

INSIDE: FULL REPORT ON EUROBASH 2018

# VISION

THE OGAE UK  
MAGAZINE

AUTUMN  
2018

ISSUE

114

SOME  
LIKE IT  
HOT!

Eleni tops  
our pops



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**PLEASE READ THE CLUB NEWS FEATURE CAREFULLY ON THE FOLLOWING PAGE**

### AGM

**24 NOVEMBER 2018**  
**MORPETH ARMS,**  
**58 MILLBANK, WESTMINSTER,**  
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**ALL WELCOME!**

**NEXT ISSUE – DUE OUT IN**  
**LATE JANUARY 2019**  
**EUROVISION 1973 SPECIAL**

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**DEADLINE** All contributions for issue 115 of **Vision** should reach the Editor no later than Friday, 14th December 2018.

**OGAE INTERNATIONAL** OGAE UK is affiliated to OGAE International with branches across Europe. For details of full and associated members please write to the President, enclosing a SAE/IRC.

**GENERAL DATA PROTECTION REGULATION (2018)** OGAE UK retains membership details on computer solely for club use. The club will not release this information to any other person without your written permission. If you object to your details being held in this manner, please write to the OGAE UK Membership Department accordingly.

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## www.ogae.uk

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



### THE OGAE UK COMMITTEE

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**Jamie McLoughlin**  
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Well, this feels a bit weird.

Twelve months ago, the thought had never crossed my mind to take on this post at **Vision**. That means I have to begin this first column with a few thank-yous. Firstly, the people who asked me to stand in the first place which was a humbling request, I have to be honest. Secondly, those who voted for me and thirdly, to Hass and David for making me one of the boys on the team so quickly. Finally, I have to thank Gordon Lewis, whose long-standing contribution to this magazine will never be forgotten.

So now the hard work begins. I've already strapped on my boots, tottering down to London to spend a fascinating few hours with Andrew Howe-Davies, designer of the 1998 Eurovision stage in Birmingham. His CV covers TV classics including *Father Ted*, *The Vicar of Dibley*, *Doctor Who* and even *Acorn Antiques* (it must have been his job to find that delightful shade of mauve). We talked about all that to put his Brum experience into the context of a remarkable film and television career. Andrew's opinions on how his design fits into the pantheon of modern Eurovision sets may be a tad divisive too. I'd be interested to hear your reactions.

And so, to the future. The UK may not have the best track record in Israel-held contests (seventh and 12th so far) but hopefully 2019 is when we finally slip into a more successful groove, something Austria and Belgium have managed to varying degrees in recent years.

I also hope this marks a 'stepping on' point for anyone new to **Vision** too. I really want this magazine to be for every single member of OGAE UK. Got any ideas for a story? Something you feel should be represented more? I'll consider anything (but I can't promise we'll publish everything!) Please feel free to email me at [jamiemcloughlin@hotmail.com](mailto:jamiemcloughlin@hotmail.com) with anything that comes to mind that I can discuss/squabble about with the rest of the editorial team.

OK, enough rambling from me. Welcome to the good ship **Vision** 114. I'm rather looking forward to the journey ahead.

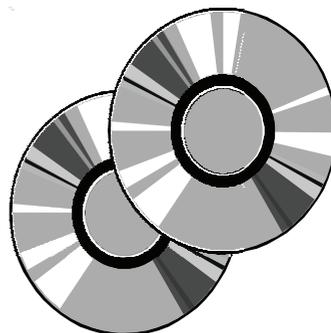
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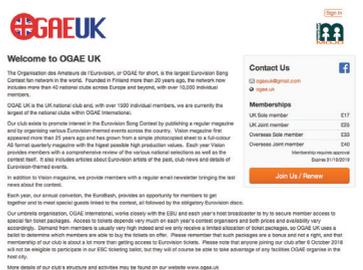
## MEMBERSHIP SYSTEM

We implemented the new membership system, **Membermojo**, in August and it has generally been very well received. The new system should allow us to better serve our members and to streamline our administrative and renewal processes.

If you have not already done so, please log on to the system at [www.membermojo.co.uk/ogaeuk](http://www.membermojo.co.uk/ogaeuk) or via our website [www.ogae.uk](http://www.ogae.uk). You do not need a password, simply click on 'Sign In' at the top right of the welcome screen and follow the instructions.

As previously communicated, please note that all members were allocated new membership numbers as part of the system implementation. You can find your membership number at any time by logging on to the system. Please do not use your old membership number or your card number as these are no longer valid.

You can use the system to check and change your personal details at any time. If you need to notify us of a change of address or email, please log on and make the amendment directly in the system. It is particularly important that we have a mobile phone number for each member (see membership cards below).



## NEWSLETTERS

Since January we have been sending out regular monthly newsletters to all members. These include information about Eurovision events as well as important club news. All important club announcements are made through these newsletters although the relevant information is also usually posted on our website, social media pages as well as in the next edition of Vision. The newsletters are sent to the email addresses held in our database. If you are not receiving these messages, please first check that we have the correct email address in our database by logging on to **membermojo**. If that is correct, please check your spam/junk folders and also use the 'show ALL mail' option if available. It is possible that your mail provider is blocking messages sent via the MailChimp messaging service that we use, in which case the only option would be to provide an alternative e-mail address.

In accordance with current data privacy/protection regulations, our messages through MailChimp include the facility to unsubscribe from our mailing list. Please be aware that if you use this facility we will be obliged to cancel your membership. **If you wish to terminate your membership or you wish to receive no emails from us at all, please contact us at [ogaeuk@gmail.com](mailto:ogaeuk@gmail.com) or write to us at 101d Clarendon Road, London W11 4JG.**

## SUBSCRIPTIONS

In the September newsletter we announced changes to some of our subscription rates. The Committee keeps the club's finances under constant review and is committed to maintaining adequate reserves to support our activities. We have been very successful at keeping costs down, so successful in fact that basic subscription prices have not increased for more than a decade.

Back in 2008 our UK subscriptions were £20/£30 for sole and joint UK members respectively. Allowing for inflation these subscriptions should now be £26/£40. In 2014 our subscriptions were actually lowered to £15/£25, again, allowing for inflation, these should now be £19/£32.

We have managed to hold subscription prices down because of the considerable increase in the number of members and through careful cost control.

The Committee has now decided to adjust our pricing structure to better reflect the actual

costs of **Vision** and other club running costs for each membership category. With effect from September 2018:

- **UK sole membership increased from £15 to £17 (an increase of 13%)**
- **UK joint membership remained unchanged at £25**
- **Overseas sole membership increased from £30 to £33 (an increase of 10%)**
- **Overseas joint membership increased from £35 to £40 (an increase of 14%)**

We appreciate that the subscriptions costs for overseas members are quite high, but they reflect the greatly increased postage costs that we now have to pay. We remain committed to finding a suitable way to deliver **Vision** in an electronic format that would allow us to adjust overseas subscription rates accordingly.

In accordance with recent practice, different subscription rates will apply for new members joining from mid-year.

## MEMBERSHIP CARDS – VERY IMPORTANT!

As mentioned in the September newsletter, OGAE International has decided to end the current plastic membership card scheme in favour of a new electronic system. In future, membership cards will be provided through an app called Cardskipper.

Over the coming months we will be uploading your details to the Cardskipper system and you will then receive instructions on how to download the app to your phone. You no longer have to apply and pay for a card, all members will be sent the relevant link and instructions.

We will send out an email in due course will full details. The quickest and easiest way to download the new card will be if you have a mobile phone number in our database. This number will be provided to Cardskipper who will then send you an SMS with the download instructions. This is why it is important that we have your mobile number on file and why we need separate numbers for each individual member.

If you have not supplied a phone number you will receive instructions by email and will then have to transfer the relevant link to your phone.

Once you have loaded the card app, you will need to upload a photo before the card is activated. For those members who do not have a smartphone, you will be able to load the card on your computer. We are currently working with OGAE International on the relevant procedures, and it may be that you will need to print out your card to use for identification purposes. Loading the card on your phone will definitely be the preferred option.

Please note that cards will expire automatically when your membership expires. As mentioned in the September newsletter, any members who paid for a card over the last year, but who did not receive one owing to the suspension of plastic card production, will receive a refund in due course.

## RENEWALS

Most memberships were up for renewal on 31 October. This year, procedures for renewing your membership are different from past practice, but they will hopefully prove to be easier and more convenient for you. Most members will not receive a written notification by post but you should have received an automated renewal email one month before the relevant expiry due date. This email included all the necessary information for renewing your membership. The system automatically sends reminders, but any members who have not renewed by the due date (31 October) will receive a confirmation that their membership has lapsed and they will be removed from our active membership database.

All memberships must be renewed on **Membermojo** unless you have not registered an email address with us. Please do not send a payment without first updating the system.

As in the past, members have the choice of paying by PayPal, bank transfer or by sending a cheque. When you follow the link to the membership system in the renewal email you will have to specify which method you wish to use. PayPal is by far the easiest and quickest method as the entire process will be handled automatically. However, if you choose to pay by BACS (internet banking) or cheque, please ensure that you follow the instructions and include the system-generated reference number in your payment. Please also note that if paying by BACS or cheque there will be a delay of up to three weeks in updating your records on our database.

Even if you have not renewed you will still be able to log to our system after 31 October, but please ensure that you have renewed by 31 January 2019 at the latest.

There are still a few members without email addresses who are therefore unable to use our automated renewal system. These individuals should have received a written expiry notification by post, if this is not the case, please contact us.

## JOINT MEMBERSHIPS

As mentioned previously, joint members are now recorded slightly differently in our new membership system. Each individual is recorded separately in the database with separate membership numbers, although joint members are linked.

This new format means that the address labels for **Vision** magazine can currently only be produced based on the primary member. You may have noticed that this magazine was only addressed to the first named member of a joint membership. Regardless of the **Vision** address labels, please rest assured that both individuals are still members, something which can be verified quickly and easily by logging on to our system.

For joint members, it is very important that we have separate email addresses for each member, ideally it would also be useful to have separate mobile phone numbers. These can be added quickly and easily by logging on to the system as mentioned above.

Over the years, quite a few members have purchased joint memberships but have never advised us of the name of the second individual. We have sent numerous requests to the individuals concerned to provide the required information, but we still have almost 40 joint memberships where we have the name of only one of the two individuals. We cannot allow this situation to continue as it is causing considerable difficulties with the new system. Consequently, all joint memberships where we did not have the details of the second individual have been amended and you will not be able to renew without either providing the missing data or converting to a sole membership.

When renewing, any members wishing to convert a sole membership to a joint one, should simply select the joint membership option and provide the information requested. Please note that any names added during the renewal process will be treated as new members and will not be entitled to any loyalty benefits, particularly in relation to Eurovision tickets.

# RETROSPECTIVE 2018 PART 2

That nice **Darren Jenkin** has once again compiled your views and votes on this year's Eurovision. Photos by **David Ransted** taken at rehearsals in Lisbon.

## HOW YOU VOTED

GRAND FINAL	SEMI-FINAL 1	SEMI-FINAL 2			
ISRAEL	552	CYPRUS	943	AUSTRALIA	995
CYPRUS	529	ISRAEL	866	DENMARK	904
FRANCE	415	ESTONIA	822	UKRAINE	740
ESTONIA	391	FINLAND	758	SWEDEN	728
AUSTRIA	342	AUSTRIA	696	MOLDOVA	651
UNITED KINGDOM	341	BULGARIA	671	HUNGARY	639
FINLAND	330	CZECH REPUBLIC	669	NETHERLANDS	568
DENMARK	318	BELGIUM	566	SLOVENIA	522
CZECH REPUBLIC	314	LITHUANIA	480	LATVIA	506
AUSTRALIA	312	MACEDONIA	466	POLAND	484
GERMANY	291	ALBANIA	463	NORWAY	473
BULGARIA	275	IRELAND	461	SERBIA	419
IRELAND	261	GREECE	455	ROMANIA	387
PORTUGAL	244	SWITZERLAND	410	MALTA	346
SWEDEN	241	AZERBAIJAN	322	GEORGIA	337
HUNGARY	240	ARMENIA	237	MONTENEGRO	318
LITHUANIA	239	BELARUS	228	RUSSIA	219
ITALY	209	CROATIA	158	SAN MARINO	206
MOLDOVA	202	ICELAND	131		
ALBANIA	185				
SPAIN	151				
NETHERLANDS	147				
UKRAINE	144				
NORWAY	110				
SLOVENIA	99				
SERBIA	77				



