

THE OGAE UK MAGAZINE
EUROVISION 2014 · ISSUE 06
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vision

TAKING ON THE UNIVERSE

Molly sings
for the UK



Affiliated to Organisation Générale des Amateurs de l'Eurovision

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

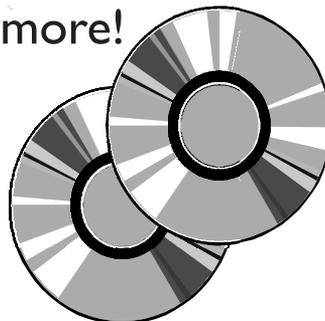
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As Europe's favourite contest crosses the bridge from Malmö to Copenhagen, 37 nations are preparing to compete in Denmark's capital city to see which song will receive the annual Grand Prix. And this year's winning country will also receive the honour of hosting the prestigious 60th contest with all the additional demands that this will place on the organising broadcaster.

An array of different musical styles will once again take to the stage, ranging from folk, rock, pop and even a touch of opera. Not only does this reflect the diversity of tastes found across the European continent, but it also adds to a more enjoyable viewing experience where there really will be something for everyone!

This year will also see Australia taking part in the contest, with platinum-selling superstar Jessica Mauboy providing the interval act for the second semi-final. With an estimated 18 million viewers down under, this is probably the closest Australia will come to competing and promises to increase the show's popularity in the southern hemisphere.

Closer to home, Molly Smitten-Downes will be taking on the universe when she performs *Children Of The Universe* on behalf of the United Kingdom. The BBC has taken a new approach to Eurovision this year and Molly has confidently risen to the challenge ahead of her. As always, **Vision** and OGAE UK would like to wish her and the entire UK delegation the very best of luck in Denmark!

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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.

Copenhagen Blog!
From Monday 28th April, you'll be able to read **Hass Yusuf's** 'live' blog from Copenhagen. Read about all the action as it happens.
David Ransted will be supplying top quality photographs from all the rehearsals.

All this and more!

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Corrections - Not Perfection

In our last Euro Curios feature one of our photo captions labelled Ajda Pekkan as Adja Pekkan. We were obviously dazzled by the fact that she looks younger now than she did 30 years ago!

In our Country Spotlight on Austria we stated that in 1979 Christina Simon took to the stage "last in a line-up of 19 countries". It was meant to read "late in a line up".

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THE 59th EUROVISION SONG CONTEST

Copenhagen – Denmark

Semi-Final 1			Tuesday 6th May 2014
Running order	Performer	Song	
1	Armenia	Aram MP3	<i>Not Alone</i>
2	Latvia	Aarzemnieki	<i>Cake To Bake</i>
3	Estonia	Tanja	<i>Amazing</i>
4	Sweden	Sanna Nielsen	<i>Undo</i>
5	Iceland	Pollapönk	<i>No Prejudice</i>
6	Albania	Hersi	<i>One Night's Anger</i>
7	Russia	Tolmachevy Sisters	<i>Shine</i>
8	Azerbaijan	Dilara Kazimova	<i>Start A Fire</i>
9	Ukraine	Mariya Yaremchuk	<i>Tick-Tock</i>
10	Belgium	Axel Hirsoux	<i>Mother</i>
11	Moldova	Cristina Scarlat	<i>Wild Soul</i>
12	San Marino	Valentina Monetta	<i>Maybe (Forse)</i>
13	Portugal	Suzy	<i>Quero Ser Tua</i>
14	Netherlands	The Common Linnets	<i>Calm After The Storm</i>
15	Montenegro	Sergej Cetkovic	<i>Moj Svijet</i>
16	Hungary	András Kállay-Saunders	<i>Running</i>

Also voting: Denmark, France and Spain

Semi-Final 2			Thursday 8th May 2014
Running order	Performer	Song	
1	Malta	Firelight	<i>Coming Home</i>
2	Israel	Mei Finegold	<i>Same Heart</i>
3	Norway	Carl Espen	<i>Silent Storm</i>
4	Georgia	The Shin and Mariko	<i>Three Minutes To Earth</i>
5	Poland	Donatan & Cleo	<i>My Slowianie - We Are Slavic</i>
6	Austria	Conchita Wurst	<i>Rise Like A Phoenix</i>
7	Lithuania	Vilija Mataciunaite	<i>Attention</i>
8	Finland	Softengine	<i>Something Better</i>
9	Ireland	Can-Linn feat. Kasey Smith	<i>Heartbeat</i>
10	Belarus	Teo	<i>Cheesecake</i>
11	Macedonia	Tijana	<i>To The Sky</i>
12	Switzerland	Sebalter	<i>Hunter Of Stars</i>
13	Greece	Freaky Fortune feat. RiskyKidd	<i>Rise Up</i>
14	Slovenia	Tinkara Kovac	<i>Round And Round</i>
15	Romania	Paula Seling & Ovi	<i>Miracle</i>

Also voting: Germany, Italy and the United Kingdom

EUROVISION 2014: THE ENTRIES

The Big Five & Host (order of performance to be announced)

Country	Performer	Song
Denmark	Basim	<i>Cliché Love Song</i>
France	TWIN TWIN	<i>Moustache</i>
Germany	Elaiza	<i>Is It Right</i>
Italy	Emma	<i>La Mia Città</i>
Spain	Ruth Lorenzo	<i>Dancing In The Rain</i>
United Kingdom	Molly	<i>Children Of The Universe</i>

Eurovision Song Contest

Saturday 10th May 2014

Country order (TBA)	Performer	Song
1		
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23	Denmark	Basim <i>Cliché Love Song</i>
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Voting order

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

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EUROVISION PREVIEW: LET THEM EAT CAKE

Hassan Yusuf gives a run-down on this year's Eurovision and attempts to give unbiased views on the 37 entrants

ALBANIA (SF 1)

Song: *One Night's Anger*

Artist: Hersi

Songwriters: Jorgo Papingji, Gentian Lako



This young lady in blue had entered the Albanian Festivali I Kenges five previous times. She was given the golden ticket to Copenhagen by an expert jury. *One Night's Anger* is a rock ballad of sorts. Like many Albanian songs, it's a bit shouty at times, but the song has a good serious message and Hersi can hold a note and will no doubt look and sound powerful on the night. It could just about go through to the final. Hersi sings: *Free your mind from the doubts that are tickling, Free your heart, and let the peace enlighten your feelings, Sun will rise, and the light will be clearing.* That's right – keep calm and carry on!

Festivali I Kenges 28th Dec 2013

Song	Performer	Result
<i>Zemërimi I Një Nate</i>	Hersiana Matmuja	69
<i>Me Ty</i>	Klodian Kaçani	45
<i>Grua</i>	Sajmir Braho	40
<i>Natë E Pare</i>	Venera Lumani & Lindi Islami	37
<i>Një Ditë Shprese</i>	Frederik Ndoci	33
<i>Kur Gielli Gan</i>	Xhejn & Enxhi Kumrija	28
<i>Jehona</i>	Na	25
<i>Në Zemër</i>	Rezarta Smaja	25
<i>Mjegulla</i>	Renis Gjoka	22
<i>Kthehu</i>	Luiz Ejlli	20
<i>Ti Mungon</i>	Marjeta Billo	18
<i>Mikja Ime</i>	Blerina Braka	16
<i>Jam Larg</i>	Besiana Mehmeti & Shkodran Tolaj	12
<i>Vetëm Për Ty</i>	Edmond Mancaku & Entela Zhula	10
<i>Princesha</i>	Lynx	6
<i>Endërrat Janë Endërra</i>	Xhejsi Jorgaqi	0

ARMENIA (SF 1)

Song: *Not Alone*

Artist: Aram MP3

Songwriters: Garik Papoyan, Aram MP3



The man with the unusual name was pre-selected to represent his country. *Not Alone* is a powerful love ballad with nice classical overtones that slowly builds up



and up. There's been a lot of talk about this entry – all positive. It's been tipped as a potential winner. Aram MP3 is actually considered a musical comedian (well you need a sense of humour to call yourself Aram MP3), so maybe he's having a laugh on us? Nah, this is as serious as it gets. This should get through to the final without too much bother. Aram MP3 sings: *What if it's all in one kiss, That turns all seeds into trees, The strongest wind into breeze, Enter all doors without keys.* Boy, that's some kiss!

AUSTRIA (SF 2)

Song: *Rise Like A Phoenix*

Artist: Conchita Wurst

Songwriters: Charly Mason, Joey Patulka, Ali Zuckowski, Julian Maas



Let's be honest, the Austrians are a strange lot aren't they? They can either be very... let's say conservative, but on the other hand very tolerant! And all credit to them. Ms Wurst (real name Tom Neuwirth) – here looking very elegant – failed to represent her country last year, but the Austrians pre-selected her this time around. Well she was bound to win eventually, so why not now? Of course, many of us expected another gay-anthem style song, but instead, after listening to most of the competition, the songwriters have offered us a wonderful ballad that could easily be a classic James Bond movie theme! If you like the classic Bassey offerings, you should love this. If the voters can get past her appearance (let's be honest – beards should be banned from Eurovision), this deserves to get into the final. And it's not all about looks – Conchita can hold a note. She has always campaigned for tolerance and artistic freedom. Let's hope Europe listens. Conchita sings: *You were warned, Once I'm transformed, Once I'm reborn, You know I will rise like a phoenix, But you're my flame.* So – the heat is on!



AZERBAIJAN (SF 1)

Song: *Start A Fire*

Artist: Dilara Kazimova

Songwriters: Stefan Örn, Johan Kronlund, Alessandra Günthardt



After three shows, three performers made it to the national final where they sang a cover version of a Eurovision song and another song to show off their pedigree (see table).



The jury decided to send Dilara Kazimova to Copenhagen. As is their norm, they hired a bunch of north Europeans to compose their entry. And once more they've come up trumps! This is a classy ballad with (hold on to your hats) some traditional Azeri music thrown in!

The mesh of modern and folk works really well. Dilara performs *Start A Fire* with much passion and angst which should impress the voters. She sings: *Maybe nightfall darkens skies, And maybe teardrops stain our eyes, But may the slightest light start a fire.* The heat continues!

Böyük Sehne 2nd March 2014

Song	Performer	Result
<i>Alone</i>	Dilara Kazimova	136
<i>My Life</i>	Xana Hasanova	129
<i>Letter To Brooke</i>	Erkin Osmanli	122

BELARUS (SF 2)

Song: *Cheesecake*

Artist: Teo

Songwriters: Dmitry Novik, Yury Vashchuk (Teo)



National Final 10th Jan 2014

Song	Performer	Result
<i>Cheesecake</i>	Teo	20
<i>Now You're Gone</i>	Max Lorens & Didyulya	20
<i>Vechnaya Lyubov</i>	Switter Boys feat. Kate & Volga Karol	13
<i>You Will Be Here</i>	Zhanet	13
<i>Fly Away</i>	Nuteki	10
<i>Runaway</i>	Anastasiya Malashkevich	9
<i>Empty Universe</i>	Tasha Odi	9
<i>Starlight</i>	Dariya	8
<i>Stay With Me</i>	Napoli	8
<i>Not What I've Been</i>	Nataliya Tamelio	3
<i>Looking For</i>		
<i>Via Lattea</i>	Elena Sinyavskaya	2
<i>Strippers</i>	Mat Cooper & Dux	1
<i>Angel Crying</i>	Alina Moshchenko	0
<i>Rapsodiya No1</i>	Artem Mikhalenko	0



Did... did someone say cake? What's that? Not that sort of cake? Well why are we bothering then? *Sigh* - anyway, this young man playing with his maracas (I said *maracas* dear!) is called Teo. He won the national final where voting was conducted by the 50/50 televoting/jury system. As the two top performers tied, the jury opted for Teo. *Cheesecake* is a fun pop song, but it tells a story of young love where the boy doesn't want to be known as 'Mr Cheesecake' so splits from his girlfriend. Not macho enough, eh? Talk about highly-strung. This may be the fun song of the contest, but alas, not everyone can get through to the final. But by all accounts he's a bit of a Eurovision fan so deserves our support. Teo sings: *I'm not gonna be your boyfriend, It's too late, I look over all the maps trying to escape, 'cause I'm tired of your sweet cheesecake.* Someone give him a slap.

BELGIUM (SF 1)

Song: *Mother*

Artist: Axel Hirsoux

Songwriters: Rafael Artesero, Ashley Hicklin



A shrewd move by the Belgians to send this fine singer to Copenhagen - as Mother's Day in Europe is on the day after the Eurovision final! After three semi-finals, six acts made it



to the national final. The winner was decided by televoting (50%) and seven international juries (50%). The voting public made Axel Hirsoux the runaway winner of the season. Eurovision winner Ruslana from Ukraine was a guest on the show. Like everyone on the show she was reduced to tears after hearing Axel's powerful and emotional rendering of *Mother* – quite a powerful ballad that really pulls at the heart-strings. She said Belgium will win the contest with that song. And she may be right. It's easy to understand and Axel's voice suits his stature. If you're watching the final on Saturday 10th May with your mum, well you just have to, don't you? Axel sings: *But you mean the world to me you're more than a soulmate, And you should know, oh you should know, I'm so thankful and so hopeful that some day soon, I'll shine like you...* Where's that hankie?

National Final		16th March 2014
Song	Performer	Result
<i>Mother</i>	Axel Hirsoux	234
<i>One</i>	Bandits	90
<i>Nothing Is Impossible</i>	Eva Jacobs	89
<i>Need You Tonight</i>	Yass	77
<i>What's The Time In Tokyo?</i>	Sil	38
<i>Hero (In Flanders Fields)</i>	Udo	32

DENMARK (FINAL)

Song: *Cliché Love Song*

Artist: Basim

Songwriters: Lasse Lindorff, Kim Novak-Zorde, Daniel Fält



So we have the hosts next. As usual the Danes selected their winner through their annual Melodi Grand Prix (MGP) event. Ten songs were selected for the final. Voting was done by the 50/50 televoting/jury system in two rounds; the first round to select the top three acts that would go through to the superfinal, and the second round to find the eventual winner. The young Basim, originally from Morocco, was the clear winner and will represent the host nation. *Cliché Love Song* is a lively pop song with soul and R&B influences. Basim is well known to the Danish public – coming fourth in the first Danish version of X Factor when he was just 15 years old. Well he's turned into a very charismatic singer. There's always a lot of pressure when you're singing on home turf, but to be honest it's doubtful that Denmark will achieve the double. The song may be a bit too 'modern' for some tastes, but it'll do a lot better with younger viewers who will get this love story. Basim sings: *I met this lady - Lady, she was looking so damn fine, But she was crazy - Crazy, it was all about party time.* Listen young man – make the most of it!

MGP		8th March 2014
Song	Performer	Result
Superfinal		
<i>Cliché Love Song</i>	Basim	30
<i>Wanna Be Loved</i>	Michael Rune feat. Natascha Bessez	15
<i>Your Lies</i>	Rebekka Thornbech	15
Non-qualifiers from the first round		
<i>It Hurts</i>	Anna David	
<i>I Choose U</i>	Bryan Rice	
<i>She's The One</i>	Danni Elmo	
<i>Vi Finder Hjem</i>	Emilie Moldow	
<i>Right By Your Side</i>	Glamboy P	
<i>Before You Forget Me</i>	Nadia Malm	
<i>Feeling The You</i>	Sonny	



ESTONIA (SF 1)

Song: *Amazing*

Artist: Tanja

Songwriters: Timo Vendt, Tanja



After two semi-finals, ten acts went through to the national final, Eesti Laul. The winner was chosen in two rounds of voting. In the first round the top two acts were chosen by the 50/50 televoting/jury method. In the second round, the voting public decided the winner. It was a close contest with Russian-born Tanja winning out with her self-penned song *Amazing*. The song is an uplifting uptempo number with a good beat and a number of key changes to keep everyone happy. Tanya herself seems to be an all-round entertainer – as well as being an experienced dancer, she’s a very successful theatre and TV performer. Multi-tasking is very handy! Tanja sings: *This feeling inside, You’re all that I have, I need you back, Do you hear me screaming? We hear you Tanja, we hear you!*



Eesti Laul 2014 1st March 2014

Song	Performer	Result
<i>Amazing</i>	Tanja	16 53%
<i>Maybe-Maybe</i>	Super Hot Cosmos	20 47%
<i>Für Elise</i>	Traffic	15
<i>Supernoova</i>	Lenna	14
<i>Kui Tuuled Pöörduvad</i>	Sandra Nurmsalu	10
<i>Search</i>	Norman Salumäe	9
<i>Laule Täis Taevakaar</i>	Brigita Murutar	7
<i>Tule Ja Jää</i>	Körsikud	7
<i>Resignal</i>	Wilhelm	7
<i>Siin Või Sealpool Maad</i>	Maiken	5

FINLAND (SF 2)

Song: *Something Better*

Artist: Softengine

Songwriters: Topi Latukka, Henri Oskár



After three semi-finals eight acts went through to the national final. After the juries had voted, the top three acts were opened up to the public. The winner from this combined voting was the band Softengine. *Something Better* is a classy rock number which will soon wake you up if you start dozing off during the semi-final. Probably the nearest thing to Britrock in the contest which can’t be a bad thing. The song certainly adds variety to the contest. This self-penned song is somewhat poignant – appreciate your life and what you have or had – no need to harper for ‘something better’. Softengine sing: *But we found something better, Plain answer however, For I’ll not surrender. We found something better.* Fair enough.

National Final 1st February 2014

Song	Performer	Result
<i>Something Better</i>	Softengine	38 28.28%
<i>Sängyn Reunalla</i>	Mikko Pohjola	35 19.48%
<i>God/Drug</i>	Miau	32 13.94%
<i>Selja</i>	Hukka & Mama	28
<i>Going Down</i>	Lauri Mikkola	23
<i>Top Of The World</i>	Clarissa feat. Josh Standing	20
<i>Hope</i>	Hanna Sky	19
<i>Shining Bright</i>	Madcraft	13



FRANCE (FINAL)

Song: *Moustache*

Artist: TWIN TWIN

Songwriters: Pierre Beyres, Kim N'Guyen, Lorent Ardouvin, François Ardouvin



Three acts were pre-selected for the French final. Over a period of four weeks the public were invited to vote via the internet (50%) and, combined with a jury vote (50%), a winner was found in the form of these three happy chappies – TWIN TWIN. The French have a history of having fun with some of their entries and this year they go the full hog. *Moustache* is a fun and bouncy romp about facial hair! That's it – let it all hang out! There's something about the French language that gives this song a nice sense of rhythm. It's doubtful if they'll get far in the contest though. TWIN TWIN sing: *I've got the world crying out the window, But I don't care, I live on the top floor, I don't even know my own cleaning lady!* Well that's rude! They really don't care, do they?

Announced		2nd March 2014
Song	Performer	Result
<i>Moustache</i>	TWIN TWIN	1st
<i>Sans Toi</i>	Destan	
<i>Ma Liberté</i>	Joanna	



GEORGIA (SF 2)

Song: *Three Minutes To Earth*

Artist: The Shin & Mariko

Songwriters: Zaza Miminoshvili, Eugen Eliu



A very unusual entry from Georgia this year. The pre-selected group, The Shin, are a Germany-based band who combine traditional Georgian music with pop influences. For *Three Minutes To Earth*, the band are joined by vocalist Mariko Ebralidze. The song needs a few hearings to really appreciate its unique sound – something that won't be a luxury for the voting public – so it may struggle to get into the final. But having such a strong folk song offers variety for the contest. 'Shin' actually means 'home' and the song describes the last three minutes of a long walk back home to Earth. The Shin & Mariko sing: *Home, home, through the star trail of a lonely star, home to the Earth where we belong, belong to... Dazzling light of mankind's emotion: Show us the stairway to come back to Earth – sky diver's space jump!* So space is the final frontier for Eurovision!



GERMANY (FINAL)

Song: *Is It Right*

Artist: Elaiza

Songwriters: Elzbieta Steinmetz, Frank Kretschmer, Adam Kesselhaut

National Final		13th March 2014
Song	Performer	Result
<i>Is It Right</i>	Elaiza	55%
<i>Wir Sind Alle Wie Eins</i>	Unheilig	45%
Qualifiers from previous rounds		
<i>Cotton Candy Hurricane</i>	MarieMarie	Q
<i>The Fiddler On The Deck</i>	Santiano	Q
<i>Als Wär's Das Erste Mal</i>	Unheilig	Q
Non-qualifiers from previous rounds		
<i>Weil Du Da Bist</i>	Das Gezeichnete Ich	
<i>Fight Against Myself</i>	Elaiza	
<i>Candy Jar</i>	MarieMarie	
<i>Like Lovers Do</i>	Madeline Juno	
<i>Wir Werden Niemals Untergehen</i>	Santiano	
<i>Thank You</i>	Oceana	
<i>Mo Hotta Mo Betta</i>	The Baseballs	



The winner was chosen in three rounds of televoting. In the first round the eight acts performed one of their songs. Four of them were then eliminated. In the second round the remaining four acts performed their second song and the top two songs were chosen with the decider in the third round. Elaiza actually got to the final after being the Wildcard winner of the semi-final that featured acts (over 2,200) who applied via YouTube. This trio certainly seemed to have had mass appeal, though traditionally girl bands don't do that well at Eurovision. Terry Wogan would've been pleased to see the return of the accordion. And you can't go wrong with a bit of bass can you? The self-penned song, *Is It Right*, can best be described as a modern song, but with an eastern European influence. Elaiza sing: *Is it right or is it wrong?, I can't go on! you can't go on!, If you say yes... or even no, you don't know how and where to go.* You can probably decide for yourselves if they're coming or going.

GREECE (SF 2)

Song: *Rise Up*

Artist: Freaky Fortune feat. RiskyKidd

Songwriters: Freaky Fortune, RiskyKidd



Is that young chap floating on air? Well who can blame him – as he must be leaping for joy! Greece's participation wasn't guaranteed for Copenhagen, due to the Greek government shutting down the national broadcaster to save on money. But luckily the EBU stepped in and gave the country special dispensation. Let's all bless the EBU. Greece is always a heavy-hitter at Eurovision and would have been missed. The winner of the Greek final was decided by the 50/50 televoting/jury method. Freaky Fortune are Nikolas Raptakis and Theofilos Pouzbouris, who are joined on



stage by London rapper RiskyKidd (shown right). Their self-penned song, *Rise Up*, is a very smart mesh of pop and rap music. Very bouncy and infectious - it's a worthy dance number that should do well in the contest. The song is all about passion and a brighter future. Freaky Fortune feat. RiskyKidd sing: *Come on and rise up jump out of what keeps you down, get high and rise up fly get your feet off the ground, come on and rise up rise up rise up rise up rise rise rise...* Just be careful you don't wear yourself out though!

National Final		11th March 2014
Song	Performer	Result
<i>Rise Up</i>	Freaky Fortune feat. Riskykidd	36.84%
<i>Kanenas Den Me Stamata</i>	Kostas Martakis	28.09%
<i>Petalouda Stin Athina</i>	Krystallia	22.07%
<i>Dancing Night</i>	Mark Angelo feat. Josephine	13.01%

HUNGARY (SF 1)

Song: *Running*

Artist: András Kállay-Saunders

Songwriters: András Kállay-Saunders,
Krisztián Szakos



After various quarter- and semi-finals, the winner of the national final was chosen in two rounds of voting. In the first round the top four acts were chosen by a jury and in the second round the winner was chosen by televoting. After four attempts, Kállay (András Kállay-Saunders) finally succeeded in his quest to represent Hungary. Even though he was born in New York, his mother was a Hungarian model, hence his connection to the country. His self-penned song, *Running*, is probably the closest the country has ever come to winning the contest. It just seems to tick all the right boxes. *Running* is an uptempo song with a social conscience – a true story about child abuse and domestic violence. Perhaps the subject matter is too strong for a show such as Eurovision, but life is real. Kállay sings the song with much passion and angst. The video is well worth viewing. Kállay sings: *She cries cries cries, she's all alone, Daddy why why why, Leave me alone, She calls for help, She calls for help, But no one seems to care, She calls for help but no one seems to care. Well I'm sure we all care. Definitely a worthy winner.*

A Dal		22nd February 2014
Song	Performer	Result
<i>Running</i>	András Kállay-Saunders	30
<i>We All</i>	Bogi	26
<i>It Can't Be Over</i>	Fool Moon	22
<i>Running Out Of Time</i>	Viktor Király	18
Non-qualifiers from the first round		
<i>The Last One</i>	New Level Empire	12
<i>Brave New World</i>	Dénes Pál	4
<i>Csak A Zene</i>	Depresszió	0
<i>A Legnagyobb Hos</i>	Honeybeast	0



ICELAND (SF 1)

Song: *No Prejudice*

Artist: Pollapönk

Songwriters: Heidar Orn Kristjansson,
Haraldur Freyr Gislason, John Grant



And in complete contrast we move north to a more colourful offering! After two semi-finals the winner of the Icelandic final was chosen in two



rounds of voting – the first to select the top two acts and the second to select the winner. In the first round the voting was by the 50/50 televoting/jury method, while in the second round the winner was chosen by televoting. The public opted for Pollapönk. The group was originally formed to perform music for both children and adults (half the group trained as teachers), hence their colourful outfits (think Teletubbies). *No Prejudice* is certainly a very uptempo and bouncy number, with a theme about tolerance. There's even a hint of Britpop which is never a bad thing. Pollapönk sing: *Let's do away with prejudice, don't discriminate, tolerance is bliss, we got to get together on this, cross this problem off our list.* It is a sentiment that we should all share, *but all those beards...*

National Final 15th February 2014

Song	Performer	Result
<i>Enga Fordóma</i>	Pollapönk	1st
<i>Lífíð Kviknar A Ný</i>	Sigríður Eyrún Friðriksdóttir	2nd
<i>Amor</i>	Asdis Maria Viðarsdóttir	
<i>Pangað Til Eg Dey</i>	F.U.N.K.	
<i>Von</i>	Gissur Páll Gissurarson	
<i>Eftir Eitt Lag</i>	Greta Mjöll Samúelsdóttir	

IRELAND (SF 1)

Song: *Heartbeat*

Artist: Can-Linn (featuring Kasey Smith)

Songwriters: Hazel Kaneswaran, Jonas Gladnikoff, Rasmus Palmgren, Patrizia Helander



Once more, the national final of our nearest neighbours was decided on The Late Late Show. The winner was chosen by five regional juries (50%) and televoting (50%). Discovered by X Factor's Louis Walsh for the group Wonderland, Kasey Smith went to Nashville, Tennessee to perfect her trade. For the Irish national final she teamed up with traditional Irish act Can-Linn. The result is an interesting mesh of modern and folk. *Heartbeat* is quite uptempo and the Irish sound gives it a bit of an edge. It's certainly worthy of going through to the final. Let's hope Irish luck holds out! Can-Linn and Kasey Smith sing: *Face the danger and face tomorrow, You're a dreamer and you don't know, That no story is carved in stone, Just hold on to my heartbeat, My heartbeat.* Well we all need a heartbeat to carry on.

