas at American Air Force bases. Irving, like Tony, also worked as a song plugger Pan Alley, Denmark Street, but when Tony decided to take over Mills Publishing, Irving moved to Manchester and managed and compered at the Ponderosa Club, a famous cabaret club, owned by Rudi Mancini, a famous Mancunian accordionist. Hiller changed his name to Danny Miller, working at the Ponderosa and then its successor The Express Club.

Despite being well regarded, *You're For Real* didn't overwhelm the juries and came second last. Fontana released the song as a single but, like Price's other recorded output, it failed to chart. That would be it for Price and Fontana, who shortly parted company. Price continued to sing in and around the northeast before moving to Sudan in Africa and then back to northeast England where he left the music business to run a newsagents. Rikki Price – another interesting story from the UK's Song For Europe history. ♪

# THE 10 ESSENTIAL POLISH SONGS



Paweł Jezewski of OGAE UK lives in Jersey, has appeared at the Eurobash in Stars In Their Eurovision Eyes, but his first love in Eurovision terms is his mother country, Poland. Here he gives his personal selection of the ten Polish songs that should be on everyone's iPod

## 1. 1994: Edyta Gorniak *To Nie Ja (That's Not Me)*



Should have won! An absolute pearl among Eurovision songs and no doubt the best Polish entry ever! With the voice of an angel and her unquestioned innocence, she deserved to bring the contest for the first time to Eastern Europe. I couldn't believe she came second! I've found it hard to accept – even now – almost 20 years after!

## 2. 2011: Magdalena Tul *Jestem (I Am)*



This song will always have a special place in my heart for lots of different reasons. First, Magdalena Tul won the Polish preselection on

Valentine's Day 2011. Second, the contest in Dusseldorf was my very first one 'live' and my home country was number one on stage in the first semi. I do think Poland had a good chance to do well that year... well... many 'thanks' to the public broadcaster TVP for 'supporting' Magdalena... Despite the final result I love *Jestem* and it will remain one of

my all time favourites! It was an honour to host Magdalena during her visit to Jersey as the star of Eurobash Jersey in May 2012.

## 3. 2008: Isis Gee *For Life*



This was the last year with Poland in the final and the last contest I watched in my home country. I remember being so upset that the complete unknown Isis Gee would be going to Belgrade. I guess only watching her absolutely breath-taking performance in the semi-final helped me to fully accept it. My mum, sister and myself had high hopes and kept our fingers crossed on the night. It wasn't enough. With no doubt, Isis had one of the best voices ever to represent Poland in Eurovision.

## 4. 2003: Ich Troje *Zadnych Granic – Keine Grenzen (No Borders)*



After the national final, *Zadnych Granic (Keine Grenzen)* instantly became a big hit! Sung in three languages – Polish, German and Russian

– this will remain one of the best Polish attempts to win the contest. The appeal for ‘no barriers, no arguments, no war’ took Poland to seventh place and made it the second most successful result ever!

#### 5. 1997: Anna Maria Jopek *Ale Jestem (Here I Am)*



Another contest in Dublin and another good Polish entry, despite the ethnic elements and unusual tempo – this was a very happy song

about being free. This song almost makes you want to run into the fields and just dance with bare feet on the grass. Don’t ask me if I have done it! Also recorded in English as *Awakening*.

#### 6. 1996: Kasia Kowalska *Chce Znac Swoj Grzech (I Wanna Know My Sin)*



To be honest I wasn’t keen on this song at the beginning but the dramatic lyrics and Kasia’s begging “For once, before

you judge me, please let me know my sin” really touched me! Great song and excellent performance in Oslo; but not the best result – only 15th place!

#### 7. 1998: Sixteen *To Takie Proste (It's So Easy)*



It all happened in Birmingham on 9th May that year. I was 15 years old when TVP (the public broadcaster) decided

that *To Takie Proste* was to be Poland’s fifth entry. It was a happy and simple song about forgiveness (“When you want to kill the anger – just give me a hug”). Too simple! Didn’t stand a chance with *Diva* and ended up 17th.

#### 8. 2004: Blue Cafe *Love Song*



Blue Cafe’s recipe for a Eurovision song: take two languages (English and Spanish) then add an unusual voice (Tatiana), take it all to Istanbul and that will give you Europe’s votes. It didn’t work – 17th placing (again) wasn’t exactly what they had in mind...

