

ALSO INSIDE: MEGA EUROVISION QUIZ!

THE OGAE UK MAGAZINE

SPRING 2019

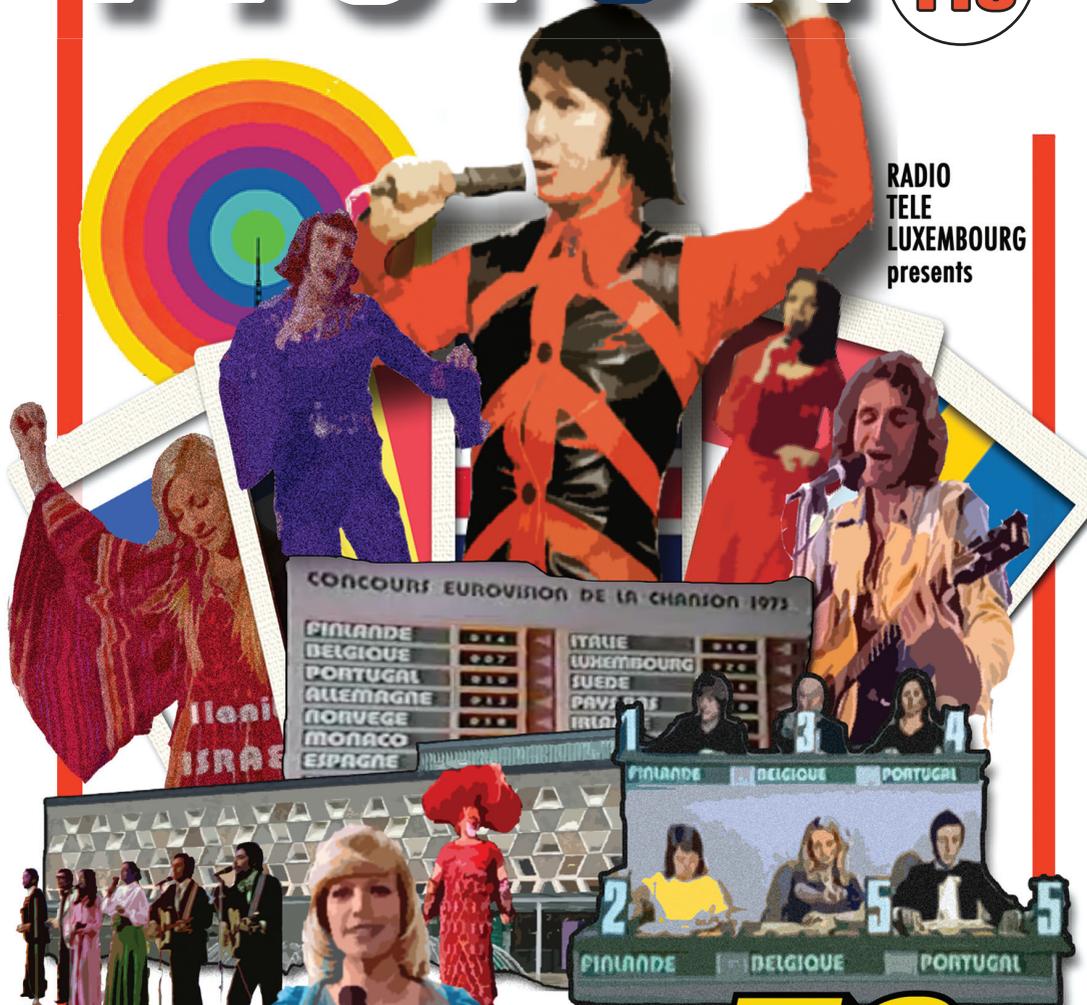
WWW.OGAE.UK

ISSUE

115

RADIO  
TELE  
LUXEMBOURG  
presents

# VISION



# "NINE TEEN 73" EUROVISION SONG CONTEST

**Jamie McLoughlin** Editor-in-Chief  
Email: [jamiemcloughlin@hotmail.com](mailto:jamiemcloughlin@hotmail.com)

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

**David Ransted** Assistant Editor/Photographer

**Gordon Lewis** Editorial Consultant

**Marcus Keppel-Palmer** Regular Contributor and Coordinator

**Sagi Chaitas** Website Coordinator

Editorial address: **Vision** – The OGAE UK Magazine,  
Flat 6, 9 Linnet Lane, Aigburth, L17 3BE

**DEADLINE** All contributions for issue 116 of **Vision** should reach the Editor no later than Friday, 15th March 2019.

**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.

**DISCLAIMER** Views expressed in **Vision** are not necessarily those of OGAE UK or the Editors.

**EMAILS** Due to the high levels of spam, **Vision** and OGAE UK will no longer respond to emails received from unknown senders who do not include a recognisable subject as part of the message heading.

No unauthorised reproduction of this magazine in whole or part is allowed without the express written permission of the Editor.

© OGAE UK 2019

FOLLOW US ON:  
[www.ogae.uk](http://www.ogae.uk)   Follow us for updates @OGAE\_UK

For all general OGAE UK enquiries, please contact the club president:  
Alasdair Rendall,  
10 Elizabeth Blount Court,  
48 Repton Street, London E14 7PZ  
Email: [alrend81@hotmail.com](mailto:alrend81@hotmail.com)

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

## 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

**Treasurer & Secretary:** Simon Bennett  
**Ticket Coordinator:** Danny Lynch  
**Vision Editor-in-Chief:** Jamie McLoughlin  
**OGAE UK President:** Alasdair Rendall  
**Vision Editor & Designer:** Hassan Yusuf



**Jamie McLoughlin**  
Editor-in-Chief  
[jamiemcloughlin@hotmail.com](mailto:jamiemcloughlin@hotmail.com)

What's that song which opens side two of the *Super Trouper* album? Oh yeah, Happy (belated) New Year.

Hope you're all having a barnstorming start to 2019 and if you're anything like Agnetha from ABBA, drank yourself dry of tscham-pagne not long after midnight on January 1st.

In Eurovision terms, it won't be long before we know which song will be representing the UK in Tel Aviv as the intriguing new format for Eurovision: You Decide takes place in Salford in early February.

As the most northerly British national final ever, it got me thinking about how far fandom is spread about the country and also, how often we get to see our fellow Eurochums in between the bashes, the parties and the Contest itself.

For the best part of 20 years (hand me the Oil of Ulay this instant), there have been regular fan meet-ups in the North West, usually in pubs in either Manchester or Liverpool. Sometimes the numbers have been decent enough for us to hire a room above a bar, play Eurovision songs into the small hours and at last year's Secret Santa, I even bagged myself a very unofficial DIY Saara Aalto *Monsters* kit. More importantly, through a shared love for Eurovision, I've made some brilliant mates who I absolutely love the bones of. There must be wee groups like ours all over the place and we'd love to give you a mention in **Vision** if you care to drop us a line and a photo.

Hope you enjoy this latest edition with its backwards glance at the 1973 contest. It's an interesting year but in my heart of hearts, I always thought Spain was the more deserving winner of the trophy in Luxembourg (with Norway second). And bless Cliff, he has achieved many things in his career – but cracking that dance thing certainly wasn't one of them. Those jelly legs in the chorus to *Power To All Our Friends*? He'd have been chased off the floor of Wigan Casino with those moves...



## Contents

A Wonderful Dream	4-16
President's Page	17
The <b>Vision</b> 2019 MEGA Euro Quiz!	18-23
Whatever Happened To...	24-26
Tel Aviv Prepares	27
Stepping Out	28-29
The <b>Vision</b> Panel	30-31
The Top Ten Essentials	32-34
Keeping It Cool	35-37
Lighting Up Europe	38-45
OGAE UK 2018 AGM	46-59
The Naughty Scoreboard	60-61
Small Talk	62-65
The <b>Vision</b> MEGA Euro Quiz Answers	66
Parting Shot	67

Cover image by Jamie McLoughlin  
All other images are copyright © their respective owners

**NEXT ISSUE: FULL REPORT ON EUROVISION: YOU DECIDE AND A REVIEW OF ALL SONGS FOR EUROVISION 2019**



**NEXT ISSUE – DUE OUT IN LATE APRIL 2019**

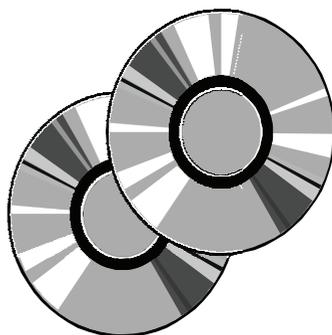
## Eurovision CD's... and much more!

For full catalogue contact:

Bea de Vrind  
Van Boisotring 41  
2722 AA Zoetermeer  
The Netherlands

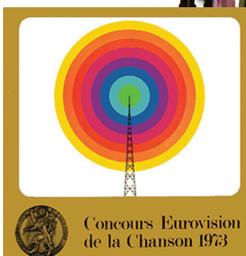
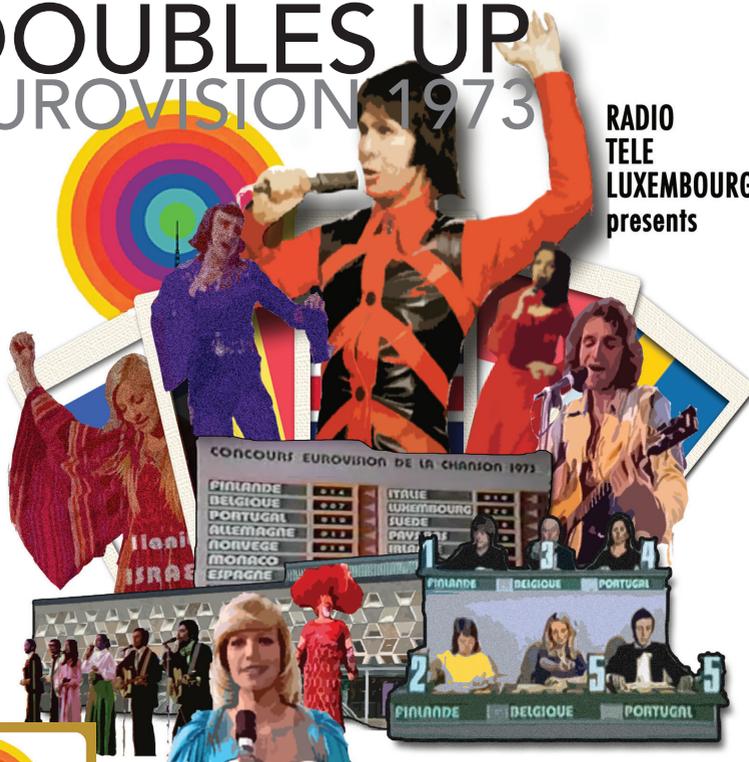
Website: [www.bearecords.com](http://www.bearecords.com)  
Tel: 00 31 79 34 31 518

Email: [bea@bearecords.nl](mailto:bea@bearecords.nl)  
Fax: 00 31 79 33 14 74



# "A WONDERFUL DREAM: LUXEMBOURG DOUBLES UP EUROVISION 1973"

RADIO TELE LUXEMBOURG presents



**Marcus Keppel-Palmer** looks back at the contest when he was just a mere youngster

nineteen Seventy-Three was a time of change and turmoil. On the January 1st, the UK, Denmark and Ireland all joined the European Economic Community heralding a brand new Europe. In the USA,

re-elected President Richard Nixon signed a peace treaty with Vietnam, established diplomatic relations with China, but found himself embroiled in the Watergate scandal. The repercussions of the terrorist attack on Israeli athletes at the Munich

## EUROVISION SONG CONTEST 1973

Country	Artist	Song	Points
1 Luxembourg	Anne-Marie David	Tu Te Reconnaîtras	129
2 Spain	Moceadas	Eres Tú	125
3 United Kingdom	Cliff Richard	Power To All Our Friends	123
4 Israel	Ilanit	Ey Sham	97
5 Sweden	Nova & The Dolls	You're Summer	94
6 Finland	Marion Rung	Tom Tom Tom	93
7 Norway	Bendik Singers	It's Just A Game	89
8 Germany	Gitte	Junger Tag	85
8 Monaco	Marie	Un Train Qui Part	85
10 Portugal	Fernando Tordo	Tourada	80
10 Ireland	Maxi	Do I Dream	80
12 Switzerland	Patrick Juvet	Je Vais Me Marier, Marie	79
13 Italy	Massimo Ranieri	Chi Sarà Con Te	74
14 Netherlands	Ben Cramer	De Oude Muzikant	69
15 France	Martine Clémenceau	Sans Toi	65
15 Yugoslavia	Zdravko Čolić	Gori Vatra	65
17 Belgium	Nicole & Hugo	Baby, Baby	58

## HOW EUROPE VOTED

Running order	Finland	Belgium	Portugal	Germany	Norway	Monaco	Spain	Switzerland	Yugoslavia	Italy	Luxembourg	Sweden	Netherlands	Ireland	United Kingdom	France	Israel
Finland	93	9	5	6	6	5	6	6	7	2	6	7	5	5	9	4	5
Belgium	58	4	3	4	3	6	6	4	4	2	4	2	3	4	5	2	2
Portugal	80	4	6	5	5	4	8	8	6	3	4	2	5	4	5	6	5
Germany	85	2	5	6	4	5	9	7	4	3	7	6	5	6	5	7	4
Norway	89	8	5	5	6	7	6	7	6	5	7	3	3	3	3	6	9
Monaco	85	6	3	2	4	3	6	5	9	8	6	4	5	6	9	5	4
Spain	125	3	8	9	9	4	9	8	9	10	8	7	10	10	4	9	8
Switzerland	79	4	3	3	4	7	5	7	6	4	6	3	8	7	7	2	3
Yugoslavia	65	5	3	3	4	2	5	8	6	2	4	2	4	5	4	4	4
Italy	74	2	5	3	5	5	5	7	5	5	5	4	4	4	5	5	4
Luxembourg	129	6	6	8	7	8	7	6	10	9	9	8	9	8	10	8	8
Sweden	94	8	4	4	5	8	5	7	9	6	5	6	6	5	7	4	5
Netherlands	69	4	4	2	5	5	4	5	5	4	7	3	5	3	6	2	2
Ireland	80	3	7	2	4	6	6	7	5	5	6	5	6	5	4	4	4
United Kingdom	123	9	6	6	7	7	8	4	8	8	5	10	9	10	9	8	9
France	65	4	3	2	4	4	5	5	4	7	2	3	5	5	5	2	2
Israel	97	6	6	5	7	5	7	4	6	7	7	8	6	6	7	5	5

Olympics were being felt around Europe, while IRA bombs exploded in Whitehall and the Old Bailey. The first mobile phone call is made in New York, where the World Trade Centre building open. The artist Pablo Picasso and former USA President

Lyndon B Johnson both pass on. In the world of music, Elvis Presley's *Aloha From Hawaii* live concert is televised by satellite worldwide to the largest TV audience of all time. Pink Floyd release their seminal album *Dark Side Of The Moon*. The UK



Host: Helga Guitton



Grand Théâtre

charts were topped by Gilbert O'Sullivan's *Get Down* with Donny Osmond, Slade, David Cassidy and Dawn hot in pursuit.

And so on April 7th, the Eurovision family gathered in Luxembourg at the Grand Theatre in Luxembourg City for the 1973 contest. Vicky Leandros had won the year before with *Après Toi* and as such the 18th edition of the contest returned to the Grand Duchy. Of the three new accession countries to the EEC, only two participated. Denmark wouldn't return for a few years yet, while Malta decided that two years' participation was enough and withdrew from the contest. Austria took one of its not infrequent breaks from the contest, but with Israel joining for the first time, 17 countries took to the stage, albeit, because of the easternmost member of the Eurovision runners and riders, in a state of heightened security.

### Transfixed

Swiss artist, Massimo Furlan would go on to recreate the 1973 Eurovision in the 2011 *European Culture Congress* under the title *Trickster 2011: 1973*. In the show, Massimo recreated the performances of all 17 contestants, reminisced about how he and his sister watched transfixed before the TV screen, and also 'interviewed' a variety of psychologists and other experts about the meaning of the 1973 contest. After performing this in Wroclaw, Poland, Furlan

toured the show around Europe, including performing at the Grand Theatre in Luxembourg City, where 38 years previously it was Helga Guitton, RTL German radio disc jockey, who hosted the real contest.

The voting system remained the same as the year before, two jurors from each country scoring songs from one to five points. As with 1972, the jurors weren't present in the hall, but watched on TV in RTL's studios. During the voting, these jurors appeared on screen to confirm their votes. Also appearing on screen was the RTL Orchestra, arranged on stage in three tiers with strings on top and the rock guitar and percussion on the bottom level. It was all a bit like a scene from the film *Jailhouse Rock*. The drummer looked particularly unimpressed during Cliff's performance as the rhythm track was clearly pre-recorded. Every song also had a conductor and the baton was handed from one to the other in the absence of any postcards between songs. For the first time, two of the conductors were women, Nurit Hirsch for debutant Israel and Monica Dominique who conducted the song she wrote for Sweden.

The free language rule was in force for this contest. Six of the songs were wholly or partly in English, while five were sung in French. The Norwegian song made its own play for European integration, comprising lyrics in 12 languages. It should be remembered that in 1973, the English

language didn't rule Eurovision to the extent it does these days. Of the previous winners (don't forget there were four winners in 1969), nine had been sung in French, including the winners of both previous years. As we were reminded, Eurovision was a contest for songwriters, not for performers, and clearly free language was a pitch to as many jurors as possible.

