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# vision

THE OGAE UK MAGAZINE SUMMER 2013 ISSUE 93

## TEARDROPS OF JOY!

Denmark beats its  
way to victory

Affiliated to Organisation Générale des Amateurs de l'Eurovision

# VISION INFORMATION

**Gordon Lewis** Editor-in-Chief  
Email: [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

**Hassan Yusuf** Editor  
Email: [hassan.yusuf@hotmail.com](mailto:hassan.yusuf@hotmail.com)

**David Ransted** Assistant Editor

Regular contributors and co-ordinators:  
**Marcus Keppel-Palmer** and **Thomas Latham**

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

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

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

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

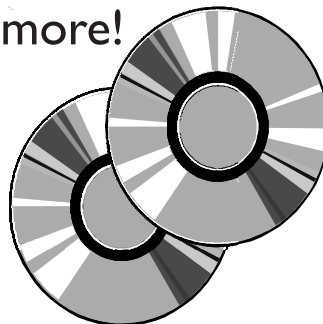
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# EDLINES

ISSUE 93 SUMMER 2013



The Salvation Army, Black Sabbath, a lesbian kiss and Queen Victoria are not usually found in the same sentence, but Eurovision 2013 defied all logic to once again show the respect and diversity that is Europe's favourite music show. I am not sure what traditional Black Sabbath fans would have made of the event or whether Queen Victoria would have been amused,

but for three nights in May the European continent was certainly alive with the sound of music!

As with any competition, there were winners and losers. Despite her popularity, Bonnie Tyler failed to ignite the scoreboard while Valentina Monetta, having missed out on a final place for a second successive year, has already announced her intention to try again in 2014. Roberto Bellarosa qualified Belgium for the first time since 2010, while the Dutch were ecstatic when, after an absence of eight years, Anouk took the Netherlands to the final and an overall top ten placing.

Although Denmark was the bookies' favourite before delegates began arriving in Malmö, Azerbaijan frequently threatened to topple the popular Danes as each country announced its douze points. However, Emmelie de Forest managed to stay ahead until it became apparent that no one could steal her crown. And the *Only Teardrops* seen after the contest were teardrops of joy, happiness and victory that only winning Eurovision can bring.

Roll on Denmark 2014!

**Gordon Lewis**  
Editor-in-Chief  
[editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

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



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**Vision** would like to apologise for the lateness of this issue due to unforeseen circumstances.

We hope to be back on schedule next time with our special Eurobash review.

## Department of Corrections

The gremlins got into last issue and swapped the top three favourite Eurovision 2013 entries for Paul Marks-Jones and Paul Jordan. To clarify: Paul Marks-Jones' favourites were Cyprus, Norway and Netherlands. Paul Jordan's three favourites were Italy, Germany and the United Kingdom. Sorry for the confusion guys!

Apologies to the nation of Montenegro for showing the Moldovan flag as their one! The correct flag for Montenegro is shown here.



## THE OGAE UK COMMITTEE

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

# FINAL: EUROVISION 2013

	Albania	Armenia	Austria	Azerbaijan	Belarus	Belgium	Bulgaria	Croatia	Cyprus	Denmark	Estonia	Finland	France	Georgia	Germany	Greece	Hungary	Iceland
Denmark	1	4	5	5	1	10	2	10	7		8	7	12	7	10	7	10	12
Azerbaijan	7		12		10	5	12	7	8				8	12	4	12	12	7
Ukraine		12	1	12	12	8	10	12	10	3	10			8		8	7	3
Norway	2	3		2	3	7	1	3	4	12	3	12		4	7	4	2	10
Russia		7			8	4	5	6	5	7	12	2	6	6	2			1
Greece	10	8	7	4	6	2	7	5	12	6		1			6			
Italy	12	1	10			6		8	6				10	2		6		
Malta		6		8	7				3	4	5		2	3	5	3	8	5
Netherlands	4		8			12		2		10	7	8					5	8
Hungary	8						6	4			4	10			12	2		
Moldova			2	1	4	3	3						4					
Belgium			3							5	2	3	5				4	
Romania	5		4	6									1			10		6
Sweden						1	4	1		8	1	4			3			4
Georgia		10		10												5		
Belarus		5		7										5		1		
Iceland										1	6	5			8		6	
Armenia					2		8						7	10			3	
United Kingdom																		
Estonia												6						
Germany	3		6															
Lithuania				3	5									1				
France		2							1									2
Finland										2			3		1			
Spain	6																	
Ireland									2									

## SEMI-FINAL 1

	Austria	Belarus	Belgium	Croatia	Cyprus	Denmark	Estonia	Ireland	Italy	Lithuania	Moldova	Montenegro	Netherlands	Russia	Serbia	Slovenia	Sweden	Ukraine	United Kingdom	Points
Denmark	12	8	10	12	8		12	10	4	10	7	8	12	10	8	8	12	4	12	167
Russia	10	10	7	8	10	12	10	10	4	10	8	7	7	7	6	10	10	7	10	156
Ukraine	2	12	8	7	12	8	6	2	12	12	12	12	8	7	5	12	1		2	140
Moldova	7	6	5	1	5	6	3		8	3	4	6	12	7	7	5	10			95
Belgium	4	3		3		7	8	7		2	4	1	10	8		6	7		5	75
Netherlands	8		12			10	7	5	1	7		2		3	1	3	8		8	75
Belarus					6			3	7	8	10	6	2	2	4	4		12		64
Ireland		4	4	2	7	3	5			5	1		5	6			3	3	6	54
Lithuania		7	6		3	2	4	6	10		2			1				5	7	53
Estonia	3	5	1			1		8	5	4	5		4	5			6	1	4	52
Serbia	6	1		10	4				3			10	1			5	4	2		46
Montenegro		2		6		5				6					12		2	8		41
Croatia	5				1		1		1		5	3	4	10	2			6		38
Austria			3	4	2	4	1	4	2		3			2	1				1	27
Cyprus	1		2				2								3				3	11
Slovenia				5								3								8

## HOW EUROPE VOTED

Ireland	Israel	Italy	Latvia	Lithuania	Macedonia, FYR	Malta	Moldova	Montenegro	Netherlands	Norway	Romania	Russia	San Marino	Serbia	Slovenia	Spain	Sweden	Switzerland	Ukraine	United Kingdom	Points
12	8	12	6	2	12	6	6	10	10	7	6	4	2	12	12	8	10	3	5	12	281
2	12		3	12		12	8	12	2		10	12		5	3	7		6	10		234
8	10	5	7	10		10	12		5	1	4	1		10		10				5	214
	6	8	8	6	8	3	2	4	6		8	7	7	7	5	5	12	7	3		191
10	7		12	7	6		7	7	4					8	10	6	5		4	10	174
	2	7	1		4	4		8	1	5	7	10	12					8		8	152
					10	8		6			1	1	4	4	8	12		12			126
		10	5		3				8	10	5		10			1			2	7	120
6				4	2					8	2	3			7			8	4	6	114
		3		5					7	2							3	10			84
3	1	4			7			5			12	6		6		2			8		71
4			2						12	3		8	5	3	2		7				71
		1				7	10	1		6							4			4	65
5			4				5		3	12				1	6						62
				8			3	2				5							7		50
	3			1	5	2	4	3											12		48
						1	1			4					4		6	5		6	47
7					5							2	1								41
											3				1	4	1	2			23
			10	3																	19
	5															3		1			18
1		6			1								8						1		17
													3								14
	4																				13
		2																			8
																	2			1	5

## SEMI-FINAL 2

	Albania	Armenia	Azerbaijan	Bulgaria	Finland	France	Georgia	Germany	Greece	Hungary	Iceland	Israel	Latvia	Macedonia, FYR	Malta	Norway	Romania	San Marino	Spain	Switzerland	Points
<b>Azerbaijan</b>	8			12	3	8	12		12	12	8	12	7	8	12	5	12	3	2	3	139
<b>Greece</b>	10	8	7	10	7		2	8		3	2	6	5	6	7	7	10	12	5	6	121
<b>Norway</b>		5	5	7	10		8	2	4	7	12	5	12	7	3		8	5	12	8	120
<b>Malta</b>	6	7	12		5	2	6	5	8	6	2	6	12		12	7	10			7	118
<b>Romania</b>	5	3	8	2	4	6		7	10		10	10		1	10	6			1		83
<b>Iceland</b>		1			12			12		10			10			10			7	10	72
<b>Armenia</b>				8		12	10	6	7			8	1		8	4	5				69
<b>Hungary</b>	7			6	8	3	3	10				3	2			2	6	4		12	66
<b>Finland</b>	1		3			7		3		5	7	1	8		1	8	3	7	8	2	64
<b>Georgia</b>		12	10	3					6	4	4	7	4	4	4			1	4		63
<b>San Marino</b>		4	1		1	5	1		1	2				5	6		4		10		47
<b>Bulgaria</b>	4	10	4			1	4		2	1		4	3	3	5	6	1	1	8	6	45
<b>Switzerland</b>	2	2		1	6	10		1	3	6	5				2	3					41
<b>Israel</b>	3	6	6	4	2	4	5	4			1						2		3		40
<b>Albania</b>			2					8						10				6		5	31
<b>Macedonia, FYR</b>	12			5											5			2		4	28
<b>Latvia</b>						7					3			2						1	13

# WE WERE ONE

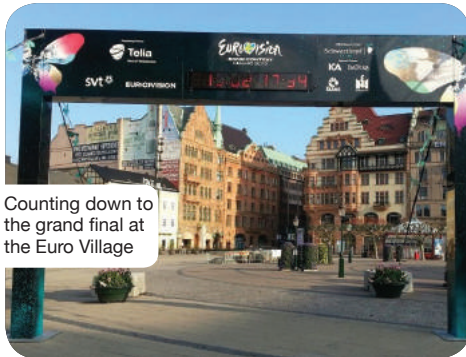
**Hass Yusuf** offers his personal account on the preparations for this year's contest in Malmo, Sweden

Photographs by **David Elder**



Main photo by David Ransted





Counting down to the grand final at the Euro Village



You can't get away from Eurovision

**T**ouching down in Denmark to go to a Eurovision in Sweden felt odd – for days I was convinced I was in Copenhagen! For those not aware, Copenhagen is just a bridge and a short train journey from Malmo, so it made better sense to fly to Denmark. It was a quick 15 minutes or so journey over Europe's longest bridge – isn't European co-operation marvellous? I flew out with the usual suspects: David Elder and Robin Scott.

Rather than going straight to the hotel, it made more sense to get off one stop early to go to the accreditation centre next door to the Malmo arena. Once you get your accreditation badge all sorted you know you've arrived – and have been awarded a privilege to see the two-week Eurofest that leads to the grand final nearly two weeks later.

Malmo was really going to town with its preparations for Eurovision. Everywhere you went in the centre of town – and elsewhere – there were posters of faces painted with butterflies with the colours of the flags from all competing nations. It all made sense of the contest slogan: We Are One. They also prepared a special Euro Village where the public could meet up and be treated to small concerts by some of the Eurovision finalists. It was all very impressive.

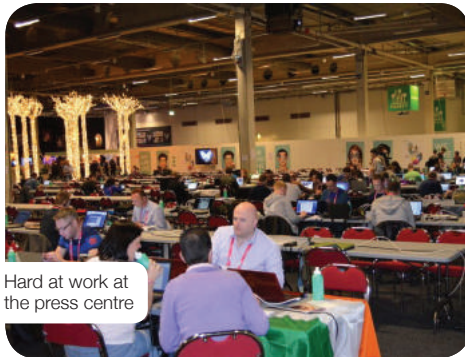
This year our visit was going to be one day less than usual. The EBU were trying to make the event a slightly smaller experience. Not sure why they were so desperate to do so –

not complaining too much as it meant a bit of money was saved on hotel bills – but it meant longer evenings as more rehearsals were packed into the day.

Anyway, the Swedes were after a better TV show despite trying to downsize the whole organisational side of things. They did this in a strange roundabout way. The first rehearsals for all the participating countries were closed to public or private view – but all the accredited press managed to watch the performances in a cinema screen at the Euroclub. The Euroclub is usually a large hall or building that entertains many formal Eurovision functions and parties. Top marks for the choice of venue for the Swedes. It was a great complex with large halls, cinemas and restaurant. And of course, being a few minutes away from our hotel was something I approved of! This entertainment centre was previously a slaughterhouse. Luckily no one noticed any ghosts of cattle.



Inside the Euroclub



Hard at work at the press centre



Free tap water!

After the performers had finished their rehearsals and did the usual viewing to discuss camera angles, backdrop and the like with the show's directors, they were then coached in for a quick 'Meet & Greet' at the Euroclub. This new process was done because apparently some delegations in the past thought some journalists were too critical of first rehearsals. But, err..., we still saw everything on the cinema screen! What difference would it have made if we saw the performances in the arena or on a screen at the press centre? The press centre was all ready to use when we arrived in Malmo. It made no sense whatsoever, but go figure.

The Meet & Greets were a waste of time in my opinion. The performers all stood on stage and answered a quick question or two from the conference host. They then posed for photos followed by sitting at a desk for one-to-one interviews lasting no more than about three minutes. It was all too much of a scrum for me, so I didn't bother queuing or asking any questions. But luckily David Elder and David Ransted were there to take photos!

Life wasn't too bad at the Euroclub though – of course chairs and desks/tables were in limited supply, as were electric sockets, but we all managed. Luckily for the first set of rehearsals, not many journalists were actually there – except for us diehards. Still, they had a restaurant with decent food and free tea and coffee, so our needs were met. And what was very nice was seeing loads of old faces from

around Europe. As each year goes by you get to know these fellow fan-journalists better and better.

Watching the rehearsals on screen gave us decent views of the stage, which looked very well designed with a nice catwalk area. The graphic backdrops also seemed well designed to go with each song. What were quite amusing were the life-size cutouts that were placed below the stage to show where the fans would be standing. There seemed to be three figures that were purchased by a job-lot. They included Marilyn Monroe, Elvis and Zachery Quinto's Mr Spock. I approved of all three.

### We love fog!

The first day of rehearsals concentrated on the first half of semi-final one participants. I spent most of the day in the cinema blogging away on my laptop while watching everything on screen. Everything seemed to go to plan – didn't spot any mishaps. And I was pleased to see a liberal use of fog – what would Eurovision be without dry-ice effects these days?

Proceedings started with Natália Kelly from Austria. A decent song to start things off, but I doubted if it would cause a big impact. The show organisers thought differently as the producers decided on the running order of participation. Not all performers decided to dress in outfits as they would do in the live shows – basically for these rehearsals you can practice in jeans and T-shirts – it makes no odds – however, you did have to bring your





The slogan We Are One was everywhere



Croatia: Classical

show outfit onstage so it could be filmed by a camera to check the colour. All this technical stuff is great to watch – because it’s something that the general viewer never sees.

One of my favourite acts rehearsed on this first day – Klapa S Mora singing *Mizerja* (*Hard Times*) for Croatia. The six-man harmony group decided to sing wearing their fabulous outfits – they were actually museum pieces that needed special government clearance for the outfits to leave the country. Well the guys looked and sounded the part. It’s a shame this sort of ethnic classical singing hasn’t proved too popular in the past.

This definitely was a great day for rehearsals for me as it also featured a few more favourites – Anouk from the Netherlands and Zlata Ognevich from Ukraine. The first sight of the rather tall Igor Vovkovinskiy was impressive – what a guy! There was a colour camera check

which I thought was for Zlata’s outfit – but it turned out to be Igor’s headgear!

The rehearsal of the day however did belong to Anouk – a really powerful performance, but very understated. I thought *Birds* was a wonderful and haunting song.

The favourite and eventual winner, Emmelie de Forest for Denmark, had a great rehearsal. All very professional and spot on. You could just tell that Emmelie had a good chance of becoming Eurovision’s fifth bare-foot winner. (What, you can’t remember the previous four? Let’s see: Sandie Shaw of course, followed by Sertab Erener, Dima Bilan and Loreen. Just a bit of info for you foot-fetishers out there.)

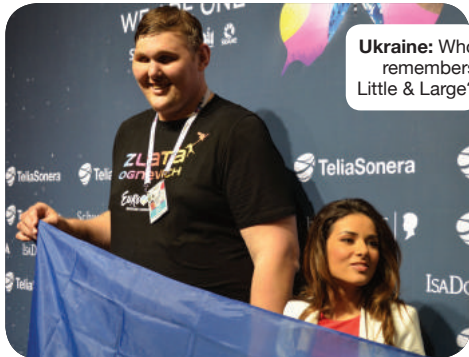
There was nothing of great note at the Meet & Greets. A few fans commented (privately) on Russian singer, Dina Garipova’s dress sense. But people seemed to forget that Dina is a conservative Muslim woman, so no bondage gear or low-cut dresses for her!

The second day of rehearsals (for the second half of semi-final one participants) started off rather noisily with Montenegro with the rapping astronauts and a Borg and finished with a rather unfortunate fashion statement by the Serbian trio. I came to Malmo hating the Montenegrin song, but after a few rehearsals I began to really appreciate it! This happens all the time of course – you have no time for a particular song at all during the national finals, but then you go along to rehearsals and can’t stop thinking about it!

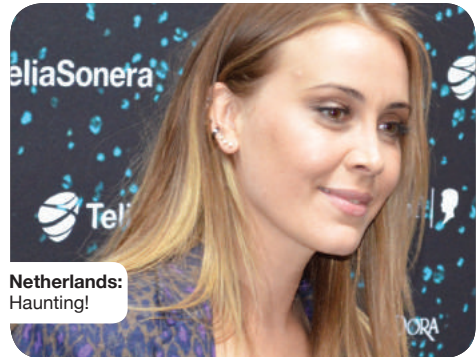
One song and performance that improved



Swedish design at its best at the press centre



**Ukraine:** Who remembers Little & Large?



**Netherlands:** Haunting!

by leaps and bounds since it was announced was Belgium's *Love Kills* by Roberto Bellarosa. This new uptempo arrangement was excellent and Roberto fitted the part perfectly, though his backing dancers were just sinister! They seemed to grope him at every opportunity! Though as an 18 year-old he probably enjoyed the attention. I had high hopes for this.

The Irish were a big hit at the Meet & Greet – the drummers drummed away and Ryan Dolan charmed his way through his segment. The drummers' tattoos weren't real by the way. They even started to peel away in places. I thought their stage show was a visual treat with a fantastic Celtic-inspired backdrop.

One performance that was rather less hectic than the Irish one was for Despina Olympiou, the Cypriot singer. She was the only female performer to appear on stage completely on her own. I thought *An Me Thimasal (If You Remember Me)* was a lovely ballad, but knew it would get completely lost among all the acts. I actually managed to have a quick chat with Despina – we were both born in the same part of Cyprus, but after the 1974 conflict the country was split in two with the Greeks in the south and the Turks in the north. She was quite fascinated by what life was like in the north. She wanted to meet up again, but we never got round to it. The trouble is that the performers rarely venture among the journalists/fans at the press centre. Probably not a conscious decision, but one for practicality I imagine.

The next day started off with an uptempo

number – Latvia's PeR singing *Here We Go*. And indeed they did. A good start to semi-final two I thought, but it was unlikely that this act would go through to the final. A bit of a shame really as the lads were really proud to be at Eurovision. They finally managed to win their national final after a few attempts.

One song I was sure of getting through was the San Marino entry. Valentina Monetta was back again, and singing yet another Ralph Siegel composition. *Crisalide (Vilo) (Chrysalis (Fly))* was a classy Italian-language song, starting off slow and getting uptempo on the way. Take it from me, she's one of the nicest people to have entered Eurovision since I've been going to rehearsals since 2003.

Other notable acts included Macedonia with the wonderful Esma Redzepova Teodosievska, the famous Romany singer, dueting with Lozano (Vlatko Lozanoski). Comparisons with Freddie Mercury & Montserrat Caballe were



**Russia:** Conservative



**Cyprus:**  
Lovely ballad



**San Marino:**  
Welcome back

obviously made. It appeared that their entry *Pred Da Se Razdeni (Before The Sunrise)* had been reworked since its official announcement – and apparently against EBU rules. But I approved. A very unusual song which I thought could do really well or entirely flop. (Well I was right!)

### Mirror, mirror...

One song that could never flop was *Hold Me* by Farid Mammadov singing for Azerbaijan. It was a classy ballad with an unusual performance to say the least – a mirror image of himself in a box (not that the boxed performer looked like Farid)! Well it certainly would be memorable. And without Turkey and Bosnia not in this year's contest, I expected Azerbaijan to soak up the Muslim vote.

The Finnish act was notable for the same-sex kiss at the end of the song, but before that we had to endure a bit of nonsense. If there was an annoying act in this year's contest, then it was Krista Siegrids and her consorts. Krista was hardly seen without her wedding outfit and just ding-donged her way throughout the week. Too much noise. It's nice to get into the mood and to put a positive spin on your act, but it all got a bit too much for me. I like a bit of modesty and humility at Eurovision. But then again, why shouldn't they make the most of their Eurovision experience?

The Icelandic song was one that improved the most for me since I reviewed the song in the last issue of **Vision**. Eythor Ingi Gunnlaugsson

just owned the stage and how nice to hear Icelandic again in the contest.

At the Meet & Greet, Gianluca from Malta probably won the 'Quote of the Contest' competition with "I hope this contest will give me ways to expose myself!" Well, I am pleased to say that there weren't any wardrobe malfunctions... (not that some of you would've minded).

By this time we were living and breathing Eurovision – and that didn't stop even in the evenings! Once the press had left for the evening, the Euroclub opened up as a night club – usually playing Eurovision classics. Everyone keeps mentioning this 'Eurovision bubble' that we all live in for two weeks. Believe me, it's true!

Cometh the fourth day when first rehearsals for the second half of semi-final one would be in order. A few more favourites performed today – the Greeks in their kilts set things off with their energetic *Alcohol Is Free* number. They made good use of the catwalk. And what a great sound – traditional folk music with a bit of ska thrown in. This is what Eurovision is all about.

Lots of good rehearsals throughout the day – powerful performances from the likes of Israel's Moran Mazor and Norway's Margaret Berger to the very understated ByeAlex representing Hungary with his rather sweet and whimsical *Kedvesem (My Dear)*.

The graphic backdrops just seemed to get better and better. I'm still a big fan of fog on



**Malta:**  
Exposed?



**Switzerland:**  
Disappointing

stage, but the pyrotechnics are way overdone. And to be honest they just look cheap. Ooh, sparklers – big deal.

One performance that proved to be not a big deal was my favourite of the contest – Takasa from Switzerland. Their song, *You And Me*, just ticked all the boxes for me, but what a boring performance. The band can certainly sing, but standing in a row wasn't very memorable! The Swiss have produced some of my favourite songs in recent years – but none have gotten through to the final. I'm obviously cursed!

A firm favourite from **Vision** readers was Georgia. Definitely a classy ballad from Nodi Tatishvili & Sopho Gelovani. Their song, *Waterfall*, really grew on me with each hearing, but if I remembered correctly my initial impression on first hearing wasn't that great. I must remember to judge each song on first hearing from now on. It's the only way to be in tune with most of Europe who are only viewing acts for the first time.

In the evening it was back to the Euroclub for the San Marino party. Valentina Monetta gave an impressive mini-concert. She really is a talented jazz singer and gave us an unusual rendering of her song from last year, *The Social Network Song*.

The next day saw the grand opening of the proper press centre. And very impressive it was. Two big screens on walls with smaller TV screens at the end of various rows of desks. One notable change this year – no computers were supplied (well just a few which you had

to sign for). Well in this day and age every self-respecting journalist should have their own laptop. Just as well I bought a brand new one just before setting off to Malmo. It's a shame though that the smaller TV monitors weren't in synch with the big screens! Whatever happened to Swedish technology? (And by the way – their trains never ran on time.)