The Late Late Show 28th Feb 2014

Song	Performer	Result
<i>Heartbeat</i>	Can Linn feat. Kasey Smith	114
<i>The Movie Song</i>	Eoghan Quigg	102
<i>You Don't Remember Me</i>	Laura O'Neill	84
<i>Don't Hold On</i>	Patricia Roe	56
<i>Be Mine</i>	Andrew Mann	44

ISRAEL (SF 2)

Song: *Same Heart*

Artist: Mei Finegold

Songwriter: Rami Talmid



We're keeping with the heartbeat theme here. Now don't be fooled by the voluptuous image of Mei Finegold here. Check out her video which will show you that she's not someone you can mess around with! Scary isn't the



word for it! The Israeli broadcaster made a fine decision when they pre-selected Ms Finegold to represent them in Copenhagen. This surely must be the strongest entry they've had since Dana International's first outing and could win the contest again. *Same Heart* just ticks all the right boxes for a modern Eurovision song – a great beat, singer and lyrics. Basically it's an uptempo techno-rock song about love that's gone wrong. Mei sings: *I'm starting to rise, Don't need to be criticised, I'm not an animal in captivity, I'm skinning you out, No longer a part, We don't beat from the same heart.* See – scary!

Kdam		27th February 2014
Song	Result	
<i>Same Heart</i>	55%	
<i>Nisheret Iti</i>	40%	
<i>Be Proud</i>	5%	

ITALY (FINAL)

Song: *La Mia Città (My City)*
Artist: Emma
Songwriter: Emma Marrone



And what do we have here – yes, another voluptuous blonde! And just as scary! For the past few years the Italian representative to Eurovision was announced at the San Remo festival, but this year the national broadcaster pre-selected Emma Marrone. Well, they got a songwriter and performer for the price of one! And what a brilliant choice it was. Probably an easy choice, as she is very big in Italy. Her self-penned *La Mia Città* is an exercise in how to write a proper rock/pop song. And singing it in Italian, well, it just sounds so sexy! This is definitely a song you can let your hair down and tap to. The talented Ms Marrone sings: *I run away, I want, I take and shiver, and I hold your breath tight, And I think about myself, With no control, I push hard and I'm not scared of you, I want it all, I want you... I want you, I want you, I want you.* And we want you Emma! It's not advisable to disagree with her!



LATVIA (SF 1)

Song: *Cake To Bake*
Artist: Aarzemnieki
Songwriter: Guntis Veilands



Oh, how fab – more cake! And this time it's the real thing! After two semi-finals, 12 songs went through to the national final. The winner was chosen in two rounds of voting – the first to select the top three acts and then to select the winner. The voting in both rounds was a mixture of televoting/internet voting (50%) and a jury (50%). However, the internet voting had to be discounted in the first round



of voting due to server overload! Points were awarded in terms of placings (1st place = one point, etc.). Therefore, the lowest three scoring songs progressed to the second round where the overall lowest scoring song was chosen as the winner. As there was a tie at the end of the voting, the televoting/internet voting took precedence giving Aarzemnieki the golden ticket to Copenhagen. Aarzemnieki, which means 'Foreigners', is headed up by the German Joran Steinhauer after he wrote a song about saying farewell to the Latvian currency, the Lat, that became a YouTube hit. Hence the connection with Latvia. *Cake To Bake* offers an upbeat and catchy melody – something everyone can tap their toes or sing along to. The song gives a message of spreading love. It'll be good to see this in the final. Aarzemnieki sing: *I talked to a unicorn the other night, took me up on a lonely star, did the moonwalk on the milky way, realised I've gone too far.* Hmm.. just what ingredients did they put in this cake?!

Eirodziesma 22nd February 2014		
Song	Performer	Result
Superfinal		
<i>Cake To Bake</i>	Aarzemnieki	3
<i>Pedeja Vestule</i>	Dons	3
<i>Stay</i>	Samanta Tina	6
Non-qualifiers from the first round		
<i>Revelation</i>	Ralfs Eilands & Valters Puce	9
<i>I Can Breathe</i>	Aminata Savadogo	10
<i>Moment And Tomorrow</i>	Katrina Bindere	12
<i>Saule Riet</i>	Olga & Ligo	12
<i>Going All The Way</i>	MyRadiantU	15
<i>Here I Am Again</i>	Niko	17
<i>If I Could (Get Away)</i>	Eirošmits	19
<i>Lights On</i>	Markus Riva	20
<i>You Are The Reason</i>	Katrine Lukins	24

LITHUANIA (SF 2)

Song: *Attention*

Artist: Vilija Matačiūnaitė

Songwriters: Vilija Matačiūnaitė, Viktoras Vaupšas

National Final 1st March 2014	
Performer	Result
Vilija Mataciunaite	24
Mia	20
Vaidas Baumila	16



Now stand up straight and pay attention please! It took over ten shows to choose three acts to go through to the national final. All three performers sang *Attention* – the song that had eventually won through the ten previous shows. The televoting public (50%) and jury (50%) thought that Vilija Matačiūnaitė did the best job (she actually co-wrote the song). Well can you blame them? That hair-do could do serious damage! *Attention* is a lively and loud affair – quite shouty in places – but has soul and R&B influences. To be honest, the song probably isn't that accessible for your average Eurovision viewer. But Lithuania does have a habit of reaching the final in recent years, so its inclusion will offer variety. And good luck to them – the country always offers something different. Vilija sings: *So... I'm gonna make you, make you fall, down do-do-down down on your knees. I'm gonna make you, make you fall down to get all... Help!!*



MACEDONIA, FYR (SF 2)

Song: *To The Sky*

Artist: Tijana

Songwriters: Darko Dimitrov, Lazar Cvetkoski, Elena Risteska Ivanovska



We're being spoilt for unusual hair-styles and looks aren't we? Macedonia once more opted for a pre-selected singer to represent them. This year they decided upon Tijana, a well-known cellist and actress. And luckily she can sing as well. *To The Sky* is a modern-sounding uptempo rock/pop offering with a good techno-melody. Tijana herself has excellent stage presence which may help her get through to the final. The contest is missing too many Balkan entries, so let's wish Macedonia good luck. Tijana sings: *I've got a feeling that I wanna go loud, Make my move and let it all get out, I've got a feeling that I wanna go wild, Take my hand baby I got all night.* And a fun time was had by all!



MALTA (SF 2)

Song: *Coming Home*

Artist: Firelight

Songwriter: Richard Edwards Micallef



After a semi-final 14 acts progressed to the national final. The winner was chosen by a jury (6/7) and televoting (1/7 – makes you wonder why they bothered). Firelight was the clear winner with their entry *Coming Home*. The band is something of a family affair with four members being siblings. The song is a mixture of folk and pop – quite pleasant to the ear. The theme of the song works on two levels. The first is quite relevant to today's Europe, telling a story of emigrants who travel to other countries for work, leaving their families behind. But the song also represents the Europe that rose from the ashes of the First World War and the soldiers returning home. Firelight sing: *There's not a cloud in the sky that can come in the way, Roaming through fields, I'm trying to find this new land, It's only because I'm here, I'm finding gold in my hands.* Bravo to all working migrants! And let's remember everyone who lost their lives during the 1914-1918 conflict.

National Final	8th February 2014	
Song	Performer	Result
<i>Coming Home</i>	Firelight	63
<i>Pin The Middle</i>	De Bee	46
<i>One Last Ride</i>	Daniel Testa	41
<i>Because I Have You</i>	Amber	32
<i>Until We Meet Again</i>	Deborah C	28
<i>Take Me</i>	Pamela	27
<i>Love Will Take Me Home</i>	Franklin Calleja	25
<i>Lovetricity</i>	Christabelle Borg	18
<i>Hypnotica</i>	Jessica Muscat	18
<i>City Lady</i>	Ryan Paul Abela	16
<i>Let The Sunshine In</i>	Sophie Debattista	11
<i>Some Kind Of Wonderful</i>	Wayne William	9
<i>Oblivion</i>	Chris Grech	7
<i>Brand New Day</i>	Davinia	7



MOLDOVA (SF 1)**Song:** *Wild Soul***Artist:** Cristina Scarlat**Songwriters:** Ivan Akulov, Lidia Scarlat**National Final** 15th March 2014

Song	Performer	Result
<i>Wild Soul</i>	Cristina Scarlat	22
<i>Perfect Day</i>	Boris Covali	20
<i>Frozen</i>	Lucia S	17
<i>Dragostea Divina</i>	Ana Cernicova	11
<i>Energy</i>	Doinita Gherman	9
<i>Never Stop No</i>	Flux Light	8
<i>Follow Your Dreams</i>	Mikaella	8
<i>Urme De Iubiri</i>	Aurel Chirtoaca	5
<i>Your Recovery</i>	Curly	4
<i>Hallelujah</i>	Diana Brescan	4
<i>The Way I Do</i>	Felicia Dunaf	4
<i>I'm Yours</i>	Tatiana Heghea	3
<i>Fragment</i>	Paralela 47	1
<i>One And All</i>	Diana Staver	0
<i>Forever</i>	Edict	0
<i>Vis</i>	Margarita & Metafora	0



After two semi-finals, 16 acts made it through to the national final. The winner was decided by the 50/50 televoting/jury method. It was a close contest with Cristina Scarlat just winning through with her entry *Wild Soul*. It was fourth time lucky for Cristina, who is very much a working mother. The song is co-written by her niece.

Wild Soul is a passionate ballad with Cristina showing a good vocal range. Cristina sings: *Lovers cry, parents tremble, While you and I show our devils, The world can play a joke on each of us anytime.* Well who said life had to be easy?

MONTENEGRO (SF 1)**Song:** *Moj Svijet (My World)***Artist:** Sergej Ćetković**Songwriters:** Sergej Ćetković, Emina Sanda

Now if you love your traditional Balkan sound, you should consider this pure class. Sergej Ćetković, one of the country's top performers and songwriters, was pre-selected for Copenhagen. The co-written composition, *Moj Svijet*, is a powerful ballad that starts off gently and slowly ups the tempo in a very dramatic fashion. The traditional Balkan melody gives this composition a strong edge. Like many song themes in this part of the world, there's lots of angst about a lost love. Sergej sings: *My love I'll be waiting, For you to take this lonely world away, Don't forget about me, Let me hold you in my arms, Don't forget about me, Be the sun in my eyes again...* Y'see - pure angst!



NETHERLANDS (SF 1)

Song: *Calm After The Storm*

Artist: The Common Linnets

Songwriters: Ilse DeLange, JB Meijers, Rob Crosby, Matthew Crosby, Jake Etheridge



The duo that make up The Common Linnets was pre-selected by the national broadcaster to represent them at Eurovision. Ilse DeLange and Waylon have both had success in the Netherlands and decided to team up together for the contest. They travelled to Nashville, Tennessee to prepare their song, *Calm After The Storm*. Nashville, of course, gives away the style of the song – a gentle and sincere country song. Quite pleasant to the ear, but it probably hasn't got enough of a bite to get through to the final unfortunately. The Common Linnets sing: *Tears on the highway, water in my eyes, This rain ain't gonna change us, what's the use to cry. Never mind, it'll soon be summer...*



NORWAY (SF 2)

Song: *Silent Storm*

Artist: Carl Espen

Songwriter: Josefin Winther



What is it with the weather? It's time for another storm! After three semi-finals, nine acts made it through to the Norwegian Melodi Grand Prix. The winner was chosen in two rounds of televoting – the first to select the top four acts and the second to select the winner. Carl Espen was a clear winner, singing his cousin's composition, *Silent Storm*. Josefin Winther is herself a successful artist based in London. This isn't the sort of song that you would expect to win a Norwegian final, but clearly it had that special ingredient that hit all the right spots. The song is a very understated ballad and Carl sings it with a lot of emotion. It's always difficult to tell if ballads like this resonate with the Eurovision public, but it certainly deserves to be in the final. Carl sings: *And there's a silent storm inside me, Looking for a home, I hope that someone's gonna find me, And say that I belong. A cup of tea is in order.*

NMGP		15th March 2014
Song	Performer	Result
Superfinal		
<i>Silent Storm</i>	Carl Espen	53,712
<i>High Hopes</i>	Linnea Dale	39,086
<i>Heal</i>	Mo	37,405
<i>Taste Of You</i>	Knut Kippersund Nesdal	27,757
Non-qualifiers from the first round		
<i>Hit Me Up</i>	Charlie	
<i>Needs</i>	Dina Misund	
<i>Ain't No Love In</i>	El Cuero	
<i>This City No More</i>		
<i>Sole Survivor</i>	Elisabeth Carew	
<i>Sing</i>	Oda & Wulff	



POLAND (SF 2)

Song: *My Słowianie – We Are Slavic*

Artist: Donatan & Cleo

Songwriters: Donatan & Cleo



Let's all rejoice – Poland is back! Obviously to save on money, the Polish broadcaster pre-selected their act this year. Polish music producer Donatan and singer Cleo teamed up together and released their smash hit, *My Słowianie* – the video of which apparently achieved more than 40 million hits on YouTube. They're now representing their country at Copenhagen with the same song. And it certainly is a whopper! The video is not for the faint-hearted – full of heaving bosoms and lurid sexual suggestions. How absolutely fab. Never knew the Poles had such a sense of humour! But the song itself actually stands up on merit. It's a wonderful mixture of pop, rap and folk music. You would expect something like that to fail, but the result is a unique uptempo sound that demands a lot of clapping along to. Donatan & Cleo sing: *We are Slavic, we know how it is, We like to shake what mama in the genes gave us, This is the hot blood, this is our Slavic call, We're Slavic girls, we know how to use our charming beauty, Now shake what your mama gave ya!* Be still my beating heart!



PORTUGAL (SF 1)

Song: *Quero Ser Tua (I Want To Be Yours)*

Artist: Suzy

Songwriter: Emanuel



More rejoicing is called for – as Portugal is also back! And as you can see, more heaving bosoms. After a semi-final, five acts progressed to the national final, Festival Da Canção, which celebrated its 50th anniversary. The winner was decided by televoting with Suzy, singing *Quero Ser Tua*, a clear favourite. The tune is in the new musical style called 'Pimba' pioneered by the popular composer, Emanuel. The song is a very uptempo dance song. It's got a nice beat to it with traditional Portuguese influences. Can this song finally win the contest for Portugal? Probably unlikely, but that doesn't matter – it's just good to have the country back in the contest. Suzy sings: *I want to bathe, In your body of pleasure, And satisfy, My thirst for you.* Who can refuse such an offer?

National Final		15th March 2014
Song	Performer	Result
<i>Quero Ser Tua</i>	Suzy	41.56%
<i>Mea Culpa</i>	Catarina Pereira	23.58%
<i>Ao Teu Encontro</i>	Rui Andrade	14.56%
<i>Nas Asas Da Sorte</i>	Zana	11.39%
<i>Sonhos Roubados</i>	Raquel Guerra	8.91%



ROMANIA (SF 2)

Song: *Miracle*

Artist: Paula Seling & Ovi

Songwriters: Ovi, Philip Halloun, Frida Amundsen, Beyond51



National Final		1st March 2014
Song	Performer	Result
<i>Miracle</i>	Paula Seling & Ovi	22
<i>One More Time</i>	Vaida	16
<i>Kind Of Girl</i>	Vizi Imre	16
<i>Hearts Collide</i>	Anca Florescu	13
<i>Breathe</i>	Stefan Stan feat. Teddy K	12
<i>Letting Go</i>	Renée Santana & Mike Diamondz	10
<i>Despre Mine Si Ea</i>	Bere Gratis	9
<i>Hardjock</i>	Sal	7
<i>Unpredictable</i>	The dAdA	5
<i>Daca Tu Iubesti</i>	Naomy	3
<i>You Know</i>	The Zuralia Orchestra	3
<i>Fiorul Iubirii</i>	Silvia Dumitrescu	0



And look who's also back from a few years ago (when they came third in Oslo). Paula Seling & Ovi were the clear winners of the national final. Voting was by the 50/50 televoting/jury method. Their entry this year also promises to do very well for the country as *Miracle* is a lively uptempo techno-dance offering with a good number of key changes to satisfy everyone. Maybe a bit shouty in places, but Paula certainly can reach those notes. Romania has never failed to get to the final and that won't change this year. Paula & Ovi sing: *If you only knew all the things I could tell you, We could be dancing with stars in the night, It's so magical, So magical, So beautiful, So beautiful, It's a Miracle! It's a Miracle!* We could all use a miracle once in a while...

RUSSIA (SF 1)

Song: *Shine*

Artist: Tolmachevy Sisters

Songwriters: Philipp Kirkorov, Dimitris Kontopoulos, John Ballard, Ralph Charlie, Gerard James Borg



No, it's not Jedward in drag, but rather the extremely popular Tolmachevy Sisters, Anastasia and Maria (one is on the left and the other on the right).

The twins came to fame after winning the Junior Eurovision Song Contest in 2006. Since then they've gone from strength to strength. Their song, *Shine* (a popular Eurovision song title), has been composed by a number of successful experts including Philipp Kirkorov. It's a decent catchy uptempo pop number, with subtle classical music overtones and a big powerful finish. The twins do a good job in reaching those high notes. This is expected to get through to the final. The sisters sing: *My life is on a string, When I see you smile, Our love will last a thousand miles.* Hmm... a thousand miles isn't actually *that* long. Still, they're young!



SAN MARINO (SF 1)**Song:** *Maybe (Forse)***Artist:** Valentina Monetta**Songwriters:** Ralph Siegel, Mauro Balestri

Will it be third time lucky to reach the final for one of the nicest people in Eurovision? The national broadcaster asked Valentina and Ralph Siegel to represent the country yet again. Valentina just lost out by one point last year. This year's offering is probably her strongest yet. *Maybe (Forse)* is a somewhat old-fashioned ballad, which isn't necessarily a bad thing. Makes you reminisce about Eurovision of yesteryear. It has a nice catchy melody and Valentina certainly showcases her singing ability and charismatic personality. Valentina sings: *Maybe it's a journey in the darkest night, Maybe we can make it to the morning light, Maybe this is it, this is real and I feel this is right, Finally right.* Well hopefully the time is right to make it to the final night. Is it in sight? Let the skies turn bright and fight for the thought of might...

**SLOVENIA (SF 2)****Song:** *Round And Round***Artist:** Tinkara Kovač**Songwriters:** Raay, Tinkara Kovač, Hannah Mancini, Tina Piš

Seven acts were selected for the Slovenian national final. The winner was chosen in two rounds of televoting – the first to select the top two acts and the second to select the winner. The voting public awarded Tinkara Kovač the golden ticket to Copenhagen. She received more than double the points of her nearest rival. She helped write her winning song, *Round And Round*, which is quite a decent soft rock song with a bit of traditional folk music thrown in for good measure. The song will be sung in both Slovene and English which gives it a nice edge. The flute plays a big part in the act as Tinkara is a professional flautist as well as a songwriter. Slovenia has had a patchy record in reaching the final. Fingers crossed for them. Tinkara sings: *Can you feel it inside, Feel the roses, Feel the pride, (Can you believe it), Round and round again we... Round and round again we go... Getting dizzy...*

National Final	8th March 2014	
Song	Performer	Result
<i>Spet (Round And Round)</i>	Tinkara Kovac	7,932
<i>Let Me Be (Myself)</i>	Muff	3,450
<i>To Ni Blues</i>	Bilbi	
<i>Masquerade</i>	Nermin Puškar & Samuel Lucas	
<i>It's Gonna Be OK!</i>	Nude	
<i>I Won't Give Up</i>	Omar Naber	
<i>Tja</i>	Rudi Bucar & Elevators	



SPAIN (FINAL)

Song: *Dancing In The Rain*

Artist: Ruth Lorenzo

Songwriters: Ruth Lorenzo, James Lawrence Irvin, Julian Emery



The Spanish were spoilt for choice in their national final. The winner was chosen by the 50/50 televoting/jury method. But as there was a tie at the top, the televoting took precedence. All this meant that UK X Factor contestant, Ruth Lorenzo (remember her?) got the golden ticket to Copenhagen. She co-wrote her entry, *Dancing In The Rain*. It really is a powerful ballad that deserves to do well in the contest. It starts off slowly and builds up to nice climax. You can tell that Ruth has had opera training. The mesh of Spanish and English works well. Ruth sings: *Keep on like it's never ending, Keep on till the light of day, Keep on dancing in the rain, The rain, the rain*. Ruth should've been used to the British weather by now!

National Final 22nd February 2014

Song	Performer	Result
<i>Dancing In The Rain</i>	Ruth Lorenzo	66
<i>Más</i>	Brequette	66
<i>Aunque Se Acabe El Mundo</i>	Jorge González	48
<i>Seguir Sin Ti</i>	Raúl	42
<i>Estrella Fugaz</i>	La Dama	36



SWEDEN (SF 1)

Song: *Undo*

Artist: Sanna Nielsen

Songwriters: Fredrik Kempe, David Kreuger, Hamed "K-One" Pirouzpanah



And here we have another superb ballad. Melodifestival was a grand affair as usual with five semi-finals. Ten acts made it through to the national final. The winner was chosen by televoting (50%) and 11 international juries (50%). And it was a very tight contest at the top. But finally - finally, the wonderful Sanna Nielsen gets to represent her country at Eurovision! *Undo* is a much understated ballad. It has a captivating gentle melody that really depends on Ms Nielsen's voice to carry it through - especially with the key-changes the song demands. This ticks all the boxes for a massive hit! Sanna sings: *Silent I can't wait here silent, Gotta make a change, And make some noise*. There's going to be plenty of noise for this on the night!

Melodifestival 8th March 2014

Song	Performer	Result
<i>Undo</i>	Sanna Nielsen	212
<i>Busy Doin' Nothin'</i>	Ace Wilder	210
<i>Blame It On The Disco</i>	Alcazar	110
<i>Survivor</i>	Helena Paparizou	84
<i>Bröder</i>	Linus Svenning	83
<i>To The End</i>	Yohio	82
<i>Songbird</i>	Ellen Benediktson	61
<i>Yes We Can</i>	Oscar Zia	53
<i>Efter Solsken</i>	Panetoz	33
<i>Natural</i>	Anton Ewald	18



SWITZERLAND (SF2)

Song: *Hunter Of Stars*

Artist: Sebalter

Songwriter: Sebastiano Paù-Lessi



Six songs were chosen for the national final with the winner being decided by the 50/50 televoting/jury system. Sebastiano Paù-Lessi, known as Sebalter, won the final with his self-penned *Hunter Of Stars*. As the photo shows, this folk rock singer-songwriter is an expert with the fiddle (shades of Alexander Rybak!). The song is an infectious little ditty – lively and uptempo with a nice folksy melody. Maybe too much whistling, but that seems to suit Sebalter’s nice sense of humour. Now the Swiss, on many occasions in this century, have produced some excellent songs for the contest – most of which have failed to get through to the final! Hopefully this won’t be the case again, as this charming song deserves to go through. Sebalter sings: *Want me to go, want me to go, Cause you think I’m lying, cause you think I’m lying. No, open the door, Cause tonight I cannot go hunting for stars, no no. No indeed – everyone should be at home watching Eurovision!*

National Final 1st February 2014

Song	Performer	Result
<i>Hunter Of Stars</i>	Sebalter	1st
<i>I Still Believe</i>	Yasmina Hunzinger	2nd
<i>Together Forever</i>	3 For All	3rd
<i>Au Paradis</i>	Christian Tschanz	4th
<i>La Luce Del Cuore</i>	Nino Colonna	5th
<i>Une Terre Sans Vous</i>	Natacha & Stéphanie	6th



UKRAINE (SF1)

Song: *Tick-Tock*

Artist: Mariya Yaremchuk

Songwriters: Mariya Yaremchuk, Sandra Bjurman



Twenty songs were entered for the national final. The winner was chosen by a 50/50 SMS voting/jury method. Mariya Yaremchuk, who co-wrote her song, *Tick-Tock*, was the

National Final 21st Dec 2013

Song	Performer	Result
<i>Tick-Tock</i>	Mariya Yaremchuk	24
<i>Love Is Lord</i>	Viktoriya Petryk	17
<i>Na Krayu Propasti</i>	Viktor Romanchenko	16
<i>Buti Tam, De Ti</i>	Volodimir Tkachenko	16
<i>I'm Alive</i>	Illaria	14
<i>Love Makes You Beautiful</i>	Nataliya Valevska	14
<i>Courageous</i>	NeAngely	14
<i>Strelyanaya Ptitsa</i>	Yevgen Litvinkovych	12
<i>Moya Dusha</i>	Sharis	10
<i>Why</i>	Stas Shurins	9
<i>Waiting For You</i>	Anatoliy Shparov	8
<i>Wanted Dead Or Alive</i>	Roman Polonskiy	6
<i>Let Go</i>	Tetyana Shirko	6
<i>Love</i>	Denis Lyubimov	5
<i>It's My Life</i>	Marietta	5
<i>5 Stars Hotel</i>	Anna-Mariya	4
<i>Believe Me</i>	Tania BerQ	4
<i>Esly Est Lyubov</i>	Anna Khodorovska	3
<i>No Fear</i>	Lissa Wassabi	3
<i>Tsvetok</i>	Uli Rud	2



comfortable winner. The song is a uptempo rock pop number – certainly one for the dance-floors. It has a nice catchy background sound that suits the mood of the song. And Ms Yaremchuk seems a very charismatic performer. Ukraine has an extremely good record in the contest and will no doubt get through to the final without too much bother. And the country is of course currently in the global eye so will probably muster up points from that. Mariya sings: *Oh wait for me I'm worth your while, Tick-tock, can you hear me go tick-tock, My heart is like a clock, I'm steady like a rock, Sch don't stop, kiss and kiss me till I drop.* It is tempting, isn't it?