### Two in a row

This was the year that the tenth French language song won. For the second time, a country won two years in a row, but in 1969 Spain had to share its second victory. This time Luxembourg could claim its double victory alone. At the end of the voting, the host country topped the board with 129 points. *Tu Te Reconnaitras* narrowly won and the ballad had been belted out by Anne-Marie David. Under the title

*Wonderful Dream*, the song written by Claude Morgan and Vline Buggy was a chart hit in the UK. Vline Buggy was the nom de plume of the songwriting sisters Evelynne and Liliane Konyon, who wrote a lot of hits for Claude Francois. After Evelynne died in 1962, Liliane kept writing songs under the same name, a name they picked out of a hat, until she retired in the 1970s. As well as Claude Francois, the sisters wrote for France Gall among others and also wrote French translations for Cliff Richard to record. Claude Morgan had been born in Tunisia and the Eurovision win was one of his earliest successes. He went on to form the disco group, Bimbo Jet which had a summer chart hit in the UK in 1975 with *El Bimbo*. Before doing Eurovision, Anne-Marie David had been performing on stage in *Jesus Christ Superstar*. After her victory she was much in demand, taking part in the *World Song Contest* and further contests in Turkey. In 1979, she represented France in Eurovision, finishing third. She retired in the 1980s but returned to show business 20 years later.

The biggest hit from the contest finished second. Spain's Mocedades finished just four points behind Luxembourg with *Eres Tu* which became a massive hit in the USA both in its Spanish original and also under the English title *Touch The Wind*. A cover by Eydie Gorme was also a hit in the USA. The song was a lilting choral ballad



Anne-Marie David

in a style popular at the time with groups such as Family Dogg, Fifth Dimension and New Seekers leading the way. The song was written by Juan Carlos Calderón and suffered from allegations that it plagiarised the Yugoslavia entry *Brez Besed* from 1966. Calderón, who dismissed the allegations, started his career playing in jazz bands, but found his success writing and collaborating with many Spanish superstars, including Nino Bravo. As well as for 1973, Calderón composed Spain's Eurovision entries in 1975, 1985 and also 1989's *Nacida Para Amar* sung by Nina. Mocedades was a group originally formed in Bilbao by the three Uranga sisters under the name Voices & Guitars. Quickly Mocedades increased its membership to eight people, but then seemed to have a revolving door. At Eurovision, the group consisted of Amaya Uranga (lead singer) Roberto Uranga, Izaskun Uranga, Carlos Zubiaga, Javier Garay and José Ipiña. The success of *Eres Tu* has sustained the group ever since, and there are currently two touring versions of the group.

### Restored

The UK came third just two points behind Spain with the evergreen Cliff Richard and *Power To All Our Friends*. After participating in 1968 with *Congratulations*, Cliff's career in terms of chart success was undergoing a period in the doldrums, but he had morphed into the 'King of Saturday Night' with a succession of light entertainment shows, which put him in the Eurovision picture most years. Of course, his protegee Olivia Newton-John, would represent the UK in 1974, while The Shadows would be the UK act for 1975. *Power To All Our Friends* restored Cliff to the Top Ten for the first time in three years based on his Eurovision performance and its unforgettable dance routine which saw Cliff fighting off some invisible trifflids. Cliff was backed by Trevor Spencer, Alan Tarney, Terry Britten & John Farrar (most



Finland: Marion Rung

of whom have featured in recent *Whatever Happened To* articles in **Vision**) and the song was written by the team of Guy Fletcher and Doug Flett. Cliff would then go on from Eurovision straight to filming his final film, *Take Me High*.

Finishing high up the Eurovision scoreboard in fourth place with 97 points was debutant Israel with *Ey Sham* sung by Ilanit, who would also represent her country in 1977 and was almost a three time entrant in 1984, but Israel withdrew from that contest, despite having chosen Ilanit. The Tel Aviv-born singer first came to prominence in the 1960s duetting with her husband as Ilan & Ilanit, before she performed solo in the 1970s. As well as Eurovision, Ilanit also performed in the *World Song Contest* 1974 in Tokyo, and



Belgium: Nicole & Hugo



Portugal: Fernando Tordo

had several hits in Germany with German language versions of her Israeli hits. She retired in 1996, but has returned to the stage in recent years. The song was written by Nurit Hirsch who also conducted the performance in Luxembourg. Nurit wrote extensively with the lyricist Ehud Manor, who wrote four of Israel's entries over the years, including *A-Ba-Ni-Bi* which Nurit Hirsch conducted to victory.

Hirsch was the second female conductor at Eurovision. The song conducted by the first female conductor, Sweden's *You're Summer*, finished one place below Israel and three points behind. Monica Dominique took the honour of being the first and she too had written the song performed, this time jointly with her husband Carl-Axel Dominique. Monica



Germany: Gitta

was mainly a jazz musician, playing and singing in the jazz group Solar Plexus. As well as music, she was also an actress and appeared in a number of Swedish films. The duo that performed the song was called Malta, although in order to avoid confusion at Eurovision, they renamed themselves Nova. In the end, Malta didn't participate in 1973. Nova was one of the acts which took advantage of the free language rule, changing the lyrics post-*Melodifestival* from Swedish to English. The song remains famous for the lyric about swallows and breasts! Nova consisted of Claes of Geijerstam and Göran Fristorp. Claes moved into the world of radio and has long been a disc jockey, while Goran tried again four times to win *Melodifestival*. Indeed, having beaten ABBA in 1973, he had two attempts to beat *Waterloo*, one a duet with Sylvia Vrethammar, who went on to have a holiday hit with *Y Viva Espana*.

### Paean of love

In sixth place, just a point behind Sweden, was Finland's Marion Rung, who performed first with her lively song *Tom Tom Tom* a paean of love to Tom Jones (possibly). Sixth position was Finland's highest finish until Lordi won and *Tom Tom Tom* also went to Number One in the Finnish charts, the second such Eurovision song so to do – the first being Marion's previous entry in 1962. The song, sung in English, was written by Rauno Lehtinen and Bob Barratt. Lehtinen was the man who wrote the folk-dance hit *Letkis* and spent much of his career in the band The Vostok All Stars. Bob Barratt was a composer and producer who worked at EMI. He first started assisting Norman Newell, who co-wrote the UK's Eurovision entry in 1963, before going on to work with Norrie Paramor on recording Cliff Richard and also composing with Tim Rice. Barratt also produced Vince Hill's hit *Edelweiss* and somewhat later *Combine Harvester* by The Wurzels. Marion Rung was famous for her

hits in Finland, and also went on to perform in and win the *Sopot Festival* in 1974 and the *Intervision Song Contest* in 1980. Intervision was the Soviet bloc version of Eurovision. She also had notable success with Finnish versions of *El Bimbo* and *Viva Espana*.

### Another Scandi song

Immediately after Sweden and Finland came Norway in seventh place with 89 points, another Scandi song sung in English (and a multiplicity of languages), this time by the Bendik Singers. *It's Just A Game* was sung by the second New Seekers-type aggregation of the contest, the singers having been put together by composer Arne Bendiksen. The group consisted of Anne-Karine Strøm, Ellen Nikolaysen and brothers Bjørn and Philip Kruse, who individually and together appeared not just in the 1973 contest, but also in the following three years. In 1974 it was Anne-Karine Strøm, backed by the Bendik Singers, while in 1975 it was the turn of Ellen Nikolaysen. Strøm returned to Eurovision in 1976 as a solo artist. Philip Kruse has had a long career as a composer and lyricist, winning *Melodi Grand Prix* three times as lyricist, and writing songs for many well-known Norwegian artists.

After forming his own jazz orchestra, Kruse worked in organisations representing songwriters. His elder brother, who had been born in London, also gave up performing for composing, but then became known for his orchestral pieces, including an opera. Bjorn is also a well-known Norwegian painter and an academic lecturing in art and music. Anne-Karine moved into cabaret after finishing her Eurovision career, recorded a couple of albums, but then changed career to become a newspaper and magazine journalist. Ellen performed at the *World Song Contest* in 1974, and after her 1976 performance moved away from pop into the world of stage musicals. Arne



Norway: Bendik Singers

Bendiksen is often referred to as the 'Father of Norwegian Pop', writing not just many original Norwegian hits, but also translations of other hits from the UK and USA. He represented Norway in the 1964 Eurovision with *Spiral* and composed several other Eurovision entries including those for Kirstie Sparboe and Hannah Krogh. Bendiksen would also found his own record company which had Odd Borre and Wencke Myrhe as part of the repertoire of artists. *It's Just A Game* was written by Bendiksen with English lyrics written by Bob Williams, an American who worked as a producer at NRK.

The songs from Monaco and Germany finished tied for eighth place. *Un Train Qui Part*, sung by Marie was the Monegasque entry. Marie-France Dufour, to give her full name, first had a hit with *Soleil* in 1971, but



Monaco: Marie



Spain: Mocedades

after Eurovision moved into stage musicals, performing *Eponine* in the early run of *Les Miserables*. She died young in 1990 from leukaemia. The song was written by Bernard Llamis and Boris Bergman. Llamis didn't have much form, recording a solo single only, but Bergman had written many songs, including many translations of American hit records, many recorded by famous French artists including Richard Anthony, Dalida and even Anne-Marie David.

Gitte sang the German song *Junger Tag*, written by Günther-Eric Thöner and Stephan Lego. Following Siw Malmkwist and Wencke Myrhe, Gitte Haenning was the third Scandinavian to represent Germany at Eurovision. Gitte is Danish and rose to fame as a child star there. She moved to Sweden to start her musical



Switzerland: Patrick Juvet

career before trying to represent Denmark at Eurovision in 1962. Then she moved to Germany where she had both solo hits and also a string of duets with Rex Gildo. Perhaps her most successful hit was *Ich Will 'Nen Cowboy Als Mann* which sold over a million copies in Germany alone. After the 1973 contest, Gitte recorded with ABBA (*Happy End*) and also tried to represent Luxembourg in the 1978 Eurovision, losing the pre-selection to Baccara. She has continued recording throughout her career and has also appeared in a plethora of musicals. Among other activities, she regularly toured together with Scandi Schlager queens, Siw and Wencke. Composer, Gunther Eric Toner, recorded under the name Oliver Peters, having a hit with a cover of *Forever Autumn*, and was a founder and member of the group Jay Five which regularly backed Bill Ramsey. Toner and Lego tried again for Eurovision in the German pre-selection in 1984, finishing third with their song.

### Masquerade

Two songs finished in tenth position with 80 points each. One of those songs was *Tourada* sung by its composer Fernando Tordo. The song was a political song masquerading as a song about bullfighting and the lyrics were written by Ary Dos Santos, a revolutionary poet and member of the Portuguese Communist Party. Dos Santos wrote many song lyrics as well, including the 1969 Portuguese entry for Simone D'Oliveira. Tordo had started his solo musical career in the Portuguese pre-selection that Simone won, having previously been a member of The Sheikhs, a local beat group. Tordo tried to get to Eurovision on several occasions, before performing in 1973. He returned in 1977 as a member of the group Os Amigos, and continued to perform and record throughout in the years since then, mainly in the commercial fado field.

The other song that finished tenth was Ireland's *Do I Dream* sung by Maxi. Her

real name is Irene McCoubrey and she started off in the girl band Maxi, Dick & Twink. That trio appeared on the TV talent show *Opportunity Knocks* before touring in the UK and Canada, where they split up. All the girls went on to solo careers, and Twink came to prominence with a very public spat with Linda Martin. Maxi went on to join Sheeba, who represented Ireland in 1981 with *Horoscopes*. That group split up in 1983 and Maxi went on to become a DJ and presenter at RTE, hosting the early morning show for many years on RTE Radio 1. She retired in 2015. The song was written by Jack Brierley and George F. Crosbie. Brierley and Crosbie had worked together for many years, and Brierley is credited with the development of the Irish showband scene in the 1950s, going on to lead his own Jack Brierley Showband. Crosbie combined songwriting with prowess in golf, captaining the Irish golf amateur team in the 1950s and going on to mentor Padraig Harrington, becoming a national sailing champion in 1966, and also chairing a company which owned a number of local newspapers.

### Carousing tonight

Patrick Juvet finished in 12th position on 79 points representing Switzerland with *Je Vais Me Marier, Marie*. Juvet wrote the song with Pierre Delanoë, a song in which Juvet somewhat improbably tells his friends he is carousing tonight for tomorrow he is marrying. Delanoë, like several others in the contest, was a famous lyricist and had an affinity with Eurovision. His songs represented France on three occasions, including winning in 1958 with *Dors Mon Amour*, Monaco in 1961 and Luxembourg on two occasions. Delanoë's many songs have been recorded by such luminaries as Gilbert Becaud, Nana Mouskouri, Hugues Auffray, Joe Dassin (*Un Ete Indien*), France Gall, Johnny Hallyday and Edith Piaf. Delanoë also translated many stage musicals into French and received almost



Yugoslavia: Zdravko Colic

every award going during his long career, before dying in 2006. Patrick Juvet started his career as a model, working in Germany before starting his music career in 1971 composing for Claude Francois. After Eurovision he became a French glam rock star, before meeting a young Jean Michel Jarre with whom he collaborated. The fruits of their work included the big hits, *Ou Sont Les Femmes* and *Paris By Night*. International success followed when Juvet moved into the disco sphere under the tutelage of Jacques Morali and Hector Belolo in New York (they met at Studio 54), who were the masterminds behind the Village People. Juvet had worldwide hits with *Got A Feeling* and *I Love America*. As disco faded, Juvet returned to France, but his career fell into decline as he faced



Italy: Massimo Ranieri



Luxembourg: Anne-Marie David

personal problems with alcohol, but returned to prominence with a best-selling autobiography.

### Average

The problem with the jury system where two jurors scored each song out of five is that very few extremes of votes were given. Nowhere was this seen more markedly than with Italy who received a score of five out of ten from ten of the 16 juries voting. This might mean that Massimo Ranieri's song *Chi Sarà Con Te* is the most average song ever to appear at Eurovision. It certainly performed more poorly than his 1971 contest appearance where he finished fifth. Ranieri started as a teen performer under the name Gianni Rock, before changing again to Ranieri. As an 18



Sweden: Nova & The Dolls

year-old, he made his breakthrough in Italy and his pop success led to him making his first film, *Metello*. After the Eurovisions, Massimo toured the USA and released more successful singles, but in his mid-20s he preferred acting to singing, and most of his focus was on film, stage and television. He didn't entirely abandon music, winning *San Remo* in 1988, but his releases were sporadic and often linked to his acting career. *Chi Sarà Con Te* was written by Giancarlo Bigazzi, Enrico Polito and Toto Savio, the team that wrote Ranieri's entry in 1971. Bigazzi often worked with Umberto Tozzi and wrote lyrics for *Tu, Ti Amo, Gloria* and *Self Control* as well as Italy's Eurovision entries in 1987 (*Gente Di Mare*) and 1992. Bigazzi and Savio were both in the comedy music group, Squallor, and Savio sung and played guitar with Mario Marini. Polito wrote originally for Domenico Modugno, but, upon discovering Ranieri in 1966, Polito managed his career as well as writing most of the songs recorded by Ranieri with Bigazzi and Savio.

The Netherlands finished 14th, five points behind Italy with Ben Cramer singing a song on the staple Eurovision topic of music and musicians. *De Oude Musikant* was written by Pierre Kartner and sung in Dutch by Cramer about an old musician who lives in Paris. Cramer had recorded the song in English and German as well, and may have done better with a free language interpretation on the night. Pierre Kartner is better known as Father Abraham of Smurfs fame and as well as writing the Dutch 1973 Eurovision song, he also wrote *Sha-La-Lie* for the 2010 contest, sung by Sieneké. Kartner initially trained as a baker, but while doing military service formed a group for whom he wrote songs. Out of the military he formed a duo called Duo X but then ventured out solo as an artist with an album called *Father Abraham Has Seven Sons*. Based on the success of that album, he took the name Father Abraham as his

stage name and he wore a bowler hat to complete the look. After Eurovision he had a further major hit with the song *Het Kleine Café Aan De Haven* which was covered in many different language versions, including by Engelbert Humperdinck, Joe Dassin and Demis Roussos.

### Smurfs

In 1977 he was asked to produce a theme tune for *The Smurfs* TV show. Initially expecting it to sell fewer than 1,000 copies, Kartner was astonished that it sold out on the day of release and went on to sell 500,000 copies and in all he sold 25 million copies of songs about the Smurfs. Later on he would write the theme tune to the cartoon series for the *Moomins*. Ben Cramer tried several times to represent the Netherlands at Eurovision, but this was his only success. *De Oude Musikant* was his highest charting single in the Dutch charts.

Two songs also tied for 15th place, those from Yugoslavia and France. Martine Clémenceau performed *Sans Toi* for the grande dame of Eurovision, a song written by Paul Koulak and Ann Gregory. Koulak had already composed for Marie, who sung this time for Monaco, and would go on to compose theme tunes to many TV programmes including *Fort Boyard*. Ann Gregory worked in house at Barclay Records, originally composing under the name Arlette Avedian, and is best known for writing a song called *Angelica*. She also was well known as a photographer. Clémenceau's career started in 1971 when she won the *World Song Contest* in Tokyo. After Eurovision, she would have her greatest success with her self-composed song *Solitaire* which was a hit for Laura Branigan in the USA.