43

**RUSSIA**  
146  
**Song:** *I Won't Break*  
**Performer:** Julia Samoylova

**David Revie:** She would've been better without the support group.

**Jason Swan:** The song was bad, but the staging was disgraceful.

**Barry Caughtry:** Sadly deserved what it got.

## SAN MARINO

169  
**Song:** *Who We Are*  
**Performers:** Jessika feat. Jenifer Brening

**Samuel J. Rabey:** Great chorus but verses let it down.

**Terry Clark:** Robots had more life than the singers.

**Sally Frith:** If this was the only song in the contest it still wouldn't have won.

**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



42



41

## POLAND

198  
**Song:** *Light Me Up*  
**Performers:** Gromee feat. Lukas Meijer

**David Revie:** Tell me where to go? How about home.

**Mick Ward:** Diaspora doesn't always work.

**Caroline Pritchard:** Fabulous song, but poor singer.



40

## MONTENEGRO

214  
**Song:** *Inje (Frost)*  
**Performer:** Vanja Radovanovic

**T.J Loveridge:** Will they ever sing a happy song?

**Barry Caughtry:** Hope his tailor gives refunds.

**Terry Clark:** Outside of the Balkans this never works.

**ROMANIA**

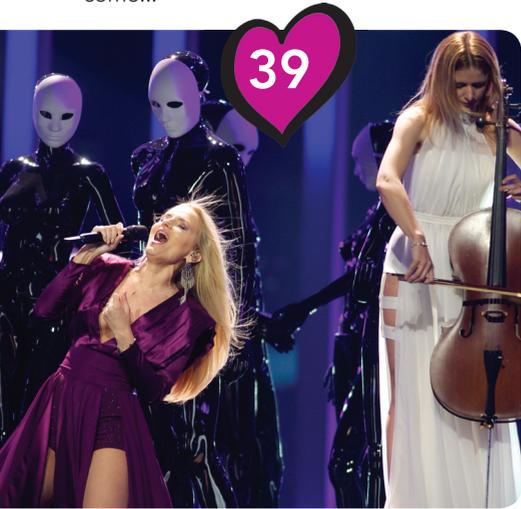
215

**Song:** *Goodbye*  
**Performers:** The Humans

**Samuel J. Rabey:** The song was a weak link. Goodbye.

**Tony Lacey:** OK song ruined by GCSE drama presentation.

**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**ICELAND**

263

**Song:** *Our Choice*  
**Performer:** Ari Ólafsson

**Irene Revie:** Like an Icelandic *X Factor* winner's song.

**Jason Swan:** Is it possible to be too Eurovision for one's own good?

**Caroline Pritchard:** Nice guy, but terrible tune.

**Diana Frith:** He can certainly sing, but the song is dreary.



**ARMENIA**

256

**Song:** *Qami (Wind)*  
**Performer:** Sevak Khanagya

**Colin Hewitt:** Lovely song, beautifully performed, but what a strange pullover.

**Gary Kettle:** Very sultry and deserved to progress.

**David Long:** Stonehenge tipped over.

**Sally Frith:** Travesty this never made the Grand Final.

**SWITZERLAND**

264

**Song:** *Stones*  
**Performer:** ZiBBZ

**Colin Hewitt:** May have performed it better if she had stood still for a second.

**Samuel J. Rabey:** Brilliant performance and missed in the Grand Final.

**Barry Caughtry:** Would've done better in the second semi.



**MALTA**

270

**Song:** *Taboo*  
**Performer:** Christabelle

**Martin Frampton:** Floats between the weird and the bizarre.

**Irene Revie:** Should've kept it simpler. Tried to do too much.

**Sally Frith:** I like it but in the semi it didn't make an impression.



**LATVIA**

315

**Song:** *Funny Girl*  
**Performer:** Laura Rizzotto

**Tony Lacey:** This beat others to get here? Tuneless.

**Gary Kettle:** Another struggling to stay in tune.



**GEORGIA**

333

**Song:** *For You*  
**Performers:** Iriao

**Tony Lacey:** Looked like they had never met each other.  
**Davina Revie:** Excellent. Great vocals and harmonies.  
**Gary Kettle:** Made me want to hug the person next to me.



**CROATIA**

336

**Song:** *Crazy*  
**Performer:** Franka

**Martin Frampton:** Very nice dear. You know the way out.  
**Samuel J. Rabey:** A crazy selection to be Franka.  
**Theresa Krajewski:** Loved the dress, but style alone not enough.



**MOLDOVA**

367

**Song:** *Our Lucky Day*  
**Performers:** DoReDo

**David Revie:** They should have left all the doors shut.  
**Jason Swan:** Consistently interesting entries every year.  
**Samuel J. Rabey:** Carry on entertaining Europe every year.  
**David Blunt:** A fantastic, funny and colorful performance.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**BELARUS**

368

**Song:** *Forever*  
**Performer:** ALEKSEEV

**Martin Frampton:** Tried hard with a mediocre song.  
**Samuel J. Rabey:** Song was like him. A thorn in the side.  
**T.J Loveridge:** It just needed a box of Milk Tray.  
**Terry Clark:** Poor lad was terrified.

**NETHERLANDS**

372

**Song:** *Outlaw In 'Em*  
**Performer:** Waylon

**David Revie:** Outlaw the lot of em'.  
**Mick Ward:** Bet Lynch wants her coat back.  
**Gary Kettle:** Totally stupid dancing.  
**Gordon Lewis:** *The Dukes of Hazard* meets Eurovision.

**SERBIA**

407

**Song:** *Nova Deca (New Children)*  
**Performer:** Sanja Ilic & Balkanika

**T.J Loveridge:** Loved the three girls but not Batman.  
**Diana Frith:** Good vocals but that's about it.  
**Sally Frith:** Takes ages to get going then you wish it hadn't.



**SLOVENIA**

412  
**Song:** *Hvala, Ne! (Thank You, No!)*  
**Performer:** Lea Sirk

**Colin Hewitt:** What a peculiar racket!  
**Samuel J. Rabey:** Loved this though I preferred the acting in the semi.  
**Theresa Krajewski:** Bolo bolognaise!



**AZERBAIJAN**

419  
**Song:** *X My Heart*  
**Performer:** Aisel

**Martin Frampton:** Sweet and old fashioned but nice.  
**Colin Hewitt:** Should've crossed her fingers instead of her heart.  
**Tony Lacey:** Forgettable. Stuck in the 1980's.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**SPAIN**

446  
**Song:** *Tu Canción (Your Song)*  
**Performers:** Amaia & Alfred

**Samuel J. Rabey:** Only together for a few months. This was a bit creepy.  
**Mick Ward:** Felt like a voyeur. Get a room.  
**Shaun Underhay:** Simple, genuine and beautiful.  
**David Long:** Smarm tastic. Yuk.  
**Diana Frith:** Better for Junior Eurovision.



**NORWAY**

463  
**Song:** *That's How You Write A Song*  
**Performer:** Alexander Rybak

**Samuel J. Rabey:** Only got to the Grand Final on reputation.  
**Mike Bailey:** Left me cold. How obnoxious he's become.  
**Gary Kettle:** Relaxed and reasonable performance. He has nothing to prove.  
**Sally Frith:** This was no *Fairytale*.

**ALBANIA**

486  
**Song:** *Mall (Yearning)*  
**Performer:** Eugent Bushpepa

**Irene Revie:** Great voice, effortless and quite the jacket.  
**Caroline Pritchard:** Cracking voice and very easy on the eye.  
**Barry Caughtry:** A country that always has its screamers and this one hit every note.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**UKRAINE**

465  
**Song:** *Under The Ladder*  
**Performer:** MELOVIN

**Martin Frampton:** Pyrotechnics much more impressive than the song.  
**Irene Revie:** Surely this is against health and safety?  
**Wendy Evans:** A much needed piano, coffin moment. Thanks MELOVIN.  
**Terry Clark:** Eye thought he looked weird.



**PORTUGAL**

575

**Song:** *O Jardim (The Garden)*  
**Performer:** Cláudia Pascoa

**Jason Swan:** A return to form.

**Wendy Evans:** Stick with it. It grows on you.

**Barry Cahngtry:** Looks like Debbie Harry's daughter.

**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**MACEDONIA**

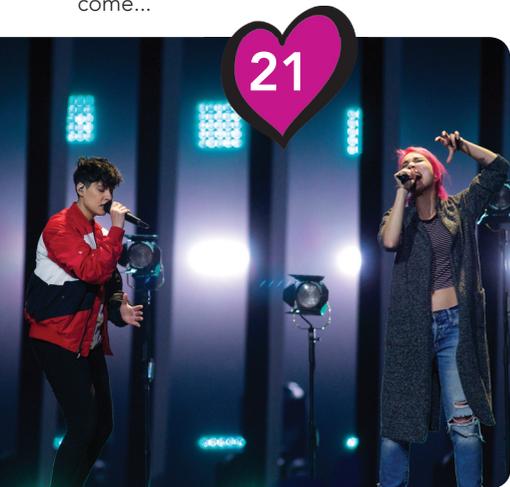
591

**Song:** *Lost And Found*  
**Performers:** Eye Cue

**Irene Revie:** Too many changes in musical style.

**Caroline Pritchard:** Great song but it needed a better singer.

**David Long:** No way back. No way forward.



**HUNGARY**

686

**Song:** *Viszlát Nyár (Goodbye Summer)*  
**Performer:** AWS

**Davina Revie:** Well this was just awful.

**Andrew Ormerod:** First class stage dive.

**Wendy Evans:** Lungs baby!

**David Long:** Hard Rock. Hallelujah!

**Caroline Pritchard:** Something different for the Grand Final. Loved it.



**UNITED KINGDOM**

754

**Song:** *Storm*  
**Performer:** SuRie

**Irene Revie:** Not my favourite, but credit to her for coping with the protest.

**T.J Loveridge:** So happy she got through the storm.

**Wendy Evans:** Let's just talk about the amazing SuRie and not what happened.

**Theresa Krajewski:** Time stopped still when that idiot ran on the stage. Never been prouder of a UK entrant.



**SWEDEN**

780

**Song:** *Dance You Off*  
**Performer:** Benjamin Ingrosso

**Irene Revie:** Slice of perfect pop. A slick package.

**Andrew Ormerod:** My favourite staging of the contest.

**Tony Lacey:** Too smug. He is no Mans!

**LITHUANIA**

690

**Song:** *When We're Old*  
**Performer:** Ieva Zasimauskaitė

**Colin Hewitt:** Slow and simple performance. Just the right speed for getting old!

**Chris Cowling:** Touching.

**Mick Ward:** Simple and emotionally effective.

**Theresa Krajewski:** Her vocal had a hint of The Cranberries.

15

**IRELAND**

786

**Song:** *Together*  
**Performer:** Ryan O'Shaughnessy

**Samuel J. Rabey:** If they want to qualify then send a Ryan!  
**Andrew Ormerod:** Brought a tear to my eye. The song is pure heartbreak.  
**Gary Kettle:** Repetitive. Pandering to the gay vote.  
**Theresa Krajewski:** Forgettable song. Incredible staging.



**AUSTRALIA**

799

**Song:** *We Got Love*  
**Performer:** Jessica Mauboy

**Samuel J. Rabey:** Liked it until I heard her. Shame she couldn't dance or sing.  
**Chris Nott:** What a belter of a performance.  
**Barry Caughtry:** Her outfit was made out of the foil from Netta's chicken!  
**Gordon Lewis:** Is the love affair with Australia starting to fade?



14

**GREECE**

867

**Song:** *Oniro Mou (My Dream)*  
**Performer:** Yianna Terzi

**Colin Hewitt:** Old school Greece. Like entries of theirs from the 1970's.  
**Barry Caughtry:** Needed a stronger singer.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



13



12

**DENMARK**

931

**Song:** *Higher Ground*  
**Performer:** Rasmussen

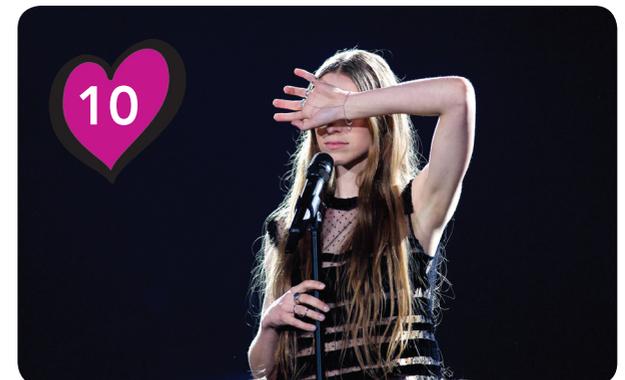
**Martin Frampton:** Good for rowing up the fjords when out for a bit of a pillage!  
**Mike Bailey:** Very nautical.  
**Tony Lacey:** Testosterone driven.

**BELGIUM**

1,034

**Song:** *A Matter Of Time*  
**Performer:** Sennek

**Chris Cowling:** Over hyped Bond theme.  
**Mike Bailey:** Great song but ruined by the staging.  
**Shaun Underhay:** Adele called. She'd like her B-side back.  
**Sally Frith:** Thought this might have finished 007th!



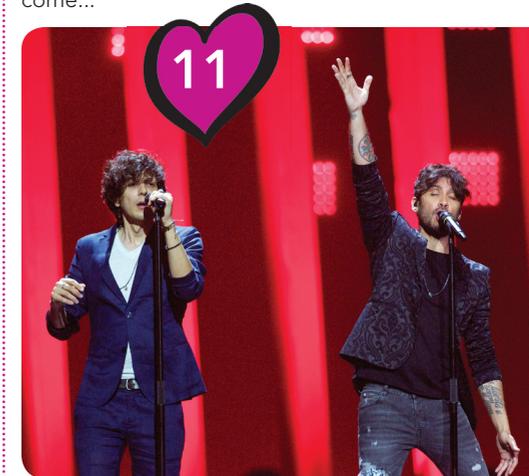
10

**ITALY**

1,027

**Song:** *Non Mi Avete Fatto Niente (You Did Nothing To Me)*  
**Performer:** Ermal Meta & Fabrizio Moro

**Davina Revie:** Too much talking and not enough singing.  
**Tony Lacey:** Well intended but a little too preachy.  
**Gary Kettle:** Practically a novel. Where's the music?  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



11

**ESTONIA**

1,047

**Song:** *La Forza (The Force)*  
**Performer:** Elina Nechayeva

**Irene Revie:** Dress of the night.  
**Peter Wilson:** A brave selection. Deserved to do well.  
**Diana Frith:** She can certainly sing but the song does little for me.  
**Sally Frith:** Preferred to watch her dress than hear her song.

