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Vision

TIME
TRAVELS
BACK TO
1966



Affiliated to Organisation Générale des Amateurs de l'Eurovision

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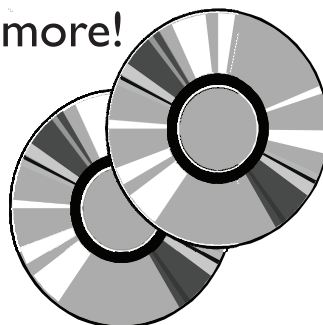
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The shortest day is already a distant memory and the evenings are not as dark as they were in December. That can only mean one thing. It's a brand New Year and the countdown to Eurovision has begun! Although the period between the autumn issue and this edition tends to be quieter than at other times of the year, several countries have already chosen songs for Denmark while, elsewhere, Malta has achieved its first ever contest victory.

Thirty-seven countries will compete in Copenhagen which is the lowest number of participants since Athens in 2006. The economic pressures of taking part continue to stretch the budgets of national television companies around Europe, and 2014 will be no exception. Bulgaria, Croatia, Cyprus and Serbia have all withdrawn, but Poland and Portugal make a welcome return after a two and one year absence respectively.

This year will see the 59th contest and in less than 18 months Eurovision will celebrate its Diamond Jubilee. Aware of the financial challenges that competing brings these days, Executive Supervisor Jon Ola Sand is determined to encourage absentees back in to the fold. Let's hope that Copenhagen will play its own part in inviting those missing countries to 'Join Us' once again.

Until next time,

Gordon Lewis

Editor-in-Chief

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Please check our website for all the news about the club, Eurobash 2014, how to renew your subscription – and much more.



Department of Corrections

A few issues ago in an article featuring Valerie Masters, we stated Ms Masters' birthday was 25th April 1940. Valerie was actually born a day earlier on the 24th.

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A CONTEST WITH LOVE? MERCI JURY! EUROVISION 1966



Marcus Keppel-Palmer looks back on the Eurovision Song Contest that saw Austria gain its only victory to date

The 1966 Eurovision Song Contest from Luxembourg is not a contest that many fans seem to like. Very few songs from the contest turn up on Eurovision radio shows, and especially in the UK it is a contest to be forgotten with our worst result at that time; a result outside the top four – indeed the only one in 20 years – and of course a result immediately prefacing the UK's run as THE dominant country in Eurovision. So it makes sense to revisit the contest for this **Vision** retrospective, right?

Luxembourg won in 1965 with *Poupee De Cire, Poupee De Son* and therefore hosted the contest in 1966 at the Grand Auditorium de RTL in Villa Louvigny, where the introduction involved the orchestra playing the previous year's winner. The venue was also the one used in 1962 and was the headquarters of host TV company, CLT (the forerunner of RTL). The Villa was built in 1871 in the City Park in Luxembourg City, and was acquired by CLT in 1936. It was used by RTL up until 1988, when the broadcaster moved to Cologne, and was then used by the RTL Orchestra (now renamed the Luxembourg Philharmonic Orchestra) until 2005, when it became the Health Ministry of Luxembourg.

The 11th contest, held on 5th March 1966, also



saw the tenth consecutive female presenter, Josiane Chen. The orchestra was conducted by Jean Roderès, as it had been in 1962. Jean had co-composed the 1960 Luxembourg entry for Camillo Felgen, which ended up with 'nul points'. As CLT did not have

a resident orchestra, the Eurovision Orchestra was assembled from members of Roderès' own band, supplemented by classical musicians who made up the string and brass sections. Roderès also conducted three of the entries in the 1966 contest, while the orchestra played on only 17 of the 18 songs – Domenico Modugno had three of his own musicians flown in to accompany him. Roderès was a very talented jazz pianist himself, having played in various bands from 1945 onwards, leading his own band for many years. In the Seventies he gave up playing to found and run a music school. Roderès died in 1993 aged 70.



The Villa

On UK television, the Eurovision Song Contest was shown on BBC 1 instead of the action drama *The Spies*, an earlier version of *Spooks* which was developed from *The Mask Of Janus* and starred Peter Arne, who was the lyricist for one of the songs in the 1956 Festival of British Popular Songs, and Eurovision followed the first episode of the *Dr Who* adventure, *The Ark*, with William Hartnell and Peter Purves. ITV

EUROVISION SONG CONTEST 1966

EUROVISION 1966: The results

Country	Performer	Song	Points
Austria	Udo Jürgens	<i>Merci, Chérie</i>	31
Sweden	Lill Lindfors & Svante Thuresson	<i>Nygammal Vals</i>	16
Norway	Åse Kleveland	<i>Intet Er Nytt Under Solen</i>	15
Belgium	Tonia	<i>Un Peu De Poivre, Un Peu De Sel</i>	14
Ireland	Dickie Rock	<i>Come Back To Stay</i>	14
Switzerland	Madeleine Pascal	<i>Ne Vois-tu Pas?</i>	12
Spain	Raphael	<i>Yo Soy Aquél</i>	9
Yugoslavia	Berta Ambrož	<i>Brez Besed</i>	9
United Kingdom	Kenneth McKellar	<i>A Man Without Love</i>	8
Finland	Ann-Christine Nyström	<i>Playboy</i>	7
Germany	Margot Eskens	<i>Die Zeiger Der Uhr</i>	7
Luxembourg	Michèle Torr	<i>Ce Soir Je T'attendais</i>	7
Portugal	Madalena Iglésias	<i>Ele E Ela</i>	6
Denmark	Ulla Pia	<i>Stop - Mens Legen Er Go</i>	4
France	Dominique Walter	<i>Chez Nous</i>	1
Netherlands	Milly Scott	<i>Fernando En Filippo</i>	2
Italy	Domenico Modugno	<i>Dio, Come Ti Amo</i>	0
Monaco	Tereza Kesovija	<i>Bien Plus Fort</i>	0

EUROVISION 1966: How Europe voted

	Total score	Germany	Denmark	Belgium	Luxembourg	Yugoslavia	Norway	Finland	Portugal	Austria	Sweden	Spain	Switzerland	Monaco	Italy	France	Netherlands	Ireland	United Kingdom	
Germany	7			1									5		1					
Denmark	4						1	3												
Belgium	14	5							3									5		
Luxembourg	7									1	5					1				
Yugoslavia	9	3						1												5
Norway	15	1								3	3	3			5					
Finland	7		3				3											1		
Portugal	6		1									5								
Austria	31			5	5	5			1			1	3	5	3	3				
Sweden	16		5				5	5					1							
Spain	9					1			5											3
Switzerland	12				1					5				3					3	
Monaco	0														1					
Italy	0																			
France	1																			
Netherlands	2																			1
Ireland	14			3		3										5	3			
United Kingdom	8				3													5		



Presenter:
Josiane Chen

showed an episode of *The Avengers* featuring the adventures of John Steed and Mrs. Peel (Patrick MacNee and Diana Rigg) followed by *Lost Hearts*, an MR James supernatural story in the series *Tales Of Mystery And Imagination*. BBC 2 showed *Match Of The Day* which featured extended highlights of the FA Cup 5th Round tie between Wolves and Manchester United at Molineux. A George Best inspired United won 4-2 for the record. The news programmes that evening were dominated with coverage of the BOAC Boeing 707 crash into Mount Fuji in Japan in which 124 people died.

The BBC commentators were David Jacobs on television and John Dunn on radio. David Jacobs, who died during 2013, had a distinguished career on radio and TV for over 65 years, presenting inter alia *Juke Box Jury*, *Any Questions* and, for Radio 2, the long running shows *Melodies For You* and *The David Jacobs Collection*. He hosted a number of *Song For Europe* programmes and also provided commentary on Eurovision in 1960 and from 1962 through to 1966. He had also been the UK jury spokesman in 1957, our first appearance. John Dunn, like Ken Bruce after him, was a Scot and also enjoyed a long career at the BBC. He was an announcer on the *Light Programme* before becoming the first Radio 2 Breakfast presenter. He was mainly known for his long running afternoon Radio 2 programme, but also worked for Radio 4. He actually did the TV commentary on Eurovision in 1979, a year before Terry Wogan began his unbroken 28-year run as commentator. John Dunn died in 2004.

Eighteen countries had participated in 1965 and the same 18 countries returned in 1966. Two former Eurovision contestants returned as commentators – Teddy Scholten for the Netherlands (she had of course won Eurovision in 1959 singing *En Beetje*), and the slightly less well known Monegasque entrant of 1960 and 1962, François Deguelt, provided joint commentary for both Monaco and France. Another former entrant, Camillo Felgen (he of the Luxembourg ‘nul points’ fame), was the jury spokesman for the home country, while Michael Aspel was the BBC spokesman. The contest was broadcast in East Germany, the Soviet Union and Czechoslovakia – none of which exist as such these days – and also in Morocco, Romania, Poland and Hungary, all of whom would go on to participate at Eurovision in years to come.

The 1966 contest was the last time that the voting system introduced in 1964 was used. Ten jury members per country could give points to their three favourite songs. That meant that each jury awarded five, three and one point to their three songs, although they could give six and three points to just two songs. In 1966, no jury deviated from awarding the five, three and one point. Twelve of the 18 countries received at least one five point score, suggesting parity, which makes it all the more strange that the winning song received almost double the points of the second placed song, one man and his piano dominating the scoreboard.

That man was Udo Jürgens, one of two contestants to make a return appearance on the Eurovision stage in 1966, and both making a third appearance. With a somewhat stern expression on his face Udo, clad in a smart dinner jacket and bow tie, smouldered at the white piano, his face captured in close up for most of the song. The song itself, written by Udo and Thomas Hörbiger, had the neat trick of a French title (repeated fairly often) to broaden the appeal of the pretty melody and overcome the natural disadvantage of German language. Performed at the midway point, the song stood out in contrast to the swathe of female performers who had appeared in the contest that evening and, by the time the fifth jury had

Austria: Udo Jürgens



voted, Udo had already accumulated enough points to guarantee victory.

This was of course Austria's only victory in the contest and Udo had previously appeared in both 1964 (finishing sixth) and 1965 (finishing fourth). Born in 1934 in Klagenfurt, Jürgens has had a lengthy career as one of the German schlager stars of enduring appeal, often credited with infusing a pop sensibility into the more traditional schlager style. Aged 16, he won first prize from ORF in a competition organised by the broadcaster for songwriters with *Je T'Aime* before going on to play with his own band. His first chart breakthrough came in 1959 with the song *Jenny*, later covered by Lale Andersen, while in 1960 his song *Reach For The Stars* was a hit for Shirley Bassey. The first of his three Eurovision entries was with *Warum Nur Warum*, which became a hit in the UK for Matt Monro as *Walk Away* with English lyrics by Don Black. Not to be outdone, Udo took the original to Number One in the French charts.

1965 saw Udo having one of his major chart hits with *Siebzehn Jahr Blondes Haar*, before he represented Austria in Naples with *Sag Ihr, Ich Lass Sie Grüssen*. After his victory in Luxembourg, Udo saw his winning song covered in the UK by Matt Monro again. More of Udo's songs were sung by Frank Sinatra and Bing Crosby, the latter covering Udo's Seventies smasher *Griechischer Wein*. Curiously, one of his best selling songs was *Buenos Dias, Argentina* and the theme to the German participation in the Argentina World Cup in 1978; the song was also an American Country hit for Marty Robbins. Udo Jürgens has been a staple of the German

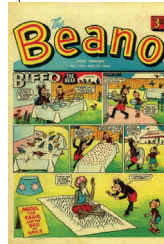


Hassan Yusuf looks back on what he was watching and reading in 1966

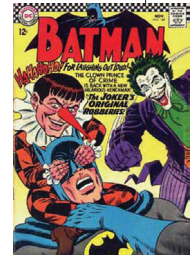
Growing up in the 1960s was an enjoyable experience - helped by top class popular culture. We're concentrating on 1966 for this issue, when TV was



heaven for me! I was brought up on a regular fix of Doctor Who, The Avengers, Star Trek and all the Carry On films!
My favourite TV character still remains Diana Rigg's version of Emma Peel, she of The Avengers fame. I was mesmerised by Ms Peel in her fighting outfits and ability!
And another leather-clad female that took my eye was Julie Newmar who played Catwoman in the Batman TV series. She must've had her outfit sprayed on! This series helped me become a



big comic book fan and reader. I was a regular buyer of The Beano every week, but soon progressed to American comics, especially DC Comics - publishers of the Batman comics.



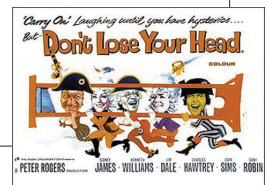
Back to TV, I was naturally a big fan of all the Gerry Anderson series. My favourite, Captain Scarlet, wouldn't be released until the following year, but Thunderbirds still had me hooked. So much so, that I now use as my Facebook avatar, the face of The Hood - nemesis of International Rescue. Well, I've grown to resemble him!



Alas, there was no James Bond movie released in 1966, but two movies from that other great British institution were produced - Carry On Screaming and Carry On Don't Lose Your Head. The latter happens to be my favourite Carry On film with a plot based on the French Revolution, while Screaming is a classic take on the Hammer Horror films

guest-starring the fabulous Fenella Fielding alongside Harry H. Corbett.

Action! Adventure!
Comedy! Science Fiction!
What more could a young lad ask for? Eurovision?
That came a few years later.



Schlager music scene for many years, touring regularly, being ever present in the charts and, of course, writing songs for himself and others. He appeared in several films in the early Sixties while later years saw Udo composing film music and even a couple of musicals. 2007 saw a jukebox musical based on many of Udo's schlager songs open in Hamburg. *Ich War Noch Niemals* in New York was co-written by Udo and was a success, running for well over a year. Udo also co-authored an autobiographical family history called *Der Mann Mit Dem Fagott* which was later made into a TV film. 2014 sees Udo about to release a new album and setting out on a tour with Eurovision friends, the Pepe Lienhard Band.

For the first time ever, the top three at Eurovision failed to contain a song sung in French, with Sweden in second place which was, at the time, its highest ever result. Yet 16 points was a fairly distant second for *Nygammal Vals*, a duet by Lill Lindfors and Svante Thuresson. Standing side-on to the microphone the bearded Thuresson leant over Lindfors' shoulder in a manner that was both playful and slightly menacing, while she, with a Sixties bob haircut, kept shooting him evil glances. The big band jazzy sound was augmented by flautist Sahib Shihab (real name Edmund Gregory) on stage. The Savannah-born jazz musician was living in



Sweden:
Lill Lindfors
and Svante
Thuresson

Denmark at the time. Of course, Lill Lindfors would go on to host the 1985 Eurovision Song Contest, complete with THAT wardrobe malfunction. Her career is liberally sprinkled with many hits and albums over the years, as well as a long career working in television. She has appeared since the mid-Sixties in a number of films and was appointed as a UNICEF ambassador. 2014 sees Lill appearing in concerts celebrating the 80th birthday of Sven-Bertil Taube. Thuresson, now 76, started in the early Sixties as a jazz musician, playing drums before he joined the sextet Gals & Pals. He too, like his duetting partner, has had a long career recording and touring, although he has found a niche as a voice-over artist for Swedish versions of animated films. In 2007 he made a re-appearance in Melodifestival duetting with

1966 And All That – A year in context



A review of the year by **Thomas Latham**

January

In music, the Beatles remained pre-eminent in charts around the world. In the UK, 1966 opened with double A-side *Day Tripper/We Can Work It Out* at Number One in the singles charts and *Rubber Soul* at the top of the album chart. Although, in the USA, Simon & Garfunkel's



Sound Of Silence would reach Number One on 1st January, it would

be replaced a week later by *We Can Work It Out*, which would remain in that position for three weeks, while *Rubber Soul* reached the top spot in the American album chart on

the same date at the start of a six-week run.

The first BBC television programme to be shot in colour was children's favourite *Camberwick Green*. On 3rd January children were first





Norway: Åse Kleveland

Anne-Lye Rydé, albeit with a song that didn't make the final. *Nygammal Vals* was composed by Bengt Arne Wallin and written by Björn Lindroth.

In the unaccustomed heights of the top three came Norway with Åse Kleveland, accompanying herself on guitar, and the urgently dramatic, menacing and jazzy *Intet Er Nytt Under Solen*, meaning that the upbeat tones of the mid-Sixties were not reflected in Luxembourg. The song was written by Arne Bendiksen, who had been Norway's representative in 1964 and who would go on to represent Norway twice more with the Bendik Singers. Kleveland was born in Sweden (Lill Lindfors was actually born in Finland which made that okay), her family having fled from Norway during World War II to avoid the occupation. From the age of

ten Kleveland was appearing on radio shows, while her first folk-pop album was released in 1965. In 1966 she became the first female Eurovision performer not to wear a dress. This was not her only Eurovision experience as, in 1986 and one year after Lill Lindfors, Åse Kleveland hosted the contest in Bergen. In the Seventies Kleveland joined the group Ballade, but also studied law. She became director of the Norwegian Musicians Association before being appointed in the Nineties as Minister of Culture under the Labour administration. She was also head of the Swedish Film Institute. A recent diagnosis of breast cancer has curtailed her public appearances.

Belgium finished fourth in the contest, with Tonia's lively *Un Peu De Poivre, Un Peu De Sel* garnering 14 points to finish one point behind Norway. Cooked up by Paul Quintens and lyricist Phil van Cauwenbergh, this lively love potion certainly won some jurors over. The songwriters would go on to write future Belgian entries *Ik Heb Zorgen* (1967), *Jennifer Jennings* (1969) and *Goeiemorgen, Morgen* (1971). Arlette Antoine Dominicus, or Tonia, started her career aged 12 in 1959 and released her first singles in France during 1963. She went on to sing and dance at the Folies Bergères. Before participating in Eurovision she had several hits in Belgium with covers of German

greeted by the words "Here is a box, a musical box, wound up and ready to play. But this box can hide a secret inside. Can you guess what is in it today?". Peter The Postman was the first of only 13 episodes to be filmed, but would not actually be seen as originally made until after the BBC started colour broadcasts (1967 for BBC 2 and 1969 for BBC 1).



In the USA, where colour broadcasting had begun

in the Fifties, Batman – starring Adam West and Burt Ward as the dynamic duo – made its first appearance on ABC TV on 12th January.



On January 29th, the musical Sweet Charity, with music by Cy Coleman,

lyrics by Dorothy Fields, book by Neil Simon and direction and choreography by Bob Fosse, opened on Broadway in New York, where it would run for 608

performances. The musical was loosely based on Federico Fellini's 1957 film *Le Notti Di Cabiria* (Nights of Cabiria), and is best known for the songs *Big Spender*, *If My Friends Could See Me Now* and *The Rhythm Of Life*. *Big Spender* would be a Top Ten Adult Contemporary US hit for Peggy Lee later in the year.

February

TV series *Mr Ed* about the comic misadventures of a talking horse, which had run since 1961, came to an end on CBS in America on 6th February. Perhaps it no longer seemed to fit in with



Belgium:
Tonia

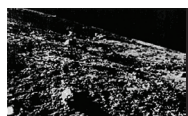


Ireland:
Dickie Rock

schlager hits. Following Eurovision she went on to record and perform in Germany, including a hit with the wonderfully titled *Texas Cowboy Pferde Sattel Verkäuferin*. In 1973 Tonia almost returned to Luxembourg to participate again in Eurovision but her song, *Sebastian*, was runner-up in the German pre-selection behind Gitte. Tonia's career fizzled out in the late Seventies and she made her final recordings in 1982. Her performance in 1966 would not be bettered by a Belgian performer for over a decade.

Equal fourth on 14 points came Dickie Rock, memorably described as always looking like a Fifties Teddy Boy, representing Ireland with the ballad *Come Back To Stay*. Dickie skipped down the steps to the microphone accompanied by famed conductor, Noel Kelehan, whose first performance this would be – the first of almost

30 years of conducting. The song, which was somewhat reminiscent of *Unchained Melody*, was composed by Rowland Soper. Dublin-born Dickie Rock, which is his real name, came to prominence as lead singer with the Miami Showband, inspiring Beatles-like hysteria with their early recordings, many of which topped the Irish charts, as indeed did *Come Back To Stay*. Danny Ellis, who would perform in the UK Song For Europe, was also a member of the Miami Showband. Two years after the Miami Showband was caught up in a 1975 shooting attack that killed three of its members, Dickie Rock left to form his own band. Forming Dickie's Band, he then went on to have enduring success in cabaret. He tried, unsuccessfully, to represent Ireland for a second time in 1969 and 1977. In 1977 Dickie had his final Number One hit in



a world heading towards the first manned

landing on the Moon. On 3rd February the first soft landing had taken place on the Moon, when the unmanned Soviet Luna 9 spacecraft had touched down. It came to rest in Oceanus Procellarum and transmitted the first photographs to Earth from the surface of another planetary body.

March

On 4th March, the same day that North Sea Gas was first

pumped ashore by BP, John Lennon made his infamous claim in an interview with the London Evening Standard that The Beatles were now "more popular than Jesus". It was the following day that Austria won the Eurovision Song Contest for (to date) the only time with Udo Jürgens singing *Merci, Cherie*, which he had co-written with Thomas Hörbiger. At the time,



the UK Number One was Nancy Sinatra's *These Boots*

Are Made For Walkin', and Kenneth McKellar would not enter the charts with his UK entry *A Man Without Love* until 19th March when he would be at number 30. The following week, his ESC song would drop three places in its last appearance in the top 40.



At the end of the month, the Labour Party led

by Harold Wilson won a general election with a majority of 96



Switzerland:
Madeleine
Pascal



Yugoslavia:
Berta Ambrož

Ireland with *Back Home Again*. Dickie Rock still tours and plays cabaret, most recently doing a Remember the Showbands tour.

Madeleine Pascal, representing Switzerland, finished in sixth place with 12 points. Written by Pierre Brenner and Roland Schweizer, *Ne Vois-Tu Pas?* was a lilting ballad slightly nasally sung by Madeleine. Born in Paris, Pascal released several singles in 1965 and 1966 but, after Eurovision her follow-up, *J'aime Les Oignons* became her final recording. Two songs finished in seventh place with a mere nine points. Yugoslavia's Berta Ambrož was one of the two performers with her song *Brez Besed* composed by Mojmir Sepe and Elza Budau. This was the first song in Slovenian to be performed at Eurovision with Sepe conducting as well as songwriting to reduce costs. Berta was working as a secretary

in an office at the time and needed to take her annual holiday to travel to Luxembourg. In fact, she missed the train and had to take a taxi to the border where she caught the train. At the time she was a promising singer at festivals but, after Eurovision, she never became a professional singer and returned to her career. *Brez Besed* was the first of Mojmir Sepe's two Eurovision entries and was covered by Willeke Alberti in Dutch. In later years, the song *Eres Tü* by Mocedades (1973) was alleged to have similarities to *Brez Besed*.