### Come Back!

The executive supervisor for Eurovision, Jon Ola Sand, gave a press conference where I asked him if the EBU were going to do anything to persuade countries such as Portugal, Poland, Turkey, Bosnia & Herzegovina and Slovakia back into the fold again. He replied that the EBU was in constant contact with all members and were doing their best to persuade them to return. I wasn't that persuaded by the answer, but the EBU may have its work cut out for them if Europe's financial woes continue. Eurovision isn't the same without long-standing members such as Portugal or Turkey (the latter withdrew for reasons other than financial ones).

Apparently the idea of SVT to provide the running order wasn't entirely the broadcaster's decision. The EBU and the Reference Group made the final decision in which direction the show should go.

We also learned a bit more about Malmo – such as it's the fifth greenest city in the world – hence their preference for us to drink tap water rather than the bottled stuff. In fact all the journalists were supplied with water



**Denmark:**  
Royalty?



**Montenegro:**  
Spaced out

bottles with a specially constructed water well called Tippy-Tap-Tap Water. We all took it in our stride. Luckily the press centre had a decent restaurant where I could purchase the real stuff – bottled carbonated water! (And fish & chips. Not the real thing of course, but it's rare to find a decent canteen at some of the press centres).

Anyway, the first day in the press centre would see the start of the second rehearsals. The performers would get another chance to iron out any staging, technical or sound problems from the first round of rehearsals. Rehearse, rehearse, rehearse is the name of the game.

I seemed to spend most the day making fleeting glances at the screen, watching the performances from the arena (a short walk away) and attending the press conferences. I asked a number of questions throughout

the day: As Hannah from Slovenia is also a songwriter, I asked her if she wrote music for other genres rather than electro-pop as she featured in a few Disney films (such as The Hunchback Of Notre Dame). She obviously misunderstood my accent or question and replied that she was just a singer on those movies.

I asked the Croatian singers, Klapa S Mora, how they got together – the national broadcaster actually created the band, as they wanted to highlight the traditional singing style of klapa. Their outfits were protected by UNESCO – as they represent national heritage. In olden times only knights were allowed to wear those outfits, for tournaments and grand affairs.

At the Danish press conference Emmelie de Forest did indeed state that her family were related to Queen Victoria, but it was difficult to prove things with children born out of wedlock in that era. She also stated that she liked to perform barefoot because it allowed her more freedom. This allowed the press conference host to declare: "So you don't walk the streets of Copenhagen barefoot?" You had to be there.

At the Russian press conference Dina was compared to Adele and Susan Boyle and sang a brief song in her native Tartar, while at the Ukrainian press conference Igor Vovkovinskiy said he jumped at the chance to perform with Zlata. He said he connected with the song as it reminded him of the challenges he's had in life because of his height. Zlata said she modified



**Lithuania:**  
Hard work



**Belarus:**  
Cheesy



**Belgium:**  
Spreading  
the love

*Gravity* about 50 per cent since the national final and thought it was a much better product now.

Anouk from the Netherlands appeared alone on stage and, at her press conference, said she was used to being a loner. She also revealed that she waited years for an invite to represent her country at Eurovision, but eventually she just invited herself. Luckily the Dutch broadcaster had the good sense to grant her wish. She also wanted to promote herself beyond the reaches of the Netherlands and Belgium where she's a big star. There were rumours that she was a bit standoffish, but that certainly didn't seem to be the case here.

I eventually ventured to the arena – there's always a sense of 'wow' when first setting eyes on the stage. I was most impressed. The arena was nice and compact and reminded me more of Riga and Istanbul. And the stage design was excellent. Probably my favourite since Moscow.

Getting back to the press conferences I told Who See of Montenegro that their genre of music wasn't really my thing, but I was won over by their great stage act. Apparently the song, *Igranka (The Party)*, is all about dancing and having fun (as the title suggests) – and you can't have more fun than in space.

I found the Lithuanian press conference hard work. I got the impression that Andrius Pojavis just didn't want to be there – either that or he seemed too laid back. His press conference was also very sparsely attended, so I thought I would ask him if he wrote the song

especially with Eurovision in mind. Well he did – and one I rated highly. But I felt he needed a slap in the face to wake him up. And he really needed to hire a stylist. You should dress up for Eurovision, not down.

Belarus were next. I asked Alyona why her song has so many Latin and Greek influences, but nothing Belarussian about it. I think I got back an answer stating that she wanted a fun song that had popular appeal. I quite liked it even though it was pure cheesy Eurotrash.

## Tattoos!

Ireland... well I had to do it. I asked: "Leather, naked torsos, oil, tattoos – could you get more homo-erotic?" Yes, I ask all the serious questions. Apparently, it was meant to be more show business than homo-erotic. Yeah, pull the other one – so to speak. But they put on a great show. (See David Ransted's photo-spread elsewhere in this issue for some outstanding images from their act.)

Belgium had a fun press conference. Roberto came across as a very charming young man. He was born to Italian parents in Belgium – but to a football mad family. He was expected to become a footballer, but Roberto opted for music instead. And it was a great decision as he won Belgium's version of *The Voice*, so became their Eurovision entrant. He only learned English a few months ago because he felt the lyrics sounded more powerful in that language. Roberto's idol is Celine Dion. Hmm... but then again she did win the contest some years back.



The Serbian beauties were asked what their biggest challenge was. “Heels” was the answer. One of the singers actually represented Serbia at Junior Eurovision some years ago. There was a surprise guest at their press conference — Marija of *Molitva* fame, who’s now living in Malmo. Marija is very supportive of Eurovision and appears to be a regular visitor. A bit like Lys Assia, who apparently was on her deathbed with pneumonia, but luckily recovered to attend the grand final. Again. (But personally, and keep this quiet, I would love her to enter Eurovision again and win it!)

At the Georgian press conference, Nodi & Sopho performed a lovely song together. I told them they had perfect chemistry together when singing. The host asked them if they were in love – a bit awkward as Sopho is already married! Apparently they’re just good friends.

I volunteered to man the OGAE International desk for a few hours and managed to persuade about 50 people passing by to vote on ten acts who they thought would get through to the finals. Just to give you a snapshot of things a week before the grand final: The top five songs from semi-final one were: Netherlands, Denmark, Belgium, Ukraine and Russia/Ireland. From semi-final two: Azerbaijan, Norway, Greece, Finland and Iceland/San Marino.

One passing performer I couldn’t get to commit on any vote was Iceland’s Eythor. I found him very dismissive and somewhat standoffish. Black mark against his name then!

## The new king and queen of Georgia!

David Elder and Elaine Dove made quite an impression with the Georgian delegation due to their love of Nodi & Sopho’s song and performance. Their Ben Morris Mini Icon designed T-shirts of the duo went down a treat.

David and Elaine, along with Paul (Doctor Eurovision) Jordan, were invited to a special reception at the Georgian embassy in Malmo.

Because David and Elaine were promoting the Georgian entry with so much gusto, the delegation presented them with authentic Georgian hats.

The lucky twosome managed to chat with Nodi & Sopho as well the author of their song, Thomas G:son (who also helped pen last year’s winning song).

And no doubt they downed a few jugs of special Georgian wine!





**Serbia:**  
Marija returns



**Macedonia:**  
Opposites attract!

I don't like people who think they're beyond things. He was doing quite well in the voting!

Paul Marks-Jones covered a few press conferences while I was busy at the fan desk. He reported that Macedonia's second rehearsal was better – they were happier with the stage and the sound. They described their entry as youth and experience coming together – Lozano's youth and Esma's 55 years of stage experience. Lozano described Esma as a national treasure who apparently brought up 48 children... (Paul made a comment that they were all probably under her dress, but we won't mention anything so crass here.)

The Azeris were also happier, even though they were on the fourth glass box! When asked about his song's Greek composer Farid said Eurovision brings everyone together, so why should songs not be collaborative.

The Finns stomped in wearing pink onesies! They were very happy with their rehearsal, and treated everyone to a rendition of *Fangad Av En Stormvind* before showing Krista's party trick of a somersault. (I was obviously missing all the fun.) When questioned about the lesbian kiss, Krista stated it's 2013 so she can kiss whom she likes and is fine with that!

I got back to the press conferences and attended the Icelandic one. Despite my criticism of Eythor, he treated us to a superb rendering of his song acapella. The host of the press conferences said he had an aura of Jesus

about him – well he did star on stage in Jesus Christ Superstar – and asked if he was religious. He replied that religion should be personal to each person. As for his memories of Eurovision – he remembers watching Paul Oscar's rather naughty song in 1997 – and wanted some of that! It was extremely cold when shooting his video as the sea was at least minus three degrees. Sounds cold to me. If he remembered Paul Oscar's dancers it might have warmed him up...

Well it was nearly a week down now. Belarus gave us a nice party at the Euroclub. Nice food and drink – and entertainment – featuring guest stars from Serbia, Moldova, Estonia, Croatia and Macedonia – where I had my picture taken with the lovely Esma. She's the only performer that I really wanted a photo with.

The next day it was time for the Big Five and host nation to rehearse.

Spain, with their performers El Sueño de Morfeo (ESDM) performing *Contigo Hasta El Final (With You Until The End)* had some unusual camera work – the cameraman obviously had too many vodkas last night. It's a lovely song – very Celtic-like (I think from north west Spain). But I seemed to be in a minority in liking this song.

France were next. Amandine Bourgeois sang *Lenfer Et Moi (Hell And Me)* with great gusto. She was dressed in leather and stilettos – always a good combination. Amandine has got that sultry look that really suits this passionate song – a real rock chick.





Iceland: Follow the star

Next we had last year's winning song....oops I mean Germany. I'm just being bitchy. Cascada front woman, Natalie, was a good singer and she performed *Glorious* with much enthusiasm. She started off on a glass platform then went on to dominate the stage and catwalk. There were a lot of happy Germans in the press centre. Little did they know!

Sweden was next on stage. Robin Stjernberg singing *You* was dressed in white and cream – well you can't go wrong with magnolia. They built him a little red platform on stage to give him a bit more lift. It's all the basic stuff – fog, pyro waterfall and dancers trying to upstage him. Usual Swedish enjoyable fluff.

### Rock chick

And finally we had the UK on stage with Bonnie Tyler! Bonnie of course was singing *Believe In Me*. Very subtle staging this year. Throughout the whole performance, Bonnie really looked the rock chick part. I was certain we wouldn't come near the bottom with this. Little did I know...

The Italian singer, Marco Mengoni, was apparently a bit ill – and he looked it (mind you, he was dressing down and hadn't shaved for weeks), but his song, *L'Essenziale* (*The Essential*) was still a great composition. He was the only male performer to be alone on the stage. I thought very highly of this song – and is the only CD that I kept for myself. The delegations always bring along promotional material to the press centre. Most of the ones

### Winner!



Congratulations to John Stanton on winning the special Eurocafe Eurovision quiz. The prize – a seat inside the Green Room at the final of this year's show! Well done John! It might be advisable to sit next to John at this year's quiz at Eurobash!

obtained by OGAE UK committee members end up as prizes at Eurobash.

Anyway, as usual it was another packed day in Malmo.

At the Albanian press conference we found out that one of the singers, Adrian – the one that doesn't look like Olive from *On The Buses*, was actually a lawyer. The group entered the annual Albanian music festival – Festivali I Kenges – some time ago and came last. Things are a lot different now, especially as the contest went live in recent years and the winner goes on to represent the country at Eurovision. 'Olive' (Bledar Sejko) didn't say much (though he and his wife wrote the song), but Adrian would give top marks to Ukraine and Greece in this year's contest.

At the Norwegian press conference, Margaret told us that she was born on a small island where her father started up a gospel group to stop her from getting bored. She actually came runner-up in Norway's *Pop Idol* – and had been approached to feature in *Melodi Grand Prix* for a while now – but she always refused until she was presented with a good song. Before she goes on stage she always has a little boogie with her drummer to settle her. It takes all sorts.

At the Hungarian press conference, ByeAlex revealed how he got his nickname. People just keep on saying 'hi' and 'bye' to him, hence 'ByeAlex'. Well that was interesting. His sister drew the illustrations in his video (that were also featured in his backdrop). He actually



wrote a Swedish version of his song, which he performed for us. Good fun, but it definitely sounded better in Hungarian.

At the Israeli press conference Moran and the delegation had some frank views. She spent two years doing her military service in a military band where she was able to tour all over Israel. She met her backing singers while on duty. Her song, *Rak Bishvilo (Only For Him)*, is about an old boyfriend – “Who didn’t come back!” His loss, as Moran came across as a lovely confident person.

She’s one of the few stars that was prepared to wear glasses on stage. “I’m blind without them”, she said – and had brought along six pairs.

A question about security was asked. The Israelis always have a strong police presence, and no doubt their secret service is all over the place. There was actually a bomb scare in the hotel they were staying at. She said she felt perfectly safe and put her safety and trust in God. Apparently there was going to be an anti-Semitic demonstration against Israel being in Eurovision. The world is full of bigots and idiots.

To end her press conference Moran sang last year’s winner *Euphoria* in her unique style.

At the Greek press conference a big thing was made about their kilts. The lead singer, Ilias Kozas, of Koza Mostra, said the kilts were his idea because he wanted a sense of European tradition for the band, and Scottish



kilts fitted the brief (though no one asked if they were actually wearing any...).

Their song *Alcohol Is Free* is a metaphor for freedom: ‘our soul is free; a great feeling of satisfaction’.

Most of the band listed their favourite Eurovision song as *For Real* sung by Turkey’s Athena in 2004 – well it was another ska song. But how nice to see that two countries that were enemies for many years can still appreciate each other. That’s what Eurovision is all about.

Bonnie Tyler’s Meet & Greet was by far one of the best attended press conferences. I didn’t realise she sounded so Welsh! She came across really well and thoroughly entertained everyone. Many years ago she was asked to rest her voice for six months – “Me – keep quiet for six months?!” It never happened, hence her rather husky tones. She realised that the UK hadn’t done too well in recent years, but hoped her legion of fans across Europe would vote for her.

## Opening Party

Later on that evening it was time for the Opening Party at the Opera House. There wasn’t room to invite the journalists, but the party would continue in the Euroclub. We got to Euroclub a bit early and watched the red carpet treatment on the cinema screen instead. It was something out of the Oscars. Out came the stars from their cars onto a red carpet catwalk with cheering fans and

### Israeli Party!

One of the best parties held in Malmo was the Israeli one. It featured many guests including representatives from Albania, Armenia, Greece, Latvia, Germany, Macedonia, Malta as well as Moran Mazor herself. What a great line-up! Mazel tov!

Photos by **Robin Scott**





**Spain:** Celtic influence



**Albania:** Laying down the law

photo-journalists. All very OTT. The Finnish delegation milked every second of it. Not sure if I approved of all this special treatment for the performers. Of course it's very nice for them but, after seeing them up close for a week, it was difficult to see them as 'stars'.

One party our little entourage did go along to was the Israeli one. Definitely one of the best. Great atmosphere, great entertainment and great food! This year's Israeli performer, Moran Mazor, gave us a mini-concert – what a great singer! Guest acts included the performers from Albania, Bulgaria, Macedonia, Greece, Latvia, Armenia and Malta.

The next day I went to give *esctoday.com* reporter and our good friend, Robin Scott, a hand while he interviewed Sweden's Robin Stjernberg. Robin was an extremely nice young man with a very laid back attitude and great sense of humour (see the side panel opposite).

After more than a week of rehearsals and such, it was time for semi-final one. Well no doubt you have watched the show. It was very well produced with a great presenter in Petra Mede, and the segments with Lynda Woodruff were hilarious! But this show would be the test of SVT's version of a smaller, but better TV product. The only difference I spotted from previous years was that most of the fans now had to stand for the entire performance. There was some confusion as to where various groups should stand. With lots of to-ing and fro-ing our little group managed to get

further to the front, but if I'm honest I didn't enjoy the show as much as I should have. It really was just the standing issue. Even though some of us leaned on a barrier fence, the view was dreadful. Unless you were over six-foot tall, you had little chance of seeing all the action on stage unless you were right at the front. And to be honest, even though standing for a few hours wasn't that awkward, some of us are getting on a bit now. All that standing around at gigs and such is strictly for the under 40s! A somewhat waste of good money. However, the atmosphere made up for it.

### Happy shoe, sad shoe

There were a few disappointments when the top ten songs were revealed. I was sad to see Croatia not get through, but delighted for the Dutch. I guess Lithuania was probably the biggest surprise – but we mustn't forget the power of the Lithuanian diaspora.

After the show we headed down to the Eurocafe for the Macedonian/Bulgarian party. The acts from both countries gave great performances. The lovely Esma's mini-concert was most enjoyable offering some classic Balkan sounds.

Just realized that I haven't mentioned the Eurocafe yet. This was a well organised club where everyone, including fans without accreditation, could come along. Besides a cabaret room (where one evening we attended a special Eurovision karaoke event), it offered



a decent restaurant (with extremely small portions though – and not cheap).

It was all very quiet at the press centre the next day. We were usually among the first to arrive. Such dedication for you all.

While we waited for the French act to begin their second rehearsal, we were all offered tomato soup in the press centre to advertise the fact that in Sweden all school children are served a nutritious lunch free of charge. They have an option of two meals – one being a vegetarian dish. How very civilised. They're trying to give school children organically produced food as much as possible. The city of Malmo aims to reduce greenhouse gases originating from food by 40% between 2002 and 2020. All very impressive.

At the Spanish press conference I asked the group, El Sueño de Morfeo, if they felt privileged getting a free ticket into the final, rather than going through the whole Eurovision experience of the semi-finals. I got the answer I expected! They believed in the song to get through and that the best song would win etc. I only asked it because these press conferences can be pretty inane, with tumbleweed floating all over the place when the floor is opened up for questions.

I feel guilty criticising the German song, as Natalie Horler from the group, Cascada, is such a nice person – or that's the impression she gave at her press conference. She was born in Germany but to English parents – and sounds like she comes from the posh parts of Essex.

### Holy Bat Signal!

Robin Scott, reporting for [esctoday.com](http://esctoday.com), had arranged an interview with Robin Stjernberg of Sweden. I went along to give Robin a hand with his camera.

As there were two Robins in the room, Robin (the singer) asked who was Batman? Apparently that had to be me – and I told them I was a Batman fan. The singer then proceeded to show us his chest hair which was loosely shaped like a bat! He also did a handstand for us to show how well he had trained with his dancers.

Check out [esctoday.com](http://esctoday.com) for Robin Scott's many interviews – including the one illustrated here – it was a real hoot!



Photos by Hess Yusuf



Even though she's an experienced singer, she still has many fears – the biggest is Eurovision turning into a mistake in her career. Well hopefully that won't happen!

At the Swedish press conference, Robin Stjernberg described his outfit on stage. He said it offered him a lot of freedom – made him feel like a prince (though a slip of the tongue meant he actually said “princess” to much amusement). He trained as a wrestler, so is fit enough to perform an energetic routine on stage. He was the first act to win Melodifestival from the Second Chance slot. Apparently he used to be quite chubby but lost a lot of weight through a good diet.

At the Italian press conference Marco said he felt a bit sleepy, but had a good rehearsal. He looked quite laid-back to me. As for what he would change for the final: his hair, his face, his eyes, his song. He was only kidding about the last part. But he could do with a good shave. He thinks Eurovision is a cool event – and Italy missed out for 13 years by not being in it. His musical influences started from an early age – he says everything in life influences everything. When growing up, his parents introduced him to music from great Italian stars, then he discovered Billie Holiday, Michael Jackson and David Bowie to name a few. Before he took up his singing career – winning Italy's X Factor and then this year's San Remo festival – he was a sound engineer, and even worked in a bar.

Bonnie Tyler had a great second rehearsal. At

her press conference she proved to be a great ambassador for the UK. She has a very realistic outlook on life. She had a new album to release and promote so, as a business woman, she couldn't refuse to do Eurovision. She was asked in 1983 to represent the UK at Eurovision, but she was too busy with her international career then to find the time. She said her rehearsals weren't perfect – but that's the way she liked it, so on the night it would be perfect! She got quite emotional talking about her parents – her mother gave her a great motto – believe in yourself and always aim for the top.

### Making the news!

The next day it was time for semi-final two! But before that many OGAE UK members met up at the Eurocafe for our own special event – we were going to be featured on ITV's Daybreak show as well as a live news segment on Swedish TV! It was a lot of fun with much merriment singing *Believe In Me* to the lucky viewers. There's a photo-spread of the event elsewhere in this issue.

The main event of the evening was of course semi-final two. As with the first semi-final it was another well produced show. The atmosphere in the hall and in the stage area was great – the only issue again was standing and the lack of view of the stage.

As usual the outcome of those going to the final offered a few surprises. How very disappointing that San Marino never made it through, but I was delighted for Malta and



Host: The lovely Petra Mede



Good guess work by the Danes!

Hungary. But only at Eurovision could the viewers reject an international star – Esma from Macedonia deserved better.

Still, despite the loss of some of my favourites, the grand final was set to be a great show with some smashing songs and acts.

The Friday before the final is a bit more relaxed – just watching the dress rehearsals and making the most of eating out. The only time we really got to explore Malmo was on Saturday morning when we went on a little boat trip around the city. Malmo could easily be described as quaint and relaxed. And very green – you could sense the people there having a decent life, though I would question the choice of eateries for them. Let's just say thank goodness for McDonald's! And why was everything closed so early?

The grand final certainly was grand, wasn't it? I thought the flag waving was slightly OTT, but it looked like great fun – and emphasises how important it is for a country to get through to the world's biggest singing contest. Well SVT wanted to put on a good show – and they did. But apparently they didn't want it to end as it overran by at least 15 minutes – which is probably why the winner was announced well before all the votes were in (but there was no way Denmark could've been ousted from the top slot). Not a good idea and I trust it won't happen again. And of course the other thing I didn't enjoy was the standing again with the lack of view of the stage. One of special things about seeing a show live is seeing

what the viewing public don't – such as all the cameramen whizzing around on stage during a performance, or the interchange between acts. But as usual the atmosphere in the hall with the cheering and flag-waving is why we're all really there.

What a shame the UK did so badly again! Still we were the second best out of the Big Five. More ammunition for those advocating to restrict the automatic entry of the Big Five into the final. With the exception of Germany, I thought the Big Five all produced outstanding songs! But what do I know? Well, I knew Denmark were going to win even before arriving in Malmo. Good for the Danes of course, but it does make the outcome less exciting. Still, it was a good song and performance, so well done Emmelie!

David Ransted and myself bumped into Bonnie at the airport going back home. She was in good form posing for photographs for fans. She said that while she was disappointed with her result – she had no idea that voting was so political – she still had a fabulous time. Well, I'm sure she gave her best and that's all we could ask of her. And I doubt her Eurovision result has affected her long career. She was due to have gigs in Germany and France after Eurovision, so Europe certainly hasn't heard the last of her.

The slogan for this year's show was, of course, We Are One, and for a while we certainly were! Thank you Sweden and let's hope their Danish neighbours can carry on the great work next year. ♥

# EUROFACTS

Compiled by David Ransted

## Finishing positions 1956-2013

	1956 (1) (2)	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	€	
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Germany	UU	4=	7	8	4=	13	6	9	13=	15=	10=	8=	6	9=	3	3	3	8=	14=	17	15	8	6	4	2	2	1	5	13=	2	8		
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Latvia	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--		
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Macedonia, FYR	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--		
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Norway	--	--	--	--	4=	7	10=	13=	8	13=	3	14=	13=	16	--	17	14	7	14=	18	17	15	20	11	16	20	12	9=	17	1	12		
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Romania	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--		
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Turkey	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	19	--	--	18=	--	15	18=	15	19=	12	14=	9	€
Ukraine	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--		
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Note: Two songs were judged for each country in 1956 U = Unplaced D = Did not qualify S = Did not start



# EURO FACTS

87	88	89	90	91	92	93	94	95	96	97	98	99	2000	01	02	03	04	05	06	07	08	09	10	11	12	13		
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Lebanon did select a song for 2005, but this was withdrawn

# EUROFACTS

One country achieved its best finishing position to date in 2013 while two countries had their worst results so far. **David Ransted** highlights some of the highs and lows from this year's scoreboard.

