



vision

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LENA ON A HIGH

VICTORY FOR
GERMANY

**INSIDE:
REVIEWS, ANALYSIS
AND RESULTS OF THIS
YEAR'S EUROVISION**

**INTERVIEW WITH
NIAMH KAVANAGH**

Affiliated to Organisation Générale des Amateurs de l'Eurovision

Vision

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See '**BACK ISSUE BONANZA!**' - Inside back cover

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EDLINES

Eurovision in the 21st century has finally come of age, and the dreams that many cynics claimed would never come true were fulfilled in Oslo back in May. Although the United Kingdom came last (again!), points were received from both east and west while, at the other end of the scale, one of the Big Four countries deservedly won the musical Grand Prix.

Unlike those pre-contest favourites, including Azerbaijan who reputedly spent millions of euros on its latest entry, Lena proved that *Satellite* only had to be watched and heard once to capture the imagination of both jurors and televoters. It was also a contemporary performance of a modern song that would not sound out of place in any Top Ten around the world.

And so, as Eurofans wait with baited breath for Germany to confirm the host city for 2011, Eurovision activities continue with the forthcoming Eurobash in October and, later in the year, the OGAE Song Contest that is being hosted by the UK branch of the international fan club. What's more, some countries are already making announcements about 2011 entries so there is lots to watch out for in coming months.

Best wishes,

Gordon Lewis

Editor-in-Chief

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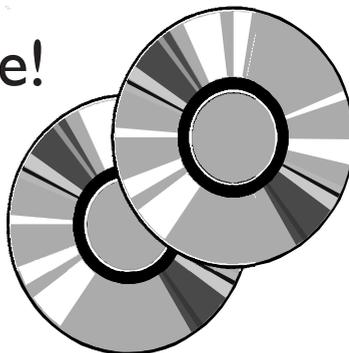
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HOW EUROPE VOTED

FINAL

| | Albania | Armenia | Azerbaijan | Belarus | Belgium | Bosnia & Herz. | Bulgaria | Croatia | Cyprus | Denmark | Estonia | Finland | France | Georgia | Germany | Greece | Iceland | Ireland | Israel |
|----------------|---------|---------|------------|---------|---------|----------------|----------|---------|--------|---------|---------|---------|--------|---------|---------|--------|---------|---------|--------|
| Germany | 10 | | 1 | | 10 | 8 | 3 | 6 | 4 | 12 | 12 | 12 | 3 | | | 2 | 3 | 8 | |
| Turkey | 8 | | 12 | 3 | 6 | 10 | 10 | 12 | | 6 | 6 | 3 | 12 | 5 | 10 | | | 1 | |
| Romania | 5 | 1 | 7 | 1 | | 2 | | | 8 | 8 | | | | | | 4 | 5 | 7 | 8 |
| Denmark | 2 | 5 | 4 | | 2 | | | 2 | | | 5 | 2 | | | | | 12 | 12 | 4 |
| Azerbaijan | | | | 6 | 5 | 7 | 12 | | 10 | 2 | | | | 8 | | 1 | 4 | 3 | 7 |
| Belgium | | | | | | | | | | 10 | 3 | 6 | 7 | | 12 | 6 | 10 | 10 | |
| Armenia | | | | 5 | 7 | | 8 | | 7 | | | | 6 | 10 | 7 | 7 | | | 12 |
| Greece | 12 | 3 | | | 12 | 6 | 5 | | 12 | | | 7 | 4 | | 8 | | | 8 | |
| Georgia | | 12 | 8 | 7 | 4 | 4 | 6 | 7 | 5 | | 8 | | | | | 5 | 2 | 5 | 5 |
| Ukraine | | 8 | 10 | 10 | | | 7 | | 6 | | | | 2 | 7 | | | | | 2 |
| Russia | | 10 | 3 | 12 | | | | | | | 10 | | | | | | | | 10 |
| France | | 6 | | | | 3 | | 3 | 3 | 7 | 1 | 8 | | | 3 | 8 | 6 | 6 | 3 |
| Serbia | 3 | | | | | 12 | | 8 | 1 | | | | 10 | | 5 | | | | |
| Israel | 4 | | 5 | 8 | | 1 | | | 2 | | | 10 | 1 | 4 | | | | | |
| Spain | 7 | 7 | | | 1 | | 2 | | | | | 4 | | 2 | | | | | 1 |
| Albania | | | | | 3 | 5 | | 5 | | | | | | | 1 | 10 | 7 | | |
| Bosnia & Herz. | 6 | | | | | | | 10 | | | | | | 5 | | | | | |
| Portugal | | 4 | | | | | | | | 4 | | | 8 | | 6 | | 1 | | |
| Iceland | | | | 2 | 8 | | | | | 3 | 4 | 5 | | | 4 | 3 | | | |
| Norway | | 2 | | | | | | | | 5 | 7 | | | 6 | | | | 2 | |
| Moldova | | | 6 | 4 | | | | | | | | | | 1 | | | | | |
| Cyprus | | | | | | | 4 | 4 | | 1 | | | | | | 12 | | | |
| Ireland | | | | | | | 1 | 1 | | | 2 | 1 | | | 2 | | | | 6 |
| Belarus | | | | | | | 1 | | | | | | | 12 | | | | | |
| UK | 1 | | 2 | | | | | | | | | | | 3 | | | | 4 | |