The performer of the other song that shared seventh place had a much longer career in music than Berta. Representing Spain for the first time was Raphael with *Yo Soy Aquel* – he would also be the Spanish performer the following year – and the song, written by long-time collaborator

seats. Wilson's party only had a single seat majority when he had called the election at the end of the previous month.

April

April saw Leonid Brezhnev installed as General Secretary and Leader of the Communist Party of the Soviet Union, which nearer home the first regular

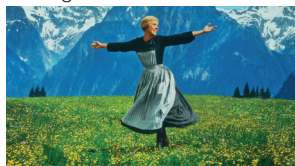


hovercraft service started across the English Channel.

Over in Sweden, the song *Sunny Girl* by the Hep Stars, written by

Benny Andersson (who would become one of the Bs of ABBA), started a five-week reign at the top of the Kvallstoppen chart that recorded sales of both singles and albums.

When the 38th Academy Awards ceremony was held in America on 18th April, The Sound Of Music won the Best Picture Oscar. Released in 1965, the original soundtrack album



to the film spent a total of 21 weeks at Number One in four separate runs during 1966, on its way to notching up a total of 70 weeks at the top between 1965 and 1968.

May

On 6th May, the Moors Murders trial ends with Ian Brady and Myra Hindley being convicted of murder.

On Saturday 7th May the Mamas & Papas reached Number One in the US charts with *Monday Monday*, while on Tuesday 31st the Hep Stars started a four-week reign at the



Spain:
Raphael

Manuel Alejandro, was a dramatic Latin ballad with every moment of emotion wrung out of the performance. Alejandro also wrote *Hablemos Del Amor* for Raphael in 1967 and wrote many of the singer's other hits. He also wrote for Placido Domingo, Emmanuel and Julio Iglesias. Miguel Rafael Martos Sánchez won a competition aged nine in Salzburg as the best child voice in Europe and then started singing professionally aged 16, perfecting his dramatic and somewhat flamenco style of delivery. In 1962 he took the top three places in the Benidorm International Song Contest, before releasing his first album in 1965. His success at Eurovision opened international doors for Raphael as the later Sixties saw him release a plethora of successful albums, not just in Spain but also in the USA and in South America. He began a career in

film acting, making six films within a four year period. In the Seventies Raphael supplemented his successful music career with hosting his own TV show and then appearing in soap operas. With over 50 albums to his credit, Raphael only started to take his career more slowly when liver failure in 2003 necessitated a transplant. 2013 saw Raphael release a new album, *Mi Gran Noche*, following which he toured South America. Raphael has passed 50 years in show business and ranks as one of the most famous Spanish pop and ballad singers.

Performed last on the night and finishing in ninth place was the second of the two songs performed in English and with Kenneth McKellar representing the UK. If Yugoslavia was a song without words, the UK's *A Man Without Love* was certainly a song without points as the juries only gave it eight points overall. This result would be the UK's worst result until 1978, but would usher in the UK's best ever run as the following year we would taste victory. Written by Cyril Ornadel and Peter Callander, *A Man Without Love* was a dramatic piano inflected ballad, finely sung by McKellar's tenor, but it is still most widely remembered for the kilt McKellar wore on stage. McKellar, who died in 2010, initially trained as an operatic singer, but preferred to work in the traditional Scottish folk song field. He recorded many



top of the Swedish charts with the song *Wedding*, which was

co-written by Benny Andersson and lead singer Svenne Hedlund. The latter would try to represent Sweden in the ESC in 1975 with wife Charlotte Walker and the ABBA song *Bang-A-Boomerang* (it came third). In 2005 they would try again with the song *Bara Du Och Jag*.

On 16th May, one of the most influential albums of the Sixties, *Pet Sounds* by The Beach



Boys, was released on Capitol in the USA. On the same day, the Communist Party of China issued 'May 16 Notice' that would mark the start of the Cultural Revolution. The latter aimed to enforce communism in China and would see millions of people displaced and/or

persecuted across the country, while historical and cultural sites and relics were ransacked and destroyed.

June

The ABBA story began in June 1966, when Björn Ulvaeus of the Hootenanny Singers met Benny Andersson of the Hep Stars for the first time. By the end of 1966



they had written their first song together – *Isn't It Easy To Say* – which would



United Kingdom:
Kenneth McKellar



Germany:
Margot Eskens

albums of Scottish music, appeared regularly in pantomime in Glasgow and was a regular contributor to Hogmanay shows on the BBC. He toured New Zealand and South Africa regularly and even recorded an album in Afrikaans. *A Man Without Love* is a curious entry in the UK's Eurovision pantheon and not one that many fans remember favourably.

Female solo performers for Germany, Luxembourg and Finland all shared the tenth position with seven points. *Die Zeiger Der Uhr* came from the pens of Walter Dobschinski and Willy Bradke and was performed by Margot Eskens. Dobschinski was a well-known Berlin jazz trumpeter who had led his own swing band for many years. Bradke was a well-known comedy writer and caricaturist who had written lyrics for a number of pop and rock hits.

He wrote Conny Froboess' first recorded song and also wrote *Pigalle* and *Zuckerpuppe* for Bill Ramsey, an American serviceman whose talent as a jazz musician and singer saw him play German jazz clubs while stationed in West Germany. After his discharge from the army Bill stayed in Germany and pursued a career as a rock'n'roll singer drawing German language songs in his American accent, a style that was wildly popular. Even now *Zuckerpuppe* is a staple of Schlager events. Bradke also wrote the original of *The Summer Wind*, a hit for Frank Sinatra. Margot Eskens was directly chosen for the 1966 Eurovision and had previously had a number of successes in the Fifties as a Schlager star. She had two Number One hits with *Tiritomba* and *Cindy, Oh Cindy* and appeared in a couple of films in the early Sixties. In 1963

be released on the album *The Hep Stars* (1966), which also included both *Wedding* and *Sunny Girl*.

While Udo Jürgens was getting releases of his Eurovision-winning song all over the world from Czechoslovakia to Iran (including reaching number two in Austria, number four in Germany and number 19 in the Netherlands) a number of cover versions would be recorded in 1966.

English singer Vince Hill entered the UK charts at number 36 on 4th June with his cover version



of *Merci, Cherie* (Columbia DB 7924). English lyrics were supplied by Baker Cavendish and it had a musical arrangement by Johnny Arthey. Hill also released an LP of the same name on Music For Pleasure (MFP 1213) to try and cash in on this success, but it would fail to chart. Vince Hill was no stranger to Eurovision himself. He had written the second-placed song *Alone Too Long* in the 1962 Song

of *Merci, Cherie* (Columbia DB 7924). English lyrics were supplied by Baker

For Europe competition under the pseudonym Curtis Kent for Frank Ifield, and had performed to fifth place the following year with Johnny Worth's *A Day At The Seaside*.

Former Eurovision entrant Matt Monroe (UK 1964), having had a big hit with *Walk Away* (Udo Jürgens' 1964 Eurovision entry),



recorded a version of *Merci, Cherie* and released it in the US as the B-side



Luxembourg:
Michèle Torr

Margot was on standby in case Heidi Brühl was too ill to perform *Marcel* at Eurovision. Going on first in Luxembourg, Margot sang like a nightingale and the pretty piano-motifed song was clearly under voted. Today Margot is often seen in Schlager shows on television.

Michèle Torr represented the home nation with *Ce Soir Je T'attendais*, written by Bernard Kesslair and Jacques Chaumelle, a well-established songwriting team who wrote for Jean-Claude Pascal, Johnny Hallyday, Claude François and Vicky Leandros among others. Like many other representatives for Luxembourg, the elegant Michèle, who looked resplendent in her long white dress, did not hail from the Grand Duchy but came from France. Aged 15, Michèle won her first song contest in Avignon during 1962, beating Mireille Matthieu and winning

a recording contract. In 1963 she toured with Jacques Brel and also released her first EP recordings. *Dans Mes Bras, Oublie Ta Peine* was her biggest hit during this period. *Ce Soir Je T'attendais* was a more upbeat song than many in the contest, but Michèle did not perform the song particularly well. She continued to record and perform in the Seventies with varying degrees of success and in 1977 she returned to Eurovision, this time representing Monaco with *Une Petite Française*. This led to the most successful part of her career with chart hits such as *Discomotion*, a disco-countryish song. From the Nineties onwards, Torr continued to record more sporadically and tended to appear regularly on the oldies circuit. Her recent recordings have included religious songs. In 2015 Michèle will follow in the steps of Celine Dion by appearing in Las Vegas.

Of the three tenth placed songs, the Finnish one was the only one that came through a national final selection. Ann-Christine Nyström narrowly won with *Playboy* beating former entrants Laila Kinnunen (1961), Lasse Mårtenson (1964) and Viktor Klimenko, the previous year's representative. Just as 1966 saw Noel Kelehan's debut for Ireland, *Playboy* marked the first time that Ossi Runne conducted a Finnish entry and, in this case, a song he himself had written. Runne was a

to *Honey On The Vine* (Capitol Records – 5669), while also including it on his *This Is The Life!* LP on Capitol (UK: T 2540 & US: ST 2540). In the UK the B-side would be *My Best Girl*.

Other 1966 cover versions include a single release by Ronny Temmer (Decca 23665) in Belgium with Dutch lyrics by René Pedde, which reached number 12 in the Flemish



charts during a five week stay. Born Jean-Pierre De Temmerman, he came

third in VRT's 1967 Eurovision pre-selection competition, with *De Ranke Roos* written by Al Van Dam and his wife Rina Pia. Another Dutch version was released by Ronnie Tober (Philips JF 333 511) with *Een Hart Is Geen Hart* as the B-side, which is a cover version of the UK entry: *A Man Without Love*.

In America, it was recorded and released as a single by Bobby Darin (Atlantic 45-2341) and Ernie England



(Monument 45-952), though the latter was a trumpet solo instrumental licensed from Sonet Sweden. Another trumpet solo was released on single in the



US by Ray Anthony (Capitol 5654) though, curiously, it was attributed to German composer Gerhard Winkler. In France, Tino Rossi





Finland:
Ann-Christine
Nyström



Portugal:
Madalena
Iglésias

trumpeter before becoming an orchestra leader, initially in Stockholm and then for Finnish TV1. Runne conducted on 22 occasions at Eurovision, making his one of the most frequently seen faces (and backs) at the contest. Ann-Christine was another girl with a bob haircut, singing a brassy jazzy summery song which bears a passing resemblance to *Winchester Cathedral* by The New Vaudeville Band. Ann-Christine, born in Helsinki, rose to prominence through singing competitions before recording a Finnish version of *Let's Twist Again* in 1962 with chart success. During the Sixties she released over 30 singles, but she decided to retire in 1973. In the new century she was tempted out of retirement to play some oldies shows, even participating in the interval act at the 2007 Finnish national selection.

Madalena Iglésias for Portugal finished 13th. She had participated with three songs in the Portuguese national selection and won with *Ele E Ela* written by Carlos Canelhas. The song, performed immediately before Udo Jürgens and so perhaps easily forgotten, is something of a mish-mash with a lively opening falling away to a quieter middle and lacking a hummable melody. Even so, it is one of the most beloved of the Portuguese entries. Madalena wore a dress which looked slightly like a pair of pyjamas and adopted the side-on stance of Lill Lindfors, and she seemed to be anticipating Svante Thuresson to come and attach himself to her shoulder at any time. She had no sooner hit her final note before she hurried off-stage, no doubt anticipating the juries. Madalena frequently appeared on Portuguese TV as a

released it in French on an EP (Columbia ESVF 1077).

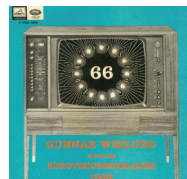
In Spain, Licia released a version on the EP *Ninguno Me Puede Juzgar* (Vergara – 295 – XC). Meanwhile, in Argentina, Violeta Rivas, who in 1967 would



record *Puppet On A String* as *Titire* (RCA Victor 31A-1100 - www.youtube.com/watch?v=nsvdjrjoqMLM), also recorded *Merci, Cherie* in Spanish and released it as a

single (RCA Victor 31A-0963). Her version of this song can be seen at: www.youtube.com/watch?v=nCvxRt1v9Jo.

1966 Melodifestival competitor Gunnar Wiklund (he came third with *Vinterrosor* and tenth with



Vad Har Jag Kvar) sang a Swedish version as a duet with Marianne Kock with lyrics by Al Sundström and released it on his EP *Sjunger Eurovisionsschlager 1966* on His Master's Voice (7 EGS 326).

In Finland, with lyrics by Kari Tuomisaari, *Merci, Cherie* became *Sua Kiittää Mä Saan* and was released as a single by Harry Snell (Scandia KS 643).



Meanwhile Polish lyrics were written by Jadwiga Urbanowicz and it was released on an EP in Poland by French-born René Glaneau on Polski Nagrania Muza (N 0433). You can see him performing his version at: www.youtube.com/watch?v=zJih8syV9Is.

teenager in the Fifties, and from 1959 onwards appeared on Spanish TV. In 1962 she won the award of Queen of Television for the first time, a title she would win for several years, and also participated in various song contests, including at the 1964 and 1965 Portuguese national finals. After Eurovision, Madalena recorded *Ele E Ela* in Spanish which then became a chart success in Spain, France and the Netherlands. In 1966 Madalena also finished as runner-up in the Mediterranean Song Festival. In 1969 Madalena participated once again in the Portuguese National Final. During the Sixties Madalena recorded and released many EPs and singles, also performing songs in several films. In 1972 Madalena retired from her career and moved to Venezuela. From time to time she performed in Venezuela, but in the late Nineties Madalena was tempted out of retirement following Simone de Oliveira's musical play *What Happened To Madalena Iglésias?* – Simone had of course represented Portugal at Eurovision in 1969. In 2008 Madalena published her autobiography.

Denmark performed second and finished well below their Scandinavian neighbours, gaining four points to finish 14th with all the points coming from Norway and Finland. Ulla Pia won *Melodi Grand Prix* quite convincingly, beating former contestants Dario Campeotto and Gustav Winckler. *Stop – Mens Legen Er Go*



was another jazzy number in a contest that was full of them, with the brass section punctuating and sometimes drowning out Ulla. The song was written by Erik Kåre and its poor result meant that Denmark withdrew from Eurovision until 1978. The song was a real mini-show for the time as Ulla was joined by two dancers, who were somewhat unconvincingly twisting while conductor Arne Lamberth felt moved to play some air violin. Ulla started out performing in children's theatres before becoming a vocalist with various Copenhagen jazz and dance bands. Eurovision enabled her to launch a career in Germany under the name Ulla Björn and she had hits both there and back in Denmark. Chief among the latter was *Flower Power Tøj*. In the late Seventies Ulla withdrew from show business to concentrate on her family.

July

At the beginning of July, the 80th Men's Tennis Championships at Wimbledon were won by Manuel Santana of Spain, who beat American Dennis Ralston 6-4 11-9 6-4. The following day, American Billie Jean Moffitt (later King) beat Brazilian Maria Bueno 6-3 3-6 6-1 to win her first Wimbledon singles title.

On July 11th the 1966 FIFA World Cup began in England. The home nation finished top of Group 1 with wins over France and Mexico and a scoreless draw against Uruguay. England then went on to beat Argentina,



Portugal (starring Eusebio who sadly died during the preparation of this issue of **Vision**) and then West Germany in the knock-out stages to win the football World Cup for the (to date) only time.

August

On 5th August, while the ground-breaking ceremony

took place in New York for the building of the World Trade Centre, the Beatles released their *Revolver* LP and double A-side *Yellow Submarine/ Eleanor Rigby* in the UK. By the end of the month, both would be ensconced at the top of the charts.

In the USA, they held a press conference in Chicago, during which John Lennon apologised for his remarks in March, when he





Netherlands:
Milly Scott

The songs performed in positions 13 through to 16 finished at the bottom of the table with just three points between them. In position 15 was the Netherlands with Milly Scott singing *Fernando En Filippo*. Conducted by the familiar Dolf van der Linden, the song was unusual in that Dolf was accompanied to the stage down the staircase, not by the singer but by two Mexican-hatted guitarists who were no doubt Fernando and Filippo. As the song started, Milly Scott skipped down the staircase singing with a hand-held microphone – every other performer had a fixed microphone in the single microphone stand – and during the last refrain, Milly skipped back up the stairs. We wouldn't see that much to-ing and fro-ing again until Bandido. Although the song was a jaunty number, it seemed to be lyrically hewn from

the same stone as *Zwei Kleiner Italiener*, albeit heading to San Antonio rather than Napoli. Of course, Milly Scott made history as the first black performer at Eurovision, a fact she herself attributed to her poor result, gaining only a point apiece from the UK and Ireland. Milly (or Marion Molly as she was born) was discovered by jazz musician Toon Hermans and she started singing with various jazz bands. Her first television show was in 1965 and Milly followed a dual career of singing and acting. Following Eurovision, Milly worked in Stockholm playing with Quincy Jones and in Gothenburg with Gerry Mulligan before travelling to the UK to sing with Jimi Hendrix. She then worked in musical theatre in Berlin, playing in *West Side Story*. In the Seventies she went on to tour with Udo Jürgens and then went on to appear in various television programmes. However, during the Eighties Milly also became interested in alternative healing remedies, studying hypnotherapy, reiki and other methods. When not performing, Milly is a respected alternative healer.

With one point, the song that finished 16th was *Chez Nous* sung by Dominique Walter for France and was the first time the French had finished outside the top five at Eurovision. The song was composed by Claude Carrère, who would be much better known as a record

had said the band were more popular than Jesus.



On 7th August It's A Knockout was shown on BBC1 for the first time. It would be broadcast until

1982 on that channel and from 1999 to 2001 on Channel 5. Meanwhile, the Gerry Anderson children's

puppet series Thunderbirds stopped production this month after only six episodes of the second series had been filmed.

September

On 1st September, the foundations for the multi-billion-dollar video gaming industry were created, when Ralph Baer (an inventor with defence contractor Sanders Associates) wrote a four-page document while waiting for a bus outlining the basic principles for creating a video game that could be played on television.

In the new Fall season on American television, September 1966 saw the debuts of classic television shows *Star Trek*, *The Monkees* and *Mission:Impossible*.



On 19th September, Scotland Yard arrested Buster Edwards,



France:
Dominique
Walter

label magnate and producer, discovering and working with such disco greats as Ottawan, Amanda Lear and Sheila (of the B. Devotion fame). Dominique, who somewhat confusingly is a man with improbably high cheekbones and even more improbable eyebrows, was accompanied by three female backing singers who were forced to stand in and among the orchestra. The song was slight if enjoyable, but failed to gain any support outside Monaco. In Eurovision terms, he is more famous as the son of Michèle Arnaud, who represented Luxembourg in 1956, making him one of the few offspring of former Eurovision performers to also appear on stage at the greatest show of all. Dominique followed his Eurovision disappointment by recording some songs written for him by Serge Gainsbourg who, of

course, wrote the 1965 winning song. By 1970, Dominique had left the music industry to work in the oil and gas industry.

Two songs finished with 'nul points'. The first of these was from Monaco, who could not even get a point back from France. That may well be because the French jury (and every other one) missed the song as *Bien Plus Fort* is the shortest song in the contest and vies with *All* (UK 1957) as the shortest of all time at one minute 50 seconds. Promisingly starting with timpani, *Bien Plus Fort* settles down as a normal and slightly overwrought chanson-style song. Written by Gérard Bourgeois and Jean-Max Rivière, Monaco took the unusual step of asking the Croatian singer Tereza to represent them. The songwriting team have written for many artists including Eurovision winners France Gall and Frida Boccara (but not their ESC entries), and also looked after the recording career of actress Brigitte Bardot. Teresa Kesovija came from Dubrovnik, starting her career as a flautist before moving to Paris in the early Sixties to try and build an international career. After Eurovision she returned to Yugoslavia and represented her homeland in 1972 at Eurovision with *Muzika I Ti*. Her song *Nono Moj Dobri Nono* was her biggest hit and Tereza was voted Yugoslav Female Singer of the year for six consecutive years. As Tito's favourite singer,

who was suspected of involvement in the Great Train Robbery of 1963.

October

October saw Israel apply for membership of the EEC, British spy George Blake escape to Russia from Wormwood Scrubs prison, and the Aberfan disaster in South Wales, in which a colliery spill tip collapsed onto a school after several days of heavy rain killing 116 children and 28 adults. The latter would inspire the 1967 Bee Gees hit *New York Mining Disaster 1941*.

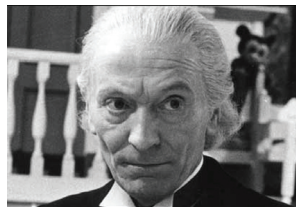
On 29th October, the last



episode of the Doctor Who story The Tenth Planet was broadcast. The story is important not only for containing the first



appearance of the Cybermen, but also for featuring the first ever regeneration of the Doctor, which allowed the series to change lead actor from time to time and last for (to date) fifty years. At the end of episode 4 of this story, William Hartnell, who had played the part of the Doctor since 23rd November 1963, collapsed to the floor





Monaco:
Tereza

Tereza was feted in and out of Yugoslavia and she travelled the world performing, including resuming her French career. After the war in Yugoslavia put a brief hold on her career, Tereza returned to public performance and recording, receiving honours from Jacques Chirac for her contribution to the arts and also working for UNESCO. Over her lengthy career Tereza has recorded singles in ten different languages.

Joining the famous diva on 'nul points' is a man who reputedly behaved like a diva. Like Udo Jürgens, Italian Domenico Modugno would see his third and final Eurovision performance and, also like Udo, Domenico composed his own entry *Dio, Come Ti Amo*. As previously mentioned, Modugno, who had won the San Remo Festival for the fourth time with his composition, did not think the RTL Orchestra

would be capable of doing justice to the song, so brought his own musicians to play piano and, most memorably, vibraphone which gave a sparse and eerie sound to a dramatic and passionate patter song. Once again Domenico played fast and loose with the three minute rule, but this song and performance were severely under voted. However, the unemployed orchestra applauded the final score! Just as Domenico's previous songs at Eurovision, *Nel Blu, Dipinto Di Blu* (more often referred to as *Volare*) and *Ciao Ciao Bambina (Piove)*, were successful after the contest, so too did *Dio Come Ti Amo* find favour, being recorded by Jack Jones and Shirley Bassey among other artists. After military service Domenico attended acting school and appeared in films before entering the San Remo Festival with *Volare* in 1958. After winning the contest and appearing at Eurovision, the song sold over 22 million copies and Modugno's reputation was made. He won San Remo in 1959 again with *Piove* while his 1960 entry *Io* was recorded by Elvis Presley under the title *Ask Me*.