**Azerbaijan:** Farid Mammadov's runner-up position in Malmo maintained Eurovision's eastern-most competitor's 100 per cent record of top ten finishing positions and was the country's second-best result to date. *Hold Me* actually scored a higher points total in the final than their 2011 winner, *Running Scared*, even though four fewer countries were voting in 2013. Azerbaijan's six-year run of top ten places is currently the longest run of any country.

**Belarus:** Alyona Lanskaaya's 16th place marked only the third time Belarus has qualified for the final since first taking part in 2004, and was their second best result to date.

**Belgium:** Roberto Bellarosa's 12th place in Malmo marked only the second time Belgium has qualified from a semi-final, and the first time for the French language RTBF broadcaster, although the song was of course performed in English. It was the best result for RTBF since *Sanomi* in 2003.

**Bulgaria:** 2013 marked the third year running that Bulgaria has missed out on the final by only one or two places.

**Denmark:** Emmelie de Forest's first place in Semi-Final 1 marked the sixth year in a row that Denmark has qualified from the semi-final and the eighth time in the ten years of the semi-final era. The Grand Prix winner *Only Teardrops* was Denmark's third top five position in the past four years and Denmark is now the most successful Nordic country of recent years. Four of the Nordic countries have won the contest in the past eight years and the fifth, Iceland, has finished second (behind Norway). Denmark is the first country to win the contest twice since the turn of the century.

**Finland:** Although *Marry Me* finished third from bottom in the final, Finland has made the final for a sixth year of the past eight.

**France:** The show opener in this year's final produced another disappointing result for France – the country finished outside the top 20 for the fifth time in the past ten years and this was their

lowest points tally since Virginie Pouchain's *Il Était Temps* in 2006.

**Germany:** After three consecutive top ten positions, Cascada's 21st place was, alongside 2002, Germany's third-worst finishing position of their 57 entries (the most of any country) to date.

**Greece:** *Alcohol Is Free* brought Greece back on form with nine out of ten songs making the top ten since the start of the semi-final era in 2004, and the best result since *Secret Combination* in 2008.

**Hungary:** After qualifying for the final for a third year running, ByeAlex's tenth place was the country's third best result since debuting in 1994, and their highest placing since *Unsubstantial Blues* came ninth in 2007.

**Ireland:** 2013 produced Ireland's lowest ever finishing position and was the second time that the country has come last in the final, the previous occasion being with Dervish in 2007.

**Italy:** Marco Mengoni made it a third top ten position out of three for Italy since the country returned to the contest in 2011. Italy was easily the most successful of the Big Five, with the other four all finishing in the bottom eight positions. 2013 marked the first time that the winning song from the San Remo festival has represented Italy since *Fiumi Di Parole* in 1997, which came fourth in Dublin.

**Latvia:** After a strong start in Eurovision Latvia has now missed the final five years in a row, and this was the third time that Latvia has finished last in a semi-final.

**Macedonia, FYR:** Sixteenth place in Semi-Final 2 matched Macedonia's lowest finishing position two years ago, but with fewer points this year, and only one country below them in the voting, this was the worst result to date for the country. Five of their past six entries have failed to make the final.

**Malta:** 2013 marked a welcome return to the top ten for Malta for the first time since Chiara was runner-up in Kyiv with *Angel*.

**Moldova:** Pasha Parfeny's 11th place with his composition *O Mie* was exactly the same finishing position as his entry as an artist in last year's contest. Moldova has only once failed to qualify for the final, in 2008.

**Montenegro:** The 12th place in Semi-Final 1 means that Montenegro remains the only former Yugoslav republic never to have qualified for the final. The closest they have come was in 2009, when the Ralph Siegel-composed *Just Get Out Of My Life* missed out on the final by one place and just a single point.

**Netherlands:** Anouk's ninth place with *Birds* marked the first time the country has qualified for the final in nine years and the first return to the top ten since Marlayne's *One Good Reason* in 1999.

**Norway:** Margaret Berger's fourth place in Malmö fed Norway an eighth qualifier out of ten and the country's third top ten position of the past six years.

**Romania:** Cezar maintained Romania's 100 per cent record of qualifying for the final, although only three songs in the past ten years have gone on to place in the top ten.

**Russia:** Dina Garipova added to Russia's 100 per cent record of qualifying for the final with the country's seventh top five position. Only six countries have never failed to qualify for the final (the others are Azerbaijan, Bosnia & Herzegovina, Greece, Romania and Ukraine, while Armenia, Georgia, Moldova, Sweden and Turkey have each missed out on qualifying once).

**San Marino:** Valentina Monetti has delivered successive best-so-far results for Eurovision's smallest participant in the past two years, edging closer to qualifying with 11th place in Semi-Final 2 with *Crisalide (Vola)*. In fact, every Sammarinese entry has performed better than its predecessors. As the first performer to be announced for the 2014 contest, Valentina is scheduled to be the fourth solo artist to represent her country for three consecutive years after

Lys Assia and Corry Brokken, who took part for Switzerland and the Netherlands respectively in 1956, 1957 and 1958, and Udo Jürgens, who represented Austria in 1964 and 1965 before giving the country its only win to date in 1966. All three of her predecessors included a win among their three consecutive entries. (We should also mention Fud Leclerc, who represented the French-speaking community of Belgium four times in a row: 1956, 1958, 1960 and 1962 – the French-language and Flemish-language broadcasters' entries being alternated).

**Serbia:** Although Serbia had missed the final once before, in 2009, they had actually finished tenth in their semi-final in that year, and lost out to wildcard Croatia in the jury vote. The country's 11th place in the semi-final in Malmö was Serbia's worst result to date.

**Slovenia:** 2013 marked the first time Slovenia has come last in a semi-final.

**Spain:** Another poor result – second from bottom – made it a sixth time outside the top 20 for the Spanish and their lowest ever finishing position.

**Sweden:** Fourteenth place for Robin Stjernberg saw the fourth time in the past ten years that a host nation has finished outside the top ten (Ukraine 20th, Finland 17th, Norway 20th). After such a strong run in the Nineties and early Noughties, Sweden has missed out on the top ten six times in the past ten years.

**Switzerland:** Takasa's 13th place in Semi-Final 2 made it six misses out of seven for Switzerland.

**Ukraine:** Zlata Ognevič delivered Ukraine's fourth best result to date with *Gravity*, their seventh song to finish in the top ten out of their 11 entries so far. The country has never failed to qualify for the final.

**United Kingdom:** Bonnie was hugely popular with press and fans in Malmö, but we have now finished outside the top ten in ten of the past 12 years. Although the UK finished 19th, it was actually the second-best result among the Big Five.

# ANOTHER BAD NI

**Simon Bennett** examines this year's voting results

Photographs by **David Ransted**

Nowadays, articles about Eurovision always seem to begin with expressions of disappointment at the performance of the UK entry, and this year is unfortunately no exception. Bonnie Tyler did manage 19th place, an improvement on The Hump's position last year, and considerably better than many had feared, but it still represented an enormous disappointment for the UK.

Once again, the BBC went for an established name with a gentle, pleasant but ultimately unremarkable song. Bonnie was friendly, enthusiastic and modest throughout her hectic round of appearances in Malmo, and she certainly was a credit both to Wales and the wider UK. However, simply put, the BBC entered a middle-of-the-road song into a contest which has moved on, and where energy and excitement are key factors. Yet again, this was simply the wrong song for Eurovision, and it is truly baffling that anyone who understands our favourite show (as the BBC claim to do) would ever think that *Believe In Me* would make a mark on the competition.

The only consolation for the long suffering UK fans was that Bonnie finished higher than fancied acts like Germany and Ireland, and, with the notable exception of Italy, was the highest placed of the Big Five songs, more of which later.

Denmark were favourites to lift the title almost from the moment their song was selected back in January. *Only Teardrops* had the huge advantage of being appealing and catchy at first hearing. Many would argue that it becomes less appealing the more you hear it, indeed it is a very repetitive song and I found myself starting to like it less and less as the final approached. That having been said,

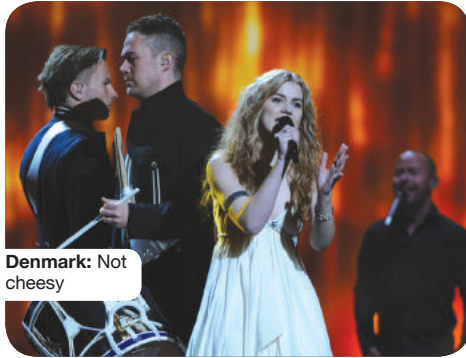
Emmelie de Forest performed it faultlessly, and the penny whistle and drums were sufficiently gimmicky to be memorable without being euro-cheesy. The Swedes certainly gave their neighbours across the Oresund every assistance with a staging that involved the whole range of weapons in the ESC effects armoury: wind machines, pyro showers, etc.

While not quite as runaway a winner as her predecessor Scandinavians Alexander Rybak and Loreen, Emmelie nevertheless took the lead early on and was soon in an unassailable position ahead of a pack led by Azerbaijan, Ukraine and Russia. The somewhat premature victory announcement before all the countries had voted seems to have been done to satisfy any broadcasters that chose to end the transmission on time. I for one was rather pleased the show overran and ended in slightly chaotic scenes. I've rather missed the show's unpredictability, and in recent years the whole evening seemed to be too tightly controlled and regimented. Having said that, it was surprising that the Swedes let the timing slip so badly.



**UK:** Didn't make a mark

# IGHT FOR THE UK



**Denmark:** Not cheesy

In the immediate aftermath of the final there were various rumours and allegations flying around about the possible bribing of juries and discrepancies between votes and the scores given. Once again, Azerbaijan was at the centre of vote controversies, even prompting a rare intervention by the EBU to confirm that the voting process had been independently supervised and that no irregularities had been identified. The Azeri government's apology to Russia for not awarding their song more points rather backfired as it was viewed by many as political interference.

The publication of the final vote breakdown



**Azerbaijan:** More rumours

## Final

Country	Points	Avg. jury rank	Avg. televote rank
1 Denmark	281	6,23	4,97
2 Azerbaijan	234	7,77	5,86
3 Ukraine	214	8,74	5,66
4 Norway	191	8,23	7,14
5 Russia	174	9,67	6,84
6 Greece	152	12,28	6,00
7 Italy	126	9,46	11,70
8 Malta	120	9,54	10,97
9 Netherlands	114	9,05	11,70
10 Hungary	84	15,59	8,19
11 Moldova	71	8,69	16,57
12 Belgium	71	9,92	16,03
13 Romania	65	17,82	7,49
14 Sweden	62	8,05	16,19
15 Georgia	50	12,10	17,08
16 Belarus	48	16,15	14,11
17 Iceland	47	13,44	13,05
18 Armenia	41	14,44	15,11
19 United Kingdom	23	12,46	17,03
20 Estonia	19	13,41	19,59
21 Germany	18	15,44	15,81
22 Lithuania	17	17,95	16,73
23 France	14	10,95	21,68
24 Finland	13	13,77	16,68
25 Spain	8	19,64	22,92
26 Ireland	5	16,21	14,62

### Voting explanation from *eurovision.tv*:

This year, instead of just collecting the top ten from the televoting and the jury voting and combining those on a 50/50 basis per country to come to a national result, the EBU asked juries to rank all participating songs.

This allows for the ranking of all songs to be combined, instead of just the top ten of the televoting and jury voting, giving more weight to different rankings outside of the top ten.

For example, under the previous system, a song ranked 11th by the jury had the same score as a song ranked 24th by the jury - both received zero points from the jury. Under the new system, the lower the rank outside of a jury's or televoters' top ten, the bigger the impact. Taking into consideration the ranking of all songs, and not just the top ten, makes the voting in the Eurovision Song Contest more fair.

Confused? For more detailed information go to [eurovision.tv](http://eurovision.tv)

threw up relatively few surprises, although it did seem to confirm that a gulf is continuing to open up between fan favourites and the songs that score well with the public and juries.

Denmark was ranked first in the jury and televoters in both the semi and final, emulating Sweden's result last year and confirming that it was a runaway winner. Azerbaijan was ranked between first and third in all the votes across the week, and Ukraine between second and sixth.

At the other end of the final scoreboard, it was intriguing to note that although Spain was ranked 26th in both the jury and televote, they finished 25th overall, with Ireland taking 26th place despite having scored 14th in the televote and 23rd in the jury vote.

As far as the final was concerned, the jury and televotes differed by more than five positions for 12 of the songs, exactly the same number as in 2012. The votes for the top ten were remarkably consistent, with only Greece scoring considerably higher with the public than with the juries. However, there were more obvious discrepancies mid-table, with Romania scoring seventh with the public but a somewhat unsurprising 24th with the musical experts. The respective jury and televotes for Hungary, Moldova and France differed wildly, but I would argue that this was predictable given the nature of the songs concerned. More surprising were the results of the hosts Sweden and much fancied Georgia.

Sweden's Robin Stjernberg finished in an amazing third place overall with the juries but was only ranked 18th by the public, pulling his final position down to 14th. Such a strong performance with the juries is quite surprising given the nature of the song, but clearly Robin's vocal talents did not go unnoticed.

Less dramatically, Georgia was ranked 13th overall by the juries but only 23rd by the public, ultimately finishing in 15th place. This, however, came as a major shock to many fans in the arena who were convinced that we were heading to Tbilisi in 2014. They were even more surprised to learn that Nodi & Sophie only just scraped into the final by finishing



tenth in their semi. Other fan favourites that failed to perform so well with the wider public included Finland and, of course Ireland. The latter were given the coveted last slot in the running order, and Ryan Dolan gave the show a great finish. Many in the hall tipped it for a top five finish but it was not to be, much to the surprise and bewilderment of the Irish fans. Could it be that Ireland is now suffering from the UK disease?

There were no real surprises amongst the non-qualifiers, although the failure of any former Yugoslav country to qualify for the

### Semi-Final 1

Country	Points	Avg. jury rank	Avg. televote rank
1 Denmark	167	3,58	3,33
2 Russia	156	3,74	3,89
3 Ukraine	140	5,16	3,94
4 Moldova	95	4,32	8,28
5 Belgium	75	6,63	7,72
6 Netherlands	75	6,42	7,94
7 Belarus	64	8,26	7,83
8 Ireland	54	9,26	7,61
9 Lithuania	53	9,37	7,44
10 Estonia	52	7,47	10,06
11 Serbia	46	10,95	8,39
12 Montenegro	41	10,16	7,33
13 Croatia	38	9,95	8,00
14 Austria	27	6,32	12,33
15 Cyprus	11	9,47	12,00
16 Slovenia	8	11,47	13,17



Armenia:  
Stampede

final was quite a surprise. It seems the absence of Bosnia & Herzegovina may have had more impact than anticipated! However, I, for one, was completely mystified by Armenia's qualification for the final. From the booing in the arena it seems I was not alone in this view. I decided to try to listen to the song with an open mind in the final, but was no more impressed. In the final, singing at position 12, there was a noticeable stampede for the toilets and bars when Armenia took to the stage. The song obviously has something that I didn't appreciate as they managed to

sneak in just ahead of the UK in the final results table.

One controversial innovation this year was the fact that the running order was not determined by a draw. The organisers insisted on determining the running order of the final, albeit within a framework which included some elements of a random draw, in order to make the final more 'exciting'. The idea was to balance out the ballads and uptempo songs and to give the show a rousing finale. From this perspective, the decision was definitely a success as most people felt that the songs flowed very well. However, one position was a bit controversial, with Denmark being given two statistically very favourable draws. The traditional view that singing last gives an advantage was once again disproved, and it's interesting to note that the last five winners have sung 20th, 22nd, 19th, 17th and 18th in the respective running orders.

The language debate continues as ever, but there definitely seems to be a bit of resurgence in the use of native languages. That having been said, 17 of the 26 songs in the final were in English, and the top five were all sung in English.

The controversy over voting will rumble on as ever, although there seems little likelihood of any changes being introduced in the near future. It is interesting that a full breakdown of the various votes is not issued, fuelling the discontent. The current arrangements could perhaps be described as the 'Marmite System' as they favour songs that are either loved or hated over those that are liked to a lesser degree but more consistently. We should never forget that it is theoretically possible for a song to be placed 11th by each of the 38 other countries and thus finish with no points at all, while a song could be placed top by just seven countries but last by all the others and finish in the top ten (at least using the 2013 scores). The only solution to this phenomenon would be to have each country award points to all the songs in the final, but this would mean the end of the traditional 8-10-12 procedure, as well as an even longer voting session! 🗳️

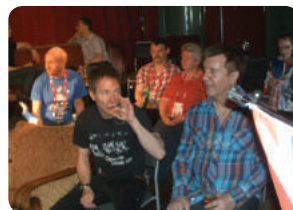
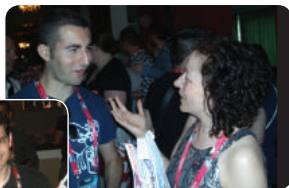
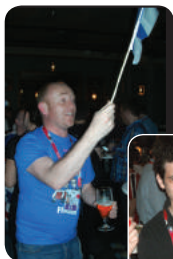
### Semi-Final 2

Country	Points	Avg. jury rank	Avg. televote rank
1 Azerbaijan	139	4,60	5,28
2 Greece	121	5,55	5,00
3 Norway	120	5,80	5,50
4 Malta	118	3,40	7,78
5 Romania	83	9,70	4,78
6 Iceland	72	7,40	8,61
7 Armenia	69	7,15	9,44
8 Hungary	66	8,55	8,39
9 Finland	64	7,05	8,89
10 Georgia	63	6,05	9,89
11 San Marino	47	8,40	9,47
12 Bulgaria	45	10,75	7,44
13 Switzerland	41	10,65	7,00
14 Israel	40	7,95	10,67
15 Albania	31	9,10	11,78
16 Macedonia, FYR	28	9,75	12,22
17 Latvia	13	9,90	13,28

# SINGING FOR THE

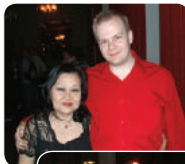
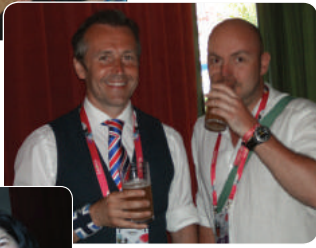
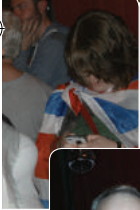
A few hours before the broadcast of semi-final two, many OGAE UK members met up at the Eurocafe to be interviewed for ITV's Daybreak programme and a live news link on Swedish TV! It was a sea of red, white and blue! And every one was in good voice as we sang *Believe In Me* for the viewing Swedes!

Photographs by **Hassan Yusuf** (With apologies if you weren't snapped)





# NEWS



## Eurovision 2014 Tickets

Although it is still too early to know the exact number of tickets that may be made available to OGAE next year, anyone wishing to take part in any ballot should email David Ransted at [djrunners@yahoo.com](mailto:djranners@yahoo.com) no later than 30th November 2013 quoting name, address and membership number.

Those members who have previously purchased tickets through OGAE UK **will not** automatically be re-entered into the ballot for 2014 and must make a new expression of interest by the date shown.

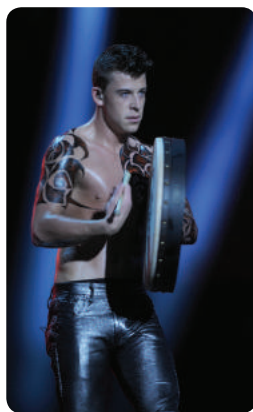
Please note, participation in the ballot does not guarantee the opportunity to purchase tickets and is only open to full members of OGAE UK in possession of a valid photo ID membership card.



\* Anyone who does not already have an OGAE photo ID membership card must submit a clear passport photograph before the deadline date shown above. A card will then be issued prior to Denmark 2014. Photographs should be emailed to [ogaeuk@gmail.com](mailto:ogaeuk@gmail.com) or sent by post to Simon Bennett at the OGAE UK Membership Dept. (address inside front cover). Proof of sending will not be accepted as proof of receipt.

Our Irish neighbours may have come in at an unexpected last position in this year's contest, but they still produced a memorable performance with great imagery as these photographs from **David Ransted** attest

# BEATING



# THE CELTIC DRUM



“Quite simply the most stunning photo I’ve EVER seen from 24 years of attending Eurovision rehearsals” **David Elder**

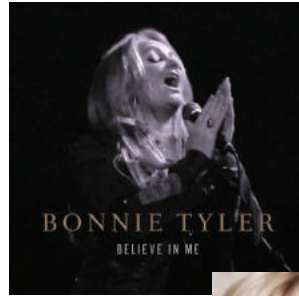
# EUROCURIOS

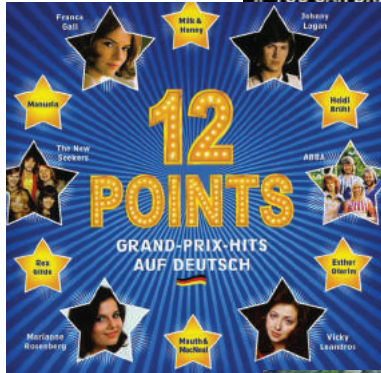


More Eurovision curiosities  
by **Thomas Latham**

Well, another Eurovision has come and gone with the usual mixture of excitement and disappointment. While Bonnie Tyler and her entry failed to set the world on fire it did well relative to the other members of the Big FIVE. A CD single of Bonnie Tyler's *Believe In Me* was released in mid-March in Germany by ZYX Music featuring the 3'01" radio edit, the full 3'57" version and album track *Stubborn*. In the UK the single could reach only number 93, while the album stalled at number 52, which was only marginally better than the number 59 it reached in Germany and Switzerland. In France *Rocks And Honey* finished outside the Top 100 at number 116, but its best chart performance came in Denmark where it reached number 28.

A number of interesting facts about *Believe In Me* and Bonnie Tyler's involvement in Eurovision came out during her promotion of the single. Apparently, she was asked to represent the UK in the Eurovision Song Contest in 1983 according to an interview she did with The Sun newspaper on 14th March 2013. She told them: "I was first asked to do Eurovision by the BBC in 1983. I was in America at the time where I was Number One for four weeks so it wasn't the right time. But this is the perfect time. The BBC heard *Believe In Me* and thought it was an incredible opportunity





for such a good song. I wasn't expecting such a reaction." She also admitted she was something of a Eurovision fan herself: "It used to be compulsive watching. We used to look at it for the funny clothes as well as the songs... "I watched Eurovision last year from my place in Portugal. I think Engelbert had a bad night. I don't think the song was the best for him. It didn't have any oomph."

Bonnie mentioned in a BBC radio interview that the song – *Believe In Me* – had been partially written and demoed by co-writer Desmond Child when she first heard it and decided she wanted to record it. Child then invited her to dinner and finished writing the second verse after dinner. I believe this makes it the second UK ESC entry to be written at dinner after *Rock Bottom* (UK 1977).

In the UK singles chart, the winning entry – *Only Teardrops* – reached number 15 in a short run in the Top 100, where it was joined by Gianluca Bezzina's Maltese entry – *Tomorrow* – at number 66, Sweden's *You* from Robin Stjernberg at number 72, last year's winner *Euphoria* at number 75 and Norway's song by Margaret Berger – *I Feed You My Love* – at number 80. Outside the Top 100 were Finland at number 102, Germany at number 129, the Netherlands at number 158 and Russia at number 161. Meanwhile the official CD of the 2013 contest reached number ten on the compilations chart in a run lasting several weeks.