SEMI-FINAL ONE

| | Albania | Belarus | Belgium | Bosnia & Herz. | Estonia | Finland | France | Germany | Greece | Iceland | Latvia | Macedonia, FYR | Malta | Moldova | Poland | Portugal | Russia | Serbia | Slovakia | Spain | Total | Ranking |
|----------------|---------|---------|---------|----------------|---------|---------|--------|---------|--------|---------|--------|----------------|-------|---------|--------|----------|--------|--------|----------|-------|------------|---------|
| Belgium | 4 | 8 | | 4 | 8 | 10 | 10 | 12 | 10 | 12 | 8 | 4 | 12 | 6 | 12 | 12 | 10 | 7 | 10 | 8 | 167 | 1 |
| Greece | 10 | 5 | 10 | 8 | 2 | 8 | 4 | 8 | | 8 | | 3 | 8 | 7 | 7 | 10 | 7 | 10 | 8 | 10 | 133 | 2 |
| Iceland | 8 | 6 | 12 | | 7 | 7 | 5 | 6 | 8 | | 2 | 1 | 10 | 10 | 10 | 6 | 8 | 3 | 7 | 7 | 123 | 3 |
| Portugal | 5 | | 4 | 3 | 5 | 6 | 8 | 10 | | 7 | 7 | 2 | 4 | 5 | 2 | | | 5 | 4 | 12 | 89 | 4 |
| Serbia | 3 | | 3 | 12 | 1 | | 12 | 4 | 7 | 3 | 3 | 10 | | 3 | | 2 | 4 | | 6 | 6 | 79 | 5 |
| Albania | | | 8 | 7 | | 12 | 2 | 5 | 12 | 10 | | 12 | 6 | | 4 | | | 2 | | 4 | 76 | 6 |
| Russia | | | 12 | 5 | 2 | 12 | | | 1 | 3 | | 10 | | 1 | 12 | 8 | 1 | | 4 | | 74 | 7 |
| Bosnia & Herz. | 7 | 4 | | | | 8 | 6 | | 5 | | | | 8 | 3 | 1 | 6 | | 2 | 12 | 5 | 59 | 8 |
| Belarus | | | | | 4 | 5 | 1 | | 6 | | 5 | 5 | 5 | 8 | 3 | 7 | 12 | | 3 | | 59 | 9 |
| Moldova | | 10 | 2 | | | 7 | 3 | | 4 | | | 7 | 7 | | | 8 | 5 | 1 | | 5 | 52 | 10 |
| Finland | | | 7 | 7 | | 10 | | | 3 | | 6 | 6 | | | 1 | | | | 2 | 2 | 49 | 11 |
| Malta | 2 | 2 | | 6 | 3 | 6 | | 2 | 2 | 4 | 1 | 6 | | | | 3 | | | 12 | 1 | 45 | 12 |
| Poland | 6 | 3 | 6 | | | | 7 | 7 | | | 4 | | | 2 | | | 6 | | 3 | | 44 | 13 |
| Estonia | 1 | 1 | | 1 | | | | | 1 | 2 | 12 | | | 5 | 4 | | | | | | 39 | 14 |
| Macedonia, FYR | 12 | | | 10 | | | | | | 1 | | | 4 | | | 1 | 8 | 1 | | | 37 | 15 |
| Slovakia | | | | 1 | 5 | | | | | 5 | | | | | 5 | | 6 | | | | 24 | 16 |
| Latvia | | | | | | 6 | | | | | | | | | | | | | | | 11 | 17 |

The top ten countries went through to the final

HOW EUROPE VOTED

| Latvia | Lithuania | Macedonia, FYR | Malta | Moldova | Netherlands | Norway | Poland | Portugal | Romania | Russia | Serbia | Slovakia | Slovenia | Spain | Sweden | Switzerland | Turkey | Ukraine | UK | Points | Ranking |
|--------|-----------|----------------|-------|---------|-------------|--------|--------|----------|---------|--------|--------|----------|----------|-------|--------|-------------|--------|---------|----|--------|---------|
| 12 | 10 | 8 | 4 | | 4 | 12 | 7 | 1 | 3 | 6 | 8 | 12 | 10 | 12 | 12 | 12 | 10 | 5 | 4 | 246 | 1 |
| | 4 | 10 | | | 8 | 2 | | | 8 | | 3 | | 2 | 3 | 5 | 3 | | 8 | 10 | 170 | 2 |
| 3 | 2 | | 5 | 12 | 5 | 10 | 6 | 10 | | 3 | 6 | 1 | 7 | 10 | 10 | 4 | 2 | 2 | 8 | 162 | 3 |
| 10 | 3 | 2 | 8 | | 2 | 8 | 12 | 4 | 12 | 1 | | 7 | 12 | 4 | 8 | | | | 6 | 149 | 4 |
| 2 | | 3 | 12 | 7 | | 7 | 8 | | | 8 | | | | 7 | | 2 | 12 | 12 | | 145 | 5 |
| 4 | 7 | | 10 | | 6 | 3 | 10 | 5 | 4 | 5 | 5 | 10 | | | 2 | 7 | | 1 | | 143 | 6 |
| 1 | | 4 | | 6 | 12 | | 5 | | 6 | 12 | 1 | 4 | | 8 | 1 | | 6 | 6 | | 141 | 7 |
| | | | 7 | 2 | 3 | | 1 | 8 | 7 | | 10 | 5 | | 5 | | | 3 | | 12 | 140 | 8 |
| | 12 | 5 | | 5 | | 1 | 4 | | | 10 | | | 1 | 1 | 6 | 1 | 5 | 7 | | 136 | 9 |
| 7 | 6 | | | 8 | 7 | | 3 | | 5 | 7 | 7 | | | | | | 1 | | 5 | 108 | 10 |
| 8 | 5 | | | 10 | | | | 2 | | | | 6 | | | | | 4 | 10 | | 90 | 11 |
| | | 1 | 2 | | | 4 | | 7 | | | 4 | | 3 | 2 | | | | | 2 | 82 | 12 |
| | | 7 | | | 1 | | | | | | | | 8 | | | 7 | 10 | | | 72 | 13 |
| | | | | 1 | 10 | 5 | | | | | | 8 | 6 | | | | | 3 | 3 | 71 | 14 |
| 5 | 8 | | | 4 | | | | 12 | 2 | 4 | | | 5 | | | | 4 | | | 68 | 15 |
| | | 12 | | | | | 2 | | 1 | | | | | | | 8 | 7 | | 1 | 62 | 16 |
| | | 6 | | | | | | | | | 12 | | 4 | | | | 8 | | | 51 | 17 |
| 6 | | | 1 | | | | | | | | 2 | | | 6 | | 5 | | | | 43 | 18 |
| | | | 6 | | | 6 | | | | | | | | | | | | | | 41 | 19 |
| | | | 3 | | | | | 3 | | | | 3 | | | 4 | | | | | 35 | 20 |
| | | | | | | | | 6 | 10 | | | | | | | | | | | 27 | 21 |
| | 1 | | | | | | | | | | | 2 | | | 3 | | | | | 27 | 22 |
| | | | | | | | | | | | | | | | | 6 | | | 7 | 25 | 23 |
| | | | | 3 | | | | | | 2 | | | | | | | | | | 18 | 24 |
| | | | | | | | | | | | | | | | | | | | | 10 | 25 |