Yugoslavia's song was *Gori Vatra* sung by the Bosnian Zdravko Colic, who was often nicknamed the Balkans' Tom Jones. After winning an amateur singing competition, Zdravko joined the band *Ambassadors* and



Netherlands: Ben Cramer

then founded *Novi Ambassadors* which played original songs rather than just cover versions. The band performed in the 1971 television song festival *Vaš Slager Sezone* and although they did not win Zdravko was impressive. *Ambassadors* went on to represent Yugoslavia at Eurovision in 1976. Zdravko left *Ambassadors* and joined Davorin Popovic's band *Indexi* for a short while – Popovic represented Bosnia & Herzegovina in Eurovision 1995 – before Kornelije Kova asked Zdravko to replace Dado Topic in the *Korni Group* in 1971. However, Zdravko only lasted six months in the *Prog Rock* band and left to go solo. The *Korni Group* was the Yugoslav entrant in the 1974 Eurovision, while Dado Topic was the Croatian singer in 2007 together with the group *Dragonfly*. Zdravko came



Ireland: Maxi



United Kingdom: Cliff Richard

third in the 1972 *Vaš Slager Sezone* and also gained success at the song festivals in Split and Skopje that year. In 1973 he won the *Opatija Festival* with *Gori Vatra*, written by Kemal Monteno, and so became the Yugoslav entry for Eurovision. After the contest, Zdravko continued on the festival circuit, but then got to release a couple of albums, an unusual occurrence in Yugoslavia. These propelled him into superstardom and he would tour as a solo artist to great success, even having a documentary feature film made about his 1978 tour. Like Elvis, at the height of his fame he then went to the army, and after a year's military service returned to success recording three further albums in the early 1980s. Zdravko then moved to Ljubljana to join up with Goran Bregovic, the pair



France: Martine Clémenceau

forming a record label. With the conflict in Bosnia in the early 1990s, Zdravko moved to Belgrade and only later in that decade returned to recording and performing, his concerts being more successful than ever. Kemal Monteno was also a Bosnian singer-songwriter who had a long career, mainly singing ballads, before he died in 2015. The 1973 contest was his only time at Eurovision.

### Dancing...

The last place song was that from Belgium, *Baby Baby* sung by Nicole & Hugo, a song or rather performance that has gone down in Eurovision clip show history with the singers wearing purple jumpsuits and dancing as if their lives depended on it. Nicole & Hugo had been selected to represent Belgium in 1971, but illness struck down Nicole shortly before the contest, so the duo had to pull out. *Baby Baby* was written by Ignace Baert and Erik Marijsse, neither of whom troubled the Eurovision stage again. Ignace and Erik started working together in the late-1960s in Erik's *Lilac Street Band*. After a couple of years Ignace went solo, with Erik as her manager and co-writer. In 1973 Ignace had her biggest solo hit with *More Than Sympathy* before going on to duet with



Israel: Ilanit

Claude Francois under the group name Jeremy. Ignace retired in 1977, but then returned in the late 1980s recording several more singles. Erik also released solo singles and albums but combined this with a career as a journalist. Nicole & Hugo (who was born in Kinshasa) met in 1970 and married the following year. After Eurovision, they too went to the *World Song Contest* in Tokyo, finishing in second place. They pursued a career on cruise ships until the 2005 *Congratulations* show celebrating 50 years of Eurovision returned them to the public eye, leading them to record and release more singles and the first albums of their career. They even tried to return to Eurovision, but failed to convince at the Belgian pre-selection.

### Opera diva

The interval act before the voting saw the famed Spanish clown Charlie Rivel perform dressed as an opera diva in the brightest and longest red dress, his so-called Maria Callas routine which was the normal climax to his normal performance in a long red sweater and a guitar. Rivel, from Barcelona was 77 at the time of Eurovision and won approval from Charlie Chaplin, after whom he took his name. Rivel started in the circus at the age of three, and then formed a family act with his two brothers aged ten. He was seen as



Charlie Rivel

one of the pre-eminent clowns of the 20th Century and even was the focus of a film by Fellini. The circus family started in Spain, but regularly toured the rest of Europe and Charlie's signature red hair, large square red nose, long red T-shirt, oversized black shoes, and childish behaviour became familiar all over Northern Europe, his clowning eclipsing the family trapeze act. After World War 2, Rivel moved into a solo clown act, supported by his son and daughter and developed his music and opera act. Rivel never stopped working until his death in 1983.

The 1973 Eurovision was one that had a popular winner but can be seen as a contest that was on the cusp of change. The following year would have ABBA's win ushering in the years of the pop groups. Costumes would become more colourful and dance and show an integral part of each act. In 1973 though, the contest was clearly one that attracted songwriters with significant pedigrees, performers who had in many cases significant careers, performers who were well versed in performing at song festivals. Instrumentation on stage was becoming more pop and rock oriented with guitars and drums to the fore, more traditional orchestration being secondary. Although Luxembourg won, the previous dominance of French language wins would be at an end, the free language rule saying bonsoir to the chanson tradition from which the Grand Prix had been born. ■



Vicky Leandros with the winner and songwriters



# PRESIDENT'S PAGE

## A message from OGAE UK President, Alasdair Rendall

By the time you read this a new year will be in its stride and Tel Aviv will be fast approaching. At the time of writing we know that the UK national final will be held in Salford in February, with a slightly new format – but the singers and songs remain a mystery. Let's hope for some real gems! We look forward to a great turnout of OGAE UK members once again – we will of course be organising an after-party for all the fans in attendance.

The early part of the winter always has a sense of 'calm before the storm' – Eurobash is out of the way, but national final season is yet to get into full swing (apart from our friends in Albania of course), but there's still been enough to keep people occupied.

We were delighted to see many of you at this year's AGM. Although turnout was slightly down on last year, there was a very useful discussion about the future of the club, with some really positive and constructive feedback from members. As mentioned we will shortly be bringing forward a constitutional review for your approval.

OGAE UK was one of the first OGAE clubs to have a properly developed constitution, and it has been used as a template for many other clubs across the OGAE network, but we feel the time is right to update and refine it. As ever we look forward to your feedback.

We hope you found the new system for renewals, using our **membermojo** system,

user-friendly and we're glad that so many of you have joined us for another year!

Things are increasingly geared up for Eurovision 2019 and the question at the forefront of many fans' minds is whether they will be successful in getting a fan package. Demand for tickets has been very high once again, second only to last year in terms of the number of people applying, and we really do have to manage expectations. Being a member of OGAE UK means being a member

of a fan club, not a ticket agency, however our ticket coordinator Danny Lynch has been working closely with our friends at OGAE International to ensure as many members as possible are satisfied. As discussed during our AGM we will be amending our ticket policies in future

years to ensure that entry into the primary ballot is mainly for people who have joined by the renewal deadline of the previous year (but with a certain number set aside for new members). We hope this strikes a balance between ensuring people don't join solely for the purpose of getting tickets, while ensuring that incentive remains, and so we can continue to grow and cement our position as the biggest Eurovision fan club in the world!

All that remains is for me, on behalf of all of us at OGAE UK, to wish you a (belated) very Happy New Year – let's hope that 2019 is a great one for us!

As ever, Happy Eurovisioning! ■



OGAE UK AGM

# THE VISION 2019 MEGA EURO QUIZ!



Taskmaster **Jamie McLoughlin** wants to whip you all into experts on Eurovision! Be brave and be bold! Prizes? Hah - as if!

It's a brand new year. Take a deep breath and you can almost taste that hope, expectation and belief we carry with us on the road to a brand new Eurovision. Or is that just the leftover turkey still stuck between your back teeth? Either way, before we launch nose-long into Season 2019, it's important to pause and remember what has gone before. In readiness for the fun to come, we've put together a quiz for you to enjoy alone, with chums or any family members willing to tolerate your liking of Eurovision as long as you promise to do the Hoovering afterwards.

There's 100 questions in total, testing your knowledge of recent ESC history and some that goes so far back we found the info on tablets of stone in the foundations of EBU headquarters. Are you ready? Are you raring? Got Katie Boyle's Eurovision outfits in order in your noggin? OK then, here we go. Best of luck everyone.

## ROUND 1 CROWNING GLORY

1

There is much that makes us proud whenever a British entrant takes to the Eurovision stage. Their vocals, their lyrics, their deft abilities with melody. But all this pales into insignificance when we think of their barnet. Below you will find ten contest-night hairdos from the best of Blighty's representatives over the years - but who do these various locks belong to?



## ROUND 2

2

### BE THEM EVER SO PITHY

**Words.** If we didn't have them, every Eurovision winner would be rather Nocturne-y and, well, make of that what you will. To celebrate the stuff that fills dictionaries, in the lyrics to which entries from the 2018 contest would you find the following?

1. Sleep, a bible and running?
2. Silence, demons and criminals?
3. Creatures, demons and walls?
4. Emptiness, beauty and gifts?
5. A backyard, a cannonball and a mirror?
6. Revelations, cannonballs and stars?
7. Hesitation, a ceiling and perfume?
8. Treasure, life and time?
9. Shoulders, hands and head?
10. An arrow, a banner and the ground?



## ROUND 3

3

### BRIGHTON ROCKED

Six acts lined up at The Dome in Brighton for the 2018 UK national final. Of course you have the entire show committed to memory by now, you're a Eurovision fan after all. So these ten little questions should be no trouble at all...

1. In his wee tourist film, where did Mans Zelmerlow ask for directions to?
2. What is there three of on Brighton Pier?
3. What song was Lucie Jones singing as she made her surprise appearance?
4. Which of the six finalists performed first?
5. Which member of McFly was on the panel?
6. Which of the six acts performed last?
7. Which act stood on a shiny box?
8. What were the first names of the members of Goldstone?
9. Mel asked Mans to identify the captain of which football team?
10. What colour was SuRie's outfit?



# ROUND

## 4 EVERY WINNER HAS A STORY



The victorious entry in each Eurovision Song Contest since 1956 is packed with incident (and even the occasional bit of onomatopoeia) as the performers tell us a tale to a memorable tune. With that in mind, in which winning song does..?

1. Someone attempt to persuade a pianist to get a few more bpm's into their repertoire?
2. Someone explain many, many, many times that they're far too young for this sort of thing?
3. Someone remember what happened 32 years ago?
4. Someone remind someone else that it's them they can always hear, no matter where they are or what the weather's like?
5. Someone love a childhood sweetheart who's not there anymore?
6. Someone who's a bit secretive get fancied by the singer, a princess and a shepherdess?
7. Someone turn to very basic horticulture when their significant other has done a runner?
8. Someone get rhymingly persistent about wanting the object of their desire in their life?
9. Someone tell their husband he's getting fat?
10. Someone say 'la' more than 100 times?

# ROUND

## 6 NAME DROPPING

Straightforward enough, this one. In which Eurovision entries are these famous types mentioned?

1. Jacques Brel
2. Paul McCartney (excluding Sweden '77)
3. John Travolta
4. Marilyn Monroe
5. Cleopatra
6. Katy Perry
7. Billie Holliday
8. Humphrey Bogart
9. Bjorn Borg
10. Napoleon Bonaparte



# ROUND

## 5 GRAB 'EM FROM THE OFF



1. The camera pulls out on a sculpture then fades to a poster.
2. Portugal flashes up in red on an animated map.

Host broadcasters have the responsibility of keeping more than 100 million viewers at one with their sofa throughout the entire Eurovision Song Contest. That makes the opening moments (ie. the bit after *Te Deum* and any fancy animation with a logo) crucial. In which years were these considered the most exciting way to drag the viewers in and keep them there for the next few hours?



3. A rather swift aerial shot of an icy river.



4. A man in a suit tries to be funny with a globe.



5. A man plays a violin on a beach.



8. Lots of people with massive pretend heads dance about.



9. A little girl opens a really big book.



6. Waves lap on a beach and the camera pans round to the venue.



7. A man and woman leave a house and climb into a carriage.



10. A bus drops a girl off by her house.

# ROUND



## 7 LINKS GIFT SET

Unless you've been a Northern Rail customer in recent months, there's connections everywhere you look in life. That's especially true in the world of Eurovision. We're looking for the lovely person, thing, fact or concept which ties all these examples up in a neat wee bow. What links the following?



1. *Tell The Boys; Let's Love Together; Don't Stop; Spider-Man?*
2. *Diese Welt; Love Is...; Se Pa Mig; Falter In Wind?*
3. *A Man Without Love; Why?; The Wages of Love; Lenge Live Livet?*
4. *The English version of Vicky Leandros' 1972 winner; Beg, Steal Or Borrow; Hold Me Now and One Step Further?*
5. Claudia, Nadia, Laura and Julia?
6. *To Nie Ja!; Sama; Sva Bol Svijeta; The Voice?*
7. *Pie In The Sky; Judge John Deed; Mount Pleasant and EastEnders?*
8. *Un Banc, Un Arbre, Une Rue; Rock 'n' Roll Kids; Dors, Mon Amour* and no other winning song thus far?
9. The Dutch entry of 1980; the Austrian entry of 1959; the Swedish entry of 1963 and the German entry of 1999?
10. Colorado; *100% Te Ljubam; 1 Life* and no other Eurovision entry to date?



# ROUND

## 8 PROPER CLEVER CLOGS

We all have a good idea of who sang the Eurovision winners over the years but what about the people who wrote them? Please match up the composers below with the song which scooped the trophy.

1. Dick Bakker, Will Luikinga, Eddy Owens
2. Geo Voumard and Emile Gardaz
3. Andre Popp and Pierre Cour
4. Serge Gainsbourg
5. Miss Awa, Mr Amen, Mr Kalma, Mr Kita, Mr Lordi
6. Manuel de la Calva and Ramon Arcusa
7. Kobi Oshrat and Shimrit Orr
8. Andy Hill and John Danter
9. Alain Garcia
10. Jean Paul Furnemont, Angelo Crisci and Rosario Marino



# ROUND

## 9 THAT'S NOT MY NAME



Showbusiness can be an intriguing world where people have a habit of not using the names they were born with. This is especially true at the Eurovision Song Contest. Which singers who went on to represent their nations in later life were called in for tea by these monikers when they were young 'uns?

1. Harry Webb
2. Susanna Cork
3. Kathleen O'Rourke
4. William McPhail
5. Rita Crudgington
6. Marie McDonald McLaughlin Laurie
7. Terence Edward Parsons
8. Sean Sherrard
9. Rosemary Brown
10. Yaron Cohen



# ROUND

## 10 SPAGHETTI CONJUNCTIONS

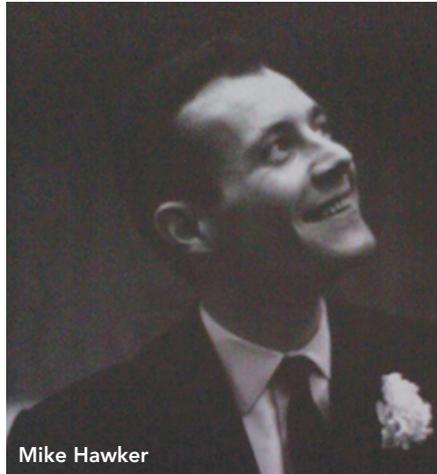
If Countdown can finish on a conundrum then so can we. These are ten Eurovision song titles that have been put through an anagram generator. To be kind, all of them are entries with song titles in English but that's all the help you're getting for now. Get unscrambling!

1. You hate me overtaken
2. Wow, a hesitatingly wry god
3. Hoot now, Sue Straightway
4. Invent gold freakishly
5. Overcooked twilight valet ballet
6. Seen a proofreading toe
7. Forsakes my sour sieve
8. Destroyed a bogey toy
9. The Unfinished or Clever
10. Offensively low thong



And that's your ten lots of ten. Good luck quizketeers. Answers in the back of this issue. No peeking, otherwise you'll be whipped! Is that evil cackling I can hear? Tee-hee... And don't forget to share your final marks out of 100 with us on [Twitter @OGAE\\_UK](#) or our [Facebook](#) page – be honest now!

# WHATEVER HAPPENED TO... MIKE HAWKER



Mike Hawker



As we look back at 1973 in this issue, this column focusses

on one of the songwriters who wrote one of Cliff's pre-selection songs, Mike Hawker. **Marcus Keppel-Palmer** reviews his career.



Helen Shapiro

**m**ike Hawker was born in Bath in 1936, but as his father was an RAF officer stationed in Singapore, he initially grew up overseas. Because of the Japanese invasion during World War 2, the Hawkers (Mike, his mother and brother) fled to England and Mike spent the war years living with an aunt in Barnsley. After finishing school, Hawker went to university and followed it with three years as a junior officer in the RAF. Rather than wait for his National Service call-up, Mike voluntarily signed up to do service. While stationed in Germany, Mike got to see many American jazz bands and as they couldn't tour the UK, he wrote reviews of these concerts for the *New Musical Express*.

As a result of his journalistic skill, when he left the RAF, he was offered the role of editor with *The Jazz Journal*, but he declined that and worked in EMI's publicity department before joining the impresario Larry Parnes to promote his artists, including Tommy

Steele, Marty Wilde and Billy Fury. In 1960 he wrote his first song *Honey, That's Alright* for Parnes' artist Sally Kelly and nursed dreams of being a professional songwriter. Around this time he met Jean Ryder who was a singer with the group The Vernon Girls, a group formed by workers at Liverpool's Vernon Pools company. The group had several hits in the early 1960s, backed various singers at sessions (including Cliff Richard) and also as The Pearls had hits in the 1970s. Mike married Jean in 1961 and this inspired him to start successfully writing songs.

While at EMI, he had become friendly with John Schroeder and the pair wrote a number of songs together. Schroeder had discovered the very young Helen Shapiro and he and Hawker wrote her debut single *Don't Treat Me Like A Child* which reached number three in the charts. Hawker and Schroeder followed this up with two Number One hits recorded by Shapiro, *You Don't Know* and *Walking Back To Happiness*. The latter song won an Ivor Novello award for the pair of songwriters who wrote further hits for Shapiro in 1962, including *Little Miss Lonely*. Schroeder wrote Jackie Lee's entry into the 1962 Song For Europe, but without Mike.