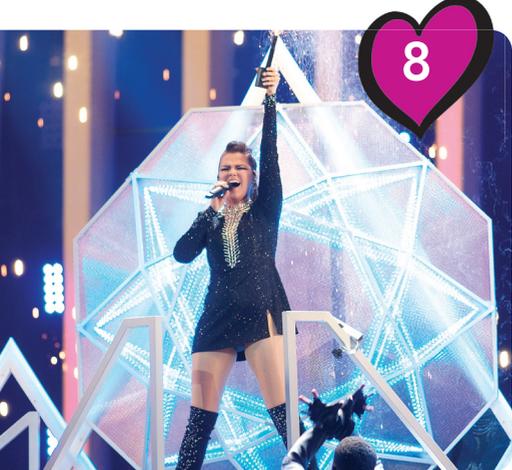


**FINLAND**

1,051

**Song:** *Monsters*  
**Performer:** Saara Aalto

**T.J Loveridge:** Loved you on *X Factor*. Loved you at Eurovision.  
**Wendy Evans:** Aw the girl who always comes second... to last this time!.  
**Sally Frith:** Best voice in the contest, but not the best song.  
**Theresa Krajewski:** The terrifying dancers didn't help this.

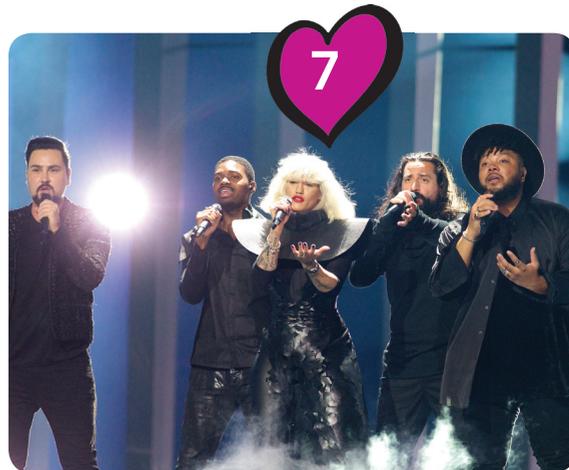


**BULGARIA**

1,103

**Song:** *Bones*  
**Performer:** EQUINOX

**Jason Swan:** Vocals reminiscent of Earth Wind & Fire.  
**Mick Ward:** This wonderful song got into my bones. Surely Sofia soon?  
**Terry Clark:** Dogs love the title and the high pitch.  
**Theresa Krajewski:** Female singer look like she'd stepped out of *Sister Act*.



**AUSTRIA**

1,104

**Song:** *Nobody But You*  
**Performer:** Cesár Sampson

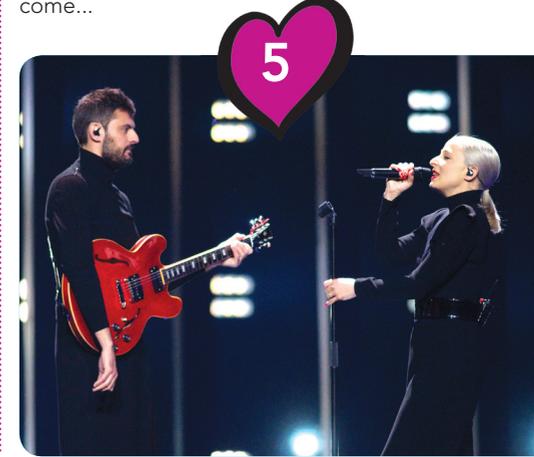
**Jason Swan:** Credible R&B with gospel backing. Worthy jury winner.  
**Gary Kettle:** Hope he used talc as rubber tends to stick.  
**Terry Clark:** Gimmicks not always required.  
**Diana Frith:** Great performance. The juries certainly got it right.

**FRANCE**

1,183

**Song:** *Mercy*  
**Performers:** Madame Monsieur

**Jason Swan:** Nice wordplay with Mercy and merci.  
**Chris Nott:** Beautifully crafted three minutes.  
**Barry Caughtry:** Staging just didn't work.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**GERMANY**

1,171

**Song:** *You Let Me Walk Alone*  
**Performer:** Michael Schulte

**T.J Loveridge:** A song that really came from the heart.  
**Terry Clark:** All it takes is a great song to do well.  
**Sally Frith:** Who could fail to be moved by these lyrics?  
**Theresa Krajewski:** An earnest performance by a talented singer.  
**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**CZECH REPUBLIC**

1,215

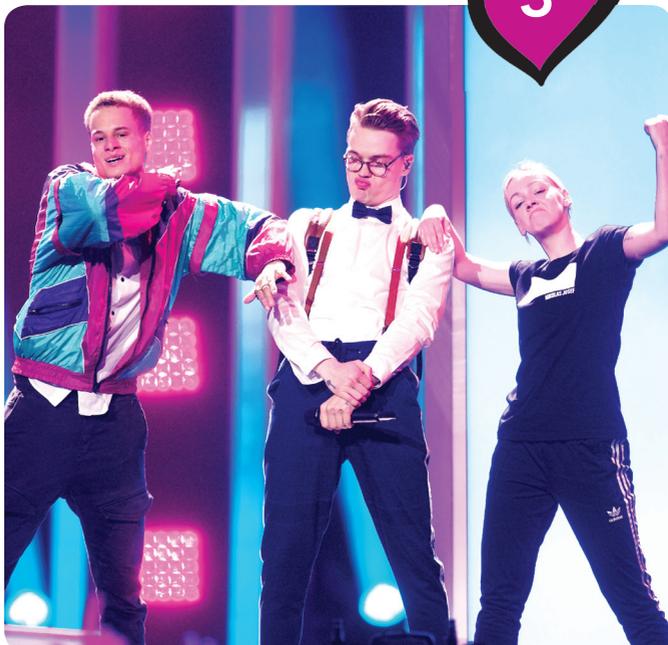
**Song:** *Lie To Me*  
**Performer:** Mikolas Josef

**Wendy Evans:** Not my cup of tea but great to see the Czech's putting in some effort.

**Barry Caughtry:** Highly likeable young man and a chart friendly song.

**Gordon Lewis:** From back flip to back pack.

**Hass Yusuf:** They were robbed! This will be remembered as a classic in years to come...



**CYPRUS**

1,534

**Song:** *Fuego (Fire)*  
**Performer:** Eleni Foureira

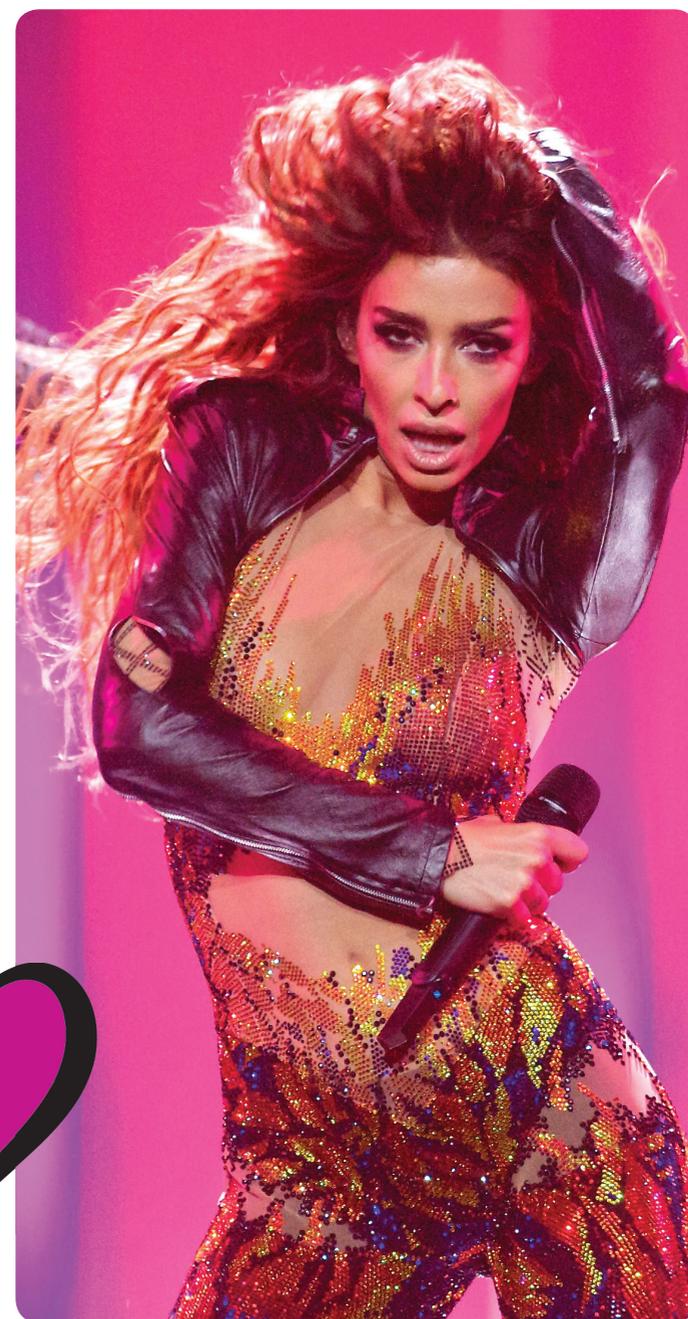
**Irene Revie:** All hair and legs. A Cypriot Beyonce!

**Samuel J. Rabey:** Song came out of nowhere. Got me all hot under the collar.

**Mick Ward:** How she never got whiplash with all that hair flicking.

**Gordon Lewis:** What the song lacked was found in the performance.

**Diana Frith:** Bet she's gone right off chicken.



**ISRAEL**

1,466

**Song:** *TOY*  
**Performer:** Netta

**Colin Hewitt:** Chicken tonight? No thanks.

**Davina Revie:** Where do they find these people?

**Mick Ward:** This toy certainly came with batteries included.

**David Blunt:** How was this pecked as the winner!



# EUROBASHED IN LEEDS!

Jamie McLoughlin reports on the first Eurobash to be held in Leeds.  
Photos by Pete Devine and Hass Yusuf.



Alasdair Rendall and Danny Lynch



Quiz masters Jamie and Eddie

Take a bow, you lovely, lovely members of OGAE UK. You want to know just how big the turnout for the biggest Eurobash in the organisation's history was? Our shindig in the Brigante Suite of Leeds City Hotel only went and increased the population of the city by a whopping 0.025 per cent over one rather smashing autumnal weekend.

But stats as impressive as that can't tell the whole story.

While Britain's fortunes on the Eurovision scoreboard continue on a glum trajectory, the same can't be said for the celebratory attitude of its fans as the opportunity to let our hair down and shake our marvellous tushes to the finest picks from the contest songbook becomes more popular with each passing year.



Quiz winners: Team Aska

The new venue of Leeds City Hilton, so close to the station they were delaying the 20.32 to Ecclefechan so the passengers could get their votes in for Eurostars, was the perfect size for our sort of antics - and the tea and cookies were a bit special too.

Once our President Alasdair Rendall, the one man in charge who would never give us fake news, delivered his welcome address in that rather dashing tux (he delivered boxes of Milk Tray to 27 different rooms in that hotel over the weekend but he's far too modest to admit it), we paid sombre farewell to the Eurovision legends we've lost in the past 12 months (we'll miss you Katie) and after a suitable show of respect, it was time to get things underway.

It's unusual for a journalist to have to write about themselves (it's a real no-no, beat out of you in training with blunt implements) but yours truly did have the pleasure of creating and co-hosting the quiz with the excellent Eddie de Souza as the opener to the event. We hope those there enjoyed it - we devised it in a pub in Liverpool. In 20 minutes. We then spent a further four hours drinking shots. We're sort-of confident this didn't show in our presentation...

Anyway, congratulations to Aska (all the tables this year were named after acts who participated at the 1982 contest down the



The guest panel with Monty, SuRie, Poli and Svante



EUROSTARS: Elaine & Paul perform *Still In Love With You* by Electro Velvet



EUROSTARS: Nico performs *Waar Is De Zon* by Wileke Alberti



Eurostar presenters John and Vaughan

road in Harrogate – although we had the benefit of the Eurobash stage being about five times bigger) who won the box of Heroes chocolates signed by our very own Alasdair Rendall. Lest we forget that a signature from the Rendall now renders those sweet treats about ten times their original value, so we trust it's being treasured.