SEMI-FINAL TWO

| | Armenia | Azerbaijan | Bulgaria | Croatia | Cyprus | Denmark | Georgia | Ireland | Israel | Lithuania | Netherlands | Norway | Romania | Slovenia | Sweden | Switzerland | Turkey | Ukraine | United Kingdom | Points | Ranking | |
|-------------|---------|------------|----------|---------|--------|---------|---------|---------|--------|-----------|-------------|--------|---------|----------|--------|-------------|--------|---------|----------------|--------|---------|----|
| Turkey | | 12 | 12 | 8 | | 10 | 6 | 8 | | 8 | 7 | 1 | 7 | 3 | 10 | 8 | | 10 | 8 | 118 | 1 | |
| Azerbaijan | | | 7 | 10 | 10 | 5 | 12 | 10 | 5 | 2 | 1 | 2 | 8 | 8 | 3 | 6 | 12 | 12 | | 113 | 2 | |
| Georgia | 12 | 10 | 10 | 7 | 7 | | | 7 | 6 | 12 | 5 | | 2 | 7 | 2 | 1 | 10 | 7 | 1 | 106 | 3 | |
| Romania | 4 | 5 | 4 | | 8 | 8 | | 4 | 6 | 8 | 6 | 3 | 10 | | 4 | 7 | 4 | 8 | 3 | 12 | 104 | 4 |
| Denmark | 5 | 6 | 2 | 4 | 3 | | 3 | 4 | 7 | 5 | 4 | 8 | 12 | 10 | 12 | 5 | 6 | 5 | | 101 | 5 | |
| Armenia | | | 8 | | 12 | | 10 | | 12 | 1 | 10 | | 10 | | 5 | 3 | 4 | 8 | | 83 | 6 | |
| Ukraine | 10 | 8 | 6 | 6 | 6 | 3 | 7 | 2 | 2 | 10 | 2 | 4 | 5 | 1 | | | 3 | | 2 | 77 | 7 | |
| Israel | 8 | 7 | 1 | | 4 | | 5 | | | 12 | 7 | 3 | 5 | 8 | | | | 6 | 5 | 71 | 8 | |
| Ireland | 1 | 4 | | 3 | | 6 | | | 3 | 7 | 8 | 6 | 4 | 2 | | 12 | 1 | | 10 | 67 | 9 | |
| Cyprus | 6 | 3 | 5 | 12 | | 7 | | | 10 | 4 | | | 6 | | 6 | | | 4 | 4 | 67 | 10 | |
| Sweden | 3 | 2 | | 2 | 1 | 12 | | 5 | | 3 | 6 | 12 | 1 | | | 10 | 2 | | 3 | 62 | 11 | |
| Lithuania | 2 | | | 1 | 2 | 1 | 8 | 12 | | | | 5 | | | 4 | | | | 2 | 7 | 44 | 12 |
| Croatia | 7 | 1 | 3 | | | 2 | | 1 | | | | | | 12 | | 7 | | | | 33 | 13 | |
| Netherlands | | | | | | 4 | 1 | 3 | 4 | | | 3 | | 6 | 1 | 2 | 5 | | | 29 | 14 | |
| Bulgaria | | | | | 5 | | | | | | | | | | | | 7 | 1 | 6 | 19 | 15 | |
| Slovenia | | | | 5 | | | | | 1 | | | | | | | | | | | 6 | 16 | |
| Switzerland | | | | | | | 2 | | | | | | | | | | | | | 2 | 17 | |

The top ten countries went through to the final

RIDING HIGH IN OSLO

Liam Whelan shares his moments with us on his first Eurovision venture. Hold on to your hats! It's a tale of fun, amazement and getting insulted by Lys Assia!

Photographs by David Elder



THIS PHOTO BY DANNY LYNCH





The Telenor Arena



The media room at the press centre

It was a like an obstacle course getting to Oslo and back! I flew from Manchester to Gatwick with British Airways, missing their strikes by twenty-four short hours both ways and of course I do not need to tell you about the volcanic ash cloud!

Crying for a week when Linda Martin did not win with *Terminal 3* (I was three years old) is my first Eurovision Song Contest memory and I flew from Terminal 3 at Manchester Airport! Checking in at London Gatwick was my first sight of the Eurovision Song Contest logo. Norway's national airline, Norwegian, sponsored the 55th consecutive running of the contest (and this was the first time the contest had an official airline.) The in-flight magazine cover boasted the logo and I took an extra copy for a pen pal!

For years I gazed in awe at the television screen and more recently lived every second of the contest build-up online. The contest has so many memories for me, of loved ones (some of whom have passed away) and helped me through good times and bad. As I walked closer to baggage reclaim at Oslo Gardermoen airport, which was decorated with banners and greetings in many European languages, I finally began to believe I was finally attending the greatest show on earth!

Before I caught the airport train I

bought the newest Eurovision Song Contest book to hit the shelves, *Melodi Grand Prix* (ISBN 978-8251636155, available from Schibsted Forlag, post@schibstedforlag.no). Half of the book is dedicated to statistics and the other half is text, for which Google Translate is my new best friend – as it is entirely in Norwegian! Seventeen days is not enough to master the mother tongue though I did learn 'tak' is a roof so if you want to thank a Viking be sure to add the extra 'k'! However with the book's intriguing revelations of several previously unknown details from the voting result of the 1956 contest the trawl is certainly worth it.