## Dusty

Hawker was approached by Ivor Raymonde, who was Dusty Springfield's manager, looking for songs for Dusty who was just going solo. Mike and Ivor wrote *I Only Wanna Be With You* which was Dusty's debut solo single and reached number four in the charts. The song was also a hit for the Bay City Rollers, the Tourists and Samantha Fox. Mike and Ivor wrote a number of further songs for Dusty including *Stay Awhile*. After writing for Dusty, Mike collaborated with a range of other musicians including two songs written for a singer called Ray Adams with Sven-Olaf Walldorf, who conducted *Waterloo* in 1974, and also Gustav Winckler, Denmark's first Eurovision entrant.

Mike set up his own management



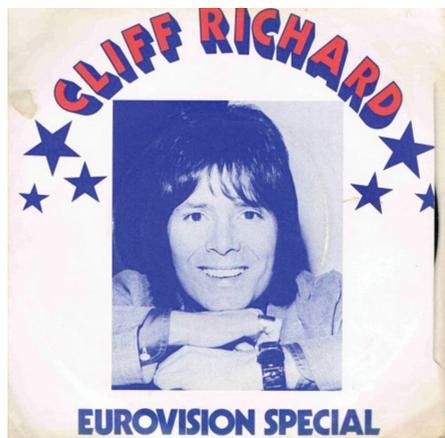
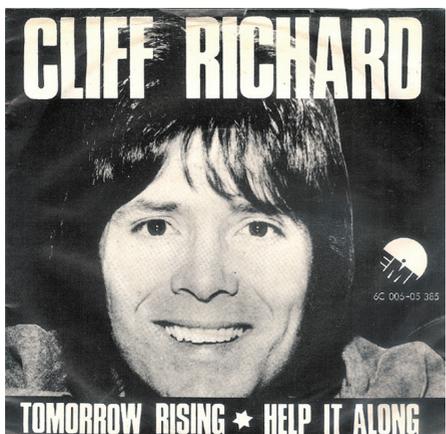
Dusty Springfield



Bay City Rollers

company and one of the earliest artists he developed was Labi Siffre, who would go on to perform at Song For Europe in 1978. Mike then joined the Mercury Records label as their A&R manager and worked particularly in the jazz field, signing a number of British jazz bands including Tubby Hayes. One artist that Mike tried to sign but was unsuccessful was Paul Simon, who was touring the UK as his record label had shown little interest in promoting him. Paul and Mike wrote a number of songs together, but Paul's US record label got wind of this and refused to let him record in the UK.

In the late 1960s and early 1970s, Mike Hawker started writing songs with Brian Bennett, the drummer with the Shadows, after the pair met when Mike was working looking after the publishing rights for Cliff Richard. Brian Bennett replaced Tony Meehan in the Shadows in 1961 and remained with the group all the way through until 2015. However, the Shadows took a



hiatus for a few years in the early 1970s, and Brian took up songwriting full time. As the UK Eurovision pre-selection was intimately linked at the time with the UK music publishing industry, Mike and Brian submitted a song for Clodagh Rodgers' selection in 1971, which was held on the *It's Cliff Richard* show in February 1972. *Wind Of Change*, performed fifth on the night, scored well from most juries but only enough to come joint second behind *Jack In The Box*. In 1973 Brian and Mike tried again writing for Cliff and submitting the song *Tomorrow Rising* which came fourth. The song was released as part of Cliff's *Eurovision Special* EP which had *Help It Along* as the lead track. However, Mike wasn't finished with the 1973 Eurovision as he wrote the English lyrics for *Eres Tu* for Mecedades to record in the USA. As *Touch The Wind*, the song was a big US hit. In the UK, Mike put together a group called Landscape to release a version of the song, with his wife Jean on lead vocals.

over the years. Mike moved into writing and published several books and also wrote a few film scripts. Severe pancreatic cancer affected him, and although he survived that ill health dogged his remaining years. Mike died in 2014 after having suffered a heart attack. ■



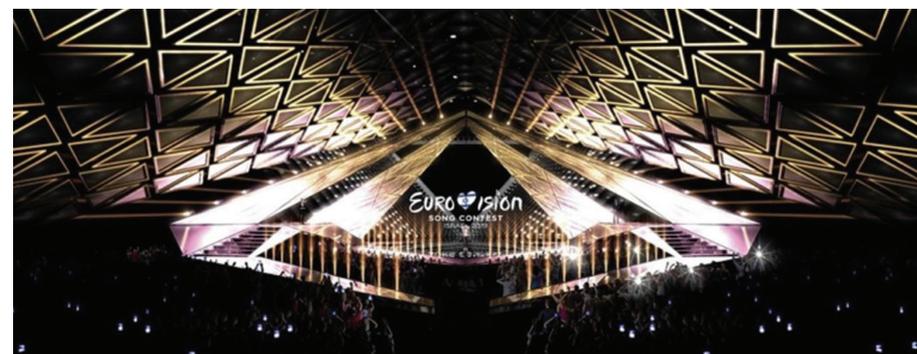
Clodagh Rodgers

### Winding down

After 1973, Mike didn't try again for Song For Europe, and his songwriting career started to wind down, though keeping track of different covers of *I Only Wanna Be With You* became a business in its own right, the song popping up in many films

# TEL AVIV PREPARES

Are you getting excited about this year's contest? Here are images of the slogan, Dare To Dream, the stage design and the venue – the Expo Tel Aviv



# “STEPPING OUT!”

Gordon Lewis reports on the 2018 OGAE Song Contest which saw one country claim victory, despite that same country being less successful at the main Eurovision event!

The 33rd OGAE Song Contest was hosted by the Australian branch of Eurovision’s international fan club and saw 28 countries compete against each other. Bulgaria returned after a five-year absence, while Cyprus, Croatia and Ukraine all re-joined the party for the first time since 2015. Sadly, clubs from Armenia, Slovakia and Rest of the World all withdrew but, hopefully, will return once again in the not too distant future.

With its usual range of styles, from ballad to rock and almost every type of song in between, critics felt that many of the entries at the 2018 event were somewhat lack lustre. However, music is always a subjective art form and what is literally music to one pair of ears, is little more than noise to somebody else. Fortunately, at least for a certain branch of OGAE, there was one song that stepped over the rest and won by an impressive 59 points lead.

As reported last issue, there was nothing to be scared of for Steps who were representing OGAE United Kingdom with the infectious *Scared Of The Dark*, allowing Claire, Faye, Lisa, Lee and H to claim OGAE’s very own grand prix prize. If only the United Kingdom could replicate this success on the Eurovision stage! It



will soon by 22 years since Katrina & The Waves won with *Love Shine A Light* but, during a period that has seen some of the UK’s worst results at the main contest, five British songs have convincingly won the OGAE Song Contest since 2002. If only indeed... but there’s no harm in dreaming about what seems to be an increasingly impossible task on the Eurovision stage!



## OGAE SONG CONTEST 2018

Song	Performer	Song	Points
<b>United Kingdom</b>	Steps	<i>Scared Of The Dark</i>	230
<b>Greece</b>	Eleni Foureira	<i>Vasilissa</i>	171
<b>Ireland</b>	Kodaline	<i>Follow Your Fire</i>	154
<b>Italy</b>	Giorgia & Marco Mengoni	<i>Come Neve</i>	131
<b>Belgium</b>	Charlotte	<i>Ta Peau</i>	110
<b>Sweden</b>	Samir & Viktor	<i>Put Your Hands Up For Sverige</i>	89
<b>Hungary</b>	Joci Pápai	<i>Özönvíz</i>	85
<b>Australia</b>	Troye Sivan	<i>My My My!</i>	83
<b>Cyprus</b>	Michalis Hatzigiannis	<i>Erotas Agathi</i>	74
<b>Macedonia</b>	Antonia Gigovska	<i>Svetlina Vo Mrak</i>	73
<b>Russia</b>	Lolita	<i>Ranevskaya</i>	45
<b>Poland</b>	Cleo	<i>Łowcy Gwiazd</i>	44
<b>France</b>	Christophe Willem	<i>Rio</i>	42
<b>Ukraine</b>	Kazka	<i>Svyata</i>	37
<b>Spain</b>	Lola Indigo	<i>Ya No Quiero Ná</i>	35
<b>Germany</b>	Alina	<i>Nie Vergessen</i>	32
<b>Turkey</b>	Aynur Aydın feat. Turaç Berkay	<i>Bana Ask Ver</i>	32
<b>Norway</b>	Kati Bremnes	<i>Det E Min Sønn</i>	30
<b>Malta</b>	Emma Muscat	<i>I Need Somebody</i>	30
<b>Croatia</b>	Franka Batelic	<i>S Tobom</i>	28
<b>Andorra</b>	Buhos	<i>Volcans</i>	25
<b>Denmark</b>	Rasmus Seebach	<i>2017</i>	23
<b>Bulgaria</b>	Dara	<i>Vse Na Men</i>	22
<b>Serbia</b>	Lena Kovacevic	<i>Café</i>	14
<b>Slovenia</b>	Lea Sirk	<i>Moj Profil</i>	14
<b>Finland</b>	Evelina	<i>Tornado</i>	13
<b>Czech Republic</b>	Miraic	<i>Chci Tancit</i>	10
<b>Portugal</b>	Salvador Sobral	<i>Mano A Mano</i>	4
<b>Belarus</b>	Skynet	<i>Kakhanaya</i>	2



OGAE UK would like to thank Acting UK Co-ordinator, Martyn Clarke, who oversaw the process that selected the song which went on to claim international victory towards the end of 2018. Martyn has been involved with the OGAE Song Contest for many years, but will now be taking a well-earned rest. However, OGAE UK now needs to organise the 2019 event and, if you would like to volunteer to become the new UK Co-ordinator or simply find out more about what the role involves, please contact OGAE UK President, Alasdair Rendall, at [alrend81@hotmail.com](mailto:alrend81@hotmail.com) as soon as possible.

# THE VISION PANEL

Alasdair Rendall leads another panel where OGAE UK members give their views on Eurovision subjects.



Alasdair



Lesley



Tom



Stuart



Michelle

**AR** Alasdair Rendall

**LS** Lesley Sim

**TH** Tom Hughes

**SW** Stuart Wilders

**MH** Michelle Harrison

**AR:** Six singers, three songs – what do you think about the new format for Eurovision: You Decide?

**LS:** The new format Eurovision: You Decide could be good but only if those three songs are any good, but that must be possible from all the entries the BBC gets sent. I'm hoping the new BBC team are going to choose some stand out songs.

**TH:** It's not necessarily a new format, it has a hint of 2008 about it when they had song-offs between soloists, groups and so on. However EYD has been going from strength to strength over the last few years, so I'm quite hopeful the new format will help produce a great song for Tel Aviv!

**SW:** It's pretty clear to me that the BBC focuses on finding a song which the British public believe could win Eurovision, which is not necessarily the same as what we as die-hard fans believe could win Eurovision. Just a few years ago we were handed both Molly and Electro Velvet, so right now I will take any opportunity to have a final say in our song choice. It's difficult to say whether



the change will be progression or regression, but I for one am open to the change.

**MH:** I like the idea of the new format because more often than not I prefer the remix of the song to the original so if we get offered the normal song and a remixed version I'll be happy.

**AR:** All fans dread the P-word, but can Eurovision and politics ever be truly separated?

**LS:** Politics and Eurovision - despite being a firm believer that most of what people call political voting isn't - it's caused by sharing a language or a culture or diaspora voting; there are some countries in the Eurovision 'family' who just don't like each other.

**TH:** I'd really like them to be, but I don't think they ever will because in televoting there will always be people who vote more on the 'country's image' than the song. I think sometimes people have trouble differentiating.

**SW:** Of course it plays a part – just look at Azerbaijan and Armenia! However, in general it's not as prevalent as it once was. Usually the best songs finish at the top of the leader-board come May and politics is often used as an excuse as to why the UK hasn't won for years. The secret is to take risks with the song/performer(s) and the rest should work itself out.

**MH:** Politics will always play a part but I think the sooner you choose to ignore it the happier you will be with Eurovision.

**AR:** Every year a country seems to have momentum behind it, with a sense that their time has come – which country do you think that applies to for 2019?

**LS:** Maybe it's a little early to say which countries have a momentum for 2019, but based on the news and rumours coming out of Russia and after this year's disappointing result I'm pretty sure they will be trying extra hard and will be towards the very top of the scoreboard.

**TH:** I really think France have their time appearing on the horizon. They've got a great new format in *Destination Eurovision* and I think *Mercy* was just the beginning of them showing what they can really do in the contest.

**SW:** If you invest and take risks you tend to see an upward curve in results. We've seen that with Bulgaria, but alas they will not return in 2019. I would also keep a watchful eye on Cyprus and Greece (they were very unlucky not to make the Grand Final by the way) in 2019. I would also expect Sweden to put the wrongs of 2018 right and finish high on the leader-board come May.



**MH:** I think the momentum will be with Russia this year. I think after the debacle of the last few years they will be desperate to win and I think they will throw everything at it.

**AR:** This is the Retro edition, so here's a retro question – how did you become a Eurovision fan and what is your first Eurovision memory?

**LS:** I became a fan of Eurovision just from watching it with my mum as a child. Way back then it was the most exotic thing on the telly. I just about remember Sandie Shaw winning, but have stronger memories of Clodagh Rogers being selected for some reason.



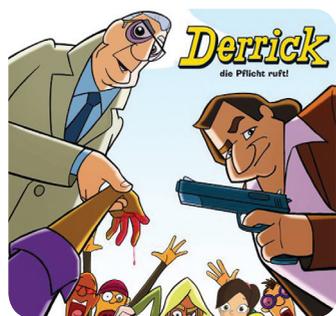
**TH:** Tough question! My Dad always watched the contest so by default so did I and the obsession just grew from there! I have vague memories of 1992 and 1993 contests, though my most vivid early memory is of 1994. I was round my nan's for a Saturday night get together but being the only child it was quite boring, so I got my nan to put the contest on the kitchen TV and watched that while all the adults were chatting!

**SW:** Entirely my mother's fault. She sat me down on a cold Saturday night in May 1993 to watch Liverpool's finest – the UK were robbed! Haven't missed a beat since!

**MH:** It was Johnny Logan and *Hold Me Now*, at the end after he won and halfway through the song he got choked up and said, "I can't sing anymore". That really got to me and I've been hooked ever since. ■

# "THE ESSENTIAL TOP TEN FILMS WITH EUROVISION CONNECTIONS

The second *Mamma Mia* film wowed audiences in 2018 with its frothy story and of course the enduring music of ABBA, including a showstopping version of *Waterloo*. Will Ferrell has announced he is due to release a film in 2019 called *Eurovision*. **Marcus Keppel-Palmer** looks at ten further films that have Eurovision connections you may want to watch.



**10** **Derrick - Die Pflicht ruft** (2004)  
*Derrick* was a long-running German TV cop show based in Munich. Inspector Derrick and his assistant Harry Klein kept the streets of Bavaria clean of crime from 1974 to 1998. In 2004 this animated parody film was made which saw Derrick and Klein solving crimes affecting the 'European Song Contest' in Lapland. Can Derrick thwart the efforts of Arno Hello to sabotage The Irreplaceable Boys (who are speedily replaced whenever a member is murdered). Jurgen Drews of *The Les Humphries Singers* (Germany 1976) provided the singing voice of Arno Hello.

**9** **Livet Ar En Schlager** (2000)  
 This Swedish film written by Jonas Gardell revolves around a Eurovision obsessed care worker, Mona, who steals a song written by one of those in her care and enters it into *Melodifestival*. The song proves a success which turns Mona's life



on its head, and how that affects her children, all named after schlager stars. Carola and Lena PH are just a couple of the Swedish Eurovision stars who make appearances.



**8** **ABBA - The Movie** (1977)  
 Eurovision's biggest superstars have seen their songs appear in many films. But at their pomp they featured in the semi-documentary filmed during their tour of Australia. Filmed both on stage and backstage this is a fascinating look at the Swedes, even if you ignore the framing story of a DJ Ashley (played by Robert Hughes) and his travails to get an interview with the band.



**7** **Summer Holiday** (1963)  
 Most of Cliff Richard's film career pre-dated his Eurovision career and *Summer Holiday* is probably his best-loved film. Cliff leads a gang of busmen on a busman's holiday taking a double-decker around Europe, heading from London to Athens via France. The story is light and frothy, but the songs are fabulous including the title song and *Bachelor Boy*. Who'd have thought that Cliff singing songs around Europe would be a great idea?



**6** **Sounds Like Teen Spirit** (2008)  
 This documentary ventured into the murky waters of the Junior Eurovision Song Contest. Director, Jamie Johnson, and crew followed entrants from several different countries in their journey from national selection to the grandest stage of all, Rotterdam 2007. Contestants followed included Mariam from Georgia and Yiorgos from Cyprus. Neither won sadly, but the documentary is well worth seeking out. Of course the Dutch girls that year went on to represent the Netherlands in 2017.

**5** **Swing It Magistern** (1940)  
 This film starred a young Alice Babs, Sweden's first ever Eurovision participant, in her early film career. Alice plays a 16 year-old schoolgirl with a talent for singing jazz and swing, which is nurtured by her music teacher at school. When the school principal bans her from singing at school, she takes her talent to a local



night club, where her music teacher plays. What makes this film even more interesting is that Brita Borg, who was Sweden's second Eurovision participant, makes her film debut as another school girl.

**4** **Yohan - Barnevandrer** (2009)  
 This Norwegian film was made simultaneously in English and Norwegian, and at the time was the most expensive film made in Norway. It tells the story of child labour migration in the late 19th century and features here as it marks the film debut of Alexander Rybak, fresh from winning Eurovision. Rybak plays the gypsy, Levi, who is, surprise surprise, a virtuoso on the violin and he accompanies Yohan, the wandering child of the title, in several musical scenes. If that wasn't enough, Carola sings the theme song.