In 1962 San Remo acclaimed Domenico Modugno for a third time as he won with *Addio Addio*, performed by Claudio Villa at Eurovision, while he won for a fourth time in 1966. He came second again in 1974. Modugno had a lengthy recording career, lasting from the Fifties to the

and transformed into Patrick Troughton. The following week (5th November) would see the start of a new era with the first episode of *The Power Of The Daleks*.



November

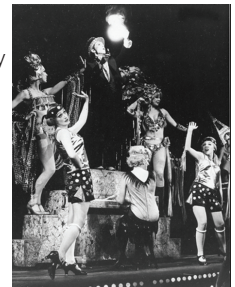
16th November saw the first broadcast of *Cathy Come*

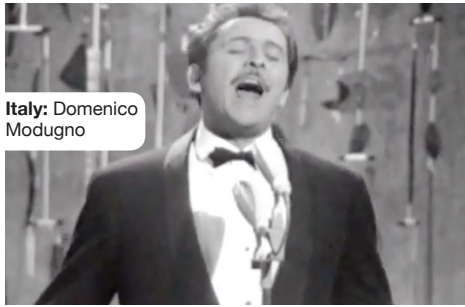
Home as part of BBC 1's *The Wednesday Play* anthology strand. Written by Jeremy Sandford and directed by Ken Loach, it highlighted social issues such as homelessness, unemployment and the rights of mothers to keep their children. It was watched by 12 million people and was discussed in Parliament. By coincidence, homeless charity Shelter would be founded a couple of weeks later in London on 1st December 1966.

Elsewhere, film actor Ronald Reagan was elected Governor of California, John Lennon met

Yoko Ono for the first time, and Muhammed Ali knocked out Cleveland Williams to take the heavyweight boxing title.

On 20th November the musical *Cabaret* opened at Broadhurst Theatre in New York. With music by John Kander and lyrics by Fred Ebb, it was based on John Van Druten's 1951 play *I Am A Camera*,





Italy: Domenico Modugno

Eighties in many different countries, including the USA and has sold over 60 million albums. He acted in over 40 films, including some he directed himself, as well as appearing regularly on television, touring and also performing in theatre and opera. In 1987 Modugno turned to politics as a member of the Italian Radical Party, being elected as a Congressman for Turin. He died of a heart attack in 1994, but post-death his reputation soared and further compilations of previously unreleased material came to light. A statue to him was erected in Polignano di Mare, the site of his final concert, in 2009, while in 2013 a new film entitled *Volare* was made fictionalising his life story.

Reflecting back on the 1966 contest, it can be seen in hindsight as a watershed with the contest moving towards being a more pop

type of show and Sandie Shaw ushering in more modern styles of music just one year later. Within 12 months England would win the World Cup and the UK would win Eurovision. Just as colour television was starting to appear, so too did the spirit of swinging London as it invaded Eurovision. The mini skirt would replace the long dress; dancers and backing singers would proliferate. The 1966 contest was infused with jazz and big band music, balladeering and chansonerie. The Big 5 in today's terms all performed poorly – France, Italy and the UK all recorded their worst results at that time – while the soon to be replaced voting system showed a distinct element of regional bias (not to mention potential racism as alleged by Milly Scott) as well as one of the rare occasions that the UK received top marks from Ireland. It was a contest of hellos and goodbyes – hello to Noel Kelehan and Ossi Runne and farewell to Modugno and Jürgens – while four of the artists would return in the future to the Eurovision stage in a variety of capacities. Re-watching the contest for this article does not suggest that it is the best of contests; it is a contest lacking in memorable melodies, nor indeed much drama. Though as Austria's sole beacon of success, 1966 will always be remembered as a Eurovision dominated effortlessly by a man and a piano.

which was in turn adapted from Christopher Isherwood's 1939 short novel *Goodbye To Berlin*. It would eventually run for 1,155 performances before a number of later revivals and an Oscar-winning film in 1972.

On 24th November, the recording sessions started that would produce the Beatles' critically acclaimed 1967 album *Sgt Pepper's Lonely Hearts Club Band*, which strayed from the conventional pop rock of the time to include elements of psychedelic, music hall and symphonic influences.

December

15th December 1966 saw the death of Walt Disney while he was producing 1967 film *The Jungle Book*, which would be the final animated feature from the company under his personal supervision. Just over a week later British television saw the last broadcast of ITV's pop show *Ready Steady Go* presented by Keith Fordyce and Cathy McGowan, who is the current partner of UK Eurovision entrant Michael Ball (UK 1992).

In the UK, the year ended with Tom Jones' *The Green Green Grass Of Home* at the top of



the singles charts, while in the USA it was The Monkees and *I'm A*

Believer that saw the year out.



BOB ALLISON

2nd February 1941 – 25th November 2013

As the last issue of **Vision** was being printed, news was received that Bob Allison, one half of The Allisons who represented the United Kingdom at the 1961 Eurovision Song Contest, had died at the age of 72 having suffered significant illness in recent years.

Born in Wiltshire as Bernard Colin Day, he changed his name to Bob Allison after forming a harmony duo with Brian Henry John Alford who would become known as John Allison. Marketed as brothers, the two friends were signed to Fontana with their first record, *Are You Sure?*, submitted to the annual Song For Europe contest broadcast by the BBC on 15th February 1961.

Nine songs competed to represent the United Kingdom in Cannes, with The Allisons nudging Steve Arlen's performance of *Suddenly I'm In Love* in to second place by just one point. One month later the pseudo-brothers performed *Are You Sure?* at the sixth Eurovision Song Contest and were considered as one of the pre-contest favourites.

Unfortunately victory eluded The Allisons who, with 24 points from the international juries, found themselves in second place and seven points behind the winner, *Nous Les Amoureux*, performed by Jean-Claude Pascal. *Are You Sure?* peaked at number two in the official British charts and Number One in the independent NME charts, and still remains a favourite



The Allisons: Bob is on the left

more than 50 years later.

Returning to the United Kingdom, The Allisons released four more singles and an album, but failed to emulate the success of their Eurovision hit causing the two singers to go their separate ways in 1963. With rumours of a developing rift between the two performers, John Allison began song writing and tried to keep The Allisons alive by singing alongside other so-called brothers.

During the Nineties, John and Bob reunited for regular performances on the

nostalgia circuit, but Bob's health was already starting to deteriorate by this time. Although Bob would try to join John whenever possible, increasingly John Allison found himself singing their Eurovision hit as a solo performer alongside other songs from the Fifties and Sixties.

Are You Sure? was the fourth UK entry and the third to achieve the infamous bridesmaid position that the United Kingdom has now achieved more than any other country. Sir Andrew Lloyd

Webber, who co-wrote Jade's *It's My Time* in 2009, has cited the song as his favourite Eurovision entry and many others would no doubt agree.

Although The Allisons did not enjoy the success of other emerging acts of their generation, Bob Allison will always be remembered as one half of that infectious and popular duo who proudly flew the Union flag.

Gordon Lewis



CREATIVE IN KYIV



Gordon Lewis reports on the 11th Junior Eurovision Song Contest that was broadcast live for a second time from the Ukrainian capital of Kyiv, the first being in 2009

Saturday, 30th November 2013 and all Euro-eyes were once again focussed on Kyiv and the Palace of Arts that had won the honour of hosting the latest edition of the Junior Eurovision Song Contest. During the spectacular and colourful evening, 12 countries took to the stage including the return of Macedonia (FYR) and Malta, as well as the debut of San Marino. Several songs were noticeably favouring partial English lyrics to accompany English titles in what appeared to be a blatant attempt to garner votes by using the international language!

Introduced with a musical re-telling of Ukrainian children's stories, the Parade of Nations saw each delegation enter the arena, accompanied by the respective national flag, to rapturous applause which continued when the two hosts, Timur Miroshnychenko and Zlata Ognevich, appeared on stage. Zlata was instantly recognised as the singer of *Gravity* which had achieved third place for Ukraine in Malmö. Timur and Zlata explained that the top three performers would all receive trophies, the first time this has happened at Junior Eurovision but reminiscent of the 1959 Eurovision Song Contest!

Following a short film showing how Kyiv had prepared for the event, 13 year-old Elias took to the stage for the rocky *Det Är Dit Vi*



Gaia Cauchi wins it for Malta

Ska (That's Where We're Going). Representing Sweden and supported by his own band, this was a confident performance which was well received by the audience in the hall. With his cheeky smile and long hair, Elias could have been a younger brother of X Factor's Luke Pearlman!

Azerbaijan, represented by ten year-old Rustam Karimov, was the first country to use

Junior Eurovision Song Contest 2013 Results

Country	Performer(s)	Song Title	Points	Position
Malta	Gaia Cauchi	<i>The Start</i>	130	1st
Ukraine	Sofia Tarasova	<i>We Are One</i>	121	2nd
Belarus	Ilya Volkov	<i>Poy So Mnoy</i>	108	3rd
Russia	Dayana Kirillova	<i>Mechtay</i>	106	4th
Georgia	The Smile Shop	<i>Give Me Your Smile</i>	91	5th
Armenia	Monika	<i>Choco Factory</i>	69	6th
Azerbaijan	Rustam Karimov	<i>Me And My Guitar</i>	66	7th
Netherlands	Mylène & Rosanne	<i>Double Me</i>	59	8th
Sweden	Eliias	<i>Det Är Dit Vi Ska</i>	46	9th
San Marino	Michele Perniola	<i>O-o-O Sole Intorno A Me</i>	42	10th
Moldova	Rafael Bobeica	<i>Cum Sa Fim</i>	41	11th
Macedonia (FYR)	Barbara Popovic	<i>Ohrid I Muzik</i>	19	12th



The Start was an exceptionally strong ballad that was performed with feeling and passion, as well as revealing amazing vocals from such a young person

representing Armenia. 15 year-old Monika, surrounded by five brightly dressed dancers, appeared to lack confidence at first and was then seen playing a violin by the end of the song. But the performance came across as somewhat messy and left this offering tasting too sweet and sickly.

Perhaps the most confident of all 12 performers was San Marino's Michele Perniola. Debuting for the small country, this 15 year-old had the voice, the looks and the moves to impress the audience. After a slow start, *O-o-O Sole Intorno A Me (O-o-O Sunlight All Around Me)* developed into an up-tempo disco number, complete with five dancers and pyrotechnics.

After a one year absence, Macedonia (FYR) was represented by a very mature looking 13 year-old wearing hot pants and accompanied by three dancers. Barbara Popovic looked much older than her actual age, providing excellent vocals to the electro-pop music of *Ohrid I Musik (Ohrid And Music)*. There was even a football whistle blown as part of the performance!

The host nation, Ukraine, was defending its title having won the 2012 event. With lots of audience support, 12 year-old Sofia Tarasova performed a song that was surely inspired by the slogan of Malmö 2013. *We Are One*, with its haunting introduction, combined Ukrainian with English before turning into a

an English title. *Me And My Guitar* was mainly performed in the Azeri language, with English words included in the lyrics to give that extra appeal. The likeable youngster began his catchy pop song while seated on an elephant – not a real one of course but re-created and modelled by his five backing dancers.

Choco Factory was another song that combined two languages and was the entry



Presenters Zlata and Timur



modern dance track that received the biggest applause of the night.

After the first break, during which viewers were entertained with more music and dance, Belarus was represented by Ilya Volkov. The 13 year-old was no stranger to the Junior event, having been a backing dancer for his country in 2012. Now it was his turn to perform the slightly ethnic, Euro-pop number *Poy So Mnoy (Sing With Me)* which came across as a strong contender for victory.

Emotive ballad

With its piano introduction accompanied by four girls stood on boxes, *Cum Să Fim (How To Be)* was confidently sung by Rafael Bobeica for Moldova. Successfully combining English lyrics with his own language, the 11 year-old produced what was an emotive ballad. The inclusion of a dancer dressed as an angel running across the stage undoubtedly detracted from an otherwise strong number.

Georgia was represented by the only group of the evening. The Smile Shop was made up of Mariam Shavladze (10), Ana Kvantaliani (12), Saba Chachua (13), Mariam Samushia (11), Luka Gogiberidze (14) and Tamta Diasamidze (11), whose voices blended perfectly for

the jazz influenced *Give Me Your Smile*. The subtle black and white lighting effects added a distinct 1920s feel to the song.

Pre-contest favourites, Mylène & Rosanne, were representing the Netherlands accompanied by their four cheerleaders. The 13 year-old twin sisters were both cheeky and infectious, providing an enthusiastic performance of *Double Me*. The English lyrics were strong but, when Dutch was used, there appeared to be too many words for the actual melody!

Returning to the junior event after a two year absence, Gaia Cauchi had been given the opportunity to represent the island nation of Malta. *The Start* was an exceptionally strong ballad that was performed with feeling and passion, as well as revealing amazing vocals from such a young person. If this had been recorded by Leona Lewis or Sam Bailey, it would have been an international hit.

Russia concluded the show with the typically schlager *Mechtay (Dream On)*. 11-year old Dayana Kirillova was another confident singer who began her performance seated in a large paper boat! The familiar Euro-sound had the audience clapping along, although Dayana's vocals could have been smoother at times.



Surprisingly, the applause appeared muted as the song reached its conclusion.

With all songs performed, Timur and Zlata re-appeared to introduce the voting, before Emmelie de Forest gave another amazing performance of her Eurovision winner, *Only Teardrops*. It was then time for all the Junior contestants to unite and perform the theme song for this year's contest, *Be Creative*. After a short reprise of the 12 competing entries, the 2012 winner Anastasiya Petryk performed two songs, including the English version of her winning entry *Nebo (Sky)*.

Withdrawal

2005 winner, Ruslana, had also been due to perform as part of the lengthy interval act, but pulled out at short notice. According to an official statement she was unwell, but some sources claimed that Ruslana's withdrawal was politically motivated following the Ukrainian government's refusal to sign an agreement with the European Union just days before the Junior Eurovision was held, leading to protests on the streets of Kyiv.

In the absence of Ruslana, Zlata had to perform an ethnic number alongside those wild men from the mountains of Ukraine,

before launching into her own Eurovision hit, *Gravity*. However, and to the disappointment of many, there was no sign of the giant who had accompanied her in Malmö. Nonetheless, Zlata certainly proved herself to be the excellent performer that she is.

Having sought confirmation from EBU spokesperson and former OGAE Russia President, Vladislav 'Vlad' Yakovlev, that the voting procedure had concluded, the now-obligatory 12 points were awarded to all competing nations before the Kid's Jury, comprising one 10-16 year old from each country, announced its points with Malta taking an early lead. The Swedish spokesperson helped Malta retain this position, but Russia would then lead for the following three sets of results.

After Macedonia (FYR) had announced its votes, the top spot was shared by Malta, Russia and Ukraine but, following the Ukrainian votes, Malta was once again ahead of its closest rivals and maintained this position until the end of the voting, with Ukraine taking second place and Belarus, having nudged ahead of Russia, achieving third.

Gaia Cauchi was ecstatic as she returned to the stage, having achieved Malta's first ever victory at any Eurovision event. And the reprise of *The Start* was just as powerful as the performance on which the public had voted. Returning to her island home, Gaia was given a hero's welcome and, on 13th December 2013, was awarded Malta's highest civilian honour, the Gieh ir-Repubblika, becoming the youngest person to have ever been honoured in this way by the Maltese government.

As the winning nation, Malta was given first refusal on hosting the 2014 Junior Eurovision Song Contest and there was no surprise when the island nation accepted the challenge at the end of last year. Although the date and venue are still to be announced, the event will certainly be a celebration of all things Maltese!

● *Congratulations must also go to OGAE UK members, Luke Fisher and Ewan Spence, for their entertaining online commentary for eurovision.tv*

EUROQUIZ

This issue's quiz, compiled by **Ben Robertson** and **Alasdair Rendall**, is a tribute to the organisers of Eurovision 2014 for setting up a 'Eurovision Island' in Copenhagen. How well do you know your Eurovision islands?

- Patrick Fiori was singing about which island in Eurovision 1993?
- Which Eurovision host was born on Corfu on 5th January 1972?
- The Cypriot entry in 1981 was the band Island, with a very credible sixth place. What was the name of the song?
- Who preached that "Together we can make this world a better place, on this little island in outer space" during the 2013 Eurovision final?
- Which Cypriot singer unsuccessfully stood for election to her country's parliament in 2006?
- Where was Dana born?
- From which island did the 1992 French singer, Kali, hail from?
- In terms of points received, what is Malta's most successful Eurovision entry?
- Which UK Eurovision entrant had a degree in forestry?
- What is the name of the island on which Eurovision 2014 will take place?

Answers

- Corsica
- Sakis Rouvas
- Monika
- Dina Garipova
- Lia Vissi
- London
- Martinique
- Angel
- Kenneth McKellar
- Retsjhaløen

COMING 2014 EVENTS

Here are some details about the bumper year of events for everyone's diaries!

Being an OGAE UK member has lots of benefits and one of them is the chance to attend various events throughout the year! 2014 promises to be a bumper year with plenty going on. You told us you wanted more, so here we go with what we know so far!

Saturday 5th April
Amsterdam

Eurovision in Concert

Your chance to see many of the performers who will be in Copenhagen!

Friday 11th April
Royal Vauxhall Tavern, London

The Preview Event

The usual mix of Europop and Eurovision greats with a special preview segment hosted by OGAE UK President, Paul Marks-Jones. OGAE members get discounted tickets.

Saturday 12th April
The Eurovision Preview Event
Manchester

Boom Bang a Bang

Back for the eighth year running – the North West's premier preview event where you decide who should be in the final of Eurovision.

Friday 18th July – Sunday 20th July
Berlin

Eurovision Weekend

A weekend spectacular of Eurovision fun, special guests and surprises – co-hosted by OGAE UK.

Saturday 4th October
Birmingham

Eurobash 2014

Our ever popular event is back in Birmingham – BIGGER and better than ever!

I NEEDED TO TAKE EXTRA HOLIDAY TO DO EUROVISION

IN CONVERSATION WITH MAYNARD WILLIAMS



Maynard Williams was lead singer with Ryder, the UK's representative in Bergen in 1986. For a good number of years Maynard had been off the Eurovision radar ... until **Marcus Keppel-Palmer** had the opportunity to find out what has been going on

One of those idle conversations that happen from time to time often revolves around what happened to the UK representatives from the 1980s – the forgotten years. Scott Fitzgerald and Kit Rolfe have both come to Eurobash in the past couple of years, while Vikki (under her new name Aeone) has previously been interviewed for **Vision**. A speculative contact to Maynard Williams' former agent produced no response – or so I thought – and once more he slipped from my mind. Then one day, quite unexpectedly, I had a voicemail from Maynard Williams giving me direct contact details in France. Even so, it still took another two months to arrange a date and time for a conversation. Maynard in France and me in the UK.

"I've been living in France for over 20 years now," Maynard explains to me in response to my natural first question. "I moved over after tiring of doing the West End and haven't looked back. I had been in Starlight Express for over ten years and I had done Joseph. In fact, I was doing both shows at the same time. So I came here, drank red wine and ate foie gras. My wife



Maynard with Ryder at Eurovision 1986



and I then renovated an old farmhouse that had belonged to the Mitterrand family and, when it was finished, we let it out for holiday rentals. It was a complete change of pace from show business." But it is the business of show which has led me to speak to Maynard, so I ask him about Eurovision.

"At the time I was in Starlight Express and I was telephoned by Brian Wade, the producer and songwriter with whom I had worked before. Brian said to me that he had a song in the last eight of the Song For Europe, but that the band he had put in was having trouble with the lead singer – and he asked if I would take over. In fact, he asked me if I had any holiday available and I said I had two weeks owing. So I went cap in hand to The Really Useful Company to get the time off and immediately had to go and re-record the song, meet the band and do the rehearsals for Song For Europe. I hadn't met the band, Ryder, before. I think a few of them actually were in a band together. The song *Runner In The Night* had been written by Brian and Maureen (Darbyshire) based on a line from the Bruce Springsteen song *Blinded By The Light*."

Maynard barely pauses for breath. Like many a Eurovision entrant he is a lively raconteur.

"We did Song For Europe and it became apparent that we had won. I even think it was clear before all the votes had been counted. I was told that we next had to go to Norway to do Eurovision. So I had to go back to The Really Useful Company to beg for some more time off. Thankfully Andrew Lloyd-Webber was being kind. As this was the first time Norway was hosting they laid on lots of parties. But we had to be careful in the hotel. There were terrorist troubles shortly before going over there, and our rooms were on the same floor as the Israeli delegation. It meant that every morning I was met by the sight of fully-armed Mossad agents patrolling the corridor with uzi machine guns. My father (Bill Maynard, the actor from Heartbeat and former Song For Europe entrant) came over and when we were on the way from the hotel he saw me and came and banged on the coach window. Within seconds he was jumped on by Mossad agents and shaken down."

How did Maynard feel Eurovision went? "Well I don't think the performance was as good as the one in Song For Europe" Maynard confesses. "I had problems during rehearsals – I was trying to save my throat for the weekend – and on the night there were problems with the sound. I couldn't hear the monitors and the backing track" (It seems that Jemini was not the first UK act affected by this problem). "I enjoyed the experience, but I felt the responsibility for our result. But Eurovision was a great experience. All the artists became very pally and I became good friends with the French and the Israelis."

What happened after Eurovision, I ask? Was there much life for *Runner In The Night* after Bergen? "We were by no means favoured to win Song For Europe, so we didn't have a record contract to release the single beforehand – unlike many of the other entrants. That meant we had to weigh up the options to release the single once we had won. We decided to go with an offshoot label of Virgin but, after we failed



A scene from Truckers

"I couldn't hear the monitors and the backing track"

to win Eurovision, the label lost interest in Ryder. We did release one more song, but I was not around to publicise the single as I had to go back into Starlight Express and I was also filming a TV series called *Truckers* with James Hazeldine. The programme centered around a trucking company in the North East. Brian Wade and I wrote the theme song for this, *The Longer The Road*, and it was this that was the other release under the Ryder name." Maynard reflects, "Although *Truckers* was a success, the BBC cancelled it in light of the Hungerford Massacre – they didn't want a series with violence. So it was back to the West End."

Maynard has had a long career in show business. I ask him how this came about. "I didn't really have any choice with my father, did I? He used to take me around the holiday camps and the theatres during the summer season. I learned classical piano by the time I was ten. At school I was in a number of groups, but my first proper band was in 1966 when I was 17 and joined the Downliners Sect as the keyboardist. We gigged with Elmer Gantry's band, the Elmer Gantry Velvet Opera, who had a hit with *Flames*. But the Velvet Opera band split up, leaving to form the Strawbs, so Gantry asked the Downliners Sect to be his new band, to fulfill commitments touring with Free. However, I was the young guy in the band and so I didn't really fit in. I left to join a showband based in Sheffield called O'Hara's Playboys, who played the cabaret circuit and nightclubs. They were all hardened Glaswegians, all older



Maynard today

than me, and it seemed that every night ended in a punch-up.”