#### 9. 2001: Piasek *2 Long*



Piasek (the stage name of Andrzej Piaseczny, in English – “sand”), by taking his fur coat off on stage, tried to bring the contest to Poland. Nothing about this song was right. Enough said!

#### 10. 2010: Marcin Mrozinski *Legenda (The Legend)*



As much as I wanted Poland to get into the final I just knew straight after the national selection – this was NOT going to happen in Oslo.

I wasn’t wrong (I wanted to be – Marcin is such a nice person). Just too complicated and chaotic a song, Poland ended up out of the final yet again.



Pawel with Magdalena Tul

*Well that was Paweł’s choice. Do you agree or disagree? Have you got a set of ten essential songs that you feel would make a good playlist linked to Eurovision? If so, contact Vision and we’ll try and feature your selection.*

# THE VISION PANEL

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



Alasdair



Ben



Michelle-Louise



Juha



Ewan

**AR:** Alasdair Rendall (panel chairman)

**BR:** Ben Robertson

**MLB:** Michelle-Louise Burrows

**JR:** Juha Repo

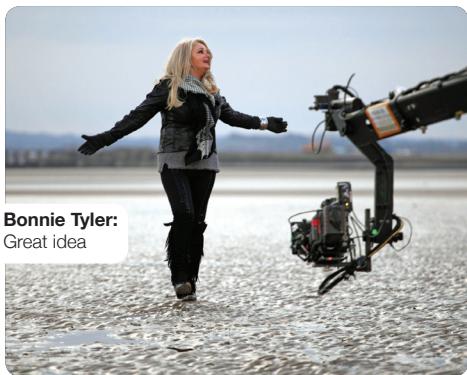
**ES:** Ewan Spence

**AR: So it's Bonnie for Britain! The response has been rather underwhelming in the UK but has gone down much better in other countries. Is the BBC right to pursue a similar policy to last year, or is this a sign that they've run out of options?**

**BR:** We know far too little about how the BBC approach artists to fully answer the question. But I do wonder how far along the list they had to go to find someone they wanted. There are two possible options that I think the UK could do ideally. Firstly it could be to watch how Germany did their national final this year and in particular how they got radio coverage of that and used that medium as a method for picking songs too. How effective it was this year is questionable, but it did create one of the best national finals in years, and a worthy winner with commercial credibility, if not success yet. If the BBC can communicate with itself at the highest level of its inner-workings to ensure good radio airplay (that does mean some Radio 1 too) then it could be the carrot on the end of the stick for some artists

and record companies. The second one, and more likely, is to go internal. However, go internal much earlier than the UK has ever done before, before Christmas at least. The difference this time is that they pick one of the UK's greatest songwriters to especially write a hit song for it, and using them and their credibility to entice artists to do the business, rather than the BBC trying and failing.

**MLB:** First of all, I have been a big fan of Bonnie since I was a kid so I was delighted to hear she'd be doing Eurovision. And the reason why she's gone down well on the continent is because she is big there. I remember attending one of her concerts when I lived in Paris not so long ago. That said, after the debacle in Riga, I wrote to the BBC telling them to step up a gear or pull out altogether. The SFE was revamped but results didn't really improve and they felt it was time to try a different approach, namely an internal selection. Whether they stick to it in the long run is open to question but I would love to see the BBC do a 'Melodifestival'. After all, if Sweden, a country whose population is no bigger than London's, can do it then why can't we? A revamp of The Voice could be a good idea with regional heats culminating in a grand final with the prize of representing your country in Eurovision.



**JR:** I personally think that choosing Bonnie Tyler sounds like a great idea. Especially as her fan base seems to be around Europe and she has actually been actively performing around Europe for years now. The comparisons to Engelbert Humperdinck are rather unfair and irrelevant – his visibility in Europe has been far smaller in the past 20 years. I think if the BBC's policy is to find a big name, who has a following in the other voting countries in Europe, it is working. It may not be someone who is current in the UK, but Bonnie is definitely relevant elsewhere and her choice has been widely publicised in European media, I would say more than almost anyone else this year. What may need a re-think is how to get the home audience behind the act better, maybe the licence fee paying UK public could have some sort of say in choosing the song in the future? Then again the idea of what would be 'right' for Europe is still very unclear for the wider audiences after years of being on the wrong track.