A new addition for this year was the Best Of The Rest video vote where unsuccessful national final entries from the past 14 years from various nations were whittled down to an OGAE UK favourite via a brand new online vote (we're ready to host this contest when you are Mr Ola Sand, we have the technology). The winner was Hera Bjork, denied the Danish ticket in 2009 with the schlager stomper *Someday*, with a surprising second place for Cyndi's *I'll Leave My Heart* from the UK's interesting 2007 heat. Big thanks to our presenters Alasdair Rendall (he's dead busy, that man) and Danny Lynch. Eddie and I could certainly learn from you in the jackets department.

One of the treats for Bashers is the ease Monty Moncrieff has slid into the interviewer's chair with his own take on the guest panel.



EUROSTARS: Ed Cross performs *Planet Of Blue* by Leon



EUROSTARS: Andy & Stuart perform *Ne Ver Ne Boysia* by Tatu



Sylvia & Edward perform last year's winning entry, *Cry Baby* by Jemini



EUROSTARS: Paul and friends performs *Minn Hinsti Dans* by Paul Oskar



EUROSTARS: Carlo performs *Fuego* by Eleni Foureira



EUROSTARS: Michael & Ness both perform *My Friend* by Jacques Houdek



EUROSTARS: Sasho performs *Adio* by Knes



SuRie in concert



EUROSTARS: Michal performs the winning song, *Shady Lady*, by Ani Lorak

Bags of warmth, intelligent questioning and never shying away from the chance to be a bit daft as well, he would be a great addition to the BBC's coverage of the semi-finals, perhaps having a chat or two with Scott and Rylan in the rafters of the Tel Aviv arena during the various interval acts next year.

This year's selection was also a gift. SuRie continues the recent and largely uninterrupted run of having the incumbent UK representative at the convention, joined by Bulgaria's Poli Genova and former Boss of Eurovision, Svante Stockselius.

It was an afternoon of interesting revelations as Poli almost – but didn't quite – say she was coming back to Eurovision or not. It seems likely but possibly not for Bulgaria is all that can be said with confidence. Svante gave us the insight into the riders some acts request at Eurovision – and we really can't print one of the answers he gave – while chatting about his efforts to bring the different elements of the contest together into a cohesive brand. I've made it sound like a PowerPoint lecture there but it really was fascinating to listen to him (they

jibbed the Winner's Tour because it didn't work, we can tell you that).

SuRie, as ever, was nothing less than the most wonderfully personable and witty person that's made Eurovision fans all over the blinkin' place fall head over heels in love with her.

It was interesting to hear her compare the differences between being part of the Belgian delegation and the British and the input the artist has in both and also how she has developed a fantastic post-competition relationship with Dan Shipton, one of the team behind the staging of *Storm* in Lisbon, who has gone on to direct the video of her new single *Taking It Over*. We also got the chance to enjoy some of her more memorable tweets from the months before this year's show and an opportunity to hear more about the aftermath of the stage invasion which went on to overshadow her night in Portugal but hopefully not her Eurovision experience. If anyone is a beacon of optimism and positivity we can learn from when life is chucking rotten cabbages at you rather than lemons, it's SuRie. We're so lucky she has the backs of our little community.



And then it was Eurostars. You may have heard of it, it's a popular part of the day.

Nine acts lined up to give our eyes and ears the kind of treat we haven't enjoyed since that balmy Lisbon night in May.

Among the highlights was Elaine Dove & Paul Jordan's take on Electro Velvet, complete with a very creative use of fairy lights, former OGAE UK president Paul Marks-Jones recreating Paul Oskar's saucy 1997 performance for Iceland complete – with backing dancers Eloise and Rachel who performed some very impressive sofography throughout his three minutes – while Michael & Ness were both halves of Jacques Houdek. Others were Nico Pittortou as Wileke Alberti; Andy & Stuart as Tatu; Carlo Ventisei as Eleni Foureira; Sasha Lynch as Knez; and Ed Cross as Leon.

In the end, the winner was Michal Kasprzak who performed last as Ukraine's Ani Lorak with the backwards nod-tastic *Shady Lady* who was handed the trophy by SuRie and the presenting team of John Bennett and the very funny Vaughan Staples who will hopefully become a regular fixture with

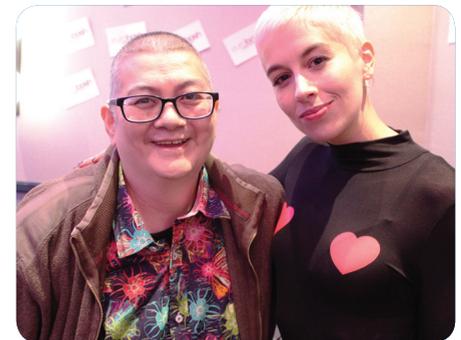
gowns that become ever more fabulous.

Before the disco that enables most Eurobash attendees to complete their daily Fitbit target by about 1.00 am with their vigorous jigging, we enjoyed live performances from Poli and SuRie (we didn't have time for Svante's set, sadly). It's worth mentioning that Poli made a wonderfully warm gesture to a member of OGAE earlier in the day. The fan in question was too young to attend the Bash itself to see his hero but he was allowed to attend her sound check earlier in the day and enjoy a meet and greet with her. All done without fuss and with a lot of love and respect for her solo audience member, it was a beautiful moment which proves how rewarding this wee Eurovision family of ours can be. Good on yer, Poli.

And good on yer if you were part of that 200-piece jigsaw which formed the perfect picture of Eurovisiony fun and frolics on a special day in Leeds.

We may not prick the juries' ears much up any more – but at least we know how to party.

See you next year, hopefully in a sparklier jacket. ■



# THE NAUGHTY SCOREBOARD



The Naughty Scoreboard is not like other scoreboards. For a start, it can't even register any points and that's hardly decent behaviour. But rather than send it back to the factory, **Vision** has adopted it as a marvellous interviewing machine. Behind (well, sort-of behind...) each of the 30 countries represented is a question. All that the leading lights from the World of Contest we persuade to get involved have to do is pick nations at random and answer the correlating question on our clipboard – usually until their manager tells us to stop because their talent needs a cup of tea and we're keeping them from it. First up for this lightest of light grillings is that perfect pixie of pop, SuRie. Photos by **Pete Devine**.

**Vision:** So, every country on that scoreboard relates to a question on this

clipboard. You just pick a few at random and answer the question. It's just daft, nothing serious or political.

**SuRie:** OK, so one of my faves from Eurovision this year was Lithuania, so let's start with them. Ieva was brilliant.

**Can you still do the choreography to *Rhythm Inside*?**

**SuRie:** Ha-ha-ha, that's a great question!

The short answer is 'no' when I try to remember but if I watched the YouTube back I'm sure we'd get it. I remember some of the moves, lying back on the floor with my legs in the air [at this point, **Vision** gets a small demonstration of said moves from SuRie while she is seated which – tragically – are not captured for posterity on camera but it did happen, trust us].

**Excellent! Next country please SuRie.**

**SuRie:** Let's go with Poland.

**Which unusual word would you love to use in one of your songs?**

**SuRie:** Badger.

**To the point, like it. Next country please.**

**SuRie:** Sweden.

**Which item of clothing in your wardrobe do you really regret buying?**

**SuRie:** Ha-ha! (pause) I don't know, I don't know if I have anything, I wear a huge array of weird and wonderful things but there are no regrets. (thinks for a moment) I have a bright pink t-shirt that says 'Don't Blame Me I Voted Remain' that I haven't had the opportunity to wear yet. I don't regret buying it, I just haven't actually aired it yet. It's a political one so I wasn't allowed to take it to Eurovision with me, the BBC would not have liked that! But regret? There must be some. I bet if we scroll far enough back on social media we'll find some horrors, some terrible outfits, yeah.

**Next country please, SuRie.**

**SuRie:** Let's go for Belgium. Good old Belgium.

**You still believe in chasing rainbows...**

**SuRie:** Always!

**...what would you do with a rainbow if you caught one?**

**SuRie:** [who has clearly planned for this moment] Just package it up, put in my pocket and bring it out when you need it, you know. When you need a reminder [SuRie demonstrates how a rainbow should actually be produce from one's pocket and surprises herself] ooh, that was like a Slinky, that. Or, I'd try to split it up into as many rainbow fragments as possible and spread it around for everyone.



**Isn't that lovely? I told you it was stupid, this interview.**

**SuRie:** No! I love it, love it. It's all good.

**Another country please, SuRie.**

**SuRie:** Let's go for... oh, we've got to go United Kingdom, it would be rude not to.

**Well, we had a feeling you'd pick this so this one is tailored just for you.**

**SuRie:** Love it.

**What would you rather have? Six months without Battenberg cake or 12 months without sleep?**

**SuRie:** Oh my God! (giggles) I tell you what, the amount of Battenberg that I've had in the past few months from lovely, lovely people who have brought them to every single show, I think I probably \*should\* have a break from Battenberg for a while and I couldn't give up a nap for anything. I think I'll go and have a disco nap now. So yeah, I'd have to go for six months without Battenberg.

**I'll admit, we were expecting the sleep answer.**

**SuRie:** No, I've had Battenberg overload.

**Another country please SuRie.**

**SuRie:** Iceland!

**Beards. Yes or no?**

**SuRie:** Oh, I trimmed mine especially for you today!

**What about on gentlemen?**

**SuRie:** I love 'em. I do. Yeah, I do.

**Another country please.**

**SuRie:** [thinks, then sings] Alllll-bania!

**Tell us a piece of backstage gossip from Lisbon.**

**SuRie:** Hmmm.... Oh no, this is terrible, my mind's gone blank. I know there is some, I know there must be some. Oh no... I've literally gone blank... [The mind mist clears then SuRie tells us something we couldn't possibly print] ...so I would say, yeah, whatever goes on in that dressing room, stays in that dressing room! ■

And with that SuRie was off for a delicious snack that probably wasn't Battenberg cake and the aforementioned disco nap to help her dream up a song about a badger. But thank you for christening our Naughty Scoreboard, lovely lady. We know it's not really that naughty. We just like the name.

## THE NAUGHTY SCOREBOARD

MOLDOVA		IRELAND	
FINLAND		HUNGARY	
AZERBAIJAN		BULGARIA	
MONTENEGRO		AUSTRIA	
NORWAY		DENMARK	
BELGIUM		ALBANIA	
GEORGIA		UNITED KINGDOM	
PORTUGAL		SPAIN	
SWEDEN		NETHERLANDS	
ISRAEL		POLAND	
SLOVENIA		FRANCE	
GERMANY		SAN MARINO	
SERBIA		ICELAND	
SWITZERLAND		ITALY	
LITHUANIA		RUSSIA	

# “NOTHING TO BE SCARED OF



**Gordon Lewis** summarises the results of the United Kingdom's selection process to choose a song for the OGAE Song Contest 2018

Although the United Kingdom may not be enjoying its most successful period at Eurovision, the recent selection process to choose a song for the 2018 OGAE Song Contest confirmed that British compositions are still a force to be reckoned with. Whether it is relative newcomers, such as Clean Bandit and Stormzy, or veteran songstresses, including Kim Wilde and Lisa Stansfield, the 30 songs that battled it out to represent OGAE UK on the international stage revealed a quality and diversity that is difficult to match anywhere else in the world. However, there could only be one winner and, as jurors from around the United Kingdom confirmed their scores, it soon became a three-way competition between Clean Bandit, Rita Ora and Steps. As the final scores were announced, Steps literally stepped away from the band's nearest rival, Rita Ora, to claim victory with their recent single, *Scared Of The Dark*. Claire, Faye, Lisa, Lee and H, who make up the ever-popular group, will now need to impress other OGAE clubs from all over Europe to win the Grand Prix, but their already established popularity and success across nearly two decades mean that they will have nothing whatsoever to be scared of when it comes to the competition.



Song	Performer	Points
<i>Scared Of The Dark</i>	Steps	146
<i>Anywhere</i>	Rita Ora	129
<i>Symphony</i>	Clean Bandit feat. Zara Larsson	124
<i>New Rules</i>	Dua Lipa	87
<i>You Are The Reason</i>	Calum Scott	73
<i>One Kiss</i>	Calvin Harris & Dua Lipa	70
<i>Shape Of You</i>	Ed Sheeran	63
<i>Queen</i>	Tracey Thorn	60
<i>Desire</i>	Matt Cardle	52
<i>Too Good At Goodbyes</i>	Sam Smith	50
<i>Castle On The Hill</i>	Ed Sheeran	48
<i>Big Picture</i>	London Grammar	42
<i>Paradise</i>	George Ezra	42
<i>1969</i>	Kim Wilde	37
<i>These Days</i>	Rudimental feat. Jess Glynne, Dan Caplen & Macklemore	35
<i>Friends</i>	Marshmello & Anne-Marie	34
<i>Beautiful Ones</i>	Hurts	33
<i>Ready To Go</i>	Hurts	29
<i>Twisted</i>	Lisa Stansfield	29
<i>I Wish You Lonely</i>	Morrissey	25
<i>Blinded By Your Grace Pt. 2</i>	Stormzy feat. MNEK	21
<i>Show Me</i>	Gabrielle	19
<i>I've All I Need</i>	Liam Gallagher	19
<i>He Loves Me</i>	Tallia Storm	18
<i>Hardwired</i>	D Lorean	16
<i>Hell Or High Water</i>	Passenger	12
<i>Beautiful Gun</i>	Alison Moyet	10
<i>Let Me Down</i>	Jorja Smith feat. Stormzy	5
<i>What If This All The Love You Ever Get</i>	Snow Patrol	4
<i>Barking</i>	Ramz	2



If you would like to get involved with the OGAE Song Contest or would simply like to find out more about the annual event, please contact the acting UK co-ordinator, Martyn Clarke, at [ogaekselection@yahoo.co.uk](mailto:ogaekselection@yahoo.co.uk)

# “““ WHATEVER HAPPENED TO... ROSEMARY SQUIRES



In the latest of the series looking at the history of the UK Pre-selection featuring artists and songwriters who have participated, **Marcus Keppel-Palmer** looks this time at singer **Rosemary Squires**

**a**lthough the UK participated in the 1957 Eurovision Song Contest, we decided to sit out the 1958 edition. It is arguably really only from 1959 that the UK started taking Eurovision seriously, and the selection of *Sing Little Birdie* also sparked a record of tremendous success, finishing second for the first of many, many times. The pre-selection in that year consisted of two semi-finals and a final, all over one week. Heat One took place on the Monday, Heat Two on the Thursday, while the final was held on the Saturday. Each heat had six songs with only Pearl Carr & Teddy Johnson singing in both heats.