“During that time I learned to play guitar as well and decided that I and the guitarist, a guy called Billy Simpson, would branch out as a double act. However, at the very last minute he pulled out, so I didn’t have the confidence to go it alone. My dad said that I should and he made me do the whole act for him in his front room. He said I was ready and so I branched out on my own. Around the same time there was a chance to join the Black & White Minstrel Show, for which I successfully auditioned. We used to do two shows a night and then I might do a late night solo cabaret show. It was the time of my life.” So Maynard started out as a rock musician then ended up in cabaret. How did he get into musical theatre? “After the Minstrels I went to join the Ken McIntosh Orchestra, playing ballroom pops at the Lyceum Theatre. Anyway, I gave one of the girl singers a lift to an audition for Joseph, which was to be the premiere of that show, and ended up getting an audition myself and got the job, The young lady didn’t get the job! Joseph was my first West End show.”

It was with Andrew Lloyd-Webber and Tim Rice that Maynard Williams made his first recordings. “Yes, I sang first on the Joseph album,” confirms Maynard. “Then I made an album with Andrew and Tim called *Ten Songs* which was a collection of their then unrecorded songs. The album wasn’t a great success and the songs started turning up in other Lloyd-Webber shows, such as *Down On The Farm* which ended up, I think, in *Sunset Boulevard*. Andrew also did the music for the film *The*

Odessa File and, over the opening credits, there is a song playing on the radio. I recorded it originally but in the end they used a version sung by Perry Como. That was very much the story of my recording career. I started working with Brian Wade – I had met him through the Ken Macintosh Orchestra – shortly after Joseph and we released around seven singles on a variety of labels but, despite some radio play, it never quite happened for me.”

Maynard goes on to explain that he decided to concentrate on a theatre career. He appeared in *Romeo & Juliet*, in pantomime with Lesley Crowther and also Arthur Askey. And of course, he spent ten years in *Starlight Express*. “I played all the male characters in my time” notes Maynard. So does he still watch Eurovision? “Of course I do,” exclaims Maynard, “I really like the voting. These days the show seems crisper, there is more weird stuff and the music seems more basic. I always thought *Runner In The Night* lacked musical merit and I was surprised it did so well. But Eurovision now is much more of a game show.”

Retreat

Finally I ask Maynard what he is doing now. After his retreat from show business, he has now returned to singing. “I joined a local group here in France a few years back, just to play keyboards and guitar, and we ended up doing some recordings. Then in 2012 I decided to come back to the UK and I toured around all summer playing gigs in pubs; I did about 35 dates. It was great fun. And now I am just preparing a show based on the songs and life of Jacques Brel. It is a one-man show and all the songs will be in French. I aim to take it to the Edinburgh Festival in 2014” enthuses Maynard.

Maynard Williams is a great raconteur, enthusiastic, realistic about his Eurovision experience and proud of his diverse career. He has played in rock bands, ballroom bands, and cabaret. He has performed in theatre, musicals and pantomime, and is now looking forward to the next chapter in his career. Another Eurovision representative from the 1980s proves to be great company. ♡

EUROCURIOS



More Eurovision curiosities
by **Thomas Latham**

First some additional information based on my last column. You can see Frequentia Mod sing *Happy Everything* on YouTube at: www.youtube.com/watch?v=BcJU3lsMADE. Furthermore, I only just found out that the late Eydie Gorme is the cousin of Neil Sedaka, who of course co-wrote the English lyrics to ABBA's *Ring Ring*, which came third in the 1973 Melodifestival.

Last year, Ajda Pekkan (TR 1980) released a 9CD box set from Odeon Müzik Yapimcilik covering her long and varied career. Included is the original version of her 1980 ESC entry *Pet'r Oil* (it came 15th in The Hague) together with a re-recording with a slightly more modern arrangement entitled *Petrol*. Ajda is hugely successful in Turkey, so much so that she is sometimes simply referred to as 'Superstar', and has released more than 20 albums, appeared in more

than 50 films and sold more than 42 million records.

Our old friends at Vocalion have been continuing their sweep through the archives and came up with another release with Eurovision-related tracks on it. Paul Mauriat's international success came through his instrumental cover of *Love Is Blue*, which was a Number One hit in the USA in 1968, a year after the original song had come fourth for Luxembourg at the Eurovision Song Contest. Now, two of his six 1969 LPs - *Un Jour, Un Enfant* and *Je T'Aime... Moi Non Plus* - have been released on the Vocalion label. While the former featured Mauriat's version of that year's French winner and his own composer's version of *Catherine*, which was the 1969 entry from Luxembourg, the latter features the Spanish winner (*Vivo Cantando*) under the title *Alors Je Chante*. Now you can get them all in one place (CDLK 4475 - 765387447526).

Sadly, Bob Day (aka Bernard Colin Day), who was better known as Bob Allison of The Allisons (UK 1961), recently passed away at the age of 72 after a long battle with ill health. Their Eurovision runner-up - *Are You Sure?*



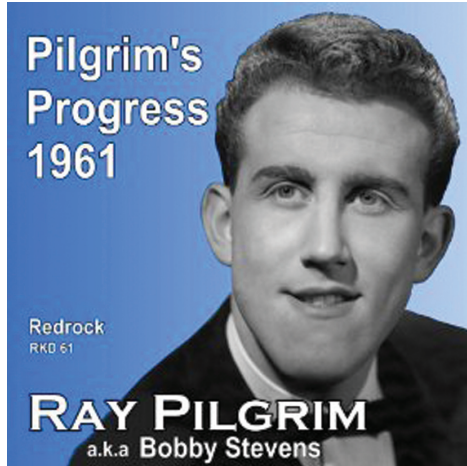
Ajda singing
in 1980...



And Ajda
today...(!)

– is now available for download on an album from Redrock Music Ltd by an artist called Ray Pilgrim (here sung in duet with Dick Jordan): *Pilgrim's Progress 1961*.

Who is Ray Pilgrim? Well, born in London in 1936 (under the name Ray Reardon), he was active in the 1950s and 1960s and was



one of those artists who made a living from recording cover versions of other people's hits for Embassy Records in the 1960s. He also recorded under the name Bobby Stevens (for contractual reasons) as well as contributing vocals to The Typhoons, The Starlings, The Jaybirds and The Beatmen. Ray, who recorded over 150 songs in his career and made more than 200 appearances on BBC radio, only became a professional singer so he could leave the bank where he had been working and go to the London School of Economics to get a degree (which he achieved in 1962). Subsequently, he gave up music and became part of the senior management of a large multinational company. He did come out of retirement just once, in 1966, to record a theme song for the opening credits of the spoof horror-comedy film *Carry On Screaming*.

The *Pilgrim's Progress* version is the same one that was originally released on Embassy (45-WB 439), when it appeared under the names Bobby Stevens and Don Duke (which is how

you'll find it listed on other download albums). Incidentally, *Pilgrim's Progress 1962* features Ray's version of *Never Goodbye* (again it was first released under the name Bobby Stevens: Embassy 45-WB 501), which was originally performed to fourth place by Karl Denver in the 1962 Song For Europe competition, but nevertheless became a Top Ten hit in the UK (Decca 45-F 11431). You can find more information about Ray on the website www.raypilgrim.co.uk/Welcome.html.

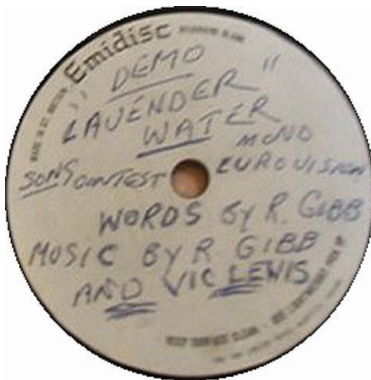
However, Ray also wrote original songs and, among other accomplishments, contributed the English lyrics and the title *Big Boy* to Norway's first Eurovision entry from 1960: *Voi Voi* by Nora Brockstedt. He also wrote lyrics to *Tell Me No Lies* (co-written by someone called Gunnar), which I suspect may have been a finalist in the 1960 Norwegian Final, that was released as the B-side to *Big Boy* (Top Rank International JAR 353). Does anyone know more about this B-side and its origins?

One of the songs released by Cliff Richard that is said to have been a reject from Lulu's 1969 Song For Europe competition is *Big Ship* (Columbia DB 8581) written by Birmingham-born country music singer Raymond Froggatt. It reached number eight in the charts in 1969 for Mr Richard, but Froggatt's own version can be found on *Runaway/Stay With Me* (1986 RBM), while a live version can be found on *Just One Night In Concert Symphony Hall Birmingham* (2004 Raymond Froggatt).



Raymond Froggatt

Another song possibly rejected in 1969 was the song *Lavender Water* that was written by Robin Gibb of the Bee Gees and arranged by (or possibly co-written by) Vic Lewis in 1969. It may have been submitted for his sister-in-law Lulu's *A Song For Europe* (although some websites suggest it was intended for 1970 and Mary Hopkin, which sounds more likely having listened to it), but either Robin changed his mind and withdrew it or the song was rejected (again, this seems more likely to me). Either way, the track was never properly recorded and only exists as an acetate with the demo recording and writing on the label confirming that it was intended for the Eurovision Song Contest. You can hear it on YouTube at: www.youtube.com/watch?v=5opESv2GJP8. Can anyone identify the female vocalist on this demo?



In 2008 Lys Assia recorded new versions in French and German of the very first winner of the Eurovision Song Contest: *Refrain*. The album *Refrain Des Lebens* from Cariblu Music was made available for download in this country on 26th August 2011. Meanwhile, her original German-language version – *Refrain (Du Gold'ner Traum Meiner Jugendzeit)* – was made available for download earlier this year on the album *Die Schlager Des Jahres 1956* on the MusicTales label.

John Watson contributed three songs to various UK pre-selections between 1957 and

1961 including the 1960 UK entry *Looking High, High, High*. Far from being a professional musician, he was in fact teaching French at Eagle House, a preparatory school near Sandhurst, when he wrote this song. Sadly, he was unable to attend the UK final in 1960 as his car broke down on the morning of the event. But he does have one other connection (however tenuous it may be) with the music industry, as one of his students at Eagle House during this period was Nick Drake, brother of UFO and Crossroads actress Gabrielle Drake.

Nick Drake's music is a world away from 1960s Eurovision. His gentle guitar-based songs have been cited as influences by a variety of artists such as Peter Dinklage, REM, Robert Smith of The Cure, The Dream Academy, Kate Bush and Badly Drawn Boy. Even film star Brad Pitt is known to be a fan. Whether Drake was ever influenced musically at all by contact with Eurovision seems unlikely, but it is certainly a curious Eurovision link.



In its time, this feature has uncovered Eurocurios related to everything from odd pieces of sheet music to *Murder She Wrote* and other American television shows but, for the first time, I have one relating to a photograph. I recently came across a photograph of the 1960 scoreboard which is reproduced on this page.

If you look closely you'll notice a few



peculiar things about the scoreboard. Firstly, Switzerland (the name on the scoreboard, not the country) seems to have disappeared. Secondly, the scores are all wrong (I mean one point only for the UK – it could never happen, not in those days). Thirdly, where is the little arrow which, that year, pointed to the leading song's score? Fourthly, the scores are impossible; that year each country could distribute a total of 10 votes, so the totals should add up to a maximum of 130 – the scores for Luxembourg, Denmark, Monaco and France come to more than that alone. The only conclusion I can come to is that this must have been taken during rehearsals when they were testing the board itself (rather than the voting system). Still, it makes you wonder who at the BBC hated *Looking High High* so much. Maybe they just did not want to show favouritism. Oh, and the lady on the ladder appears to be Norwegian entrant Nora Brockstedt, but quite what she is doing up there is anybody's guess. If you know any more about this photograph, do please get in touch.

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

THE 10 ESSENTIAL FRENCH SONGS



Michelle-Louise Burrows, Canadian-born model, is the daughter of a Frenchman and her first language is French. Here she talks about her own personal selection of French entries that everyone should own. Do you agree?

It never ceases to amaze me why France has not won Eurovision for 36 years. The country that was one of the pioneers of Eurovision has, in recent years, been among the also-rans in the contest which, for fans of la musique Française, is a huge shame.

In the beginning, France was one of Eurovision's most successful countries, winning in 1958 with *Dors Mon Amour* by André Claveau, in 1960 with *Tom Pillibi* by Jacqueline Boyer and in 1962 with *Un Premier Amour* by Isabelle Aubret. The French also came second in 1957 but, since Marie Myriam's victory in 1977 at Wembley, the nearest they came was in 1991 with *C'est Le Dernier Qui A Parlé...* by Amina, which was only beaten on Eurovision's equivalent of the penalty shoot-out.

France even pulled out of the 1982 Contest in Harrogate with TF1's Head of Entertainment, Philippe Bouteiller saying Eurovision was a "monument to drivel". After a public outcry and, I believe, intervention by then President Mitterrand, Antenne 2 (now France Télévisions 2) took over the Eurovision reins and sent Guy Bonnet to Munich with *Vivre*.

But, throughout its Eurovision history, France has been known for the diversity of its entries. Most of them have been typical 'chansons Françaises' but there have been

songs in Haitian Creole, Corsican, Franglais and Breton. Pop songs, folk songs and reggae songs.

So here's my Top Ten French Eurovision songs that everyone should have in their collection:

1996: Dan Ar Braz Et L'héritage Des Celtes
Diwanit Bugale
19th – 18 points



My personal favourite. I am of Breton descent and the haunting melody of this song reminds me so much of Brittany.

2010: Jessy Matador
Allez Ola Olé
12th – 82 points



Such a bouncy, summery tune. It was even adopted by the French national team for the World Cup in 2010.

2001: Natasha St. Pier
Je N'ai Que Mon Ame
4th – 142 points



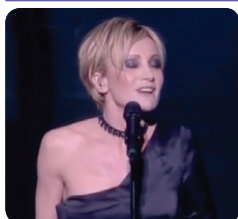
The best French entry for many a year and it was sung by a fellow Canadian! Should have won that year.

2002: Sandrine François
Il Faut De Temps
5th – 104 points



Absolutely effortless. I was in Tallinn that year and was mesmerised at how Sandrine made the stage her own.

2009: Patricia Kaas
Et S'il Fallait A Faire
8th – 107 points



Pure class. Patricia is one of France's biggest music stars and it showed in her performance.

1977: Marie Myriam
L'oiseau Et L'enfant
1st – 136 points



Before my Eurovision time but I remember my father eulogising about this song. Have seen it since and he was right!

1981: Jean Gabilou
Humanahum
3rd – 25 points



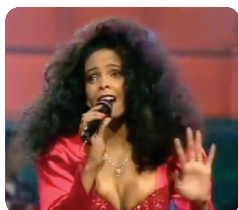
One of my first memories of Eurovision. A story was told in song by Jean from Tahiti.

1986: Cocktail Chic
Européennes
17th – 13 points



Cannot understand why this didn't finish higher. A great song criminally ignored that year.

1990: Joëlle Ursull
White And Black Blues
2nd – 132 points



One of the last musical contributions from the great Serge Gainsbourg before his sad death a year later. Loved it then, love it now.

2013: Amandine Bourgeois
L'enfer Et Moi
23rd – 14 points



Been on my playlist since Malmö. A really French type song.

Vision would like to extend its condolences to Eurovision winner Marie Myriam over the recent death of her husband and producer Michel Elmosnino.

COUNTRY SPOTLIGHT AUSTRIA

As this edition of **Vision** turns the spotlight on the 1966 contest, our featured country this time is the 1966 winner, Austria (we don't just throw this thing together you know!) **David Ransted** profiles a country for whom dim and distant 1966 remains the high point in its Eurovision history (English football fans will sympathise), but whose artists have contributed a rich and varied narrative along the way.

Austria has been one of Eurovision's longest serving supporters, joining the contest in its second year, 1957 – the same year that the United Kingdom joined the fray – and taking part in 46 contests to date. But despite having its name on the trophy, and producing some memorable and outstanding entries along the way, Austria's record is decidedly mixed when its overall performance across the years is considered. The country has finished in last place in seven Eurovision finals, as well as in one recent semi-final, and has failed to score any points on three occasions. In fact, Austria has withdrawn from the contest several times, the lowest ebb perhaps coming after failing to qualify from the 2005 semi-final when an exasperated ORF, the national broadcaster, declared the contest to be “an absurd competition in which Austrian musical tradition means nothing”. Thankfully, Austria is currently firmly back in the fold, continuing a track record in which its colourful array of artists has displayed a diverse repertoire. This is their story.

Although Austria first entered the Eurovision Song Contest in 1957, in fact an Austrian performer had already graced the fledgling show. A year earlier, in the very first Eurovision

Song Contest, compatriot Freddy Quinn had performed one of the two German entries, *So Geht Das Jede Nacht (That's How It Is Every Night)*. The rock'n'roll song stood out amid a field of ballads and its lyrics were, for the

time, pretty racy, with Freddy complaining about his girl dating a different man every night, “*Jimmy on Sunday, Jack on Monday, Johnny on Tuesday...and somebody I don't even know on Saturday*”, before admitting at the end of the song that he's been treating her the same way – not the sort of thing you could imagine Lys Assia singing about, but it was an admirable early attempt to bring to the contest a different and contemporary style of music that people were actually buying and listening to. Freddy, now 82, is a fairly colourful character in real life too. Born in a small town in Niederösterreich but growing up in Morgantown, West Virginia, he returned to his homeland as a youth where he pursued a music career. Cultivating an image of a wandering minstrel, with songs that captured the romance of the seas, the loneliness of life on the road and tales of exotic faraway places, he gained a recording contract in Hamburg in 1954 and two years later, in the year of





Bob Martin

his Eurovision appearance, had a million-selling hit with *Heimweh (Homesickness)*, a German cover of the Dean Martin hit *Memories Are Made Of This*. In addition to a run of chart hits – including another million seller, 1964's *Vergangen, Vergessen, Vorueber (Past, Forgotten, Past)* – from the mid-Fifties to the mid-Sixties, and a second career as a movie and stage actor that made him an established star in Germany, Freddy had a third string to his bow as an accomplished circus performer, with acts that included tightrope walking without a safety net, the flying trapeze and lion taming. True to the life of the rootless wanderer Freddy, who reportedly drove to the Eurovision Song Contest in Lugano in his VW Beetle, has said that he has never lived in a home of his own, preferring a life on the road and staying in hotels or with his partner or friends, despite selling more than 50 million records over the years.

As Austria's first official representative, Bob Martin's song *Wohin, Kleines Pony? (Where To, Little Pony?)*, got the country off to a faltering start when it finished in tenth and last place at the contest in Frankfurt, gaining two points from the United Kingdom and one point from the Netherlands. Ironically, given Austrian Freddy Quinn's participation for Germany a year earlier, Bob wasn't Austrian, having been born Leo Heppe in Krasnoyarsk, Siberia, but was an established performer in his adopted country by the time of the contest. He sang bass in the Wiener Staatsoper choir from 1951 until his retirement in 1981, making several recordings of opera and operetta and appearing on numerous recordings of classical

music, but in the Fifties he was also active in jazz combos, including Die Montecarlos and Die Blauen Jungs (The Blue Boys). Bob passed away in 1998.

Austria's Eurovision fortunes improved at the second attempt when *Die Ganze Welt Braucht Liebe (The Whole World Needs Love)*, performed by Liane Augustin, finished fifth (out of ten), in 1958. Liane was also not originally Austrian, having been born in Berlin, but was the daughter of the Austrian actor Karl Augustin, and the family left war-torn Berlin for Vienna in 1944. She took up singing at an early age, emulating her hero, the German singer Ilse Werner, a performer who was widely discredited in the early post-war years due to her popularity with the Nazi regime. Liane began singing professionally in 1946 at an American soldiers' bar in Vienna before moving on to the Bohemian Bar near St. Stephen's Cathedral, where she began performing with the Bohemian Bar Trio. She gained a recording contract in 1949 and began performing on ORF radio, her hallmark being sentimental ballads. From there she was discovered by the American producer Seymour Solomon, and over a ten year period Liane released 16 albums, sometimes accompanied by the Bohemian Bar Trio, on other occasions by a full orchestra, from 1952's *Orient Express* to 1962's *April In Paris*. In 1961 Liane found a new audience performing at the Viennese Lantern in the Little Germany quarter of New York City, a venue that was the brainchild of Max Loew and which specialised in music shows and orchestral music, often with a