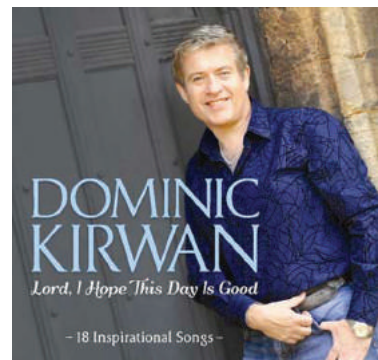
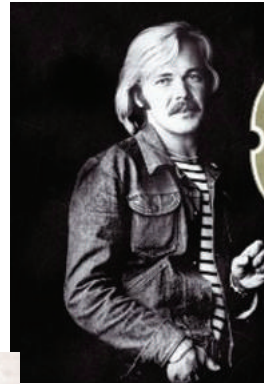
Talking of the UK charts, hopefully you noticed that Agnetha Fältskog's first album for many years entitled simply *A* was released in May this year and reached number 6 in the album chart. Elsewhere it did well too with Top Ten placings in a number of European countries. Agnetha also, for once, did a fair amount of promotion for the album and it is

possible to find several interviews she did on YouTube. In June, the BBC also showed an hour-long documentary on the singer featuring contributions from Björn and Benny (but sadly not Frida), archive film and the first meeting between Agnetha and Gary Barlow, who actually had to record their sections of their duet on the album separately.

In 1997, *Do-Re-Mi* featuring Kerry came second in that year's Great British Song Contest with *Yodel In The Canyon Of Love*. So who were Eden Fizz who released the same song two years earlier in 1995 on *Hiptonic* (Fizz 01)? The song had apparently been the first song written by Kenny MacDonald (manager of the The Proclaimers) together with Gordon MacDonald (no relation) and had certainly been around for a while by the time of the 1997 GBSC. Kenny told the Sunday Times (who described the song as 'Gina G in lederhosen') in February 1997 that he had written it as a country and western song some 18 months previously. After making a promotional record of the song (the one by Eden Fizz?) he was persuaded by his friend Jonathan King to enter it into the GBSC, since King had been saying for about a year that it deserved to be a smash hit. Anyway, does anyone out there know more about this Eden Fizz release?

On 4th March 2013, Belgian duo Sugarfree released a new Flemish download version of *Making Your Mind Up* (UK 1981) that translates as *Geef Er Een Lap Op*. This shows that the song is still of interest to artists. It was also recently recorded by Australian singer and roller skating champion Vivica (<http://vivica.com.au/>), who put it on her self-titled debut album *Vivica* in 2012.

This led me to wonder if any other versions of Bucks Fizz's winning song had recently been made available for download and I was intrigued by some of those I discovered. 1980s Spanish children's group Parchis recorded *Me Vas A Volver Loco* and released it on their



album *Corazon De Plomo* in 1981. From Sweden, Swedish Dansband Curt Haagers recorded *Du Hänger Väl Med Opp* with vocals by Stefan Borsch for their album *Santa Maria*, which also includes a version of 1981 runner-up *Johnny Blue* (DE 1981). Then there is the rather good 1983 Czech version *A Desky Dál Stárnou* by Yugoslav-born (but Greek by origin) sisters Martha & Tena Elefteriadu. Incidentally, in 1976, the sisters also recorded a song called *Hrejat' Stromy Roztančič*, which turns out to be ABBA's *Bang-A-Boomerang* that Svenne & Lotta performed to third place in the 1975 Melodifestival contest.

The first United Kingdom entry to the Eurovision Song Contest was *All* performed by Patricia Bredin to seventh place in 1957. Unfortunately, Miss Bredin never got to record

the song and so it was left to Robert Earl to produce the only known vocal recording of the song (Philips PB 684). It has finally been released on CD and you can find it on the singles compilation *If You Can Dream* (Vocalion CDEA 6211) covering most of his output between 1953 and 1958.

### Strangely tentative

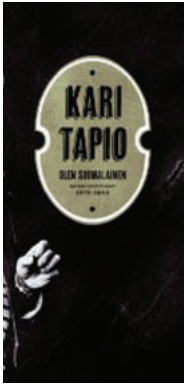
A 2012 release from Koch/Universal Music is *12 Points: Grand-Prix-Hits Auf Deutsch* - a useful collection of 22 non-German Eurovision entries in their German language versions. Although some of these have been released on CD before (especially some of the cover versions) you also get songs like Milk & Honey's *Hallelujah* (IL 1979), Catherine Ferry's *Eins, Zwei, Drei* (FR 1976) and Marie Ferriam's strangely tentative *Der Vogel Und Das Kind* (FR 1977) that are nice additions to any Eurofan's collection. If I had a complaint, it would be that there are some obvious omissions like Severine's own version of *Mach Die Augen Zu* (MN 1971), since we only get Marianne Rosenberg's cover of the song here. However, perhaps there will be a follow-up release in due course.

A number of hard-to-find cover versions of UK Eurosongs have recently turned up on digital sales sites. Gluntan's 1974 album *For Aill' Pængan* has their Norwegian version of *Long Live Love* (UK 1974) under the title *Der Er Et Sted*. Meanwhile Kari Tapio's Finnish version of *Love Enough For Two* (UK 1980) came out under the title *Jos Näytät Tien Sydämees* and can be found on the compilation *Olen Suomalainen - Kaikki Levytykset 1972-1992*.

Elsewhere, a group called Vocality have done an acappella version of *Power To All Of Our Friends* (UK 1973) that appears on 2013 download album *2012 Sweet Adelines International Quartet Competition - Final Round - Volume 4*. This competition is for advancing the cause of barbershop harmony singing - so now you know. Elsewhere, Taiwanese singing sensation Lin Yu Chun's Chinese version of *It's My Time* (UK 2009) can be found on the album *Wei Lai De Di Yi Zhan*. Irish duo Foster & Allen released a 2CD compilation at the end of 2012 entitled *The Ultimate Collection* that features a version of *Power To All Our Friends* done with Daniel O'Donnell as well as their own version of *A Little Peace* (DE 1982). Dominic Kirwan's CD *Lord, I Hope This Day Is Good*, also released last year, has a version of *Love Shine A Light* (UK 1997).

Finally, Cherry Red's 7T's label has released a double CD of The Dooleys' albums *Full House* and *Secrets* (GLAMCDD144), which features their cover version of *Stand Up Like A Man* from the Shadows' 1975 SFE competition. Meanwhile, Union Square Music have released compilation CD *Long Live Love* (SALVOVCD05), which not only features *Puppet On A String* (UK 1967) but also Sandie Shaw's recent re-recording of the track in a much more laid back slightly breathy style under the title *Puppet (No Strings)* as mentioned in a previous Eurocurios column. I think it's rather good.

Thanks this time go to 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).



# MINIPOP ICONS

Ace designer **Ben Morris** once again put his skills to designing his mini-pop icons for all of this year's contestants. Can you recognise them all?



DAVID RAINSTED

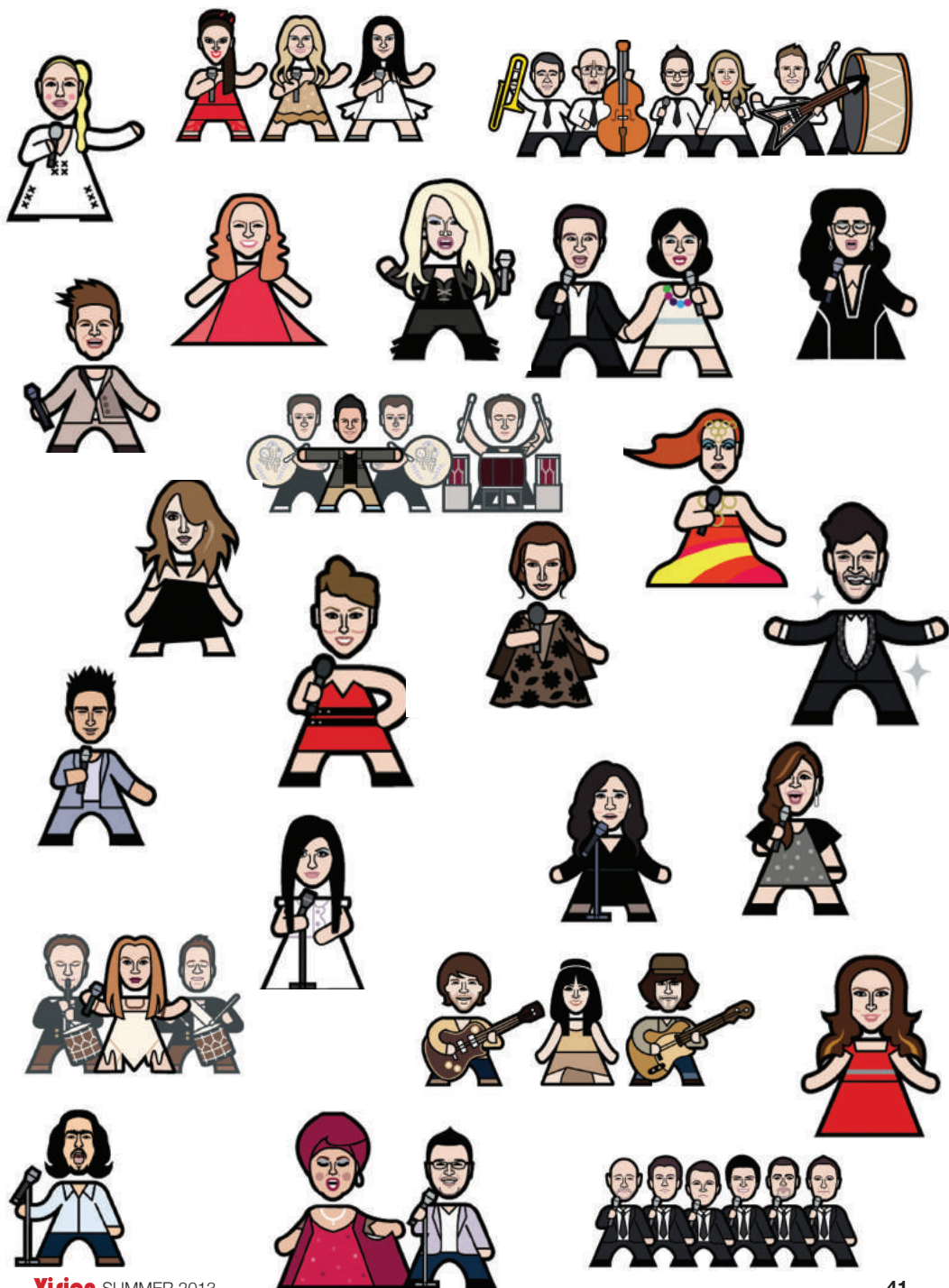
## What a bonnie line-up!

Wearing Ben's t-shirt featuring the UK's Bonnie Tyler we have, sandwiching the good lady herself, Juha Repo, Jude Habib, Paul Jordan, Elaine Dove and David Elder. If you would like more info about Ben's work, you can contact him on [ben.morris@btinternet.com](mailto:ben.morris@btinternet.com)





# EUROVISION MINIPOP ICONS



# EUROQUIZ

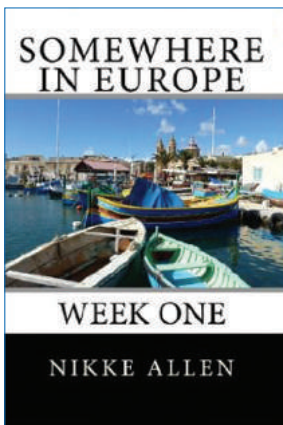
Compiled by Ben Robertson and Alasdair Rendall. The answers to this issue's quiz make up the word C.O.P.E.N.H.A.G.E.N.

- 1 Which country used the Dora competition for many years to select their entry?
- 2 Kirsti Sparboe languished in last place with which song?
- 3 Who sang the Portuguese song that triggered the Carnation Revolution?
- 4 A group with members including Izaskun Uranga and Javier Garay sang which hugely successful Spanish entry?
- 5 The 1991 Italian entry, *Comme E Ddoce O Mare* was sung in which Italian dialect?
- 6 Which Eurovision song includes the line 'I'm the man on the moon call me Andy Kaufman'?
- 7 Norwegian has only been heard once this century – in which song?
- 8 What was the name of the 'Mister' who LoveShy sang about in the 2008 UK national final?
- 9 Who was the UK conductor for seven years from 1957 to 1965?
- 10 Only two artists beginning with 'N' have returned to Eurovision. Niamh Kavanagh did in 1993 and 2010, but who did it in 1960 and 1961 for Norway?

## Answers

1. Croatia 2. Oj Oj Sa Glad Jeg Skal Bil  
3. Paulo de Carvalho 4. Eres Tu 5. Neapolitan  
6. Here We Go 7. Alvedanssen 8. Gorgeous  
9. Eric Robinson 10. Nora Brockstedt

## BOOKNEWS: Somewhere In Europe



Another book about Eurovision has been released, but this time it's not a history about our favourite song contest. This time it's a romantic novel written by Nikke Allen.

This is what Nikke says: "It's more than just about gay romance, and more than just about Eurovision and being at Eurovision. Through the various plot-lines, the book shows you what it's like to be at Eurovision as an accredited fan, and shows you the flavour of all that, viewed through Todd's eyes at his very first Eurovision (set in Malta).

I have always wanted to do a novel that concerns two gay guys falling in love, but a sensible novel, where the characters are not turned into 'girls' or stereotypes.

Basically it's about friendship, love, Eurovision and Malta."

If you would like to support Nikke on her first published venture, you can pick up *Somewhere In Europe (Week One)* at <http://www.amazon.co.uk/dp/1490454950>

# WHATEVER HAPPENED TO FRANKIE JOHNSON

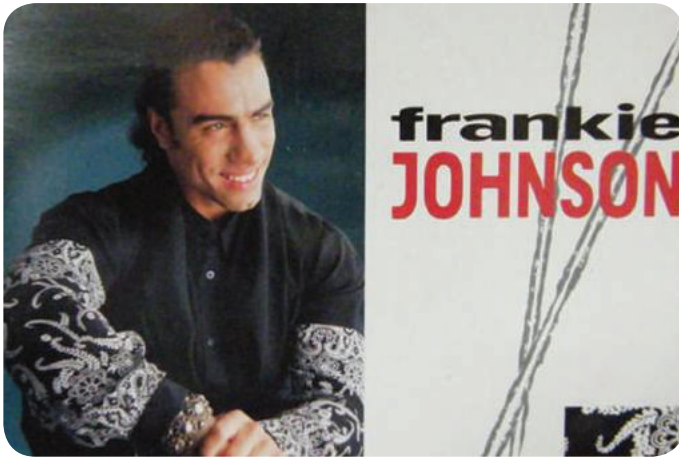
In the latest of this Song For Europe column, **Marcus Keppel-Palmer** profiles the unusual career of 1989 entrant Frankie Johnson



**B**orn in 1962 in Tiger Bay, Cardiff, home to the legendary Shirley Bassey, Noah Francis Johnson was the eldest of three sons born to long time Cardiff entertainer, Frankie Johnson Senior. From the age of seven, Noah, then known as Frankie Johnson Junior went out on the road with his father singing and dancing in working men's clubs. From an early age he was destined to be an entertainer. Frankie

would sing, do duets as well as impressions and became a regular all-round entertainer in those days of cabaret, when being a soul singer wasn't enough.

From his early teens, Frankie was writing songs, but in the tough estates of Cardiff he needed to learn to protect himself, so he took up amateur boxing. Despite losing his first two fights, Frankie went on to win his next 38 and in the process became Welsh



Frankie saw another career beckoning as his boxing physique allied itself to disco dancing and he became a professional freestyle disco dancer

Amateur Boxing Champion at his weight. Such was his success that in his teens he received offers to turn professional. However, Frankie saw another career beckoning as his boxing physique allied itself to disco dancing and he became a professional freestyle disco dancer. Indeed, in 1983, Frankie Johnson Junior won the UK freestyle disco dancing championships, beating 13 other contestants in a competition filmed and broadcast by Channel 4 at the Xenon night club in London's Leicester Square. The show was hosted by Lee John of pop group Imagination and choreographed by none other than a young Bruno Tonioli (of *Strictly Come Dancing* fame). Frankie, dressed in de rigueur white head band and tight white trousers adorned with feathers kicked and spun his way to victory and a place in *Top Of The Pops* house dancers of the era, Flick Colby's Zoo, as well as a place in the 1983 Malibu World Disco Dancing Championships, also held in London and again filmed by Channel 4.

### Soulful voice

Dressed in a red and white leotard for the final, again hosted by Lee John, Frankie this time spun and break danced his way to runner up in the world behind Jay Tavare, an American representing Italy, who went on to a career acting in film and television. As Jay was unable

to fulfil a number of engagements, Frankie had to step in for him and found himself regularly touring as a dancer. However, singing was still a draw and Frankie became lead singer with a jazz-funk band called *Whisper Zone*, which won the Wales Battle of the Bands contest. But, with his boxing physique, his dancing and his soulful voice, Frankie was better than the band and so was signed up to a solo career as a pop singer, performing 'Prince-like' songs. A solo single called *Try* was released to favourable reviews, but with no chart action he bounced from one label to another.

In 1989 he was asked to sing *Back In The Groove* in the Song For Europe. The song was written by Bradley and Stewart James, who had previously entered a song for Colin Heywood in the 1986 Song For Europe, that time co-written with Tony Hiller (of Brotherhood of Man fame). The James' boys had originally charted aged 12 back in 1973 with *Over And Over*, reaching Number One in Sweden and Germany. They then moved into songwriting and production and wrote and produced the 1986 Number One hit *Every Loser Wins* for Nick Berry, then in *EastEnders*. *Back In The Groove* was a contemporary Stock Aitken & Waterman sounding song and Frankie's vocals even sounded like Rick Astley. Frankie gave an



energetic performance busting out his dance moves. He performed first and finished sixth. However, the expert panel, including Lulu, sunk its chances with some negative comments. Legend has it that after the first two songs, the panel were quietly asked to be more positive in their comments, and although Frankie and the team asked for some positive comment to be given their way the damage was done. Despite finishing sixth, the song was released on single and a dance version became a minor club hit, although not charting.

### Priesthood

In the 1990s, Frankie changed tack and decided that he wanted to join the priesthood, but was convinced to stay on as an entertainer. So Frankie changed his name to Noah Johnson and formed a duo with blonde girl Rayne called simply Johnson. An acoustic and soulful harmony almost country tack was the style of the duo and they released an album called *Hard Mouth To Feed* and a single called *It Could Be* in 1998. A second single *Say You Love Me* nearly scraped the charts, but Sony Music failed to give it sufficient support. Frustrated, Frankie changed tack again and formed a hard rock band called Ellis (and then later Ellys) out of Johnson. Again, Noah Johnson flirted with success as Ellis played the Reading

Festival and toured supporting Lenny Kravitz and also Puddle of Mudd. However, once again, despite critical support, public favour was limited and Noah Johnson quit, looking once more to joining the priesthood. Again, he was advised against this course of action and so he returned to the entertainment business.

This time, he reinvented himself as Noah Francis, a solo artist, and returned to his soul and hip-hop roots. Noah formed his own label and released a single called *Immortal*. This led to him gaining another major label contract, this time with Warners. Life still hasn't been too clear for Noah Francis, as he flirted again with martial arts and considered returning to the ring to do MMA, but the death of his father and one of his brothers convinced him to write a personal album. And so in his early 50s, June 2013 saw the release of Noah Francis Johnson's first solo album called *Life & Times*. Maybe this time will finally see a man who has had so many starts in the music industry under so many different identities achieve the public acclaim he has been seeking for so long. He may have come sixth in A Song For Europe, but for boxer, singer, disco dancer, nearly priest, rocker and soul singer maybe 2013 will see Frankie Johnson finally back in the groove. ♪

# RETROSPECTIVE 2013

## PART 1

**Darren Jenkin** returns for his very personal annual take on this year's Eurovision

Photographs, taken during dress rehearsals, by **David Ransted**

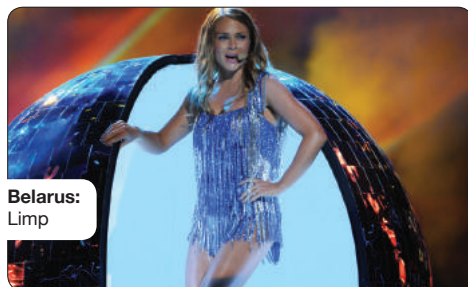
I never warmed to Baku's Eurovision for all the reasons why Malmo's was such a huge success. For starters, Malmo looked like one long week of parties and fun which was emphasised in the three shows. I won't dwell too much on the contest other than the songs, but Petra was a great host. Funny at times, in a show where humour is difficult to convey, though surely the biggest laughs came from her dreadful outfits. The caterpillar journey was clever and the flag bearing Olympic style entrance should be a mainstay at the start of every final with maybe somebody announcing the countries as they enter. There were far too many shots of the German feather duster in the crowd! Finally, Carola went flying (was it Amina who pushed her?!), but the Linda Martin gag was a little cruel. Why can't we vote via SMS in the UK? Lynda/Sarah Dawn was superb in both guises, but Eric Saade was disappointing. And so to the songs...

### 39th Belarus

**Song:** *Solayoh*

**Artist:** Alyona Lanskaya

Bottom of the pile for me this year was this circa. 2005 limp Euro pap entry from the



**Belarus:**  
Limp

unconvincing Alyona. It was all a bit Strictly Come Dancing does Wembley, and the routine was so amateurish and banal. To have some kind of impact the chorus needed much more from the backing singers. What a waste of a final spot.

### 38th Spain

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

**Artist:** ESDM (El Sueño de Morfeo)

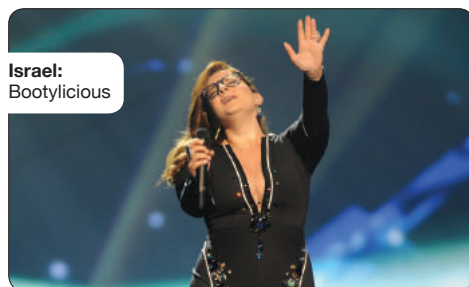
I had money on this not scoring at all and I was very surprised that it did. It's passable in its studio form as song number eight on an album, but it was surely too limp and lame in melody to appeal even if it had been sung well. Speaking of singing, just what on earth were those vocals from Raquel? Was Larry the Lamb channelling Dervish?

### 37th Israel

**Song:** *Rak Bishvilo (Only For Him)*

**Artist:** Moran Mazor

It was tough on Israel not qualifying, as some effort had gone into their entry and Moran was undoubtedly gifted vocally. Hebrew doesn't always lend itself prettily in a ballad to my



**Israel:**  
Bootylicious



ears and the song was just a tad too fraught for me. Striking appearance though, with a Librarian face and a bootylicious you know where. The plunging neckline of her dress left you in no doubt as to where she keeps her crème eggs during Easter... (*Shouldn't that be Passover, Darren? Editor-in-Chief*)

### 36th Austria

**Song:** *Shine*

**Artist:** Natália Kelly

Eurovision 2013 didn't exactly get off to a flying start with *Shine*. Not sure how this song is so widely popular, as both the verse and chorus fail to reach any point of interest throughout the entire three minutes. Natália looked good though and did what she could vocally with the song, but going first isn't usually a recipe for success and justifiably so this year.

### 35th Romania

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

**Artist:** Cezar

So Cruella De Cezar gave the expected quiet and drab performance we were all expecting. *It's My Life* was no Talking Heads or even Dr. Alban. It was merely some noise for Cezar



to shriek over in a caterwauling manner looking like Rylan and Liberace's love-child while, down below, the Bucharest school of amateur tomfoolery seemingly acted out some kind of menstrual dance. Lovely.