**ES:** Before you can answer the question "is the BBC right to pursue a similar policy to last year" you first have to define the policy. Here I think many OGAE members are missing a vital piece of the jigsaw that is the United Kingdom at Eurovision. The assumption is that the BBC are trying to win the contest. Looking at the

evidence, I think the goal is slightly different. The BBC are looking to win the ratings battle on Saturday 18th May. They want eight million or more viewers. They want to gather more viewers than Britain's Got Talent. And they want to do it by spending a lot less money than an episode of Strictly Come Dancing. The Eurovision Song Contest allows them to do that. I'm expecting the same BBC led publicity targeted to UK viewers about the contest, the same flag waving in the bumpers and trailers as the 'Get Behind The Hump' slogan from 2012, and the same humour from Norton and Mills to drive the evening viewing. The viewing figures will reach the target, the social media engagement milestones will be passed, and the delegation will consider it a job well done. But some fans may be left wondering if it can get any worse in 2014.

**AR: A busy and varied national final season has ended with a line-up that's received a more luke-warm response than previous years. Give us your assessment of the quality of this year's entries?**

**BR:** I feel it is a rather timid year for Eurovision, but I am notorious for saying the same each year. Too many of the songs seem to hark back to old musical tastes and styles of 'been there and done that'. I want it to embrace modernity in song-writing to keep Eurovision relevant. The Danish song is all very pleasant but probably something that would have been appropriate seven or eight years ago for Shakira. It shouldn't be the favourite to win the world's biggest song-writing competition. There aren't enough songs that really feel like they are 'in it to win it' and that is quite a shame. The high number of ballads will make the running order very interesting, as does the new voting procedure with the jury ranking each song. Cascada's track for Germany is accessible and will probably be on late in the show – dangerous.



**MLB:** From what I've heard, the quality is pretty strong this year. There are only two songs which I think will bomb and the rest is of a particularly high standard. I think it's Cascada's (Germany) to lose but it'll be a lot closer than one may think. I think Georgia have a very good chance, as do Denmark, Norway, Sweden, Croatia, San Marino, Italy and the UK. The thing with Eurovision is that it is like a fine wine. It gets better with age.

**JR:** I think we all are guilty of declaring the year as the "worst ever" at this point of the season, and then slowly get back into it closer to the time of the actual show. I have had a feeling that the general economic recession may have had an effect on the mood of the songs being chosen. I have drawn parallels with 1994, that was also after a few years of recession and I personally felt some of the joy was being sucked out of the contest, and it was getting all a bit too serious. Maybe there are fewer countries as well who seriously put their best effort in as winning would also come with the potential cost of hosting the year after. But I can't see 2013 being very high on my personal chart of best ever years song-wise, but maybe the show itself will blow me away in May.

**ES:** The rough and ready way for me to do this is to see how many of this year's tracks have

made it onto my 'highlights' playlist. This year there are 19. A quick check back on the last five years shows the count as 18 (2008), ten, nine, 20, and 19 (2012). Entirely personal and unscientific, but that puts 2013 on a par with previous years. Stepping back and looking at the selections as a whole, we've a number of Eurovision standards, from the slow ballads and delicate indie numbers, to the upbeat numbers and dance floor fillers. Along the way we have the usual oddities, including a bit of Christian tinged Americana from the UK, the madness of Greece, and Ralph Siegel proving he has two good two minute songs in him by smashing them together to make one three minute song for San Marino. What's not to love about this year's selection? I'd only change one thing, and switch out 'pretty girl in a spotlight' for a decent bit of hard punk... Thanks for nothing, Estonia.

**AR: Any talk in the UK by media, even the 'serious' media, inevitably ends up with some talk of 'political voting'. Will this myth ever be dispelled here in Britain?**

**BR:** This isn't just a British phenomenon. The whole of Europe knows there are issues with the voting on a country-by-country level. Even the UK is guilty now. Not just with Ireland, but the Polish and Lithuanian immigrant voting blocs have been observed in UK voting patterns over recent years.

We felt as much before when we had a jury fully making the decision that votes had this 'political' undertone. However, different countries do win each year and overall voting is the best way to find the best songs. The issue with 'political voting' is that it often implies negatives in voting trends (so voting against a country) rather than voting for what you like. People just vote for what they like at home, that isn't the nature of politics. We can't question why we in the UK never get votes from Azerbaijan without any such consideration that the UK doesn't return the favour either.