I checked into my log cabin at Bogstad Camp & Turistsenter. Norwegians told me I made a good choice but friends from the United Kingdom were not so convinced. I woke every morning to birds singing and my unusual dwelling place really added some enchantment to my time in the capital. It was only twenty-five minutes from Oslo centre.

I dropped off my bags and headed out for a well-deserved beer. I hoped for a few quiet drinks and an early night as I strolled into a bar called London Pub, but my plans were soon shattered. "I know you from Facebook!" the barman shouted. I apologised and explained it is difficult for me to remember three and a half thousand friends' names (as I add



Moldova: Honoured to be in Oslo



Russia: The snow was a treat

anyone and everyone I find who is fan of or affiliated to the contest... in fact, liam@goodevening europe.com, please add me!) I propped up the bar alongside six Scandinavians for most of the night. My new friends from Norway were excited to know what I thought of their 2010 contribution and I explained I was saddened that *My Hard...* oops *Heart Is Yours* was not performed in Norwegian. My Finnish friend was of the opinion *Kuunkuiskaajat* were not accurate in their pronunciation! After we analysed songs past and present and filled the jukebox with the same, we traded Eurovision trivia. It was a wonderful night.

I promised Stian, the barman, I would come back and see him the following day. He laughed out loud when I told him that I flew from Terminal 3. He told me it is his favourite Irish entry and then he turned his till screen to show me that he was in fact working from... terminal 3! The omens were good.

Saturday morning and the press centre was open for collecting accreditation badges. I wore mine like an Olympic gold medal. As I sifted through my official programme and delegate handbook I sighed with relief that the EBU used a photograph I had sent them from a photo shoot on my accreditation badge and not taken my picture during registration as I was feeling a little worse for wear after the night before! I was

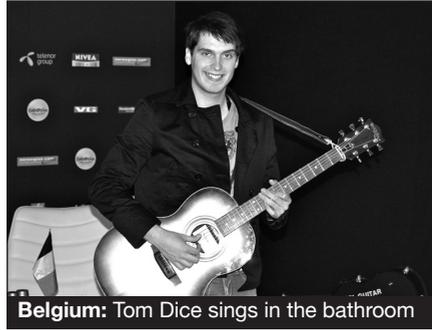
not allowed to view the stage at this time, but I stayed chatting to a security guard to catch a glimpse of as much as I could and looked forward to rehearsals when I could finally enter the arena. I explored the press working area and press conference centre before catching the 32 bus back to Oslo centre, about twenty minutes from Fornebu Arena, renamed as Telenor Arena as part of a NOK 115 million sponsorship deal with the telephone company.

As promised I visited Stian. It was only a quick stop however as I was on my way to meet another Facebook friend, Tim. He is a member of the choir that performed on stage at the second semi-final though their voices were also recorded for the first. He showed me some photographs from rehearsals as we sampled local beers. Did you know that holes like those in single Kroner coins were put there to save on metal in times of shortage? The same coins are traditionally left on the bar to show gratitude to staff. I had a brief tour of Oslo before an early night as rehearsals started the next day.

I arrived at 07.30 on Sunday and was surprised to see that nobody else was waiting with me. I quickly realised I had misread the timetable and rehearsals did in fact start an hour later. I was able to work in the press centre while I waited, so it was by no means my worst error of the trip. That would have been when I got on



Iceland: Hera Björk was always on top form



Belgium: Tom Dice sings in the bathroom

the wrong bus and ended up in a part of town that really was very pleasant, but getting back to where I wanted to be took two hours as my mistake occurred on a Bank Holiday Monday. Every Monday I was there seemed to be a Bank Holiday, yet the UK has more than Norway. All Norwegian holidays are close together in April and May to celebrate the end of a long winter, quite appropriate then that the Cypriots chose to send *Life Looks Better In Spring*.

Finally at 08.30 security allowed me inside the arena. I walked across what felt like an acre of emptiness that would later be occupied by chairs for the audience. The 973 square meter stage was still being assembled. Underneath my feet I heard the crunching of confetti, probably released whilst rehearsing the winning sequence. I picked some up and wondered who would it fall on in the early hours of Sunday morning May 30th (as Oslo is one hour ahead of the UK.)

I seated myself comfortably in the front row, continuously observing my surroundings and photographing every sight possible. Things that looked odd to me on stage actually looked impressive on screen and as I looked at a practice light show on a screen beside me I had my first glimpse of the sleek on-screen graphics with Moldovan flag and song information. Sunstroke Project & Olia Tira were in the building!

It was predicted in the Production Handbook that the Director would snap his fingers 40,000 times during the rehearsals and after one rehearsal of one country I believed it. Second to rehearse was Russia. Seeing the snow effect being created was indeed a treat. After three rehearsals security asked me to join other press members in the arena and stand behind a barrier much further away than I had seated myself! The view was still good but it was time for me to go to the first press conference.

And so the honour of opening (or at least opening the first semi-final of) the 2010 Eurovision Song Contest went to Moldova. Their press conference showed how honoured they truly were. It was an intimate affair, conducted to the left of the larger press conference area, which would not be used until later in the week.

It was a very tough choice, whether to stay in the arena or to attend press conferences. In the end I decided on neither, sitting with my laptop in the press working area. In one ear I had the press conferences from the centre beside me and in the other ear I had rehearsals playing on screen. I really had the best of both worlds. I also had the pleasure of so many other press members' company. I laughed when a singer missed a note and everyone in the press working area sighed.



Safura: Just seventeen!



Netherlands: Not after a hangover!

Stian was only working until 20.00 that night. I left allowing enough time to see him. I brought him some gifts from the press centre as a thank you for his warm welcome to Oslo. He was surrounded by friends again and after an hour of conversing together I realised that one of them was Jostein Pedersen, the co-author of the book I bought at the airport and commentator for NRK for over a decade!