### 34th Malta

**Song:** *Tomorrow*

**Artist:** Gianluca

I didn't know Frankie Dettori was Maltese! I wasn't keen on this one either. Like Austria, it was just a bit tuneless and I cannot fathom why this did so well. The song meandered along without ever hitting a top gear and the lyrics were so bad that I wished harm on Jeremy and he doesn't even exist! It was all a tad twee, and can you imagine Dr. Smiley telling a patient that they only had days to live while grinning endlessly?

### 33rd Azerbaijan

**Song:** *Hold Me*

**Artist:** Farid Mammadov

Here you have a Gavin Henson look-a-like competently warbling a lame 1990's boy band type song. He's handsome and the glass box routine was quite novel, though if the





guy inside was mirroring him, why wasn't he wearing an identical outfit to Farid? Was this really the second best song? Constantly over marked by the same countries and every year some kind of scandal with their voting. I wish Azerbaijan didn't compete at Eurovision. There, I've said it.

### 32nd Iceland

**Song:** *Ég Á Líf (I Am Alive)*

**Artist:** Eythor Ingi

How great it was to hear Icelandic at Eurovision again. Eythor was a wonderful vocalist with clear and concise diction. When I saw him I couldn't stop thinking of Dougal from the Magic Roundabout! I didn't get the song though. It was too *You Raise Me Up* without the strong melody and the ending was just weak. Beautiful staging and one of the best backdrops of the week.

### 31st Ireland

**Song:** *Only Love Survives*

**Artist:** Ryan Dolan

There seems to be some surprise that this finished last in the final. I was just surprised it got there at all. I never believed Ryan during the song. He didn't really settle and his leather attire was atrocious. The song started well then, in the lead up to the chorus, it changed direction and became something that Steps would sing. A total mish-mash of styles which, by the end, was 'bodhraning' on the ridiculous (sorry!). Ryan reminded me of Stephen Gately to look at.



### 30th Bulgaria

**Song:** *Samo Shampioni (Only Champions)*

**Artists:** Elitsa Todorova & Stoyan Yankulov

This was basically just a weaker version of their 2007 entry. Lots of strong drumming with acute timing and Elitsa's vocals were just as powerful as ever. Throw in what appeared to be the grim reaper holding what looked like a pig's bladder alongside three static Russian dolls all sounding quaint and, there you have it. Bulgaria 2013.

### 29th United Kingdom

**Song:** *Believe In Me*

**Artist:** Bonnie Tyler

I wanted to like this more, I really did. Bonnie was a great contestant and ambassador for the UK and I actually 'lol'd' at some of her interviews. She possesses such an earthy texture to her voice, quite Italian in style and the hits she had in the 1980's were such good songs. *Believe In Me* simply wasn't good enough and that was such a shame. 19th was







Latvia:  
Naff

a fair result and, looking around her humble abode before the song, I doubt she needed the money from winning this too badly!

### 28th Moldova

**Song:** *O Mie (A Million)*

**Artist:** Aliona Moon

I don't say this very often, but I actually preferred this song in English. Quite a charming melody and the chorus was very catchy and gentle in comparison to some of the other ballads. Yet another monstrously over the top staging from the Moldovans. Vocally Aliona struggled at the start in the final and, at one stage, there really was a bush fire happening! Hopefully she had some Vagisil in her handbag.

### 27th Latvia

**Song:** *Here We Go*

**Artist:** PeR

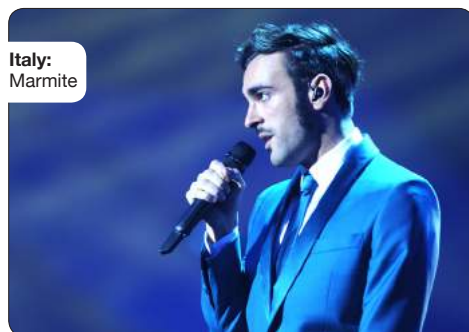
This one wasn't quite as bad as I had anticipated. Indeed, it was a mighty fine opener for the second semi-final. Bright, breezy and very naff, but PeR did what they had to do and, even with all their running around, they never lost their vocals. In the past many Latvian entries have been a dive on stage, but this was the first one to do it offstage. There he went.

### 26th Italy

**Song:** *L'Essenziale (The Essential)*

**Artist:** Marco Mengoni

So Italy's successful return to Eurovision continued in 2013. The entries are usually of



Italy:  
Marmite

the Marmite variety but, for me, I'm kind of stuck in the middle with this one. At the right time it's an effortlessly dreamy number and Italian is perfect for this kind of song. When I'm not in the mood, this can be a little dull. Marco's mother dressed him smartly though, and his sidies were awesome.

### 25th Greece

**Song:** *Alcohol Is Free*

**Artist:** Koza Mostra feat. Agathon Iakovidis

This was quite possibly the first entry from Greece in many years that looked like it had Greeks singing it. Some men in kilts acting out a typically Greek stag night, having hi-jacked what appeared to be the Dolmio pasta sauce man. It was brilliantly performed, excellent to watch and, for those reasons alone, probably ended up ten places higher than they should have! You can forget breaking down barriers, building bridges and harmonising the planet. This should be every government's pledge: Alcohol Is Free.

### 24th Cyprus

**Song:** *An Me Thimasai (If You Remember Me)*

**Artist:** Despina Olympiou

A slightly different tempo to that of their nearest and dearest, non qualification was always on the cards for Cyprus this year. I thought the Cypriots were buried and forgotten in the much stronger first semi and may have qualified had they been in the other. I could listen to Despina all day. Not a perfect vocal by any means, but the occasional



wobbles and fragility in her voice were subtle and totally suited the charming melody.

### 23rd Switzerland

**Song:** *You And Me*

**Artist:** Takasa

This was a bit of an odd one for me. Quite strong and catchy in its studio version but, in Malmo, the vocals were quite weak and the static staging looked odd compared to how Takasa did it at the national final. The juries comfortably sealed their fate which was a little unfair, but I don't really think this was missed too much in the final. Poor Emil looked bemused and totally lost on stage. With the massive crowd they would have made a killing in sales of *The War Cry*.

### 22nd Albania

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

**Artist:** Adrian Lulgjuraj & Bledar Sejko

I got a West End rock show vibe from this entry. It didn't start too well with what I thought was Dino Merlin dressed as Cher doing some flat mumbling. Bledar awful I thought. Then Adrian kicked in with his acres of hair and totally rocked the stage. Some of the musical interludes were amazing and this song just gets better with every hearing. Shame it didn't make the final.

### 21st Armenia

**Song:** *Lonely Planet*

**Artist:** Gor Sujyan and Dorians

I always liked the Armenian entry even



though it was buried in most of the online polls. Gor was a strong lead vocalist and had a wonderful hint of vibrato in his voice at times. Dorians looked very real and natural on the stage, and the whole thing was rightfully free of gimmicks. Their announcement to the final was cruelly met by booing and they got the most lukewarm of responses at the Saturday show which was a shame, as they have as much say as to what goes on in the voting as any of the more popular countries.

### 20th Germany

**Song:** *Glorious*

**Artist:** Cascada

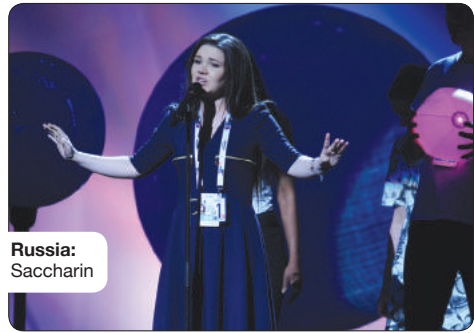
Well, this was a mess wasn't it? I became quite a fan of the song before the contest and I think they chose the right version of *Glorious* for Malmo. Natalie was pretty hopeless on stage though. At times her vocals were way off, as was her timing in various parts of the song. Towards the end it all got a bit desperate with her stage wandering. This is why it's always wise to download the official CD as sometimes a song needs to be heard and not performed!

### 19th Norway

**Song:** *I Feed You My Love*

**Artist:** Margaret Berger

Another big fan favourite that I can't quite get my head around is this year's Norwegian song. I do like it, but I feel more could have been done with the melody as, after a couple of minutes, my interest begins to wane. Pretty good vocals on both performances though



and Margaret reminded me of a young Jerry Hall in certain angles. What kind of a name for a pop star is Margaret though?

### 18th Ukraine

**Song:** *Gravity*

**Artist:** Zlata Ognevit

Like the Irish entry this song didn't seem to know where it was heading and the ending was as trite as Iceland's. Where this did score well was surely for the amazingly accurate vocals of the impressive Zlata who looked astonishingly similar to another great Eurovision singer, Edyta Gorniak. As for Igor? Well, he looked embarrassed in his outfit and then stomped out of time in the final. He was barely on screen. A waste of a big man really.

### 17th France

**Song:** *Lenfer Et Moi (Hell And Me)*

**Artist:** Amandine Bourgeois

This was a strong entry to kick off the final. A proper French song brilliantly sung by

Amandine and typically under marked by everyone! It's been a tough couple of years for France with two strong songs in 2011 and 2012 failing through poor performances. Yet this year, when everything went pretty well, there was still no improvement on the scoreboard. I hope we don't lose them.

### 16th Lithuania

**Song:** *Something*

**Artist:** Andrius Pojavis

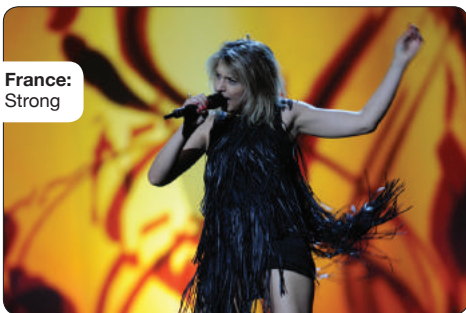
Although I preferred the arrangement of this in the Lithuanian final (and his top hat too), enough of the original arrangement had been preserved for its Eurovision presentation. A hint of a Killers vibe with Andrius's uncomplicated or lazy staging was pretty charming and this deserved its place in the final. With all his stretching on stage revealing his midriff, I only hope his belly button got a credit too.

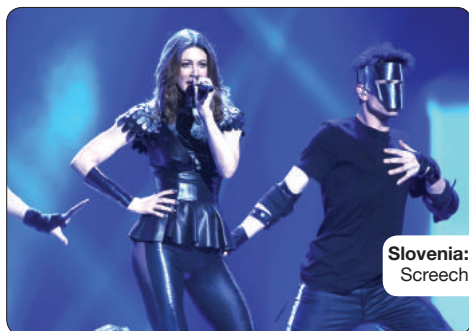
### 15th Russia

**Song:** *What If*

**Artist:** Dina Garipova

Whatever the costs were for the Russian delegation, I'm pretty sure Dina's wardrobe didn't feature near the top of the bill. I thought she looked a little frumpy. Not too bad a song though, albeit with a heavy dosage of saccharin spreading a slightly different message to last year! Shame she didn't hold the last note through to the end of the song, as I do like a big finish.





### 14th Slovenia

**Song:** *Straight Into Love*

**Artist:** Hannah

This was my favourite until the beginning of May. Thought it sounded current, quite chart friendly and I found it very catchy. Hannah started brightly enough, but it degenerated into something of a screech fest towards the end of the song and, with the inadequate staging, the inevitable last place was pretty much sealed. Another one to listen to in its studio form only.

### 13th Georgia

**Song:** *Waterfall*

**Artists:** Nodi Tatishvili & Sophie Gelovani

Pretty similar in style to the Russian entry, I place this song a couple of positions higher due to the fact that they went for, and largely hit, all of their big notes. I'm easily pleased like that! I thought this would have had a chance of a top six placing, especially with two rather favourable (hmm!) draws, but this turned into Georgia's worst placing in a final yet. Old school, but still pretty good.

### 12th Denmark

**Song:** *Only Teardrops*

**Artist:** Emmelie de Forest

So the bookies were spot on again then. It's hard not to see why. *Only Teardrops* is a very catchy song. There was that eerie tin whistle throughout, with the whistler trying not to grin at the crowd reactions, military style drumming and a cute girl with the best



lip since Toyah! Ground-breaking it most certainly wasn't, but we will get another great show in 2014 I'm sure. And at least it wasn't Azerbaijan!

### 11th Macedonia, FYR

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

**Artists:** Esma & Lozano

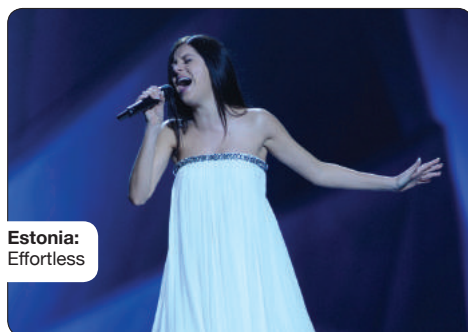
Now I will admit that this really faltered in Malmo. Apart from the little faux pas from Vlatko right at the start, he was pretty much faultless. The main problem with this was Esma bundling onto the stage like a white Rustie Lee and attempting impossible notes that could never have been replicated from the studio version. Vlatko really deserved to sing this on his own with a competent female backing singer. Towards the final few seconds it sounded like Esma was drowning! I still adore the song though!

### 10th Estonia

**Song:** *Et Uus Saaks Alguse (This Could Be The New Beginning)*

**Artist:** Birgit

I was extremely pleased that Estonia made the grand final. Such a beautiful song, with a gorgeously melodic chorus and effortless vocals from Birgit. My concern was that it had taken a few listens for me to really appreciate this but, mercifully, the voters got it quicker than I had and it made the bigger audience of the Saturday night. Congratulations on Birgit's pregnancy too.



**Estonia:**  
Effortless

## 9th Netherlands

**Song:** *Birds*

**Artist:** Anouk

I can think of little over the years at Eurovision that comes close in style to this year's Dutch entry. I thought it quite catchy when I first heard it, though in a slightly moody way, and I was hoping for a darker staging and fewer smiles from Anouk in the performance. Pleased to see the Dutch back in the final and I'd say it was with their best effort since Edsilia in 1998.

## 8th Serbia

**Song:** *Ljubav Je Svuda (Love Is Everywhere)*

**Artist:** Moje 3

The message to Serbia seems to be clear. Stick to the traditional Balkan ballad and make sure Zeljko is on board every year as nothing else has reached the final yet. The girls looked ridiculous and the story they were telling didn't really come through with their staging, but for a Balkan girl band the vocals were pretty strong and I loved the chorus especially during the "malo hocu, malo necu" part. Harsh that this failed to qualify.

## 7th Montenegro

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

**Artist:** Who See

Now you may be surprised to learn that I'm not really an influential presence on the dubstep scene, but I very much liked what I saw from Montenegro in Malmo. This was totally current and, unlike another dance act, they had a soloist that really could belt out a song. I'm not sure



**Finland:**  
That kiss!

what Nina's lungs consist of, but the power coming from them was immense. Shame on the juries for annihilating any chance of a first final appearance.

## 6th Finland

**Song:** *Marry Me*

**Artist:** Krista Siegfriids

Well this was a bit of fun. I enjoyed the performances in both shows and Krista reminded me of a young Samantha Fox during some angles. I think this would have been an ideal opener to the final and how lovely to think that, in 37 years, the Finns have progressed from "Pump Pump" to "Ding Dong". It was also a shame that the ending caused such controversy in 2013. Haven't we got past this yet?

## 5th Sweden

**Song:** *You*

**Artist:** Robin Stjernberg

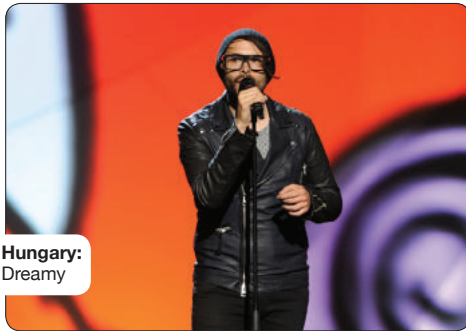
Graham Norton was right in saying that the staging for this was all over the place and this did spoil it because this was otherwise an excellent home entry. Until you hear Robin sing it live, it's easy to forget just how difficult a song this is to sing and he did a remarkable job too. Very catchy chorus that really infects your brain after a few listens.

## 4th San Marino

**Song:** *Crisalide (Vola) (Chrysalis (Fly))*

**Artist:** Valentina Monetta

Bless them. With the failure of this and Montenegro to qualify for the final I do



wonder if either of them will be back next year. An obvious fan favourite with a former artist returning with an Italian song that seemed to merge into *I Will Survive* for the last minute. It was good, though, and I have a soft spot for Valentina. Maybe she could just sing for Italy next year and go straight to the final? (*Darren submitted this feature before news reached us that Valentina will be back for San Marino next year - Editor.*)

### 3rd Croatia

**Song:** *Mižerja (Hard Times)*

**Artists:** Klapa s Mora

So the final of the Balkan entries to be reviewed in a year where there was a final without any Balkan participation. Who would have thought we would ever be saying that? I thought this was a beautiful song full of charm and the lilting chorus was just sublime. Vocals were spot on throughout and I loved the way that Marko seemed to conduct them for their final line. Stunning song.

### 2nd Hungary

**Song:** *Kedvesem (Zoo Hacker Remix) (My Dear)*

**Artist:** ByeAlex

If the previous song was stunning, then this Hungarian entry is best described as dreamy. The backdrop was fresh with all the green lighting standing out and some of the animation reminded me of a show from my childhood called *Bod* albeit in a spiked drink kind of way. Strong backing singer who was unobtrusive and ByeAlex looking uncannily



like Blur's Alex James gently singing away. Great stuff.

### 1st Belgium

**Song:** *Love Kills*

**Artist:** Roberto Bellarosa

My favourite this year is the pure unadulterated pop song from Belgium. Almost impossible to remember what this entry had started off as in a radio studio a few weeks earlier on a dull Sunday morning, but by Malmo the driving beat from midway through the second verse was so powerful and, in Roberto, the Belgians had the right balance of a fairly good singer and innocent looking/petrified teenage boy. I loved his response in the final after the song. Also great to see the daughters of Azucar Moreno quietly blending into the background. Talk about fierce!

So overall congratulations must go to Denmark and I'm already looking forward to 2014. I'm off to add up all your votes again to see if we agreed with the results or to see if any of you actually agreed with me. If you haven't sent me your votes yet, then please do. You can fill in the form in the centre of the previous issue of **Vision** or, if you prefer, mail me at [ahotspur@hotmail.co.uk](mailto:ahotspur@hotmail.co.uk) with your top tens for all three shows plus an overall top ten and also some comments on the songs so that I can print a selection of opinions in the next issue.

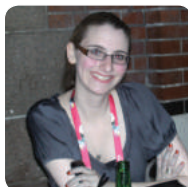


# MALMO MAGIC!

It was smiles all round in Sweden. Here are images of OGAE UK members and friends enjoying their Eurovision experience.

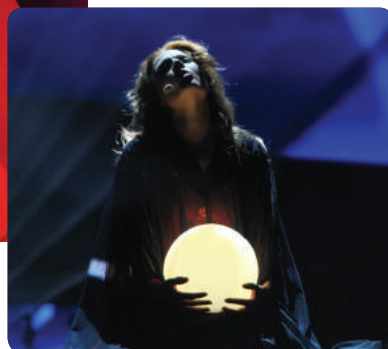
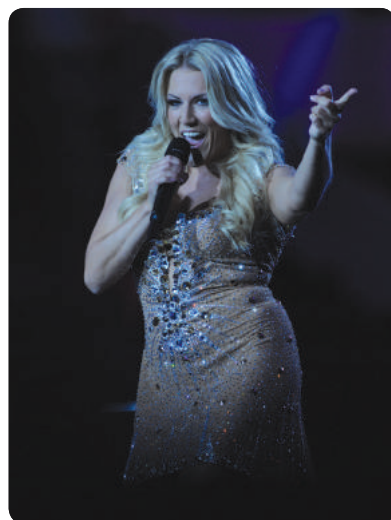
Photographs by **Hassan Yusuf**

This photo by David Elder



Where would Eurovision be without its magnificent divas and their frocks? Here are a selection from some of the best from 2013 as photographed by **David Ransted**

# DEADLY





# DIVAS



# COUNTRY SPOTLIGHT DENMARK

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 this year's champion, the first Scandinavian country to enter and win the contest, and the first country to win the contest twice since the turn of the century

When Emmelie de Forest won this year's Eurovision Song Contest in Malmo, in the 50th anniversary year of Denmark's first win, it marked the culmination of a strong resurgence in the country's fortunes in the contest.

## Sealed with a kiss

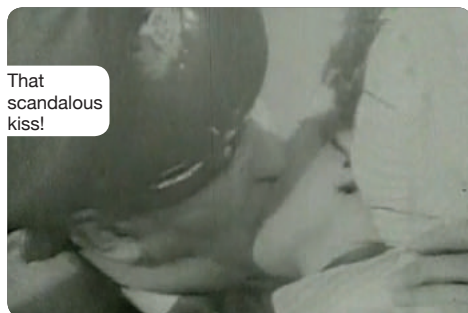
Denmark, like the United Kingdom, joined the Eurovision Song Contest family in its second year, 1957. Birthe Wilke & Gustav Winckler, both natives of Copenhagen, were the first of 11 male/female duos to date to represent Denmark over the years, and got the country off to a strong start when *Skibet Skal Sejle I Nat* (*The Ship Is Leaving Tonight*) finished third in Frankfurt behind the Netherlands and France. Three countries voted for Denmark's first entry, including the United Kingdom, and the two countries have remained among each other's biggest supporters in the voting over the years. Denmark's first entry took the theme of a sailor bidding farewell to his girl and is most famously remembered for the long and passionate kiss between Birthe and Gustav at the end of the song.

With the exception of 1965, when DR (Danmarks Radio – the national TV broadcaster) held an internal selection, Denmark has always staged a national final, the Dansk Melodi Grand Prix, to select the song and artist to represent the country, and several artists have featured in the final many times over the years. The final of 1957



Birthe Wilke and Gustav Winckler

had featured six songs, two each for Birthe and Gustav as solo artists and two featuring them as a duo. The two duets finished in the top two positions, with *Skibet Skal Sejle I Nat* edging out *Kærlighedens Cocktail* (*The Cocktail Of Love*). Birthe and Gustav resumed their partnership when they took part in the following year's national final with the unplaced *For Altid* (*Forever*).



That scandalous kiss!

Birthe Wilke, known as 'Denmark's Doris Day' – she had recorded *Que Sera Sera* in 1956, was already a well-known and popular singer in Denmark when she won the ticket to Eurovision with Gustav. The 21 year-old star had come to prominence fronting Bruno Henriksen's Orchestra in the Tivoli Gardens in Copenhagen. After Denmark's successful debut she returned to the Eurovision stage as a solo artist at the 1959 contest in Cannes with *Uh, Jeg Ville Ønske Jeg Var Dig (Oh, I Wish I Were You)*, coming fifth, and took part again in the Dansk Melodi Grand Prix final both as a solo artist (she was runner-up in 1961 with



Raquel Rastenni

*Jetpilot* and third in 1963 with *Pourquoi*) and in duets with Gustav and Preben Uglebjerg. Birthe branched in to acting but retired from public life in 1966. Gustav Winckler, ten years her senior, had been an established singer in Denmark since 1950 (and had even toured in the UK in the Fifties under the name Sam Payne). He took part in five further Melodi Grand Prix finals up to 1966. Gustav was killed in a car accident in 1979, aged 53, one of several Danish Eurovision entrants who are sadly no longer with us.

Raquel Rastenni represented Denmark at the 1958 contest in Hilversum, finishing eighth with *Jeg Rev Et Blad Ud Af Min Dagbog (I Tore A Leaf Out Of My Diary)*. Raquel was one of Denmark's most popular singers, and had been the first Danish artist to earn a gold disc. Her song *Hele Ugen Alene (Seven Lonely Days)* alone sold more than 100,000 copies in 1953. She began her show business career as

a revue dancer in 1936 before branching in to singing two years later, becoming renowned as a singer of jazz and ballads. Raquel returned to the Melodi Grand Prix final in 1961 (a final which also featured previous Eurovision entrants Birthe Wilke, Gustav Winckler and Katy Bødtger), but her song, *Hjemme Hos Os (At Our Home)*, a duet with Grethe Sønck, failed to score. She remained a popular singer in Denmark and retired from the music business in the 1980s.