Liane Augustin

COUNTRY SPOTLIGHT: AUSTRIA

AUSTRIA SCORECARD

Year	Song	Language	Artist	Selection	Starting position	Position
1957	<i>Wohin, Kleines Pony? (Where To, Little Pony?)</i>	German	Bob Martin	Internal selection	5/10	10th
1958	<i>Die Ganze Welt Braucht Liebe (The Whole World Needs Love)</i>	German	Liane Augustin	Internal selection	9/10	5th=
1959	<i>Der K Und K Kalypso Aus Wien (The K And K Calypso From Vienna)</i>	German	Ferry Graf	Internal selection	9/11	9th=
1960	<i>Du Hast Mich So Fasziniert (You Fascinated Me So Much)</i>	German	Harry Winter	Internal selection	7/13	7th
1961	<i>Sehnsucht (Longing)</i>	German	Jimmy Makulis	Internal selection	3/16	15th=
1962	<i>Nur In Der Wiener Luft (Only In The Vienna Air)</i>	German	Eleonore Schwarz	Internal selection	4/16	13th=
1963	<i>Vielleicht Geschieht Ein Wunder (Maybe A Miracle Will Happen)</i>	German & English	Carmela Corren	Internal selection	4/16	7th
1964	<i>Warum Nur Warum? (Why, Only Why?)</i>	German	Udo Jürgens	Internal selection	6/16	6th
1965	<i>Sag Ihr, Ich Lass Sie Grüßen (Tell Her I Send My Regards)</i>	German	Udo Jürgens	Internal selection	6/18	4th
1966	<i>Merci, Chérie (Thank You, Darling)</i>	German	Udo Jürgens	Internal selection	9/18	1st
1967	<i>Warum Es Hunderdtausend Sterne Gibt (Why Are There A Hundred Thousand Stars)</i>	German	Peter Horton	Internal selection	3/17	14th=
1968	<i>Tausend Fenster (Thousands Of Windows)</i>	German	Karel Gott	Internal selection	4/17	13th=
1969 -1970	Did not enter					
1971	<i>Musik (Music)</i>	Viennese German	Marianne Mendt	Internal selection	1/18	16th
1972	<i>Falter Im Wind (Butterfly In The Wind)</i>	German	Milestones	Internal selection	11/18	5th
1973 -1975	Did not enter					
1976	<i>My Little World</i>	English	Waterloo & Robinson	Internal selection	14/18	5th
1977	<i>Boom Boom Boomerang</i>	German & English	Schmetterlinge	Internal selection	4/18	17th
1978	<i>Mrs. Caroline Robinson</i>	German	Springtime	Internal selection	19/20	15th
1979	<i>Heute In Jerusalem (Today In Jerusalem)</i>	German	Christina Simon	Internal selection	18/19	18th=
1980	<i>Du Bist Musik (You Are Music)</i>	German	Blue Danube	Internal selection	1/19	8th
1981	<i>Wenn Du Da Bist (When You're Here)</i>	German	Marty Brem	National final	1/20	17th
1982	<i>Sonntag (Sunday)</i>	German	Mess	National final	10/18	9th
1983	<i>Hurricane</i>	German	Westend	National final	18/20	9th=
1984	<i>Einfach Weg (Simply Gone)</i>	German	Anita	National final	13/19	19th
1985	<i>Kinder Dieser Welt (Children Of The World)</i>	German	Gary Lux	Internal selection	17/19	8th
1986	<i>Die Zeit Ist Einsam (Time Is Lonely)</i>	German	Timna Brauer	Internal selection	16/20	18th
1987	<i>Nur Noch Gefühl (Only Emotion)</i>	German	Gary Lux	Internal selection	3/22	20th
1988	<i>Lisa Mona Lisa</i>	German	Wilfried	Internal selection	12/21	21st
1989	<i>Nur Ein Lied (Only A Song)</i>	German	Thomas Forstner	Internal selection	13/22	5th
1990	<i>Keine Mauern Mehr (No Walls Anymore)</i>	German	Simone	National final	20/22	10th
1991	<i>Venedig Im Regen (Venice In The Rain)</i>	German	Thomas Forstner	National final	6/22	22nd
1992	<i>Zusammen Geh'n (Go Together)</i>	German	Tony Wegas	Internal selection	15/23	10th
1993	<i>Maria Magdalena</i>	German	Tony Wegas	National final	10/25	14th
1994	<i>Für Den Frieden Der Welt (For The Peace Of The World)</i>	German	Petra Frey	Internal selection	20/25	17th
1995	<i>Die Welt Dreht Sich Verkehrt (The World Turns The Wrong Way)</i>	German	Stella Jones	Internal selection	8/23	13th
1996	<i>Weil's Dr Guat Got (Because You Feel Good)</i>	Vorarlbergish	George Nussbaumer	Internal selection	8/23	10th=
1997	<i>One Step</i>	German & English	Bettina Soriat	Internal selection	4/25	21st
1998	Relegated					
1999	<i>Reflection</i>	English	Bobbie Singer	Internal selection	18/23	10th
2000	<i>All To You</i>	English	The Rounder Girls	Internal selection	24/24	14th
2001	Relegated					
2002	<i>Say A Word</i>	English	Manuel Ortega	National final	3/24	18th
2003	<i>Weil Der Mensch Zählt (Because The Human Counts)</i>	German & Styrian	Alf Poier	National final	2/26	6th
2004	<i>Du Bist (You Are)</i>	German	Tie Break	National final	Semi: Final: 2/24	21st
2005	<i>Y Así (Like That)</i>	English & Spanish	Global Kryner	Internal selection	Semi: 1/25	21st
2006	Did not enter					
2007	<i>Get A Life - Get Alive</i>	English	Eric Papilaya	National final	Semi: 27/28	27th
2008 - 2010	Did not enter					
2011	<i>The Secret Is Love</i>	English	Nadine Beiler	National final	SF2: 2/19	7th
					Final: 18/25	18th
2012	<i>Woki Mit Deim Popo (Waggle Your Ass)</i>	Austrian German, Mühlviertel dialect	Trackshittaz	National final	SF2:16/18	18th
					Final:	
2013	<i>Shine</i>	English	Natalia Kelly	National final	SF1: 1/16	14th
					Final:	

COUNTRY SPOTLIGHT: AUSTRIA

Points	Highest points (from)	Austria's top points went to:
3	2 (United Kingdom), 1 (Netherlands)	Netherlands (1st)
8	3 (France), 2 (Switzerland)	France (1st)
4	2 (Sweden), 1 (Monaco, Switzerland)	Netherlands (1st)
6	2 (United Kingdom, Denmark), 1 (Belgium, Italy)	UK (2nd)
1	1 (United Kingdom)	Luxembourg (1st)
0		Monaco (2nd)
16	4 (United Kingdom, Finland), 3 (Sweden)	Switzerland (2nd)
11	5 (Italy, Spain), 1 (Belgium)	Italy (1st)
16	5 (Ireland, Portugal), 3 (United Kingdom, Italy)	Luxembourg (1st)
31	5 (Belgium, Luxembourg, Yugoslavia, Monaco), 3 (Switzerland, Italy, France), 1 (Portugal, Spain)	Switzerland (6th)
2	1 (Portugal, Yugoslavia)	UK (1st), Ireland (2nd)
2	2 (Germany)	Ireland (4th)
66	7 (Germany), 6 (Italy, Ireland), 5 (Monaco, Portugal, Norway)	Sweden (6th=), Ireland (11th)
100	10 (Sweden), 9 (Netherlands), 8 (Yugoslavia), 6 (Germany, France, Ireland, Spain, Italy)	Luxembourg (1st), Switzerland (8th)
80	10 (Germany, Israel, Belgium), 8 (Spain), 7 (Netherlands), 5 (Monaco), 3 (Greece)	France (2nd), UK (2nd)
14	6 (France), 5 (Sweden)	France (3rd)
5	4 (Italy), 1 (United Kingdom)	Switzerland (10th)
64	10 (Ireland), 6 (Norway, United Kingdom)	Netherlands (5th)
20	6 (Turkey, Spain), 5 (France)	France (3rd)
57	10 (United Kingdom), 8 (Spain), 7 (Turkey, Cyprus)	UK (7th)
53	10 (Turkey), 6 (Denmark)	Israel (2nd)
5	4 (Denmark), 1 (Ireland)	Sweden (1st)
60	10 (Germany, Israel, United Kingdom), 7 (Denmark)	Norway (1st)
12	6 (Finland), 2 (Ireland, Germany)	Ireland (4th)
8	7 (Greece), 1 (Italy)	Ireland (1st)
0		Denmark (3rd)
97	12 (Italy, Belgium, Greece), 10 (Cyprus), 8 (Israel, Switzerland, Iceland)	Sweden (4th)
58	12 (Italy), 8 (United Kingdom, Yugoslavia), 7 (Turkey)	France (2nd=)
0		France (2nd)
63	12 (Ireland), 10 (United Kingdom), 8 (Belgium, Greece, Cyprus)	United Kingdom (2nd)
32	12 (Bosnia & Herzegovina), 6 (Ireland), 4 (Turkey)	UK (2nd)
19	7 (Cyprus), 5 (Bosnia & Herzegovina)	Poland (2nd)
67	10 (Belgium, Denmark), 8 (France), 7 (Greece)	UK (10th=)
68	12 (Malta, France), 8 (Ireland, Poland), 7 (Estonia)	Netherlands (7th)
12	5 (Hungary), 3 (Netherlands, Russia), 1 (Poland)	UK (1st)
65	8 (Iceland, Estonia), 7 (UK, Sweden)	Bosnia & Herzegovina (7th)
34	8 (Spain), 5 (Latvia)	Germany (5th)
26	12 (Turkey), 7 (Switzerland)	United Kingdom (3rd)
101	10 (Iceland, Portugal), 8 (Spain, Netherlands, UK, Norway), 7 (Slovenia)	Turkey (1st)
9	5 (Greece), 4 (France)	Serbia & Montenegro (1st), Serbia & Montenegro (2nd)
30	10 (Slovenia), 7 (Andorra), 6 (Switzerland)	Croatia (4th), Serbia & Montenegro (7th)
4	3 (Switzerland), 1 (Andorra)	Serbia (1st), Serbia (1st)
69	12 (Germany), 10 (Bulgaria), 7 (B&H, Slovenia)	Bosnia & Herz. (5th)
64	12 (Germany), 7 (Bosnia & Herz., Switzerland)	Bosnia & Herz. (6th)
8	5 (Switzerland), 2 (Belgium), 1 (Iceland)	Albania (2nd), Sweden (1st)
27	4 (Croatia, Denmark, Ireland)	Denmark (1st), Azerbaijan (2nd)

Viennese theme. During this period Liane collaborated extensively with Robert Stolz, returning to Vienna to work with the Vienna Radio Orchestra. The following years saw Liane tour worldwide and in the Seventies she made a living as a singer aboard the luxury liner Bremen. She died suddenly and unexpectedly in 1978 at the age of 51. The American critic Stephanie L Stein summarised her career thus: "If you do not know the bittersweet world of Liane, it is high time you investigate it". Liane's participation in the Eurovision Song Contest was not the most momentous date in her 1958 diary: on Christmas Eve of that year she was aboard an Air France Constellation aircraft that crashed on landing and burst in to flames at Vienna's Schwechat airport. Known as the 'Christmas Miracle at Schwechat', all aboard survived the accident.

Experimental

Over the years Austria has sometimes eschewed conventional and formulaic Eurovision entries in favour of something more experimental, whether it be the modern jazz of 1979's *Heute In Jerusalem (Today In Jerusalem)*, the art house austerity of 1986's *Die Zeit Ist Einsam (Time Is Lonely)* or the hip hop of 2012's *Woki Mit Deim Popo (Waggle Your Ass)*, and the 1959 entry *Der K Und K Kalypso Aus Wien (The K And K Calypso From Vienna)*, performed by Ferry Graf, was perhaps the first effort in this strand of occasionally seeking to provide something different. This first tentative attempt combined, in addition to Calypso, elements of Viennese Waltz, Big Band, Chanson and even yodelling, and was one of a few songs in that year's show to attempt a break from the standard ballads that dominated the contest in the Fifties, but the mix of styles was perhaps a little bewildering to the juries, and the song finished in equal ninth place out of 11 entries. The 'K Und K' refers to Kaiserlich and Königlich (Imperial and Royal), the informal name for the army of the old Austro-Hungarian empire, which may have been too obscure a reference for the international juries. Ferry Graf was the first Austrian performer to represent the country,

although these days he is a Finnish citizen, having lived in Finland since the Seventies where he has performed over the years with his band, specialising in hillbilly music.

The widespread source of Austria's Eurovision participants continued in 1960 when Harry Winter, born in Beuthen, Prussia (now Bytom in southern Poland), took up the reins with *Du Hast Mich So Fasziniert (You Fascinated Me So Much)*, coming seventh. Harry, born Horst Winter in 1914, studied music at the Berlin University of the Arts and went on to play clarinet with dance bands such as that of Hans Rehmstedt. He began taking on solo vocals and in 1941 formed his own orchestra, releasing records with dance band music on one side and jazz on the other. He served in the Wehrmacht during World War II and was taken prisoner by the Americans in Normandy, but in 1946 he made his way to Vienna where he gained a recording contract, going on to form the Horst Winter Dance Orchestra in 1950. He became known as the 'youngest jazz king' through hits like *Turn Around Again* and *Everything Is Good Again*, although he remained best known for his wartime signature tune *A Small Bear With Big Ears*. In 1948 Harry had recorded the original version of the song *Und Jetzt Ist Es Still (And Now It's Quiet)*. This song would be covered three years later by the American actress, singer and comedienne Betty Hutton, and again no less than 47 years later by Björk as *It's Oh So Quiet*. The Björk version made the Top Ten in the UK (where it has sold more than 400,000 copies), Ireland and, ironically, Austria, and came close to entering the Billboard Hot 100 in the US. Harry



Harry Winter



Jimmy Makulis

remained a popular big band singer over the years and in 1994, to mark his 80th birthday, he performed in Vienna with the Richard Österreicher (of Eurovision conducting fame) Big Band. He died in 2001.

Jimmy Makulis represented Austria in 1961 when *Sehnsucht (Longing)* picked up a single point from the United Kingdom jury to finish in equal 15th and last place. Once again ORF had selected a performer from beyond the Alpine nation's borders: Jimmy was born in Athens and began his working life as a clerk in the British Embassy in the Greek capital, but in 1949 he won a singing contest and soon became a well-known singer in his native country. In the mid-Fifties he moved to Germany and quickly gained a number five hit on the German chart with *Auf Cuba Sind Die Madchen Braun (In Cuba The Girls Are Brown)*, the first of a string of 13 German chart hits over the next eight years, his biggest hit coming in 1959 when *Gitarren Klingen Leise Durch Die Nacht (Guitars Sound Quietly Through The Night)*, a cover of the song by the East German singer Günter Geissler, reached number four on the chart. Famed for both his voice and his good looks, Jimmy was known as 'The Sinatra of the East', and in the same year as his Eurovision appearance he featured in the movie *On The Streets Of A City*. The following year he took part in the German Schlager Festival, but unfortunately once again last place beckoned. In the mid-Sixties Jimmy moved to Las Vegas, where he lived and performed for many years before returning to Germany. In 1984 he attempted to represent Cyprus in Eurovision, coming fourth in the

national final with *Triantafila Tou Mai (Roses Of May)*, and in 1990, at the age of 55 and more than 30 years after his Eurovision appearance, Jimmy attempted to represent Germany in the contest, coming fifth in the national final. He passed away in his native Athens in 2007.

Jimmy was followed on the path to Eurovision by the opera and operetta performer Eleonore Schwartz, who was selected by ORF to represent Austria at the seventh Eurovision Grand Prix in Luxembourg with the operetta-styled *Nur In Der Wiener Luft (Only In The Vienna Air)*, which was something of a musical travelogue extolling the delights of the Austrian capital. It marked the first of three occasions to date that Austria has scored zero in a Eurovision final (followed by Wilfried's *Lisa Mona Lisa* in 1988 and Thomas Forstner's *Venedig Im Regen (Venice In The Rain)* in 1991). After Eurovision Eleonore returned to her opera and operetta career.

Improved fortunes

Fortunes improved in 1963 when *Vielleicht Geschieht Ein Wunder (Maybe A Miracle Will Happen)*, performed by Carmela Corren, finished seventh in London. Once again ORF had chosen an artist who was already successful in German-speaking countries and who had been born outside Austria – in this case Tel Aviv in Israel. Carmela had originally wanted to be a dancer but after an injury decided to embark on a singing career instead. While performing in the Israeli army she was discovered by the legendary Ed Sullivan when he visited the country, leading to appearances on his show in New York. She went on to tour with Cliff Richard and by the early Sixties had become an established star in Germany, Austria and Switzerland, acting in several movies and television productions – later appearing in the 1967 TV series *The Crime Museum* – and in 1962 she achieved seventh place at the German Schlager Festival in Baden-Baden with the song *Eine Rose Aus Santa Monica (A Rose From Santa Monica)*. Her recording career lasted through to the late Sixties – with a brief return in 1979 with



Carmela Corren

Never, Never, Never. These days Carmela is retired and living in Florida.

In 1964 Austria was represented for the first of three consecutive times by 30 year-old Udo Jürgens from Carinthia, who reinforced the adage “If at first you don’t succeed, try, try, try again” when he finished sixth with *Warum Nur Warum? (Why, Only Why?)*, fourth with *Sag Ihr, Ich Lass Sie Grüßen (Tell Her I Send My Regards)*, and finally first with *Merci, Chérie (Thank You, Darling)*, providing Austria with its first and so far only victory in the contest. Udo, who playfully expressed his thanks with “Merci, Juries” before reprising his winning song, cemented his position as a major star in German-speaking countries as a result of his win, although he remained relatively unknown in the UK, but it’s worth noting that his first Eurovision entry in 1964, *Warum Nur Warum?*, which he wrote himself, caught the attention of Matt Monro, the UK’s representative at that year’s contest. On his return from Copenhagen, Matt enlisted his manager Don Black to add English lyrics and the song was transformed in to *Walk Away*, which reached number four in the UK and number 23 in the US, making the song a bigger hit internationally than either its original version, Matt’s own Eurovision entry, *I Love The Little Things*, or *Merci, Chérie*. Despite his international exposure through Eurovision Udo has stuck largely to German language recordings, his singles and albums continuing to chart in Austria, Germany and Switzerland well in to the new century.

Following Udo Jürgens’ victory Austria and ORF were presented with the task of hosting the



Udo Jürgens

Eurovision Song Contest of 1967. The contest was staged in the Großer Festsaal ballroom of the famous Hofburg Palace in Vienna, 17 countries taking part, one fewer than the year before as a result of Denmark's departure. For the contest the sumptuous hall was adorned with large rotating mirrors behind a stage decked with flowers. The 1967 contest would be the last one to be transmitted by the host broadcaster in black and white.

The 1967 contest is famed for producing two huge international hits: the runaway winner, Bill Martin and Phil Coulter's *Puppet On A String*, performed by Sandie Shaw, and André Popp and Pierre Cour's fourth-placed *L'Amour Est Bleu*, performed by Vicky Leandros, would win the contest five years later. *Puppet On A String*, the UK's long awaited first Eurovision winner, left the competition standing, scoring 47 points, more than twice the number of the runner-up Irish entry, which was at that time the best performance to date for Ireland. At the other end of the table Switzerland propped up the scoreboard with 'nul points', the 19th entry in the contest's history to score zero, the song's title, *Quel Cœur Vas-Tu Briser? (Which Heart Are You Going To Break?)*, proving somewhat rhetorical. Serge Gainsbourg returned to the contest, following up his winning song of two years earlier with *Boum-Badaboum* for Monaco, sung – or, more accurately, shouted – by Minouche Barrelli and finishing in fifth place. (Actually the vocal was intentional – Minouche was a fine singer – and the title was ironic: the song was Serge's reaction against the nonsense lyrics that had

started to pervade the contest, and in the song's lyrics the singer pleaded to live life to the full before being killed by a bomb). The home country's entry, Peter Horton's ballad *Warum Es Hunderttausend Sterne Gibt (Why Are There A Hundred Thousand Stars)*, performed third in the running order, finished in a humiliating equal 14th place out of the 17 competitors, being awarded a point each by Portugal and Yugoslavia.

To comper the show ORF chose the actress Erica Vaal, who introduced the contest in several of the seven languages in which she was fluent. Erica, a native of Vienna, had studied at the city's Academy of Music and Expressive Arts and had performed in movies, TV productions and theatre – sometimes under the name Ricky Denver – before being selected to present the contest. Following the broadcast Erica was invited by the Ö3 channel to devise and present programmes, leading to the radio series *Musik Aus Lateinamerika (Music From Latin America)*, which ran for 25 years during which Erica produced more than 2,000 broadcasts of music from the region. The production led to her becoming a noted authority on Latin America during her extensive travels for research. Later Erica established a new career as a renowned photographer. Her first exhibition, the black & white collection *Flowers of Fifth Avenue*, was shown in Vienna in 1999 and 2000, and over the following ten years much of her photography visually showcased Cuban music and art. She passed away in October 2013, aged 86.

In 1968 Austria once again enlisted an artist from another country, but this time it took on a special twist when ORF lifted the Iron Curtain to



Erica Vaal



Karel Gott

select the Czech singer Karel Gott, performing *Tausend Fenster (Thousands Of Windows)*, composed by Udo Jürgens. The song scored just two points to finish in equal 13th place, the two points coming from Germany (Karel was already popular in German-speaking countries and had two Top Ten hits in Germany that year). The 1968 show marked the first time in the 12 contests that Austria had entered that an Austrian song had received any points from Germany, the German jury having even ignored Austria's winning song in 1966.

The Golden Voice from Prague

Karel Gott was born in Pilsen (now Plzeň, Czech Republic). He began singing jazz in Prague, turning professional in 1960, and two years later released his first single, *Až Nám Bude Dvakrát Tolik (When We Are Twice As Old)*, a duet with the jazz singer Vlasta Průchová (the mother of Jan Hammer). In 1963 Karel released his first solo single, a Czech cover of Henry Mancini's *Moon River*, followed by his own song, *Oči Sněhem Zaváté (Eyes Covered By Snow)*, which was the biggest hit of the year in Czechoslovakia and led to his receiving the Golden Nightingale Award, given to the country's most popular singer, an award he would win no less than 34 times. Rapidly becoming the country's biggest music star, in 1965 he established the Apollo Theatre in Prague along with two friends, where he performed with his own orchestra a repertoire that increasingly featured his own compositions. He began touring internationally and soon became

known as 'The Golden Voice from Prague', and was especially successful in German-speaking countries.

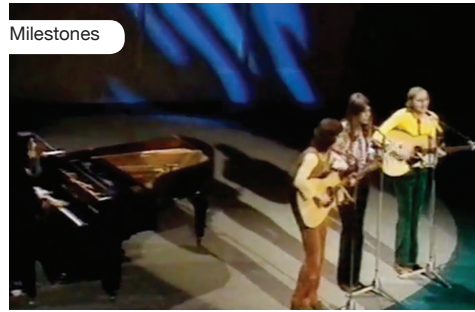
Karel's appearance in Eurovision coincided with a period of turmoil in his native Czechoslovakia as the liberal experiment known as the Prague Spring was stamped out and a harsh new Soviet-backed regime was imposed on the country. In addition to his Eurovision appearance in London Karel performed for six months in Las Vegas during 1968, and it's reported that he briefly toyed with the idea of remaining in the West. In fact, his relationship with the new regime would come to be viewed critically many years later when the country gained freedom following the fall of the Soviet Union. Karel had remained in favour with the communist authorities and in 1977, in order to preserve his career, he had been one of several artists to sign the government's 'Anti-Charter' petition against the Charter 77 declaration that had been authored by dissidents – including Václav Havel – in protest at the government's human rights violations, and which led to the Charter 77 resistance movement. Years later Karel would atone somewhat for this when he released *Kam Tenkrát Sel Můj Bratr Jan (Where Did My Brother Jan Go This Time)*, a cover of Eric Carmen's *All By Myself*, as a tribute to Jan Palach, the student whose self-immolation in 1969 in protest at the Soviet occupation of Czechoslovakia had focused world attention on the plight of the country.

Over the past two decades Karel has concentrated increasingly on painting and his work has been exhibited in Prague and around Europe, but in 2008 he gained a surprise hit and exposure to a whole new audience when he was featured on German rapper Bushido's version of the Alphaville hit *Forever Young*, reaching number five on the German singles chart and number 15 in Austria, 40 years after he had represented the country at Eurovision.