I had planned to attend the opening of Euroclub that night, but as I was getting ready to leave Pedersen informed me that he was hosting a Eurovision Song Contest quiz at a bar nearby and advised me that Euroclub would remain quiet until later in the week. It was indeed a quaint location. The bar was not a bar at all. It was the lobby of what will be the new Norwegian Pop Centre, which is not officially opening until next year. This really was a treat. Walls were decorated with Eurovision memorabilia and photographs. Perhaps my favourite of the latter showed Nora Brockstedt standing on a ladder to point at her score in 1960!

While scores were being counted we watched the 1976 Norwegian national final. It was interesting to watch this with Norwegians from a Norwegian perspective. Jahn Teigen and his skeleton costume. Fantastic. Pedersen hosted the quiz with Kato Hansen, co-author of

Melodi Grand Prix and another example of Eurovision royalty. Speaking to Hansen about his research is a memory I will treasure forever.

We were all declared winners and given T-shirts as thanks for attending. We left in time to have last drinks at London Pub. One very strange thing about going out in Norway is that you may leave a bar at the normal closing time (03.00) but feel like you have been in a lock in as it is so bright outside! It is illegal to serve alcohol after 03.00 in Norway and the law was not altered for the contest.

The second day of rehearsals started with Poland and ended with Iceland. I particularly enjoyed Hera Björk's press conference. Her humour entertained us all. It certainly made up for the fact that I had to decline an invitation to champagne breakfast to celebrate Constitution Day so I could be at the press centre on time. I also enjoyed hearing about Juliana Pasha's backing singers' journey from the United States to sing for Albania – and did you know Tom Dice plays and sings a lot in his bathroom because the Belgian likes the acoustics there?

Everyone bow. Here comes Azerbaijan. It really was so easy to speak to any performer I wanted. Everyone was most gracious. Azerbaijan broke that mould and approached the contest with an entirely different attitude. They were rumoured to have spent millions on



Albania: Backing singers had a long journey



Ireland: Niamh caused trembling hands!

their entry and promotion – and an air of mystery surrounded the performance. During their first rehearsal electricity in the press centre stopped working for twenty minutes. The same was announced and many thought it was a ploy to convince press to move to the arena and watch the rehearsal. Last year it was widely publicised that Vladimir Putin turned up during the Azerbaijani rehearsal in Moscow.

Pedersen also had his reservations about the Azerbaijani singer and asked Safura if she really was only seventeen years old and indeed if she could supply proof! Personally I wanted to ask her what lipstick smells like and to come on, answer my question and say something. Later came what is probably one of my favourite moments from the press centre. Another journalist asked Safura if there would be any surprises on the night of her performance to which she replied her mother would call and declare to the world that she is indeed only seventeen years old!

The next morning was a late one due to the night before. Euroclub. There were mixed reviews on the venue. I agreed with many who were not fond of the fact that there were four separate rooms and a lot of time was wasted searching for friends. But I always managed to find the bar. I woke up thinking I could not face *Sha-La-Lie* with a hangover. I have since

grown to love the Dutch song (though I really wanted there to be Smurfs on stage in honour of the composer!). In fact, by May it was too late to ask me my favourite entry as I grew to love them all and each and every one is part of the contest legacy.

Brunch with Pedersen started the day and he kindly agreed to sign my copy of *Melodi Grand Prix*. Olav Viksmo-Slettan, Norway's newest commentator joined us. Both gentlemen commented that I was dressed up. I was. I was on a mission. I was ready to ask my first press conference question and that question was for Niamh Kavanagh.

After a very successful first rehearsal the 1993 winner arrived to a large crowd and cheers. I could not believe how down-to-earth she was. She spoke about being back in the contest, returning as a past winner, taking part on foreign soil instead of at home and she treated us to a chorus from *In Your Eyes*. I then raised my hand (I was trembling!) She called me 'Sir'! I spoke briefly to her in Irish and proceeded to ask her what her first Eurovision memory was, considering she has given us so many. Her childhood memories of the contest are very much like my own, sitting with family and scoring songs. Niamh Kavanagh spoke to me! Can life get much better than this?

Thursday, May 20th and from now on we start later in the morning because



Opera House: Home for the Georgian party



The three presenters welcomed everyone to the opening party

rehearsals are shorter. I will remember that next year and plan my nights out to compliment the timetable! Press conferences were now moved to the larger hall as more journalists arrived. Over 1,500 journalists from seventy countries would attend the contest.

I could not believe I was in Oslo almost a week and in a routine: rehearsals, press conferences, lunch with Pedersen (who was always surrounded by the most interesting people) and drinks at night, usually starting with Stian and then galivanting to God knows where.

Each night I felt like a squirrel returning to the log cabin with a new pile of press material, some of which I have traded with pen pals and more I have saved for you (yes, you!) for Eurobash raffle prizes in October (so book your place and buy some tickets!).

Then there were parties. Each delegation held a party for press and fans, often other performers were invited to sing. Most of the time there was a lot of free alcohol. I would have especially liked to have made it to the Icelandic party at the Icelandic ambassador's residence and the Georgian party, on Georgian Independence Day at Operahuset, the new opera house. However, whether to go to rehearsals or press conferences is not the only choice to be made and one wishes they could be in ten places at any given time! I could not have so many

late nights and that much alcohol and be on time for rehearsals the next morning. I made this decision very shortly after arriving in Oslo when I also decided my sights were set on one party. The party of parties – the opening ceremony.

Oslo Rådhus, the city hall, would be the venue. For days I tried to get my hands on one of only a thousand tickets without success. 'Willy Wonka And The Chocolate Factory' eat your heart out. One hour before the party started a ticket was placed in my hand (thank you BBC!) – Cinderella was going to the ball! It took me ten minutes to get ready but I felt a million dollars. I walked on not a red carpet, but pink (to match the logo) and was photographed upon arrival!

Pink champagne was served as friends found each other and breathed a sigh of relief to be there! The weather was nice enough to stand outside and watch performers arrive, listen to the waterfalls that surrounded us and enjoy the jugglers.