After Birthe Wilke's solo effort in 1959, Denmark sent Katy Bødtger to the Grand Prix in London with *Det Var En Yndig Tid (It Was A Lovely Time)*, finishing joint tenth with just four points (two of which came from debuting Norway). The following year saw a marked improvement however, when the runaway winner of the Melodi Grand Prix, Dario Campeotto's *Angelique*, came joint fifth with 12 points, helped in no small measure by an eight from Norway. After his Eurovision appearance Dario ventured in to theatre, operettas and film, the most recent of which was the charming Danish movie *Flying Grandmother* in 2001. Dario had Italian parentage and lived for several years in Turin, where he ran a Danish art business.

Denmark's 1962 entry, *Vuggevisse (Lullaby)*, performed by Ellen Winther, scored just two points, the lowest total to date for any song in Denmark's Eurovision history. For the lyricist, however, Sejr Volmer-Sørensen, a DR radio and TV host, revenge would be sweet as he would go on to write the lyrics to Denmark's first Eurovision winner the following year.



Katy Bødtger

COUNTRY SPOTLIGHT: DENMARK

DENMARK SCORECARD

Year	Song and composers	Language	Artist	Selection	Starting position	Position
1957	<i>Skibet Skal Sejle I Nat (The Ship Is Leaving Tonight)</i>	Danish	Birthe Wilke & Gustav Winckler	National final	9/10	3rd
1958	<i>Jeg Rev Et Blad Ud Af Min Dagbog (I Tore A Leaf Out Of My Diary)</i>	Danish	Raquel Rastenni	National final	6/10	8th
1959	<i>Uh, Jeg Ville ønske Jeg Var Dig (Oh, I Wish I Were You)</i>	Danish	Birthe Wilke	National final	2/11	5th
1960	<i>Det Var En Yndig Tid (It Was A Lovely Time)</i>	Danish	Katy Bødtger	National final	4/13	10th=
1961	<i>Angélique</i>	Danish	Dario Campeotto	National final	13/16	5th=
1962	<i>Vuggevisse (Lullaby)</i>	Danish	Ellen Winther	National final	5/16	10th=
1963	<i>Dansevisse (Dance Ballad)</i>	Danish	Grethe & Jørgen Ingmann	National final	8/16	1st
1964	<i>Sangen Om Dig (The Song About You)</i>	Danish	Bjørn Tidmand	National final	4/16	9th
1965	<i>For Din Skyld (For Your Sake)</i>	Danish	Birgit Brül	Internal selection	14/18	7th
1966	<i>Stop - Mens Legen Er Go' (Stop - While The Going Is Good)</i>	Danish	Ulla Pia	National final	2/18	14th
<b>1967 to 1977 Did not enter</b>						
1978	<i>Boom Boom</i>	Danish	Mabel	National final	16/20	16th
1979	<i>Disco Tango</i>	Danish	Tommy Seebach	National final	3/19	6th
1980	<i>Tænker Altid På Dig (Always Thinking Of You)</i>	Danish	Barnses Venner	National final	7/19	14th
1981	<i>Krøller Eller Ej (Straight Or Curly Hair)</i>	Danish	Tommy Seebach & Debbie Cameron	National final	6/20	11th=
1982	<i>Video, Video</i>	Danish	Brixx	National final	13/18	17th
1983	<i>Kloden Drejer (The Planet's Spinning)</i>	Danish	Gry Johansen	National final	15/20	17th
1984	<i>Det' Lige Det (That's Just It)</i>	Danish	Hot Eyes	National final	10/19	4th
1985	<i>Sku' Du Spørg' Fra No'en? (What Business Is It Of Yours?)</i>	Danish	Hot Eyes	National final	10/19	11th
1986	<i>Du Er Fuld Af Løgn (You Are Full Of Lies)</i>	Danish	Lise Haavik	National final	18/20	6th
1987	<i>En Lille Melodi (A Little Tune)</i>	Danish	Anne-Cathrine Herdorf & Bandjo	National final	19/22	5th=
1988	<i>Ka' Du Se Hva' Jeg Sa'? (Do You See What I Said?)</i>	Danish	Hot Eyes	National final	13/21	3rd
1989	<i>Vi Maler Byen Rød (We're Painting The Town Red)</i>	Danish	Birthe Kjaer	National final	12/22	3rd
1990	<i>Hallo Hallo</i>	Danish	Lonnie Devantier	National final	11/22	8th
1991	<i>Lige Der Hvor Hjerter Slåro" (Where The Heart Beats)</i>	Danish	Anders Frandsen	National final	13/22	19th
1992	<i>Alt Det Som Ingen Ser (All The Things That Nobody Sees)</i>	Danish	Kenny Lübcke & Lotte Nilsson	National final	18/23	12th
1993	<i>Under Stjernerne På Himlen (Under The Stars Of The Sky)</i>	Danish	Tommy Seebach Band	National final	5/25	22nd=
1994	<b>Relegated</b>					
1995	<i>Fra Mols Til Skagen (From Mols To Skagen)</i>	Danish	Aud Wilken	National final	19/23	5th
1996	<i>Kun Med Dig (Only With You)</i>	Danish	Dorthe Andersen & Martin Loft	National final Pre-Q	6/29	25th
1997	<i>Stemmen I Mit Liv (The Voice In My Life)</i>	Danish	Kølig Kaj	National final	21/25	16th
1998	<b>Relegated</b>					
1999	<i>This Time I Mean It</i>	English	Trine Jepsen & Michael Teschl	National final	9/23	8th=
2000	<i>Fly On The Wings Of Love</i>	English	Olsen Brothers	National final	14/24	1st
2001	<i>Never Ever Let You Go</i>	English	Rollo & King	National final	23/23	2nd
2002	<i>Tell Me Who You Are</i>	English	Malene	National final	14/24	24th
2003	<b>Relegated</b>					
2004	<i>Shame On You</i>	English	Thomas Thordarson	National final	Semi: 19/22 Final: 13/24	13th 9th=
2005	<i>Talking To You</i>	English	Jakob Sveistrup	National final	Semi: 24/25 Final: 13/24	3rd 9th=
2006	<i>Twist Of Love</i>	English	Sidsel Ben Semmane	National final	Semi: Automatic qualification Final: 9/24	to 18th
2007	<i>Drama Queen</i>	English	DQ	National final	Semi: 12/28 Final:	19th
2008	<i>All Night Long</i>	English	Simon Mathew	National final	SF1: 13/19	3rd
2009	<i>Believe Again</i>	English	Niels Brinck	National final	Final: 16/25 SF2: 9/19 Final: 16/25	15th 8th 13th
2010	<i>In A Moment Like This</i>	English	Chanée & N'evergreen	National final	SF2: 4/17 Final: 25/25	5th 4th
2011	<i>New Tomorrow</i>	English	A Friend In London	National final	SF2: 18/19 Final: 3/25	2nd 5th
2012	<i>Should've Known Better</i>	English	Soluna Samay	National final	SF2: 13/18 Final: 15/26	9th 23rd
2013	<i>Only Teardrops</i>	English	Emmelie de Forest	National final	SF1: 5/16 Final: 18/26	1st 1st

## COUNTRY SPOTLIGHT: DENMARK

Points	Highest points (from)	Denmark's top points went to:
10	5 (Netherlands), 3 (Italy), 2 (United Kingdom)	Netherlands (1st)
3	1 (Netherlands, France, Sweden)	France (1st)
12	4 (Sweden), 2 (Austria, United Kingdom)	France (3rd)
4	2 (Norway), 1 (United Kingdom, Luxembourg)	France (1st)
12	8 (Norway), 2 (Sweden), 1 (Finland, Netherlands)	Italy (5th=)
2	1 (Sweden, Italy)	Sweden (7th=)
42	5 (Netherlands, Finland, Sweden, Belgium, Luxembourg)	Italy (3rd)
4	3 (Spain), 1 (Norway)	Norway (8th)
10	5 (Sweden, Luxembourg)	United Kingdom (2nd)
4	3 (Finland), 1 (Norway)	Sweden (2nd)
13	6 (France), 4 (Israel)	Spain (9th=)
76	12 (Greece, Israel), 10 (Germany), 8 (Netherlands)	Germany (4th)
25	7 (Finland), 6 (Switzerland), 5 (Germany)	Ireland (1st)
41	12 (Belgium), 7 (Luxembourg)	Ireland (5th)
5	3 (Portugal), 1 (Sweden, Ireland)	Germany (1st)
16	7 (Sweden), 4 (Spain)	Yugoslavia (4th)
101	12 (Norway, United Kingdom), 10 (Ireland),	Sweden (1st)
41	10 (France), 6 (Germany, Norway)	Norway (1st)
77	10 (Norway, Israel), 7 (Iceland, Germany, Cyprus)	Ireland (4th)
83	8 (Sweden, Greece, France, Finland), 7 (Norway, Austria, Iceland, United Kingdom)	Germany (2nd)
92	12 (Netherlands, Austria, France), 10 (Iceland, Norway), 7 (Belgium)	Yugoslavia (6th)
111	12 (Netherlands, Sweden, Finland), 10 (Ireland, United Kingdom, Norway, Iceland), 7 (Austria)	Sweden (4th)
64	7 (Iceland, Norway, Israel, Portugal, Italy)	Switzerland (11th)
8	5 (Norway), 3 (Sweden)	Sweden (1st)
47	7 (Sweden), 6 (Israel, Iceland, Luxembourg, Norway)	UK (2nd)
9	5 (Bosnia & Herzegovina), 3 (Luxembourg), 1 (Sweden)	France (4th)
92	12 (Norway, Sweden), 10 (Russia), 7 (Ireland, Germany, Iceland, Austria)	Sweden (2nd)
22	-	-
25	7 (Norway, Sweden), 6 (Iceland)	United Kingdom (1st)
71	12 (Iceland), 8 (Cyprus, Sweden), 7 (Ireland)	Iceland (2nd)
195	12 (Israel, United Kingdom, Rus, Ice, Ger, Swe, Lat, Ire), Iceland (12th)	10 (NL, Nor, Bel, Spa, Swi, Fin, Aus), 8 (Est, Mal)
177	12 (Iceland, Norway, Croatia, Ireland, Germany, Estonia),	Malta (9th)
	10 (Netherlands, Sweden, Latvia, UK, Slovenia), 8 (Port)	
7	4 (Israel), 1 (Turkey, Malta, Lithuania)	Malta (2nd)
56	12 (Iceland), 10 (Monaco), 6 (Norway)	Bosnia & Herzegovina (7th)
		Sweden (5th=)
185	12 (NL, Nor, Ire, Swe), 10 (MC, Ice, Pol, UK)	Norway (6th)
125	12 (Norway), 10 (Spain, Sweden, Monaco, Iceland)	Norway (9th=)
on to the Final		Sweden (4th)
26	8 (Sweden, Iceland), 6 (Norway)	Finland (1st)
45	8 (Iceland), 7 (United Kingdom), 6 (Malta)	Hungary (2nd)
		Sweden (18th)
112	12 (Iceland, Sweden, Hungary), 10 (Cze),	Sweden (12th)
	8 (Lit, Lat, Port)	
60	12 (Iceland, Norway), 7 (Latvia)	Iceland (14th)
69	12 (Norway), 8 (Estonia), 7 (Ireland, Netherlands)	Norway (1st)
74	8 (Norway, Slovenia), 7 (Poland), 6 (Malta, Cyprus)	Norway (1st)
101	12 (Sweden, Romania), 10 (Slovenia), 8 (Norway)	Sweden (11th)
149	12 (Ire, Ice, Rom, Pol, Svn), 10 (Lat), 8 (Nor, Mal, Swe)	Germany (1st)
135	12 (Swe, Bul, Lat, Ire), (Isr, Svn, Est, Ger)	Sweden (1st)
134	12 (Ire, Ice, NL), 10 (Swe, Est, Isr), 8 (Svn)	Ireland (8th)
63	10 (Switzerland), 8 (Iceland, Latvia, Finland), 7 (Ire)	Russia (1st)
21	5 (Iceland, Germany, Finland)	Sweden (1st)
167	12 (Aus, Est, Cro, NL, Ire, Swe, UK), 10 (Rus, Bel)	Russia (2nd)
281	12 (Fra, UK, Ice, Ita, Ire, Svn, Ser, Mac), 10 (Bel, Ger, NL, Swe, Hun, Cro, Mont), 8 (Spa, Est, Isr)	Norway (4th)



Ellen Winther

The voting in the 1962 contest was highly polarised: France's winner *Un Premier Amour*, performed by Isabel Aubret, would finish with double the number of points of the nearest contender, Monaco; the first of only three times when the winning song has achieved that feat (the others being Italy in 1964 and the United Kingdom in 1967). Six countries scooped up most of the points on offer while seven countries at the bottom of the scoreboard, including Denmark, received a total of either two or zero points each. Ellen was actually an opera singer, debuting with the Royal Danish Theatre in 1957, and she would remain with the theatre for 30 years as a singer and actor. She was born in Aarhus, the first Danish entrant not to come from Copenhagen, and died in 2011 at the age of 78.

### Friends in London

Denmark won the Eurovision Song Contest at the seventh attempt when in 1963 *Dansevisen (Dance Ballad)* by the husband and wife duo Grethe & Jørgen Ingmann narrowly won the Grand Prix at the BBC Television Centre in London. Grethe Clemmensen's breakthrough had come in 1955 as a member of the Malihini Hawaiians and she quickly garnered critical and commercial success as a singer with the jazz band Jørn Grauengaard's Orkester, who were also a theatre house band and backing musicians for many popular Danish artists. In 1956 she married Jørgen Ingmann. Jørgen was a jazz musician who had gained success partly through instrumental cover versions of international hits. He was one of a rare

Grethe & Jørgen  
IngmannBjørn  
Tidmand

breed of Eurovision performers who had had success in the USA before their Eurovision appearance when his version of Jerry Lordan's *Apache*, a hit for The Shadows in the UK, reached number two on the Billboard chart (and also topped the Canadian chart) in 1961. Following their Eurovision victory the duo performed together with reasonable success throughout the Sixties. They divorced in 1975 and Grethe died in 1990. The cool, sophisticated *Dansevisse* was a break from the standard ballads that still dominated the contest in the early Sixties, but it only narrowly achieved victory, edging out Switzerland's *T'en Va Pas*, performed by Esther Ofarim, by 42 points to 40. The voting was marked by controversy when the Norwegian jury spokesman appeared to become muddled and was passed over, returning at the end of the voting with a corrected set of votes that gave Denmark the victory. In a strange twist of fate, Esther Ofarim would go on to achieve her biggest success as part of a husband and wife duo – with partner Abi – when five years later she scored a major worldwide hit with *Cinderella Rockefeller*. The song was a Number One hit in several countries, including the UK.

In 1964 Denmark hosted the Eurovision Song Contest for the first time. The 1964 contest is famous among fans as it is the only contest, apart from the opening show in 1956, for which there is no known surviving complete video recording, although the full audio recording exists, the original DR TV broadcast reportedly being lost in a fire. There was controversy on the night too,

when a protester appeared on stage after the Swiss song with a banner denouncing the dictatorships then in place in Spain and Portugal. TV viewers were shown a picture of the scoreboard while the protester was removed. The contest, which welcomed the first ever entry from Portugal, was held in the Tivolis Koncertsal in Copenhagen's Tivoli Gardens, presented by Lotte Wæver. After the close finish of the previous year 1964 saw a runaway winner, the first victory for Italy. Gigliola Cinquetti had been the clear favourite with the concert hall audience and the song scored almost three times as many votes as the runner-up, the most emphatic victory in the contest's history. Denmark's own entry, Bjørn Tidmand's *Sangen Om Dig (The Song About You)*, co-written by Aksel V. Rasmussen, who had written *Angelique*, Denmark's 1961 entry, finished well down the field of 16, coming in ninth with just four points. As a youngster Bjørn Tidmand had been a member of the Copenhagen Boys Choir and had had his first pop hit, a cover of Sam Cooke's *Only Sixteen*, in 1959. He had been runner-up in the 1963 Melodi Grand Prix and has enjoyed a long and successful career as a singer in Denmark which continues to this day, alongside his work as a TV host.

Birgit Brüel carried Danish hopes to Naples for the tenth Eurovision Grand Prix in 1965. As Birgit Thielemann she had joined the Max Brüel Quartet as a jazz singer in 1950, marrying Max a year later. Like several of her fellow Danish entrants, Birgit's career had branched in to acting, and at the time of her Eurovision

Birgit  
Brüel

performance she was also a vocalist with the Danish Radio Jazz Group. Although the song finished in a respectable seventh place out of 18, in fact only two countries voted for it, with Sweden and Luxembourg each awarding a maximum five points. The song remains the only entry in Denmark's Eurovision history to be selected internally rather than in an open national final.

Denmark's 1966 entry, *Stop – Mens Legen Er Go*, ironically translated as *Stop - While The Going Is Good*, would be the country's last Eurovision entry for 12 years. Jazz vocalist Ulla Pia had fended off previous Danish entrants Gustav Winckler and Dario Campeotto to easily win the national final, and the performance at the Grand Prix in Luxembourg was unusual in that it was one of the earliest to include backing dancers. But a total of just four points – from Finland and Norway – put Denmark in 14th place, the country's lowest finishing position up to that point. Although Denmark had won the contest only three years earlier, DR made the decision to withdraw from the event and



Ulla Pia

the Dansk Melodi Grand Prix was suspended. Ulla remained a popular recording artist in to the 1970s.

### Back in the fold

Denmark's return to the Eurovision Song Contest in 1978, the first show to feature 20 competing countries, was something of a damp squib after such a long absence, Mabel's *Boom Boom* limping home in 16th place in Paris with points from only France and Israel. In the rejuvenated Melodi Grand Prix of that year Mabel had defeated past Eurovision winner Grethe Ingmann and future Eurovision winners the Olsen Brothers, who had come second with *San Francisco*. But in 1979 the country would be represented by a man who would become very familiar to Eurovision fans around Europe.

Tommy Seebach had come to prominence in 1965 as the front man for the band Henry & His Butlers, although he actually started his first band, The Colours, aged just 14. The versatile Tommy became renowned as a singer, musician, composer and producer and was a popular all-round entertainer in Denmark, and had branched out as a solo artist in 1975 with the album *Wheels*. Tommy's song *Disco Tango* had only just made it to the Grand Prix in Jerusalem however, having won a tie-break in a 17-song national final that had included songs in Greenlandic and Faroese, but it proved a wise choice as it went on to achieve sixth place for Denmark, being awarded 12 points each from Greece and Israel. It was the first of a string of Tommy Seebach songs to



Mabel



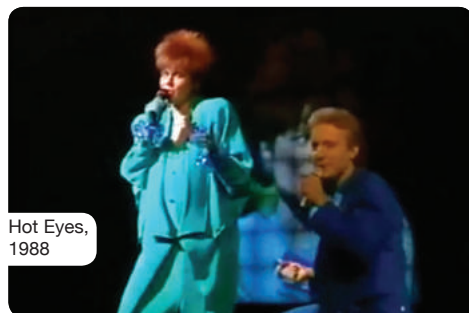
feature in the Danish national final over the years. *Disco Tango* featured American Debbie Cameron on backing vocals, and Debbie would partner Tommy Seebach two years later at the Eurovision final in Dublin with *Krøller Eller Ej (Straight Or Curly Hair)*, coming equal 11th. An equally fruitful partnership for Tommy, however, was with lyricist Keld Heick, who wrote the lyrics to all three of his Eurovision entries.

Keld Heick has written the lyrics to no fewer than nine Danish entries, from 1979 until 1996 (in addition to writing the lyrics to all three of Tommy Seebach's entries he was also the lyricist for all three of Hot Eyes' entries). Keld, a singer songwriter, has submitted more than 30 songs to the Dansk Melodi Grand Prix over the years, beginning in 1978 when Denmark returned to Eurovision, and even hosted the national final in 1993 and 1996 (thus becoming one of a select band of Eurovision veterans to both host and win the same national final – and do it twice!).

Tommy Seebach placed eight songs in the Melodi Grand Prix final over the years, winning the contest three times, being twice the runner-up, finishing fourth twice and additionally coming seventh. His declining popularity in the early Nineties, exacerbated by an addiction to alcohol, was given a brief impetus when he won the Melodi Grand Prix for the third time in 1993 with *Under Stjernerne På Himlen (Under The Stars Of The Sky)*. At the Eurovision final in Millstreet, however, the song fared badly, scoring just nine points (from first-time voting Bosnia &

Herzegovina and last-time voting Luxembourg, plus a solitary point from Sweden), to come home in 22nd place out of 25. The result, and Denmark's consequent relegation from the following year's contest, went down badly at home and Tommy's career went in to further decline. It would be his final Eurovision bid. Tommy died in 2003, at the age of just 53, in the Bakken amusement park where he was head of musical entertainment.

After disappointing results for Bamses Venner, Brixx and Gry Johansen in the early Eighties, Danish fortunes took a marked upturn when in 1984 the country was represented for the first of three times by the group Hot Eyes, comprising husband and wife team Søren Bundgaard and Kirsten Siggard



(and featuring, in their 1985 entry, Søren's daughter, Lea Bundgaard). The group won the 1984 Melodi Grand Prix with *Det' Lige Det (That's Just It)* by only a single point, and went on to finish fourth in Luxembourg, Denmark's best result since winning the contest 21 years earlier. The following year they became the only act so far to represent Denmark two years running when they took the song *Sku' Du Spørg' Fra No'en? (What Business Is It Of Yours?)* to 11th place in Gothenburg. Their best result, however, would come three years later when *Ka' Du Se Hva' Jeg Sa'? (Do You See What I Said?)*, featuring a heavily pregnant Kirsten (and billed as Kirsten & Søren), achieved third place in Dublin. Hot Eyes didn't record together after 1988 but Søren, who had composed all three of Hot Eyes' Eurovision entries, collaborated with Keld Heick to write the 1989 entry for Birthe



Lise  
Haavik

Kjær. Birthe, whose singing career had begun 20 years earlier, won the Melodi Grand Prix at the fourth attempt and went on to deliver third place for Denmark for the second year in a row when *Vi Maler Byen Rød* (*We're Painting The Town Red*) set a then record Danish score of 111 points in Lausanne, the first time that Denmark had finished in the top five for two years running.

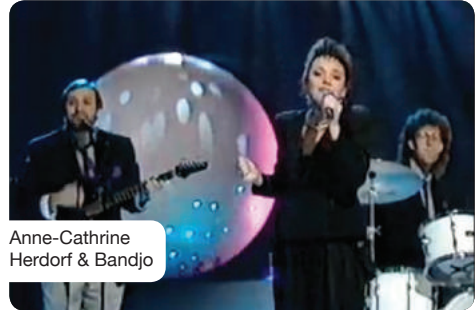
While Denmark has generally relied on home-grown talent, in 1986 they were represented in Bergen by Norwegian-born Lise Haavik with *Du Er Fuld Af Løgn* (*You Are Full Of Lies*), written by her then husband, John Hatting. John had been a member of the group Brixx, who had represented Denmark in Harrogate with *Video, Video*, perhaps the most contemporary song in the show of that year. He and Lise went on to form the duo Trax, featuring in the Danish national finals of 1984 and 1985, and he later co-composed *Hallo Hallo*, the Danish entry in 1990. John Hatting sadly passed away suddenly earlier this year.

With two songs in the top six at Eurovision in the previous three years, there were high hopes for Anne-Cathrine Herdorf & Bandjo, who took the song *En Lille Melodi* (*A Little Tune*) to the Grand Prix in Brussels in 1987. The 20 year-old Anne-Cathrine was one of the favourites to win and, although it wasn't to prove that elusive second victory, the song scored well, finishing equal fifth. Anne-Cathrine later became a nurse.