UNITED KINGDOM (FINAL)

Song: *Children Of The Universe*

Artist: Molly

Songwriters: Molly Smitten-Downes,
Anders Hansson



I say – have we done it again? Left the best till last? Strange how that always happens. Those of us who were lucky to be at the shooting of the video where the song and Molly were first revealed were, to put it mildly, extremely pleased with what we saw and heard! Molly Smitten-Downes has come through the BBC's programme of spotting new talent. Taking the selection to find our Eurovision contestant up a notch, they asked Molly to represent us this year. Molly and her co-writer, Swedish music producer Anders Hansson, came up with *Children Of The Universe* – a good solid rock song with a great drum beat. The song suggests a universal message of love and unity. It's very difficult to be constructive about our own entries, but the BBC have thought about the contest seriously this year – and we really couldn't have asked for more. Most pundits expect Molly to do well, but you can never tell how the European public will vote. One thing is for sure though – Molly is an impressive singer. She knows how to hold a note, and having a younger, fresher face to represent the UK is not a bad thing. There's a profile on Molly following these pages. Molly sings: *Power to the people (oh, oh, oh, oh), Power to the people (oh, hey, hey), You know what we want and we've gotta get it now.* Tell it like it is, girl! Good luck in Copenhagen!

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



TAKING ON THE UNIVERSE

After two consecutive low placings at the Eurovision Song Contest, the BBC decided to take a completely different approach for 2014. Gordon Lewis takes a look at what actually happened and discovers that Molly has already enjoyed UK chart success.



Shrouded in secrecy, more than 350 invited guests gathered at One Mayfair in central London on 2nd March 2014 for what was described as an exclusive video recording of a new song and artist. The press were prevented from attending, while those who were fortunate enough to be part of this event were forced to leave their smart phones and other electronic devices with security personnel. No one knew (except for well-informed OGAE UK members) that they were about to hear the latest Eurovision offering from the United Kingdom, although suspicions were aroused when an ensemble of BBC camera operators were spotted inside the venue. On stage there was a drum kit and enough microphones for four backing singers, but the floor manager was giving nothing away.

Of course, the appearance of Radio 1 presenter and semi-final commentator, Scott Mills, confirmed the suspicions of some, while the entire gathering was quickly informed by Scott himself that they were indeed to be part of Eurovision history and would be among the first to hear *Children Of The Universe*, written and performed by Molly Smitten-Downes. Dressed in tight leather trousers and a glittery top, Molly looked every inch the rock chick and, when her song began, her vocals contained a similar rocky style. First impressions count and both the audience and BBC representatives were clearly enthusiastic about the entry on which the United Kingdom will now place all its hopes.

But the launch wasn't over yet. As people began to leave everyone was informed that under no circumstance could anyone circulate details about the song and singer on social media until after 7.00pm on Monday, 3rd March 2014 when *Children Of The Universe* would be premiered on the BBC's Red Button service. In the event the story was leaked ahead of the broadcast, not only by the local press in Molly's home town of Leicester but also, and somewhat ironically, by the BBC's own entertainment news site! However, following the public television announcement

media critics were generally agreed that the song certainly ticked many of the boxes that Eurovision viewers expect to see, while remaining fresh and contemporary at the same time.

Molly, who says that she seeks to "break down political barriers" with her music, is now busy preparing for Eurovision as well as promoting *Children Of The Universe* across Europe. Recalling Gina G's *Ooh, Aah... Just A Little Bit* as her first Eurovision memory, Molly cites Loreen's *Euphoria* as an "incredible song with an immense performance" that she hopes to replicate in Copenhagen. As Molly herself says, "Eurovision's a massive show. It's about the live performance. It's got to have some drama. You've got to get that arena to feel what you're singing about and hopefully get [the audience] on their feet or inspired somehow. It needed to be a big concept. It



can't just be a nice song. It's got to be a little bit anthemic. So I came up with six or seven ideas in the space of 48 hours and [*Children Of The Universe*] just stood out".

Although Molly is likely to be a new name on the music scene for many, the 27 year-old singer is definitely no stranger to performing on stage, having made her debut at the tender age of eight while a pupil at Our Lady's Convent School in Leicester. During her late teens Molly studied music at Leicester College, before accepting a place at the prestigious Academy of Contemporary Music in Guildford, which has produced a number of successful artists in recent years including former Sugababe Amelle Berrabah, BRIT award winner Ed Sheeran and Lawson band members Ryan Fletcher and Joel Peat.



Many of Lawson's hits have been written and produced by Ki Fitzgerald, the son of Scott Fitzgerald who lost out to Celine Dion by just one point at the 1988 song contest.

Alongside David Valler as part of Stunt in 2006, Molly co-wrote *Raindrops* which sampled Sash!'s 1997 hit *Encore Une Fois* and this became an international dance hit two years later when Sash! joined with Stunt to release *Raindrops (Encore Une Fois)* and reached number nine in the UK charts. Stunt released two further songs, *I'll Be There* and *Fade Like The Sun*, before teaming up with Sash! once again in 2010 for *TBC*. Elsewhere, Stunt was also featured on Basshunter's *I Will Learn To Love Again*, originally written by Diane Warren who co-wrote Jade Ewen's *It's My Time*, while Molly's vocals were heard on Darren Styles's *Shining Star*.

Award

Since 2011 Molly has concentrated on developing a solo career, releasing her first EP *Fly Away With Me* which appeared in December that year. Prior to its digital release, one of the tracks, *Shadows*, was sampled by grime artist Marger and had appeared on iTunes in August 2011. During 2012 Molly won the Urban/Pop category at Live & Unsound while, just 12 months later, she received the Best Song Award at The Best of British Unsigned Music Awards for the track *Lost Generation*. 2013 saw Molly work with Swedish producer, Anders Hansson, on *Beneath The Lights* released by Hansson's Dream Beats project. A further collaboration with Darren Styles on *Never Forget You* also sought to keep Molly's dream alive.

The announcement that Molly will represent the United Kingdom in Copenhagen with her own composition, *Children Of The Universe*, promises to bring the Leicestershire singer to the forefront of European music with many recognising her vocals from the various tracks on which she has already featured. And once she has taken on Europe, there is little doubt that Molly will follow her international appearance by taking on the world if not the universe itself!

ABBA FLAG TO BEAT CANCER

Dale Roberts from Flying The Flag reports on the latest charity event for Eurovision fans to help beat blood cancer

Flying The Flag have again shown their dedication to Europe's biggest and most famous singing competition, Eurovision, by creating a unique piece of memorabilia to help raise money for blood cancer charity Leukaemia & Lymphoma Research, a charity close to their heart.

Following Eurovision fan Karen Roberts' diagnosis with acute myeloid leukaemia in 2009, fellow fans were inspired and formed Flying The Flag. They asked professional illustrator Ben Morris to create a commemorative flag to mark 40 years since ABBA won Eurovision and have had the flag signed by all members of the band. It will be raffled off to raise money for Leukaemia & Lymphoma Research in May.

Karen, who now lives in Spain with her family, is in remission from leukaemia after she underwent a successful stem-cell transplant in May 2013.

It is not the first Eurovision inspired flag Ben and Flying The Flag have produced. Last year they helped to raise more than £1,100 by auctioning a flag which had been signed by all previous UK winners of the contest, including, Sandie Shaw, Lulu, Bucks Fizz, Katrina and the Waves, and presenters Sir Terry Wogan and Graham Norton.

Karen said: "I know without the dedicated work by Leukaemia & Lymphoma Research it is unlikely that I would be here today. I hope people will enter



this raffle knowing that, as well as being in with a chance of winning such a unique Eurovision item, your contribution will help all those suffering from this awful disease and will help Leukaemia

& Lymphoma Research in their mission to beat blood cancer."

Catrina Tait, Regional Fundraising Manager (North) for Leukaemia & Lymphoma Research said: "Flying The Flag's special ABBA project gives valued support of our work to beat blood cancer and provides a fantastic opportunity for fans of ABBA and Eurovision to win this unique flag signed by all four members of the group. Best wishes to all those entering the raffle and many thanks to Flying The Flag and Karen for their continued fund-raising and support."



The flag has been autographed by all four members of ABBA

To enter the raffle visit www.flyingtheflag.eu



Date: Saturday,
4th October 2014
Venue: Holiday Inn,
Queensway, City Centre
Birmingham

**Registration will open on
Monday 19th May 2014.**

Vision readers have a two week priority period to reserve a space and send a deposit.

We will email details in due course to all members in a special edition of **Vision Update**.

Expect more for your money! A Friday night meet-up venue with Eurovision music for a pre-Bash warm up plus optional activity on Sunday!



Eurostars 2014 at Eurobash

As always Saturday evening will feature Eurostars, where you can dress up and perform your favourite Eurovision entry! This year entries will be limited to 12 acts. Obviously solo acts are welcome, but we strongly suggest those considering taking part think about teaming up with friends to perform as duos or groups.

If you want to take part you must confirm this, along with the song you want to perform by noon (UK time) on Friday 8th August. If more than 12 acts want to take part preference will be given to those people who are first to confirm they want to take part with the name of the song they want to perform. Do make sure a suitable instrumental/ karaoke version of the song you want to sing is available, as you will be required to provide this.

To take part, email Dean Asker on
dean.asker@btinternet.com

**And before Eurobash, don't forget
this great event in Berlin!
Tickets are now on sale.**

EUROVISION WEEKEND



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חזרה for 2013 



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 +++ Eurovision Show +++
 +++ Reunions +++ +++ and lots more... +++
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 +++ stay tuned +++ **SAVE THE DATE** +++
 +++ more details and artists to be announced soon +++



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THE SECRET EUROFAN



Weird people. Weird outfits. Weird music. It'll never catch on, they said. But here we are for the 59th edition, and for some of our members Copenhagen 2014 will be their first bewildering experience of Eurovision. Especially for our Eurovirgins, the **Secret Eurofan** presents an exclusive survival guide to a week (or two) inside the Eurovision bubble.

So, you've got your accreditation badge with your mug shot of a thinly disguised Ronald Biggs and it's off to the press centre – you're in! Daunting at first, the press centre is a hive of activity. Do not be deceived by the banks of laptops all logged on to Facebook or Twitter; these are professional hard bitten journalists, ready to pose those tough questions in the press conferences, such as "How did you feel when you were chosen to represent your country?" and, errrrm...

The press centre canteen offers a feast for the taste buds, with specially prepared dishes, including local delicacies such as chicken nuggets and nachos, and all at reasonable prices (reasonable, that is, if you're Roman Abramovich). Look, you've paid five times over the odds for a hotel room the size of a Wendy house, so there's no point complaining over a 100 krone bottle of Evian.

The Euroclub is the place where you can let your hair down after a busy day hobnobbing with the stars. Crowded with a cosmopolitan cross-section of likeminded Eurofans, at busy times it resembles the Star Wars bar at chucking out time. Get down on the dance floor and see your fellow Eurofans shuffling, stamping and jerking like chickens scratching in the dirt... tinsel wigs optional. Alternatively, make your way to the reasonably priced bar

where you can wave a thousand krone note at the staff for three quarters of an hour, then have an animated argument with a complete stranger over who should have come last in 1986.

Up early for rehearsals and elbow your way to the front for that elusive camera angle while fellow journalists are still drunk/unconscious/still dancing from the night before. Marvel at the many eager performers all looking for their big break and imagine them a year from now bestriding the charts with armfuls of Gold Discs and Grammys. You'll have to have quite a good imagination. Please cheer all the contestants madly as if your life depended on it... unless it's some pantomime act tottering about in faux airline cabin crew uniforms, in which case booing, hissing and throwing rotten fruit is positively encouraged.

Show your support

Don't forget to cheer our three-time Eurovision veteran, Valentina Monetta, as she takes to the stage for her dress rehearsal. If she appears to be duetting with her twin sister then you probably haven't fully recovered from that Georgian wine you had at the embassy party last night.

While out sightseeing in town you bump in to that chirpy boy band. They ask you if you like the song. You readily agree and tell them

Three cheers for Valentina Monetta!



Three cheers for... well, maybe not...

it's a sure fire bet to make the final. They walk off beaming. Not a prayer, sunshine. Don't they all look shorter in real life?

And so in to the arena for the first live show. On the way in stop by the merchandise stall for the obligatory tat. Limited edition T-shirts, mugs, scarves and badges are available, all made from locally sourced organic materials, providing you live locally in Guangdong and have a fairly loose definition of organic. Then it's in to the arena. What an assault on the senses! Flags, lairy T-shirts, multi-coloured perm wigs, giant leprechaun hats and some bloke dressed entirely in blue lycra. Sometimes it's best not to ask...

So here they are, the semi-finals, looming like the Rockies between our hopeful contenders and the shimmering grand final beyond. The first semi whizzes by in a blur and all too soon it's time for the results. Suspend your disbelief, as they say in the theatre, and gird yourself for some shockers. Maintain the relaxed, unforced smile of a synchronised swimmer as the final envelope is opened and you find out that that ethnic wailing you couldn't stand has made it through to the final at the expense of the cute boy/girl [delete as appropriate] with the hot disco stomper that you put a tenner on to win.

Scurry back to the press centre to update your blog with thoughtful insights. Ignore the

little voice that keeps running across the back of your brain whispering "Nobody's reading this". Close the laptop and it's off to the after show party to celebrate/commiserate with the poor unfortunates who aren't rich enough to shamelessly bribe their way straight to the final.

Security

Event security staff are on site throughout the Eurovision fortnight, but we cannot accept any responsibility for loss or damage to your property, especially if you let them near it. Treat them pretty much the same as you would treat bears in the woods; they may look cuddly but they could unintentionally snap you like a twig if they think you're hiding a biscuit. It's just their way of being playful...

Speaking of security, keep an eye on your belongings in the press centre, as certain items are highly prized. You can leave your new video camera/state-of-the-art laptop/jewel-encrusted Fabergé egg on your desk all day long, but turn your back on your invitation to the San Marino party for just ONE SECOND and it's going to be a very long evening sobbing in to your pillow.

You blag an invite to the audience with Ralph Siegel but wait, it's time for the Big Five rehearsal. You won't want to miss this. If this were the States some of this lot would be

headlining in Branson, Missouri, but over here they gamely fling themselves in to the fray like General Custer at the Little Big Horn. And here's the big moment you've been waiting for – the UK act is taking the stage, and we're off! ...HMMMMM. You exchange glances with the Eurofan next to you. Maybe you'll leave that big flag of yours in the hotel room on Saturday. Strictly entre nous, this may not be our year. How much are those leprechaun hats?

While out shopping for paracetamol you bump in to that ingénue who bellows her way through three minutes of misery-drenched angst in semi-final 2. You tell her it came over really well in rehearsals. She asks you if you will get your friends back home to vote for her. You nod vigorously and she walks off a picture of radiance. No chance, luv.

It's time for the semi-final 2 rehearsals. Here we go. First up it's that screechy girl group who look like they've escaped from the Mickey Mouse Club. Red and pink? Together? Oh puleeeeeeze. Next up it's the bloke who's learned the English language version of his song phonetically. No, don't laugh, he can't help it. Okay, so you secretly quite like that one. But wait, here comes that nice girl with the drippy ballad that all your mates say is really boring but that makes you secretly come over all moist and trembly in the chorus bits. It's your new favourite! This is 'Wacky Races – The Musical' and you're loving every second of it. You want to rush back to the press centre to catch the relaxed easy charm of the Belarus press conference but you also want to hang on for that catchy retro swing song from the starlet with the luscious lips and the figure like Jessica Rabbit. What to do, what to do.

Coming out of her press conference you bump in to that magnificent diva with the dramatic anthem you adore. You ask her for a quote for your web site but she airily waves you aside. Right. That's it. *That's* going in the blog. Never liked that song anyway. Too shouty.

So you've made it to the grand final. All the parties, receptions, slurring the words to *Diggi-Loo Diggi-Ley* and falling over in the



hotel lobby and you've survived to the end of another grand prix fortnight. Time to relax and enjoy the show from behind an overexcited six foot four Israeli waving a giant inflatable hammer. There are limited opportunities to get to the toilets in the venue without missing some of the action, so we recommend you strain your greens before you leave the hotel. Too excited? Then just consider for a moment the prospect of that Barclaycard bill for all this nonsense landing on your doormat and let nature take its course.

The venue

The venue can be a hazardous place. Watch out for flying camera booms, cables snaking all over the floor and giant Styrofoam tulips. Some of the roadies bite. Flag waving is encouraged, particularly table cloth-sized flags if you happen to find yourself standing at the back of the fan zone, right in front of the people who paid extra to sit down – they'll appreciate the neighbourly gesture.

If you're travelling alone never fear, you can easily spot the UK fans in the crowd. Before the show starts they will be resplendent in Union Jack outfits, posing for photographs, laughing and joking, happy and glorious. After the show they can be found huddled in a dark corner, donning their reversible jackets and quietly folding their flags in to their WH Smith

carrier bags while murmuring about money down the drain and watching it on the telly next year.

These days much of the fan zone is standing only. If crowds aren't your thing, this may not be for you. It's difficult to convey quite how crowded the mosh pit is to the uninitiated, but try this: You're on the London Underground. It's July, it's the evening rush hour, it's full of jabbering irrepressibly cheerful tourists, up-for-it West Ham supporters and a peaked-too-early hen party, and it's broken down between stations. For three hours. There. Got it. Hamley's on Christmas Eve or the last flight out of Saigon don't even come close.

The fanfare starts and the audience goes wild. And there's our compere. She's a comedian, apparently. I've had funnier toothache. Anyway, on with the show: All a-quiver with anticipation, you try to pick the winner from among the line-up of songs that you've heard 200 times each since Christmas. Once again, please give all the acts your full support – yes, even that poor old soul from the Balkans dressed as a carnival float and sounding like driving down a flight of steps in a Citroen 2CV with the hooter blaring.

Here we go: It's the moment of truth – the voting. Maintain that stiff upper lip and remember it's not the winning that counts, it's the taking part. Try not to smirk when you realise that at least the French are doing worse than we are. The camera pans around the Green Room and homes in on some of the haves and have nots. There's the lovely girl with the uplifting pop number, all smiles and excited squeals from beneath an avalanche of douze points. And there's the diva, with a face like Joan Crawford brandishing a wire hanger. Not your night luv, is it. And there's our act. Aww, did us proud didn't they. And hey, look, Ireland hasn't voted yet – we could still finish in the top 20. The winner is announced and we all pretend we loved it all along. So, another eye-wateringly expensive host city next year, then. Great. After all the thrills and spills it's off to the after show party for a final schmooze. What do you mean I'm not invited? Don't you

know I'm Press? I've got accreditation from the Essex Chronicle, dammit! Oh well, who's for McDonalds?

Sunday: Stagger on to the train and ask your mate to give you a nudge when you reach the airport. Step out and... what's this? *Normal* people? Leading *normal* lives? Congratulations (and jubilations), you've stepped out of the Eurovision bubble with just your hazy memories, stupendous credit card bill and a suitcase full of those free promotional CD's that you know someone will be desperate to relieve you of.

Too excited, hung over, or busy nursing a black eye from that inflatable hammer to enjoy the show? Missed the excitement of the scoreboard because you left your portable stepladder and binoculars in the hotel safe? Well why not relive the experience with the exclusive Eurovision Song Contest DVD. Settle down with your favourite pie in the comfort of your own lounge and feast your senses on every sight, sound and sequin of your favourite show. Savour every twist and turn of the voting as the latest plucky Brit falls further and further behind like some old nag in the Grand National. Warning: contains nudity and swearing. Oh silly, you've taped the Antiques Roadshow over the top of it. Never mind, there's always next year...

WHEN IN DENMARK...

Do say:

What a charming little arena. Did you make it yourself?

Christer who?

HOW MUCH?!!

Don't say:

It's much nicer over the bridge.

Teardroptth.

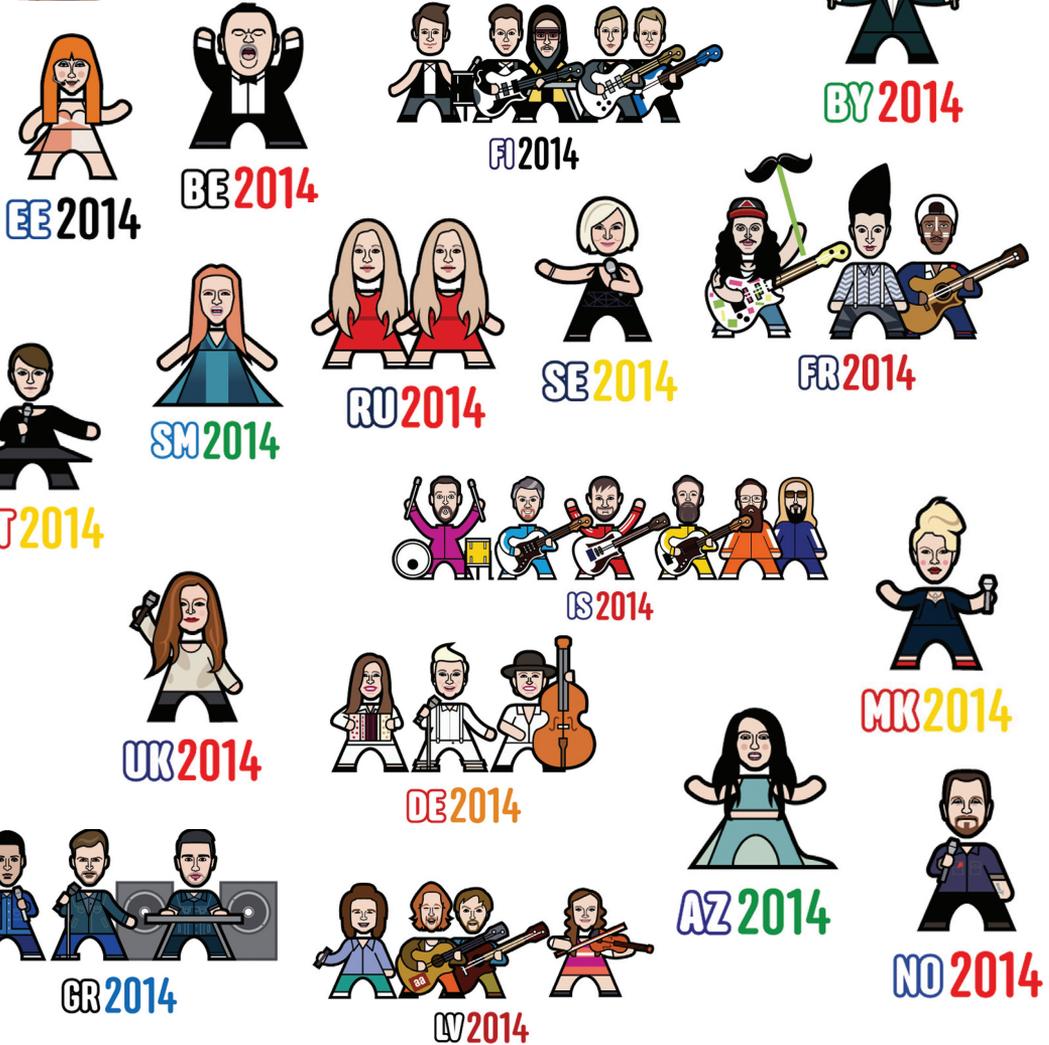
My round.

The Secret Eurofan wrote this piece before most of this year's contenders were announced. Any resemblance to persons living or dead is purely a product of your own twisted imagination. Got that?

MINIPOPOP ICONS



Ace designer **Ben Morris** has been at it again producing his minipop icons based on the 37 participants of this year's Eurovision. Can you spot your favourite?



EUROVISION MINIPOP ICONS



IT 2014



GE 2014



AL 2014



NL 2014



MT 2014



IE 2014



CH 2014



OL 2014



RO 2014



UA 2014



MD 2014



AT 2014



PL 2014

PT 2014



ME 2014



ES 2014



HU 2014



DK 2014



AM 2014



SI 2014



Would you like to see Molly or any other performer on your t-shirt? You can order your t-shirt from here:

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Want more information? Contact Ben on:

ben@benmorrisillustration.com

Or check out his website:

www.benmorrisillustration.com

LINDSAY DRACASS

EUROFEST JANUARY 2014

Paul Marks-Jones was lucky enough to grab ten minutes at Eurofest with our 2001 entrant Lindsay Dracass who sang *No Dream Impossible*

Lindsay explained how she used to watch ESC with her grandparents – her earliest memories of Eurovision. Amazed and impressed with OGAE UK and our vast membership, she wanted to know more!

PMJ: In 2001 you were our Eurovision entrant... and then you disappeared!