Food was served soon after we were invited inside and a choir began to sing *Ding-A-Dong!* The surprise had been spoiled for me a little as another of my Facebook friends, Sven, is a member of this choir. It is not the same choir as Tim's and as I began to wonder if everyone in Norway was a member of a choir, there in the front row I spotted Stian! He kept that one quiet! Neither gentleman had



It's those Brits! Liam Whelan, Elaine Dove, Hassan Yusuf and Iain Hambling



'The Bobbysocks'

accreditation as press or fan and after their performance they made the most of meeting and greeting singers. It was only when I saw such excitement in other people did I come back down to earth and realise how surreal it was to be in Oslo.

I teamed up with a Spanish journalist, Juanma (you guessed it, another Facebook friend). He took the photographs while I asked the questions and later we swapped material. However, just as I was ready to say goodbye to the singer he asked another question. "Do you like olive oil?" Every time, to each performer the same question. "Come to my hotel room. I give you olive oil. My city, the best olive oil."

"Two for the price of one!" is the greeting we received from Niamh Kavanagh. "That's a lovely Irish accent Liam!" No longer was she calling me "sir", now it was "pet" as she held my hand tight. Could life get any better than this? "Uimhir a hocht!" I whispered to her as we parted company, which is Irish for 'number eight', implying she would win again for my native land. "Uimhir a hocht!", she laughed holding up crossed fingers.

Her cousin, also called Niamh Kavanagh, the girl who played the whistle on stage, later approached me to take some group photographs for her. I also had a chance to speak to backing

singer Nikki (another Kavanagh, though not related to Niamh) about her awfully high Karen Millen heels she would be wearing on stage. She wanted to wear them to city hall to break them in, but it was not allowed and all she could tell me about the dress was the colour.

The choir stopped singing and a familiar face walked on stage, 2009 Norwegian spokesperson (and Melodi Grand Prix and Junior Eurovision Song Contest host) Stian Barsnes Simonsen. He introduced even more familiar faces, Bobbysocks (or as locals refer to them, "the Bobbysocks".) I was standing within arm's reach of Hanne Krogh und Elisabeth Andreasson as they performed *La Det Swinge*. How I did not faint I will never understand!

We were then introduced to Fabian Stang, Mayor of Oslo. He reminded us that Oslo was a city made up of 193 nationalities and we were now a part of that as he welcomed us to the city and same room where the Nobel Peace Prize is awarded annually.

He was followed on stage by the one and only Svante Stockselius who, to the sounds of cheers and applause, declared the 2010 Eurovision Song Contest officially open!

Tears were about to come to my eyes when I saw our very own Josh Dubovick and I rushed to shake his hand and be the first to wish him Happy Eurovision



Josh and Sienke from the Netherlands



Latvia: Good hair isn't cheap!

after the contest was officially declared open! If it were a personality contest this guy would have given everyone a run for their money and his smile lit up the room. Before we parted company I congratulated him on a successful rehearsal, which took place earlier that day.

It was official. Liam Whelan was drunk on champagne and high on excitement. I soon sobered up when the fresh air hit me on my walk to the bus stop but the excitement high is something that is still lasting. I tucked myself into bed grinning like a Cheshire cat. Monday may have been yet another Norwegian Bank Holiday (Whit Monday) but it would be another busy day for delegates with the first dress rehearsal of the semi-final.

It is hard to describe the feeling that was developing. I was having the time of my life and never wanted it to end, yet at the same time I was ready for a result. I had so many favourites but knew there would be disappointments in the semi-finals. I tried not to pay too much attention to the dress rehearsals so there would be some surprises for me during the live shows though the rehearsal of voting which followed was most interesting.

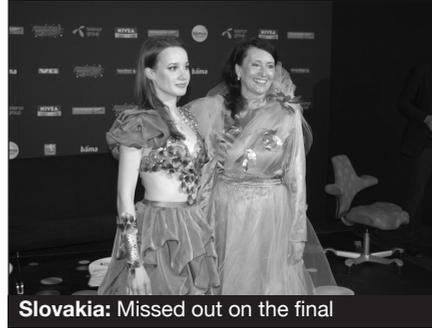
As an accredited member of the press you're assigned a numbered pigeon hole at the press centre for the duration of

their stay. During the dress rehearsal I checked mine (number 160) to find a note about a new book. *Bulletproof Eggshells* (ISBN 978-9197680820 available from Fame or Death Publishing, FOD@tele2.se is author Andy Colhoun's account of events before, during and after the 2009 contest in Moscow. Colhoun was involved in the production of the 2009 running of the contest and was again working in Oslo. I had the pleasure of meeting him and he added a second autographed book to my collection this trip. Colhoun is as funny in real life as he is in text. Some people were born to tell a story. He has written this accurate account of events in a style known as 'gonzo' and Eurovision fans are treated to an insider's perspective. I have begged him to write about his experiences in Oslo. The book was a very easy read, impossible to put down and meeting the author was another highlight of my trip.

That night, Stian was hosting a pub quiz. Bilingual of course to cater for both locals and visiting delegates. Four teams tied for first place. I was one of them. Yes, I entered alone and won. I bet you want me on your team for Eurobash! All teams sat on high swinging stools and as the results were being (slowly) announced I shouted "This is like Melodifestivalen!" Everyone laughed. Being at the contest, being at a Eurobash and to be surrounded



All of Oslo shared the moment!



Slovakia: Missed out on the final

by fellow fans who know and love the contest, is the greatest feeling. As I sampled some more Norwegian apple juice I thought about the second dress rehearsal that was happening. This is the one watched by the national juries so already results I wished for were being decided!

Tuesday May 25th and not only was it the day of the first semi-final, but also pay day! A gentleman never discusses money, but oh my God – a tourist surviving in Oslo is like playing adult Monopoly, but with Junior Monopoly notes. Wow.

I did well budgeting and I do not mean money. I mean energy, having a few early nights. However, I did not do so well with clothes. Whilst packing I presumed merchandise would be for sale throughout the event and that delegates would be given more promotional T-shirts than we were. Malta is the only country I received a T-shirt from and I was interviewed by Maltese television for wearing the same. Halfway through my trip there were a couple of I LOVE OSLO T-shirt days!