**Andrius Pojavis:**  
How many points  
will the UK award  
Lithuania?

I am worried with the new voting system (with ranks of jury and televote for every song) that political voting will actually be a thing of significance. With a voting system, both negative and positive, some countries will be political and put others at the bottom, just as Armenia and Azerbaijan did last year at Junior Eurovision.

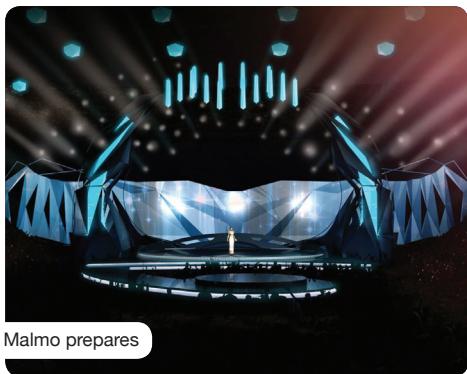
**MLB:** To be brutally frank, anything to do with Europe is treated as a joke in this country and it's about time attitudes changed. The "media" in this country are about as serious as Viz magazine! On the subject of political voting, the media overlook the fact that Ireland and the UK have a love-in. What's more, they also overlook the fact that the new countries at Eurovision used to be part of one big country, meaning that their musical tastes will be similar and an artist in, say Croatia, is going to be well known and liked in Serbia and vice versa. Also, due to ethnic and cultural similarities, the same can be said for Greece and Cyprus, Azerbaijan and Turkey, Ireland and the UK, the Scandinavian countries etc. Furthermore, in a lot of countries in Europe, such as the UK, Germany and France, there are a lot of ethnic minorities who naturally will vote for the country of their background such as the Turkish population in Germany. Speaking personally, I vote for entries from France, Ireland, Hungary, Norway, Austria and Croatia as I am descended from those

countries. And Poland too as my husband is half-Polish! Heck! I'd vote for Canada - I am Canadian - if they were in Europe!

**JR:** It really has become a self-fulfilling prophecy in this country, and it has not helped that the BBC commentators themselves have been highlighting certain voting patterns for years. It is better now, but at the same time announcing only the top three votes on the night also makes the affinity votes stand out. If the BBC would make an effort to publicise the fact that there is an actual change this year to how the national votes are collated which may affect the impact of diaspora votes maybe the attitude could slowly change. But maybe it really would take nothing less than another UK victory to prove the doubters that every country has a real chance of winning?

**ES:** No. Oh, you need more? Okay then, there's a disconnect between those that create the mainstream media and the general public. The newspapers especially distrust the idea of Europe as a whole, so why would they support the contest? There's also the fact that many staff writers suddenly find they need to put together 750 words on the contest with no background, so they go for the company line from previous years. In the meantime, you can spot the handful of media people who really get the contest and are happy to 'come out'. I remember a few years back a radio interview between Jonathan Ross and Graham Norton about his upcoming first commentary role in Moscow. Norton was doing his best to not put a foot wrong or show any real love for the contest beyond 'it's fun to watch on telly, isn't it...' meanwhile Ross is dropping in a million obscure references. As more people discover the contest, as more fans start working in the mainstream, there will be a slow change of attitude, but it will be measured over decades.

**AR:** The internet means we have easy access to all of this year's songs, performances and gossip. But does it take



**something away from the excitement of years gone past, when little was known about the songs until just before the contest itself?**

**BR:** Spin this question round. Think about how much more we do know now. We can watch national finals with ease, keep up with friends and hear the news as soon as it comes out. Maybe there is less excitement in some areas – less thought about the arrangement of the orchestra and less discovery of the music as a surprise, but we benefit with excitement all year round! With current technology, being a Eurovision fan and being in the fan network means so much more than ever and that is the real excitement.

**MLB:** It does and it doesn't. As a kid, I could not wait, after the Song For Europe, for the preview shows. They were a huge part of my childhood and, with the advent of the internet, a lot of that excitement has been taken away. But there is still something magical about a country's entry being announced and viewing it online has made it easier.