LD: Yes I disappeared [laughs].

PMJ: 13 years later, you are making a comeback and you've chosen to do it at Eurofest – why did you choose tonight?

LD: Well it wasn't planned like that! The organisers of Eurofest just got in touch via Twitter. I know I have been difficult to get in touch with! But after Eurovision was over I just left it behind. I think it was a good thing for me because I needed to 'find myself' and all that kind of stuff. But I have done a lot of things – I was on tour with Paul Carrack for four years, travelling the world with him. So I cannot complain! And I am just starting to write a new album and, as you can see, I'm pregnant, so I am very excited about that. I have had the chance to write my own things and express myself which is really good!

PMJ: Many artists say that being pregnant or having a child is a form of inspiration when it comes to writing – are you finding the same?

LD: Yeah it really is! And soon I'll have to look after someone else, which is a bit daunting. But going back, this will be my last performance before having the child, so it seemed a fitting way to start my rest! I do have



Lindsay at Eurovision

a band back home who I work with, so I will be resting from that. But we've been writing together.

PMJ: You have been very elusive and the UK fan base have been trying to locate you for years! You've created this nice mystique about yourself.

LD: Ooh how exciting! Like the Arctic Monkeys when they first appeared on the scene! But that's really reassuring for me not having been on the scene... and the song, well I haven't sung that for ages!

PMJ: When was the last time you sang *No Dream Impossible*?

LD: Well every now and then I do sing it. If mum and dad say do you fancy doing that for the family – but I think it's a couple of years, so I've done some rehearsing on it. At the time I had to do so much rehearsing of the same song – I was always singing it again and again. And I always remember my last note on the night – when I did that my first thought was "that's it, it's done – I don't have to sing it again"!

PMJ: But you should have thought “I’ll have to sing it again when I win”!

LD: [laughs] Well yes that as well obviously! But the fact is, it’s quite difficult to explain, but it was constant pressure at the time. I was only 16, but I was well looked after. But it was about eight times a day singing the song, then doing sound checks and the moves and camera angles – it was a lot.

PMJ: Eurovision nowadays means rehearsing for the artist all day then lots of parties and socialising in the evening – Was it the same for you in 2001?

LD: Well because I was 16 I didn’t really get to taste that part of the experience. Just lots of rehearsals, interviews and press and then it was eat, eat, eat and go to bed.

PMJ: So imagine – it’s 2014, we’re back in Copenhagen and you are actually going to be singing *No Dream Impossible* with all your experience behind you. Would you change anything?

LD: I would probably be a bit more open minded, relax and try to enjoy it more, rather than making it such a task, but that was because I had pressure from above – not bad pressure – but just pressure to get it right. So without that I probably would have enjoyed it more and sung from here (my heart) rather than my head. I am a vocal coach too, so I am always telling people that. If you don’t sing from the heart, how can I make the song mean anything to you. But looking back at my performance there’s probably things I would change, there’s certain words I would have put more emphasis on, but in three minutes, it’s gone – quick as a flash.

PMJ: So when you’re singing tonight in front of a Eurovision crowd, will you transport yourself back to that stage in Copenhagen?

LD: I’ve already done that in the sound check! There was a moment when I was thinking “what do I do know? Shall I do this arm movement or that one?”

PMJ: But everyone will sing it back to you tonight!

LD: I hope so – that is the best feeling! People singing your song back to you. If there are any rappers about they might join me onstage.

PMJ: Are you still in touch with those guys?

LD: I am in touch with my backing singers – not so much with Linda (she was Marvin Gaye’s backing singer – which is mind blowing thinking she was backing me at the time!). Tommy is Strictly Come Dancing’s singer now, but he worked with Craig David and Lemar after Eurovision. But I have seen them. They were all so inspiring to me.

PMJ: And the dancers?

LD: Well they were my producer’s son and nephew. They were just friends at the time and one day they came into the studio rapping and fitted into the song and it felt right – so it was a bit of an accident... even the bandanas weren’t on purpose. But it was all just FAB! I know some people hated that element and say I would have won without the rappers! It was young and fresh and worked at the time.

PMJ: So do you feel it was a positive experience

LD: Oh yes. I am so glad I did Eurovision. And I am glad to be back and I have good memories. I love singing – it’s like another child for me. I hope to sing forever – makes me feel great.

PMJ: On the new album, will there be a soul version of *No Dream Impossible*?

LD: [laughs] Probably not, no – I’ve been there and that’s done – well I already did an acoustic version, so you will all have to re-listen to that on the CD single

Thank you so much Lindsay – it was a long search to find you, but we did! And thanks for the guys at Eurofest for allowing OGAE UK time with the marvellous Miss D!



ORCHESTRAL MANOEUVRES



Gordon Lewis chats to the acclaimed composer, conductor and musical arranger, Carl Davis CBE, who is the man behind the recently released *ABBA For Orchestra*

Gordon Lewis: Born in New York, you chose to make your home in the UK. What appealed to you about settling here?

Carl Davis: I think I had an obsession from childhood about the "Old World" which, at the time, seemed culturally richer and more interesting than what I saw around me. Of course I now, after over 50 years of living in the UK, have a much broader perspective on the cultures of the whole world, having had the opportunities to work in Asia as well as Australia. Music is music no matter what country you are in.

GL: Why and how did you begin your musical career?

CD: Legend has it that my parents attended concerts while carrying me in my mother's womb and I responded strongly to the music, while objecting particularly to the high soprano voice. We always had a piano in the house and I improvised continuously. My formal lessons began age seven at my insistence. However, my ambition exceeded my abilities when, after seeing Disney's *Fantasia*, I insisted on studying Bach's *D Minor Toccata* and *Fugue*. My teacher sensibly refused and I ordered him sacked (he was reinstated). I'm a bit like that today. Professionally, my sight reading abilities gave me a chance to work in opera workshops and theatre which led to accompanying singers and thence to coaching, recitals and positions

in several opera companies. As soon as I began to compose that became my greater ambition. But the variety of experience I had proved invaluable.

GL: Much of your work has involved writing music for films and TV. What would you consider to be your most well-known piece?

CD: I consider that I have two pillars to my career on television: for documentary, *The World at War* and in fiction, the BBC's *Pride & Prejudice*. In feature film: *The French Lieutenant's Woman*. But for sheer ambition, Abel Gance's huge epic, *Napoleon*, performed with live orchestra and in a single stroke revived the presentation of Silent Film.

GL: Married to Jean Boht, who is particularly remembered as Mrs Nellie Boswell in Carla Lane's Bread, has there ever been tension between the disciplines of composing and those of acting?

CD: I was always thrilled with Jean's ascent into mega-stardom. No day is complete when she is not stopped in train stations or supermarkets. But am I really Mr Boswell? No, not really.

GL: Your daughter, Hannah, is a film producer and has worked with you from time to time. How did this happen and does working with one of your daughters bring any additional challenges?

CD: I am fascinated by Hannah's (together with husband Dave) career in film and Jean and I do everything we can to support it. The consequence is we find ourselves making appearances in all our houses, clothes and furnishings which serve as locations and most importantly providing the score. To the hilarity of the musicians, I have even underscored my own scenes.

GL: You have been described as "an early addict of Eurovision" and so, as an American, what is your earliest memory of the song contest?

CD: Eurovision to me is a Parade of Nations

and I am fascinated to see how they express themselves through song. I once joined the list of applicants to write a song for the competition and discovered there was such a thing as a Eurovision Song formula – generally short and cheerful but I am not so sure that is the case today.

GL: Some people would say that the Eurovision Song Contest has no relevance to the music industry, yet many classic tunes such as *Volare* and *L'amour Est Bleu* have emerged from the annual event. As a professional composer and conductor, what are your thoughts on this?

CD: Fortunately, talent can still shine out and win through.

GL: Forty years ago four little-known performers named Agnetha, Björn, Benny and Anni-Frid were chosen to represent Sweden, winning the contest with *Waterloo* before going on to achieve phenomenal success across the globe. What would you say is the everlasting appeal of ABBA?

CD: ABBA has a way of making people feel happy. Not that some of their songs don't reveal darker emotions, disappointment, disillusion and even despair. But there is also joy and the hope of happiness as well. And the compositions are more complex than one would think and are exceedingly well sung and played. This means that repeated listening brings new insights to the listener. Even the mention of my intention to record the ABBA catalogue brought smiles and enthusiasm. I could not but go ahead. The performers, the distinguished Philharmonia, attacked the new arrangements with passion and commitment.

GL: With so many ABBA tracks to choose from, how did you decide on which ones to include on *ABBA For Orchestra*?

CD: It was a struggle! Particularly as those that were young, pre-teens at the time of ABBA's heyday, were very partisan. But the basis had to be the *ABBA Gold CD* as well as referencing

the extraordinary success of Mamma Mia. Then there were my favourites which now keep changing. I used to obsessively listen to the tragical *One Of Us*. Now I play the raunchier ones like *Voulez-Vous*.

GL: Are any members of ABBA aware of your project and, if so, what was their reaction?

CD: I had to ask permission from ABBA's publisher, which was granted. I think Benny has received a copy, but I hope they all like it. It is certainly fabulous to perform. I think their stage wardrobe has influenced me just a little bit.

GL: Although ABBA is probably the most successful winner of Eurovision, closely followed by Celine Dion, the song contest has produced an array of amazing compositions throughout its history. With the 60th anniversary imminent, would you consider releasing an album entitled *Eurovision For Orchestra*?

CD: Gosh, what a great idea!

GL: With the exception of Andrew Lloyd Webber's composition for Jade Ewen in 2009, the UK continues with its poor showing at Eurovision. What do you think should be done to improve this?

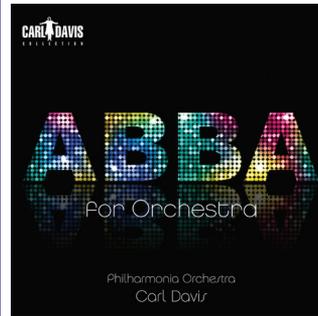
CD: Considering the UK's high standard of songwriting, I am amazed we do so badly. Where was the Beatles entry, the Rolling Stones, Queen, Elton John, etc.? Why aren't our best people taking what I would consider a great opportunity? Is there an element of snobbery in this? Or perhaps the risk of not winning?

GL: Finally, if there is one piece of music, past or present, that you would have liked to have composed, what is it and why?

CD: In the category of pop music, I think Paul McCartney's *The Long And Winding Road* in its recent remastering. It just wipes me out, both melody and lyric. Simply beautiful.

GL: Thank you for talking to *Vision* and we wish you every success with *ABBA For Orchestra*.

ABBA FOR ORCHESTRA



ABBA For Orchestra is a new and exciting recording of ABBA classics, conducted by Carl Davis and played by the Philharmonia Orchestra. An early addict of Eurovision, Carl Davis

watched intrigued on that all-important night in Brighton in 1974. He says "ABBA's performance bespoke a confidence that only years of hard work could produce. The combined voices of the two women shone out, sometimes like trumpets and sometimes sad with deep pain. At times the close harmonies resembled Phil Spector's Wall of Sound production technique. With the advent of downloading, I thought to record a new and ingenious take on them."

Carl's new and ingenious interpretation of ABBA, with arrangements by the masterful Chris Egan, throws a new light on the beauty, verve and the originality of the melodies and striking harmonic progressions of ABBA, the attack of the fast numbers and the dark sensuality and sensitivity of the ballads. Carl continues, "The compositions of Benny Andersson have a firm classical basis with clear harmonic progressions, dazzling and accurate finger work knitted together by a rock solid rhythm section and those gorgeous melodies."

This release is Carl Davis's third CD dedicated to the phenomena of three important 20th century pop song catalogues: *Beatles For Orchestra* (2011) and *Bond for Orchestra* (2012). Carl has always been as much interested in pop music and jazz as the classics and as a conductor has programmed his favourite pop material generously. He is perhaps most well known for his music for television including the series *The World At War*, BBC's *Pride & Prejudice* and *Cranford*, ITV's *Goodnight Mr. Tom*, the award winning film, *The French Lieutenant's Woman* and now, *ABBA For Orchestra*!

ABBA FOR ORCHESTRA

Philharmonia Orchestra conducted by Carl Davis
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PRESIDENT'S PAGE

A message from OGAE UK President Paul Marks-Jones



So we have a song to be proud of in the shape of *Children Of The Universe*! One has to say it's a bit of a departure in the manner in which the BBC has gone about selecting and presenting Molly. The signs are good, so let's hope it's a positive move in the right direction. It already seems to be gaining momentum and popularity around Europe, which is great considering that's who will be voting for us!

As you will be aware, we were very fortunate to be invited to the exclusive filming of Molly's reveal. I was not able to go, but I know that many OGAE UK members made the journey to the 'secret' location in London on a wet Sunday afternoon. I must thank everyone who kept this information to themselves. The invitation may have been a little heavy handed on the importance of keeping it secret, but it was a set of conditions laid out by the BBC! So it's great we kept our side of the bargain and didn't let any info leak out over the social media and spoil it. Hopefully, in the near future, this will mean more contact between now and the contest – so I will keep you all updated as and when/if there are any developments.

I know that we'll have a large contingent of members in Denmark and as usual we'll be looking at organising a gathering for all OGAE UK members – details will be sent by Simon to the list of people who have ticket packages through us. And while I won't be there myself, we'll have three members of the committee present ensuring our readers and members back home are kept as up to date as possible on developments – so make sure you tune into the blog during the two week Eurovision period. It does mean I will miss the Presidents' Meeting – but rest assured, we'll be represented there and I will update you on any important news in the post-contest edition of **Vision**.

While everyone is getting excited about Copenhagen, OGAE UK is looking at events and activities beyond that! We're very lucky to have

plenty of distractions for the rest of the year. These include The Eurovision Weekend in Berlin and our very own Eurobash – you can find details elsewhere in the magazine. And remember, in our recent survey you said you'd like to have more events up and down the country, so do let us know if you arrange anything and it can be advertised here for you in **Vision**. Maybe Eurovision season is the best way to get something organised!

Aside from events, we'll also be looking at ticket arrangements for 2015 – there have been some new suggestions regarding how our ballot is conducted, so we'll be discussing this to see how we can make it accessible for all members. Of course, our hands are often tied because we never know from one year to the next if there will be OGAE ticket packages nor how many. But rest assured, any comments and ideas we get are gratefully received.



Presidents
Anton and Paul

One of the great things about being President is that I get invited to some really interesting events! The latest was to be a guest judge in The Eurovision Dance Contest at Campsmount School in Norton (near Pontefract). OGAE member Clair Knowland has organised this for the past six years and this year over 170 dancers were involved. It was an amazing

evening with proper Eurovision voting, scoreboard and official jury members. There was even a Eurovision dance introduction to Sarah Dawn Finer and *Euphoria* used in the interval act. Not only great fun, but wonderful to see Eurovision used in a different light to a different audience. I even took along some membership forms and ESC goody bags for the winners! :-)

Also while on my travels I met the Russian President – no, not Mr Putin, but more importantly, their OGAE President Anton. He's relatively new to the role and we were chatting about how he can increase their current membership of 40 – hopefully I passed on some good tips!

I hope you all enjoy the rest of the 'pre-season' and hopefully I'll get to see many of you at an up and coming preview event!

COUNTRY SPOTLIGHT CYPRUS

The absence of Cyprus from this year's Eurovision is a sad and hopefully very short-lived commentary on the financial plight of the Mediterranean island nation. In keeping with **Vision's** neutral stance in the pre-contest issue we spotlight a non-competing country, and so this time around **David Ransted** looks back at some of the artists and songwriters who have represented Cyprus over the years.

Cyprus has taken part in 31 Eurovision Song Contests to date since joining the family in 1981, the 24th country to debut, and has been represented by some of its top stars along the way. To date the high water mark is fifth place, achieved three times, in 1982, 1997 and 2004. The country has a good record in the contest and, despite the inevitable ups and downs that all countries have experienced, has always managed to score points and only once finished in last place.

Cyprus made a good start to its Eurovision track record when *Monika*, performed by the two-boy, two-girl group Island, finished sixth in Dublin in 1981, the 69-point total including a 12 from Greece, while the United Kingdom welcomed its Commonwealth cousins with a ten. Cyprus' first 12 went to host nation Ireland and in fact, despite the well-argued exchange of points between Cyprus and Greece over the years, in the country's first six contests Cyprus awarded 12 points to Greece only once.

Island was a short-lived construct, but one of its members would go on to greater success. Alexia Vassiliou would return to represent Cyprus - as Alexia - in 1987,

coming seventh in Brussels with *Aspro Mavro (White Black)*, but a prolific and eclectic career would be found outside of Eurovision. Born in Famagusta, Alexia first tasted fame in 1984 while still studying performance, music,

voice and piano at Berklee College of Music in Boston when she gained attention with her first American release, the title track from the *I Am Siam* album. In 1987, the same year that she represented Cyprus as a solo singer at Eurovision, she released her debut album, *ALEXIA*, which became the biggest selling album in Greece by a debuting artist in history. Over the years Alexia

has produced a huge volume of work, becoming a renowned singer, composer and lyricist and releasing over 30 albums, and has collaborated with such artists as Stevie Wonder, Chick Corea, Chaka Khan, Bobby Brown, Eric Benét, Milva, Andreas Vollenweider and Pras Michel (from The Fugees). She has performed on the platinum-selling soundtracks to the movies *The Road To Ithaca* and *Safe Sex* (a 1999 Greek comedy that was a huge hit, and on which Alexia performed *Put The Blame On Mame*, a song originally made famous by Rita Hayworth in the 1946 movie *Gilda*





[although the dubbed vocals for that movie were actually supplied by Anita Kert Ellis]], as well as the movies *Pokerface* and *Sacred Whispers*. Alexia wrote the soundtrack to *Sacred Whispers*, a film noir by Constantino Isaia which she also directed and acted in, and which was premiered at the Los Angeles Greek Film Festival. Two of Alexia's albums have been certified Double Platinum: her 1987 debut release *ALEXIA* and 1993's *I Alexia Erminevi Ta Klasika (Alexia Performs The Classics)* – which won Best Album of the Year and Best Performance of the Year for the song *Sklava (Slave)* at the 1994 Pop Corn Awards in Athens – and she additionally achieved Gold status for the albums *Famagusta* in 1988 and *Alexia-Mikis Theodorakis* in 1989.

Alexia has branched in to film acting and theatre, and has appeared in several art films, the first of which, *Bunker Buster*, was released to critical acclaim in 2007, while in the theatre she worked with the contemporary dance theatre company Octana on their 1999 performance of the Alexandre Dumas play *The Lady Of The Camellias*. In recent years Alexia has specialised in melding voice improvisation with experimental/art films – often short features – for which she is the creator, cinematographer and director, with no fewer than 22 releases in 2012 and 2013, the most recent of which was *Famagusta*. This prolific output has included three music videos, *Letter To The Unborn* and *To Soma*, from the 2011 triple album *Re-bE* (an epic production that took almost ten years to complete), and *As A Last Resort*, from the 2013 album *Birds Have To Fly*. Seven

of these experimental/art films were selected to be premiered at the opening night of the Images & Views of Alternative Cinema Film Festival in Cyprus in 2013. Having worked on a performance for the closing ceremony of the Cypriot presidency of the European Union, a musical theatre production of the *Re-bE* album and the recording of the jazz album *Birds Have To Fly*, Alexia – who now lives in Los Angeles – shows no sign of slowing down, and she gave this poetic insight in an interview with *The Pappas Post*: “Being creative is at my fingertips. I can start creating at any given moment. It’s a feeling. It’s listening to the wind or seeing something outside my window or inside my house like a shadow or a light flickering through the curtains on the plants. And that’s it. I begin to think and start to write or a song will come to mind”. For her next project Alexia hopes to develop a TV show that will showcase her film and photographic work. In 2012 Alexia was named Performer of the Year at the *Madame Figaro* magazine Woman of the Year awards.

Living Legend

Cyprus followed up a strong debut by going one better in 1982, finishing fifth in Harrogate with *Mono I Agapi (Only Love – released in English as Love Is A Lonely Weekend)*, a song written and performed by one of the biggest stars Cyprus has ever produced: Anna Vissi. Born in Larnaca in 1957, Anna Vissi's breakthrough had come when she won the Thessaloniki Song Festival in 1977 with the song *As Kanoume Apopse Mian Arhi*



COUNTRY SPOTLIGHT: CYPRUS

CYPRUS SCORECARD

Year	Song	Language	Artist	Selection	Starting position	Position
1981	<i>Monika</i> (Music: Doros Georgiadis. Lyrics: Monika Mickute)	Greek	Island	Internal selection	18/20	6th
1982	<i>Mono I Agapi (Only Love)</i> (Music & Lyrics: Anna Vissi)	Greek	Anna Vissi	National final	8/18	5th
1983	<i>I Agapi Akoma Zi (Love Is Still Alive)</i> (Music & Lyrics: Stavros Sideras)	Greek	Stavros & Constantina	Internal selection	13/20	16th
1984	<i>Anna Maria Lena</i> (Music & Lyrics: Andy Paul)	Greek	Andy Paul	National final	7/19	15th
1985	<i>To Katalava Arga (I Realised It Too Late)</i> (Music & Lyrics: Lia Vissi)	Greek	Lia Vissi	National final	3/19	16th=
1986	<i>Tora Zo (Now I Live)</i> (Music: Peter Yiannakis. Lyrics: Peter Yiannakis, Fivos Gavris)	Greek	Elpida	National final	15/20	20th
1987	<i>Aspro Mavro (White Black)</i> (Music: Andreas Papapoulou. Lyrics: Maria Papapoulou)	Greek	Alexia	Internal selection	17/22	7th
1988	<i>Thimame (I Remember)</i> (Music & Lyrics: John Vickers)	Greek	Yiannis Dimitrou	Internal selection	Withdrawn after selection	
1989	<i>Apopse As Vrethume (Let's Meet Tonight)</i> (Music: Marios Meletiou. Lyrics: Efi Meletiou Anastazio (Haris Anastasiou))	Greek	Yiannis Savvidakis & Fani Polymeri	Internal selection	17/22	11th
1990	<i>Milas Poli (You Talk Too Much)</i> (Music: John Vickers. Lyrics: Haris Anastasiou)	Greek	Haris Anastazio	National final	21/22	14th
1991	<i>SOS</i> (Music: Kypros Charalambus. Lyrics: Andreas Christou)	Greek	Elena Patroklou	National final	21/22	9th
1992	<i>Teriazoume (We Hit It Off)</i> (Music & Lyrics: Giorgos Theofanous, Leonidas Malenis)	Greek	EvrIdiki	National final	9/23	11th
1993	<i>Mi Stamatas (Don't Stop)</i> (Music: Aristos Moskovakis. Lyrics: Rodoula Papalambrianou)	Greek	Kyriakos Zymboulakis & Dimos Van Beke	National final	23/25	19th
1994	<i>Ime Anthropos Ki Ego (I'm Human Too)</i> (Music & Lyrics: Giorgos Theofanous)	Greek	EvrIdiki	National final	4/25	11th
1995	<i>Sti Fotia (In The Fire)</i> (Music & Lyrics: Alexandros Panayi)	Greek	Alex Panayi	National final	17/23	9th
1996	<i>Mono Ya Mas (Only For Us)</i> (Music: Andreas Giorgallis. Lyrics: Rodoula Papalambrianou)	Greek	Constantinos	National final	5/23	9th
1997	<i>Mana Mou (My Motherland)</i> (Music & Lyrics: Constantina Konstantinou)	Greek	Hara & Andreas Konstantinou	National final	1/25	5th
1998	<i>Genesis</i> (Music: Michalis Hatzigiannis. Lyrics: Zenon Zindilis)	Greek	Michalis Hatzigiannis	National final	17/25	11th
1999	<i>Tha 'Ne Erotas (It Will Be Love)</i> (Music: Yiorgos Kallis. Lyrics: Andreas Karanicolas)	Greek	Marlain	National final	14/23	22nd
2000	<i>Nomiza (I Believed)</i> (Music: Alexandros Panayi. Lyrics: Alexandros Panayi, Silvia M. Klemm)	Greek & Italian	Voice	National final	11/24	21st
2001	Relegated					
2002	<i>Gimme</i> (Music & Lyrics: Giorgos Theofanous)	English	One	Internal selection	1/24	6th
2003	<i>Feeling Alive</i> (Music & Lyrics: Stelios Constantas)	English	Stelios Constantas	Internal selection	9/26	20th
2004	<i>Stronger Every Minute</i> (Music & Lyrics: Stelios Constantas)	English	Lisa Andreas	National final	Semi: 14/22 Final: 21/24	5th 5th=
2005	<i>Ela Ela (Come Baby)</i> (Music & Lyrics: Constantinos Christoforou)	English	Constantinos Christoforou	National final (Song only)	Semi: - Final: 9/24	- 18th
2006	<i>Why Angels Cry</i> (Music & Lyrics: Peter Yiannakis)	English	Annette Artari	National final	Semi: 9/23 Final: -	15th -
2007	<i>Comme Ci, Comme Ça</i> (Music & Lyrics: Dimitris Korgialas, Poseidonas Giannopoulos)	French	EvrIdiki	Internal selection	Semi: 3/28 Final: -	15th -
2008	<i>Femme Fatale</i> (Music: Nicos Evagelou. Lyrics: Vangelis Evagelou)	Greek	Evdokia Kadi	National final	SF2: 17/19 Final: -	15th -
2009	<i>Firefly</i> (Music & Lyrics: Nikolas Metaxas)	English	Christina Metaxa	National final	SF2: 7/19 Final: -	14th -
2010	<i>Life Looks Better In Spring</i> (Music: Nasos Lambrianides, Melis Konstantinou. Lyrics: Nasos Lambrianides)	English	Jon Liljgreen & The Islanders	National final	SF2: 14/17 Final: 5/25	10th 21st
2011	<i>San Aggelos S'agapisa (Like An Angel I Loved You)</i> (Music: Andreas Anastasiou. Lyrics: Michalis Antoniou)	Greek	Christos Mylordos	National final	SF2: 9/19 Final: -	18th -
2012	<i>La La Love</i> (Music & Lyrics: Alexander "Alex" Papaconstantinou, Björn Djupström, Alexandra Zakka, Viktor Svensson)	English	Ivi Adamou	National final (Song only)	SF1: 12/18 Final: 8/26	7th 16th
2013	<i>An Me Thimasa! (If You Remember Me)</i> (Music: Andreas Giorgallis. Lyrics: Zenon Zindilis)	Greek	Despina Olympiou	Internal selection	SF1: 14/16 Final: -	15th -