Austria missed the next two contests, declining to take part in the 1969 show in a boycott of Franco-controlled Spain and staying away in 1970 in protest against the voting

system and the four-way tie it had produced in Madrid. Returning in 1971, Marianne Mendt was selected to represent the country with *Musik*. Performing first in the show in Dublin, Marianne delivered a slightly nervous vocal, finishing third from bottom. The song is the only one in the contest's history to be performed in the Viennese German dialect. Marianne has continued to release singles and albums over the years, although rarely after the Seventies as she turned increasingly to theatre and TV acting, but in 2000 she released the album *Friends And Prophets*, a collection of duets that reworked many of her earlier songs, as a celebration of her 30th anniversary in the music business. In more recent years Marianne, who continues to perform live, returned to her first musical love – jazz – organising the first MM-Jazz Festival in St. Polten in 2005, an event which is now an established fixture on the live music calendar. She acted for several years in the highly successful ORF TV drama series *Kaisermuehlen Blues* (a kind of Austrian EastEnders, set in working class Vienna), and, in addition to a prolific output of movie roles in recent years, has also been active in the SOS Mitmensch (SOS Neighbour) human rights organisation.

The 1972 contest saw Austria enter one of the most contemporary-sounding songs of the period when the folk rock quartet Milestones performed *Falter Im Wind* (*Butterfly In The Wind*), finishing in a strong fifth place out of 18 contenders and scoring a perfect ten from the two Swedish jurors. The group, who appeared to be inspired by Peter, Paul and Mary and by the 'San Francisco Sound' prevalent in the late-Sixties and early-Seventies, delivered



Milestones

a strong vocal performance, complete with close harmonies and accompanying flute. At the time the group consisted of three boys – Gunther Grosslercher, Norbert Niedermeyer and Christian Kolonovits – and one girl, Beatrix Neundlinger. All of them would later return to Eurovision in various guises: After Milestones split up in 1975 Beatrix and Gunther joined Schmetterlinge, who would represent Austria in 1977 with the self-parodying Eurovision entry *Boom Boom Boomerang*, while Norbert would go on to join Springtime, who would follow Schmetterlinge in to Eurovision, carrying the banner to the 1978 contest with *Mrs Caroline Robinson*. The remaining Milestones member, Christian, entered music production and songwriting and would later co-write *Maria Magdalena*, the 1993 entry for Tony Wegas, as well as acting as conductor for Schmetterlinge at the contest in London. Despite the strong result in 1972, Austria once again became dissatisfied with the contest and withdrew for the following three years.

Some countries who returned to Eurovision after several years' absence have seen their comeback greeted with indifferent or poor results, but when Austria returned in 1976 with Waterloo & Robinson's *My Little World*, the first Austrian entry to be performed entirely in English, the fifth place was the country's equal-third best result since joining the Eurovision family in 1957. *My Little World* was a Number One hit in Austria and made the Top Ten in Switzerland and Germany. The duo consisted of Hans Kreuzmayr (Waterloo) and Josef Krassmitzer (Robinson). The pair had been



Marianne Mendt

recording together for five years and had had Top Ten hits in both Austria and Switzerland in 1974 with the singles *Baby Blue* and *Hollywood*, and their Eurovision appearance led to a successful career in Germany.

The duo separated in 1981 to pursue solo careers and both were active in releasing singles and albums, with Waterloo the more prolific (in 1983 he had finished a close second to Westend in the national final with his song *Freiheit (Freedom)*). They re-formed ten years later, although they continued to embark on solo projects and included both their solo and collective work in their live performances. In the early Nineties Waterloo became influenced by Native American culture, spending time on an Indian reservation and leading to the Native American-influenced albums *Tales Of The Sun*, *Moon And Stars*, *Apache's Land* and *Indio*.

Protest

In 2004 the duo attempted to represent Austria for a second time, finishing second in the national final with *You Can Change The World*. They appealed against the win of Tie Break's *Du Bist (You Are)*, arguing that the three minutes and nine seconds length of the winning song invalidated the selection as it broke the contest's three minute rule. *Du Bist* was put on a diet to shed the nine seconds and the protest was overruled. In 2007 Waterloo and Robinson again disbanded to concentrate on solo work.

For 1977 the group Schmetterlinge (Butterflies) was chosen to represent Austria with the song *Boom Boom Boomerang*, a none too subtle send up of the contest itself with satirical lyrics by the actor and cabaret artist Lukas Resetarits that were critical of the music business. The performance was more or less lost on the juries, who either didn't get – or didn't appreciate – the joke, or who simply saw the song as too weak. The joke fell flat and the song finished second from last. The group, however, remained active. Schmetterlinge had been formed in Vienna in 1969 and had undergone several changes in line-up over the years, maintaining a steady output of songs,



Schmetterlinge

often with politically charged lyrics provided by Heinz Rudolf Unger, a prolific writer of plays, poetry, screen plays, radio plays and children's books (and who in fact in 1990 was awarded the Austrian State Prize for Children's and Youth Literature). In 1976 he had written for Schmetterlinge the *Proles Passion*, a two-and-a-half-hour political oratory on the revolutionary movements and social issues in Europe from the 16th to the 20th centuries that the group debuted at the 1976 Vienna Festival. Beneath the pop veneer of *Boom Boom Boomerang*, Schmetterlinge were not for the faint hearted. The group continued in to the Eighties, releasing their most political album, *Autumn Travel*, in 1979 and in 1985 performing in the revue *Nothing Is Fixed* at the Vienna Academy theatre. Two years later they toured Germany with an updated *Proles Passion* and in 1989 embarked on another tour, *Forward – And Forget It*. Since then they have re-formed sporadically and briefly to perform together in benefit concerts. Group member, and former Milestones member, Beatrix Neundlinger now works in adult education in Vienna. Schmetterlinge were followed by the 'Austropop' group Springtime, whose song *Mrs Caroline Robinson* finished 15th in the 1978 contest in Paris. Springtime's brief career included five single releases in a catchy pop style reminiscent of the British groups that Tony Burrows lent vocals to in the Seventies.

In 1979 25 year-old Christina Simon took to the stage last in a line-up of 19 countries in Jerusalem to perform the cool, sophisticated jazz number *Heute In Jerusalem (Today In*

Jerusalem). The song, which would have appeared more at home in the intimate setting of Ronnie Scott's than on the Eurovision stage, finished in joint last place but Christina would go on to a successful singing career, and an outstanding songwriting career. In fact she was behind one of the biggest hits ever written by a Eurovision artist when, as Ina Wolf, with her then husband Peter Wolf and living in California, she wrote Starship's worldwide hit *Sara*, which reached Number One in the USA in 1985 and, as the follow-up single to the smash *We Built This City*, gave Starship back-to-back Number Ones in the States. Ina has carved out an extremely successful career as a lyricist, working with artists such as the Pointer Sisters, Chicago, Natalie Cole, Sarah Vaughan, Paul Young, Sergio Mendes and Lou Gramm. After returning to Vienna in 1994 Ina rekindled her interest in jazz, forming the project Ina Wolf & Band and touring in Austria, Germany and Switzerland, but she has continued as a lyricist, co-writing songs for artists including Aleesha, Thomas Anders and the Star Maniacs. Among Ina's many lyric credits are *Sara*, *No Way Out* and *Wings Of A Lie* (Starship), *Who's Johnny* (El DeBarge) – which made Number One on Billboard's R&B chart and number three on the Hot 100 in 1986, *Eyes Like A Child* (Pointer Sisters), *Bigger Than Elvis* (Chicago), *Snowfall On The Sahara* (Natalie Cole – and later covered by Cliff Richard), *Who's Counting Heartaches* (Johnny Mathis & Dionne Warwick), *It's What She Didn't Say* (Paul Young), *Angel With A Dirty Face* (Lou Gramm), *Gentleman's Style* (Indecent Obsession), *Let It Ride* (Natalia) and *Tomorrow's Heroes* (Star Maniacs). In addition to her work as a lyricist, Ina has provided backing vocals on songs by artists including Starship, Grace Slick, Nik Kershaw, Laura Branigan, Big Country, Paul Young, Kenny Loggins, Wang Chung, Lou Gramm and Tommy Page.

1980 saw Austria represented by the short-lived group Blue Danube, with their homage to Austria's classical music heritage, *Du Bist Musik* (*You Are Music*), finishing in a creditable eighth place in The Hague. While the group quickly disappeared from view, one of its members,



22 year-old Marty Brem, was selected to represent Austria as a solo performer the following year – when, for the second year running, Austria opened the show – with *Wenn Du Da Bist* (*When You're Here*), which finished in 17th place. Although Marty was selected internally by ORF, 1981 marked the first time that an open national final was used to select the song. The performance in Dublin was noted as much for its unusual staging as for the song itself, the understated ballad sitting incongruously with a distracting routine by the four backing dancers – one of them wearing a crash helmet – that seemed to mesh ballet with slow-motion gymnastics. In a radical change of musical direction the year after his Eurovision appearance, Marty joined the New Wave band Spastic Elastic before moving on to the punk band Murderers AG in 1983. A year later he joined the magazine *Musik-Express/Sounds* as a music journalist and later embarked on a career in the music industry with a succession of record company roles. A personal tragedy in 2001 – the sudden death of his wife, Ursula - led to a completely new direction in Marty's life. Ursula had been an avid collector of Japanese kimonos and, as a tribute to her, in 2004 Marty founded the Sai So fashion label, designing and producing clothing and accessories in the kimono style from traditional fabrics. Since 2012 Marty has been head of audio portfolio at Red Bull Media in Salzburg. Thirty years after his Eurovision appearance with *Wenn Du Da Bist* Marty performed a gentle unplugged version of the song for OGAE Germany at their annual convention.

Austria's performance improved over the following two years with consecutive ninth places in Harrogate and Munich for Mess and Westend respectively. The year 1982 marked the first time that Austria had held a completely open national final to select both song and artist. Mess – Elisabeth Engstler and her then husband Michael Scheickl (aka Fritz) – had a Number One hit in Austria with *Sonntag (Sunday)*, but the series of singles that followed failed to recapture that success. Westend disbanded shortly after their Eurovision participation, despite reaching number eight on the Austrian chart with *Hurricane*, band member Gary Lux going on to forge a solo career in which Eurovision would feature strongly.

Last place

In 1984 the country finished in last place for the fifth of seven times to date (Trackshittaz's last place in their 2012 semi-final makes it eight wooden spoons in total), when Anita's *Einfach Weg (Simply Away)* finished 19th and bottom of the heap in Luxembourg, the five points total trailing well behind second-to-last Yugoslavia. The relatively unknown Anita Spanner had been the surprise winner of the 1984 national final and despite the poor result at the contest she achieved the ultimate accolade of the 'one hit wonder' when the song reached Number One on the Austrian chart. It would be Anita's only chart hit, although she attempted to represent Austria again in 1991 with *Land In Sicht (Land In Sight)*, which finished seventh in the national final. After a long hiatus from the music business Anita



returned in 2012 when she released the uberschlager *Du Weckst Den Tiger In Mir (You'll Wake The Tiger In Me)*.

While several Austrian artists have represented the country, either solo or as members of groups, on more than one occasion, few can match the tenacity of Gary Lux. Canadian-born Gerhard ('Gary') Lux, who had come to Austria at the age of eight, had first appeared on a Eurovision stage in 1983 in Munich as a member of the group Westend (he had also featured in the national final of that year as a solo performer with *Bleib Wie Du Bist (Stay As You Are)*), and the following year he finished second in the Austrian national final in a duet with Gitti Seuberth, but also participated with the winner as a backing singer for Anita. He gained the opportunity to represent Austria in his own right in both 1985, with *Kinder Dieser Welt (Children Of The World)*, coming eighth, and again in 1987 with *Nur Noch Gefühl (Only Emotion)*, this time finishing only 20th out of 22. *Kinder Dieser Welt* had a gold-plated songwriting pedigree, co-composed by the English singer-songwriter Mick Jackson, who had written *Blame It On The Boogie*, a modest hit for him and of course a bigger hit for The Jacksons, with lyrics by Czech-born German lyricist Michael Kunze, whose vast repertoire of hits includes the 1977 German Eurovision entry *Telegram* by Silver Convention. After his solo performances Gary would return to Eurovision on a further two occasions, as a backing singer for Tony Wegas on *Maria Magdalena* in 1993 and for Stella Jones on *Die Welt Dreht Sich Verkehrt (The*



World Turns The Wrong Way) in 1995, and in 1994 his song *Solitaire* finished second in the Austrian national final, performed by the three-piece girl group Three Girl Madhouse (which included Bettina Soriat, who would represent Austria in 1997).

Between his solo appearances and his backing singer duties, however, in the late Eighties Gary lived in Los Angeles, working with John Travolta, Chick Corea and Julia Migenes. Back in Austria, Gary was the musical director of the Grand Prix of Folk Music and Star Night at the Wörthersee, as well as composing the theme to ORF's charity event Light In To Darkness.

After the solid top ten placing for Gary Lux's *Kinder Dieser Welt (Children Of The World)*, a more left field offering came from Austria in 1986 with *Die Zeit Ist Einsam (Time Is Lonely)*, performed by Timna Brauer, a song that was perhaps just too unusual for many jurors, finishing in 18th place in Bergen. Timna, born in Vienna of Yemeni-Israeli and Austrian parents and daughter of the artist Arik Brauer, studied piano and singing at the Vienna Conservatory and musicology at the Sorbonne, and after graduating formed a jazz ensemble with husband Elias Meiri, recording and touring extensively with a mix of jazz, ethno and Chanson. After teaching jazz improvisation at the Academy of Music and Performing Arts in Vienna in the mid-Nineties, Timna performed for 12 years with the Ensemble Modern, starred in Evita and toured Europe as part of the Palestinian/Israeli Voices For Peace. She participated in both the world premiere of Percussion for the Wiener-Musikverein – featuring drummers from all continents – and



Timna Brauer

the production of the musical fairytale *The Enthusiastic Drums* in Linz. Since 2005 Timna has worked extensively on the Children's Songs From Europe and Little Mozart projects.

'Nul points' to success

In 1988 Austria had suffered the ignominy of 'nul points' for the second time when Wilfried came home empty handed from Dublin with *Lisa Mona Lisa*, but in 1989 Austria enjoyed its biggest Eurovision success in more than a decade when 19 year-old Thomas Forstner finished fifth in Lausanne with the melodic *Nur Ein Lied (Only A Song)*. The song, which was a Number One hit in Austria, and whose English language version, *Song Of Love*, was used as the theme song to an episode of the ZDF detective series *The Old Man*, was written by Dieter Bohlen and Joachim Horn-Bernges, the partnership who would also write another strong ballad, Tony Wegas' 1992 entry *Zusammen Geh'n (Go Together)*. Following his Eurovision success Thomas gained further chart hits with *Wenn Nachts Die Sonne Scheint (When The Sun Shines At Night)* and *Miles Away*, and in 1991 he again attempted to represent Austria with the mid-tempo *Venedig Im Regen (Venice In The Rain)*. The song won the national final and went to number five on the Austrian chart, but disaster awaited in Rome. For the third time in the contest's history, and the second time in only four years, Austria failed to score a single point, finishing last out of 22 contenders. The song was Thomas' final chart hit and he later left the music business, returning years later



Gary Lux

for sporadic forays in a range of musical styles. Nowadays he is a software developer back in his original home town of Deutsch-Wagram, near Vienna.

For 1990 20 year-old Simone Stelzer (as Simone), carried Austrian hopes to Zagreb with *Keine Mauern Mehr (No Walls Anymore)*, coming tenth. Simone had actually been the runner-up in the national final behind Duett with *Das Beste, (The Best)*, but it was discovered after the final that *Das Beste* had been entered in a German qualifying heat two years earlier and the song was disqualified. Vienna-born Simone has enjoyed a long chart career both in Austria (where her biggest hit single was 1994's *True Love*), and in Germany. Simone entered the Austrian pre-selection for Eurovision again in 1994, coming fourth in the national final with *Radio*. She has appeared in a number of movies and TV series, as well as coming fifth in ORF's 2006 season of *Dancing with the Stars* – later marrying her dance partner – and in 2008 took part in the Austrian trials for the Eurovision Dance Contest. The past two years have seen Simone place two albums in the top five on the Austrian chart – 2012's solo effort, *Pur (Pure)*, and 2013's collaboration with Charly Brunner, *This Great Little Life*, which has produced three duet singles, the latest of which is the brand new *Liebe Ist Liebe (Love Is Love)*, released in early January 2014.

In 1992 and 1993 Tony Wegas became the first solo artist to represent Austria two years running since Udo Jürgens in the Sixties. In fact, he almost equalled Udo Jürgens' three in a row, having come second in the Austrian national final of 1991 with *Wunder Dieser Welt (Wonders Of The World)*. Tony, born Anton Hans Sarkösi in the south-eastern Burgenland province, is a member of the Roma community who, inspired by his musician father, grew up to be an accomplished musician and performer himself, mastering the piano, guitar, bass, drums and pan flute in addition to singing. His two successive Eurovision entries, 1992's *Zusammen Geh'n (Go Together)* and 1993's *Maria Magdalena*, which finished tenth and 14th respectively, were atypical of his normal



Tony Wegas

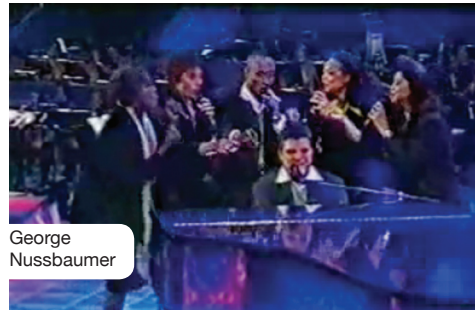
more raucous style, but displayed his strong vocal talent and hinted at his showman personality. For a while Tony was an immensely popular performer in Austria, but he has endured something of a rollercoaster personal life since his Eurovision days, with problems with alcohol and drug addiction leading to a spell in jail and an appearance in a bankruptcy court that put an end to his music career.

Tony was followed in to Eurovision by 16 year-old Tyrolean Petra Frey, whose song *Für Den Frieden Der Welt (For The Peace Of The World)* finished in a disappointing 17th place. Petra has released a steady output of recordings over the years and has attempted to enter Eurovision again on two further occasions, coming second to Alf Poier in the 2003 national final with *This Night Should Never End*, and trying again in 2011 when *Send A Little Smile* failed to get past the semi-final stage.

Austria's fortunes improved a little when Eurovision returned to the Point Theatre in Dublin a year later, Stella Jones taking 13th place with *Die Welt Dreht Sich Verkehrt (The World Turns The Wrong Way)*. Stella, born in Berlin, is the daughter of the American jazz trumpeter Carmell Jones and the Blues singer and Fluxus artist Christine Jones, and began singing and playing piano from an early age, watching her mother perform in jazz clubs after the family moved to Vienna. Stella began her own professional music career in stage productions including *The Rocky Horror Show*, *Mozart Mania*, *Ain't Misbehavin'*, *Little Shop of Horrors* and *Rent*, and later was a member of the band *Power Pack*, who gained a Number

One on the Austrian chart in 1992 with *Birthday Song*. In 1995 she not only represented Austria on the Eurovision stage but also released her solo debut album, *Thunder*, to critical acclaim. It would be 13 years before Stella released her second album, 2008's *The Pursuit Of Silence*, on which she wrote all 15 tracks, and in 2012 she released the intriguing concept album *MAYA – Mystic Ancient Yearning Astronaut*, enlisting top musicians including Thomas Lang, Manu Delago and Pedro Tagliani. The album, which melds Blues, soul, R&B, hip hop, jazz and funk, draws on Stella's studies of ancient mythologies and fables retold in music, art, poetry and storytelling through the ages.

For the 40th anniversary Eurovision Song Contest in 1996 Austria selected George Nussbaumer from Dornbirn, in the westernmost Vorarlberg province, with the gospel-infused *Weil's Dr Guat Got (Because You Feel Good)*, the only song in the contest's history performed in the Vorarlbergisch dialect. The song, which George wrote with Mischa Krausz – who had written the previous year's entry for Stella Jones – finished equal tenth, and among the backing singers joining him onstage at the Oslo Spektrum was Bettina Soriat, who would represent Austria in her own right a year later. George, who has been blind since shortly after his birth, is a pianist and composer who has specialised in Blues, gospel and soul music from an early age. He was educated in Switzerland, where he initially hated his piano lessons, but at the age of 16 he formed his first band, Asphalt Blues Company, in Berne before returning to Austria to embark on a solo career. In addition to releasing several albums and two singles, he toured extensively, including as an opening act for artists including BB King, Dr John, Joe Cocker and Willy DeVille, and in 2005 he embarked on an ambitious tour of Austria and Germany that was a tribute to the music of Randy Newman, with George performing the songs in English, the storyteller Manfred Maurenbrecher translating in to German, and the multi-instrumentalist Richard Wester accompanying them on saxophone. The tour met with rave reviews and George, who had



George Nussbaumer

already been nicknamed 'the blackest voice in Austria' was described by one critic as "a bit of Tom Waits, a hint of Joe Cocker and Ray Charles, and very much a pinch of Nussbaumer" as he interpreted Newman's songs, including *You Can Leave Your Hat On*, *Marie* and *Falling In Love*. These days George presents a Soul & Blues show on local radio station Antenne Vorarlberg.

Overlooked

The multi-talented Bettina Soriat was already a sought-after star of musical theatre when she was selected for Eurovision, having appeared in the Vienna productions of *Grease*, the *Rocky Horror Show*, *Sweet Charity* and *Robin Hood*, and this was evident from the polished performance of *One Step*, which had the hint of a West End show tune about it. Sadly the song, sung mostly in German despite its English title, was largely overlooked in the voting, finishing in 21st place. Austria would make history of a different sort in 1997, however: When the actress and dancer Adriana Zartl announced Austria's votes (with the first of ten sets of 12 points that night for the UK), Austria became the first country in Eurovision history to award points based on a telephone vote, one of five countries to kick off the televoting experiment in that year's contest.

When the country returned from a year's relegation Bobby Singer was internally selected by ORF and achieved a creditable tenth place at the 1999 contest in Jerusalem with *Reflection*. The song, the first of two consecutive Austrian entries written by Dave



Moskin, was Bobby's only chart hit, although the year after her Eurovision entry she recorded *Before I Die*, the theme to the horror movie *Seven Days To Live*.