**JR:** The whole Eurovision thing has indeed become a round-the-year hobby now, almost so it feels like there is no off-season any more. There is always the risk of over indulging

and I have even noticed that I need to have a conscious break from the songs just before the contest so I won't be bored with them all by the time of the final! There is also too much time now for the fans to second guess the rankings and analyse it all to death long before the finals. And this year it seems that parts of the fandom also spend a lot of time predicting how the production team is going to decide the running order. None of that seemed to matter in the years gone by. You watched the previews, probably not even in the running order, and then the final and there was a real sense of occasion about it. I guess it could still be done like that, if we would not get ourselves so deeply involved in the selection process in advance. Maybe we could actually do without the impatience surrounding for example the announcement of the UK entry that was once again so obvious this year. Maybe if we let the delegations do their job and present the finalised version when they feel they are ready for it, rather than be pressurised into going public before they are actually ready there would still be something to look forward to.

**ES:** It's a personal choice that every fan needs to make. The majority of viewers in May will have no idea about the songs, the national finals, or anything else. The percentage of 'hardcore' may be growing, but those that reach out around the continent to follow all the finals is probably measured in the tens of thousands. It's a bit like the final of any sporting competition. Far more fans will tune in for the FA Cup Final, the MLB World Series, or the NFL Superbowl. They enjoy it just as much as the dedicated fan, but the latter will have a different perspective. Personally I'm all for the 'season' of Eurovision and the thirty odd mini-Eurovisions around Europe leading up to May. But then I've always loved discovering new music, so 39 songs in May, or 800 songs in December that get whittled down? I'll take the latter. Every time. ♡

# PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



Finally after months of speculation and rumours about who would represent the UK in Malmö, we were treated, or rather not treated, to a rather unceremonious revelation that Bonnie Tyler would be our 2013 entrant.

As you may disappointingly recall I had been promised by the BBC to be "amongst the first to know" about any news and developments. Unfortunately this never happened and the news seems to have been communicated to everyone via the press ignoring the fan club.

One can only hope that the BBC will keep its promise and communicate better with OGAE UK so we can be more involved with any forthcoming Bonnie news on the lead up to Eurovision and to spend some time with her, to give everyone an insight into what it's like to be chosen as the UK's Eurovision entrant.

The initial ripple of media interest following the announcement seems to have petered out and let's just hope interest picks up before May.

At the moment, I am in contact with the other OGAE presidents around Europe to keep abreast of what will be available for fans when they arrive for the contest in Sweden.

We have an unusual situation this year where we'll have two separate Eurovision 'villages' – one in Malmö and another one over the bridge in Copenhagen. I am aware that people will be staying in both cities and that there will be plenty going on in both places.

I am assured that transport between Malmö and Copenhagen will be excellent! As there are bound to be lots of Eurovision themed nights, activities and events, not only in Euroclub and Eurocafé, but also in other venues, organising an OGAE UK event is proving trickier than in previous years. Add to this the fact that people will be split across two different places and we have a real conundrum of where to host something!

To keep it simple we will be having our OGAE UK gathering before the second semi-final on Thursday 16th May as we know people will be heading there! This will be in Malmö and most likely at a venue in the centre of town, close to transport connections or near to the arena, so there is no rush or panic to get there in time. We will of course let everyone know once we are in situ and full details will be communicated via email, Facebook and our website.

However, before we get there, there's going to be plenty going on to keep us all distracted. It's always fantastic to read about and attend some of the events that happen during the lead up to Eurovision. I just wish I could get to them all!

The enthusiasm and drive needed for putting on these spectacular events is unbelievable and I am glad that so many are a success and becoming annual fixtures in the Eurovision fan calendar. Just remember to mention OGAE UK and get people to join us!

The Malmö arena



## Eurobash

One event that is very regular and a real highlight of our year is Eurobash!

At Eurobash 2012 we asked for towns and cities to move the bash to after three years at the splendid Chancellors Hotel in Manchester – and we had a few welcome suggestions.

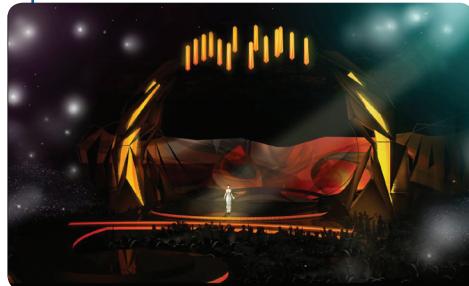
The OGAE UK team has spent time looking at the various options, suitability and availability. We were due to move the event back to the Midlands, but were beaten to our planned date by another booking! So, for this year at least, we have decided to remain in Manchester on Saturday, 5th October, with details for the 2014 bash revealed at that time.