COUNTRY SPOTLIGHT: CYPRUS

Points	Highest points (from)	Cyprus' top points went to:
69	12 (Greece), 10 (UK, 8 (Netherlands, Ireland)	Ireland (5th)
85	12 (Norway, Netherlands), 8 (Finland, Switzerland)	Germany (1st)
26	6 (Yugoslavia), 5 (Germany, Israel)	Greece (14th)
31	12 (Yugoslavia), 10 (Denmark)	Sweden (1st)
15	8 (Greece)	Germany (2nd)
4	3 (Yugoslavia), 1 (Ireland)	Yugoslavia (11th)
80	12 (Greece), 10 (Denmark, Yugoslavia), 8 (Ireland)	Greece (10th)
51	12 (Iceland), 8 (Denmark), 7 (Greece)	Sweden (4th)
36	6 (Greece, Sweden, Finland), 5 (Belgium, Israel)	Italy (1st)
60	12 (Malta, Greece, France), 6 (Israel), 5 (Ireland)	Spain (4th)
57	10 (Greece), 8 (Finland, Yugoslavia, Netherlands)	Greece (5th)
17	10 (Greece), 5 (United Kingdom), 2 (Denmark)	Greece (9th)
51	12 (Greece), 10 (Finland), 5 (Portugal, Norway, Poland)	Greece (14th)
79	12 (Hungary), 8 (Belgium, Sweden, Greece), 6 (Israel)	Greece (12th)
72	12 (UK, Greece), 10 (Slovakia), 8 (Croatia)	Portugal (6th)
98	12 (Greece, Iceland), 10 (Netherlands, Spain), 7 (Malta, Greece)	Denmark (12th=)
37	12 (Greece), 5 (Slovakia), 4 (Croatia, Portugal, Romania)	Greece (20th)
2	2 (United Kingdom)	Iceland (2nd)
8	4 (FYR Macedonia), 3 (Croatia), 1 (Malta)	Russia (2nd)
85	12 (Greece, Malta), 10 (Croatia), 8 (Romania, Latvia)	Greece (17th)
15	12 (Greece), 2 (Malta), 1 (Israel)	Greece (17th)
159	12 (Gre, MC), 10 (UK, NL), 8 (Ire, Ice), 7 (Fin, Ukr)	Greece (3rd)
170	12 (Greece), 10 (UK, Ice), 8 (Blr, Ger, NL)	Greece (3rd)
-	-	Romania (1st)
46	12 (Malta, Greece), 10 (Bulgaria), 7 (Albania)	Greece (1st)
57	12 (Greece), 10 (Monaco), 7 (Armenia, UK)	Armenia (6th)
-	-	Greece (9th)
65	12 (Greece), 10 (UK), 8 (Albania), 7 (Rom, Bul)	Bulgaria (6th)
-	-	Greece (7th)
36	12 (United Kingdom), 8 (Bulgaria), 5 (Hungary)	Georgia (5th)
-	-	Greece (3rd)
32	12 (Greece), 7 (Denmark), 6 (Estonia)	Greece (4th)
-	-	Greece (7th)
67	12 (Croatia), 10 (Israel), 7 (Den.), 6 (Arm, Swe, Rom)	Armenia (6th)
27	12 (Greece), 4 (Bulgaria, Croatia)	Greece (8th)
16	8 (Italy), 6 (Ukraine), 2 (Germany)	Sweden (1st)
-	-	Greece (7th)
91	12 (Ice., Greece), 10 (Israel), 8 (Spain), 7 (Rom, Rus, Ita)	Greece (4th)
65	12 (Greece, Sweden), 8 (Iceland, Serbia), 6 (Albania)	Greece (17th)
11	3 (Serbia, UK), 2 (Estonia, Belgium), 1 (Austria)	Ukraine (3rd)
-	-	Greece (6th)

(*Let's Make A Start Tonight*), and in a career spanning almost 40 years she has become one of Cyprus and Greece's most prolific and best-selling singers. She had already featured in Eurovision, representing Greece in 1980 – along with backing group Epikouri – finishing 13th with *Autostop*, and she would return to Eurovision again for Greece, coming ninth in Athens in 2006 with *Everything*.

The young Anna began studying music at an early age and made her first television singing appearance when she was just 14 years old. After the family moved to Athens in the early Seventies she became immersed in the Greek music scene, performing alongside some of the nation's top stars, and she was initially proposed by the Greek national broadcaster ERT to represent Greece at the Eurovision Song Contest of 1978 in Paris, although after some contractual wrangling the place was ultimately taken by Tania Tsanaklidou. Shrugging off this setback, Anna Vissi released her second studio album, *Kitrino Galazio (Yellow Blue)*, the best-selling album of 1979 in Greece, which produced the smash hit *Aftos Pou Perimeno (The One I'm Waiting For)*, which has attained the status of a pop standard over the years since its release.

In the Eighties and Nineties Anna collaborated extensively with the songwriter, producer and singer Nikos Karvelas, to whom she was married for several years, and together they blended western pop with more traditional Greek Laiko and Entehno folk music. Her popularity on the Greek and Cypriot music scenes continued to build through a series of Gold- and Platinum-certified hit albums and culminated in the blockbuster hit album *Kravgi (Scream)* in 2000, which was the top selling album of the Noughties decade in Greece, shipping more than 350,000 copies (in other words, around one in 30 of the Greek population has bought a copy of the album). Despite a prolific hit-making career and megastar status in the Graeco-Cypriot music community, Anna attempted to return to Eurovision: in 1986 she came second in Cyprus' national final with *Thela Na Gino Star*



(*I Want To Be A Star*), and three years later she achieved third place in the Greek national final with *Klaio (I'm Crying)*. From the late-Eighties she diversified, producing a weekly radio show and venturing in to musical theatre, starring in the rock opera *Diamones (Demons)* and as *Aphrodite* in the one-act opera *Ode To The Gods*, which was performed only once, at the Commonwealth Day celebrations in Limassol in 1993 (in the presence of Queen Elizabeth II), and the following year she branched in to television as hostess of her own weekly show.

Over the years Anna has made several attempts to gain greater international recognition outside of the Greek diaspora, including a 1999 US tour that was critically acclaimed in the American press, and although sustained international chart success has proved generally elusive, she did achieve a major hit in 2005 when the single *Call Me* reached Number One on Billboard magazine's Hot Club Play Chart and number two on the Hot Dance Airplay Chart in the US.

In the run-up to Greece's hosting of the 2006 Eurovision Song Contest the Greek entry, *Everything*, performed by Anna Vissi and composed by Nikos Karvelas with lyrics penned by Anna herself, was a hot favourite. Anna had been selected by ERT and the song had won a national final in which she had performed four songs, following which she embarked on a European tour to promote the Greek entry, and following the rapturous response from the audience in Athens' Olympic Indoor Arena the ninth place was a disappointment. A week later Anna gave a concert to a largely Greek diaspora audience at the Royal Albert Hall



Andy Paul

in London and asked the audience whether they had seen her Eurovision appearance. In reply to the somewhat muted response, she wistfully commented "Probably just as well", but she bounced back with a world tour and resumed her hit-making career.

Although Anna Vissi's chart career has cooled somewhat in the past few years she remains a formidable recording and live performing star and in the spring of this year is scheduled to release her 27th studio album. Over a music career spanning nearly four decades she has sold almost ten million albums and, in the digital age, her music has received over 100 million hits on YouTube.

After a flying start Cyprus' performance slumped as the duo Stavros & Constantina finished in 16th place in Munich with *I Agapi Akoma Zi (Love Is Still Alive)*, 1983 marking the only year in which Cyprus and Greece both participated in a Eurovision final that a Cypriot entry has received no points at all from Greece.

Although of Greek Cypriot extraction, Cyprus' 1984 entrant, Andy Paul, born Antreas Pavlou, was the first of several artists to represent the island who have strong British connections. Growing up in the UK in the Sixties, Andy was strongly influenced by the top UK and US stars of the day, and began his public appearances as a young Elvis impersonator, gaining a contract from Whitley Taverns to perform his act in their pubs. His Eurovision performance of the self-penned *Anna Maria Lena*, which finished in 15th place, came shortly after his first



Stavros & Constantina



release, *Heartbreak Situation*, which had been produced by the then fledgling partnership of Stock Aitken Waterman, who also helped on the production of *Anna Maria Lena*. Two years after his Eurovision appearance Andy, looking uncannily like George Michael on the record cover, gained a Europe-wide hit with the High NRG disco single *Now That I've Found You*. Andy subsequently became very popular in Greece and released a steady stream of records in both Greek and English from the mid-Eighties onwards. These days Andy concentrates on the Andy Paul Retro Show in which he interprets hits from the Fifties to the Nineties from artists including the Four Tops, Sinatra, Elvis, Tom Jones, Paul Young and many others.

Sister Act

In 1985 Anna Vissi's older sister, Lia, who had been runner-up in the previous year's national final with *Htes (Yesterday)*, was selected to represent Cyprus with *To Katalava Arga (I Realised It Too Late)*, finishing in equal 16th place. With just eight points from Greece, and only 15 points overall, it was a major blow. Lia, a songwriter as well as a performer who later entered Cypriot politics, made two bids to represent Greece at Eurovision and was the runner-up in that country's national final two years running in 1991 with the anthemic *Agapi Ti Gi (Love The Earth)* and in 1992 with the dramatic *Kapoiros (Someone)*. While understandably somewhat in her younger sister's shadow, Lia has nonetheless built up a large and dedicated fan base of her own and is a major star in her own right, tending to specialise in melodic ballads such as *Skies (Shadows)*, *Paradeisos Pos* and *Apousia (Absence)* that showed her pristine vocals to full effect, but equally adept at more up-tempo songs such as the metronomic disco beat of the English-language single *Follow Your Heart*.

A low point was reached in 1986 when Cyprus finished in last place for the only time to date in its Eurovision history. Without the support of a Greek jury the song, *Tora Zo*



(*Now I Live*), scored just four points, despite having an established star to present it. The performer, Elpida, had represented Greece in 1979, coming eighth with *Sokrati (Socrates)*, and had been a leading light on the Greek music scene since debuting at the Thessaloniki Song Festival of 1972, going on to release a stream of successful albums and singles over a 25-year period. In 1975 Elpida had won the Viña del Mar International Song Festival – held annually in the Chilean coastal city and the biggest song contest on the Americas continent since its foundation back in 1960 – with the song *Love Song*, and throughout the Seventies she had toured worldwide in concert and in TV appearances. Incidentally, Elpida was the first of five Eurovision solo artists to date to win the Viña del Mar, being followed by Braulio (Spain, 1976) with *A Tu Regreso A Casa (On Your Return Home)* in 1979, Paolo Meneguzzi (Switzerland, 2008), who won for Italy in 1996 with *Aria Ario (Air Aria)*, Gisela (Andorra, 2008), who had earlier finished eighth in the first Spanish Operación Triunfo,





Yiannis Savvidakis
& Fani Polymer

was a backing singer for Rosa in the Baltic city of Tallinn in Eurovision 2002, and went on to win the contest on the distant shores of the Pacific the following year with *Este Amor Es Tuyo (This Love Is Yours)*, and Hera Björk (Iceland 2010), who carried off the trophy in 2013 with *Because You Can*.

In 1988 Cyprus had selected the up-tempo *Thimame (I Remember)*, performed by Yiannis Dimitriou, to go to Eurovision, but the song was withdrawn (and not replaced) shortly before the contest in Dublin when the national broadcaster, CyBC, determined that the entry was in breach of its own – and Eurovision – rules as it had previously been entered in a Cypriot national final. The song had in fact come third in the 1984 selection process. After the abortive 1988 entry Cyprus gained a respectable 11th place in Lausanne with the duet *Apopse As Vrethume (Let's Meet Tonight)*, performed by Yiannis Savvidakis & Fani Polymeri. The lyricist was Haris Anastazio and the following year Haris won the right to represent Cyprus as a performer – as Anastazio – with *Milas Poli (You Talk Too Much – released in English as Walk Away)*, an upbeat song that could easily have passed for a Stock Aitken Waterman production and which finished in 14th place. Haris had started out as a dancer: In 1985 he had represented Cyprus at the Malibu World Disco Dancing Contest in London and two years later had been a backing dancer for Alexia at the Eurovision final in Brussels. At the time of his Eurovision appearance with *Milas Poli*, for which he wrote the lyrics and

choreographed the performance, Haris ran his own dance academy in Limassol, and in the years since his appearance in Zagreb has worked primarily as a choreographer and has toured extensively with a one-man show celebrating music and dance.

Haris Anastazio was followed on to the Eurovision stage by 22 year-old Nicosia-born Elena Patroklou with the ecology-conscious *SOS*, finishing ninth in Rome with top marks from Greece, Malta and France. Elena had been a singer with the Greek group Zig-Zag and had already worked with many leading Greek artists. After her own Eurovision entry she had added backing vocals to Constantinos Christoforou's *Ela Ela (Come Baby)* in 2005 and 21 years after she performed *SOS* Elena acted as a backing singer to Ivi Adamou in Baku in 2012.

Muse

In 1992 Cyprus was represented by Evridiki with *Teriazoume (We Hit It Off)*, the first of her three solo performances for Cyprus which, in addition to providing backing vocals in 1983, 1986 and 1987, makes her the country's top Eurovision performer. The smouldering performance of the love song *Teriazoume*, with its teasing two false endings, was a certain crowd pleaser in Malmö that went on to score 57 points (including a ten from Greece, whose jury preferred the winning Irish song), to take 11th place. Two years later Evridiki again won the right to represent Cyprus with the dramatic ballad *Ime Anthropos Ki Ego (I'm Human Too)*, a plea for peace that again landed 11th place for the singer. Following a pronounced change in musical direction from pop to alternative/



Haris
Anastazio



rock in 2002, Evridiki returned to Eurovision for a third time as a solo artist in 2007. Unlike her two previous entries, the Cypriot song for Helsinki was selected internally, and despite high expectations among many fans, the French language electro-pop *Comme Ci, Comme Ça*, co-written by her second husband, Dimitris Korgialas, could manage only 15th place in a strong semi-final. However, the disappointing result didn't prevent Evridiki from being named Artist of the Year in Cyprus in the same year.

Limassol-born Evridiki Theokleous had studied music at the National Conservatory of Cyprus in Nicosia and studied music, theatre and dance at the Studio des Variétés in Paris before rounding off her musical education with instrumentation and harmony at the Berklee College of Music in Boston. Although she had already acted as a backing singer three times for Cypriot Eurovision entries, her breakthrough as a solo artist had come only a year before she was chosen to represent the country with *Teriazoume*, when her album *Missise Me (Hate Me)* became a major hit. Between 1994 and 2000 Evridiki was married to songwriter and producer Giorgos Theophanous – who had co-written *Teriazoume* and written *Ime Anthropos Ki Ego* – and her releases over this period reflected her role as his muse and showcased his distinct musical style. In addition to his work with Evridiki, Giorgos Theophanous created the boy band One and wrote their 2002 Eurovision entry *Gimme* (actually his most successful Eurovision entry, coming sixth),

as well as conducting for Cyprus at the 1993 and 1995 contests, and he would later mentor Ivi Adamou in her participation in the Greek version of The X Factor. The split from Giorgos Theophanous in 2002 brought a pronounced change in style for Evridiki, and she ventured in to alternative, rock and electro-pop music, reflecting the influence of her new husband, the composer Dimitris Korgialas. In 2008 Evridiki appeared on a Eurovision stage for a seventh time when she performed *Fun In The Sun*, the theme to that year's Junior Eurovision Song Contest, with Dimitris Korgialas, when the contest was staged in her home town of Limassol. She remains one of the most popular singers in Cyprus and Greece.

In between Evridiki's mid-Nineties entries the duo of Kyriakos Zymboulakis & Dimos Van Beke registered a disappointing 19th place with *Mi Stamatas (Don't Stop)*, but in 1995 Nicosia-born Alexandros (Alex) Panayi took the self-penned *Sti Fotia (In The Fire)* to ninth place in Dublin after a three-year absence from the top ten for Cyprus. Alex Panayi, another graduate of Berklee College of Music, began as a singer-songwriter and while still studying in the States worked with artists such as Manhattan Transfer and Billy Joel, developing in to a music producer and vocal coach. His musical career is intimately linked with Eurovision: in addition to his solo performance in 1995, and his less successful partnership with Christina Argyri in the duo Voice, with whom he finished 21st at the 2000 contest with *Nomiza (I Believe)*, he acted as backing singer or vocal coach for several Cypriot and Greek entries: He was a backing singer for Cyprus' entries in 1989 and 1991, while for Greece he was both backing singer and vocal coach for Helena Paparizou's winner *My Number One* in 2005 and for Sakis Rouvas' *This Is Our Night* in 2009, and was a vocal coach for Anna Vissi's *Everything* in 2006, in the same year lending his support to Malta as stage director for Fabrizio Faniello's *I Do*. In addition, Alex tried several further times to represent Cyprus in his own right, taking part in the national final as a solo artist

in 1990 (third place), 1993 (third again) and 2009 (sixth), and in 1998 finishing second in a duet with Marlen Angelidou, who would win the national final – as Marlain – the following year. Most recently, Alex was a backing singer and vocal coach for the Belarussian band LITESOUND for their 2012 Eurovision entry *We Are The Heroes*. In a further Eurovision twist, Alex Panayi was the lead vocalist and co-producer of the album *Native Hue*, on which he reworked Eurovision songs in different musical genres, an album that was arranged by the British musician, singer and TV host Matheson Bayley (who had played cello on stage for Virginie Pouchain's *Il Etait Temps*, the French entry at the 2006 Eurovision Song Contest).

As a vocal coach Alex, now resident in Athens, has worked with several leading Greek artists – including Anna Vissi – and has also worked extensively with Disney, providing the Greek voice for characters in animated movies including *Mulan* and *Tarzan* and the Disney TV series *Phineas and Ferb* and *Johnny and the Sprites*. He has been active in musical theatre, starring in productions such as *Grease* and Nikos Karvelas' musical, *Mala*, acted as a vocal arts teacher at the Fame Studio music school in Athens and has been a regular fixture on Greek and Cypriot TV talent shows – as panellist, judge, vocal coach and co-host – including *DanSing*, *X-Factor* and *The Music Box*. He has acted as artistic director for many shows on TV and in theatre, and created his own musical production for UNESCO to celebrate Cyprus' presidency of the European Union. The musical *Di-Mentia*, drawn on his



Constantinos

own experience coping with his mother's Alzheimer's Disease, has supported his efforts to raise awareness and funds for treatment of the condition.

Ninth place was repeated in 1996 when Constantinos gained top marks from both the United Kingdom and Greece to notch up a 72-point total in Oslo with *Mono Yia Mas (Only For Us)*. Constantinos would return to Eurovision as lead singer of the group One, coming sixth in 2002 with *Gimme*, and again as a solo artist – under his full name, Constantinos Christoforou – in 2005 with the less successful *Ela Ela (Come Baby)*, which finished in 18th place. He had burst on to the Cypriot music scene a year before his Eurovision debut and topped off a successful 1996 when his second album became the first by a Cypriot artist to achieve triple-Platinum status in the home market. Over the years Constantinos has been a prolific songwriter and in-demand backing singer for Greek artists and has attempted a further Eurovision comeback when *Angel* took the runner-up position in the 2010 Cypriot national final.

Back to the top five

Cyprus equalled its best-ever result in Eurovision when Hara & Andreas Constantinou, performing first on the night, finished fifth in Dublin in 1997 with *Mana Mou (My Motherland)*, receiving points from 19 of the other 24 countries – including two 12s from Greece and Iceland – for a total of 98 points, the country's highest score up to that point. The following year the country



Alex Panayi

Hara & Andreas
Constantinou

picked 18 year-old Michalis Hatzigiannis with the dramatic ballad *Genesis*, finishing 11th in Birmingham. Michalis had been just 16 when he had first bid for Eurovision, his two songs claiming second and third places behind Alex Panayi in the national final of 1995. Nicosia-born Michalis has gone on to become one of the biggest music stars in both Cyprus and Greece – although it would be 2010 before he released his first album in English – and his success grew rapidly in the years following his Eurovision appearance. In addition to frequent chart-topping hits he represented Cyprus in 2004 at the European Union enlargement ceremony in Warsaw that welcomed 10 new countries, and in the same year performed at the closing ceremony of the Olympic Games in Athens, closing out a stellar year by scooping four Arion awards in Greece, including Best Male Performer of the Year. All of Michalis' first eight albums were certified Platinum in both Cyprus and Greece, and at the end of the Noughties decade he began recording in English, beginning with the ballad *More Than Beautiful*, released in Germany, followed by the archetypal summer sound of *Everyone Dance*, with its promotional video appropriately shot on the shores of the Aegean. In the past few years Michalis has also been an in-demand songwriter for other artists, and in fact wrote the material for two albums by Cyprus' most recent Eurovision entrant, Despina Olympiou: 2007's *Mazi Horista (Together Separately)*, on which they duetted on the single *Paradeisos (Paradise)*, which won Best Duet at the MAD Music Video Awards, and 2009's *Mia Stigmai*

(*A Moment*). Most recently he gained the Best Video Clip of the Year award at the 2012 MAD Music Video Awards for his song *Tharros I Alitheia (Truth Or Dare)*.

Marlain's *Tha 'Ne Erotas (It Will Be Love)* was a fan favourite hotly tipped as a potential winner in the run-up to the 1999 contest. Marlain, who had studied at the Boston Conservatory and London's Royal Academy of Music, was right at the start of her career, and the result – a total of two points (from the United Kingdom) – placing Cyprus second-to-last in Jerusalem, could have been a major setback. But Marlain, born Marlen Angelidou in Athens and with joint Greek/British citizenship, rapidly regained momentum. She had come second in Cyprus' national final of 1998 in a duet with Alex Panayi, but it was in the UK that Marlain gained much of her early experience in the music business. Beginning with the West End production of *Lautrec*, Marlain featured in UK productions of *Hair*, *Elegies*, *Living La Vida Loca* and performing Ella Fitzgerald songs in *Legends of Swing*, going on to make the final of the BBC's *Voice of Musical Theatre International Competition* in Cardiff in 2002. The following year she took part in the Greek Pop Stars TV contest, winning one of five places in the composite girl band *Hi-5*, who were briefly but spectacularly successful in Greece and Cyprus before disbanding in 2005. Once again a solo artist, Marlain specialised in her preferred genre, rock, but she made a bid to return to Eurovision when in 2008 she reached the Cyprus national final with her song *Rejection (Set Me Free)*. Although she won the jury vote,



Marlain

she lost out on the televote and Evdokia Kadi won the ticket to Belgrade. In addition to a steady output of music, Marlain has carved out a separate niche adding her voice to animated Disney and Dreamworks movies including *Mulan 2* and *James and the Giant Peach*.

The disappointing 21st place in Stockholm for *Nomiza* led to Cyprus' only relegation from the contest, forcing the country to sit out the 2001 show. But the country was back with a vengeance when the boy band One took to the stage first in the line-up of 24 countries in Tallinn to perform *Gimme*. One were followed on to the Eurovision stage by Stelios Constantas, whose rather shaky vocal delivery of his self-penned entry *Feeling Alive* led to 20th place and just 15 points, 12 of which came from Greece.

Istanbul – via Gillingham

In 2004 Cyprus picked 16 year-old Lisa Andreas to represent the country in Istanbul. Lisa, born in Kent but with part Greek-Cypriot roots, was the youngest performer in that year's contest and the ballad, *Stronger Every Minute*, comfortably qualified from Eurovision's first ever semi-final in fifth place, going on to finish in the same position in the final. (The contest in 2004 marked the first time that Cyprus received points from Turkey, with a five in the semi-final and a single point in the final). Both song and singer, who delivered Cyprus' equal best-ever finishing position, were highly regarded – the song earned writer Mike Connaris the Marcel Bezençon Composer Award – and it's surprising that we haven't seen more of Lisa Andreas in recent years.

Lisa had been discovered as a singer at The Strand, a leisure park in Gillingham, Kent, and performed in charity benefit concerts and road-shows including an appearance in support of the Children With Leukemia charity and a fund-raiser at London's Red Cube for the victims of the September 11th attacks. Since her Eurovision appearance Lisa has graduated from Trinity College of Music with a degree in musical theatre, adding the



epithets of actor, dancer and model to her role as a singer, and has also begun to write her own songs. With fellow graduates she devised the production *Hitler! The Musical*, which had a three-week run at the Edinburgh Fringe Festival to positive reviews, following which she took on the role of Marcy in *I Love You Because*. In 2013 Lisa returned to the recording studio to record vocals for the David Bromley song *I Really Love You*.