**3** *Freddy, Die Gitarre Und Das Meer* (1959)



Germany's first participant in Eurovision, Freddy Quinn, had a lengthy career in German musicals, and many of the songs he sang in these films became major hits. Freddy normally

played a character called Freddy, and in this, his first starring role, Freddy plays a wandering sailor who washes up in Hamburg with his guitar. He rescues a stowaway kid from the boat, and after a few scrapes and a few songs Freddy ends up on a boat to Canada. It was all enough to win the film a Bambi award for the biggest box office success of the year.

**1** *Rome Adventure* (1962)

Suzanne Pleshette and Troy Donaghue find love in Rome, love of Rome and love of all things. What makes this film special for the Eurovision lover is that it features Emilio Pericoli singing *Al Di La* to the young lovers in a nightclub. "What does it mean" asks Susan. "It means beyond the beyond" says Troy "and that's how his love is". *Al Di La* was of course the Italian entry in the 1961 Eurovision, sung by Betty Curtis. Following the film, Emilio's version



reached number six in the USA and that catapulted him into the 1963 Eurovision where he came third.



**2** *Muriel's Wedding* (1994)

This Australian comedy catapulted Toni Collette to international fame when she played the shy teenager from Porpoise Spit who listened constantly to ABBA in her bedroom and dreamed of her wedding. To a soundtrack of *Waterloo, I Do I Do I Do* and others, this film is clearly an inspiration for the subsequent stage musical, *Mamma Mia*. Watch and you'll be captivated by the lead character's journey from shy Muriel to flamboyant Mariel!



**TROY DONAGHUE**  
**ANGIE DICKINSON**  
AND **ROSSANO BRAZZI**  
PRESENTING **SUZANNE PLESHETTE**  
**AND ITALY**

*as you've never seen it!*

# KEEPING IT COOL



A vital part of every country's Eurovision team is the Head of Delegation. But what do they actually do? **Dean Asker** chats to Felix Bergsson, Head of Delegation for Iceland, to find out more.

**Dean Asker: How did you become Head of the Icelandic Delegation?**

**Felix Bergsson:** I became part of the Sjonni's Friends team for Iceland in 2011 and totally fell in love with the concept of Eurovision. From 2013-2015 I was Iceland's commentator and around that time I started hosting our popular TV show, *Alla leið*, on RUV (the Icelandic national broadcaster), where we look at all the songs competing in the contest. There were changes happening in the Icelandic team around 2015/2016, and in 2017 I took over as Iceland's Head of Delegation.

**DA: What does the job entail?**

**FB:** The job is basically making sure that everything that needs to be done is done! And with Eurovision there are many things to look into.

In Iceland the Head of Delegation takes over after the song has been chosen in our pre-selection show, *Söngvakeppnin*, in the beginning of March. I make sure we send out all the right information to the organisers and I lead the work of the Icelandic team from day one. I take care of accreditation and keep an open line between us and the producers; I organise the parties and I work with my colleagues from all over Europe to make the most of our time; I choose our hotel and so on and so forth.

The most important job is to build a strong relationship with the artist(s) and all the team in order to have their confidence and trust. There are two meetings every year that I go to and I am always looking at ways to make our working procedures better and more effective.

Felix



**DA: What's the best and worst part of the job?**

**FB:** The best part is working with amazing artists and good people on something unique that will make us proud. The worst part? Well.. probably the accreditation work. It is a lot of work, and I hate having to say no to dedicated fans and press.

**DA: Do you have any interesting anecdotes about your time as a Head of Delegation you can tell us about? Is there a memory that particularly sticks in your memory?**

**FB:** Well there are so many moments of course. The dramas stick out! My first big

drama was not getting ALL our luggage when landing in Kyiv. It got lost in Brussels. Dealing with the Ukrainian bureaucracy was quite a task for a new HoD! And I can promise you that Svala and her team had a lot of luggage!

The second drama memory was trying to get my group in 2018 back to Iceland. We almost missed our flight in Lisbon because of a 'computer says no' kind of attitude of the ground staff at Lisbon Airport. But I screamed us onto the plane and got us all the way back home to Iceland.

**DA: In the UK, Eurovision is often viewed sceptically. How is it perceived in Iceland, by both the public and artists (singers/songwriters)?**

**FB:** In Iceland we love Eurovision and I would say the view of the public is more positive than not. Eurovision is a family affair in Iceland and the children and parents alike love it and learn all the songs. We are very nationalistic and we love to have a fight with the 'big boys'.

For Iceland Eurovision is all about winning! Hopefully we will get there one day. We work closely with Icelandic songwriters and artists. Generally the songwriters are positive about participating but we hear some sceptical voices too. Our rules about the songs having to be written by Icelandic songwriters of course means that sometimes we don't have a lot of songs to choose from but I have



Love Shine A Light by Katrina & The Waves is a winning favourite



Felix with Svala

generally been very happy with the overall quality.

**DA: Is there anything you can tell us about the Icelandic selection process for 2019?**

**FB:** Yes we will use *Söngvakeppnin* as before. There will be two semi finals and the Grand Final in Laugardalshöll sporting arena on 2nd March. This year we cut the songs down to ten from 12, trying to put more money into each song and the staging. In the final there will be five-six songs. We have asked a few more experienced songwriters to write songs especially for *Söngvakeppnin* this year, but we will also accept songs through an open selection process. It's all looking very promising.

**DA: Eurovision continues to evolve all the time. Is there anything you would change about the current way the contest works?**

**FB:** Well we are always discussing ways of making the process and the contest better. I am pretty happy with it as it is but there are always small things that can be improved. For example we would like the rehearsal process to be better. The nations taking part in the



Yohanna asks Is It True?



Hera Björk knows her French with Je Ne Sais Quoi

first semi have to arrive very early in the city of the contest and there is a lot of 'dead' time in between rehearsals. It is costing a small broadcaster like ours a lot of money. I don't know how to solve this but it is discussed a lot in the HoD group.

**DA: Are you a Eurovision fan yourself? If so how did you become interested in the show? What are your favourite entries?**

**FB:** Yes I am a fan myself. I always watched Eurovision with interest but I didn't really become a big fan until I got into it for real in Dusseldorf in 2011. The size of it, the fun and all the talent just swept me off my feet! My favourite song of all the winners is the 1997 UK winner *Love Shine A Light* and then I really like songs like *Kedvesem* from Hungary 2013. I also loved the French entry *Mercy* this year. Out of the Icelandic songs I really like *Ég A Lif* from 2013 and *Je Ne Sais Quoi* from 2010. I also always like the crazy *Congratulations* from 2006 and *All Out Of Luck* from 1999.

**DA: Iceland has come close to winning the contest twice. When Iceland does**



Selma is All Out Of Luck

**eventually win, will Iceland be able to host the contest?**

**FB:** Yes of course we can! We wouldn't participate unless we were sure we could host it. We now have at least two venues in Iceland that would work and who knows what will be built in the years to come. As a matter



Eythor Ingi performs Eg A Lif

of fact we like years that end in '9' (apart from 1989). *All Out Of Luck* was number two in 1999 and *Is It True?* came second in 2009. What will happen in 2019??

**DA: Aside from being HoD, can you tell us more about your work with the Icelandic broadcaster, RUV?**

**FB:** I am a TV and radio host. I have two weekly shows on Sundays on our biggest radio station, Ras 2, and I do various shows on TV through the year. Originally I am an actor, writer and singer and I still do a lot of freelance work and performance outside of my work at RUV. ■



Congratulations to Silvia Night



People said it wouldn't last, but the Junior Eurovision Song Contest

has recently seen its sixteenth outing with a record number of countries competing to lift the winner's trophy. **Gordon Lewis** reports on the event that was held in Belarus towards the end of last year.



All eyes were focussed towards the Minsk Arena on Sunday, 25th November 2018 when a record 20 countries assembled in the Belarusian capital to determine who would be the next winner of the Junior Eurovision Song Contest. Beginning with views of the host country, an extravaganza of music and dance preceded the now customary welcome of all national participants to the JESC stage. The young performers were then followed by Evgeny Perlin, Zinaida Kupriyanovich and Helena Meraai who, like many other presenters before them, tended to shout rather than speak into the microphones! Nonetheless, the three worked well together and, for 15-year old Helena, this was her second Junior appearance having represented Belarus in 2017 with the song *I Am The One*. Once the introductions were over,

Ukraine had the honour of opening the show and were represented by 11-year old Darina Krasnovetska. Like many entries at the 2018 contest, *Say Love* had a title that was universally understood, but combined English lyrics with the language of the respective country. Dressed in red and white, Darina's vocals suited a song that promoted "love not war". Her cry for peace was shouted through a megaphone as the song progressed but, for someone so young, the angst on her face was slightly terrifying.

Portugal returned for a second successive year. Rita Laranjeira looked confident in her black dress with red polka dots, while her vocal ability also matched the 13-year old's inner confidence. *Gosto De Tudo (Já Não Gosto De Nada)* (*I Like Everything (I Do Not Like Anything)*) was an example of 1980s inspired fado pop that was reminiscent

## JUNIOR EUROVISION 2018

Country	Performer	Song	Points
<b>Poland</b>	Roksana Wegiel	<i>Anyone I Want To Be</i> (Maegan Cottone/Nathan Duvall/Cutfather/Peter Wallevik/Daniel Davidsen/Maigorzata Uscifowska/ Patryk Kumór)	215
<b>France</b>	Angéline	<i>Jamais Sans Toi</i> (Fico/Comblat/Stawski/Age Ali)	203
<b>Australia</b>	Jael	<i>Champion</i> (MSquared)	201
<b>Ukraine</b>	Darina Krasnovetska	<i>Say Love</i> (Mykhailo Klymenko/Volodymyr Sharykov/Darina Krasnovetska)	182
<b>Malta</b>	Ela	<i>Marchin' On</i> (Emil Calleja Bayliss/Cyprian Cassar)	181
<b>Kazakhstan</b>	Daneliya Tuleshova	<i>Ózine Sen</i> (Kamila Dairova/Daneliya Tuleshova/Artyom Kuz'menkov/Ivan Lopukhov)	171
<b>Italy</b>	Melissa & Marco	<i>What Is Love?</i> (Mario Gardini/Fabrizio Palaferri/Marco Boni/Melissa Di Pasca/Franco Fasano/Marco Iardella)	151
<b>Georgia</b>	Tamar Edilashvili	<i>Your Voice</i> (Aleksandre Lordkipanidze/Sopho Toroshelidze)	144
<b>Armenia</b>	L.E.V.O.N	<i>L.E.V.O.N</i> (Artem Valter)	125
<b>Russia</b>	Anna Filipchuk	<i>Unbreakable</i> (Taras Demchuk)	122
<b>Belarus</b>	Daniel Yastremski	<i>Time</i> (Roman Kolodko/Kirill Good)	114
<b>Macedonia</b>	Marija Spasovska	<i>Doma</i> (Darko Dimitrov/Elena Risteska)	99
<b>Netherlands</b>	Max & Anne	<i>Samen</i> (Babette Labeij/Dimitri Veltkamp/Robin van Veen)	91
<b>Israel</b>	Noam Dadon	<i>Children Like These</i> (Eden Hason)	81
<b>Ireland</b>	Taylor Hynes	<i>IOU</i> (Taylor Hynes/Niall Mooney/Jonas Gladnikoff)	48
<b>Azerbaijan</b>	Fidan Huseynova	<i>I Wanna Be Like You</i> (Ayten Ismikhanova/Elvira Michieva/Isa Melikov/Fidan Huseynova)	47
<b>Albania</b>	Efi Gjika	<i>Barbie</i> (Hristina Gjika/Efthimia Gjika)	44
<b>Portugal</b>	Rita Laranjeira	<i>Gosto De Tudo (Já Não Gosto De Nada)</i> (João Só)	42
<b>Serbia</b>	Bojana Radovanovic	<i>Svet</i> (Marija Maric Markovic/Bojana Radovanovic)	30
<b>Wales</b>	Manw	<i>Perta</i> (Ywain Gwynedd/Ifan Siôn Davies/Richard James Hooson Roberts)	29



Roksana sings for Poland



Manw sings for Wales

of American pop-rock band The Bangles. However, the presence of a yellow armchair on stage appeared to be misplaced, other than providing somewhere for Rita to relax at the end of her performance.

There were two debut countries at JESC this year, and the first of these was Kazakhstan. Dressed in white with flowing blonde hair, the angelic looking Daneliya Tuleshova (12) performed *Ózine Sen (Seize The Time)* with some nervousness at the start, but quickly developed stronger vocals for the chorus that had a familiar Euro sound in places. Although Kazakhstan has yet to appear at the adult contest, this was definitely a good start to the country's Eurovision journey.

Ten-year old Efi Gjika, who was representing Albania, was the typical child prodigy that many people love to hate. Over confident and dressed in pink and purple

clothes that Baby Doll (Yugoslavia 1991) would have been proud of, Efi gave a strong performance of *Barbie* with lyrics that would be applauded by the #MeToo movement. Like Netta (Israel 2018), the young Efi was not going to let any boy control her destiny and provided valuable advertising for Mattel, the makers of Barbie, in the run-up to Christmas!

Denim was certainly back for 14-year old Anna Filipchuk who was representing Russia with the song *Unbreakable*. Accompanied on stage by her own rock band, the latest Russian singer to perform at a Eurovision event did not disappoint with her strong vocals and confident performance. Unfortunately, a naval skirmish between Russia and Ukraine was happening off the coast of Crimea when the contest was being staged, possibly resulting in Anna receiving fewer votes than she actually deserved.

The Netherlands, one of just two countries to have competed at all 16 Junior shows, was represented by duo Max Albertazzi and Anne Buhre, both of whom are aged 14 and performed as Max & Anne. *Samen (Together)* was a piano-based ballad, with Max displaying far stronger vocals than Anna. Accompanied by ribbon waving dancers, the love story between Max and Anne started to develop throughout the song and, despite omitting the kiss that happened on the Lisbon stage, this could have easily been a tribute to Alfred & Amaia (Spain 2018).

Returning after a four-year absence, Azerbaijan had sent Fidan Hüseynova (13) to Minsk where she performed a song with a title that may have been inspired by Disney's *The Jungle Book*. Unlike the Disney film, this *I Wanna Be Like You* was a mid-tempo ballad with no animals in sight. Wearing a white dress over silver trousers, Fidan began

her performance while sitting in a white box before being joined by four female dancers. Sadly, the young singer's vocals were lacking in strength, although the staging was well suited to the style of song.

### Muted applause

Audience applause was somewhat muted throughout the show, but that changed when the host nation, Belarus, took to the stage for its 16th appearance at JESC. Daniel Yastremski (14), who was born in Cincinnati, Ohio, looked and sounded very current with the R'n'B influenced *Time*. He was clearly comfortable with his outfit, which was typical of any teenager across Europe, while his vocals were more mature than his age would suggest. Several dancers joined Daniel on stage, but letting one of these dancers ride a bike was possibly a choreographic mistake.



Jael sings for Australia

Ireland's Taylor Hynes, another 14-year old singer, looked every part the rocker with his long, dark wavy hair, but *IOU* was more of an up-tempo pop song rather than a classic rock number. Wearing a black and gold jacket, with white shirt and black trousers, Taylor provided a polished performance alongside two female dancers. Despite being well received by the live audience, this was a song that should have scored much higher than it actually did. Incidentally, Niamh Kavanagh (Ireland 1993/2010) and Ryan O'Shaughnessy (Ireland 2018) featured in the official video for the latest Irish JESC entry.

Bojana Radovanovic (13) who, like several other singers, was also dressed in white, performed what was possibly the most underrated song that took part in 2018. *Svet (World)* was a haunting Balkan ballad, but may have benefitted from a more mature sounding voice than that of

Bojana. And yet there was a sensitivity in the performance that could have easily become lost on stage, with the Serbian teenager providing an Ira Losco-esque (Malta 2002/2016) moment when the arena was filled with fairy dust.

After a short break, during which Evgeny mentioned how the contest was being represented on social media, the second half of the show commenced with Melissa di Pasca (10) and Marco Boni (14) who were representing Italy. Performing as Melissa & Marco, their style was not unlike Al Bano & Romina Power (Italy 1976/1985), and Melissa even wore a yellow dress similar to one of Italy's backing singers from 34 years ago. With Marco sat on a swing at the start, and Melissa taking his place at the end, he was certainly the stronger of the two singers, but *What Is Love?* really needed more strength from both.



Victory for Poland

A very mature looking 12-year old named Jael Wena was wearing a silver dress for her performance of *Champion*. This was the power ballad of the night and had been sent to wintry Belarus from the sunny climes of Australia. Jael gave an exceptional and professional performance of her song, with equally mature vocals to match her appearance. Subtly captivating, this was clearly a favourite to win the entire contest.

### Successful country

Dressed in red and black, 13-year old Tamar Edilashvili was representing Junior Eurovision's most successful country, Georgia, which has won the contest on three occasions. *Your Voice* began slowly, before turning into a powerful and up-tempo pop song that even encouraged OGAE UK members to renew their subscriptions. If you do, then "every vision is yours" according

to Tamar, who also had the same four words printed on her outfit!

Hoping to follow in the victorious footsteps of Netta (Israel 2018), Jerusalem-born Noam Dadon (13) performed an emotive ballad for Israel which was returning to the Junior event after a one-year absence. Although he was not the strongest vocalist on the night, Noam's gentle and sensitive rendition of *Children Like These*, with Mediterranean influences throughout, contributed to a near perfect performance.