**Vision** readers will have the first opportunity to reserve places for the 2013 bash and you can read how to do this elsewhere in the magazine.

I hope you all enjoy the Eurovision 2013 experience and let's hope for a decent result for Bonnie and the UK!

As always, any comments, feedback and ideas can be sent to me at **presidentogaeuk@btinternet.com**

# MALMO PREPARES!



# SMALL TALK with OGAE UK member...

## Howard Newport



**Occupation:** Retail Duty Manager

**First Eurovision Song Contest you watched:** Technically 1988, as I was born the month after in June and the night Eurovision was on with Céline, was the only night that I kept Mum awake, so she sat up and watched it. Saying that, 1998 was the first one I watched, but the first I really followed as a fan was 2001.

**Favourite all-time Eurovision entry:** It has to be Carola - Fångad Av En Stormvind. It was the first Eurovision song I downloaded and I still know (most of) the words in Swedish and English!

**Favourite Eurovision year/contest (and, briefly, why):** It's hard. 1991 had some great songs, as did 2000, but for me it has to be 1998. The postcards, the songs, Dana International, Terry, Ulrika, the interval act – just everything about it was fantastic. I've watched the contest over and over, and it still amazes me at just how good the BBC put on a show. Looking at it, it could be said it was the right mix of songs and TV show; something that's lost now in the age of technology and big money Eurovisions.

**Best and worst Eurovision memories:** Best memory has to be 2007, Helsinki, my first live Eurovision. I still don't remember much about it, as I was far too overwhelmed by the whole thing. It was just amazing, from Lordi's entrance to meeting Marija at the airport. Other brill memories are Moscow, which was mind blowing by the size, and Baku for just being an exotic location!

**Last Eurovision song you bought:** It would have been the 2012 album. However, if you are talking single, sorry for this, but Scooch!

**What non-Eurovision music is on your playlist at the moment?** I'm into most chart songs really. I like finding new bands, and I'm an avid collector of albums - I've about 300 at the last count!



Carola:  
Favourite

**Favourite film:** Inception and The King's Speech.

**Which Eurovision performer would you most like to be?** Mr Lordi. I mean, come on, random and weird, and just plain mad. It would just be interesting to see what his daily life must be like, and his whole look and personality sums me up well – random!

**Which Eurovision entry was most 'robbed' of victory?** Chiara or Dawn Martin from 1998. Both so simple, and would have been better winners for the contest (even if it would have been five out of six for Ireland), but Dana International made the media headlines and the contest interesting, so I'm not taking the win from Israel.

**Dream job:** Eurovision Commentator or Radio Host - A (much) younger version of Terry and Ken.

**Favourite city/holiday destination (Eurovision host or otherwise):** It has to be between Moscow, Baku and Beijing. All different, but still hold some brilliant memories.

**What web sites do you use (Eurovision/music)?** I would say all the fan sites. Most of them open up on my browsers when I log on, so all the news is just a few clicks away.

**Something not many people know about you:** Hard to say, but I used to be a radio station manager for a few years in Newark. Only a small, community station, but it was a fantastic time. Most embarrassing moment was accidentally spitting at Toyah Wilcox during an interview – don't ask, I was pronouncing a hard word!

**David Ransted set the questions**

# VISIONSPY

RAISING MONEY FOR  
**Special Olympics** Great Britain 



## THE ROAD TO MALMO!

OGAE UK member **Mandy Norman** is raising money for the charity Special Olympics Great Britain by cycling from London to Malmo in Sweden!



Some friends call it my 'guilty pleasure' while others call it my 'dark side'. Well for one, it's a complete pleasure and for two, I don't feel the least bit guilty about it. As for my dark side, I would actually say it's more light and glittery myself. I am of course talking about my love of the Eurovision Song Contest.

This year, 2013, is an important one for me. It's ten years since my mate Jude and I went to our first live show in Riga and I have decided that this needs to be commemorated. So, this Yorkshire lass is going to combine her three passions – Eurovision, cycling and inclusive sport for all, and attempt to cycle from her little flat in north London to Malmo in Sweden. I will be joined by another friend on this crazy journey, and together our challenge will be cycling around 800 miles – across Holland, Germany and Denmark. I will be raising money for Special Olympics GB.