Song three in Heat Two was sung by Rosemary Squires. *Cha, Cha, Chocola* was the name of the song – an unpromising title for a song she recalled as being a “stinker”! The song, which didn’t qualify for the final was written by Max Francis and Bill Craig. The pair wrote together regularly, having most success with *Ptomely*.

Rosemary Squires should not be confused with fellow singer Dorothy Squires, nor

indeed with the theatre impressario Rosemary Squire. Bristol-born in December 1928, Rosemary was born Rosemary Yarrow. Her father was a civil servant, while her mother came from a musical and acting background, having acted in several silent films. The family moved from Bristol to Salisbury, where Rosemary has been based



ever since. She took singing, guitar and piano lessons while at school at St Edmund’s Girls’ School. Her career started in 1940 with an appearance on the BBC Home Service’s *Children’s Hour* and during the war she entertained troops by singing on nearby UK and US army bases around Salisbury. She continued with various musical groups and with a Polish military band, all the while maintaining a job in a shop for antique books and later office work.

## Popular

However, Rosemary loved singing and dancing more than a life in an office, so she moved to London in 1948 to become a professional singer. Initially she sang with the Ted Sampson Big Band, but when that folded in 1949, she moved on to join the celebrated Ted Heath Band. Able to sing jazz, cabaret and a mixture of styles, she soon became popular with the *BBC Light Programme*, first appearing in 1949 and becoming a regular thereafter. Programmes such as *Melody Time* and *Workers’ Playtime* regularly featured

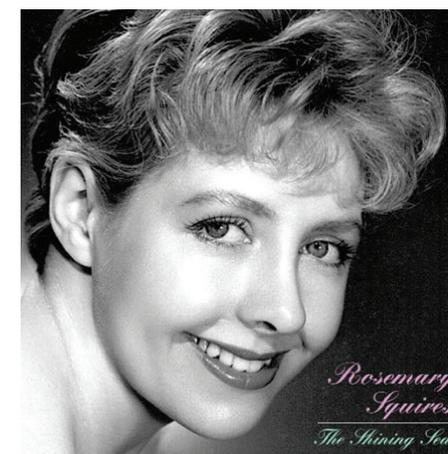
WHATEVER HAPPENED TO... ■ ■ ■

her. In 1951, she featured weekly on a show called *Moonglow*, singing with the group The Moonrakers on the *Light Programme*.

Rather than stay with one band, Squires realised that as an independent she would be in great demand and so as well as singing with Ted Heath, she also regularly featured in Geraldo’s band and also Cyril Stapleton’s. As a jazz singer, she was also in demand to sing with smaller jazz bands, such as that of Kenny Baker. She also appeared in the *BBC Festival of Jazz* at the Royal Albert Hall with the Alan Clare trio.

In 1956 she signed a record contract with Decca Records, releasing two singles that year, *Band Of Gold* and *You Can’t Run Away From It*. That year, she also started to carve out a career on TV, appearing on *Chance In A Lifetime*, before appearing alongside stand-up comedian Reg Dixon in the series *Let’s Stay Home*, in which she played the scatty wife. Her performances drew comparisons with Doris Day, and she was often nicknamed the UK’s Doris Day. This led her to star alongside Dennis Lotis (winner of the 1956 Festival Of British Popular Songs) in the archly named TV show, *Day By Day*.

Although her recordings weren’t ones that touched the charts, Rosemary’s profile on radio and television led to her being named



Best Female Singer in NME year-end polls on two occasions, while she was also voted in the *Melody Maker* poll as best vocalist. In 1958 she signed further record contracts, firstly with MGM and then with HMV. Her singles from 1958, *Happy Is The Bride* and *There Goes My Lover*, didn't nibble the charts, but she appeared regularly in Michael Bentine's TV series, *After Hours*.

Following her performance in the 1959 UK pre-selection, Rosemary continued to be seen regularly on TV and radio. She and Dennis Lotis appeared together in *Six-Five Special* on one occasion. Although her Eurovision hopeful was never recorded, HMV did release a further single following the publicity, *Must Be Catching*. In 1961 Rosemary released further singles, *Our Little Doggie Ran Away* under her own name, and also *Frankfurter Sandwiches* under the sobriquet Joanne & The Streamliners, the latter narrowly failing to give her the chart hit she so richly deserved.

### In demand

While she continued to record sporadically, Rosemary set her sights across the Atlantic and branched out to work with Danny Kaye, Sammy Davis Jr., and *The Johnny Carson Show*. Back in the UK, she continued to appear on TV on shows like *Juke Box Jury* and on radio, including the series, *Play It Cool*. The 1960s may have moved on musically, but Rosemary was much in demand to appear in summer seasons and shows, regularly working with Ken Dodd. She also became a regular in pantomimes. However, although she released a few more singles, Rosemary became more associated with the world of advertising jingles. Perhaps nowadays, she is most remembered for the jingle for Fairy Liquid singing *Hands That Do Dishes*.

Away from showbusiness, Rosemary had a keen interest in Tibetan culture and medicine and was secretary of the British Tibet Society from 1972 onwards. She continued



to perform and in 1984 was awarded the Gold Badge of Merit by the British Academy of Songwriters, Composers and Authors. In 1991 she married Frank Lockyer and returned to live in Salisbury, Lockyer acting as her manager. Always a favourite with the Royal Family, in 1994 Squires was part of the entertainment for Prince Edward's 30th birthday celebrations. She was honoured in 2004 by receiving an OBE award. During the 2012 Royal Diamond Jubilee year, Squires undertook two countrywide tours to celebrate her own diamond jubilee in show business including two appearances at the Royal Festival Hall.

Rosemary Squires OBE may have only had a footnote entry in 1959's Eurovision pre-selection, and during her long career not troubled the charts, but she remains a well-known and successful artist whose vocal talent lit up television and radio. ■



# PRESIDENT'S PAGE

A message from OGAE UK President, Alasdair Rendall

As I write this, Eurobash is still fresh in the memory – and what a great day it was! Not only was it the biggest Eurobash ever but – whisper it quietly – we think it might have been the best Eurobash ever as well. Certainly the guest panel of Poli Genova, Svante Stockselius and the UK's very own SuRie was a really great line-up. A full review of the Bash appears elsewhere in the magazine, but I just want to put on record my thanks to everyone who helped out on the day, and to all the staff at the Hilton. Plans are already afoot for Eurobash 2019! I was also delighted to announce at Eurobash that former President and Eurobash organiser Paul Marks-Jones is to become an honorary member of OGAE UK, in recognition of all his work for the club over the years.

Eurobash brought to a conclusion a number of OGAE events

across Europe throughout the summer and early autumn, from the Eurovision Weekend in Berlin to the Eurovision Cruise in Helsinki. OGAE UK has, as ever, been well represented! We also enjoyed the return of Eurostarz this summer in London, with some great guests including Linda Martin and Lindsay Dracass. Along with Eurofest events with Euroband and Ace Wilder, and the return of Manchester Calling, there's certainly plenty to keep Eurofans occupied in the 'off season' (is that still even a thing...?)

Eurovision 2019 is fast looming over the horizon and the application for the ticket ballot has been opened up. Thank you to our Ticket Coordinator Danny Lynch for his work once again on tickets. We do, however, need to manage expectations – at the time of writing we have already received more ticket

applications than we had this time last year for Lisbon, so, given the fact we expect next year's venue to be much smaller, the logical conclusion is that it could be tougher than ever before for fans to get tickets through the fan club. Do remember that there is never any automatic guarantee that OGAE will be allocated tickets – and membership of OGAE UK is about so much more than just tickets!

Speaking of Eurovision 2019 and we are of course delighted that the BBC has asked us once again to provide a jury to shortlist the songs coming through the public submission route. We know some members have questioned whether this is something the club should continue to be involved with, and it's true that no song from this route has made it to the final line-up for the past couple of years. However you never know, there may be a hidden gem in there this year – and it is great that the club has such a



Alasdair and the Eurobash guests

positive relationship with the BBC, something that is not afforded to many clubs in the OGAE network.

We hope you have found our new membership and renewal system simple to use. Our Membership Secretary Simon Bennett has done some great work on this, and it seems to be making the process a lot more user-friendly for all involved. In advance of the current renewal season our membership levels hit a record high of more than 1,850, it would be great to see this continue and who knows, maybe we'll hit that magic 2,000 mark.....

Good luck in the ballots if you are applying – and I look forward to seeing as many of you as possible at our AGM on Saturday 24th November, back at the Morpeth Arms.

Until then – Happy Eurovisioning!

# THE COLOUR AND THE CURVES



New **Vision** Editor-in-Chief, **Jamie McLoughlin**, interviews the man who designed the set of the 1998 Eurovision Song Contest held in Birmingham, **Andrew Howe-Davies**



The set in action with the Slovak entry

**f**ew things scare a Northerner more than London bus drivers. "Is it just a flat fare wherever I'm going?" I asked nonchalantly, trying to sound more like a domiciled capital dweller and less like someone who had left Liverpool ridiculously earlier that morning and stupid enough not to have popped the loo while on the train.

"Why? Where are you going?" the bus driver barked back at me.

I told him.

"Doesn't exist," he said and waved me off his bus.

When I eventually found the very much in existence Stockyard scenery warehouse, it had involved a trip on an altogether different bus, a long and stuffy walk through a looming industrial estate and ongoing crisis talks between my

concentration and bladder. As I walked through the gates, the very bus I'd been waved away from 20 minutes earlier pulled up at the stop not six feet from where I was standing. One glorious day, visiting Northerners and London bus drivers will develop an understanding. But it wouldn't be this one.

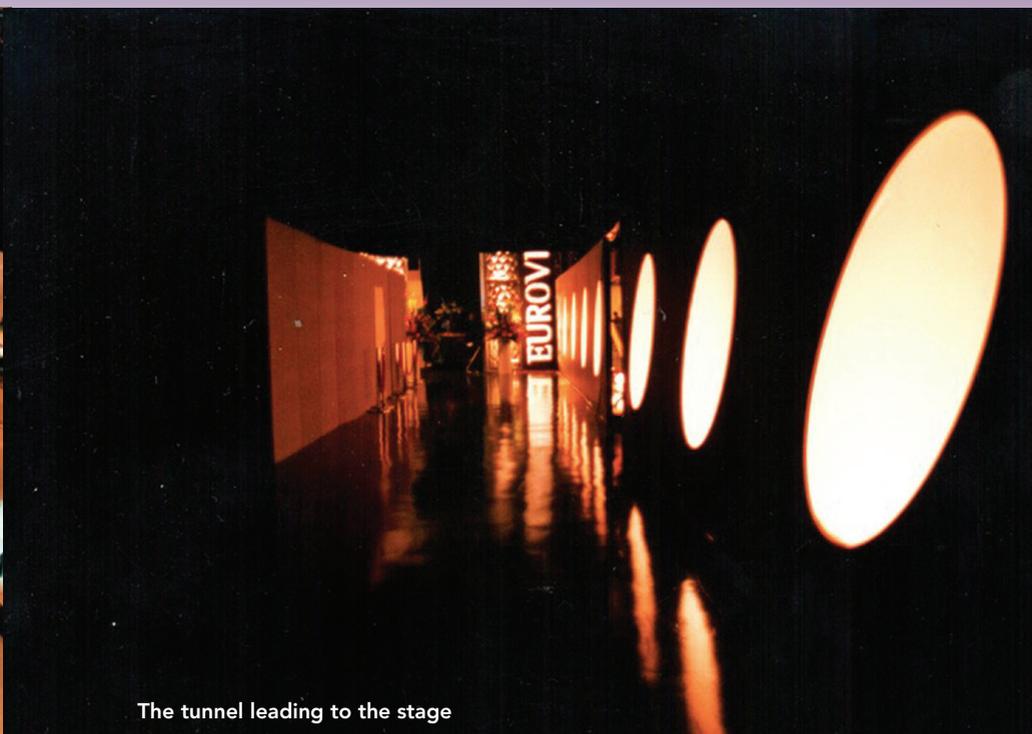
Let all who have breath, therefore, praise Andrew Howe-Davies, the cheekily eccentric proprietor of Stockyard who offered a far warmer welcome to his manor.