After Lonnie Devantier's respectable eighth place in 1990 Anders Frandsen was selected

to represent Denmark in Rome with *Lige Der Hvor Hjertet Slåro* (*Where The Heart Beats*). The song received points from only Norway and Sweden, finishing 19th, but Anders remained a popular singer, musician, actor and TV presenter, and hosted the Melodi Grand Prix of the following year. In addition to a show business career he became a designer and started his own design company, Corpus Copenhagen. Tragically, Anders took his own life around New Year's Day 2012.

Kenny Lübcke & Lotte Nilsson won the Danish ticket to Malmo in 1992 with *Alt Det Som Ingen Ser* (*All The Things That Nobody Sees*), coming 12th. Lotte began singing in a school choir and later joined with fellow choir member Bodil Agerscou to form the group

Anne-Cathrine  
Herdorf & Bandjo

Snapshot, who had four attempts at the Dansk Melodi Grand Prix final starting with the 1983 runner-up *Gi'r Du Et Knus* (*Gives You A Hug*), followed by third placed *À La Carte* in 1984, runner-up *Tid Til Lidt Kærlighed* (*Time For A Little Love*) in 1988 and the eighth place *Du Og Jeg* (*You And I*) in 1989. The group also achieved hits with the singles *Hello Beautiful* and *Made In Hong Kong* before disbanding. Lotte went on to work in children's television and became a kindergarten teacher. Kenny Lübcke returned to the Melodi Grand Prix as a solo artist in 2001 with *Dreaming Of You*, and has participated several times as a backing singer. He has joined several mostly heavy metal bands over the years.

The enigmatic Aud Wilken, born in East Berlin to Danish and German parents, won a close national final in 1995 to take to the



Kenny Lübcke &amp; Lotte Nilsson

Eurovision stage with the intriguing and quirky *Fra Mols Til Skagen* (*From Mols To Skagen*). The song finished a strong fifth in Dublin, picking up 12 points from Norway and Sweden. Aud had debuted on The Overlords' *Midnight At The Groove Yard* in 1988, featured on rock band The Poets' eponymous album two years later, and performed for several years as part of the Copenhagen musical underground. Her one solo album, the critically acclaimed *Diamond In The Rough*, was released in 1999, and in the same year she contributed the song *Even A Drop* to a collection raising funds and awareness for victims of the conflict in Kosovo. Aud also performed on *The Danish Lips*, a compilation of 16 Leonard Cohen songs by Danish artists. In 2007 Aud tried once again to represent Denmark but the song, *Do You Remember*, did not make it to the Melodi Grand Prix final. Both *Fra Mols Til Skagen* and *Do You Remember* were co-written by Lise Cabble, who co-wrote this year's winner, *Only Teardrops*.

Having failed to make the cut for the 1996 contest with Dorthe Andersen & Martin Loft's *Kun Med Dig* (*Only With You*), which could only manage 25th place out of 29 in the untelevised qualifying contest, Denmark returned to the contest in 1997 with the rap song *Stemmen I Mit Liv* (*The Voice In My Life*), performed by Kølig Kaj (Thomas Lægård and Christina Juul Hansen), which placed 16th – resulting in Denmark's relegation from the 1998 contest. The song was presented on stage as a phone conversation between Thomas and a telephone operator and was the



Aud Wilken

last Danish language song to date to represent the country.

Denmark returned in 1999 with a solid eighth place for Trine Jepsen & Michael Teschl with *This Time I Mean It*, the country's first English language entry (although it was performed in Danish at the national final as *Denne Gang* (*This Time*). Aarhus native Michael Teschl is an author and composer as well as a singer. He has released three solo albums to date, *This Is How You Fall In Love* in 1995, which included the Climie Fisher-sounding single *Sayin' It For You*, 1998's *Moving On* and *Happy Depression* in 2000. In addition to fronting his own band he has published three novels, the first, *Sound Thoughts From A Sick Soul*, in 2003. Michael is currently working on a new album and the lead-off single, *Proud*, is set for release in late-2013. Holsted-born Trine Jepsen was a comparative newcomer when she partnered Michael in their successful bid to represent Denmark in 1999. After the contest she teamed up with Sofie Hviid, Julie Næslund and Louise Lolle to win the Danish version of



Kølig Kaj

Popstars, and the girls went on to commercial success as the group EyeQ. In addition to a career in musical theatre, including *Cats*, *Beauty & The Beast*, *Evita* and the ABBA musical *The Visitors*, Trine has featured in the Melodi Grand Prix final on two further occasions: in 2006 she partnered Christian Bach for *Grab Me*, and in 2009 she appeared solo with the typically schlager *I'll Never Fall In Love Again*, but in both cases failed to make the play-offs between the top songs.

### Flying high

In 2000 brothers Jørgen and Niels ("Noller") Olsen pulled off a surprise win at the Globe Arena in Stockholm to finally achieve Denmark's long awaited second victory with *Fly On The Wings Of Love*. The 37 years between Denmark's first victory in 1963 and their second in 2000 stands as the longest gap between wins for any country in the contest's history. It was the fifth time that the brothers from Odense had reached the national final (they would go on to feature in the final a total of six times in addition to three solo appearances by Jørgen). They would feature in the DMGP final on a further two occasions, coming second as a duo with *Little Yellow Radio* in 2005 and with Jørgen coming seventh in 2007 with *Vi Elsker Bare Danske Piger* (*We Love Danish Girls*). In addition, the brothers opened the 2001 contest with their new single *Walk Right Back* and appeared at the Congratulations 50th anniversary show in Copenhagen in 2005 (which was also the Olsen Brothers' 40th anniversary year), when *Fly On The Wings Of Love* was voted the sixth best Eurovision song of the first 50 years. The song was a Number One hit in Denmark and Sweden, and made the top 20 in Norway (number five), Germany (number seven), Austria (number 11), Belgium (number 16) and Switzerland (number 17). Three years later a cover version by Spanish dance group XTM & DJ Chucky (featuring vocals by Annia) was a Europe-wide dance hit, reaching Number One in Ireland and making the UK top ten.

After moving to Copenhagen as youngsters



the brothers had formed their first band, The Kids, and in 1965 supported The Kinks on their Danish tour. From the beginning of the Seventies, with Jørgen writing most of their material, they were known simply as Olsen. While the brothers' membership was a constant, other band members came and went over the years until they settled as a duo. They recorded their first album, *Olsen*, with Peter Knight's Orchestra in London. The album, with all tracks in English, was released in 1972 and became the first album in Denmark to sell more than 100,000 copies. In addition to becoming one of Denmark's most popular acts, the duo toured extensively in Europe, including the Knokke, Montreux, Sopot and Rostock festivals, as well as the World Popular Music Festival in Japan, all the while notching up a series of hit singles at home, including *Jimmy Loves Me* and *Angelina*. They ended the decade triumphantly when in 1979 both the album, *Dance, Dance, Dance*, and the title track went to Number One in the Danish charts.

The early Eighties saw a succession of hit records for the brothers both in Denmark and in Germany, including *Feels Like I'm Crazy* and *Louise*, and in 1987 they released *Rockstalgia*, a compilation of cover versions of mostly Sixties hits. By the early Nineties the brothers were both working in education, but in 1994 they released a greatest hits album that included new songs and the track *Flying Summer*, their first single release in almost a decade, became a major hit. With their chart career revitalised, the brothers were once again among the most popular names in Danish entertainment,



culminating in their triumphant entry in the Dansk Melodi Grand Prix and Eurovision Song Contest of 2000. Following a major hit with the album *Walk Right Back*, which consisted entirely of original material, in 2002 they released *Songs*, covering many of their favourite hits from their youth, including *Daydream Believer*, *Cecilia*, *No Milk Today* and *Love Grows (Where My Rosemary Goes)*, recorded with some of Denmark's top musicians, including Poul Halberg, Jan Sivertsen and Jacob Andersen. The album was a major hit in Denmark, Norway and Sweden, and in fact the success led to a sequel, *More Songs*, released in 2003, which sold more than 100,000 copies in Denmark. The brothers' most recent album, *Wings Of Eurovision*, a compilation of Eurovision winners and entries that included guest vocals by Nicole and Alan Sorrenti, was released in 2010.

Denmark hosted the Eurovision Song Contest for the second time in 2001, and a record 35,000 audience in the Parken Stadium in Copenhagen watched the show, presented by journalist and TV presenter Natasja Crone Back and actor Søren Pilmark, who delivered the entire show – except for the voting – in rhyming couplets. The voting developed in to a two-horse race between Estonia and the host nation, whose hotly tipped entry, *Never Ever Let You Go*, performed last in the running order by Rollo & King, ended the voting as the runner-up, Denmark's third-best result after its two winners. Denmark's televote spokesperson was Gry Johansen, the country's entrant in the 1983 contest, and she would return as spokesperson in 2005. The phenomenally successful Danish

band Aqua provided the interval act – along with Danish electronic percussion band Safri Duo. Aqua, who would split the same year, delivered a somewhat edgier set than normally seen on a Eurovision stage, complete with some colourful language and gestures, as they worked through a typically energetic medley of their worldwide hits. Aqua's Søren Rasted would later act as a co-commentator for DR at the 2007 contest.

In addition to hosting the Grand Prix twice, in October 2005 Denmark hosted *Congratulations: 50 Years Of The Eurovision Song Contest* at the Forum in Copenhagen, presented by Katrina Leskanich and Renārs Kaupers. A shortlist of 14 songs, selected by an Internet poll and jury vote, was presented to viewers to determine the best Eurovision songs of the contest's first half-century, and was won by ABBA's *Waterloo*.

After two stellar years with a win and a runner-up position under the belt, Denmark hit a low point in 2002. Despite being one of the early favourites with Malene's *Tell Me Who You Are*, the country finished in last place, the only year to date when Denmark has received the wooden spoon. Malene had been runner-up in the *Star For A Night* show in December 2001 when she performed *Sing It Back*, and had sailed through the DMGP with a Danish language version of her entry, *Vis Mig Hvem Du Er*, but the song scored just seven points in Tallinn. Malene released her debut album, *Paradise*, a year later, and has gone on to commercial success with a string of jazz albums. Her most recent album, *You Go To My Head*, released in 2012, mixes covers of jazz standards (among them *Misty* and *My Shining Hour*, as well as the title track), with some of Malene's own compositions and cemented her position as one of Denmark's premier jazz singers. Last year she was appointed an ambassador for the Giro D'Italia 2012 cycle race (the route for which began in Denmark), with the song *Beautiful Italy*. After the disappointing result for *Tell Me Who You Are* Denmark was again relegated, but returned a year later to become one of the most consistent qualifiers of



Malene

Emmelie  
de Forest

DAVID FRANSTED

the semi-final era when the expanded format of the event got underway in Istanbul.

### Friends everywhere

After failing to qualify from the first semi-final in 2004, the following year Jakob Sveistrup, whose breakthrough had come in Denmark's Star for a Night talent show in 2003, took Denmark all the way to the top ten of the final with *Talking To You*. Following his Eurovision success Jakob, who worked as a teacher of autistic children, became a full time singer. He was followed in the contest by Sidsel Ben Semmane, whose entry *Twist Of Love* automatically qualified for the final on the back of Jakob's result in Kyiv. From 2008 Danish fortunes in Eurovision saw a marked upturn, starting with Simon Mathew's *All Night Long*, which stormed through the semi-final in third place – although it finished a disappointing 15th in the final – and continuing with singer songwriter Niels Brinck's *Believe Again*, co-written by Ronan Keating. Momentum built as first Chanée & N'Evergreen and

then A Friend In London placed Denmark in the top five two years running. Although Guatemalan-born Soluna Samay couldn't match those results in 2012 (despite getting to Number One in Denmark with her entry *Should've Known Better*), the stage was set for this year's entry, *Only Teardrops*, a hot favourite from the moment it won the national final, to deliver Denmark's third win in Malmo.

Since the start of the semi-final era Denmark has featured in the final eight times in ten years, having qualified from the semi-final to the final seven times. Emmelie de Forest was the sixth consecutive Danish entrant to qualify for the grand final, and 2013 marked the third time in the past four years that Denmark has finished in the top five. For co-writer Lise Cabelle 2013 was third time lucky. Lise had co-written two previous Danish entries, *Fra Mols Til Skagen* in 1995 and *New Tomorrow* in 2011, with all three songs finishing in the top five in the grand final. In the 1980s and 1990s Lise was lead singer of the bands Clinic Q and Miss B. Haven. With the success of *Only Teardrops* Denmark became one of five countries who have won the contest both with songs in their own language and in English (the others are Sweden, Norway, the Netherlands, and Germany). *Only Teardrops* has been a major hit all over Europe – a Number One in Denmark and a top ten hit in several countries, as well as reaching number 15 in the UK, and the win in Malmo places Denmark among the top ten most successful countries in Eurovision. As we look forward to their hosting of the 59th Eurovision Song Contest in 2014, Denmark's is a record to be proud of. ♡

Simon  
Mathew

# THE 10 ESSENTIAL MALTESE SONGS



**Jason D'Arcy**, Bristol club DJ and proprietor of MDE Radio, is Maltese born and bred. Here he talks about his personal selection of Maltese entries that everyone should own. Do you agree?

The Maltese, like the Swedish, take the Eurovision Song Contest very seriously indeed! The process of picking a song more or less starts the day after Eurovision airs on TV!

Hundreds of songs are presented to the MESC Board. From those, 16 eventually reach the mammoth Malta Eurovision Song Contest, which airs on Malta's main channel TVM. The nation televotes, then random judges add their vote and finally we get our winner.

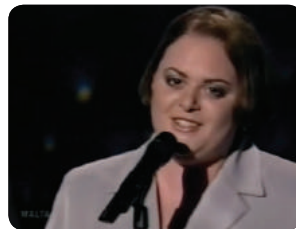
It's a far cry from 1971, the year Malta entered Eurovision. Joe Grech was the man of the moment, singing *Marija L-Maltija*. Despite the swinging brass band and catchy tune, Malta came last. They returned in 1972 and again came last.

After a two-year rethink, they returned in 1975, with a camp little ditty, sung in English, by Maltese legend, Renato. They didn't come last that year, but they didn't set the contest alight either. The Maltese bowed out gracefully that year, but thankfully returned to the contest in 1991. Although they are still yet to win, Malta has come damn close to achieving their goal, mainly thanks to the songbird that is Chiara. She has sung for Malta no less than three times, coming second in 2005 with the beautiful ballad, *Angel*. Three years earlier the lovely Ira Losco also came second with her ditty, *7th Wonder*.

Malta has produced all types of songs over the years, swinging band numbers, camp classics, boring pop, but always seem to excel with their power ballads.

So here are my favourite Top Ten Maltese Eurovision songs:

## 1 – Chiara *The One That I Love* (1998 – 3rd – 165 points)



My favourite of her three entries. A simple ballad, sung from the heart.

## 2 – Claudette Pace *Desire* (2000 – 8th – 73 points)



This calypso classic was light, bouncy and rather fun. It became a gay anthem in Bournemouth. How queer eh?

**3 – Ira Losco**  
*7th Wonder*  
 (2002 – 2nd – 164 points)



A perfect pop song, refreshing, stirring and should've won!

**7 – Mary Spiteri**  
*Little Child*  
 (1992 – 3rd – 123 points)



The Shirley Bassey sound-alike scored the Maltese their highest ranking since 1971. Yah!

**4 – Fabrizio Faniello**  
*I Do*  
 (2006 – 24th – 1 point)



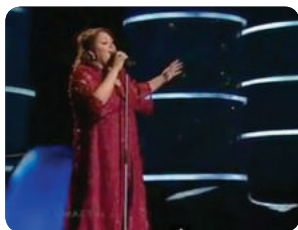
He had better success with *Another Summer Night* in 2001, but this to me is a much stronger tune.

**8 – Kurt Calleja**  
*This Is The Night*  
 (2012 – 21st – 41 points)



I've not been a fan of some of the current Maltese entries, but this lad danced and sang his socks off and deserved a place in my top ten!

**5 – Chiara**  
*Angel*  
 (2005 – 2nd – 192 points)



The highest scoring track of her three entries and another perfect ballad.

**9 – Helen & Joseph**  
*L-Imhabba*  
 (1972 – 18th – 48 points)



Camp as Christmas but sadly stalled due to the simple fact it was sung in Maltese.

**6 – Julie & Ludwig**  
*On Again, Off Again*  
 (2004 – 12th – 50 points)



NRG meets opera. Nutty, but works perfectly!

**10 – Renato**  
*Singing This Song*  
 (1975 – 12th – 32 points)



The lyrics made no sense whatsoever but I loved this song purely due to the fact it was so damn camp!

# THE VISION PANEL

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



Alasdair



Tim



John



Dan



Monty

**AR:** Alasdair Rendall (chairman)

**TG:** Tim Gray

**JA:** John Abrams

**DC:** Dan Conway

**MM:** Monty Moncrieff

**AR:** *Despite it being seen as a very open year, the hot favourite won after all. But was it the right winner – will it be a Eurovision classic or one that's soon forgotten?*

**TG:** Certainly not a classic but not totally forgettable either. It was well performed and staged but, for me, it was the pipe and drums that made an average song into something more memorable and I suspect this may have helped them gain extra votes. I agree that it was a very open year with a number of good songs and certainly some that I was sure stood a better chance of winning such as Georgia, Germany, Ireland and Ukraine, all of which I think will be heard across Europe in the future just as much, if not more, than *Only Teardrops*.

**JA:** I always think that there are 'landmark years' and 'consolidation years' – 2013 was definitely the latter. This was one of my favourites from a long way out and my third favourite by the time of the semi-finals. It's a professional well-crafted song. You

might not hear it for months, yet as soon as the introductory pipes commence you remember the Danes. It was the right winner in the circumstances – a strong, quality song with a memorable hook well-placed in the centre ground of the genre. Will it be remembered as strongly as Loreen, Bucks Fizz or Katrina – no!

**DC:** I think it was the right winner. It has a very catchy and strong chorus and even though it wasn't as ground-breaking as *Euphoria* it definitely held its own out of the other 25 finalists.

**MM:** I think it was both the right winner and one that will soon be forgotten, at least in the broader sense. In some ways it was difficult to provide a response to the smash hit of *Euphoria* last year, but this is the kind of Eurovision winner that typifies most of the past decade. It was so ahead of everything else in terms of instant catchiness that, in a year of largely middling songs, it was the only one to really stand out and have enough broad appeal. Which is not to say there weren't 'better' songs competing. There were plenty of those! Emmelie's vocals too were solid, shown off very nicely in her acoustic performance at the London Eurovision Party. The Danish final was certainly one of the strongest this year and I actually think several of their songs could





**Emmelie:** The right winner

DAVID RAINSTED

have won this year with the same international competition. But I don't think it will ever be seen as a classic, at least not outside of Denmark.

**AR:** There were a number of changes this year, from a pre-decided running order, to standing in the arena. Did SVT's changes work for you?

**TG:** The pre-decided running order certainly gave more balanced programmes. However, as there are some starting positions that always seem to do badly I felt it was unfair that some countries were allocated those spots, such as Lithuania in the final. It felt that, in effect, SVT had decided that those songs were out of the running before the contest had even started. Standing in the arena may have made the contest feel more like a concert for those who attended both semis and the final – but I wonder how many of them would have been grateful for a seat by Saturday!

**JA:** In terms of standing in the arena I wasn't there yet I remember 2007 in the fans seats when people basically stood the whole time anyway. On TV it looked amazing – like a giant mosh pit. My first reaction was a question about disabilities. I take it there was plenty of feedback from those who attended? The pre-decided running order is a trickier change. Although I fully understand the need to provide

a varied well-structured show that attracts a mass audience, the trend is clear – the winner is always derived from the second half of the show and from particular slots. The 'powers that be', ie, the reference group, need to decide whether the contest's focus should be on mass entertainment with a hard core fan base or one that is more 'haphazard'. Has the reference group decided that to entertain as many people as possible the more popular songs must be in the second half?

**DC:** Not really, if I'm honest. The fact that the draw has been taken away made the whole thing seem unfair to me. What makes the difference between putting France or another country as the opener to the show? Eurovision should be about fairness and giving everyone a chance. I used to love the draw wildcards where you hoped underrated countries could pick a slot towards the end of a semi-final or final. It makes it so much more exciting. The standing was superb though. I hope that continues.

**MM:** I quite enjoyed the standing experience; you could move around, chat to people, dance, and within a couple of songs people who had been bunched up together pretty much moved back so we all had sufficient space. It was definitely the right decision to get more of us in to the hall, and I really enjoyed a smaller arena. I also enjoyed the overall tone and humour of the presentation. There are a few strong voices on social media still determined to knock it, but I've been surprised by how many friends and colleagues who are just casual viewers enjoyed this so much as to be bothered to tell me how great they found it. That's impact! What I didn't like though was the draw, or rather the lack of it. From the start I thought this was a mistake because I just don't see how it can ever be truly fair. It's taking one of the elements of chance out of a competitive structure which alters things considerably. I also don't think the argument that it makes for a better viewing experience stands up: of course it does, that's the whole point of doing it, but is it FAIR? This is still a

contest as well as an entertainment show. It really needs to revert back to a fully random draw in my view.

**AR: Another year, another voting scandal. Should the EBU be taking more action to investigate the almost annual rumours and suspicions that affect a number of countries, or should we just learn to live with it?**

**TG:** It's a shame that 'our' song contest manages to find itself caught up in controversy so regularly. However, it's important that all countries that enter follow the rules and so, yes, the EBU should be more proactive about investigating alleged abuses. It would be nice to think that everyone votes fairly for the song they like the most but, with the chance to host such an important event, I guess that maybe it is now inevitable that someone will try to bend the rules in some way to give themselves a better chance of victory.

**JA:** Again I think the question is whether the EBU wants a mass audience show at any costs. I think they should reduce the number of times you can vote from any one device to three. As for the particular rumours and suspicions I think they should be investigated, though equally these things go in cycles. Currently one country puts a huge stock in a Eurovision win and, to be fair, it does put in quality entries. However, it does worry me that there's no EBU definition of the word 'politics'. Being politically-neutral doesn't mean you turn a blind eye to whether a country suppresses votes through fear and bullying or that other participants feel they have to withdraw due to safety concerns. In short, I understand that Eurovision reflects the changes of European politics - what I don't understand is that the EBU turns a blind eye to actions that prevent a level playing field with the actual competition.

**DC:** These so-called rumours will never end. Let's face it - somebody's winner will always be somebody else's loser. The way things are now



DAVID FRANSTED

**Bonnie:** Not contemporary?

with the juries and televote combined makes the voting very fair in my eyes, although going forward maybe the EBU should introduce a five-piece jury of the music industry's finest and get them to vote instead of the national juries. Seeing a similar thing at the Eurovision Young Dancers recently made me think that could work and combine their rankings with the televoting rankings of the participating countries.

**MM:** There are a few different issues implied here, and I think you need to separate them otherwise it's unhelpful when trying to analyse the issues. Firstly there are the 'big' allegations like buying votes as the undercover video footage alleged of Azerbaijan this year. There are a lot of people willing this to be true, which I think says more about prejudice than anything else. To be fair anyone could make a video and put it online. That said I welcome that the EBU has committed to investigate, and they should take appropriate action if any wrong-doing is proven. Secondly there are the somewhat bizarre claims like that of the Russians who suggested that their points from Azerbaijan had been 'stolen'. Personally I think some of this is about political posturing in nations for whom Eurovision is still perceived as a matter of honour. The new method of combining jury and televote rankings offers a very clear explanation of why songs which don't score consistently lose out in the combined points, so really this is a question of maths rather than

one of 'scandal'. Perhaps of greater concern to the EBU in the long run is the question of how the voting is now perceived. It's surprisingly difficult to shake off ideas that people are determined to cling to, even if there's plenty of evidence to counter them. We've seen how stubborn the 'it's all political, they all hate the UK!' claims can be, even though we've had a top five finish amid all of them! It's been good to see that challenged in part of the media this year.

