



Credits

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News



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The Eurostar choreographer

Wendy Gibbins:Choreography can make or break an act

The choreography plays an important role in the making or breaking of an act on any stage, much more on the Eurovision Song Contest stage where you only get three minutes to impress millions of European viewers. Wendy Gibbins is very well aware of this fact, having choreographed two entries already in 2002 and 2007.

Wendy Gibbins is a trained dancer, dance teacher and choreographer. She has choreographed a large number of Greek and Cypriot Eurostars on and off the Eurovision Song Contest stage. She has been to the contest twice, when she worked with One, who represented Cyprus in 2002, and recently with Evridiki and Korgialas in Helsinki.

Wendy Gibbins Wendy spoke to esctoday.com about her experience at the contest, the artists she has worked with and the things she finds more challenging in her work. "When you are choreographing an act for Eurovision you have to make a conscious decision as to whether you are going to choreograph a Eurovision piece or whether you are going to choreograph a performance that portrays the artist and the song" says Wendy.

Find out what Wendy keeps in mind while working for a Eurovision act, what is her plan B

when an artist "doesn't have it" and which was her favourite choreography this year by reading her full interview.

Special



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Which Eurostars have you worked with, both for Eurovision and for the personal careers?

I have worked with quite a few Eurostars. I have been to the final of the Eurovision twice with Cyprus. The first time with ONE 'Gimme Gimme' in 2002 in Estonia and this year with Evridiki and Korgialas in Helsinki with 'Comme ci comme ca'. I also choreographed Christos Dantis Greek national final entry 'No Madonna' this year. Outside the arena of the Eurovision I have worked extensively with Anna Vissi and Helena Paparizou prior to their Eurovision entries on video clips, and live performances. I also worked with Sarbel on a couple of music award performances a few years ago. I choreographed for One throughout their whole career and have worked on many projects with Evridiki over the years.

Any stories you would like to share with us?

Yes. Stress, stress, joy, fun, outrageous, normality. That's the Eurovision Song Contest.



Which aspect of your work do you find most challenging? What happens if an artist "doesn't have it"?

The most challenging aspect of my job I think is creating a finished performance I can be proud of. A choreographer in my opinion should take into consideration the style of the song, what the singer wants to portray with the song, what the choreographer can actually do with the song and to have a complete concept of what they as a team want to share with the audience on stage.

UUUUUUUUUm if a singer doesn't have it. A difficult dilemma to be in. In that case you can either make things happen around them to put the focus on their voice and hopefully bring out something positive in them or sometimes simply walk away. It's good to have a picture of who you're working with before you actually start a job. Having said that I have coached quite a few singers in performance and movement so I am quite experienced in bringing singers out of themselves.



When choreographing a Eurovision act what do you keep in mind? How is it different to choreographing an artist for, say, a national final or a video clip?

When you are choreographing an act for the Eurovision you have to make a conscious decision as to whether you are going to choreograph a Eurovision piece or whether you are going to choreograph a performance that portrays the artist and the song. This decision should be arrived at with the singer.

The Eurovision Song Contest is an amazing experience but a risky one. I say this because maybe without the rest of Europe knowing it, a lot of the singers who enter the competition have very reputable careers in their own countries. Therefore, if you create performance that is more Eurovision based which doesn't follow the performance style of the artist's career and the entry doesn't go well in the competition the artist is at risk of losing the faith of their regular fans.

If the team just decides to go for it then you have to start creating a 3 minute performance of gimmicks and movements that will stick in anyone's mind from now to eternity. It also depends on what the song allows you to do!!! When you are working with an artist on an aspect of their regular career you endeavor to progress their image and give their fans yet another aspect of that performer, whether it be for a video clip or live performance.

How important is the choreography of an act on Eurovision stage? From this year, let's say, which choreography did you like the most?

Choreography is very important in Eurovision because it can make an act or break an act; it can make something up to date or dated. I love the second part of you're question 'cos it's so easy for me to answer. The answer is Ukraine. The choreography totally portrayed the singer, the song, the performer looked totally at home being outrageous and I loved it.

What are you currently working on?

Are now there's a mystery. I am working on a project that has nothing to do with the performing aspect of dance but it's a new idea of mine. I think it will take about a year to get off the ground as it needs a lot of planning and research. I can't disclose anything yet but when and if my baby gets under way I will share it with you all. Of course I will be working with artists coaching, performances etc.

Click [here](#) to visit Wendy Gibbin's website.

Click [here](#) to visit Wendy's YouTube profile where you can see her work with many Eurostars, such as Helena Papparizou, Anna Vissi, Antique, Konstantinos Christoforou, One and Keti Garbi.