Highly amused that before we could chat about anything, I had to make a mercy dash to the gents, he popped off to make me a cup of tea before we settled down, fully focused, to discuss one of the biggest jobs he ever accepted in an impressive career as a television set designer.

Wider than the BBC's 1981 adaptation of *The Hitchhiker's Guide to the Galaxy*



Constructing the set



The tunnel leading to the stage

(that was Andrew), more crocodile skin-textured than the second series of Victoria Wood's sketch show (yes, he helped make *Acorn Antiques* look even wonkier) and more whale-fin sort-of-thing covered in light bulbs-ier than *The Vicar of Dibley* (yup, our boy's got form), Andrew was the man responsible for the stage design at Eurovision 1998, the last time this fair nation became the loveliest kind of battleground for a continent's competing songwriters.

Those three hours at Birmingham's National Indoor Arena (NIA) are, he admits, among the top five highlights of a CV creaking beneath the weight of credits on some rubber-stamped TV classics.

We touch on some of them during our two-hour appointment in the frankly astonishing warehouse he now runs which provides props and scenery for productions and venues all over the world.

But before we get to the night when Dana International made one impressive step for global LGBT+ visibility on an imposing edifice of Mr Howe-Davies' creation, we need to rewind a little.

"I was a rather hopeless child," he says. "I didn't have any real purpose to anything. The only thing I was good at was throwing the javelin so I left school rather early.

### Growth industry

"My father worked at Pinewood Studios and so after the war, the huge numbers of the workforce who had been building Mosquitos and Wellington Bombers meant that lots of carpenters were suddenly available. The big growth industry was in film. Great swathes of them went into that and built scenery, built *Cleopatra* and all the early stuff.

"My dad became a construction

manager in the industry. He realised I wasn't going to be very happy at school so what could he do with me? Pinewood did an apprentice system. They took on four people a year and you were dogs-body for 12 months then they called you in to the office and said 'Andrew, what would you like to be? A film director? Art director? Editor? Cameraman?', Whatever the job was, they would train you to be it.'

"I said, 'well, I quite like drawing, sir,' so they said, 'right, you can be an art director then'.

"They sent me off to History of Art day class and I was assigned to art projects. The first big project I worked on was *Battle of Britain* [the 1969 film starring Michael Caine and Laurence Olivier]. I was 15 years old, looking at how we could do Stuka air brakes."

Andrew continues: "Once you were in the art department and you weren't absolutely useless, they would keep you going. I went on to do *The Private Life of Sherlock Holmes* [the 1970 period piece starred Robert Stephens as the sleuth] and the Bond movies were being made there at the same time, it was a very exciting place to be.

"The Pinewood canteen was like a big club. There was a restaurant where the high falutin' people like Billy Wilder would go which was very glam but I first went there as the post-boy [in his 'dogs-body' year] and one of my fondest memories was, not only spotting the stars, but more importantly, my introduction to melba toast. It was to die for and I stole it, every time I went through."

Pinewood provided the sort of opportunities few 15-year-olds get these



The Green Room

days. Andrew and his friends once found themselves washing Peter Ustinov's Mercedes, an Alfa Romeo belonging to one of the Carry On producers and also one of the Bond cars. It was simpler times, they were being paid five shillings per scrub, the keys were still in the ignition, so naturally they took them for a test drive-cum-drag race in the roads beyond the studio gates and were never found out.

"It's the only way to learn most jobs," he says with a mischief-laden grin.

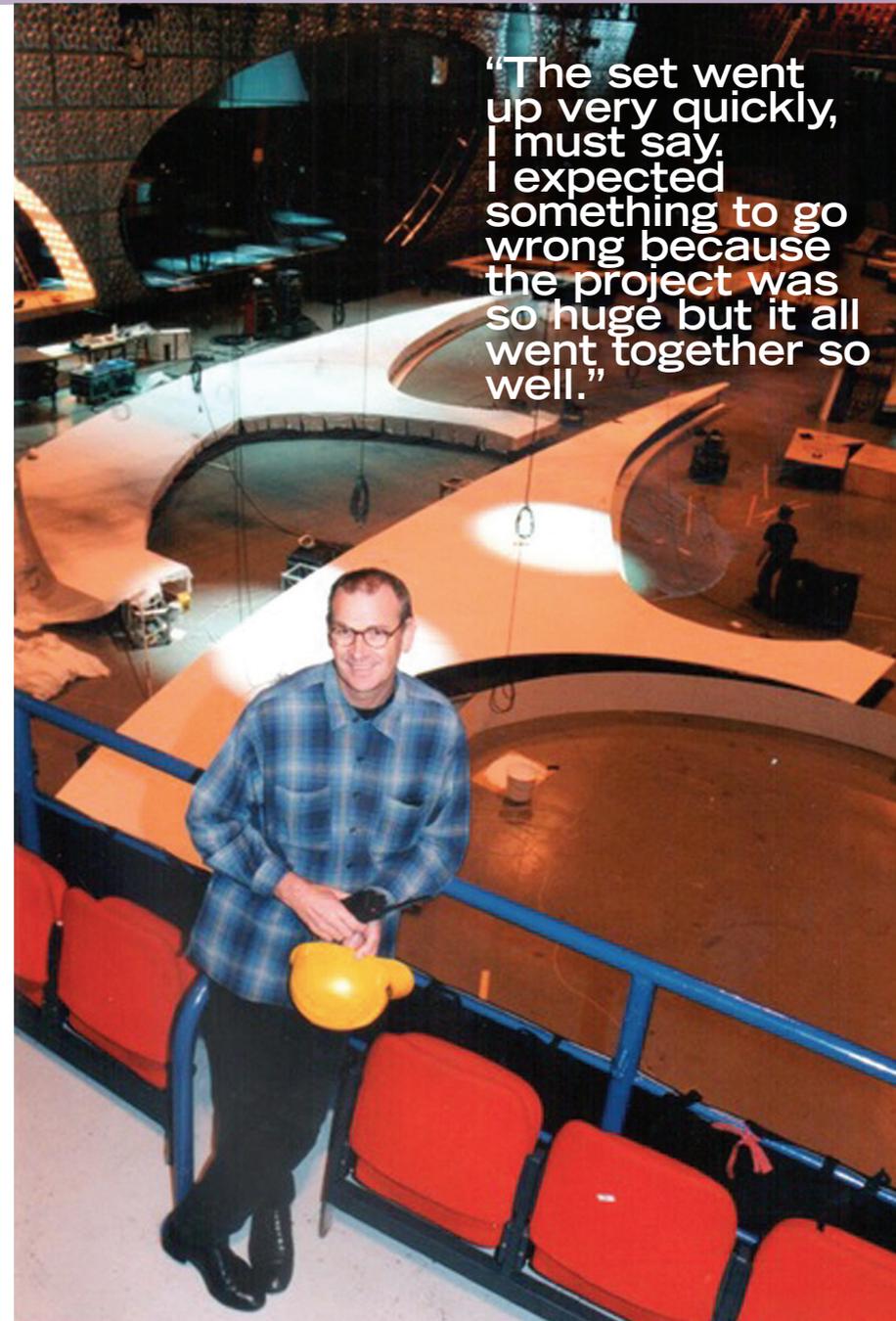
When the British film industry sagged in the 1970s, Andrew found himself drifting towards TV. His mother advised him the BBC was looking for designers and he found himself with a temporary contract as a design assistant at Television Centre in Shepherd's Bush. The culture shock in switching from glossy film to more economical TV budgets was palpable but

it's a period he wouldn't have missed for anything.

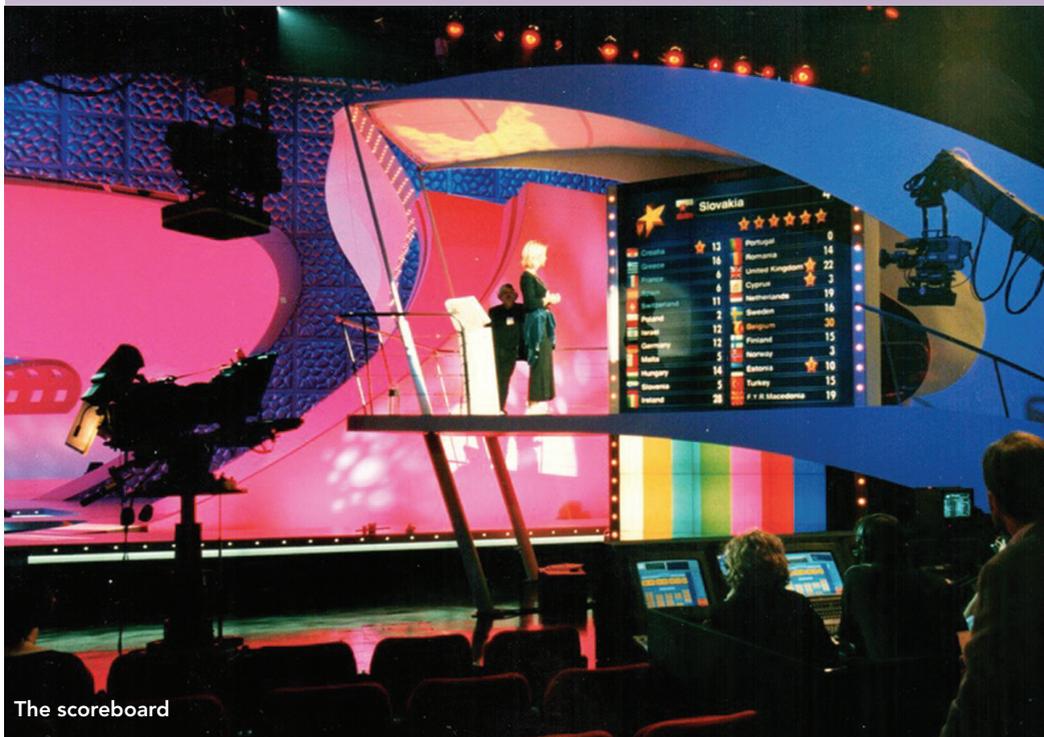
"It was a huge department," he remembers. "Eighty designers and 150 design assistants all in the art department. It was a 24-hour operation, there were sets being put up, taken down across ten studios, eight of which were used for the bigger shows. It was just a buzzy, buzzy place and the dear old management at the BBC has now managed to destroy that completely. Well done them!" ("Make sure you put that bit in," he adds).

After serving time on drama, the design bosses wanted Andrew to spend more time working on comedy and it was here he found his niche.

"I like comedy," he explains. "I like the people and I like the speed of it and I liked the fact you didn't have such big budgets, you didn't have the time scale, it was case



"The set went up very quickly, I must say. I expected something to go wrong because the project was so huge but it all went together so well."



The scoreboard

of trying to trick the viewer in a way, make them think there was more of this set than there actually was.

"I did *Acorn Antiques* but I wasn't the initial guy on that. It was just the sort of thing I loved to do, really bad detailing and some really gopping colours which was just as difficult as getting it exactly right."

The director on *Acorn Antiques*, not to mention the rest of Victoria Wood's *As Seen on TV* series, was Geoff Posner. When the BBC approached him in the wake of Katrina & The Waves' 1997 contest triumph to helm the victory leg in Birmingham, it was his long working association with Andrew that led to him being offered the 1998 stage design job.

But before we get to the National Indoor Arena (don't worry, there's anecdotes a-go-go on the way), it was the absolute favourite moment in Andrew's career that led to him experiencing Eurovision two years before

he'd even heard the names Chiara and Guido Horn uttered.

As the man responsible for bringing the world of Craggy Island alive in the Channel Four sitcom *Father Ted* (he worked on every episode), he also had to design the set where Ted and Dougal enter Ireland's Eurosong heats with the equine-themed classic *My Lovely Horse*.

### Naff

"All we knew with that is that it had to be naff," he laughs. "That was shot in Dublin in a small, drug-crazed little nightclub. The whole floor was covered with needles and god knows what. I remember filming, *My Little Pony*, was it? There were little shots of it outside Falls Hotel in the lovely glitter costumes. That was fun. I didn't use any of that when I was designing Birmingham because quite frankly, I had to make *Father*

*Ted* look as naff as possible whereas with the real one, I wanted it to look as stylish as possible."

He adds: "I had such a hoot on *Father Ted*. I've still got friends who worked on it. It was hysterical, I've never been on such a boozy binge in my life. The west coast of Ireland is such an extraordinary place. I've heard they're doing *Pope Ted* [the stage musical version announced in June] and I've lost [series co-writer] Graham Linehan's number. I'd love to do the set for that if he asked me!"

And so to Eurovision. As Ted himself would (probably) say, bless you for your patience.

Andrew tells us: "Geoff said he had to do the Eurovision Song Contest and that he'd like me to do it with him. I said alright and then it just evolved.

### Prestige

"The most interesting thing about it was, they wanted it to be big. They said there was going to be lots of money to do it and budget was not an option as it was the prestige of the BBC at stake.