Englishman Mike Connaris, the writer of *Stronger Every Minute*, had submitted a number of songs to the UK selection process for Eurovision and had narrowly missed out two years running with Sierra Leone-born singer Alberta, who was runner-up in the UK national final in 1998 with *Don't It Make You Feel So Good* and again in 1999 with *So Strange*, which, in a courageous departure for would-be UK entries, was partly sung in French. Following a change in the rules for the Cypriot selection process Mike, whose father is from Cyprus, was allowed to enter *Stronger Every Minute*. Mike had had an earlier hit when he co-wrote the single *Blue Day* for Suggs, the anthem for Chelsea FC's successful appearance in the FA Cup Final of 1997. The song, which is still played regularly at Stamford Bridge, made number 22 on the UK chart. Two years after his Eurovision success Mike, who runs the London-based music production company Mcasso, won first prize at the International Songwriting Competition in the USA with his song *It's The Lampies*, the theme to the animated children's TV show *The Lampies*, and he has produced advertising

jingles for Marks & Spencer, Gillette, the 'I'm Lovin' It' commercials for McDonalds and the music for the latest instalment of the BT Infinity 'Flatmates' campaign (composed by Mcasso colleague Richard Atkinson). He has returned to the Cypriot national final, most recently with the ballad *Like A Woman* – for which he wrote the music and English lyrics – performed by Nikol Paparistodimou (who had previously entered Junior Eurovision), finishing sixth in 2010. Mike's latest project is to record the score for Oscar-winning director Daniel Greaves' new short film, *Mr Plastimime*, which is scheduled for release later in 2014.

A little Britney stardust

Following Constantinos Christoforou's second solo attempt, *Ela Ela (Come Baby)*, which came 18th in 2005, at the 2006 contest in Athens Cyprus was represented by the Greek singer and songwriter Annet Artani with the ballad *Why Angels Cry*. Despite a 12 from Greece, and strong support from Monaco, Armenia and the United Kingdom in the voting, the song finished 15th in the semi-final and missed out on a place in the final. Annet was born to a Greek family in the New York City borough of Queens. She was musical from an early age, starting out by forming a rock band, Nootropia, with her sister, which gained a loyal following among the Greek community in New York. Deciding to pursue a solo career, Annet gained a scholarship from BMG and set out as a singer-songwriter, drawing on pop, rock, R&B and gospel influences. In 2000 she auditioned for a role as a backing singer for Britney Spears, debuting on the Rosie O'Donnell Show on the

evening of September 10th 2001. Expecting it to be a one-off gig, Annet was surprised to be asked to join Britney on the soon to begin Dream Within A Dream Tour, during which she struck up a strong and lasting friendship with the American star, and following the tour Annet and Britney co-wrote the critically acclaimed ballad *Everytime*. Both singers had been going through relationship break-ups and following its release the song was seen as a response by Britney Spears to Justin Timberlake's single *Cry Me A River*. *Everytime*, released in 2004, was a huge hit, making the Top Ten in 12 European countries (including Number One in the UK, Ireland and Hungary), and reached Number One in Australia, number two in Canada and number 15 in the US, where it sold more than 500,000 copies.

Annet became a well-known star in Greece following her appearance in 2004 in the reality TV singing series *Fame Story* and her hit with the single *Goodbye Amor*, and two years later she was invited by CyBC to enter the selection process for Eurovision, winning the national final. In late-2007 Annet was approached by ERT to enter the Greek pre-selection for the following year's Eurovision, and readied three songs for consideration, but when it became clear that she would have to choose between her Greek and US record labels, she withdrew from the project. She went on to write songs for other artists, including the Korean pop hit *Nothing Lasts Forever* for the Korean girl group Girls' Day in 2010, but also continued to release records of her own, including 2009's *Alive* and 2011's *Mouthful Of Me*, which was accompanied by a high camp video filmed in the Joshua Tree National Park in California. Late in 2011 Annet became involved in an ugly and public legal battle when she sued her management team for their perceived denigration of her work ethic and attitude after her career in America stalled. Recently Annet signed to Notting Hill Music Publishing in the UK and submitted the song *You Got What I Need* to Switzerland's pre-selection process for Eurovision 2014. Despite strong fan support, the song – which contains some



Annet Artani

swearing that would have necessitated some lyric changes before it could be performed at Eurovision – failed to progress to the Swiss national final. In addition to her recording career, Annet performs – as Nettie – for US servicemen and injured veterans around the world.

Evridikí's third solo entry with *Comme Ci, Comme Ça* in 2007 marked the second of four almost identical results for Cyprus in the contest, with three consecutive 15th places and a 14th place in their respective semi-finals. The failure of *Comme Ci, Comme Ça* to qualify for the final, despite a ten from the United Kingdom in the semi-final voting, was considered one of the year's surprise results.

Life Looks Better

Cyprus suffered two further poor results for Evdokia Kadi's *Femme Fatale* – which scored 12 points from the United Kingdom in its semi-final – and Christina Mextaxa, just 17 years old at the time, whose song *Firefly* was written by her brother, the singer Nikolas Metaxas. Nikolas, runner-up in the first Greek series of X Factor, had been runner-up in the Cypriot national final a year before his sister's successful bid to represent the country. In 2010 Cyprus entrusted its Eurovision participation to Jon Lilygreen & The Islanders with the song *Life Looks Better In Spring*. The song squeaked through its semi-final in Oslo in tenth place and went on to finish 21st in the final, the first time that a Cypriot entry had qualified from a semi-final since 2004. The band was a cosmopolitan collaboration,



with members coming from Wales, Scotland, England and Norway as well as Cyprus. In 2011 Jon Lilygreen, from Newport, teamed up with fellow Welshman Jon Maguire, from Blackwood near Cardiff, after meeting at an open mic night at a Newport venue, to form the duo Lilygreen and Maguire, writing and performing a blend of acoustic folk/pop. After releasing their debut single, *Come On Get Higher*, and supporting Olly Murs on tour, all the while building a strong following on social media, they embarked on their Great Welsh Busk Tour and supported Westlife's Greatest Hits tour, and in a busy 2012 the duo also performed at the Housewarming at Tredegar House, part of the National Trust's summer of events to commemorate the Diamond Jubilee and the Olympics. The pair announced their disbandment at the beginning of 2014 after what Jon Maguire described to the South Wales Argus as "a tough year", but while together they had two modest UK chart hits with the singles *Ain't Love Crazy* and *Given Up, Giving Up*. They had more success writing for others however, when their song *Beautiful Life* was taken to number eight in the UK chart – and number 19 in Ireland – by the boy band Union J in 2013, and the year was also marked by the release by the pair of the song and video *Dear Photograph*, inspired by the award-winning web site of the same name. Jon Maguire, who graduated in music from the University of South Wales in 2011, told the Gwent News that achieving a chart hit with a song that he had co-written "tops it all".

The 2011 entry *San Aggelos S'agapisa (Like An Angel I Loved You)*, performed by Christos





Mylordos, received points from only three countries, placing it 18th out of 19 in its semi-final in Düsseldorf, but fortunes improved the following year when Ivi Adamou qualified from her semi-final in seventh place, going on to finish 16th in the final in Baku with *La La Love*. Ivi was another artist who had come through the Greek X Factor series, coming sixth in the 2010/2011 edition, and she had been approached by ERT to represent Greece in the Eurovision Song Contest of 2011, but although she already had a busy recording and performing career, having released her debut EP, *Kalokairi Stin Kardia (Summer In The Heart)*, and a Christmas EP that included *White Christmas, We Wish You A Merry Christmas, Santa Claus Is Coming To Town* and *Last Christmas*, and which was a hit in both Greece and Portugal, she declined the offer, wanting to complete her studies first. In August 2011 CyBC announced that Ivi would represent her homeland at the 2012 Eurovision Song Contest, and in a national final to select the song *La La Love* was chosen over *Call The Police* and *You Don't Belong Here*. Following the contest *La La Love* made the charts around Europe, including number 77 in the UK, and was most successful in Greece, where it reached number two, and Sweden, where it peaked at number four.

Cyprus' most recent Eurovision representative, Despina Olympiou, finished 15th in semi-final 1 in Malmö with the ballad *An Me Thimasai (If You Remember Me)*. Despina, a graduate in piano and music theory from Trinity College in London, has been a star of the Cypriot and Greek music firmament for

20 years, and for much of the past decade has collaborated closely with Michalis Hatzigiannis, the country's 1998 entrant, who has written much of her material. But in a departure in 2012 Despina worked with Stereo Mike, who had been featured on the Greek Eurovision entry *Watch My Dance* a year earlier, on the duet *Den S'afino Apo Ta Matia Mou (I Can't Stop Looking At You)*, a hit in both Cyprus and Greece.

That voting record

It's pretty unsporting to boo any performer or votes, and the reception sometimes given to the exchange of points between Cyprus and Greece can be viewed as overly harsh: the common culture and language, notwithstanding the fact that both countries now regularly perform in English at the contest, a virtually single music and entertainment market, and the fact that many Cypriot and Greek stars take part in each other's TV talent shows, makes mutual appreciation inevitable, similar to the UK's predisposition to vote for Ireland. And although Cyprus has awarded Greece 12 points in every Eurovision final that Greece has taken part in since the start of the televoting era, it was not always the case in the previous all-jury days. The relationship between Cyprus and Turkey has also warmed up in recent years, and particularly in the early Noughties, when reunification was on the agenda. Turkey would not have won in 2003 without the eight points from Cyprus – the first time Cyprus had voted for a Turkish song – and the two countries exchanged votes the following year in Istanbul. In terms of votes for Cyprus, the country's second biggest supporter at the contest over the years has been the United Kingdom.

Over the years Cyprus has contributed a rich variety of entries to Eurovision, with a mix of traditional and modern and an array of artists that has included some of the country's top stars as well as newly-discovered talent, and Eurovision fans around Europe will be hoping that Cyprus will soon return to the contest.

(See members poll on the next page)

COUNTRY SPOTLIGHT: CYPRUS

OGAE UK READERS' POLL: CYPRUS

Your favourite Cypriot entries

Thank you to everyone who sent in their top ten Cypriot Eurovision entries. It was a close contest, with the lead changing several times right up to the end. And here are the results:

Position:	Year:	Song:	Performer(s):	Total:	Voters:	12's:
1st	2004	<i>Stronger Every Minute</i>	Lisa Andreas	116	15	6
2nd	1997	<i>Mana Mou</i>	Hara & Andreas Constantinou	104	14	3
3rd	2012	<i>La La Love</i>	Ivi Adamou	89	13	2
4th	1991	<i>SOS</i>	Elena Patroklou	87	13	2
5th	1995	<i>Sti Fotia</i>	Alex Panayi	82	15	0
6th	1982	<i>Mono I Agapi</i>	Anna Vissi	77	13	1
7th	1999	<i>Tha 'Ne Erotas</i>	Marlain	73	8	1
8th	1987	<i>Aspro Mavro</i>	Alexia	65	9	1
9th	2010	<i>Life Looks Better In Spring</i>	Jon Lilygreen & The Islanders	52	11	0
10th	1994	<i>Ime Anthropos Ki Ego</i>	Evridiki	47	9	1
11th	1998	<i>Genesis</i>	Michalis Hatzigiannis	42	7	1
12th	1981	<i>Monika</i>	Island	40	9	0
13th	1992	<i>Teriazoume</i>	Evridiki	37	9	0
14th	1996	<i>Mono Yia Mas</i>	Constantinos	36	7	1
15th	2002	<i>Gimme</i>	One	34	6	1
16th	2000	<i>Nomiza</i>	Voice	33	6	0
17th	2007	<i>Comme Ci, Comme Ça</i>	Evridiki	32	8	0
18th	1984	<i>Anna Maria Lena</i>	Andy Paul	32	7	0
19th	2013	<i>An Me Thimasai</i>	Despina Olympiou	32	7	0
20th	1989	<i>Apopse As Vrethume</i>	Yiannis Savvidakis & Fani Polymeri	30	6	0
21st	1990	<i>Milas Poli</i>	Haris Anastazio	29	6	0
22nd	2005	<i>Ela Ela (Come Baby)</i>	Constantinos Christoforou	27	4	1
23rd	2006	<i>Why Angels Cry</i>	Annette Artani	23	5	0
24th	1985	<i>To Katalava Arga</i>	Lia Vissi	22	2	1
25th	1993	<i>Mi Stamatias</i>	Kyriakos Zymboulakis & Dimos Van Beke	20	5	0
26th	1986	<i>Tora Zo</i>	Elpida	17	3	0
27th	2008	<i>Femme Fatale</i>	Evdokia Kadi	14	2	0
28th	2011	<i>San Aggelos S'agapisa</i>	Christos Mylordos	13	2	1
29th	2009	<i>Firefly</i>	Christina Metaxa	11	4	0
30th	1983	<i>I Agapi Akoma Zi</i>	Stavros & Constantina	11	3	0
31st	2003	<i>Feeling Alive</i>	Stelios Constantas	7	2	0

So, congratulations to Lisa Andreas, and congratulations to our three lucky voters, Ed Wilkinson, Lesley Sim and Joan Street, who each win a copy of the 2014 Eurovision Song Contest official CD – well done!



EUROQUIZ

This issue's quiz, compiled by **Ben Robertson** and **Alasdair Rendall**, is all about this year's host country - Denmark!

- Denmark was one of the countries to miss out on the big show in 1996. What was the name of their failed entry that year?
- We know that Lise Cabble is responsible for helping write *Only Teardrops*, but which two other Danish entries has she co-written?
- Where was the first of Copenhagen's three Eurovision's held?
- Which city tried to bid to host Eurovision in 2014 using its disused prison?
- Denmark started off the Eurovision 2010 final voting with two 12 points, before Germany gave *In A Moment Like This* a big fat lonely zero. Which two countries put Denmark into a runaway lead at the start of voting?
- Who is the Executive Producer for Eurovision 2014?
- What was the name of the nine year-old girl who accompanied Hot Eyes on stage for *Sku' Du Spørg' Fra No'en*?
- This Time I Mean It* was Denmark's 1999 Eurovision entry, but under what title did the song win Melodi Grand Prix?
- What is the real name of 2007 performer DQ?
- Denmark hosted Eurovision's 50th anniversary gala in which venue?



Answers

- Kun Med Dig
- Fra Mols Till Skagen, New Tomorrow
- Tivolis Koncertsal
- Horsens
- Romania and Ireland
- Pernille Gaardbo
- Lea
- Denne Gang
- Peter Andersen
- The Forum

COMPETITION TIME

Vision has two copies of Carl Davis's ABBA For Orchestra to give away and you could be one of the lucky winners.

To be in with a chance, all you have to do is answer the following question and send it on a postcard, together with your full name and address, to Carl Davis Competition, **Vision** Magazine, 51 Greenfields Avenue, Totton, Southampton SO40 3LU no later than 10th May 2014 after which two names will be drawn at random.



Five years before ABBA met their *Waterloo*, Anni-Frid (Frida) Lyngstad tried unsuccessfully to represent Sweden at the 1969 Eurovision Song Contest. What was the name of Frida's Melodifestival entry?

If you would prefer to enter by email, please write CARL DAVIS COMPETITION clearly in the subject heading and send your answer, name and address to editor_vision@hotmail.com before 12.00 noon on the closing date.

CHUCKLE & CHEEK

MORE GOOD, BAD AND UGLY



One of the treats of the Eurovision season is that spaghetti western mix of songs that are rumoured for Eurovision and/or take part in national finals. **Vision** is delighted that once again **Roy Delaney** from Eurovision Apocalypse ploughed through every last song to pick out ten of the very best – or worst, depending on how you look at it...

So you missed the national finals again did you? More fool you, because you missed some proper treats this year.

Switzerland: Lisa Stoll und SangerFREUNDe (Mountains)



If one of the intentions with Eurovision is surely to showcase the best elements of your national culture to the wider continent and beyond, then why the Swiss didn't shortlist this little gem from Appenzellerland is beyond me! There's none more Swiss! It's either a work of deliberate Dadaist genius, or is a little bit rubbish, but quite accidentally became one of the best things ever, despite itself. Be warned, you'll be singing this all day!
tinyurl.com/lisastoll

Belarus: Switter Boys feat. Kate & Volga (Eternal Love)

People often ask me why I spend Friday nights indoors watching eastern European national



finals. This is why. Imagine a disco Chuckle Brothers, add a tall and slightly more vacant Cheeky Girls, and then throw in an unexpected magic ingredient that'll make you spit your tea out about half way through - then double it and times it by three. That's how thoroughly terrific this song is. Pure Eurovision gold!
tinyurl.com/switterboys

UK: UKR (United Kingdom of Rock)

UK silly season started earlier than usual when a bunch of pub metal chancers from Surrey started claiming that it was they and they alone who could save Eurovision for these fair isles. Indeed, UKR were so convinced of their impending success that they even started contacting ESC fansites about it. Sadly their happy go lucky racket did little more than string together a bunch of famous Brit Metal



lyrics over the top of a few familiar rocking riffs. But bless them for their enthusiasm!
tinyurl.com/ukofrock

**Moldova: Sasha Bognibov
 (My Lesbian Girl)**



The true hero of Eurovision's early stages. Moldova's goth prince revisited a few of his earlier themes in this surprisingly catchy little number, and when coupled with a new found vocal confidence, we thought this might just be the year to see him make the televised stages. Perhaps it was something about the lyrical content that put the judges off. We're not sure...
tinyurl.com/sbognibov

**Hungary: 2Beat or Not 2Beat
 (Come On Babe)**

Someone, somewhere in a TV production office thought it would be a great idea to put a bunch of aging blokes squeezed into the unforgiving leather of a Cavern-era Beatles tribute act, and slot it alongside the balladeers and turbo folkers of the Hungarian national



final. "We know it's a gamble but it might just work!" Oops...
tinyurl.com/2beatnotbeat

**Germany: Tomas Tulpe
 (Issat Tach Issat Nacht)**



The German selection process attracted 2,240 entrants to a wildcard round, which ended whittled down to ten skinny youths in cardigans who all seemed frightened by their guitars. However, they overlooked some splendidly unhinged entrants – not least this hip grinding slab of bespectacled Teutonic dancehall excellence. Don't have nightmares, mind.
tinyurl.com/ttulpe

**Latvia: Eirošmits
 (If I Could (Get Away))**

The Latvian semi-final process gave us two nights of splendid bonkersness and the occasional really painful tune. This little aberration is convinced it's the former, but is sadly planted deeply into the latter category. On the outset it's just an adequate-but-dull pub



rock blues snoozer. But someone, somewhere thought it would be a good idea for them to all wear comedy face wigs and play air guitar. In fact, the only thing I really like about them is the knowing cheekiness of their name (it's pronounced a bit like Aerosmith).

tinyurl.com/Eirosmits

Romania: Hardjock
(Sal)



A delightfully named Romanian chappie called Hardjock delighted all who saw him in their national final, as he whipped straight into some noodly prog folk guitaring as some half-hearted folk dancers skipped about behind him. But then things took a turn for the stranger as it hit a full on rustic Slayer moment, with a speed metal middle chunk that left the dancers struggling to catch up. Who needs Paula & Ovi when you've got something this sublime? Romania, you've missed a trick again!

tinyurl.com/hardjock

Belgium: Petra de Steur
(Killer Touch)

Now here's something that was clearly devised with the fans in mind. Imagine someone's



Nan vamping it up in a seniors burlesque version of Little Red Riding Hood, while two shiny men in wolf masks writhe a lot, before everyone's clothes fall off. The judges couldn't believe their eyes! I'm still not sure if this is joyful genius or unmitigated rubbish, but you'll almost certainly watch it twice. Sadly it came last in its semi – poor old Europe, you'll miss out on this true doosie!

tinyurl.com/killerpetra

Azerbaijan: Erkin Osmanli
(Girls, Girls, Girls)

There must be something in the water in Baku this season. How else can you explain the thoroughly bonkers staging their telly people gave the contestants at their Eurovision qualification show? I certainly hope they put this kind of unhinged effort into their Copenhagen-bound tunesmith this year, because they'll wow the punters before they sing a note. In this instance, witness cowboy Erkin. I won't tell you more, as it'll spoil the fun. "Good evening folks..." Brilliant!

tinyurl.com/eosmanli



WHATEVER HAPPENED TO BARRY BLUE



In the recent survey of **Vision** readers, a request came in for an article about Barry Blue. In this edition of the Song For Europe column **Marcus Keppel-Palmer** looks at the career of this Seventies songwriter, producer and performer.



I have to hold my hand up and admit that Barry Blue is one of my all time favourite artists. His raft of hits from the Seventies are regularly featured in my car and on my BBC Radio Bristol slot I am on record as saying that *Hot Shot* is one of my Desert Island Discs. Barry was born Barry Green on 4th December 1950 in London. His interest in music was sparked when his elder sister started dating Wee Willie Harris, who was known as Britain's wild man of rock and was a stalwart of the 2Is Club in Soho, where both Cliff Richard and Tommy Steele were discovered. Harris was also mentioned

in Ian Dury's patter song *Reasons To Be Cheerful Part 3*.

Teaching himself how to play instruments, Barry formed a band at school and began writing songs aged only 11. Barry and the band entered into a young TV talent programme called Stubby Kaye's Silver Star Show, which was an Opportunity Knocks type show but for junior acts. Hosted by the genial New Yorker, who made his name on stage and in the film of *Guys & Dolls*, Barry and his band were an immediate success, winning and returning again week after week. One of the songs that Barry wrote for the band was then



recorded by Gene Pitney, after Barry accosted him at the London Palladium stage door. In fact *Rainmaker Girl* was a hit for Pitney in the USA.

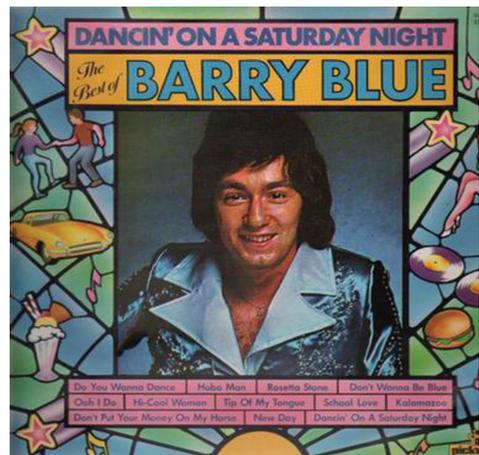
With early success under his belt, the young Barry, aged 15, caught the eye of Norrie Paramor, the famed EMI producer and manager who had guided Cliff Richard's early recordings. Paramor in fact allocated Barry to be looked after by his junior assistant, Tim Rice, who was still several years away from meeting Andrew Lloyd-Webber. With Rice, young Barry Green actually recorded and released his own version of *Rainmaker Girl*. Of course nothing came from this and Barry next popped up playing bass with a group called Spice that developed into hard rock band Uriah Heep, for whom John Lawton (from the Les Humphries Singers) would go on to sing vocals.

Rock proved itself not to be Barry's bag, so he went back to songwriting, signing up with Don Kirshner (who put together The Monkees) and becoming part of a songwriting factory Kirshner had established. It was there that Barry met Lynsey de Paul, who became a long time collaborator. Another songwriter in the same factory, located on London's Oxford Street, was Ron Roker, who too would enter several songs into Song For Europe, including *I'm Never Giving Up*. The songwriting was intensely competitive in the building and most

writers would collaborate with each other. One song that Lynsey and Barry wrote was *Mama Do* which was an early De Paul single and which Barry released as *Papa Do*. Another song written by the pair was *Dancing On A Saturday Night*, which Barry sang the lead vocal for on the demo. The group Mardi Gras declined the song, so it was released under Barry's pseudonym, Barry Blue. The record label felt that had a little more Glam Rock pizzazz than Barry Green.

Smoochtastic

Released in 1972 the song proved a real sleeper hit and took nearly 40 weeks to climb up the charts, finally reaching number two in the summer of 1973. The bouzouki flavoured hit was followed by *Do You Want To Dance*, co-written with Ron Roker, and then the smoochtastic *School Love*. The law of diminishing returns meant that follow-ups *Miss Hit And Run* and the aforementioned *Hot Shot* only reached the Top 30 and, by Christmas 1974, Barry Blue's pop career had ground to a halt. He saw two albums released and, although the odd single dribbled out after *Hot Shot*, including a Christmas duet with De Paul, Barry was able to give up performing, something he never felt completely at ease with, and return to songwriting and also producing.



One of the first songs Barry wrote then was *Kiss Me Kiss Your Baby* which was recorded by Brotherhood of Man and was a hit in the Netherlands. The next year Brotherhood of Man won Song For Europe at The Royal Albert Hall, much to Barry's chagrin as that meant his own song in the contest (co-written with Stephen Worth), *Love Kiss & Run* sung by Sweet Dreams, only came fourth. Sweet Dreams was a duo comprising Polly Brown and Tony Jackson, who had previously had success with the ABBA song, *Honey Honey*, produced by Ron Roker, who did the original male vocal on that hit. Polly Brown had two songs in the 1976 Song For Europe, her other song being written by Ron Roker. Of course, this Sweet Dreams was not the same group that represented the UK in 1983.

Although Lynsey De Paul would represent the UK in 1977, Barry Blue did not participate in that Song For Europe, as 1977 saw him emerge as a very successful producer finding and having hits with The Dead End Kids, former Eurovision winner Dana, and most notably Heatwave, the band formed by Rod Temperton. Barry found the band gigging in Germany and guided Heatwave into the charts with songs such as *Boogie Nights*, *Mind Blowing Decisions* and *The Groove Line*.

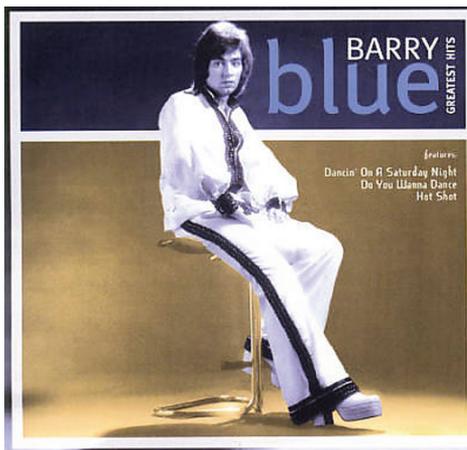
Also in 1977, Barry won the award of Producer of the Year, while Heatwave released



two albums during this period of enormous success before Rod Temperton left and went on to write *Thriller*.