**AR: A better result than last year for the UK but still nothing spectacular – what advice would you give the BBC for selecting next year's entry?**

**TG:** The idea of finding a singer with a successful career in Europe was a good one but I think they needed to find someone a bit more contemporary who wasn't trying to re-launch their career. They could try a runner-up from one of the various talent shows, and there are enough of them. After all, Jessica Garlick was one of our most successful entrants and a number of our European neighbours go down that route. Or why not ask their viewers and listeners to suggest who they would like to see at Eurovision and then ask the most popular performer to represent us? If they know they have been selected by the public they might be less worried about the impact on their career if things don't go so well.

**JA:** The UK has to decide if its involvement is to try and win or simply become like an old benevolent uncle participating to encourage the others. *Believe In Me* reminded me of those Grammy award-winning songs – worthy, and in terms of Eurovision, an also-ran. Eurovision is about a great song and a great performance that directly communicates to the widest audience with no 'spare parts' on stage. As far as the genre is concerned it has to be current or about one year ahead of it – walking the tightrope of 'knowing' and 'unknowing'. Like Emmelie, Loreen and Lena. My advice is quite radical – get as many people as possible to judge

the songs from this year and have the few who predict it correctly year after year form a panel in the future with an array of songs to choose from. Before that though let's have another Your Country Needs You show with about ten songs that are current or ahead of their time. One day hard work, great music and luck will collide. We have one of the most vibrant music scenes in the world – there's simply no excuse for anything less.

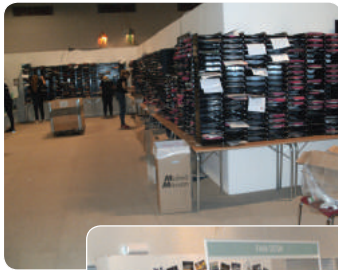
**DC:** I knew from day one Bonnie wouldn't cut it. We need to send fresh and modern songs and not middle of the road ballads that sound like they have come from the basement of the 1980's. If the BBC insists on an internal selection I hope they internally select a song and not an artist. Get that right and we'll be doing okay. I would ideally love to see a national final that is open to anyone. Either that or combine it with The Voice and get somebody who can hold a note or two. I do love Bonnie though!

**MM:** One simple tip: divorce this from light entertainment and bring your music department in. One of the great things about Bonnie's approach this year was to be so up front about what a great marketing potential it offered her album in the territories in which she was most likely to sell. Jedward too have shown how this offers a showcase into foreign markets due to the differing perceptions of the show in different countries. I'd like to see some contemporary artists grasp that and change this into a great shop-window rather than something artists do just before they're put out to pasture. Nobody really knows the BBC's intentions and it's easy to think that a home-known name with a middling song gets them easy ratings with no risk of having to host, but there seems to be a growing disquiet that the BBC aren't giving the audience much to get behind. Get a good song, representative of current chart trends, and see what impact that has. With the possible exception of Dima Bilan, recent form indicates a known artist plays little role in success: it has to be a strong song above anything else. ♥

# PRESSING MATTERS

Whether it was in the Euroclub or Press Centre, keeping up with events at Eurovision 2013 in Malmo was hard work!

Photographs by **Hassan Yusuf**



# SMALL TALK with OGAE UK member...

## Sharleen Wright



**Occupation:** I work as a wholesale travel agent specialising in Russia, Baltics and the Nordics. I like to tell people that I have Eurovision to thank for my job. If I hadn't watched Eurovision, I probably wouldn't have

travelled so extensively to those destinations. And without the travel, I wouldn't have got the job shaping Australians' travel plans to these places I love so much.

**Dream job:** I think I am doing it already, but I would always welcome an opportunity that allows me to travel more and design tours for people.

**First Eurovision Song Contest you watched:** 1994. I remember it well because I, like probably the rest of the world at the time, was in awe of Riverdance as the interval act. It certainly stuck in my mind more than *Rock'n'Roll Kids* as a winner.

**Favourite all-time Eurovision entry:** *My Star*, Brainstorm, Latvia 2000. Best contest debut ever. I was also still a Britpop nut at the time, so seeing an act from a little-known country that embraced that sound melted my heart very quickly. I've since seen Brainstorm (Prata Vetra) three times in concert and met the band twice. They are genuinely lovely guys, have an incredible energy live, and thus still deserve the number one spot in my Eurovision selection even after 13 years.



**Riverdance:**  
Awesome!



**Brainstorm:**  
Fantastic debut!

**Favourite Eurovision year/contest (and, briefly, why):** 2003. Perhaps it's related a little to the above about Brainstorm and the fact that Renars Kaupers hosted, but this was the year I sat and watched the contest and it actually made me want to go to see the contest in person. I thought the staging and hosting were perfect in audience, stage and venue size, and the song selection was memorable. The 2003 postcards were the whole reason I travelled to Latvia for the first time in 2009 as well, a country I have since fallen in love with.

**Best and worst Eurovision memories:** The best Eurovision memory is probably walking into the first live show I went to - semi-final one in Moscow, 2009. Before that moment I am not sure if I truly grasped the scale of the show and how much Europeans love it and embrace the contest. It was an eye-opener. I also treasure the fact that from then on I have met so many wonderful people who have become my second family whenever I am lucky enough to be in that part of the world. My worst memories... are there ever any worst memories when it comes to Eurovision? Maybe the disappointment I feel whenever a favourite song of mine doesn't qualify to the final. Or when I tripped over some wires in Dusseldorf which put me out of action on the dancefloor for three days with a twisted ankle.

**Last Eurovision song you bought:** I guess I can't count the *Winnie Puhh* album I bought in Estonia. The last physical CD I bought related to Eurovision was this year in Malmo - *You* by Robin Stjernberg. I bought it at one of his signings, and he accused me of being drunk because I explained how I watched Melodifestival at 5am in Australia, and

because of him I ended up winning a lot of money betting on the final result. His reaction is a better memory than the song itself.

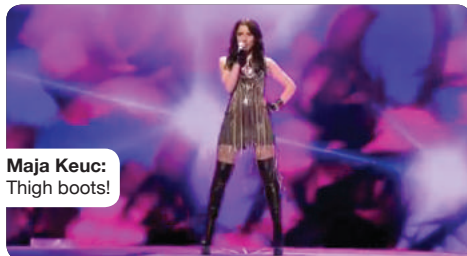
**Favourite city/holiday destination (Eurovision host or otherwise):** After all my previous answers, you would think it would be Latvia. But alas, I am going to say Finland. Most people find it rather dull, but I like Helsinki – I feel very comfortable there. I use it as a travel hub regularly and I have an increasing amount of friends based there. Every time I go I never have trouble striking up great conversation with intrigued and friendly locals, and that is a rather attractive element to travelling there. Also, further north in Finland there's Rovaniemi and Inari which are fairytale places in my mind. Snow, cold, Santa Claus. Coming from Australia where it's far too hot most of the time, I crave the absolute opposite in my travel destinations.

**What web sites do you use (Eurovision/music)?** My own websites – [www.escinsight.com](http://www.escinsight.com) and [www.escbuzz.com](http://www.escbuzz.com) are the first ones I check every day. The rest of my day is spent switching between updates on Facebook and checking out the news websites to see what is going on in the big wide world.

**What non-Eurovision music is on your playlist at the moment?** The soundtrack of the movie *The Worlds End*. A delightful collection of late 1980s and 1990s music (Blur, Inspiral Carpets, Definition of Sound, etc) that makes me nostalgic for my teenage years, much like the film.

**Favourite non-Eurovision song?** Not so much the favourite (there are dozens, from *The Easybeats to Fun*), but the one that invokes the most memories is *There She Goes* by The La's.

**Favourite movie:** *Blue Velvet* or *A Clockwork Orange*. Both are masterpieces of equal measure made by absolute auteurs. I take my films even more seriously than Eurovision or travel.



**Maja Keuc:**  
Thigh boots!



**Ani Lorak:**  
Robbed!

**Which Eurovision performer would you most like to be?** I don't envy any performer enough to want to be part of the Eurovision circus. But physically, let's say Maja Keuc from Slovenia 2011 – because she pulls off the thigh boots so well.

**Which Eurovision entry was most 'robbed' of victory?** I still think *Shady Lady* by Ani Lorak in 2008 was a far superior song to that dreary number by Dima Bilan.

**What should the UK do to improve our performance?** As an outsider – living in Australia, but having grown up with Terry Wogan commentary – I just feel like the reason the UK isn't getting the results is that so much time is spent maintaining the appearance to British viewers that the contest is a joke, rather than the song itself. The opinion isn't helped by the fact that the selections for the past couple of years are internally decided and utilising acts that have not had any hits in the charts for well over a decade. While I think the internal selection process is giving us more serious entries than the last few decided through *A Song For Europe* and the like (Daz Sampson and Scooch particularly), the BBC needs to have a good hard look at what other countries are doing in the contest NOW – not what was done ten or 20 years ago. Modern artists and songs need to be selected for the UK. Next, all arms of the BBC need to come on board and work together in championing the entry. It's all good for the core team working at the contest to believe in their chances, but with Radio 1 giving the very opposite impression to the British public and refusing to play any Eurovision songs, it isn't a consistent message to the public that the contest is worth taking seriously. And following that step in the right direction, the press team for the BBC looking after Eurovision need to concentrate on promoting the song and act to Europe, not just to UK viewers who can't actually vote for it.

Questions set by David Ransted

# PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



As people wait in anticipation for an announcement on the 2014 city and venue in Denmark we are busy getting excited about our own annual major event: this year's Eurobash!

The time after the end of the Eurovision Song Contest is traditionally called the 'off season' – but it's becoming shorter and shorter each year. A lot of people were exhausted after the contest, but it does give some people time for reflection on what has gone and what could have been. For me Malmo was both great and at the same time quite disappointing. As always it's marvellous to be reunited with friends from all over Europe and enjoy the different elements of the event together. However, as president of the UK club, I felt very frustrated that we were not able to gain more contact with our entrant Bonnie Tyler. The BBC was very friendly on the surface, but when it came to granting access it seemed to overlook OGAE UK and, unfortunately, concentrated its efforts elsewhere. I have invested a great deal of time and effort in building relationships with the BBC, but as its team changes on almost a yearly basis this just leads to having to start all over again each year – I am sure you can appreciate my frustration!

There were some very enjoyable moments though – our annual OGAE UK get together, which seems to get more and more popular every year – special thanks go to Simon for all his hard work on bringing that together. And ITV's attendance made it all the more sweet! I hope those of you who were there saw yourselves on Daybreak! And we even made the TV news in Sweden! Yes, that's right, SVT interviewed me with the gathered masses in the background singing along to Bonnie. So, while the BBC chose not to engage with the fans, at least some other TV stations thought we were worth it!

We have had lots of communication since the contest over the issue of standing. The feedback is being collated and will be sent to the International President of OGAE, Maiken Mäemets, as she is the conduit for information to the EBU about such issues. I have also had a number of emails concerning accreditation, how it is issued and how, unfortunately, some people abuse this. OGAE UK has no control over accreditations – these are issued by the national broadcasters – so it's the BBC for us. It decides which publications, websites, radio and TV stations should have the accreditations. As for the F (fan) accreditation, while some broadcasters will decide on merit, the BBC will do it on a 'first come first served' basis. OGAE UK do get one guaranteed accreditation through the EBU and this year we were lucky to have two. This is so members of the committee can do interviews, update the blog (hopefully you kept up to date thanks chiefly to Hass), attend meetings and represent OGAE UK where required.

As mentioned, I've also had an alarmingly high number of comments about people's concerns with regards to abuse of accreditation rights – especially where selling promo items on eBay is concerned. I will forward these comments to the EBU on behalf of the club – it's worth noting that any promotional items we gather go to the prize fund for Eurobash, and we also receive many generous donations from certain delegations and other members of the press – further donations of unwanted material are always welcome.

Finally – Eurobash. We approached it slightly differently this year – following feedback from 2012 – and initially offered places exclusively to **Vision** readers – places soon filled up and we had a record number of enquiries. This bodes well and we look forward to a fantastic Eurobash in Manchester on 5th October, with special guests Maja Keuc (Slovenia 2011) and... well for that info keep your eyes peeled for further announcements. Look forward to seeing many of you there!



**Making the news:**  
Andrew Main, Jody West, Paul Marks-Jones and Ben Morris

# VISIONSPY

Some of you may remember the flyer opposite in the last edition of our email newsletter, **Vision Update**. **Dale Roberts** explains how it came about

The idea of a flag featuring all the UK Eurovision winners came from when my wife, daughter and I went to Dusseldorf and we took with us a huge Union Flag with 'Blue' written over it. It gained some interest and then I thought why not get another one done with all the UK winners. I met Ben Morris (illustrator of the Eurovision minipop icons) there and as soon as I got back asked him if he would consider it!

My wife Karen was sadly diagnosed twice with Acute Myeloid Leukaemia. Her only chance of survival was to receive a stem cell transplant in May last year. I am pleased to say that she remains in remission and continues to do well. We know that she is only here today due to the research that has gone into the disease and the selflessness of her donor. It is because of this that I decided that I would like the flag to raise money for Leukaemia and Lymphoma Research and hence Ben added their logo and a JustGiving page was set up.

With the help of BBC Radio Oxford who agreed to assist with the logistics of the project, I first contacted Brotherhood of Man who were very keen on the project and were the first to sign.

There were a few hurdles in the way! We wanted to make sure that we could get the signatures of Katrina & The Waves. However, as they spend most of the time in the US we had to rely on their agent to get it to them. We also had 'Jiffygate' where Lulu's manager refused to pay for a Jiffybag for him to send it back. Then Sandie Shaw ummed and ahed whether she wanted to sign it or not! Thankfully there were no problems with both sides of the Bucks Fizz dispute, although we nearly had a heart attack

when the flag disappeared on its way to Bobbie G – it was found in the local sorting office!

The good people at BBC Oxford also managed to get Sir Terry Wogan and Graham Norton to sign their respective minipop icons.

We decided that rather than using eBay we would try to give as many people as possible the chance of winning such a unique object and therefore, in conjunction with JustGiving, opened a lottery where for every donation of five euros an entry would be made into the draw.

We gained a lot of interest when we took the flag to this year's contest in Malmo where we were able to give out Ben's flyers. We also joined forces with W12P Live Wales' first Eurovision programme who agreed to promote the flag alongside Radio International. The draw took place live on W12P and we were delighted that Richard Boyd, a keen Eurovision fan, was drawn out of the hat. Brotherhood of Man presented the flag to him at their concert in Bournemouth.

We raised £1,143 for the charity.

Plans are now afoot for our next flag. Ben has once more kindly agreed to design another flag, this one featuring the minipop icons of ABBA. 2014 is of course the 40th anniversary of them winning in Brighton and we thought that a signed ABBA flag would be popular with both Eurovision and non-Eurovision fans alike!

Our progress can be followed here:

<https://www.facebook.com/abbatheflag>

<https://www.twitter.com/ABBAtheflag>

We will also be launching a website in September for this and further Eurovision projects here:

<https://www.flyingtheflag.eu/>



Karen and Dale Roberts present the flag at Malmo





**THE RAFFLE IS NOW CLOSED**  
 Congratulations to Richard Boyd for winning the flag. He here is being presented with it by Brotherhood of Man.



Bobby G of Bucks Fizz signs the flag

## WIN A UNIQUE PIECE OF EUROVISION HISTORY

**5€ ENTRY**

A specially designed Minipop Icons Union flag **FULLY SIGNED** by all the **UNITED KINGDOM** winners, **PLUS** Graham Norton and Sir Terry Wogan!

**ONLINE RAFFLE IN AID OF**  
**LEUKAEMIA & LYMPHOMA RESEARCH**  
 Beating Blood Cancers

**Enter the raffle at our JUSTGIVING page**

[www.justgiving.com/FlyingtheFlag](http://www.justgiving.com/FlyingtheFlag)

Flag designed by UK illustrator Ben Morris

**LISTEN TO THE DRAW LIVE on THURSDAY 30 MAY 2013**

during the W12P LIVE show 20:00 GMT 21:00 CET

[www.oystermouthradio.com/w12p](http://www.oystermouthradio.com/w12p)

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# THE LAST WORD with...



**Marcus Keppel-Palmer**

Regular **Vision** contributor asks...

## Is it time to pass Eurovision to ITV?

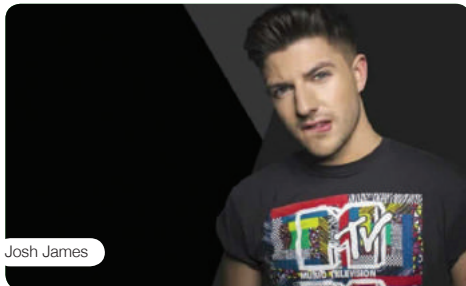
So go on, what did you really think when you heard that Bonnie Tyler was the UK's 2013 representative for Eurovision?

Now, don't get me wrong - I like Bonnie Tyler. She is one of my favourite interpreters of Jim Steinman songs and her duet with Todd Rundgren on *Loving You Is A Dirty Job* is astounding. The story of her reaction to Russell Mulcahy's half-naked boys in the video shoot for *Total Eclipse Of The Heart* is one of my favourite celebrity stories. But Bonnie Tyler? For Eurovision? In - sheesh - 2013! *Total Eclipse* was Number One a whole 30 years ago!

I saw a typical reaction in my local evening paper: "Like Engelbert Humperdinck, is Bonnie Tyler, 61, trying to conclude a career by representing Britain in the dreadful, outdated Eurovision Song Contest? Why does the BBC persevere with this dire drivell every year with its farcical voting?". Indeed, looking back over our past few performers, this correspondent may have a point. Blue, whose best days were in the early 2000s; Engelbert, whose hit-making career was between 1967 and 1972 and whose vocals were dodgy to say the least in Baku; and now Bonnie Tyler from 30 years ago.

Blue turned up in ITV2's *The Big Reunion*; Engelbert has returned to concerts scheduled for such auspicious venues as the Mystic Lake Casino in Minnesota. Going back a bit further, Josh Dubovie - remember him? - is now trying to relaunch his career rebranded as Josh James, R'n'B singer, while of course Jade Ewen turned up in a blink-and-you'll-miss-her moment on the Tom Daley Splash show.

And by her own admission at her press conference in Malmo, *Believe In Me* was a taster for her new album - the countrified *Rocks And Honey*. For the connoisseur there are two versions of *Believe In Me* on the album, the original and the one which has been edited down to be shoe-horned into the required Eurovision three minutes. And as we saw a few months ago, despite all the goodwill and hype about Bonnie - one of the most popular characters in Malmo - we still came a miserable 19th.



Josh James

So, if this is what we are reduced to - no national final; no Melodifestival; no current chart acts; no link to the current UK music scene - then maybe, whisper it softly, maybe it is time for the BBC to hand over the Eurovision reins to ITV. Indeed, the *Spectator* magazine has voiced the same opinion.

All through the 1970s, ITV was lobbying the EBU to be able to do Eurovision. As I say, maybe now is the time to hand over the reins. After all, ITV has been an EBU member since 1959, so there is no problem there.

Every time the concept of a Melodifestival type national final was floated with the BBC, the standard response would be that the BBC Charter prohibits selling tickets for shows, which would mean that the costs of hiring the theatres and so on could not be defrayed. Of course the Swedish broadcaster, SVT, sells tickets for each of the Melodifestival shows and of course SVT works with commercial partners such as Statoil. Although most ITV shows filmed at their studios are free, there doesn't appear to be anything that would prevent the company either directly or by working with partners to charge for tickets. ITV also works extensively with sponsors, so that now the vast majority of their shows have sponsors and several also work with product-placement sponsors. In the 1960s ITV ran its own competitor for Song For Europe. It would seem that in terms of ever getting a UK equivalent of the Melodifestival, currently ITV is economically a better fit than BBC.

Many countries have national song festivals,

mainly televised, which run anyway, whether or not they are used to select that country's Eurovision entry – just think of Festival Í Kenges, Beovisija, San Remo – but the UK doesn't. Song For Europe started as a festival, but soon settled down to a single evening event, more often than not linked in to Saturday night light entertainment or latterly Wogan or Top Of The Pops. Aside from 1976 when the Royal Albert Hall was used, the UK pre-selection has barely ventured out of a TV studio and in many cases has seen pre-recorded song performances. The BBC clearly has never seen any possibility for moving beyond the confines of the studio. Perhaps ITV, working alone or with a production company, may be more likely to see a benefit in a UK pre-selection tour.

In the old days, Song For Europe was run by the British music publishers through BASCA (the British Academy of Songwriters, Composers and Authors), reminding us Eurovision is a song contest. Indeed, even Melodifestival sees the songs submitted and selected before the artists are chosen to perform. However, apart from a couple of times when record companies chose the entries in Song For Europe, the BASCA-driven selection ran through until the Jonathan King era. Since then the songwriters have been sidelined – a quick look at the BASCA website reveals no mention of Eurovision at all. That is fine if the record companies could be relied on to support the contest. However, with the recent sale of EMI there are just three big record companies, with a concurrent contraction in marketing departments and budgets and a similar contraction in A&R departments looking for new talent. Record company focus is on the sound of 2013 and then positioning artists for exposure on the lucrative festivals circuit (such as Glastonbury) – look at the push given to Bastille rather than the similar artists, Hurts or Empire Of The Sun. For UK artists there is no big record company desire to use Eurovision as a vehicle to break artists.

One problem with Eurovision is that a successful Eurovision song hamstring the winner into touring and promoting only that one song around Europe. Look at Alexander Rybak and Loreen, condemned to promote their Eurovision winner for month after month. UK record companies rely now on an aggressive release to radio and to download policy which sees rising artists promoting new songs every two to three months (Tinie Tempah featured on eight separate releases in 2011 for example). So unless record companies have a specific reason to value Eurovision they aren't going to buy in to a selection procedure for it. Ah, but Melodifestival delivers chart hits; couldn't a UK version also similarly deliver chart hits? Chart hits equals exposure; exposure would drive record company interest – surely? Ah, but here's the rub – not on the BBC. This is why it may be time to give ITV a chance.

### Saturday night focus

BBC Radio is a very important outlet for music; in 2013, BBC TV is not. Saturday night BBC TV, during the height of Light Entertainment, used to be the place for 'pop' music to be. Shows were hosted by music business luminati and of course they would then feature music at their heart. BBC schedules were ripe with these shows. Of course, BBC TV also had Top Of The Pops and The Old Grey Whistle Test. Even through the 1980s, the daily Wogan chat show put music on prime time TV. But nowadays, the only regular show with new music at its heart is the Jools Holland show, and that is hardly prime-time TV. BBC 4 is good at showing heritage music, concerts, documentaries and old editions of Top Of The Pops – but there is no prime time/Saturday night focus on pop (and thus Eurovision type) music. ITV on the other hand is the place now for record companies to target, and that is thanks to the X Factor juggernaut. For three months ITV Saturday and Sunday nights are the showcase for new popular music – no wonder that each week the charts are stacked full of the artists who have performed the previous week. Record companies now fall over themselves to get Rihanna, Matt Cardle or One Direction on these shows.

That is why the BBC is falling back on picking up the scraps for Eurovision. BBC TV just isn't relevant to selling new popular, chart-focused music – and let's not even mention The Voice. If we really want to get a selection of new, modern, relevant artists keen to perform for the UK in Eurovision, maybe it is now time to give ITV the chance to run our selection.



# THE LAST PAGE

Final – 2013

Ireland

*Only Love Survives*

Ryan Dolan



**Five Points**

(Two points each from  
Cyprus and Sweden,  
and one point from the  
United Kingdom)