Having debuted at the second JESC in 2004, France returned after a 13-year break. Also proving that denim is back, Angéline Nava (12) confidently performed the quirky *Jamais Sans Toi (Never Without You)*. With its bubble-gum pop feel, but slightly annoying choreography, Angéline and her friends danced around the park that had been created on stage. The audience

Polina Bogusevich presents the winning trophy to Roksana Wegiel



seemed particularly impressed with the one-legged dance routine!

She may only have been 13, but Marija Spasovska provided one of the highlights of the night. Appearing on stage wearing a black hooded gown, a dramatic staging of *Doma (Home)* focussed on Marija's excellent vocal abilities. As the gown was removed to reveal a slightly over the top white dress, this was the small country of Macedonia at its very Balkan ballad best and a song that would not have been out of place at the adult show.

### Multi-talented

L.E.V.O.N (aka Levon Galstyan) was a confident 12-year old who sang the eponymous *L.E.V.O.N*, suggesting that the young singer may have thought a little too highly of himself! Dressed in a green suit, this was a slightly annoying performance

from the Armenian singer. And L.E.V.O.N showed himself to be multi-talented as, between his singing, he managed to play a trumpet and perform a short tap-dancing routine too!

Much to everyone's surprise, the second debut country of the night was... Wales! Although no one had been expecting the principality to break away from the United Kingdom in the name of Eurovision, it did mean that viewers across the UK could watch the show on S4C's digital broadcast. Sadly, the haunting melody and Celtic beat did not detract from 14-year old Manw's weak vocals and, although *Perta (Sorry)* was a pleasant enough song, it just wasn't strong enough.

The penultimate song came from Malta, with Ela Mangion (12) performing the anthemic gospel number, *Marchin' On*. Once again, Ela showed the strength of vocal ability which appears to exist among the

young people of her island home and she even played the piano at one point. Looking like a young Miranda Hart, Ela was dressed in red trousers and top which complemented the black outfits of her four dancers.

The honour of closing the show had been given to Poland, with the country represented by an up and coming singer who has already performed alongside Edyta Gorniak (Poland 1994). Roksana Wegiel's performance began in black and white on television screens, before revealing a colourful stage production which saw the 13-year old dressed in a white dress with hi-vis stripes. Three young acrobats and two backing singers accompanied Roksana, and there was even a ribbon a la Sertab (Turkey 2003) moment during the song! With its hypnotic beat, *Anyone I Want To Be* brought a fitting finale to the 20 performances.

### Light Up

Once all songs had been reprised and the voting had commenced, the interval act combined further music and dance into an exciting spectacle of youthful talent. Polina Bogusevich, who won the 2017 JESC for Russia with the song *Wings*, also returned to the international stage to perform her winning entry with even more confidence and maturity than she had shown 12 months earlier. All 20 acts then joined together for the contest song, *Light Up*, which has now become a regular feature of the Eurovision Song Contest's younger sibling.

After the three presenters, Evgeny, Zinaida and Helena, had announced that the voting had ended, there was just time to speak with JESC Project Manager, Gert Kark, before the jury votes were announced in performance order. Australia took an early lead but, after the Australian jury had announced its own score, the leading country found itself tied with Malta. The smaller of the two island nations then led the voting, but it was not long before Australia overtook and ultimately became

the jurors' winner at the 2018 Junior Eurovision Song Contest.

Of course, the online voting which had taken place over several days was still to be confirmed. It seemed probable that either Australia or Malta could win the contest, but it was not to be. Once the penultimate online votes had been announced, France jumped to second place giving the French their highest Eurovision placing since Amina almost won the adult show in 1991. With one remaining set of votes to be announced, victory was then awarded to Poland and an ecstatic Roksana Wegiel returned to the stage to claim the trophy. As the show came to its natural conclusion, the young Roksana, now draped in the Polish flag, reprised *Anyone I Want To Be*, although people watching on S4C were denied the opportunity of seeing the victory performance. Perhaps someone at the Welsh television channel, having realised that Wales had come last, decided to pull the plug on Minsk a few minutes earlier than intended... ■



Junior  
**EUROVISION**  
SONG CONTEST  
MINSK 2018

#LIGHTUP

# OGAE UK 2018

## ANNUAL GENERAL MEETING

OGAE UK's Annual General Meeting was held on Saturday, 24th November 2018 at the Morpeth Arms, Millbank, London. After President Alasdair Rendall had welcomed attendees and recorded the names of those present, the minutes of the 2017 meeting were unanimously approved. For those who were unable to attend, a summary of the main discussions is provided for this issue of *Vision*. Photos are from the AGM.

## 2018 President's Report

Welcome to the OGAE UK President's Report for 2018, another very busy year for the club, and a year in which our membership hit record levels. Thank you to all members, old and new, for their support throughout the year and thank you to the rest of the committee – both outgoing and incoming – for all the work.

### OGAE UK and Eurovision: You Decide

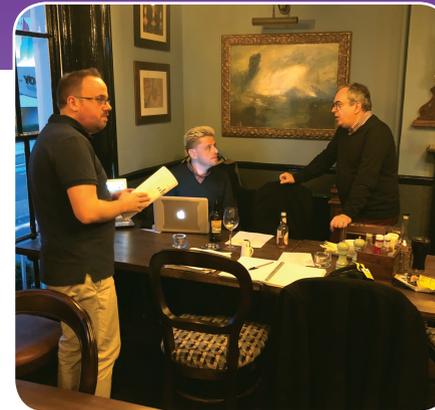
For the third year in a row OGAE UK was asked to help with the shortlisting of public submissions. However, for the second time no song from the public submission made it to the final line-up. Although that perhaps wasn't too surprising last year, this year it was particularly disappointing as there were some very strong songs in contention. This did make us question whether we should continue our involvement with this part of the process. However, the fact is we remain one of the only OGAE clubs to have such a close relationship with the national broadcaster. One of the first things the new person overseeing the National Final did was contact us to say how highly their predecessor, Helen Riddell had spoken of OGAE UK, and how they were keen for us to still be involved.

As for the National Final itself a large contingent of OGAE UK members got tickets to the iconic Brighton Dome to see SuRie take the crown. Once again, OGAE UK organised a pre- and post-party, and our thanks to Bar Broadway for hosting. They

expected a few people in the upstairs bar – in the end we packed out the whole pub right through to the early hours. Thank you to OGAE UK's Richard McCracken for DJing.

### Eurovision 2018

Stockholm, Kyiv, and now Lisbon. The last few years have certainly produced three very different contests and three very different fan experiences. The lead-up to the 2018 contest was probably one of the most stressful ever. As we expected, demand for tickets was at record levels – unfortunately there was more of a supply & demand mismatch than ever before, so many people missed out in the ticket ballot. It is always a shame when people miss out, but it is important to remember that there is never any automatic guarantee of fan tickets – OGAE is a fan club not a ticketing agency.



One of the more stressful elements this year was the EuroFan Café – or rather lack thereof, until the very last minute. Thanks to the persistent work of OGAE International, working with OGAE Portugal, a venue was finally secured, and which ended up being one of the best Eurocafes ever, but having yet another ballot system to get entry wristbands added extra stress and worry this year. Thank you all for your patience!

However, despite all the teething problems, overall it was a fantastic Eurovision fortnight. Lisbon was a lovely host city, the weather was – mostly – perfect, and we ended up with a dramatic show, although perhaps not for the right reasons. We would like to take this opportunity to place on record our huge appreciation to SuRie, not only for magnificent way in which she dealt with the stage invasion, but for the way in which she embraced the contest and fans both before and after the contest. A talented, confident, down-to-Earth, and honest lady, we look forward to good things from her in the future. Of course, Eurovision was not the last we would hear of SuRie in 2018...

Once again OGAE UK was well promoted across the media – we were live on *BBC TV News*, *Good Morning Britain*, *5 Live*, and a number of local and regional radio stations. We have firmly established ourselves as a 'go-to' contact for all things Eurovision – thank you to everyone who has volunteered to be a media spokesperson.

As ever the Thursday of Eurovision week

saw our annual fan gathering, always a highlight of the Eurovision fortnight. This year we stayed at the Eurocafé – we had a great turnout and, once again ITV and BBC news were in attendance. The downside of Eurovision being held in an earlier time zone was that it ended up being a slightly shorter gathering than previous years, with people having to head to the arena for the semi-final. Next year in Israel should see the opposite!

Once again OGAE UK received a limited number of invitations to the Ambassador's reception, where we were treated to a live performance from SuRie, and some frighteningly large gin & tonics. We would like to place on record our thanks and appreciation to the British Embassy.

### Elections

OGAE UK held elections this spring, in line with our constitutional requirements to hold elections every three years. All committee posts were up for election – however the President, Secretary/Treasurer and Vision Editor were all returned unopposed. In the race for the Ticket Coordinator Danny Lynch was re-elected, whereas Jamie McLoughlin was elected as the new *Vision* Editor-in-Chief. Congratulations to Jamie and Danny, and we would like to place on record our sincere appreciation to Gordon for all the work he did as *Vision* Editor-in-Chief.



The turnout was very low, something the committee regrets, however the result was legal and valid. The committee is looking at how turnout can be increased, and the election process potentially reformed for future years.

### Events

There has been much to keep Eurovision fans occupied this year.

In addition to the Eurovision: You Decide after-party in Brighton and the UK fan gathering in Lisbon there was Eurobash in Leeds and our 1998 revisited party in Birmingham, and a North West fan meet-up. Other events not run by OGAE UK, but which we have helped to promote have included the *EuroStarz* show, which featured among others Linda Martin and Lindsay Dracass, the excellent *Manchester Calling* party, run by OGAE UK's Jason D'Arcy, and London's well established *Eurofest* club night which has seen acts including Nanne Grönvall and Euroband take to the stage.

We always want to do more and, despite moving *Eurobash* to a new venue and holding parties in Birmingham and Brighton, we acknowledge there are parts of the country that are still poorly served by Eurovision events.

Given the success of the *1998 Revisited* party, we hope to introduce more of these



small-scale events across the country in 2019.

We would like to remind all members that the club has a small events fund and is happy to help out with the organisation of events. We are keen for more events to take place, including for those people not going to Israel.

The two big events this year were, as ever, the *London Eurovision Party* and *Eurobash*. OGAE UK was once again an official sponsor of the *London Eurovision Party*, and we were delighted to bring a former winner to the Café de Paris stage, namely Corinne Hermes, who thoroughly enjoyed her performance and was overjoyed by the response from fans.

*Eurobash* had a new look this year – a new logo, a new booking format, a new organising committee, and a new city. The Hilton in Leeds proved to be an excellent venue, leading to one of the best *Eurobash* events ever. We were lucky to secure one of the strongest line-ups the event has ever had – Svante Stockselius, Poli Genova and our very own SuRie. They all brought something unique, and the interview session, hosted by OGAE UK's Monty Moncrieff was an engaging and illuminating session. Such was the success of the Hilton that we have already confirmed that we will return there next year. *Eurobash 2019* will be on Saturday 12th October – we look forward to seeing you there! But don't panic, ticket sales won't start until early summer.

As ever, OGAE UK and its members are enthusiastic supporters of events held



by other OGAE clubs. We've been well represented at events held by our partner clubs in Germany, Netherlands, Finland, Spain and Denmark. In Berlin, OGAE UK once again took part in the *OGAEVision Song Contest*, represented this year by Sam Rabey.

### Communications

Although the new OGAE UK website is a vast improvement on the previous effort, we still suffered a number of technical problems, eg, slow loading. Therefore, we took the decision to move to a more stable host – this should make the page quicker to load, and it is also equipped with all GDPR-compliant security features. Thank you to our webmaster Sagi Chaitas for his work in upgrading the website.

The issues on the Facebook discussion forum regrettably flared up earlier this year. We came close to closing the group completely, however increasing the number of moderators has helped to improve things. Logistically it is too complex to make it only open to members, which is why it is not used for 'official' club announcements.

Thanks to the work of our Membership Secretary, Simon Bennett, there has been a big improvement in our email communication to members. We now have a professional monthly e-newsletter, which we hope you appreciate.

*Vision* remains our flagship product and is still the largest and best produced magazine of any OGAE club. Hassan Yusuf continues to do sterling work as Editor, assisted by our

official photographer David Ransted. As ever, we want as many people as possible to get involved, so do please submit your ideas for features! We are delighted to welcome Jamie as Editor-in-Chief and who has already his mark on the magazine. One of his first key successes is finally getting OGAE UK onto Instagram.

As we did in Lisbon, I would like once again to put on record my sincere thanks to Gordon Lewis for all he did for *Vision* magazine – and club more widely – over many years. And we're very pleased that he is staying on *Vision* as Editorial Consultant.

### OGAE Contests

Throughout the year there are three OGAE-wide competitions – the *OGAE Song Contest*, the *Second Chance Contest* and the *OGAE Video Contest*. In the *Second Chance Contest*, the UK was represented by Asanda with *Legends*, coming 13th with 82 points. The *OGAE Video Contest* saw another strong result for the UK, with a top five placing for Dua Lipa's *New Rules*.

The exciting news, however, is that for the fifth time OGAE UK won the *OGAE Song Contest*. Well done to Steps, who took the crown with *Scared Of The Dark* – we look forward to hosting the contest next year.

Thank you to Dennis Evans, Gary Speirs and Martyn Clarke for their work in organising



the UK selections for the various contests. As part of a potential constitutional review in the coming months the committee will be looking at how we can coordinate the promotion and logistics of the various contests more formally.

### Eurovision 2019

The BBC has decided to involve OGAE UK in helping to shortlist the songs coming through the public submissions this year, and by the time you read this report this process will have concluded – so let's hope there was a real gem in there this year. Despite not having a song shortlisted by OGAE UK make it to the final round for the past couple of years interest in being on the selection panel remains very high. OGAE UK would like to wish everyone involved with this year's Eurovision: You Decide, being held in Manchester on Friday 8th February. By the time you read this we may already know who's representing us in Tel Aviv.

Likewise, by the time you read this we may have details about tickets for Eurovision 2019. We had around 370 applications – down on the 520 last year, but well up on the 155 in 2017 and the 292 in 2016. At this stage we do not know how many tickets will be made available, but we have to be realistic about the supply and demand balance. Thank you to Danny for managing the ticket process and to Simon and his colleagues at OGAE International for their negotiation work with the EBU and KAN in Israel.

### 2018 OGAE President's Meeting - highlights

OGAE UK was represented at the annual Presidents' meeting in Lisbon by Alasdair Rendall, accompanied by Danny Lynch.

Key points:

- Bureau report 2017-18 formally adopted. Initial ticket offer was for 700 tickets for the whole OGAE network, this ended



up increasing to 1,700 thanks to the efforts of International President Simon Bennett and the rest of the bureau.

- All clubs agreed that OGAEI should continue to try to negotiate tickets for its members, rather than leave members to participate in the public sale.
- Majority of clubs agreed to make an OGAE card app, replacing physical cards.
- Bureau plans to develop a manual for host clubs on running a Eurocafé.
- Bulgarian fan club formally accepted as a candidate club.
- OGAE Montenegro withdrew from the network in December 2017, and there are now 44 clubs in the network.

### AGM discussion

Following the presentations of the reports there was a discussion on tickets and events. It was agreed that, in future years, the cut-off date would move to being in line with the membership year, meaning that priority for tickets will be given to people who joined before October 31st in the previous year to the ballot being opened, eg, October 31st 2019 for Eurovision 2021 (but with a small amount set aside for new members). Further details will be communicated to members in due course. We also discussed events, and agreed that we would work to ensure an event is in place for OGAE UK members unable to travel to the Eurovision host country.

## 2018 Secretary's Report

Last year was a year of ENORMOUS change in almost every aspect of the club's activities covered by this report. We held elections for a new Organising Committee; we have begun a constitutional review process; implemented a new membership system; a new data privacy policy and procedure; a new membership fee structure; and are preparing for a new system of membership cards. All these changes have required a great deal of effort but will hopefully mean that we are now more resilient and more efficient.

### Constitution and elections

As mentioned last year and in accordance with our constitution, all committee members were up for election in 2018. The President, Editor of Vision and Secretary/Treasurer were re-elected unopposed, but there were two nominations for both the Ticket Coordinator and Vision Editor-in-Chief positions and so an election was required.

The Committee is grateful to Marcus Keppel-Palmer for once again taking on the role of election coordinator and organising the nomination process and the subsequent vote that took place in the spring.

Members were required to download a ballot paper, to complete their details, make their selections and then return the ballot paper to the election coordinator, either by post or by email. This process proved somewhat cumbersome and was at least partly responsible for an extremely low turn-out. It was very disappointing indeed that only 5% of members participated in the election, with only 90 votes submitted from over 1,600 members. The final results were as follows:

#### OGAE UK Ticket Co-ordinator

David Holt	30 Votes
Danny Lynch	60 Votes

#### OGAE UK Vision Editor-in-Chief

Gordon Lewis	38 Votes
Jamie McLoughlin	51 Votes

Congratulations to the winners who took office over the summer. Thanks also to the other candidates who put themselves up for election.

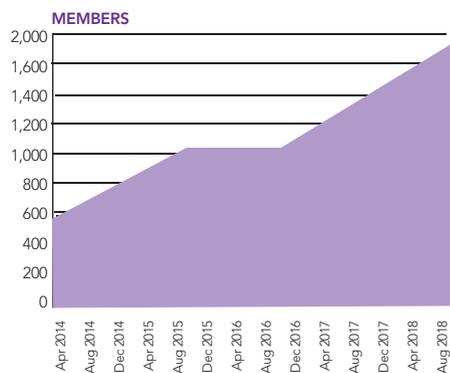
We have a long-standing commitment to try to identify a more practical voting method, preferably using the internet. This has proved a difficult challenge and, although various voting services are available, they are very expensive and quite complicated. The Committee will renew its efforts to identify a better method for elections and club votes that ensures a higher level of participation.