The Eighties saw Barry return to the top of the charts with his song *I Eat Cannibals* performed by Toto Coelo, which was followed by songs and productions for Five Star, Bananarama and Dina Carroll. Under the pseudonym Cy Sisco, Barry even returned to performing with the minor hit *Afro-Dizzi-Act*. He also wrote film and television themes and founded his own record label, Escape Records. In the Nineties Barry's songs were recorded by Celine Dion, Diana Ross and Andrea Bocelli. More recently Barry has been songwriting with Pixie Lott and producing for The Saturdays and The Wanted. Since 2010 he has been a director of the Performing Rights Society and Universal purchased his most recent venture, Connect 2 Music. He remains CEO of Favored Nations Music.

Although Barry has only had one song in the Song For Europe over the years, he has had a successful career selling over 25 million records as performer, songwriter and producer. He has worked with Eurovision performers such as Lynsey De Paul, Brotherhood of Man, Dana and Celine Dion. And if you put on a Barry Blue CD and get transported back to the heady days of 1973/74, I guarantee the man will put a great big glam smile on your face. ♡



EUROCURIOS



More Eurovision curiosities
by **Thomas Latham**

In recent years there seems to have been a scramble by the BBC to find an artist and/or a song to represent the UK at the Eurovision Song Contest. The fact that such efforts are usually shrouded in secrecy gives rise to a number of rumours, and it is often only after the announcement that we find out what might have been.

Last year, Bonnie Tyler spoke openly to the press about having turned down the BBC's offer to represent the UK at Eurovision in 1983 before saying yes in 2013. However, just 12 months previously, a number of well-known artists were linked with the job before Engelbert Humperdinck got it.

Other artists in 'the ones that got away' club in 2012 include the Pet Shop Boys, who revealed that they had turned the BBC down twice. Meanwhile The Daily Record and Sunday Mail said that Rita Ora tried for the contest and even auditioned for the BBC before signing to Roc Nation, being taken under the wing of rapper Jay-Z and reaching Number One in 2012 with *How We Do (Party)*. Even so, she still watches the contest every year. On the other hand, The Telegraph featured a story that former Neighbours star Jason Donovan

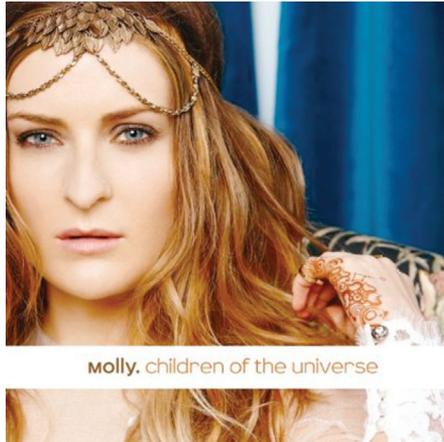
also turned down an approach to be the 2012 UK contestant. Over in the Metro newspaper it was electro-pop duo Hurts, with a top five album behind them, that were the ones to get an approach from the Beeb (possibly just to write the song).

So it is no surprise that the 2014 annual UK Eurovision Rumour Contest threw up some interesting names. Geri Halliwell was strongly mooted (probably by Geri Halliwell) on the internet and in some of the press. Also using rumour reason for self-promotion was the largely unknown United Kingdom of Rock (www.youtube.com/watch?v=bjF60S16tgk), who found out at the end of January that they had not made the shortlist. Other names bandied about on the internet ranged from

Jane McDonald to Cher Lloyd, while a reformed N-Dubz were reported in February to have been seen going into the recording studio with Eurovision representatives.

Just before the official announcement, one rumour doing the rounds was that the artist would be Scottish singer/songwriter Nina Nesbitt, who made the charts in 2013 with the single *Stay Out* and the album *Peroxide*. However, like Belinda Carlisle, Paloma Faith and Rylan Clarke before her, she took to Twitter to specifically deny her involvement.

In fact, the BBC eventually used their 'BBC introducing' initiative to locate a number of unsigned acts that might be suitable for the



molly. children of the universe



Love City Groove



contest, and then approached some of them about possibly writing something specifically for the contest. On 3rd March 2014, it was 26 year-old Leicester-born Molly Smitten-Jones (www.officialmolly.com/) who was announced as the UK entrant in a special programme on the BBC red button service (although the news was leaked earlier in the day elsewhere on the BBC). Her song is the catchy, self-penned *Children Of The Universe*.

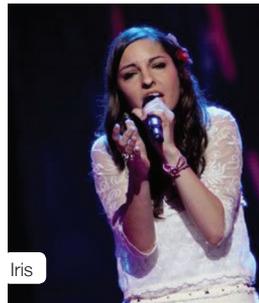
Apparently, the BBC also made an approach to former X Factor contestant Ruth Lorenzo (she came fifth in the fifth series in 2008) to be the UK representative in 2014, according to Spanish website *El Corte Inglés*. Ruth also revealed that Ireland had made a similar approach a few years ago, but that she would prefer to represent Spain at the ESC. In January 2014, it was announced that Ruth (with the song *Dancing In The Rain*) would be one of five acts to appear in a Spanish final to choose their representative. On 22nd February, she won that final to earn her ticket to Copenhagen by the narrowest of margins, having come equal first overall but winning the televote (which decided the tie-break).

Stephen Rudden (of Love City Groove), better known as Beanz (UK 1995), had a song in 2014's Maltese final. He co-wrote *One Last Ride* with Lawrence Peter Bridge for former Junior Eurovision artist Daniel



Testa (he came fourth for Malta at the 2008 JESC). The song was available to preview at: www.youtube.com/watch?feature=player_embedded&v=d0E73LISsfg. On Friday 7th February, the song made it out of the semi-final and into the final where it finished as the runner-up to Firelight and *Coming Home*. Beanz also co-wrote *Summer Loving*, which was entered by The Larks (Hayley Rodgers from Gateshead and Dan Noble from County Durham) in the Swiss pre-selection process: www.youtube.com/watch?v=sprLg1dfC5s. The song failed to make the Swiss final.

Apparently, Beanz also wrote one of the three songs Belgian entrant Iris had to choose from in 2012. However, her producers said it was too intricate for her vocal range, and so Iris performed only two songs - *Safety Net* and winner *Would You?* - from which the Belgian public had to choose their ESC entry.

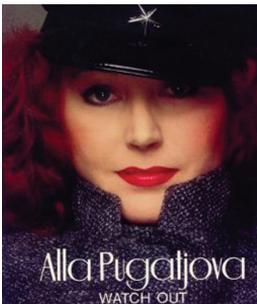


On Saturday 11th January 2014, The Times newspaper published the results of a survey it had commissioned to show who were the world's most admired people. People in a number of countries were involved and naturally, the accumulated results included world leaders like Barack Obama (second), Vladimir Putin (third), Pope Francis (fourth) and Queen Elizabeth II (17th). Bill Gates was top of the survey thanks to making the top five

of several countries (except the USA) including topping the poll in China by a large margin. However, one Eurovision artist did feature in the results making their home country's top five, although they did not get into the world's top 30. Can you guess who it was?

The Russian top five was: Vladimir Putin (first), Bill Gates (second), Angelina Jolie (third), Angela Merkel (fourth) and Alla Pugacheva (fifth). Alla Pugacheva (RU 1997) has had a very long and very successful career in Russia since the Seventies and is frequently cited as being the best-selling artist from that country. She is currently a judge on the Russian version of the X Factor, where her opinion (and hence her votes) count for more than those of her fellow judges.

Interestingly, before the fall of communism, she recorded an album in Sweden in 1985.



Watch Out (World Record Music WRMLP 01) features tracks in English and a number of familiar names were included in the credits, including Lotta Engberg (SE 1987) on backing vocals together with Liza Öhman (MF 1980 and 1982) and Lasse Holm (SE 1986).

From 1994 to 2005 she was married to Bulgarian-born Philip Kirkorov, who took part in the 1995 Eurovision Song Contest at very short notice with the song *Колыбельная для вулкана* or *Kolybelnaya Dlya Vulkana* (or *Lullaby For A Volcano*), composed by Ilya Bershadskiy and with lyrics by Ilya Resnik. It came 17th with 17 points, but it shouldn't really have been there at all. You see, it was actually a cover version! The song was originally written in Moldavian as *Bună Seara Stelelor*, and was recorded by Anastasia Lazariuc for the 1985 LP *Primavara* (Melodiya C60-21543-008). This time, it was composed by Ilya Beshadsky and Ghenadie Voda. You can hear Anastasia's version at: www.youtube.com/watch?v=n6me83CK1fg.

This was not Philip's only brush with Eurovision controversy. On 15 May 2009, he had to resign as head of the Russian jury for that year's contest held in Moscow (responsible for 50% of the Russian votes), after having posed for cameras with his friend and Greek contestant Sakis Rouvas, and having been seen having dinner with eventual winner Alexander Rybak.

Philip Kirkorov has often been involved with the contest. He is credited with co-writing *Shady Lady* for Ani Lorak (UA 2008) and *Work Your Magic* for Dmitriy Koldun (BY 2006), and has recorded a number of Eurovision cover versions over the years that are listed (among other places) on his Wikipedia page en.wikipedia.org/wiki/Philipp_Kirkorov. One I've found that doesn't seem to be listed there is *Julia* from his album *Queen*, which is his version of the 1983 Yugoslav entry *Džuli*, which came fourth for Daniel (Milan Popović).



Also in the news recently was the 2004 Eurovision winner Ruslana (UA 2004). Defying death threats, Ruslana was a constant feature of the recent popular protests in Kyiv, where she gave short speeches and sang songs, including the Ukrainian national anthem, every night in support of peaceful protest against President Viktor Yanukovich. She received attention from news agencies across the world, who often mentioned her connection with the Eurovision Song Contest. As the police began to surround her and other protesters, Newsweek reported her as saying: "I am not afraid of your clubs! I



am not afraid of your gas attacks! I am just a singer, singing songs for peace in Ukraine!”

Big Brovaz, who appeared in Making Your Mind Up in 2007 with *Big Bro Thang*, reunited to tour Australia in 2012, and were recently in talks with ITV over appearing in series two of The Big Reunion. Series one had featured Atomic Kitten, including Liz McLarnon (who appeared in Making Your Mind Up in 2007 with *Don't It Make You Happy*), but sadly without Jenny Frost, a former member of Precious (UK 1999). Series two will feature three quarters of A1, who came second in Norway's 2010 Melodi Grand Prix, though reuniting member Christian Ingebrigtsen also wrote the runner-up songs for the MGP in 2008, 2009 and 2012. Big Brovaz appeared in January 2014 on Celebrity Big Brother's Bit On The Side, when they performed a reworked version of their hit *Nu Flow*, and subsequently suggested on Twitter that they might be releasing new material soon.

Talking of Atomic Kitten, in 2003 Fenix failed to make the final four in the UK with their pre-selection song *Do Anything For Your Love* written by Morten Schjolin (producer of IE 2006, co-writer of UK 2007 and co-writer of Michelle Gayle's 2008 runner-up *Woo (You Make Me)*) and Giacomo Barba. Fenix were singers Lisa McAllister from Glasgow



and Kirsty Spence from Milton Keynes, who both separately expressed an interest to the writers to record the song and were put together as a duo for Eurovision as a result. However, according to the Scottish Daily Record & Sunday, Atomic Kitten originally wanted to record the song for their 2003 album *Ladies Night*, but Fenix insisted on keeping hold of it for themselves.

A recent event in Edinburgh, on 1st December 2013, celebrating the return of otherwise lost television called Missing Believed Wiped included a showing of the restored episode

of Lulu from 18th January 1969. This is the show that featured her preview performance of the 1969 SFE runner-up *March* written by Ken Howard and Alan Blaikley. This recording (together with two others returned to the BBC from her 1969 series) originated as a recording on an early domestic video format called a Sony CV2000 made at the time by Lulu herself. The story was covered in more depth by *Eurovision.tv* at: www.eurovision.tv/page/news?id=lulu_song_march_to_be_screened_in_edinburgh.

Incidentally, Lulu fans can benefit from her own archive of recordings of her performances by going to the You Tube channel [Luluofficial](https://www.youtube.com/channel/Luluofficial).

If you do, you will find gems like her performance of *Boom Bang-A-Bang* (UK 1969) from colour television programme Pop Goes The 60s from 25th December 1969. Check it out at: www.youtube.com/watch?v=OIKRj5G2EH4.

The Avons were unable to compete in the 1960 SFE with *Pickin' Petals*, written by Stan Butcher and Syd Cordell, as they were a three-piece band consisting of Valerie Murtagh, her sister Elaine Murtagh and the Raymond Adams. At the time, the rules of the Eurovision Song Contest only allowed a maximum of two performers on stage. So Pearl Carr and Teddy Johnson stepped in and performed it instead. On 30th November 2013, the album *Hey*

6.25

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*
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Paula featuring 15 of their recordings (including *Pickin' Petals* and all four of their UK chart hits) was released by Blue Playa Records.

Valerie Murtagh later co-wrote songs under the name Valerie Avon with Harold Spiro including SFE entries *Can I Believe?* (fourth for Mary Hopkin in 1970), *In My World Of Beautiful Things* (fourth for Clodagh Rodgers in 1971), *Dreamer* (third for Vanity Fare in 1986 written as a solo effort) and Olivia Newton-John's 1974 Euro entry *Long Live Love*. Avon and Spiro also co-wrote the song *Annabella Umbrella*, the demo for which was recorded in 1969 by Elton John (www.youtube.com/watch?v=ls17xqxjYkM). This song apparently made it to the final short list for Lulu in 1969. That would make it the second song that year with an Elton John connection, the other being his composition with Bernie Taupin *I Can't Go On Living Without You* that made it through to the final six. *Annabella Umbrella* was ultimately released on 26th March 1971 by Cliff Richard as the B-side to *Silvery Rain* (Columbia DB 8774). The song was then recorded under the title *Annabella* by Glory and released on Bumble records (GE103) in 1972.

While we're on the subject of songwriters from the 1974 SFE, Keith Potger from The Seekers, who also created The New Seekers (UK 1972), appeared on stage with Frank Ifield

for the first time in Australia at the beginning of 2014. Both have Eurovision connections. Ifield made two appearance in the UK preselections. In 1962, he came second with *Alone Too Long*, and in 1976 his rendition of *Ain't Going To Take No For An Answer* failed to impress the juries, coming 12th and last by some margin.

Potger co-wrote *Angel Eyes* with Tony Macaulay, which was the runner-up to *Long Live Love* for fellow Australian Olivia Newton-John in 1974. Some copies of the Newton-John single that year flipped the tracks for some reason, so that *Angel Eyes* was the A-side and *Long Live Love* was relegated to the B-side (PYE 7N 25638).

I've always wondered if that was a genuine mispressing, or whether it was a reflection of Olivia's personal preferences (and who can blame her) or those of her management or record company. The song does seem to have genuinely made it as an A-side in the Philippines (EMI 73-X-016).

Rich Gypsy came eighth and last in the 1982 Song For Europe with the song *You're The Only Good Thing In My Life* written by Elaine Saffar and John Carrington. I often make the mistake of thinking that most of the artists from this period were complete unknowns, but in fact Rich Gypsy actually had a brief recording career prior to this.

Formed in about 1978, Rich Gypsy's first single release seems to have been August 1980's *What Hit Me* (B-side *Sometimes*) on Splash records (SP 016), which was also released in Sweden on Splash in 1981 (SP-S 005). At the time they were a four-piece band consisting of

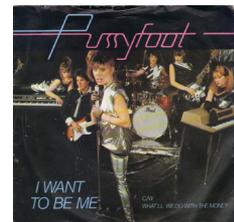


Kay Webber

Kay Webber on vocals, Colin Johnson on guitar and vocals, Alan Wick on bass and David Gowen on drums.

They followed it up in February 1981 with *Twist And Shout* (Splash SP 021), which was a rock ballad version of the Phil Medley and Bert Berns 1961 song that was made famous by The Beatles in 1963. You can hear it at: www.youtube.com/watch?v=o08osaR3Xew. The style of the song was thought up by Mark Stevens, and co-produced by him and Chas Peate (who had founded the Splash label). Mark Stevens had previously co-written *I Want To Be Me* for Pussyfoot with future New Seeker Mick Flynn that had come fourth equal at the 1980 SFE.

Rich Gypsy's B-side to *Twist And Shout* was *Nothing But A Tease*, which was co-written by Clive Scott and Des Dyer,



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who fronted the band Jigsaw. They were, at the time, the Splash label's most successful act, and were similarly produced by Chas Peate. Scott and Dyer had their first hit in 1974,



when Opportunity Knocks winners Candlewick Green reached number 21 in the UK charts with their cover of Jigsaw's *Who Do You Think You Are?*. In 1975, Jigsaw reached the Top Ten in both the UK and the USA with *Sky High* (CPI 1),

their first release for Splash Records (it also reached number two in Japan, where it sold 570,000 copies). After minor hits in the USA with *Brand New Love Affair* (number 66) and *Love Fire* (number 30) they returned to the British charts in 1977 with *If I Have To Go Away* (UK number 36 and US number 93), but it would prove to be their last chart appearance.

In 1983, Scott and Dyer wrote the song *With Love* that came third for Casablanca (of which both were members) in that year's SFE, while Dyer would perform their song *Energy* solo to fourth place in the 1985 SFE. The latter would later be recorded in a new version by Nicki French (UK 2000) as *Voice Of America* and released on her 1995 Mike Stock (UK 2010) and Matt Aitken produced album *Secrets*. Finally, in 1988, Des Dyer performed backing vocals for Scott Fitzgerald when he performed the song *Go to second place* in that year's Eurovision Song Contest.



Key Webber, whose mother was a trained opera singer, is today best known as Ronan Parke's singing teacher. Parke was the runner up in the fifth series of Britain's Got Talent in 2011, when only 12 years old. After her SFE appearance in 1982, Webber performed in the group Midnight Magic and still performs

in the Norwich area with her partner and guitarist Colin Johnson (also a former member of Rich Gypsy) under the name CJ and Kay.



Kay Webber and Ronan Parke

Another group with a recording history prior to their SFE appearance is 1983's Mirror, who performed *We've Got All The Time In The World* to second place: www.youtube.com/watch?v=hWRFStdvIpY. The song was written by SFE perennial Paul Curtis (UK 1975, 1984, 1990 and 1991) with Tony Hiller (UK 1976), and released on Magnet records (MAG 242). Mirror consisted of Dave Lusher together with twin sisters Tina Enticott and Sharon Enticott. Dave Lusher was the son of jazz and big band trombonist Don Lusher, while his mother had been a singer with The Lou Praeger Band. Apparently Dave was once married to one of the Enticott sisters, and was a former founding member of Seventies rock band Ex-Directory.

However, in August 1982, Mirror was going by the name Ricochet, when they released a single entitled *In Car Stereo* on Bell Records (Bell 1505). On the B-side was the song *What Do You Make Of Love* written by Eddie Seago and Mike Leander (SFE 1971 and 1972), but the A-side was written and produced by Mick Leeson and Peter Vale. Leeson and Vale were probably best known at the time for writing the Sheena Easton hits *One Man Woman* (number 14) and *Just Another Broken Heart* (number 33), while Mick Leeson had also co-written the Bond theme *For Your Eyes Only* (number 8) for Easton with Bill Conti. Interestingly, more recently, Mick Leeson seems to have been co-writer of the hit single *Before You Love Me* (number 27) for Alsou (RU 00).

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 VISION PANEL

In this special edition of The **Vision** Panel, the call went out for members to give their top three favourite songs from this year's contest.

Chairman **Alasdair Rendall** leads the comments.



Alasdair Rendall

1st – Hungary: For the fourth year in a row, the Magyars end up at the top of my list, and in a very open field this could really challenge for the top. Andras is a powerful singer, and it's probably the most contemporary and radio friendly song in the line-up this year. I was privileged to be at the Hungarian national final, and I can attest to the fact that despite being one of Eurovision's more low-key countries, Hungary really do want to win. This could be the one!

2nd – UK: Well this is a turn-up for the books. Despite proudly waving my Union Flag year in year out, deep down I've often been slightly embarrassed by the songs that we've been sending (the brilliant Nicki French and Imaani obviously excepted!). However, this year we have a song that we can send to Copenhagen with our heads held high. As those of us who were at the live launch can verify, Molly is a fantastic singer and the song has everything you need – an anthemic feel, a rousing chorus and a big finish. 60th Eurovision in the UK? I'm not going to get over-confident, but as someone once said, "I gotta feeling..."

3rd – Romania: There were many contenders for my third spot this year. Could it be the beautiful ballad from Azerbaijan, the key change of the year from Israel or the dramatic Bassey-esque number from Austria? In the end, and perhaps predictably, I've gone for the pure pop from Romania. *Playing With Fire* was in my top three in 2010, and it's great to see Paula & Ovi back again. Still slightly lacking in chemistry they continue to follow in the time-honoured tradition of shouting at each other

throughout the three minutes. It's the perfect song for a finger pointing dance routine and Paula's high note will no doubt be shattering windows across the Øresund. It's Eurovision all over, and that's why we love it!



Nathan Cawthray

1st – Romania: I can't help it, I love this, it just has everything I love in a Eurovision song. I don't think it will win in Copenhagen, but it's certainly won my vote. I love the melody, I love the chorus with the big beats, and Paula's long note that gets higher and higher is just totally euphoric. From the moment I heard this I knew it was going to do well with me, and I can't wait to see how they present this on the stage. I'm already bopping along to this in my car every morning, and I can't wait to dance to it in Copenhagen!

2nd – Sweden: Sweden comes up trumps as usual, and that is why they are my favourite country in Eurovision consistently. I was waving my Alcazar banner wildly at Melodifestival this year, but secretly my heart was with Sanna. I've loved everything she has sent to MF and, let's be fair, it's her turn and she's definitely earned her place at Eurovision. *Undo* is an immediate ear-worm, which is why it will do really well in Copenhagen. Sanna's voice is strong and she is very likeable. I'd love Sweden to win again... the 60th contest deserves to be hosted by a country that will do Eurovision justice.

3rd – Norway: For me this year is full of a lot of average songs, with seven or eight standout songs, and the contest is wide open. This makes things very exciting for me because, like most Eurovision fans, I'm longing for that nail



Hungary:
Could this be the one?



Sweden: Pitch-perfect!

biting finish. When I first heard *Silent Storm* I immediately thought “winner”. Its subtlety and elegance builds into a big finish, and Espen’s voice is haunting throughout. I wouldn’t be surprised if we were heading back to Oslo for the 60th contest.



David Elder

1st – Sweden: From my very first listen to Sanna’s triumphantly soaring *Undo* I knew I had found the song that would top my list for Copenhagen. The stunning clarity of her pitch-perfect vocal, coupled with the powerful force of that key change is something which will stay with me for many years to come. Sanna has always been my favourite Swedish singer, and now finally she has won my favourite national final with a perfect song. Whether or not she wins in Copenhagen is immaterial to me. She won MY heart a very, very long time ago!

2nd – Austria: Giving Conchita a bold, sweeping power-ballad and allowing her to display the full, impressive range of her vocal talents was a stroke of genius. The song, like the singer, is a stunner. I admire her stance on challenging conformity and “normality”, and am saddened by those individuals who chose to pigeon-hole her as some kind of “freak-show”, especially considering that many of those who chose to cast aspersions will also have dealt with similar judgements on their own identities. Bravo Ms Wurst!

3rd – Armenia: Wow! This is a stunning song. It may be repetitive but it’s got a fresh, modern and unique sound and this would be a worthy winner if he can pull it off. Interested to hear how it comes over live.



Fiona Guest

1st – Spain: I simply adore this song and I’d like to give it 24 points not 12! In some ways it reminds me of Pastora’s song from 2012 – It opens with a pretty melody which hides the power and emotion that build up throughout the song. It takes a good 30 seconds before the chorus is introduced and when it is, it makes me want to sing along very loudly. Ruth is pitch perfect and hits those high notes with total precision and if she can do that in Copenhagen I for one will be ecstatic! Her voice is clear and incredibly strong throughout yet she still manages to show tenderness and passion as she belts out this catchy number. From the very first listen, I was hooked. I love the sound, the fullness of the orchestration, the emotion and the power of this song, and it’s already in my top ten of Eurovison songs of all time. It would be great to celebrate this wonderful entry by holding the 60th concert in Madrid or Barcelona next year. Go Ruth!

2nd – Malta: I like the immediacy of this song. In a year of many ballads, most with slow starts, I like the fact that the singing starts after only six seconds and holds my attention immediately. It’s a modern ‘country’ style ballad that ticks along at a pace and never really slows down or loses my attention. I can’t stop tapping my foot to this one and that in itself is a sign of a memorable song – so much so that after just three back-to-back listens it’s become an ear-worm which I can’t shake! The only part which spoils it for me is when Michelle sings around two minutes into the song. Her slightly discordant voice interrupts the melodic sound and disrupts the galloping beat. Despite this I

love the song and really would love to see Malta succeed – they put so much into the contest every year and for me this is their best entry since Chiara in 2005.

3rd – Finland: I am a bit of a sucker for Soft Rock songs with strong upbeat melodies and this ticks all those boxes. It stands out from most of this year’s entries by not being a ballad, and for its anthemic chanting style chorus. I like the gentle start with simple vocals, but after 40 seconds it kicks into the noisy bouncy chorus which I love. It’s really catchy and gets my toe-tapping, carrying me along on its fast-paced beat. To me it has influences from both Coldplay and The Jam, both of whom I like, and I think its slightly retro feel will bring it support from younger and older fans alike. This song is one that ‘does what it says on the tin’. There’s no pretension, no quirky gimmicks (though I can hear the moments where those staging it may well throw in a bucket of pyrotechnics) and no controversy – which might be a reason why it may well end up in the middle of the scoreboard. I still think its a good song wherever it ends up.