Austria rounded out the 2000 contest in Stockholm when the Rounder Girls – Tini Kainrath from Vienna, Kim Cooper from Long Island, New York and Londoner Lynne Kieran – performed the 24th and final song, the retro-tinged Motownesque *All To You*, coming 14th in the voting. The three friends have been performing together as the Rounder Girls for 20 years, but they have each been equally active as solo artists: Tini is an accomplished performer of soul, Blues, gospel, jazz (with Harri Stojka and Christian Mühlbacher) and even rock (with The Hallucination Company), and is an in-demand studio singer, supporting artists such as Kurt Ostbahn and Wolfgang Ambros (known as the founder of the Austropop trend in the Seventies), as well as appearing in several movies and TV shows; Kim is a singer-songwriter who became known in the Nineties as the 'Dancefloor Diva', performing vocals on many club hits for Club 69 (including *Drama*, *Let Me Be Your Underwear*), Danube Dance (*Unique*), Peter Rauhofer and Bingoboy; Lynne was a classically trained singer, studying at the Guildhall School of Music & Drama, as at home with opera as with soul music, who has appeared in theatre productions of *Porgy and Bess*, *Hair* and *Little shop of Horrors*. She gave her first solo performance at just 14 years of age, singing acapella at London's Royal Albert Hall. The singer-songwriter has lent her soulful vocals to many songs, from Ben E King's



Supernatural Thing to Peter Gabriel's *Don't Give Up* and sang lead vocals with her own band, Lynne's House. She founded the funk and soul band Prime Cut with Eddie Cole and has performed with a wide variety of artists from Andy Baum and Hubert von Goisern to Gloria Gaynor and Barry Manilow. Together as the Rounder Girls Tini, Kim and Lynne have performed at the Wiener Staatsoper, the Wiener Konzerthaus and in front of thousands of people at Heldenplatz in Vienna both for Pope John Paul II in 1999 and again the following year for the city's demonstration against racism. Lynne was the chief composer for most of the Rounder Girls' eight albums and four singles and wrote many of their most popular songs, including *For Friends*, *Glory*, *Freedom To Come*, *Lay Your Hand In His* and *Leave*. The future of the Rounder Girls is now uncertain: during the writing of this piece in December 2013 came the very sad news that Lynne Kieran had died suddenly at the age of 53.

Following a disappointing 18th place in Tallinn for Manuel Ortega's *Say A Word* when Austria returned from relegation in 2002, the following year Austria achieved a strong placing with Alf Poier's *Weil Der Mensch Zählt* (*Because The Human Counts*), finishing in sixth place. Alf presented himself as the archetypal post-pop anti-hero and the song, with its verses spoken rather than sung in German, performed at number two in the line-up and with its strange staging, was the year's curiosity entry. But in fact it was one of Austria's best results in Eurovision, and the country's first entry

under the voting format introduced in 1975 to score more than 100 points. Alf attempted to represent Austria again two years later with *Good Old Europe Is Dying*, a song with controversial lyrics – later amended – that caused a stir in the run-up to the national final. At the show Alf's song won the popular vote but this was outweighed by the regional juries, who sent Global Kryner to Kyiv with *Y Así (Like That)*, only to see the group fail to make it out of the semi-final. (In a national final in which five artists had each presented two songs, Alf had also finished seventh with *Hotel, Hotel*). Styrian-born Alf, who is of course a comedian and artist as well as a singer, has released a steady output of songs in recent years, most recently the 2011 download single, the miserabilist *Happy Song*.

The semi-final era has not been kind to Austria. Boy band Tie Break had qualified automatically for the final in 2004 on the back of Alf Poier's success in Riga, and so hadn't had to make it through the first semi-final, but it would be Austria's last appearance in a Eurovision final for seven years as the country alternated between failing to qualify and withdrawing from the contest during the Noughties. Tie Break's 21st place left folk group Global Kryner the task of qualifying from the semi-final the following year, but the lively mix of Austrian folk and Cuban rhythms didn't resonate with enough voters to lift Austria in to the final and a disappointed ORF withdrew for a year.

In 2007 Eric Papilaya was selected to represent Austria with *Get A Life – Get Alive*, a song that had also been chosen as the official



Eric Papilaya

song for the 2007 Life Ball charity event in Vienna. The highly personable Eric made many friends among fans in Helsinki but the song, augmented with a giant red ribbon, pyrotechnics and Swarovski crystals, finished 27th in the 28-strong field in that year's semi-final, an obviously extremely disappointing result. It led to Austria's withdrawal from the contest and the declaration that the country would not return until a change was made to the voting system – a condition that was met with the return of the professional juries. The song, which was composed by Greg Usek – who had co-produced Kylie Minogue's *Spinning Around* – and which made number nine on the Austrian chart, had originally been offered to Anastacia four years earlier, but had been declined as the American singer embarked on her cancer treatment.

Eric, born in Laakirchen in Oberösterreich, had first gained national attention in the third series of *Star Mania*, progressing to fifth place in the final (which was won by Nadine Beiler), where he performed *All That You Are*. He had entered the TV talent show under the name Ric, a name which was contested by another established artist, Rik, and which led to a court injunction requiring Eric to change his stage name. Prior to his TV debut Eric had already gained experience as a performer, forming the band Milk before joining the cover band Streetlife, but it was his performance in *Star Mania* that had led ORF to ask him to enter Eurovision. Since then he has remained active as a live performer and as a presenter on the ServusTV private Austrian TV channel, as well



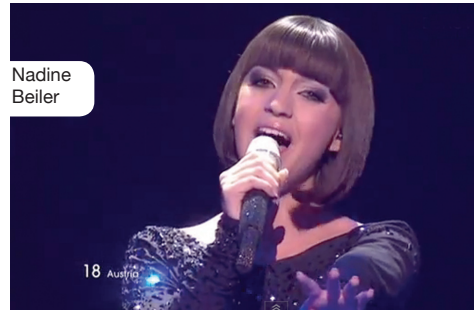
Alf Poier

as in the recording studio: The year after his Eurovision performance Eric released the single *All I Know* and in the autumn of 2012 he released the rock song *Ready To Move*, the official song and video of Sky TV's coverage of the Bundesliga German football league for the 2012/2013 season, following this up in early 2013 with the contrasting acoustic ballad *ILD – Ich Liebe Dich (I Love You)*. In addition to his music career, Eric is a trained graphic designer. Incidentally, Eric isn't the only Austrian Eurovision artist to have performed an official Life Ball song: In 2012 Natália Kelly joined Melody Angel, Judith Hill and Truth Hurts – as Beat4Feet – to perform *Blindfold*.

The return

After a three-year absence Austria returned to Eurovision in 2011 when Nadine Beiler narrowly defeated Trackshittaz in the national final to win the ticket to Düsseldorf with *The Secret Is Love*, a fan favourite – co-written by Nadine – which became the first Austrian entry to qualify from a semi-final. After coming seventh in semi-final 2 (with 12 points from Germany), the song went on to finish 18th out of the 25 finalists with a score of 64 points, including another 12 from the host nation.

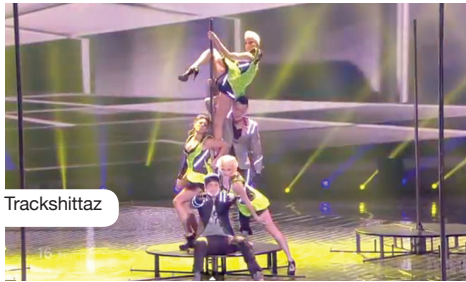
It was in late-2006 that the then 16 year-old Nadine from the Tyrol region entered the third series of *Star Mania*, and the hugely popular win in the final in January 2007 – beating Tom Neuwith aka Conchita Wurst in the run-off – led to a Top Ten album with *Komm Doch Mal Ruber (Come Over Time)*, and the hit singles *Alles Was Du Willst (Anything You Want)*, which peaked at number two on the Austrian chart, and *Was Wihr Sind (What We Are)*, which reached number 15, as well as a national tour that culminated in an unplugged concert in Vienna later in the year. Things went a little quiet for Nadine after that until, in late-2010, she was shortlisted for the final stages of the pre-selection for the following year's Eurovision. *The Secret Is Love*, which starts gently before building in to an anthemic power ballad, made number nine on the Austrian chart and led to



a second top five album with *I've Got A Voice*, her first English language album. In 2013 Nadine released the single *Right On*, along with an atmospheric promotional video shot in London, and is currently working on a third album.

Having been runner-up in the national final of the previous year, Trackshittaz (the duo, Lukas Plöchl [aka G-Neila] and Manuel Hoffelner [aka Manix]), were hotly tipped for the national final of 2012, which many rightly predicted would become a two-horse race with Conchita Wurst. *Woki Mit Deim Popo (Waggle Your Ass)* reached number two on the Austrian chart, their biggest hit to date, but in Baku it could manage only eight points to finish in 18th and last place in its semi-final. In Malmö Austria failed to progress to the final for the second year running when *Shine*, performed by Natália Kelly, finished 14th out of 16 songs in semi-final 1. American-born Natália had come to Austria as a child and had been a member of the children's group Gimme5 before going solo and winning the talent show *The Voice*. *Shine* made number 26 on the Austrian chart and was followed up by the single *Face The Day* later in 2013.

Austria was one of the first countries to announce its performer for the 2014 Eurovision Song Contest, selecting Conchita Wurst to represent the country in Copenhagen. Conchita is the alter ego of 25 year-old former shop window designer Tom Neuwith, who first came to fame (as himself) in the 2007 series of *Star Mania*, eventually coming second in the final (where he was beaten by Nadine



Trackshittaz

Beiler). In 2011 Conchita made the final of the casting show *Die Große Chance*, impressing judges and audience alike with versions of Celine Dion's *My Heart Will Go On* and Michael Jackson's *I'll Be There*, and in 2012 she came a close second in the national final to choose a Eurovision entry for Baku with *That's What I Am*, a variation on the *I Am What I Am* theme, losing out to Trackshittaz.

Tom Neuwith essentially inhabits two worlds, one as Austrian man Tom, the other as Colombian diva Conchita Wurst, and while captivating the imagination of her growing army of followers with her campaign for greater tolerance and acceptance, the choice of Conchita for Copenhagen has also seen a negative reaction, partly due to the choice of performer but also partly due to the decision to dispense with an open national final. A Facebook page entitled No to Conchita Wurst at the Song Contest has gained some traction while the Belarus Ministry of Information has received a petition calling on national broadcaster BTRC to edit out Conchita's performance, a move which would put Belarus in breach of Eurovision rules. All of this of course has had the desired effect of generating as much pre-contest publicity as possible, before the song itself has even been revealed. Conchita has listed Celine Dion, and Eurovision itself, among her influences, and in interviews since her selection was announced she has said that she would like to enter Eurovision with a real party song, but would also be happy with a ballad. Whatever style the song takes – it hadn't been revealed at the time of going to press – all eyes will be on the Austrian performance in May.

Your favourite Austrian entries

Thank you to everyone who sent in their top ten Austrian Eurovision entries. In the end it was almost a photo finish, just a few points separating the top three. So here is how you voted:

	Year	Song	Performer
1st	2011	<i>The Secret Is Love</i>	Nadine Beiler
2nd	2000	<i>All To You</i>	The Rounder Girls
3rd	1992	<i>Zusammen Geh'n (Go Together)</i>	Tony Wegas
4th	1982	<i>Sonntag (Sunday)</i>	Mess
5th	1993	<i>Maria Magdalena</i>	Tony Wegas
6th	1989	<i>Nur Ein Lied (Only A Song)</i>	Thomas Forstner
7th	1980	<i>Du Bist Musik (You Are Music)</i>	Blue Danube
8th	1986	<i>Die Zeit Ist Einsam (Time Is Lonely)</i>	Timna Brauer
9th	1990	<i>Keine Mauern Mehr (No Walls Anymore)</i>	Simone
10th	1985	<i>Kinder Dieser Welt (Children Of The World)</i>	Gary Lux
11th	1977	<i>Boom Boom Boomerang</i>	Schmetterlinge
12th	1966	<i>Merci, Chérie (Thank You, Darling)</i>	Udo Jürgens
13th	1979	<i>Heute In Jerusalem (Today In Jerusalem)</i>	Christina Simon
14th	1983	<i>Hurricane</i>	Westend
15th	2002	<i>Say A Word</i>	Manuel Ortega
16th	2007	<i>Get A Life - Get Alive</i>	Eric Papilaya
17th	1972	<i>Falter Im Wind (Butterfly In The Wind)</i>	Milestones
18th	1987	<i>Nur Noch Gefühl (Only Emotion)</i>	Gary Lux
19th	1994	<i>Für Den Frieden Der Welt (For The Peace Of The World)</i>	Petra Frey
20th	1991	<i>Venedig Im Regen (Venice In The Rain)</i>	Thomas Forstner

Our next Country Spotlight will be on Cyprus. If you'd like to contribute your Top Ten favourite Cypriot entries, please email them to me at djrranners@yahoo.com. All readers who contribute their Top Ten will go in to a draw, and three lucky winners will each get a copy of the official 2014 Eurovision Song Contest CD, featuring all the songs from this year's show, when it is released. There are some great songs in the Cypriot Eurovision archive, so get voting!

THE BEARDED LADY TALKS!



Austria last won the Eurovision Song Contest in 1966, as detailed elsewhere in this issue. This year, the media circus will undoubtedly fall on the country's 'bearded lady' representative. **John Hodgkiss** talked briefly to the ground-breaking Conchita Wurst.

You came second in the Austrian pre-selection in 2012. Has it always been an ambition of yours to represent Austria in the Eurovision Song Contest?

Yes! Eurovision always meant so much to me. I remember watching the contest with my mum when I was a little bearded princess, so as far as I can remember I wanted to be on this stage.

When can we expect the unveiling of your song for Copenhagen?

Well I think it'll be soon, but we don't have a date yet. You know, it's so important to me that I feel every word that I sing, and that's actually not as easy as it sounds. I really want to sing a song with a deeper meaning and a message – it takes time.

Will you be promoting the Austrian entry around Europe before the contest?

Oh, I would love to! There are a few promo gigs around Europe and I'm super excited to start the tour. If you ask me now... I want to tour from today till May! I love meeting my fans and I'm always so excited hearing my name in a country I've never been to before.

If so, can we expect to see you in the UK?

YES! I don't know exactly when, but I definitely want to visit you guys.

Can you let us into any secrets about your performance for Copenhagen?

The problem is that I'm very bad at keeping secrets, so I think I've already told you everything that I can.

Have you any plans yet for something spectacular to wear?

Too many if I'm honest. Every day I have a new vision and a new idea. The only way to fix this problem is to throw everything in my suitcase and wear all the clothes.

Can we expect a new album on the lead up to Eurovision?

We are working on that. And I am so excited because it's my first solo album – a dream will come true.

Finally, what message would you like to give to your fans in the UK?

First of all: thank you so much for your support!! I'm so honoured and happy about your love! I really hope that together we can change something in our society. You all know that I fight for tolerance and acceptance, but I need you all to help me. It is unity that makes us strong! Thank you so much and I hope to see you soon!



PHOTO: RAZ STAMMIER

THE VISION PANEL

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



Alasdair



Nathan



Paul



Brian



Sylvia



Phill

AR: Alasdair Rendall (chairman)

NC: Nathan Cawthray

PG: Paul Gurney

BF: Brian Fraser

SR: Sylvia Rook

PS: Phill Stybar

AR: Some people like to watch the contest at the arena, others at home, others at a party? How do you enjoy watching it?

NC: Since 1993 I've insisted on watching it at home on TV. Going to see it live has always seemed alien to me, I feel it would lose something if I didn't have the commentary and the perfect view. I've always watched alone too! I couldn't go to a Eurovision party because people would talk and I would have to shout at them - I'm just that sad! For my friends and family's sake it's always best I watch alone. In 2014, however, I'm breaking with tradition! I'm going to Copenhagen for what I hope will be eight days of non-stop Eurovision goodness! Maybe ask me this question again when I'm back from Denmark and I'll know which I prefer!

PG: I used to love watching it on the TV until 2007 when I finally got the opportunity to lose my Eurovision virginity and went to Helsinki. What a blast that was. Since 2007 I've loved being in the arena. It is far and away the best atmosphere ever. I have been

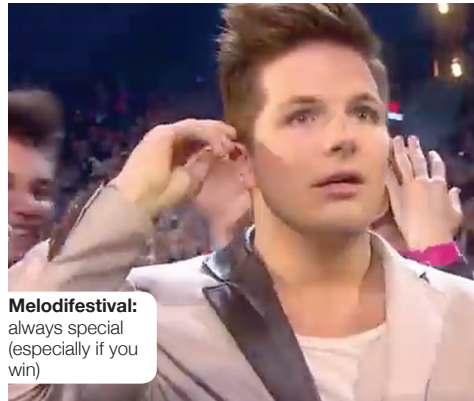
to concerts in the UK and the atmosphere at those is good but nothing compared to being in the arena on Eurovision Saturday. The party atmosphere both inside and out, everyone dressed up, the flags, the singing, the cheering and everyone coming together for a fun filled night of entertainment. So for me it has to be in the arena, unless of course there is a Euroglitz event being organised because that was fabulosa!

BF: Normally I have a party with friends round to watch, but the disadvantage is that people talk during the whole thing and you don't hear the performances properly. This year will be my first in the arena and I imagine it will be the best due to the atmosphere and spectacle of the live show.

SR: I don't mind how I watch it, so long as I watch it! I have spent longer than I can remember watching the contest at home, firstly with my family and then either with friends or, occasionally, on my own, but there is really nothing to beat the atmosphere of watching the contest in the arena. I really love sharing the whole Eurovision experience with like-minded people from all over Europe. When you add to that live music and a great visual experience in a huge venue, it is actually quite addictive. So for me, it has to be the arena every time!



Live at the arena: great atmosphere



Melodifestival: always special (especially if you win)

PS: It has been many years since I watched the contest at home. Between 2004 and 2012 I watched the contest on a big screen at a club in London. From small beginnings it turned into a packed night with an amazing atmosphere, drawing lots of nationalities from across London. Then last year I was lucky enough to go to Malmö and watch it in the flesh. What do I prefer? Well, tickets are booked for Copenhagen, so-o-o...

AR: There are so many types of national selections these days, from internal selections to open contests to 'reality' casting shows. What do you think works best?

NC: I think it depends on the country. Some may as well select internally because their 'public' selection shows are a sham anyway. Other public selections I couldn't live without. A life without Melodifestival would not be worth living! I think a lot of people would love the BBC to do a Melodifestival type show, but it really is one of a kind and I don't think that format would work that well for us. The British public can be trusted to make a decision when the right choice is blindingly obvious (Jade Ewen 2009) but with their warped sense of what will work in Europe I'd rather the Europhiles at the BBC make the decision for us (Scooch 2007 – it should have been Cyndi). Overall I like it that there is

a mixture of selection formats across Europe. But I don't think I could take more than one DORA a year!

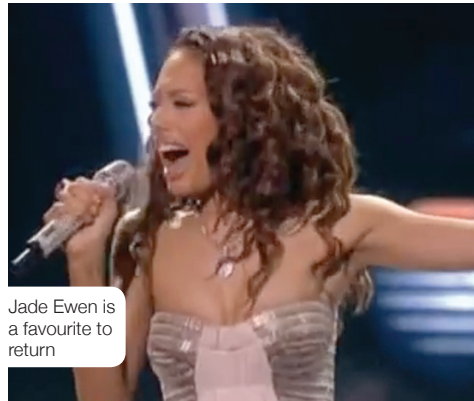
PG: I don't really watch the national finals due to working shifts, so never really get chance and they are usually on when I am at work. However, from the ones that I have watched the Scandinavians seem to have the best selection processes. They have a decent show on prime time TV that draws in the audience and their audiences know how to choose a song that tends to do quite well. I still think that this is the route that the BBC need to go down in the UK, by utilising studios or medium sized arenas in Cardiff, Edinburgh, Belfast and Manchester with a final in London. The winner should be chosen by an audience tele-vote and partial jury vote. So for me it is the national selections that seem to work better, but in a Melodifestival style.

BF: I think having the public input on selection is a good idea, if only to help public support for a song. I'd probably go for a contest as you get a good view of what the majority of people like, but if you have a good panel of experts judging a song they really think will win I reckon an internal selection could work.

SR: I don't know what selection process works best, but I do know that we certainly

haven't got it right in the UK! I used to really enjoy the Song For Europe shows, but clearly that doesn't always work, such as Jemini. Having said that, at least the public had some involvement. The last few years where we have practically dragged some poor artist out of retirement at the last minute with a pre-chosen song, is arguably worse, as nobody feels any connection with the process. What we need is the combination of a good song and a good singer. I know that sounds simple but, if you go back over the last decade or so, you will see that we rarely manage it: sometimes we have one but not the other, and often it could be argued that we have neither! In fact, the last time that things really came together was when Katrina & The Waves represented the UK and we won by a mile. I really hope that the BBC allow the public some involvement in the selection process this year, but if they were going to do so, we probably should have started by now. I know fans would like to have some say in how the song is chosen (after all, it is a 'song' contest and we have a good idea of what works in Europe) – and surely it can't be too hard to find a young, contemporary singer who is excellent singing live. But please, no more former 'stars' who are well past their prime.

PS: I think this question has two answers really. What works best in terms of choosing a winning song? Very difficult to say in my opinion. I generally think a winning song will rise to the top whether it is through a public vote or internal selection but, in all honesty, I think internal selection probably works better for choosing the best song of the selection you've got. I'm fairly sure internal selections would have ended up with Deuce, Cindy and Michelle Gayle – in my view a vast improvement on Love City Groove, Scooch, and Andy Abraham! But then my opinion is obviously not in the majority as the public chose what they chose! In terms of what works best for the public in terms of generating interest, obviously a public vote. But can we take the risk?



AR: Valentina Monetta is returning for a third year. If the UK were to send a previous singer for another go, who would you like to see?

NC: I'd really love Jade Ewen to come back with an amazing *Shady Lady* or Charlotte Perelli-esque stomper! She's got an amazing voice, she looks great and she did such a great job of charming Europe in 2009. With the right song I really believe she'd have the full package and could bring victory home!

PG: For me it would have to be Jessica Garlick, Jade Ewen, James Fox or Josh James (Dubovie). Four singers who have, in my eyes, proved that they can sing and sing well. Jessica and Josh doing a duet would be good, a typical power ballad with a big finish and I think we could potentially have a winner.

BF: We've sent a few ballads lately. I'd love to send someone like Gina G with a fun party song to hopefully get people dancing in the arena. Valentina went with two completely different songs and I think changing the style of entry from year to year is a good idea.

SR: I don't see why we would want to bring anyone back, bearing in mind our recent history. The artists who did well for us in the past will sadly be well past their 'best before date', and I don't think we would want

any of our more recent artists to come back. If you pushed me, I would have to say that Josh Dubovie (now known as Josh James) is probably one of the best of our recent artists. While he was very raw when he performed for the UK, and was singing a weak song, he has matured as an artist, and was really good at Eurobash. I think he could do well if given the right upbeat song.

PS: In terms of who would stand the best chance of winning, I would love to see Jade Ewen give it another go. If she can finish fifth with the disappointing song she had, imagine how she would do with either a real belting ballad or a decent dance number à la Sugababes' *Wear My Kiss*. On a personal level, I always thought James Fox was very hard done by and would like to see him given a go with the juries involved.