Identifying a better voting method is even more important as the Committee has initiated an exercise to review and update our constitution. Proposals are still being finalised and will need to be put to the membership in due course. The main area of change is likely to be an expansion of the committee to include additional members

### Current membership

Once again, we are delighted to be able to report strong membership growth over the last 12 months. The popularity of Lisbon as a host city certainly contributed to some of the membership growth, but the greater interest surrounding the UK selection process also helped. Membership of OGAE UK has grown by an incredible 370% in just seven years!

As reported in 2017, the increased membership created considerable administrative difficulties and we were looking for technology-based solutions to assist in the running of the club. We conducted a full review of our membership procedures and identified an internet-based membership system that seemed to meet our requirements in the form of the **Membermojo** product – please see below for more details.



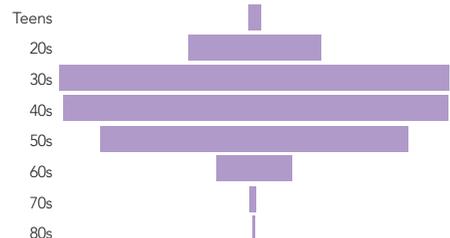
As at 30 October 2018 OGAE UK had the following:

- 889 sole members
- 975 joint members
- 16 honorary members

This makes a grand total of 1,884 paying members and 16 honorary members, a net increase of 277 or 17% over last year.

We have received a number of requests for a breakdown of membership by age and location. As can be seen from the chart below, the vast majority of our members are in their 30s and 40s, although older members are slightly under-reported as they have a higher tendency to not declare their date of birth. We only have a very small number of junior members and the Committee has given some thought to this category of members, particularly given the additional requirements of data privacy regulations.

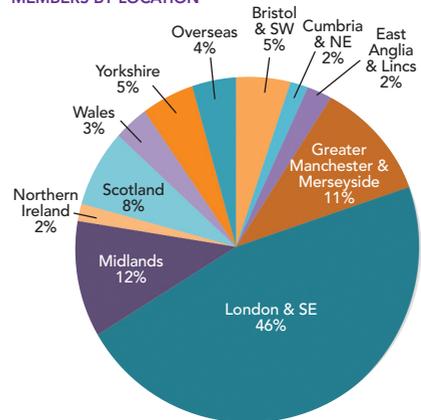
MEMBERS BY AGE



The distribution of members around the country (and beyond) has remained fairly constant over the years, although we have seen a drop in the number of overseas members which can, at least partially, be explained by the creation of OGAE Australia a few years ago.

The proportion of members in each home nation is roughly in line with their relative populations, although Wales has the fewest members per head. Members located in London and the Southeast make up almost 50% of the UK-resident membership.

MEMBERS BY LOCATION



The rate of increase in the number of members has slowed over the last 12 months. 487 individuals have joined OGAE UK since our last report, well down on the corresponding figure for last year, although still higher than in 2016. Some 201 individuals let their membership lapse in 2017, 30% fewer than in 2017.

The general increase in membership numbers has been matched by an increase in the number of female members, although they still only account for some 20% of the total membership.

These numbers probably reflect the fact that Lisbon was a very popular host city in 2018 and many people joined OGAE UK

in the hope of maximising their chances of obtaining tickets to the live shows.

Interest in Lisbon led to an increase in membership across all the 45 national OGAE clubs in the international network over the last 12 months. OGAE UK was briefly overtaken by OGAE Spain as the largest national club – interesting given the two countries’ dismal record at Eurovision in recent years. Based on the latest figures available, OGAE UK is once again the largest club.

We adopted a new approach for renewals in 2017, with all members receiving a personalised renewal advice by post, separate from *Vision* magazine. Chasers were then sent by email. This was quite a costly exercise but made for a much more orderly renewal season, and for a better response rate.

Year	Lapsed members	After chasing
2007	71	34
2008	67	52
2009	54	24
2010	157	24
2011	139	47
2012	165	74
2013	237	73
2014	419	114
2015	N/A	N/A
2016	409	383
2017	623	201
2018	561	487

LAPSED AND NEW MEMBERSHIPS



Membership system

As reported in 2017, maintaining accurate and up-to-date membership records using our old spread sheet-based system was becoming increasingly difficult and, more importantly, was proving very time consuming. Having concluded that the increased level of memberships was likely to continue for the foreseeable future, we looked again at possible software packages that could assist us.

Most club management software is extremely expensive and provides a level of functionality that does not match our requirements. However, early in 2018, we identified the *Membermojo* product that seemed to offer an appropriate level of functionality at a more reasonable price. We tested the software extensively using the Committee and a few other volunteers before deciding to proceed with an implementation.

Given that an outside party would now be handling our membership data, in accordance with data privacy rules, we contacted all members in August advising them of our plans and offering an opportunity to object. Members raised some very valid and useful concerns, particularly around data ownership and back-ups, which helped us to clarify arrangements with *Membermojo*, and which were all satisfactorily resolved. A few members objected to their dates of birth being recorded in the new system, the solution being to simply record these individuals’ birthdays as 1 January 1900.

In preparation for the transfer to *Membermojo*, we undertook a major clean-up and reorganisation of our old database. The most significant change was the switch to recording joint members separately with different membership numbers, a move that had been under consideration even before the decision to implement *Membermojo*. The data clean-up proved very time-consuming and

took over a month to complete, but this ultimately proved a valuable investment as the implementation went very smoothly indeed.

The first real test of the new system was the 2018 renewal which began with the first automated notifications in early October. The process is still on-going but seems to have worked very well. A handful of members have struggled to use the new system, and a few sent payments without first going through the system. A number of members have completed the renewal process on-line, opting to pay by BACS but then did not send through the payment despite a number of reminder emails. After 30 days these renewals are rejected and the member must start the process again.

New members now sign up directly through **Membermojo** via a link on our website. The systems requires people to provide all the basic information we need, thus eliminating the problem of missing data that plagued our old system. Once an application is received, it is reviewed and checked for completeness before being approved. This generates an email providing the payment instructions, and only after payment has been made does membership become active. Unfortunately, a considerable percentage of people who apply for membership fail to make the required subscription payment and so never become full members. Chaser emails are sent but most never reply and it is something of a mystery why.

Some 25 members still do not use email and these represent something of a challenge as renewals and all essential communications must be sent and chased by post.

### Data Security

2018 saw the introduction of the EU's General Data Protection Regulation (GDPR) which considerably tightened the rules around data privacy. The new regulations

are very complex but are ultimately designed to prevent individuals' personal data being shared without their specific consent.

OGAE UK undertook a review of our data privacy procedures, including an assessment of the personal information that we routinely gather, how we store it and how we use it. We completed a Legitimate Interests Assessment in order to assist us to determine how we should best comply with the new regulations. We concluded that we could rely on legitimate interests basis for our handling of members' personal data. We nevertheless drafted a new data privacy policy and statement which was circulated to all members by email or letter, and was published in **Vision**.

One of the effects of the new policy is that we now inform members in advance of any action where their personal data may be shared with a third party, providing an opportunity for members to ask questions, seek clarification and lodge objections. We did this ahead of the implementation of **Membermojo** and again in preparation for the new OGAE International membership card system. In neither case will members' private data be sold and the information is only supplied in order to facilitate the use of the two systems in question.

We will review our data privacy policy on a regular basis.

### Website

We continue to make improvements to the website, although we have once again had some difficulties surrounding the hosting of our site. New arrangements are now in place that will hopefully make the site more stable and reliable.

### Subscriptions

Over the summer of 2018, we undertook a more detailed review of the club's finances than usual and a full budget for the coming year was prepared. The budget

for the year was set at £26,000, a figure designed to cover four editions of **Vision**, our annual events budget, website and **Membermojo** costs, the expected costs of the new membership card scheme, general operating expenses and a contingency.

The club needs to raise £26,000 to cover one year's operations but is faced with the complication of not being able to accurately predict any postage cost increases for the coming year or, more importantly, future membership numbers. We therefore based our calculations on current postage costs and on membership of around 1,400 and worked backwards to determine the level of subscriptions.

Our review revealed that UK sole subscriptions were not even covering the costs of producing and distributing **Vision**, let alone making a contribution to other club expenses. Similarly, we were losing money on all overseas member categories except joint members residing in Europe. Fortunately, the number of overseas members is quite small so the total loss on these members has only been around £300 for the last year. This situation has developed mainly due to the very steep increases in postal costs in recent years that have not been passed on to members. Effectively, joint UK members were subsidising other membership categories.

The price of our membership subscriptions had not increased in ten years despite considerable inflation during this period. Indeed, our prices were reduced in 2013, when we had cleared our debts, and members were given half a year and two editions of **Vision** for free in 2016 in order to reduce our large cash reserves.

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

As reported in the past, we managed to hold subscription prices down because of the considerable increase in the number of members and through careful cost control. However, the Committee agreed that it was not appropriate for joint UK members to subsidise other membership categories and that we needed to ensure that adequate funds would be available for the future. We very reluctantly, therefore, decided to increase some of our subscription rates and the following price structure applied from the 2018 renewal:

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

These changes were communicated by email to all members and were set out in the most recent edition of **Vision**, although we appreciate that this was sent out after the renewal date. We still believe that these subscription amounts represent excellent value for money, particularly when compared to other OGAE clubs.

As in recent years, following the publication of **Vision 116**, we will introduce a six-edition/18 month membership running until 31 October 2020 at slightly higher rates before switching back to the standard 12 month tariff at year-end.

At the same time as increasing rates, we will be actively looking to make further expense savings and will have a page limit for **Vision** magazine in order to try to reduce postage costs.

### Membership Cards

We ordered 259 new membership cards at the beginning of 2018. Once again, our thanks to Robin Wright for his assistance in collecting and reformatting photos. The new cards were distributed in April along with the 2018 validity stickers for existing

cardholders. As usual this was a huge and very costly exercise, and once again we were left with dozens of cards ordered (and paid for) by members who had then let their membership lapse in November 2017.

The OGAE International membership cards have been a very tangible proof of club membership since their introduction some ten years ago. Many members are very proud of their cards and anxiously await the arrival of their annual validity sticker. However, the system is incredibly hard and costly to administer with around 15,000 cards having been issued to the various national clubs. The process of obtaining new cards was very slow indeed, and the preparation of photo files was an extremely onerous task. The cost of obtaining new and replacement cards, distributing them by post and sending out annual stickers was very expensive, costing OGAE UK some £900 in the last financial year alone.

The cards are issued by OGAE International and were originally requested by the contest organisers as a way of identifying members. After ten years some original cards are now becoming very worn and there was a view that a new design needed to be introduced to reflect OGAE International's new brand identity. This would have meant producing more than 10,000 cards for the whole network, a task that would have involved a huge amount of administrative work collecting and reformatting new photos, as well as enormous cost. The burden of administering the card system was becoming to onerous both for OGAE International and the various national clubs. The national club presidents therefore authorised the OGAE International Bureau to look for an alternative means of producing and distributing cards.

As soon as it became clear that new plastic cards may not be produced, we stopped collecting photos and the £3 charge pending a final decision on a

replacement system. OGAE International has now decided to implement a system of electronic cards and preparations are currently underway. This will mean that all members will receive a card, not just those who supplied the required information. There will also be an annual charge for the cards that will be higher than the previous annual sticker charge. However, this will also mean that we will no longer have to collect photos, reformat them, submit data and then distribute new cards and validity stickers by post, processes that took a huge amount of time and effort and which were also very costly.

### Emails

We have continued to use the **Mailchimp** service during the last year to produce almost all our membership email communications. In response to comments about the lack of regular communications, we have now introduced a regular email newsletter which has been sent to all members on at least a monthly basis throughout 2018.

A number of members have reported issues with the **mailchimp** messages. These messages are sent to the e-mail addresses that members have provided to us and which are recorded on **Membermojo**. With the implementation of the new system, members can view and amend their e-mail addresses at any time, although there is only an option to record one address. Anyone not receiving the regular e-mail newsletters should firstly check that the e-mail address we have for them is correct, and should then make sure that the messages are not being sent to their junk files and that their mail provider allows the receipt of **mailchimp** messages. If the messages are still not being received, they should contact us to discuss options.

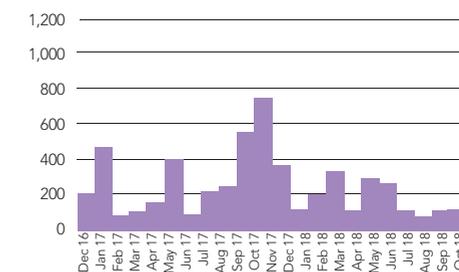
**Mailchimp** messages are designed to comply with the GDPR and so include an option to unsubscribe. A number of

members have used this option in recent months, whilst others have labelled our messages as junk. These actions are fed back to mailchimp and are recorded in our account. Since we use a mailing list option provided through Membermojo that ensures that messages are sent to all members, by requesting to unsubscribe or classifying our messages as junk, our mailing list is blocked and can no longer be used. This necessitates a laborious work-around to create a new mailing list.

Our emails include a clear request that anyone wishing to unsubscribe should contact **ogaek@gmail.com** rather than using the unsubscribe tool. Nevertheless, almost every email we send results in someone completing the unsubscribe request but using our email list address

rather than their own email address. If this continues we may need to consider ending the use of **mailchimp** and discontinuing regular email newsletters to members. It is difficult to understand why someone would pay to be a member of our club but then opt to not hear from us!

MONTHLY EMAIL VOLUMES



## 2018 Treasurer's Report

As repeated each year, the Treasurer's role is to ensure the medium to long term financial stability of the club, and to ensure that we maintain sufficient cash to fund our activities for at least one year.

Financial planning is always difficult given the nature of our activities and the source of our revenue. It is impossible to predict how many members we will have in the future and this obviously has an impact on the print runs for Vision magazine.

We have been fortunate that continued growth in membership has increased our revenue in recent years. Nevertheless, we had a deficit of £3,492.73 in 2016-17. Through careful cost control and a further increase in membership following Portugal's victory in 2017, we have reversed this situation and have a surplus of £3,666.66 in 2017-18.

### Budgeting & Subscriptions

As mentioned in 2017, we monitored the financial situation very carefully over 12 months and prepared a detailed budget over

the summer. We took particular care over the new budget as we now have to pay fees to run the **Membermojo** system and are likely to have to make annual payments for the new membership cards. Although we will hopefully be making savings on postage, it was important to ensure that membership fees fully covered the actual costs of membership.

We estimated that we needed to generate some £26,000 for 2019 to cover all costs. The detailed break-down is as follows:

Vision	£20,000
Membermojo costs	£500
Website costs	£500
Events	£1,500
General expenses	£500
Membership cards	£2,000
Contingency	£1,000
<b>TOTAL</b>	<b>£26,000</b>

We finished the 2017-18 membership year with cash reserves of £14,000, well below our

target of maintaining sufficient reserves to produce **Vision** for one year. We, therefore, concluded that we should also try to rebuild our reserves.

As mentioned in the Secretary's report, UK sole membership at £15 per year no longer covered the cost of producing and distributing **Vision**, but the UK joint membership fee of £25 did cover the related costs. We, therefore decided to increase the UK sole membership by £2 in order to correct this situation.

At the same time as increasing subscription rates, we will also work hard to hold down costs during the coming year. 2018 was a big year for Eurovision news, not least owing to the deaths of a number of Eurovision stars. This necessitated two very large editions of **Vision** which were heavier and consequently more expensive to post. In future, we will try to keep **Vision** within the Royal Mail weight categories in order to hold down postage costs.

### Events Fund

In accordance with the decision taken last year, we now transfer £1 per member to the events fund every June. The fund is at the disposal of the Events Committee to provide money to facilitate events for members around the country.

In the 2017-18 financial year £1,473.02 was spent on member events. This figure is broken down as follows:

Eurobash	£1,050.00
AGM	£40.10
London Preview Party	£382.92
<b>Total</b>	<b>£1,473.02</b>

A further £2,325.00 was paid out to the organisers of the *EuroGlitz* event in York in May 2017, This sum represented the ticket proceeds which had been collected by OGAE UK during the 2016-17 financial year on behalf of the organisers

### Cash Positions

OGAE UK receives the vast majority of its income in October/November with the annual renewal payments. This money is then used through the year to pay for **Vision** and other expenses.

We continue to operate four bank accounts and the PayPal account. We had hoped to close one HSBC account but some members still insist on making payments to this account, and some continue to have annual standing orders to it despite repeated requests to cancel these. As soon as this situation has been resolved we will consider closing the first HSBC account, retaining only the number two interest bearing account for reserve purposes.

All main activity now flows through our Lloyds Bank accounts as these can be monitored over the internet. The balance on the PayPal account is periodically transferred to the main Lloyds account.

#### Cash Position as at 31st March 2018

HSBC #1	£2,698.63
HSBC #2	£1,512.13
Lloyds Main Account	£12,084.80
Lloyds Events Account	£949.53
PayPal Account	£12,828.51
<b>Debts</b>	<b>£0</b>
<b>Total assets</b>	<b>£30,073.60</b>

#### Cash position as at 30th September 2018

HSBC #1	£2,713.63
HSBC #2	£1,512.94
Lloyds Main Account	£2,226.63
Lloyds Events Account	£1,607.86
PayPal Account	£10,447.11
<b>Debts</b>	<b>£0</b>
<b>Total assets</b>	<b>£18,508.17*</b>

\* £4,127.84 has now been paid out for **Vision** 114, the last edition of the 2018 membership year, meaning that we

finished the membership year with cash totalling around £14,380. This was some £8,000 lower than the previous year and reflects the high costs of **Vision** magazine during 2018, as well as start-up costs for **Membermojo**.