"Then, when the costs started to come in, they said, 'oh, no, we've got to cut that', and I thought, hang on, once you've designed something, you've committed to that cost unless you redesign it."

As far as Andrew remembers, the original budget he worked with to make the Eurovision stage a reality was a not unimpressive £350,000.

Despite being asked to bring that down to a more bean counter-friendly £150k, he reckons he saw the build over the line for about £200k in the end.

And luckily, any pounds saved still saw those curvaceous, shapely, tactile-looking sweeps of Andrew's original design survive from the original blueprint. They would eventually leave the workshop in sections to be pieced back together and erected at Birmingham's NIA in anticipation

### TRIALS OF A DESIGN LORD

Andrew isn't the slightest bit surprised to learn there's a generous crossover in the Venn diagram of Eurovision and Doctor Who fans.

"I can believe that!" he chuckles.

The reason it's been raised is that in 1986 he designed four episodes of Colin Baker's second and final series as the Time Lord. You can either refer to this assignment as episodes four to eight of *The Trial of a Time Lord* or its semi-official collective title *Mindwarp*.

"First of all," he says, "I didn't want to do it. I made a very big thing about not wanting to do it but I was told I had to. I thought it was rubbish.

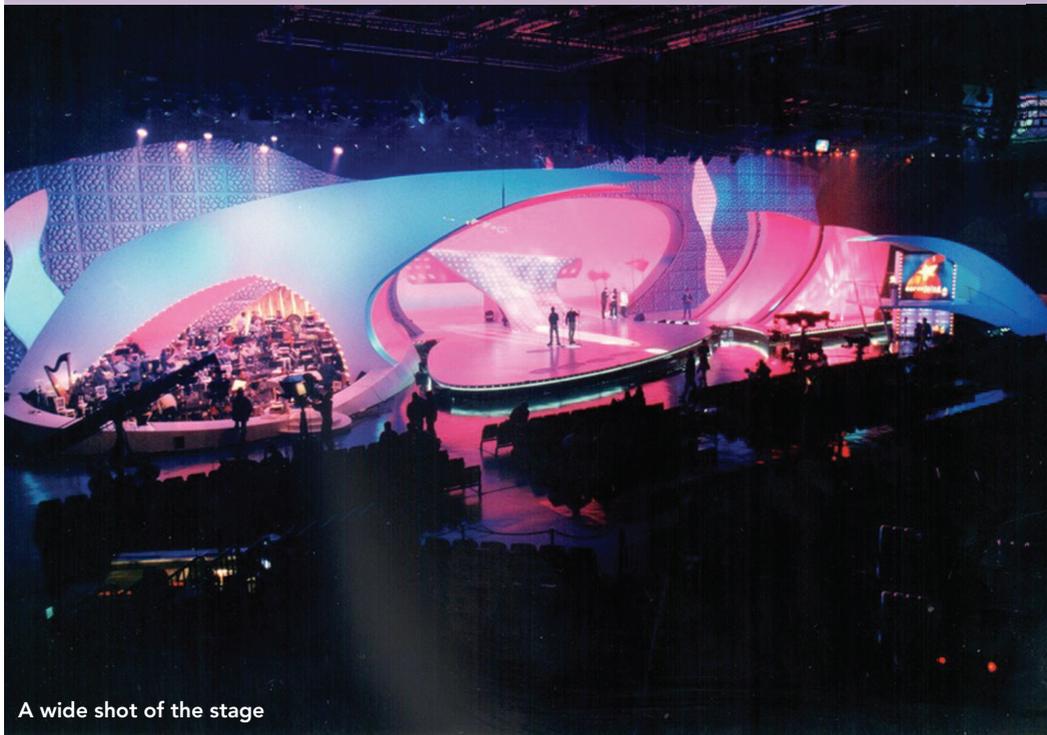
"It was quite fun but I was determined that if I was going to do it, it's not going to look like the others, thin bits of scenery and bits of corridor. So I insisted I had the biggest studio in Television Centre and I built a giant dome in it.

"The actor who played the alien Sil [Nabil Shaban, who founded The Graeae theatre group for artists with disabilities], was brilliant to build for. He had no legs so I went to one of the prop houses and bought one of those Arabian chairs with poles on them, like the ambassadors have and are carried around on. I turned it upside down and dressed it with latex lettuce and then I got one of my friends to do two massive ice sculptures for it. It was the early days of low voltage lighting and I built one into this chair. I said I wanted no other lights on set but the one in this chair so you would only be able to see people's faces as they passed through it – but they didn't do it.

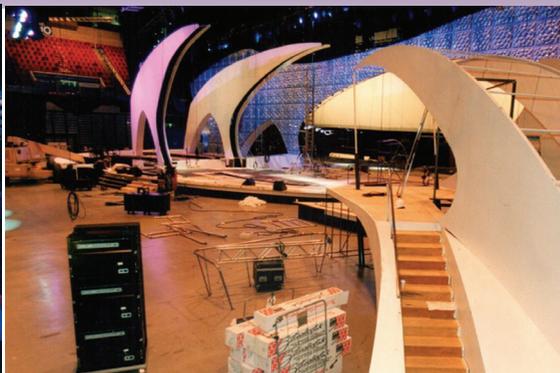
"Also, I used plaster on the walls of my caves and that was taboo. BBC TV cameras are basically Daleks, they can't conquer anything. They've only got little wheels and they've got scrapers on the top of them to keep the cables out the way. The plaster came off my walls and got into the wheel structures and they all jammed up.

"I was hauled over the coals. Did I realise what I'd done? I'd cost them a fortune.

"That's another planet we can't conquer."



A wide shot of the stage



Andrew on the set



of the competition ahead. But it was not a straightforward delivery.

"It was the era of the IRA bombings," Andrew remembers. The Good Friday Agreement which led to an all-round ceasefire had been signed on April 10, 1998, almost an exact month before the Birmingham contest took place on May 9 – but precautions were clearly still in place regarding any form of terrorist attack from any group wanting to disrupt the broadcast.

He continues: "Every bit of scenery, as it went through the workshop, had to go through an X-Ray scanner, then sniffer dogs and further security, it had gone mad. Can you imagine? The stage was 200, 300ft long and about 50ft high. Everything that made it up had to go through that scanner, it was just nuts. So because of that, the timescale was enormous, it suddenly doubled everything

you were doing. You had to wait until they were available to do the scanning before we could even put it on the truck.

"We had a two-week get-in, maybe a week-and-a-half. It was a very big set, we worked alongside a construction company and it went really well. Before then, I didn't ever really take on board how big Eurovision was. To me, it was just another light entertainment set, a bit bigger in scale but I'd done big sets before. I couldn't get over the media interest and the sheer number of people who attended, there was like a quarter of a million visitors who attended or something. It was huge.

### Dramatic

"The set went up very quickly, I must say. I expected something to go wrong because the project was so huge but it all went together so well. The big dramatic moment

others – but Andrew answers quite honestly: "It was just a shape that gave lighting options."

The one issue which possibly separates Eurovision from Andrew's other jobs is that once he has painstakingly designed an arena for the competition to take place, someone from German telly comes along and plonks a table full of cowbells on it. Or, the Maltese delegation decides it would all look rather lovely with a few hundred candles dotted hither and thither. Does this additional set-dressing make the original designer feel a bit possessive about their creation?

"You try to create a clean, neutral set that's got some style," he says thoughtfully. "It's got to take colour, 25 different colour ways, 25 different lighting conditions and 25 different staging scenarios. Somebody might turn up doing it as a rustic cow-barn, with cowbells – and it doesn't sit in the space well so then you've got to lose the set and light it in a different way, but that side of it was always quite entertaining.

"I had a couple of looks at Eurovision sets that had gone before and quite frankly I wasn't terribly impressed. There was no statement, no power. I like to see a form, a structure. Nothing was there, it was just a random bit stuck up there, one stuck up there, no continuity.

### Sour grapes

"This sounds like sour grapes but I swear every Eurovision set that's happened since mine, looks like mine. I'm not kidding. My wife's over there, shall we ask her what she thinks?"

Mrs Howe-Davies is indeed just yards from our seats, answering calls at Stockyard's reception desk. She agrees with her husband, rather tactfully adding: "There is definitely a small influence there."

But Andrew still has more to say on the subject.

"It's that concentric circle. You start looking at where those curve lines were, this year's

was that huge arch, that proscenium arch. To get it up it was assembled as one piece on the floor and then it had to be winched up. I thought it was going to break its back but we'd done lots of trussing on it so it wouldn't, but you never know with these things. It went sweet as a nut and fitted in. The only issues were the usual ones, the orchestra complaining about the space they had. After that, it was just a case of enjoying 25 different parties."

We have to ask about that whale fin-esque ramp, precision plotted with sequentially flashing or static bulbs that formed the backdrop to many a close-up of the acts that night. Twenty years later it remains, arguably, the one aspect of the 1998 set lodged in fan memory more than most.

Perhaps because of this, hindsight builds up a handful of exciting reasons why that shape was chosen over, say, 500 possible



Andrew on the arena floor with his model of the 1998 set. That would get a few quid on eBay these days...



...and now at the Stockyard in 2018

had the same curve lines. It's a formula that can work and I'm not saying it is exactly the same, but..."

Before he ponders calling in the lawyers on various European broadcasting companies, it's time to swerve his thoughts elsewhere.

### Differently?

Let's think positive. Let's truly believe that the UK will win and host Eurovision again in the next few years (well, you never know). If he were in the designer's chair again, what would Andrew do differently?

He thinks for a moment before replying: "I would go completely different to how I did it before.

"I would make a statement. I would try to make an element out of the crowds enjoying themselves.

"The thing with the one we did was that the backstage area [the Green Room] was actually the most exciting place. That worked because it had to be dirt-cheap, we had run out of money by then.

"So we had 25 banquettes. I did them all as a different colour so everyone knew where they were. I did it as a huge nightclub with a bar in the middle of it all, all backlit and left only panels of colour so when it was really darkened it actually felt like a club. It looked bloody amazing, it was a great space and I made an entrance for the cameras. It was just a black tunnel with one big word on it – 'Eurovision'. We didn't have any money but we created a nightclub entrance and exit for the winner to walk through because that's what we wanted to do. You see spaces like that in all the Eurovisions these days.

"I would actually design the set this time with that as one of the features in it – it would give the feeling there's a competitive element between the teams. I would like to see them react to the other person somehow, during the performance, get their reactions, see them all turning to each other, moaning, 'that's a good tune, isn't it?'"

It's time to stop talking contest. It still rankles with Andrew that despite initial rumblings to the contrary, his design was never nominated for a BAFTA but otherwise his memories of that fortnight in the spring of 1998 are largely blemish-free.

We're only at the entrance to his new world and ahead of us lies a huge space which contains all the necessary stuff for storytellers to play pretend on camera.

Somewhere through that set of doors

beyond our table is the full-size fuselage of a commercial airliner, an exact replica of the exterior of 10 Downing Street, red telephone boxes from all eras of telecommunications history and even a crateful of severed limbs. All fake, all available for hire and very probably appearing on a screen near you right now.

Andrew's finished his reminiscences. Now he's playing Willy Wonka and he wants to guide me personally through the empire he's built up in this former Biro factory in the days since Danijela left her cloak on his nice clean stage and Edea did something a bit misty on it with urns.

It was all there waiting for us, about half a million items all told. And what a time we went on to have.

He really should consider becoming a bus driver. ■

# THE BIG PICTURE

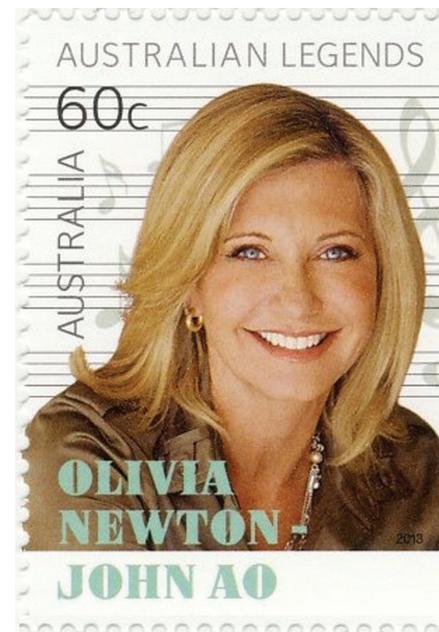
We've just seen the the stage from 1998 – here Robin Scott gives us his special view of the Lisbon set



# STAMPING ON EUROVISION UPDATE

Although no stamps were issued to celebrate Lisbon's hosting of the 2018 Eurovision Song Contest, Vice Vukov (Yugoslavia 1963, 1965) has recently been depicted on a Croatian stamp that reproduced the cover of his 1971 album, *Mirno Teku Rijeke*. The stamp was issued as a single item as well as an unusual miniature sheet in the style of a vinyl record.