### WHY I'M RAISING MONEY FOR SPECIAL OLYMPICS GB

At weekends, I work as a cycling instructor for Bikeworks All Ability Cycling Club in East London, as well as train athletes for the Special Olympics.

The Special Olympics is a year-round community sports programme for all children and adults who have intellectual disabilities. It also includes a few days of events and competition throughout the year. The ethos

is to promote and encourage sport – giving people opportunities, goals and dreams. It's not all about the winning, but the taking part – being active, keeping fit, social interaction, learning new skills, pushing boundaries and most importantly having fun.

I've seen first hand how the Special Olympics cycling programme has not only increased fitness, but given trainees confidence, self belief and improved their mental well-being. They feel free, independent, happy and empowered. It can be life changing.

Currently the Special Olympics GB receives no government or lottery funding and just relies on private donations.

Therefore, all money raised from my Eurovision cycle will go towards helping the following two fantastic projects: The Special Olympics National Cycling Competition (July 2013) and their newly launched national cycling programme, as endorsed by Sir Chris Hoy.

To donate please go to:  
<http://uk.virginmoneygiving.com/MandyNormski>

To read Mandy's blog and follow her journey, go to:  
<http://www.mandynormancycling.blogspot.co.uk>

To find out more about the Special Olympics National Cycling programme go to:  
<http://www.specialolympicsgb.org.uk/?aID=653>



# THE LAST WORD with...

Marcus Keppel-Palmer

A regular **Vision** contributor asks...



## Is it time for rap?

I know it's an anathema to many of the hardcore fans of Eurovision, and will no doubt send many of the core fan group run screaming for the fences, but surely isn't it time the UK sent a rap, hip hop and R'n'B artist to Eurovision? In my opinion we should.

Ah but haven't we sent rap before and done badly? Yes and yes. But Love City Groove suffered because they couldn't use playback and, as Beanz cogently explained back at the Eurobash, they couldn't get the orchestra to play the song in the right timing. And Daz Sampson? Well that was hardly rap, but more the equivalent of the seaside postcard. It was more like a Sid James Carry On Rap with the naughty schoolgirl presentation. So no, we haven't really sent rap before.

And anyway rap has now morphed into urban music. Doesn't that sound more pleasant? Urban music is that melange of R'n'B, rap and DJ that rules the UK charts. It is undeniably popular whether promulgated by the more poppy end like Justin Timberlake or Nicky Minaj or by the more hardcore end of Wiley or Avicii. Looking at the UK charts in the week that this is being written, nine of the Top Ten in the singles chart are also in the urban chart. In Germany the same week, urban music holds down seven out of the Top Ten singles. The same proportion can be found in the Belgian charts, the Swiss charts and even the Russian charts has half of its Top Ten full of urban music. Let's face it, rap is popular all around Europe.

The UK has lost its in-built language advantage



Love City Groove:  
No playback



Carry On Daz

since the advent of the free language rule. However, rap doesn't sound right delivered in a non-native tongue. If we want to get that advantage back we need to send a rap song – it avoids endless 'desire' and 'fire' rhymes. Rap has moved on lyrically a lot since the earlier days. Yes, some of it is delivered by sexist and arrogant macho performers, but much of rap now has a more social conscience. In 2012 rap songs had narratives about unemployment, addiction, police brutality, homelessness, overt racism, failed urban renewal projects, corrupt politicians and unjust concentrations of wealth. And as for homophobia, critically acclaimed artist Frank Ocean came out, whilst Jay-Z and others actively supported the gay rights agenda.

The UK has some great urban artists with critical acclaim and success all around Europe. Yes, Tinie Tempah and Labrinth I am looking at you. How about teaming up and bringing in Rita Ora for a sure fire Eurovision 12 pointer? And Eurovision fans, have a listen to the modern face of urban music. Surely one million punters can't be wrong?

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](mailto:hassan.yusuf@hotmail.com)



Rita Ora:  
12 pointer!

# SILVER LININGS



Came second in 1960

United Kingdom

*Looking High, High, High*

Bryan Johnson

Came second in 1961

United Kingdom

*Are You Sure?*

The Allisons



Came second in 1962

Monaco

*Dis Rien*

François Deguelt