Detailed (unaudited) income and expense statements for the 2017-18 financial year are as follows:

<b>INCOME</b>	
Subscriptions	£27,179.25
Bank interest	£0.71
<b>Total</b>	<b>£27,179.96</b>

<b>EXPENSES</b>	
Vision printing	£9,953.35
Vision postage	£7,518.19
Membership cards	£219.46
Renewal letters	£192.13
Renewal postage	£775.61
Expenses	£135.70
Events	£1,473.02
Website	£31.44
PayPal fees	£981.40
Bank fees	£70.00
Card refunds due	£138.00
EuroGlitz	£2,325.00
<b>Total</b>	<b>£23,813.30</b>

#### **SURPLUS** £3,366.66

We have simplified the presentation of the accounts this year, showing an overall position rather than one broken down by account. This will hopefully make the accounts easier to review.

We have an overall surplus for the last financial year following a similar sized deficit in 2016-17. This is mainly due to a big increase in subscription income for the last financial year, reflecting the big increase in membership.

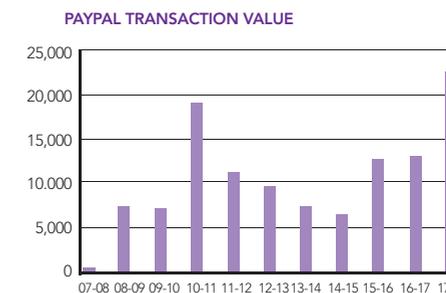
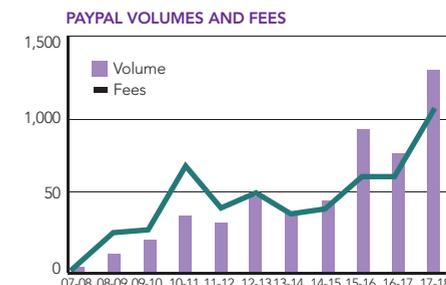
Membership card costs have been offset by the £3 charge that was introduced last year.

### Paypal

We continue to use PayPal for most subscription receipts, and the increase in membership along with the introduction of fees for membership cards resulted in a big increase in payment volumes during the 2017-18 financial year. We paid almost £1,000 in PayPal transaction fees.

The implementation of **Membermojo** has increased our reliance on PayPal as the payment tool is fully integrated into the membership system and is by far the easiest method to pay for subscriptions. This integration also means that PayPal provides the most secure payment method and ensures a complete audit trail of payments. As a result of the new procedures and system, payment volumes and fees are likely to increase in the current financial year.

PayPal has introduced much improved management information reports which are invaluable in monitoring our transactions and cash positions.



# THE NAUGHTY SCOREBOARD



He used to be the Boss of Eurovision. He has one of the best surnames ever. But does he have what it takes to make it through a session with The Naughty Scoreboard unscathed? (well, we'd imagine so, it's just a load of old nonsense really). Step forward please, Svante Stockselius. There is a question lurking behind each of the nations on this board which will reveal the tiniest chinks of this mighty Swede's persona to Vision readers. We hope you enjoy what he was willing to divulge... Photos by Pete Devine

**Svante Stockselius:** I'm terrible at this. The facts are not my thing.

**Vision:** Don't worry, the interview is all

**Do you follow the football? Which team do you support?**

**Svante:** I've always been an Arsenal fan and I would say Arsenal but my son's favourite team is Manchester City so I also follow them.

**So has he been happier than you in recent years?**

**Svante:** Definitely.

**What about Swedish teams? Do you follow any of them?**

**Svante:** Swedish football is so bad so, nah... the national team is pretty good though.

**We're very sorry England knocked you out of the World Cup, Svante. Pick another country please.**

**Svante:** Serbia!

**Have you ever held the Eurovision trophy?**

**Svante:** Sure. I even have one at home.

**Did they give you one when you left?**

**Svante:** Yeh.

**And were you responsible for it being made? Was that one of your ideas as well?**

**Svante:** It was. I like the design, it's very obvious, it's beautiful.

**Have you ever held it and pretended that you've won Eurovision?**

**Svante:** (laughs) Ah, probably, you do it like that (Svante then demonstrates the optimum



way to hold said trophy aloft at the moment of victory, he's very convincing).

**OK, another country please?**

**Svante:** France

**Who was your first crush?**

**Svante:** I can't remember her name now... it was definitely a Swedish girl. Let's say her name was Kajsa.

**Was that somebody from school?**

**Svante:** Yeh (and we're not getting any more than that, so best to move on).

**Pick another country please.**

**Svante:** How about Denmark?

**What is the food like in the EBU canteen?**

**Svante:** (laughs) Quite good. It's a very French influenced part of Switzerland so there's some good chefs there. My favourite dish when I worked there was some kind of fish, I can't remember what it was exactly. In Geneva, in the lake, there's a special small fish and they always eat that. It's good.

**Another country please, Svante.**

**Svante:** Georgia.

**How many languages can you speak?**

**Svante:** One, Swedish! [Editor's Note: And obviously English...] A little bit of French and I know the most important words in Russian. Most people at the EBU speak fluently French but I never did that.

**We'll have two more questions, what one would you like next?**

**Svante:** Iceland.

**Which Eurovision performance impressed you the most during your time in charge?**

**Svante:** Ooh, that's a good question. I must think about this, there's so many of them (far play, Svante thinks for some considerable time before deciding on his answer)... I might say Ruslana, the first Ukrainian winner. She was so committed, she wanted it so badly. I think she's the only artist to ever go on every EBU meeting with their delegation. Normally, there's no artist there – it's just boring management people and she came to all of those and she didn't leave anything unprepared, she always made good rehearsals. I was very impressed by her.

**So were you not surprised when she made her move into politics?**

**Svante:** No. That was kind of expected.

**And we'll have one more please, Svante.**

**Svante:** OK, let's go with Slovenia.

**What's the naughtiest lie you've ever told?**

**Svante:** I love you, probably.

**Who was that to?**

**Svante:** Kajsa!

**Mr Stockselius, your pants are on fire!**

**Thank you so much to the former man in charge for taking time out to be slightly daft with us. If anything, we've all learned how to approach pasta with confidence from now on. There'll be more from The Naughty Scoreboard soon. See yer.**

# Small TALK with Darron Copeland & Martin Phillips

David Ransted posed the questions



Darron Martin

Darron and Martin have been partners for 25 years – and they’ve made a name for themselves in OGAE UK circles with their rather impressive bespoke outfits with Eurovision motifs. Let’s see what makes them click.

**DARRON SAYS...**

**Occupation:** Graphic Designer

**Favourite Eurovision year:** 2006. That was the first Eurovision I attended live in person.



**MARTIN SAYS...**

**Occupation:** Vice President of HR for an energy company.

**Favourite Eurovision year:** For the longest time, it was our first Eurovision – Athens 2006, but Eurovision 2014 in Copenhagen eclipsed everything – venue, night life, hotel, fabulous friends, and of course the victory of *Die Königin Von Österreich*, for whom we dressed as court jesters in anticipation of said victory.

**Which Eurovisions have you attended?** Every Eurovision since 2006. I fear that Eurovision in Tel Aviv may break our uninterrupted attendance.

**Favourite UK entry:** *Come Back* by Jessica Garlick.

**Favourite Eurovision entry:** *For Var Joord* by Karoline Kruger (Norway 1988) and *This Is*

**Which Eurovisions have you attended?** 2006-2018

**Favourite UK entry:** *Cry Baby* by Jemini.

**Favourite Eurovision entry:** *Quedate Conmigo* by Pastora Soler for Spain.

**Favourite winner:** Conchita Wurst (*Rise Like A Phoenix*).

**Favourite city or place:** Vienna. I could not get over the wonderful cheese sausages on a roll you can get from the street carts. Every time you bite into the sausage you got a wonderful gooey surprise in your mouth.

**What are your interests/hobbies outside**



*My Life* by Euroband (Iceland 2008 – the best Eurovision video evah! Truly it is).

**Favourite winner:** Conchita Wurst – *Rise Like a Phoenix*.

**Favourite city or place:** Baku, Azerbaijan – It was just so “foreign” in every way. The whole city was entranced by our freakishness and I got to have my own dedicated police motorcade from a police station to our hotel. Those specially bought and imported black London cabs featured in two bizarre Baku taxi incidents (shhh... Sylvia and Fiona).

**What are your interests/hobbies outside Eurovision?** I work 80 hours a week so little time for much else, but food, politics, travel, live concerts, making our Eurovision outfits.

**When were/are you happiest?** When Darron and I are travelling together – especially somewhere new, which is what Eurovision has offered us every year since

**Eurovision?** I am a textile artist and I collect miniature architectural replicas of famous buildings and monuments. I have collected over 1,500 different miniature buildings. And no, I don’t dust them daily.

**When were/are you happiest?** I am my happiest when I find a miniature building that I don’t have in my collection.

**What trait do you most deplore in others?** Anyone who starts a sentence with the phrase “That being said...”

**And what trait do you most deplore in yourself?** I hate that I use the word “like” way too much. You know like it’s a really hard habit go break. ▶



2006 (except Stockholm, the only city we had previously been to).

**Which living person do you most admire, and why?** Hillary Clinton – she has put up with a barrage of the most outrageous lies and attacks for 25 years and is still the most gracious and lovely individual. I have been in her presence a couple of times and have almost swooned.

**What trait do you most deplore in others?** People pretending they voted to leave the EU for reasons other than racism and xenophobia.

**And what trait do you most deplore in yourself?** Believing that people have no other reasons to vote to leave Europe other than their racism and xenophobia.

**How do you relax?** The word “relax” makes me stiffen up immediately. I always tell masseurs up front “don’t suggest I relax”. ▶

**How do you relax?** A spa facial always does the trick.

**Do you have any superstitions?** None.

**Who was your first crush?** I think my first major crush was Lynda Carter as Wonder Woman. Well to be honest it was less a crush and more that I wanted to be her.

**What did you want to be when you were growing up?** An accountant just like my father.

**Favourite movie:** *Die Mommie Die*. It's one of the few movies that I can recite line by line from memory. "You've slipped

into my life as easily as vermouth into a glass of gin: Quickly, and just a bit too smooth."

**What keeps you awake at night?** All the creative ideas I wasn't able to execute that day.

**Who would play you in the film of your life?** Bugs Bunny. I think his sarcasm, wit and humour would make him the perfect actor to play me. Plus I love carrots.

**What is top of your bucket list?** I really want to go on a safari in Africa. And to be clear a photography safari and not the shameful safaris that Eric Trump and Don Jr have taken.



**What is the worst job you've done?** Have you ever scraped the first layer of rubber off an athletic track with a brick during summer? Well I did it for a month.

**Favourite non-Eurovision song:** *Spinning Around* by Kylie.

**Apart from Eurovision, who was the last music act you saw perform live?** Kylie Minogue at the O2 in London supporting her *Golden* recording. Sorry Kylie, leave country to the professionals.

**Guilty pleasure:** Dunkin' Donuts vanilla creme donuts. ■



**Do you have any superstitions?** None.

**Who was your first crush?** I'd have to say Peter Duncan on *Blue Peter*, Timothy Dalton and Jenny Agutter.

**What was your most embarrassing moment?** Being paraded and ridiculed in front of the school at assembly when I was 11 years old for claiming to be an atheist. It didn't change my mind!

**What is your most treasured possession?** My 25-year relationship with a fantastic husband. He's practically perfect in every way.

**What did you want to be when you were growing up?** I wanted to be a glam rocker shamelessly prancing across the stage in a black and white harlequin leotard and black nail varnish, but that job was already taken. That or an MP representing my constituency of Swansea East.

**Favourite movie:** *Chitty Chitty Bang Bang* and *Die Mommie Die*.

**What keeps you awake at night?** Work – always work!

**Who would play you in the film of your life?** I have been told (a number of years ago) by three different and unrelated people that I looked like David Cassidy (crazy, but true), so if he was still alive, David Cassidy. That or David Tennant.

**What is top of your bucket list?** Seeing Iceland win Eurovision and being there in Reykjavik for the following year's show.

**What is the worst job you've done?** An usher at St. Martin's Lane Odeon for a week when I was 18 years old – I had to wear a puke green suit, a lemon yellow shirt and a puke green tie. When the manager asked me to take a note across to the Leicester Square Odeon, I told him "I can't be seen out in public looking like this!". He told

me not to be so stupid – I delivered the note, but I also delivered my immediate resignation the next day.

**Favourite non-Eurovision song:** Right now, it's *Uninvited* by Conchita – a stunning version of the Alanis Morissette song. My all time favourite song though must be *In The Lap Of The Gods... Revisited* by Queen – it's been my most whistled song for over 40 years.

**Apart from Eurovision, who was the last music act you saw perform live?** Soft Cell's farewell show at the O2. Marc Almond is my all time pop hero.

**What is your greatest fear?** Drowning.

**Guilty pleasure:** I have no guilt or shame.

**Tell us a secret:** I was taken hostage in a sawn-off shotgun robbery of my local post office in Harlesden, NW London in 1987. ■

# MEGA EURO QUIZ

## ANSWERS

Please share your final marks out of 100 with us on [Twitter @OGAE\\_UK](#) or our [Facebook](#) page – be honest now!

### ROUND ONE: Crowning Glory

1. Lucie Jones
2. Mary Hopkin
3. Scott Fitzgerald
4. SuRie
5. Kit Rolfe (Belle and the Devotions)
6. Cliff Richard (1973 Contest)
7. Imaani
8. Vikki Watson
9. Molly
10. Frances Ruffelle

### ROUND TWO: Be Them Ever So Pithy

1. *Nobody But You* (Cesar Sampson, Austria)
2. *Taboo* (Christabelle, Malta)
3. *Monsters* (Saara Aalton, Finland)
4. *Goodbye* (The Humans, Romania)
5. *Stones* (Zibbz, Switzerland)
6. *X My Heart* (Aisel, Azerbaijan)
7. *Funny Girl* (Laura Rizzotto, Latvia)
8. *Dance You Off* (Benjamin Ingrosso, Sweden)
9. *Storm* (SuRie, UK)
10. *Higher Ground* (Rasmussen, Denmark)

### ROUND THREE: Brighton Rocked

1. The nudist beach
2. Fish and chip shops
3. *Dancing Queen*
4. Raya
5. Tom Fletcher
6. Goldstone
7. Liam Tamne
8. Aimie, Helen and Rhiannon.
9. Leeds United.
10. Turquoise

### ROUND FOUR: Every Winner Has a Story

1. *Rock Me*
2. *Non Ho L'eta*
3. *Rock 'n' Roll Kids*
4. *The Voice*
5. *Fairytales*
6. Tom Pillibi
7. *Ding-Dinge-Dong/Ding-A-Dong* (will accept either)
8. *My Number One*
9. *Net Als Toen*
10. *La, La, La*

### ROUND FIVE: Grab 'Em From the Off

1. 1969
2. 1982
3. 1996
4. 1975
5. 1980
6. 1961
7. 1971
8. 1994
9. 2002
10. 1989

### ROUND SIX: Name Dropping

1. *J'aime La Vie*
2. *Beautiful Song*
3. *Disco Tango*
4. *Lie To Me*
5. *Diva*
6. *Cliche Love Song*
7. *Sjubidu*
8. *Video, Video*
9. *Video, Video* (again)
10. *Waterloo*

### ROUND SEVEN: Links Gift Set

1. B-sides of the single releases of the UK's four outright Eurovision winners.
2. All scored 100 points.
3. All were a nation's entry the year before its first Eurovision victory.
4. All reached number two on the UK singles chart.
5. The four women name-checked in *Uno Per Tutte* (Italy 1963).
6. All conducted by Noel Kelehan.
7. All TV shows featuring UK 1991 entrant Samantha Janus as an actress.
8. All performed third in the running order.
9. All name-check capital cities in their titles.
10. All performed by an act beginning with 'X'.

### ROUND EIGHT: Proper Clever Clogs

1. *Ding-Dinge-Dong/Ding-A-Dong* (will accept either).
2. *Refrain*.
3. *Tom Pillibi*
4. *Poupee De Cire, Poupee De Son*
5. *Hard Rock Hallelujah*
6. *La, La, La*
7. *Hallelujah*
8. *Making Your Mind Up*
9. *Sie La Vie Est Cadeau*
10. *J'aime La Vie*

### ROUND NINE: That's Not My Name

1. Cliff Richard
2. SuRie
3. Kathy Kirby
4. Scott Fitzgerald
5. Cheryl Baker
6. Lulu
7. Matt Monro
8. Johnny Logan
9. Dana
10. Dana International

### ROUND TEN: Spaghetti Conjunctions

1. *Take Me To Your Heaven*.
2. *Why Do I Always Get it Wrong*.
3. *That's How You Write A Song*.
4. *All Kinds of Everything*.
5. *Give a Little Love Back To The World*.
6. *No Degree Of Separation*.
7. *Save Your Kisses For Me*.
8. *Goodbye To Yesterday*.
9. *Children Of The Universe*.
10. *Fly On The Wings Of Love*.

# PARTING SHOT



We'll leave you with this shot, taken by **David Ransted** at rehearsals in Lisbon, of Belarus's backing performer about to shoot a red rose to singer ALEKSEEV, performer of the song *Forever*. Sadly, on this occasion Cupid's arrow failed to find its mark with the voters and Belarus missed out on the Grand Final, finishing 16th in Semi-Final 1.

# SILVER LININGS



**Came second in 1993**

**United Kingdom**

*Better The Devil You Know*

Sonia

**Came second in 1994**

**Poland**

*To Nie Ja!*

Edyta Górniak



**Came second in 1995**

**Spain**

*Vuelve Conmigo*

Anabel Conde