AR: Now the dust has settled, and with the benefit of distance, do you think Malmö 2013 will go down as a classic or a contest that will largely be forgotten about?

NC: Malmö is without doubt a classic contest! I think most Eurovision fans would agree the spiritual home of Eurovision is Sweden, so it's always going to be pretty memorable when the contest comes home! I think what made it doubly amazing was the contest it followed. Baku seemed to be the opposite of what Eurovision should be. Sweden gave us everything we wanted, even two same-sex kisses – take that certain countries in the east which will remain nameless! I think SVT wanted to show that you didn't have to throw the GDP of Romania at the show to make it amazing, and they did just that. The host was funny, the staging was fantastic, the interval acts weren't boring and everyone was welcomed and celebrated! Thank God for Sweden!

PG: I think Malmö will go down as a classic for all of the right reasons. A medium sized arena with a fab-tastic audience, fantastic staging, some brilliant songs, a good winner (though

not the one I wanted), some brilliant interval and opening acts, and a good presenter. If there is one thing that our friends in Sverige can do it is a blooming good Eurovision! A good Eurovision has to have a little bit of everything and I think Denmark have a tough act to follow, but I think that they might just do it.

BF: Hard to say, as I agree with some comments that the contest lacked any really memorable songs this year. There were plenty of good ones though and it was enjoyable. The Swedish Smörgåsbord was fantastic though, and I hope it gets remembered for that if anything.

SR: I absolutely loved Malmö 2013! Almost all of the songs were pretty good and I am still listening to them now, which is a good sign. I am not enough of a connoisseur to know whether a contest is a classic or not – I just know whether I enjoy it and I really enjoyed Malmö, both for the music and for the light-hearted approach to the way the contest itself was presented. I wasn't a great fan of having to stand, but I do accept that it looked great on TV. So, classic or not, I have to say the contest was one of my favourites... that is, until the next one!

PS: A bit difficult for me to be impartial on this one. It was the first contest I had been to, so it will always be one of the most special to me. If I was sitting at home watching it on the TV, I'm not sure I would feel the same. I thought the staging was a little uninspired and, in the cold hard light of day, the quality of the songs is not quite at the high water mark of some years. It's certainly not near the low point either though, so a solid 7/10 from me if I'm trying to be impartial – but an 11/10 for how much I actually loved it!

Would you like to be part of a future **Vision** Panel? If so, please contact Alasdair Rendall on alrend81@hotmail.com. All we need is your photo and opinions!

PRESIDENT'S PAGE

A New Year message from OGAE UK President Paul Marks-Jones



As I write this page I expect many of you will be in the process of buying tickets for Copenhagen in May. As is now the norm, details of which fan packages we are offered are kept strictly under wraps until the last minute. We were kept totally in the dark about costs, quantities and numbers until the day we posted information – thankfully we're a pretty organised bunch and although we had to bring forward our ballot slightly, we were able to submit numbers to OGAE International on time. And as you know, we obtained all of the 278 tickets we asked for. There was a lot of hard work that went into this to ensure that we were able to secure our highest number of fan packages yet. So it's therefore somewhat disappointing when nearly 100 members pulled out of the ballot once we had committed to this number of tickets. Not only does this have repercussions for our fan club – many initially unsuccessful people in overseas branches

could have obtained a fan package – it is also embarrassing at an international level because now we have to offer back our 'unwanted' packages. Although we are sure they will be taken by the clubs who did not get their requested numbers, it will have implications for us in future years and will possibly result

in us being offered fewer packages for 2015. Because of this, one of our first jobs in 2014 will be a review of our ballot procedure so that it is fair to all and hopefully will discourage people who are not entirely serious about attending the contest in that particular year.

One of the many exciting things about being a Eurovision fan is the national final season! We all know it's well underway with many countries announcing their selection process, dates and even artistes. Unfortunately we're still in the dark about who will be our entrant in 2014, but it's always interesting to read the rumours and gossip – I guess one year one of the myriad of names will be correct! And as always, once we know anything we'll keep you updated – either by mail, a **Vision Update** or on our Facebook page!

And if that were not enough we have all the

exciting events to look forward to before May (and beyond)! So we hope you're all ready for a bumper year of get together and in sharing in the passion we all so enjoy! There are details about these elsewhere in



the magazine. I hope you all had a great New Year and that 2014 is equally great for you all, OGAE UK and our wonderful contest. I am sure I'll see many of you throughout the year and, as always, keep up with those ideas of how we can make our club even bigger and better!

WHATEVER HAPPENED TO PHILIP GREEN



Marcus Keppel-Palmer continues his series looking at songwriters and artists associated with the UK pre-selection process. In keeping with the theme of 1966, this issue's subject is Philip Green who wrote one of the songs in Kenneth McKellar's selection

On 1966 the BBC appointed Kenneth McKellar to represent the United Kingdom at the Eurovision Song Contest in Luxembourg. In the Song For Europe show Kenneth sang five songs, all of which were released on an EP and none of which were exactly in tune with the pop charts of the time. This column has already profiled a couple of the songwriters and this time we look at the writer of *A Touch Of The Tartan*, Philip Green. But the 1966 Song For Europe was not his only time in the contest, because in 1963 he tasted victory.

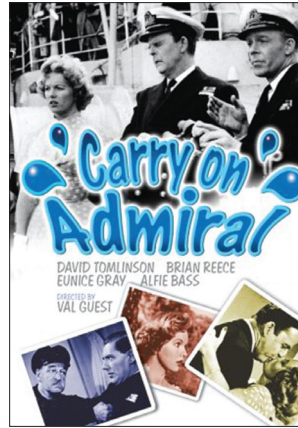
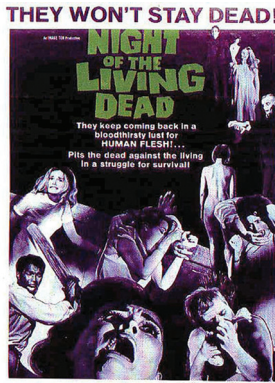
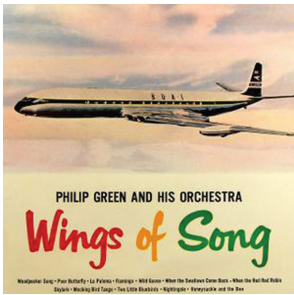
Harry Philip Green was born in 1911 in Whitechapel, London with his formative years spent during World War I. Although his parents were not part of show business, as soon as the war ended he started to learn the piano and won a scholarship to London's Trinity College of Music. Aged only 13 he studied many areas of music including theory, harmony, orchestration and composition. He left Trinity in 1929 and almost immediately began his professional career playing piano with various dance bands and orchestras.



Within a year he became London's youngest West End conductor at the Prince of Wales Theatre, the theatre having been taken over by the actress Edith Evans. Of course, in years to come the Prince of Wales would be the home to the ABBA show, *Mamma Mia*.

Contracted to EMI, Philip started recording in 1933 and was prolific playing piano and harpsichord as well as conducting and arranging recording sessions. He played with Teddy Foster & The Kings of Swing, the band that Vince Hill (SFE 1963) started singing with, as well as Ray Noble's band, The New Mayfair Dance Band. Philip won many admirers with his recordings of rag music with clarinetist Harry Roy and his band; indeed Harry and Philip would later compose songs together, including *Russian Serenade*. Many of the records made by Philip were, however, under his own name or one of his many pseudonyms. One of his bands was called Phil Green & The Busketeers, while one of his pseudonyms was Don Felipe & His Cuban Caballeros, the name of which gives a clue to the type of recordings made.

From 1935 to 1939 Philip Green was



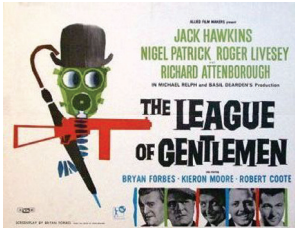
closely associated with the commercial radio programmes that were beamed towards Britain from continental Europe – sometimes as many as 17 broadcasts a week. With World War II approaching Green expanded his repertoire to composing music, both individually and with collaborators such as Harry Roy. Over the years Green became an enormously prolific composer, with compositions credited under his real name as well as pseudonyms including Don Felipe, Jose Belmonte and even Louise Duke. During the war he was regularly heard playing and conducting on BBC Radio shows such as Salute To Rhythm, Band Call, Cuban Caballeros and Music Society For Lower Basin Street. He also recorded for Decca in their 'Music While You Work' series.

Following WWII, Green moved to Decca Records to run its in-house arrangements, orchestrating recordings for such vocalists as Gracie Fields and Anne Shelton (SFE 1961), as well as continuing his own prolific recordings. Indeed, many of his recordings under the Don Felipe identity would go on to be used over the BBC Test Card in the 1950s during the interludes before and after programmes – there was no 24 hour television in those days. But it was his move into composing film

music that proved most lucrative for Philip Green and which cemented his reputation. He started in 1946 with *The Magic Bow* and composed for more than 150 films thereafter including *John & Julia* in 1954 and *March Hare* in 1956, both of which won him Ivor Novello awards. Other notable film scores would include *Carry On Admiral* (not to be associated with the long running comedy series), *The Intelligence Men* (a vehicle for Morecambe & Wise) and *A Stitch In Time* (the Peter Sellers film).

He also had numerous radio and television credits including the BBC's early TV feature, *Picture*, and one of the *Light Programme's* most popular comedies, *Meet The Huggetts*, which featured *Horse Feathers* as its signature tune. Green had not composed these tunes bespoke for the shows, but as part of his ongoing recordings of inter alia library music for the Chappell Recorded Music Library. Library music was a staple of the light orchestra composer; a series of instrumentals that could be used in film, television and radio for a small fee. EMI's production library was called 'Photoplay' and the music was composed solely by Philip Green. The music was designed entirely for





background use and not for at-home listening. US animation company Hanna-Barbera was looking for music to use in its Huckleberry Hound and Quick Draw McGraw cartoons and they used Green's library music extensively. Later on Green composed the themes to the ITV shows Ghost Squad and The Golden Shot.

In 1963 Philip Green had his first entry at the Song For Europe contest, composing *Say Wonderful Things* with Norman Newell for Ronnie Carroll, who had represented the UK in 1962. Newell had composed the winning song in the 1956 Festival of Popular British Songs, seen as the forerunner of the Song For Europe, and at the time was one of the heads of EMI. The story goes that the pair had composed the song and were in a pub when Carroll fortuitously came by and was given the song to sing. It won the Song For Europe convincingly and went on to finish fourth at Eurovision. The following year Green and Newell submitted *It's Funny How You Know* for Matt Monro, who sang all the songs in the 1964 pre-selection, but this time the duo finished last out of six songs. Undeterred, Green was asked to submit a song for Kenneth McKellar in the 1966 Song For Europe, which was actually pre-recorded in November 1965. *A Touch Of The Tartan* was the most upbeat and lively song in the pre-selection but it finished out of the top three.



The song was recorded by McKellar and released on his *Song For Europe* EP.

That was Green's last encounter with the Song For Europe and, soon after, he was appointed as the resident musical director of the Rank Organisation. Later on, he and his wife Dorothy moved to Ireland where his compositions started to veer towards religious music. Two of these were *St Patrick's* and *Children's Masses For Choir And Orchestra*.

Philip Green died in Dublin in 1982 following a long illness. His widow died in 1995. The Philip & Dorothy Green Music Trust, which supports young musicians, was set up thanks to the continuing royalties from Green's compositions. In particular the fund provides the award for Young Concert Artists and has done so since 2002.

Philip Green may not have been the winning composer in 1966, but he was nevertheless a winning composer whose songs have gone on to represent the UK with *Say Wonderful Things*. With a career playing and recording music, together with an even more prolific career writing film, TV and incidental music, Philip Green has a deserved reputation as one of the best known 'unknown' backroom boys of British light music. ♡



Gordon Lewis takes a look at the recent OGAE Song Contest that was staged in Italy towards the end of 2013

Thirty different branches of OGAE International representing 30 different nations selected 30 new songs of the past 18 months in the hope that one of these would win OGAE's very own Grand Prix. Organised by OGAE Italy, a diverse range of compositions was circulated to OGAE members in each competing country who then had the task of deciding which track should be crowned the winner.

To maintain the suspense, the Italian organisers decided to release the national votes over several days, revealing what is possibly one of the most exciting scoreboards in OGAE history. Armenia took an early lead which was comfortably maintained as the first 12 juries announced their scores. But Spain and Sweden soon started to threaten the Armenians, with the Scandinavian country leading the voting after the 16th jury.

Two juries later and Spain had pushed Armenia into third place. This pattern remained for three further sets of votes before Spain overtook Sweden and the United Kingdom pushed early leaders Armenia into fourth position. The Spaniards continued to strengthen their lead, while the United Kingdom and Armenia alternated between third and fourth place. By the penultimate vote Spain had already claimed victory while the United Kingdom had reached the bridesmaid slot.

Late surge

But the voting was not yet over and a late surge for the host nation saw Italy finish in third place, pushing Sweden and Armenia into fourth and fifth respectively. Ireland finished in sixth position and was the only other country to achieve a three digit result.

At the bottom of the scoreboard, Poland and Slovenia both received those infamous “null points”!

With an unassailable 57 point lead over her nearest rival, Pastora Soler, who had been a favourite to win Eurovision back in 2012, finally conquered Europe with her recent hit *Te Despertare*. Former X Factor finalist, Olly Murs, found himself coming second while maintaining an enviable reputation for the United Kingdom. During the past seven contests, the songs chosen by OGAE UK members have either come first (2009, 2010 and 2011) or second (2007, 2008, 2012 and 2013).

If anyone from the BBC is reading this, please take note!

● If you would like to know more about the OGAE Song Contest and become part of the selection and voting process, please contact UK organiser, Martyn Clarke, at martyn237@yahoo.co.uk or write to 237 Argyle Road, Ealing, London W13 0AY.



THE VOTING

Country	Song	Performer	Votes
Spain	<i>Te Despertare</i>	Pastora Soler	237
United Kingdom	<i>Dear Darlin'</i>	Olly Murs	180
Italy	<i>Alice E Il Blu</i>	Annalisa	175
Sweden	<i>Handernaa Mot Himlen</i>	Petra Marklund	174
Armenia	<i>Pregomesh</i>	Sirusho	159
Ireland	<i>Hall of Fame</i>	The Script feat. Will.i.am	149
Belgium	<i>Deux IIs, Deux Elles</i>	Lara Fabian	83
France	<i>Et Alors!</i>	Shy'm	66
Serbia	<i>I Da Mogu</i>	Emina Jahovic	66
Finland	<i>Rakkaus On</i>	Antti Tuisku	65
Greece	<i>Ena Lepto</i>	Helena Papanizou	60
Azerbaijan	<i>Hedef</i>	Latifa Soyuz	57
Turkey	<i>Ya Ya Ya Ya</i>	Hande Yener	52
Norway	<i>Pa Kanten Av Et Liv</i>	Kari Bremnes	36
Portugal	<i>O Melhor Da Musica</i>	Narayana	32
Cyprus	<i>Kati Dinato</i>	Michalis Hatzigiannis	20
Andorra	<i>Pa Amb Oli I Sal</i>	Blaumut	20
Denmark	<i>DJ Blues</i>	Panamah	17
Macedonia (FYR)	<i>Gotovo E</i>	Tamara Todevska	15
Bulgaria	<i>Suidadeni Enid Za Drug</i>	Deep Zone Project	13
Netherlands	<i>Hoe</i>	Nielson & Miss Montreal	13
Belarus	<i>Ya Tebya Vydumal</i>	Egor Volchok & Sky Tie	10
Colombia (RoW)	<i>Amanece</i>	Doctor Krapula	8
Russia	<i>Eto Zhe Ja</i>	Maksim	8
Israel	<i>Panay Laruach</i>	Roni Dalumi	7
Croatia	<i>1,000 Milja</i>	Vanna	7
Germany	<i>Ein Neuer Ozean</i>	Christian Franke & Edward Simoni	7
Malta	<i>India</i>	Harriet Cohen	4
Slovenia	<i>Iz Prve Roke</i>	Manca Spik	0
Poland	<i>Trojkaty I Kwadraty</i>	Dawid Podsiadło	0

OGAE UK MEMBERSHIP SURVEY



Simon Bennett analyses the results from the OGAE UK members survey

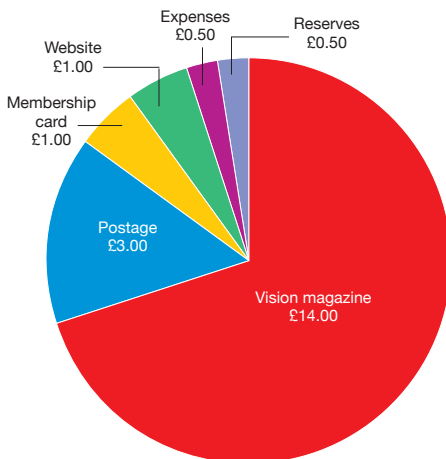
In the autumn we invited all members with an email address on file to participate in an internet survey regarding subscriptions, **Vision** magazine and OGAE UK events. Over 220 members took the time to respond to the questions and the feedback provided has been very useful in helping the OGAE UK Organising Committee decide future strategy.

Many members added comments and queries to the various questions. The survey was conducted on an anonymous basis so we cannot respond directly to members who raised specific issues. However, we would like to provide some additional information to try to address these concerns, and if members then still have queries perhaps they could submit a direct enquiry.

Subscription costs

It was gratifying to see that 94% of members consider their subscription good value for money. However, a number of people queried why the club has such substantial cash reserves, and there seemed to be some confusion as to exactly what the membership fee covers.

Diagram one



Every year we do a budgeting exercise to assess whether we need to make changes to subscription levels. Broadly speaking the standard UK individual membership of £20 is broken down as shown in diagram one.

The vast majority of our spending relates to the production and distribution of **Vision** magazine which is published four times each year. Several members seemed to be under the impression that the magazine is published less frequently and one claimed never to have received a magazine at all. If you are not receiving four editions per year, please contact us at ogauek@gmail.com so that we can investigate.

Apart from entitling members to **Vision** magazine, the annual subscription also brings the following additional benefits:

- Periodic electronic newsletters in the form of **Vision** Update
- Reduced price for the annual EuroBash
- Access to ESC fan ticket packages (usually at a considerable discount to public tickets)
- A discount on official ESC merchandise
- Access to the OGAE UK reception in the host city during ESC week
- The benefits of the OGAE International membership card
- Discounted entry to various ESC related events and preview parties

That having been said, the Committee is very conscious that we have built up considerable cash reserves in recent years. The club's financial position was set out in the Treasurer's report published in the last edition of **Vision**, and the Committee has recently undertaken a review of our future financial strategy. The build-up of cash has been the direct result of our continued success in attracting and retaining new members, but it is difficult to forecast future revenue as we have no way of knowing future membership numbers.

The Committee has decided to invest additional funds in the club's website to continue the improvements begun in the last few years. 86% of survey respondents indicated that they felt the introduction of full colour throughout **Vision** had improved the magazine and so we will now make this a permanent feature.

In light of our success in building membership numbers and in recognition of the large cash reserves that we have built up, the Committee has decided that, for one year only, the club membership

fees will be reduced by about 25% (based on UK sole membership). At this stage the new rates will only apply for the 2014-2015 membership year. UK sole membership will be £15, UK joint £25, Overseas individual £25 and Overseas joint £35.

The membership survey indicated that there was some interest in OGAE UK offering direct debits as a method of paying annual subscriptions, although only 30% of respondents said that they would definitely use such a facility. Given the considerable costs involved and the additional administrative burden and data protection requirements, the Committee has decided not to offer direct debits at this stage.

Vision magazine

The membership survey indicated that 97% of respondents read articles in **Vision** magazine, and members provided a substantial number of ideas for future **Vision** articles. The editorial team commented on some of these suggestions in the last edition of the magazine and will be taking the comments on board. We are always interested in feedback and ideas on how to improve **Vision**, so please keep them coming.

The Committee has been discussing producing an electronic version of **Vision** for some time. This is partly driven by an acute awareness that postage costs for overseas members are now very high indeed, as well as in recognition of the general trend towards electronic publishing. The survey indicated that 45% of respondents would be interested in an electronic version of the magazine, and so we will be pursuing this idea further. We have not been able to finalise arrangements in time to offer an electronic subscription from the next renewal date, but we are working hard to develop our plans and hope to have a solution in the near future.

Club events

The survey raised some very interesting concerns about club events, and particularly about the annual Eurobash in October. Places at the Bash are inevitably limited but are open to all on a first come, first served basis. Unfortunately, it is simply not practical to offer an event with capacity for all 700+ members when the likely attendance will be far less.

The Bash requires a huge amount of organisation as well as a degree of financial commitment, with all arrangements handled entirely by a team of volunteers who work for months to make the necessary preparations.

66% of respondents indicated that they would like to see additional club events, with a general

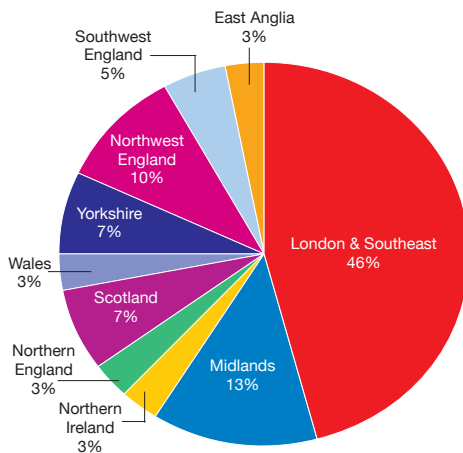
preference for January or February. The Committee is very keen to provide additional events so that members can meet and socialise during the year. Members provided a lot of very helpful suggestions, although some were a little over ambitious and may not be practical.

Events depend on volunteers who are prepared to make the necessary arrangements. Location is a key factor and it is important that the organisers are located close to the selected venue. The current Committee is already heavily committed to OGAE and the members have little time that could be spent organising additional events. However, the Committee would still like to provide support and facilitation if members wish to volunteer to organise an event in their locality.

OGAE UK members are widely distributed across the country and no one location would be suitable for everyone. The geographical distribution of the current membership can be summarised in diagram two.

Given this distribution, events in cities like Leeds, Manchester, Birmingham, Edinburgh, Glasgow or London would seem to offer something to the majority of members. The Committee would like to ask any members willing to take on the task of arranging an event in or near one of these cities to contact us at ogauek@gmail.com. The Committee would provide support and assistance but we would need the volunteers to be able to make the necessary arrangements and so some relevant experience would be helpful. We look forward to hearing from you.

Diagram two



SILVER LININGS



Came second in 1963

Switzerland

T'en Va Pas

Esther Ofarim

Came second in 1964

United Kingdom

I Love The Little Things

Matt Monro



Came second in 1965

United Kingdom

I Belong

Kathy Kirby