Finally official merchandising was open and because I wore what I had planned to wear to the first semi-final to the opening party, I opted for a Share The Moment T-shirt instead. It was becoming very difficult to get from A to B or indeed through a sentence without

encountering that phrase, 'Share The Moment'!

In the afternoon I went for a hair cut. I heard through the grapevine that a member of the Latvian delegation was charged £250 for a trim and some basic highlights and for that reason it was decided the lead singer would not have her hair done!

Not only did I not pack enough clothes, but I did not pack any flags either! After a hair cut that cost the price of a small island and very unsuccessful search for flags it was time to head back to the arena for my first live show!

Going to rehearsals is a bit like shopping at ASDA at three in the morning (as I often do) and attending a live show is a bit like being back in ASDA after work on Friday evening (which I try to avoid at all costs!) Even though I had attended the arena every day for almost two weeks I really did feel an atmosphere when I stepped off the bus. I started to get that lump in my throat feeling again and as with all Eurovision Song Contest finals I felt nerves.

I managed to buy a Finnish flag before another visit to merchandising to buy the official coin, which was sold in different packaging to those on the official website. I very much loved the Finnish entry so I was happy to wave a Siniristilippu!

Live show rule number one – look at what is happening on stage at all times



Malta: Thea and the 'Maltese Falcon'!



Belarus: Butterfly wings were popular!

as it is your only chance. You can see the screen as many times as you want at home. The pre-show entertainment was good. The atmosphere in the arena was building. I could not help but notice the amount of empty seats and wonder how much greater an atmosphere awaited us on Thursday and Saturday!

My view was amazing. I was sitting behind a camera track in Section 3. There were twenty-three cameras in use inside the arena and five back-up cameras. To give you an idea of how close I was to the stage, I could feel the heat from the pyrotechnics! From start to finish we were entertained. A good mix of songs. The interval acts were most enchanting and it always annoys me that these are not aired on BBC.

And so to the results. The side of my head made it on television during the results by the way, after Albania were announced as a qualifier. I got a text from my sister to say she spotted me waving the Finnish flag. What a disappointment that one of my favourite songs did not qualify.

Slovakia was my other disappointment. I had so much confidence in *Horehronie* as we had seen the performance live at the national final quite a few times yet for some reason it did not transfer too well to the Oslo stage.

I was also sad for Malta but the bird man did sway my opinion of the

performance. And never mind *Sha-La-Lie*, those Maltese wings up close are not a welcome sight on a hangover, believe me!

I could not believe how well 2+3's butterfly wings were received back home. They were certainly met with groans in the arena. Neither did I understand why Serbia won the Barbara Dex award and my attention returns to wings.

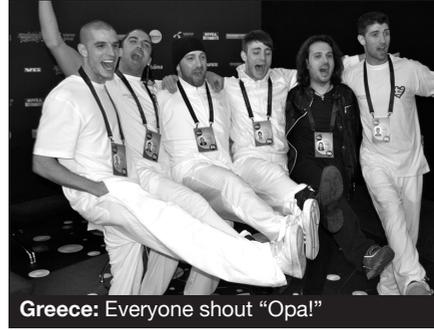
The winners press conference was indeed amazing. Normally I would be watching this online, but I was there, seated in the third row! Of course everyone was celebrating but loudest and most abundant of all were the Greeks.

That night I went to Euroclub but it was far too busy and before long I found myself in London Pub. After final orders at the bar I went to congratulate a group of people shouting "Opa!" only to discover they were Norwegian! Before I knew it I found myself at a house party listening to past Melodi Grand Prix CDs and drinking... Coca Cola! Wednesday would be another big day. The EBU press conference.

After drama in previous years I was expecting more of the same in 2010 from Azerbaijan. I knew Niamh Kavanagh would be awesome what with her being an Irishwoman. However one thing I was not expecting was for Svante Stockselius to have a sense of humour! I found myself chuckling several times



Serbia: Award winning



Greece: Everyone shout "Opa!"

particularly when he referred to himself to "that fat guy in the middle".

The Executive Supervisor of the Eurovision Song Contest was applauded when he reminded us that the contest was a non-political event, announced preliminary dates for the 2011 contest and unveiled the trophy with the help of last year's winner Alexander Rybak. A German journalist asked Rybak why his hand was in plaster (as it was on the night of the final), but all he answered was an enthusiastic German fan had a heavy handshake!

Stockselius received applause when he repeated he "would absolutely love" for Italy to return to the contest. He told us that while many of the initial goals he made when taking the position had been reached, he still dreamt of and worked hard every year to bring Italy back.

I refrained from watching the dress rehearsal of the second semi-final again to allow for an element of surprise and I went to see Stian instead. His colleague is Slovakian and was surprisingly ecstatic considering his nation did not qualify the night before! He had just returned from the Eurovision Village at the Oslo Town Hall Square where auditions were held to find 350 dancers to participate in the flash mob auditions. Radoslav Soska was number 204 in the auditions and was successful in obtaining a free ticket to Saturday's final where he would

dance at the interval act and encourage the audience around him to do the same. He did tell me that not many people showed up to the auditions, something I was very surprised about considering such a small percentage of tickets were allocated to locals.

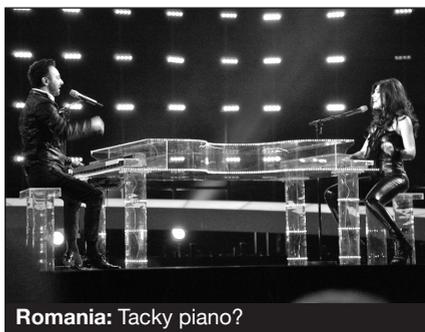
Thursday morning and more mixed emotions. As anxious as I was for further results I was beginning to realise that all good things do come to an end. The same people who were warning me to look at the stage and not the screen warned me of the post-contest depression that hits. I took the decision to enjoy every moment, but then realised I was already doing that!