Elsewhere, a number of Eurovision related stamps have been discovered which have not been previously mentioned in the pages of **Vision**. Back in 2015, the Dutch Top 40 celebrated half a century of popular music and the anniversary was marked by



portraying a stunning image of Olivia Newton John (UK 1974). However, two Swedish stamps have been discovered that date back to the turn of the century! Issued in 1999, one of these depicts Alice Babs (1958) who brought about Sweden's debut at the contest with *Lilla Stjärna*. The second stamp recalls 1960s pop culture with an image

of *The Hep Stars* whose line up included future ABBA member and Eurovision winner, Benny Andersson. GL

If you know of any Eurovision-related stamps that have not yet been featured in **Vision**, please contact Gordon Lewis at [gordon\\_lewis@hotmail.com](mailto:gordon_lewis@hotmail.com)

a miniature sheet of 10 stamps featuring well-known Dutch artists. One of these stamps was dedicated to Anouk (2013) and her song *Birds*, although more well-known Eurovision successes from the Netherlands were noticeably missing!

GL

Further afield, a series of stamps was issued by Australia in 2013 entitled Australian Legends, with one stamp

# THE ESSENTIAL TOP TEN ITALIAN ENTRIES



Since returning to Eurovision in 2011, Italy has taken its place as a regular Top Ten finisher. **Marcus Keppel-Palmer** looks at ten of the songs over the years which are the crema de la crema for Italy.



## 10 *L'Essenziale* Marco Mengoni (2013)

Of course any essential list has to have a song called *The Essential* and Marco's San Remo winner finished seventh in Malmö. The song was the lead single from Marco's second album, *#prontoacorrere*, and was also the third best selling Italian single of the year. Mengoni came to prominence winning Italy's *X Factor* in 2003 and in his career so far has duetted with Paloma Faith amongst others.

## 9 *Al Di La* Betty Curtis (1961)

One of the most recorded songs of all time, *Al Di La* won the San Remo competition before finishing fifth for Betty Curtis in Cannes. The song was a hit all around the world, but not necessarily for Betty. In the UK and the USA the hit version was sung by Emilio Pericoli after he performed the

song in the film *Rome Adventure*. Betty was probably best known for her song *Chariot*, which was recorded by Petula Clark as *I Will*

*Follow Him*, although it was Betty's original which featured in the film *Goodfellas*.



## 8 *Era* Wess & Dori Ghezzi (1975)

This 1970s classic finished third in Sweden maintaining Italian success (they had finished second the year before) and the duo featured American, Wesley Johnson, and his partner Dori. They had first hit the Italian charts in 1972 with an Italian language cover of *United We Stand*, the Brotherhood of Man hit. *Era*, a soulful ballad, was a minor hit in Italy after Eurovision and was also released in the UK under the name *Fallin*.

Wess and Dori went on recording until 1979. That same year, Dori Ghezzi and her husband were kidnapped by Sardinian bandits and held for four months before being ransomed.



## 7 *Dio, Come Ti Amo* Domenico Modugno (1966)

This was the third of Modugno's entries at Eurovision and by a long chalk his least successful, finishing joint last and scoring nil points, the only Italian entry to suffer the ignominy. It was rumoured that this misfortune pleased the RTL orchestra who didn't tolerate Modugno's diva-esque behaviour. The dramatic ballad, featuring a theremin and piano, had originally been a duet between Modugno and Gigliola Cinquetti. This time, Domenico couldn't reproduce the chart successes of *Volare* and *Piove*.



## 5 *Gente Di Mare* Umberto Tozzi & Raf (1987)

One of the most popular of all Italian entries, judging by its constant playing in local pizzerias, this duet eulogising life by the sea finished third again for Italy. Tozzi had enjoyed mega success with hits like

*Ti Amo*, *Tu* and the original of *Gloria* (later a hit for Laura Branigan) while



Raf had been in New Wave bands in London before hitting big with the original version of *Self Control* (later a hit for Laura Branigan). Tozzi's first success as a songwriter, *One Body One Soul*, was a hit for Wess & Dori Ghezzi (later not recorded by Laura Branigan).

## 6 *Queste Amore* Ricchi e Poveri (1978)

Finishing 12th for this fourpiece, this love song meant they were neither rich nor poor after their Eurovision experience. A gentle lilting Italian pop ballad, this was clearly undervoted by juries looking for something more upbeat. The group from Genoa didn't help themselves by ignoring two of the microphones thoughtfully laid on for them for the first minute. Marina left the group in 1981, but they carried on as a trio until Franco left in 2016. That leaves Angelo and Angela carrying on still, for richer or poorer.

## 4 *Occidentali's Karma* Francesco Gabbani (2017)

Pre-contest favourite, fan favourite and favourite of swaying gorillas everywhere, Francesco's lesson in evolution only finished sixth after not translating as well on to the Eurovision stage as many hoped. The song referred to Buddhism and Hindi, featured Sanskrit and Ancient Greek and won the support of naturalist Desmond Morris. With all that, success in Kyiv clearly wasn't so important!



**3** *Non Ho l'Eta*  
**Gigliola Cinquetti (1964)**

Who could ever forget Italy's first winner, with the sweet young Cinquetti belting out her piano ballad telling the world that she is not old enough to fall in love. Pish tosh. If Eurovision teaches us anything, it is that love makes the world go round. Gigliola could have returned with Domenico Modugno, but she did return to Eurovision in 1974 finishing second with *Si*. She of course co-hosted the 1991 contest memorably.



**2** *Rapsodia*  
**Mia Martini (1992)**

Who can forget Mia, her sparkly jacket, the piano ballad, and that lived-in voice which combined for an unforgettable performance finishing fourth? Mia sung of old lovers who meet up in a bar, reminiscing about old times and fantasising about leaving their families. Mia conjures up the smoky atmosphere of bars of that time. Set up another grappa or two for Mia and me!



**1** *I Treni Di Tozeur*  
**Franco Battiato & Alice (1984)**

This unusual tour de force based around insistent synthesiser melodies finished fifth and inspired such devotion among Eurovision fans and transpotters that an expedition was mounted to find the trains of Tozeur. Unfortunately, having travelled to Tunisia the hardy group discovered that trains actually didn't run to Tozeur. However, after the Eurovision success, the Tunisian government restored the line, now known as the North African Orient Express, which runs to Tozeur from Métlouli. The power of Eurovision!



# EURO QUIZ

We test your knowledge of entries from the winning country of this year's contest – Israel

- 1 What is the current name of Israel's public broadcaster?
- 2 Who was the conductor of Israel's debut entry in 1973?
- 3 Tzvika Pick and Yoav Ginai wrote which Israeli winner?
- 4 Who co-hosted the Eurovision Song Contest 1979 with Yardena Arazi?
- 5 What was the first Israeli entry to be sung purely in English?
- 6 Alongside English and Hebrew, which language was used in the 2009 entry, *There Must Be Another Way*?
- 7 Eddie Butler (Israel 2006) had been a member of which former act?
- 8 Re'uven Gvirts, Shmulik Bilu and Yehuda Tamir were members of which Israeli group?
- 9 "You fill me up with poisoned love" is the opening line of which Israeli entry?
- 10  Moshe Datz (Israel 1991) went on to write which Israeli song?

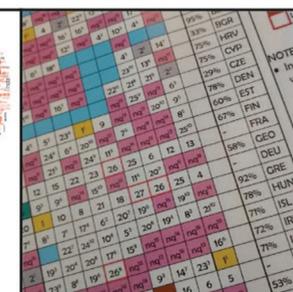


ANSWERS

- 10 Amen
- 9 Same Heart
- 8 Milk & Honey
- 7 Eden
- 6 Arabic
- 5 Golden Boy
- 4 Daniel Pe'er
- 3 Diva
- 2 Nurit Hirsh
- 1 KAN



Data driven design for Eurovision fans  
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# EXTRA BASHING

We know you probably didn't get enough Eurobashing earlier, so here are some more images from **Pete Devine**



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## NETTA VISION

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Guest appearance:  
Francine Lewis  
Star of Britain's Got Talent



Guest appearance:  
Robert Rinder  
ITV's Judge Rinder



All proceeds go to charities including Flying Start



# Small TALK with Jamie McLoughlin

David Ransted posed the questions



**Occupation:** I'm a feature writer for the *Liverpool Echo* newspaper. I've been a full-time journalist, doing all sorts of different jobs at different titles around Merseyside and the north west, for almost 18 years.

**Favourite Eurovision year:** It has to be 1977. You can't beat a load of flags revolving quite near Angela Rippon.

**Which Eurovisions have you attended?** My first was 2003 in Riga. It became a bit of a busman's holiday as I had to file copy to the *Liverpool Daily Post* from the after-show party with Jemini's reaction to their nil points finish. I will never forget squatting in an industrial chic flowerbed (it was the only place to sit) while hastily transcribing my shorthand after interviewing them. I also attended Oslo 2010, Copenhagen 2014 and this year's show in Lisbon.

**Favourite Eurovision entry:** *Ein Lied Kann Eine Brücke Sein*, the German entry of 1975. On record it's three minutes and 35 seconds of Teutonic bliss. I had it on once in the background at home and a mate of mine thought it was some obscure Northern Soul track. I was so chuffed I've never told her otherwise.

**Favourite UK entry:** Either *Beg, Steal Or Borrow* or *Lonely Symphony*. Depends which way the wind's blowing.

**Favourite winner:** *Un Banc, Un Arbre, Une Rue*. Again, just superb. Whenever I hear it, I always picture people walking home from a casino in the light of dawn, still in their tuxes, dickie bows un-knotted, worse for the drink and roulette wheel but wry grins still plastered across their faces.

**Favourite city or place:** I love Liverpool, my

home city. It's a special place with loads of cheeky warmth. I went to uni in Glasgow so that will always own a chunk of my warm and fuzzies too.

**Interests outside Eurovision:** I'm a very amateur playwright. My first show, *Satan & Mrs Smith*, is all set for a mini tour of the North West (Liverpool, Salford, Winsford – beat that *Aspects of Love*) in October and November so the dates will probably have been and gone by the time you read this. I've learned a lot from being around actors. Some of them work in telly and film but they've stuck with me and my daft idea from the outset and had real faith in it. It's been humbling, it's been joyous and we've become a very happy gang.

**When were/are you happiest?** At home with my partner Glyn and our cat, Rags, who adopted us about seven years ago. She's in charge.

**What trait do you most deplore in others?** I loathe cliques. Hate them. You see it in all parts of your life. I've never got it. Why not peel yourself away from your little tribe



and give it a try? You may wind up with an amazing new pal.

**And what trait do you most deplore in yourself?** The inability to resist cake.

**How do you relax?** I love interior design. Give me a laptop, a room in my flat that needs doing up, an idea of what needs to change and I will be happy as Larry for hours, scouring the web for cupboards we really can't afford that absolutely have to go against that wall over there.

**Do you have any superstitions?** I will, without fail, salute solitary magpies before saying (and I quote): "Hello Mr Magpie, how're the wife and kids?" The only time I haven't was when I had to do a three-point turn around one during my driving test. I still passed which proves how daft superstitions are.

**Who was your first crush?** I knew I was definitely gay when I first clapped eyes on James Dean Bradfield from the *Manic Street Preachers* in around 1996. I thought he was the most beautiful creature who had

ever walked the Earth. Fortuitously, I secured a Welshman of my own, who has far better legs than Mr Bradfield, about seven years later and we're still together.

**What was your most embarrassing moment?** It involves a night out when I was 17, lots of cider, a staircase and my mum (who wasn't on the night out) telling me what I did the next day because I couldn't remember. That's all you're getting.

**Favourite movie:** Either the original version of *The Italian Job* or *Trog*, Joan Crawford's final film. It was made in the UK in 1970 for about two bob and has to be seen to be believed. You'll be quoting dialogue about regional caves and leading citizens for weeks afterwards.

**Who would play you in the film of your life?** My sister swears I'm the spit of Steve McDonald from *Corrie*, so it would have to be him. Apparently, he even looks like me from the back.

**Favourite non-Eurovision song:** *They Don't Know* (it \*has\* to be the Kirsty MacColl version). The greatest pop song ever written (reader, pause for a moment before reading the next word. OK, you can carry on now) Bay-beh!

**Apart from Eurovision, who was the last music act you saw perform live?** Travis at Liverpool Philharmonic Hall, for work. I'm on the *Liverpool Echo's* gig review rota so I'm a tad jammy and get paid to watch live music from time to time. I do get a mate in for free as a plus-one though – so we're all winners.

**What is your greatest fear?** If you showed me a photo or footage of an octopus, I would run screaming from the room. It's the suckers. My theory is it's linked to something called trypophobia, a fear of lots of holes clustered together.

**Guilty pleasure:** No pleasure should ever be guilty – but *Dynasty*, every night at 10.00pm on CBS Drama? That comes close. If any quality control had ever been enforced on those scripts, the world would have been poorer for it. ■



# PARTING SHOT

As the late, great, Fenella Fielding once said:

**"Do you mind  
if I smoke?"**

This image, which inspired our quote from the classic movie, *Carry On Screaming*, was taken by **David Ransted** and features Azerbaijan's Aisel as she rehearses for her performance of *X My Heart*.

# THE 'LAST' PAGE

SEMI-FINAL 1  
2018

ICELAND  
*Our Choice*  
Ari Olafsson

Received 15  
points  
(All 15 points were  
from the juries  
and none from  
televoters)



Photo by David Ransted



SEMI-FINAL 2  
2018

GEORGIA  
*For You*  
Iriao

Received 24 points  
(11 points were from the juries and 13 from televoters)