Marcus Keppel-Palmer

1st – Armenia: This song is an immediate ear-worm. It is contemporary, catchy, memorable and has the fantastic dubstep element to it. I would love to go back to Yerevan and for this to be for Eurovision, that would be awesome. Possibly the stand out song – let’s hope that politics doesn’t get in the way of a great potential winner.

2nd – Norway: I love John Grant and Carl combines the look and sound of Grant eerily. A quiet ballad, this song has some of the most memorably affecting moments of this year. This is a song that haunts me. I hope this has the support it deserves. I feel this is a little like *Kedvesem* last year which had avid support and equally avid antipathy.

3rd – Denmark: A jaunty upbeat R’n’B sing-a-long that will have people up and dancing in the final. With the Bruno Mars sound sky high at present, Basim will surely score well in the voting from most of Europe. A true summer hit.

Austria:
Impressive climax



Paul Gurney

1st – Italy: I am so predictable and for the fourth year running now Italy are my favourites. I love this song – pure pop with a rocky edge. She looks fantastic on the video and I just hope she can pull it off in Copenhagen. If this doesn’t go top ten or higher in Copenhagen, then I will have to have another drink to drown my sorrows.

2nd – Israel: Awesome. Israel’s best entry in years. This for me is a masterpiece. Surely this should see them back in the final with an easy top ten finish in their semi-final.

3rd – Montenegro: After having always been the very distant relative of the former Yugoslav countries they have come back from a nearly qualification to (in my opinion) a definite qualifier. This could have been written by Zeljko himself and even performed by him. For me this is the best Montenegrin entry ever and could just do what Zeljko couldn’t and win the whole contest. A fabulous song and just pips San Marino for me to my third favourite.



Paul Jordan

1st – Spain: I loved Ruth on X Factor and was delighted when she won through for Spain. I love this song – it builds nicely and there’s no doubt she’s going to pull off one hell of a performance. I’d love this to do well – perhaps it’s wishful thinking – my favourite so far.

2nd – Israel: This is a sassy piece of pop, very professional with a slick video. Of course the live performance might be something else but so far so good. Fingers crossed this will give Israel its best placing for many years.

3rd – Belarus: It’s a novelty song but it’s a

Spain: Power and emotion!



fun catchy one. There's a distinct lack of fun this year and far too much misery! Good old Belarus, I want the cheesecake and I want it deep inside!



Gordon Lewis

1st – Montenegro: When I first heard *Moj Svijet* I wrongly assumed that it has been written by Serbian songwriter Željko Joksimović. So imagine my surprise when I discovered that singer Sergej Četković is also responsible for writing this year's Montenegrin entry. This has all the classic hallmarks of a strong Balkan ballad and, with so few songs being completely performed in their native tongue this year, that fact could work in Sergej's favour. Unfortunately the last time I fell in love with the entry from Montenegro (2009) the small country took a two year break from the contest. Hopefully that will not be the case this year, meaning Europe's biggest annual event could be travelling to the little known capital of Podgorica in 2015.

2nd – Russia: The grave of Florence Nightingale, whose name is synonymous with the Crimea, is but a short drive from my home and, ahead of recent events in eastern Ukraine, was eerily damaged by the winter storms of 2014/2015. It may therefore come as a surprise that I have placed Russia in my top three, but I have a sneaky feeling that Moscow will be playing its trump card in Copenhagen. The Tolmachevy Twins have already achieved something of cult status throughout Eastern Europe and, of course, won the Junior event back in 2006. Furthermore, *Shine* has been written by none other than Philipp Kirkorov and Dimitris Kontopoulos who, between them, have

been involved in a number of Eurovision entries for countries as diverse as Russia, Azerbaijan, Greece and, somewhat ironically in the current political climate, Ukraine. I suspect this entry is likely to be booed, but I also expect to hear a series of "douze points" during the voting!

3rd – Israel: With a millilitre of Jewish blood running through my veins, I have always looked forward to the Israeli offering but often find myself despairing at predictable lyrics and unoriginal choreography. Very occasionally the traditional mould is broken and 2014 is no exception. *Same Heart* is both contemporary and brave from a country where ancient musical styles are deep rooted, and with its raunchy and Madonna-esque video, Mei Finegold ticks all the right boxes for the 21st century. Will it work at Eurovision? Jury representatives from the music industry should recognise this song for what it is, but the average televoter may find themselves somewhat shocked and unable to dial the correct number for victory!



Juha Repo

1st – Sweden: Even if I love this year's selection for the diversity and for having so many great not-made-for-Eurovision songs, I am picking a traditional one. I am so glad Sweden picked Sanna, and surely it was her turn after all these years! This is a classy power ballad and I am hoping that the Swedes for once don't fall into their usual trap of trying to over-think the performance. Let her be the wholesome Scandinavian beauty that she is and Europe will lap it up.

2nd – UK: Having been privileged to join other OGAE UK members at the recording of the UK entry, there were so many feelings and thoughts on my mind. Would this new approach work? And Molly delivered and totally charmed us. And the song is great, anthemic and catchy on the first listening. It is current and traditional at the same time. And apparently also close to the winning key they say!

3rd – Spain: I am surprising myself by being a ballad fan this year, but I have loved Ruth ever since the X Factor days and just having

her finally doing Eurovision is magical. And the song for me is what I have always loved about songs from the Iberian peninsula: Women who deliver their songs with vigour and passion, loud and high! We are all going to be screaming along to Ruth come May (apologies in advance to anyone near me). Now how do I get to add the fab Finnish entry and Conchita from Austria to my list? Can I have two tied places?



Paul Marks-Jones

1st – Spain: I've been following Ruth since her X Factor days, so I was delighted when she was rumoured and then selected for Spain. So, while I might be a bit swayed, I still think she has the stand-out power ballad of the contest and wins the contest for 'best ballad hook' while singing the life out of this!

2nd – Poland: Hurrah for Poland! Back with a vengeance giving us an amazing slice of Slavic pop! Nice tongue in cheek lyrics too – I'm just a bit disappointed they've opted for the English version though.

3rd – Israel: Another contemporary song. A nice dual language song that suits the Hebrew language well. Although we're yet to see this live, I am sure it won't disappoint.



Robin Scott

1st – Hungary: My trophy for the winner of this year's contest goes to the song from Hungary. I know that many cite the subject of the song as a reason why it won't win but if only a portion of the drama in both the national final or the video comes across I feel it will enthrall the Eurovision audience.

2nd – Austria: This is another anthem but the style and performance of Conchita Wurst is like what you might hear to end the first part of a West End musical. The voice is superb with the song building to an impressive climax. It was a hard decision but this song had to be relegated to number two.

3rd – UK: I was at the recording of the video and Molly is an excellent performer. The song is one of hope and performed in a contemporary and



anthemic style. It's vital that the performance sound on the Eurovision stage matches that of the mp3 as the words are really important to hear clearly and understand.



Nicky Teare

1st – Romania: There is not a huge amount for us pure pop lovers to go for in Copenhagen, but this fabulous duet grabbed me on first listen, coming across like something from 'High School Musical 4 – The Recreational Drug Years'.

In a year in which certain other wonderful acts bring gender politics to the fore, the magnificent Paula and workmanlike Ovi also represent a challenging game of "If you had to, which one would you?" for even the most pink blooded gay boy. I may be getting slightly ahead of myself in thinking this can slay the legions of worthy ballads of boredom and win, but, unlike some of my other favourites in recent years, I'm pretty sure this will storm its way through to the final and give me a chance to get overexcited and nearly wet my garish blue, yellow and red Romanian outfit as marine life around Eurovision Island is driven from the water when Paula goes for the seemingly endless big note in the final.

2nd – Hungary: The fate of many of the favourites this year would seem to depend upon the emotional welfare of Europe, with Armenia looking for a connection with the slightly angry lonely folk, Sweden appealing to the dumped with some sad to undo, Azerbaijan the downtrodden, hopeless romantic and Norway those in need of a good counsellor. The biggest contrast though is between Belgium's ode to mother, sponsored by Hallmark, and Hungary's



slightly less rose-tinted view of family life. A drum and bass song about abuse may not seem the perfect recipe for Eurovision success, but I think it's astonishing and reminiscent of such musical auteurs as Tricky, Goldie or Baby D in her mid-Nineties heyday.

3rd – Estonia: I'm only a couple of listens in so come the contest proper I could be waving a flag for Spain, Slovenia, Azerbaijan and very probably the hacking, bilingual beauty of Israel – which also has the best key change and most valiant attempt to squeeze 11 syllables into a space where only nine should be (“I’m not an animal in captivity”) – but Estonia is just the sort of song that makes Eurovision, and life, such a joy – simple, poppy, derivative, quite cheap and probably without a hope, but destined to give me hours of disco pleasure.



Michelle-Louise Burrowes

1st – Austria: This one is personal. I have got a feeling that Conchita could follow her fellow transgender girl, Dana International, onto the winner’s podium. You could really imagine Shirley Bassey singing this. Probably the best ballad in this year’s contest and, should Conchita win, it will be the biggest two fingers to all her detractors. You go, girl!

2nd – United Kingdom: At last. At long long last. The UK are not sending former pop-stars into the Eurovision. The song is a bit cliché-ridden but there is no doubt that it is a powerful, anthemic song and, surely this year, the UK will be on the left hand side of the scoreboard. The best UK entry since Jade Ewen in my opinion.

3rd – Israel: And a decent entry from Israel. Very decent in fact. Very modern, very up-tempo and very powerfully delivered by a superb singer, this has got a real chance of winning. I really fancy this to do very well and Tel Aviv 2015 is not out of the question at all.



Hass Yusuf

1st – Israel: Where to begin! There are at least 12 songs that could easily be in my top three! But as I do have to make a decision, my top song of the year goes to Israel. *Same Heart* is a great and powerful rock/pop number that has an impressive beat. I think Mei Finegold is a real scary singer! Her powerful voice really comes off well.

2nd: Hungary: Hungary is my tip to win the contest (famous last words) – it seems to tick all the boxes. And there’s a serious message to the song that will set it apart from the competition. Kallay-Saunders seems a very likeable and capable singer. The song, *Running*, has a strong beat. It’s fresh and modern – full of angst. It may resonate with younger viewers. But a good live performance on the night is needed.

3rd – Italy and Austria: My third choice is a tie! Yes, I’m cheating (editorial privilege). Italy has again produced a superior rock/pop song, *La Mia Citta*. Lots of similarity with the Israeli act here as Emma Marrone also looks quite scary! But anything in Italian just sounds special – and Emma produces strong vocals. Tying in third position is something I truly didn’t expect! I was expecting Conchita Wurst of Austria to produce another gay-themed anthem, but all credit to her, she’s gone for a superb ballad that could easily be a James Bond theme song. The ballad, *Rise Like A Phoenix*, really builds up nicely, and Conchita’s voice holds out as well.

● From the opinions expressed above, the favourite seems to be Israel, followed closely by Austria, Hungary, Spain and the UK! Sweden and Romania also get the thumbs up. No doubt the winner will probably come from one of these countries...

THE 10 ESSENTIAL SONGS FROM FORMER SOVIET STATES



Haig Agulian is a cosmopolitan chap – born and raised in London, he is a Cypriot from Armenian ancestry. Here he gives his top ten songs from former USSR countries. (This feature was written before the unfortunate events in Ukraine and the Crimea region.)

Once upon a time, there was a gigantic land mass known as the Union of Soviet Socialist Republics (USSR). Little did one know at the time that ten former republics of the Soviet Union would later compete in the prestigious Eurovision Song Contest on their own in the Nineties and early 21st century: Russia, Estonia, Lithuania, Latvia, Ukraine, Belarus, Moldova, Armenia, Georgia and Azerbaijan, with five of these countries going on to win the contest.

Estonia's renowned Tanel Padar (with a little bit of help from Aruba's Dave Benton) began the winning trend with *Everybody* back in 2001. The following year another Baltic state, Latvia, won the contest with Marie N's Latino-sounding rhythmic number *I Wanna*. Next came Ruslana singing, "Day-na-day-na Wanna be loved"...these lyrics did indeed come true – Europe loved her and the extremely catchy *Wild Dances* secured a well-earned win for Ukraine in 2004.

Mother Russia then took the leading reins to conquer the contest in 2008 with the powerful ballad song *Believe*. This was Dima Bilan's second attempt in Eurovision where a long-haired violinist and skater accompanied him on an ice-rink. Finally, last but by all means not least...financially anyway, came the unexpected win from oil-rich Azerbaijan with Ell & Nikki's romantic and emotional duet *Running Scared*, which brought the contest to the Land of Fire in 2012.

It really is no KGB-related secret to declare that Eurovision is a relatively important event in these countries and hence taken extremely seriously for greater recognition and acclaim from within their own territories as well as from the West. At times, we are even held privy to some interesting politics that have arisen lyrically within the sweet melodies of the Soviet East such as the disqualified *We Don't Wanna Put In* from Georgia's Stephane & 3G in 2009 and the homophonic words *Lasha Tumbai* which sound rather like "Russia Goodbye!" in fabulous drag queen Verka Serduchka's song which represented Ukraine in 2007. Both of these songs did in fact stimulate riotous Cold War-resembling feuds between nations!

The former Soviet states have sung all types of memorable songs over the years across genres from apricot stones to pirates of the sea; from Russian elderly 'babushki' having baking parties to Lithuania United's gentry being the winners of Eurovision; from 3+2 butterflies (safe to say 5 then?) to Estonian streets called *Rockefeller*; from how a rush of excitement flowed into Alyona Lanskaya's *Solayoh* ears to how lost and forgotten Peter Nalitch & Friends really were in the contest. As the well-known Eurovision Soviet motto goes to prove: "Anytime You Need a Beautiful Song When the Music Dies, you know You Got Style with Eastern European Funk Day After Day!"

So here are my favourite Top Ten Eurovision songs from former Soviet states – one carefully selected representative from each country.

1) Sirusho
Qele, Qele
Armenia, 2008

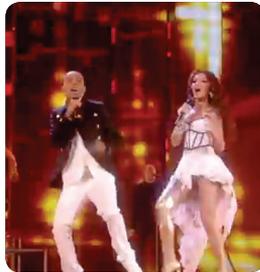


Extremely catchy if not a tad repetitive at times! I think it's safe to say the lyrics 'Qele Qele' form most of the song's lyrical composition.

Sirusho has a good voice and, being of Armenian ethnic origin myself, I appreciated her starting the song with a mini-Armenian poem sung in the native tongue and harmonised well with the national wind instrument of the country, the duduk.

2) Aysel & Arash
Always
Azerbaijan, 2009

This song really has always been on my mind. A fantastic fast-tempo pop song, with ethnic folk thrown in for good measure, which features the world-famous singer and songwriter Arash. A much deserved third placing if not higher.



3) Anastasia Vinnikova
I Love Belarus
Belarus, 2011

This works its magic on me almost as well as Dmitry Koldun's entry. In case we didn't know... she doesn't just like Belarus, she



LOVES Belarus and feels it in her mind.

4) Ines
Once In A Lifetime
Estonia, 2000

Estonia really has had a run of great entries including Koit Toome's *Mere Lapsed*, Sahlene's *Runaway* and Ott Lepland's *Kuula*. However, I opted for my absolute favourite, Ines. An extremely powerful and addictive mid-tempo song, which I feel deserved to win in 2000 rather than come in fourth place.



5) Sopho Khalvashi
Visionary Dream
Georgia, 2007

This was Georgia's first and best entry in my opinion due to its real uniqueness in sound and visuals. I can agree with Sopho and say that it was indeed a real dream watching the video or seeing the performance live on stage to get a good grasp of the country's culture, whether you are admiring the mountainous terrains and sights, the traditional costumes or sword dances.



6) Aisha
What For?
Latvia, 2010



Only Mr. God knows why she came last in her semi-final!

7) Evelina Sassenko
C'est Ma Vie
Lithuania, 2011

Very sensual and a beautiful piano backdrop. Take note of classic lyrics "C'est ma vie, je dis oui" ("It's my life, I say yes").



8) Natalia Barbu
Fight
Moldova, 2007



Great violin introduction and an amazing performance (that can be said about SunStroke Project too I know!)... as well as all being funded

by the mystical veiled Natalia herself. All credit goes to her for finishing in the top ten that year.

9) t.A.T.u
Ne ver', Ne Boisia
Russia, 2003

We were waiting for that kiss and never got it... how disappointing! Maybe they would have come first with that missing ingredient although third placing really wasn't that



bad at all. The song translates as "Don't Believe, Don't Be Afraid"...I guess this bears some reflection on the

performance itself – either they didn't believe in kissing each other on the night or were simply afraid to! Dima Bilan on the other hand did indeed *Believe* in something and won the contest!

10) Mika Newton
Angel
Ukraine, 2011

A country that has brought us some incredible acts therefore making my favourite for Ukraine one of the most difficult indeed. Who could forget all the Ukrainian diva



(or drag) queens of the past decade including Ruslana, Tina Karol, Ani Lorak, Svetlana Loboda,

Alyosha, Gaitana, Verka Serdutchka and of course last year's Cheryl Cole doppelganger Zlata Ognevich? However, I have chosen Mika for her originality on stage with the sand artwork and contemporary but emotional number influenced by Ukrainian ethno-pop and folk music.

BOOKREVIEW



Songs For Europe – The United Kingdom at the Eurovision Song Contest Volume Two: The 1970s

Gordon Roxburgh
ISBN 978-1-84583-065-6
Telos Publishing (2014)
RRP £16.99

Following on from the critically acclaimed first volume in this series of books charting the history of the United Kingdom in the Eurovision Song Contest, the long-awaited second volume has now been published and covers the Seventies.

Despite being an era when the contest was attracting well-known acts with chart hit songs, accompanied by audience figures that regularly exceeded 20 million each year, victory in the contest was proving to be a more difficult task. That would change when the BBC re-styled the selection process in 1976, culminating in Brotherhood of Man spectacularly claiming the international Grand Prix a few weeks after conquering London's Royal Albert Hall.

For many Euro-fans, this was the decade that is most remembered with affection but also the time of industrial action that saw the 1977 Eurovision Song Contest postponed from its original date, while the 1979 Song For Europe did not even reach the television screens, possibly denying The Nolan Sisters the opportunity to take their Honolulu lover to Jerusalem!

Even so, chart topping names were not only appointed to represent their nation from 1970 through to 1975, but were also prepared to compete against each other for that same honour between 1976 and 1979. Such an idea is almost inconceivable within the UK music industry today, but forty years ago A Song For Europe was considered to be a major event not to be missed.

Volume Two of Songs For Europe will evoke memories of those halcyon days that brought glam rock and cheeky choreography to the forefront of British Eurovision, while The New Seekers, Cliff Richard and others were guaranteed another international hit or two to add to their already extensive discographies. Readers of this volume will no doubt reminisce, dream... and possibly hope for a return to those good old days that were certainly not bad!

And if you missed Volume One detailing the 1950s and 1960s, copies of this together with the latest addition to the series are still available from all good online bookstores or direct from the publisher at www.telos.co.uk.

SMALL TALK with OGAE UK member...

Robin Scott



Have a drink on Robin!

Occupation: Man of leisure but busier than ever.

First Eurovision Song Contest you watched: 1971.

Favourite all-time Eurovision entry: *Neka Mi Ne Svane* (Croatia 1998).

Favourite Eurovision year (and, briefly, why): 1997. I was in the audience with my Eurovision friends and saw the UK win.

Best and worst Eurovision memories:

Best: Being in Oslo for their National Final in 2009, meeting Alexander Rybak and seeing him win.

Worst: In Kyiv (2005) assuring Glennis Grace that she would easily qualify for the final and being wrong.

What non-Eurovision music is on your playlist at the moment? Classical music and music from the movies.

Favourite non-Eurovision song: Edyta Gorniak – *Perfect Moment*.

Favourite movie: *Making Love* (the 1982 film with Harry Hamlin and Kate Jackson).

Which Eurovision entry was most robbed of victory? Selma (Iceland) – *All Out Of Luck*, 1999.

Apart from Eurovision, who was the last music act you saw performing live? Steps.



Selma: Robbed!

Comedy or Drama? Drama.

Your favourite place for a holiday: Las Vegas.



Danijela: *Neka Mi Ne Svane*

Who would you invite to your dream dinner party? Kevin Fong, Simon Reeve, Doctor Who, Hercule Poirot

To give or to receive? Give.

Favourite word: Compromise.

Most embarrassing moment: Announcing on the radio that “For the next 55 minutes we are going to listen to an hour of classical music”.



Edyta Gorniak: *Perfect Moment*

Worst ever Eurovision entry: *Irelande Douze Points*.

What trait do you most admire in others? The ability to

appreciate someone else’s point of view, even if contradictory to their own.

And what trait do you most deplore? Dishonesty.

Favourite actor and actress: Johnny Depp, Judie Dench.

A night on the town or a quiet night in? A quiet night in.

Favourite book: Anything by Christopher Brookmyre.

Guilty pleasure: Travelling first class.

Tell us a secret: I once snogged someone to get an invite to a Eurovision after-party.

THE LAST WORD with...



Nicky Teare

OGAE UK member offers some advice to those going to Copenhagen

Do's and don'ts at Eurovision

Whether Copenhagen is set to take your Eurovision virginity or you have walked the streets of Eurofun on many occasions, here are some indispensable cut out and keep tips for those fabulous May days ahead:

■ **Do be friendly.** Although some Eurofans may appear aloof and cold, it's generally just a spot of shyness and most are lovely, wonderful people, although obviously also an eclectic breed. One of the beauties of Eurovision is that you are never stuck for small talk – no one is going to mind being asked what their favourite song in the contest is and if they reply “Luxembourg” you can always politely excuse yourself and remember never to speak to them again.

■ **Don't believe any rumour preceded by the phrase “word from the press centre has it”,** as in “word from the press centre has it that Loreen nearly died choking on a piece of snow and is dead in the water as far as the jury vote is concerned” (2012) or “whatsit has it that France is going to walk it – all bets are off” (2011).

■ **Don't feel you have to go to every performance at every venue by every contestant that takes place in Copenhagen.** Last year you couldn't turn a corner without being confronted by Armenia's Dorians doing an “exclusive” acoustic set. Most artists don't have much of a career outside of Eurovision and often this is because their other material isn't that good.

■ **Do buy your flags before you travel.** There are plenty of UK websites where flags retail at a reasonable rate, even if some of the cheaper ones look as if you may have run them up yourself. However, should you get to Copenhagen and find yourself in need of something to grip firmly and flail in strangers' faces as your excitement reaches fever pitch, there is a flag shop located on Norre Voldgade.

■ **Don't be jealous if you haven't got an invite to the exclusive Big 5 party.** It's just the same people you see everywhere else, standing around being a bit socially awkward until the booze kicks in, only there you may get to see them with a German sausage in their mouth.

■ **Do take advantage of the chance to build up a sweat in Copenhagen.** The Danes are a great nation of runners and the inland lakes are perfect

for a peaceful jog. With the Copenhagen marathon on 18th May, you may be lucky and spot a local or two doing their stretches and, eh... displaying their... There are other places where you may see the odd Eurofan wearing not very much and grasping a towel after a vigorous session – I'm talking of course about the fabulous polo shaped swimming pool at DGI Byen.

■ **Do get to grips with the Eurovision system of hierarchy.** If you have a lanyard because you are doing incredibly important journalistic work, you must wear it at all times, especially when at breakfast in the hotel or shopping in H&M, as failure to do so may lessen your status. If you do not have accreditation, you and your opinions are worth nothing.

■ **Do remember to note where you are when you hear the first rumour about the UK's act for 2015 (it's Joe McEldery by the way).** About 7pm CET on 18th May 2013 was mine last year - “The Scissor Sisters are certs”.

■ **Do wait until you've seen the live performance before betting.** Many get swept up in the gambling frenzy, which is part of the fun, but losing your marbles and ending up with £40 each way on *Sha La Lie* can happen to the best of us. I should be wary of offering any advice with my track record, but my one tip would be to avoid at all costs any performer shouting “Come on Europe” or a variant – Germany 2013 and Italy 2012 were victims as well as the more often cited UK 2003.

■ **Do, as Friends (Sweden 2001) memorably advised, Listen To Your Heartbeat.** At Eurovision lots of people share accommodation with friends, who they may very well never speak to again after the experience, so just because the person you have been singing *Running Scared* about in the shower all week seems to be joined at the hip with someone, don't assume they are a couple, although checking whether they are active on geosocial mobile phone networking applications is probably not a guarantee of single status either. Arranging a tryst in a shared room is fraught with danger so SRSEs (Single Room Supplement Eurofans) are the holy grail of Eurovision, although with prices for a single with shared toilet at 4000kr a night in Copenhagen, they may be a rare breed this year.

■ **Do enjoy yourself in your own way.** For some people this will mean drinking for 168 hours solid, for others this will mean days going round fabulous museums before savouring the jury rehearsals and having an early night with a cup of cocoa and a cheeky Danish butter cookie. There may also be those who want to spend every waking hour outside the Hungarian singer's hotel hoping for an encounter, but there is no ‘right’ way to ‘do’ Eurovision, so do what you want to do to enjoy the most magnificent event in the world as much as you can.

SILVER LININGS



Came second in 1966

Sweden

Nygammal Vals

Lill Lindfors & Svante Thuresson

Came second in 1967

Ireland

If I Could Choose

Sean Dunphy



Came second in 1968

United Kingdom

Congratulations

Cliff Richard