I arrived at the arena just as people were leaving the dress rehearsal. I had food and beer before visiting the OGAE desk where I spoke to some South African fans and picked up a Greek promotional handkerchief. Everyone was waving them at the semi-final so I was delighted to acquire one.

I was so disappointed to see the pre-show script and entertainment was identical to Tuesday night and if it was only good the first time take it down a notch for the second. But that is all that was identical. Of course everyone is proud of who they are and where they come from, but some nationalities are louder at expressing this than others. Armenia, Azerbaijan, Georgia and



The popular Eurovision Village



Romania: Tacky piano?

Turkey are countries I would consider to be on the louder end of the scale and they were all performing tonight. The atmosphere was electric.

As you learned at the end of the final, the green room was situated behind the stage this year. Performers exited to the left of the stage and we saw their relief and the welcome received from other performers. That is something I certainly remember. I also remember how tacky the Romanian piano and voting table looked to the naked eye yet how good they looked on screen. Nadia Hasnaoui having a little boogie in the preview of *That Sounds Good To Me* as she waited to announce the ten finalists is something else you would not have seen at home.

The atmosphere at the press conference was as magnificent as the live show. Finally we knew all twenty-five finalists and moreover their running order for Saturday night.

I got drunk quite quickly that night, again in London Pub. I think it was out of relief that Ireland qualified. Sweden was indeed the shock of the evening. I approached groups of people, often complete strangers, asking them if I wanted to buy twenty thousand glow sticks. The drunker I got the funnier it got and two journalists told me they were stealing my line for their articles! Anna Bergendahl

was all over the papers the next day in tears.

Ukraine was the surprise of the night, not that the song qualified, but because of the quality of the performance. Even if fans did not like the original choice *I Love You*, few saw justice in how it and Vasyl Lazarovych were tossed to one side. Nobody enjoyed the dramas of this year's Ukrainian selection, but Alyosha's flawless voice made up for everything in three short minutes.

I ended up in an Irish pub and met two Irish fans who needed tickets. I promised I would do my best to find them. I went to order drinks at the bar and sat on a stool. The stool broke to pieces and I landed on the floor. I laughed at the time, but the base of my back was painful for a week thereafter. (*Heh, heh, heh* – Editor)

My bad luck did not finish there. On Friday my debit card stopped working. I spoke to fraud and several other departments, but my bank could not figure it out. What a cock up (Pardon my French, Mr. Yusuf)! The card worked for transactions over the phone in the UK, but refused to work in Norway. I had to send myself money via Western Union! On Saturday I missed a boat trip to celebrate our honourable Editor's birthday while trying to find a branch of Western Union and this is probably the only regret I have of my time in Oslo.

The staff at Western Union were



Sweden: Failed to get to the final. Shock!



Ukraine: Flawless, apparently!

so envious that I had a ticket to the final. Their reactions and the beautiful sunshine (and the fact that I had money in my pocket again) soon brought a smile back to my face. I was about to attend my first Eurovision final! Tonight would be the last night I would see friends until Eurobash, or maybe even until the 2011 contest in Dublin (remember, I did not know the winner yet. I was presuming!). After finding tickets for the Irish fans I mentioned earlier it was time to party!

I was wondering how long it would be before I would see a Palestinian flag. I was handed one at the bus stop on my way to the arena. On the reverse was printed "Occupation – zero points!" and "Hold up the Palestinian flag when Israel presents its song." Except for the Irish performance I waved my Union Jack cushion during the entire show. You may laugh at my cushion, but Hera Björk had one, presented to her by a fan at the second press conference, and mine doubled up as a bag and I unzipped it many times throughout the night to store business cards and souvenirs I acquired.

More mixed emotions. Sadness to be saying goodbyes, but excitement for my first live final. I arrived with hours to spare to meet friends and soak up the atmosphere. The press centre was now hectic. I had left my own laptop at the cabin so I did not have a load to carry and the only laptop I could find confused

y and z so mz tzping was prettz clumsz.

UK fans were by far the best dressed. We were photographed and praised everywhere we went. It was really lovely walking into the arena. It was nothing like the Tuesday or Thursday nights. However, what was similar to those nights was the, come on guess again, the pre-contest entertainment and script. Good, better, best, but in the opposite direction. I got up and walked around to soak up the atmosphere. People who never met before dancing together. People who never met before pointing at each other to say they looked well. Why can't every day be like this?

There was one thing that differed to the other nights' shows build-up and that was lessons for the flash mob dance. Nobody found a new career from taking part, but everyone certainly gave it a go. I must say though that it looked so much better on screen than in the arena.

I could not believe someone interrupted the Spanish performance. Furthermore, I could not believe it made it to the television screens. Furthermore, I could not believe it made it unedited to the official DVD! Even Constantinos Christoforou's comments on Nicosia being the only divided capital in Europe were muted on the 2006 DVD.

Not since 1964 had someone made it on to a Eurovision Song Contest stage. By being there did I jinx it? (*Yep – Editor*) I



Spain: Where did the intruder go?



Israel: Did the Palestian flags come out?

suppose we will find out next year when I go again. Anyhow, this is my article, this is our contest and I have already wasted enough ink on that attention-seeker.

Once the voting begins it is like being back at home as all eyes are on the screen, except you are watching it with eighteen thousand people instead of alone or with family and friends.

I know the UK did badly. I know Ireland did badly. However, not for one second could I feel sad. One of the Big Four, a western European country had won! The critics no longer have a leg to stand on. One of the original seven countries that entered in 1956 has won for the first time since 1988. Even if you do not like the song, it is a modern tune and nothing like it has won before. I think Germany certainly deserves another notch on the winners post after all it has contributed to the contest throughout the years. A German stage could be the platform we need for Austria's return and Liechtenstein's debut. This is good news!

Stian began to teach me about Jantelov, a philosophy in Norway and throughout Scandinavia that declares nobody is better than anyone else. Lena is indeed a modest and humble winner and will be a great ambassador for the contest. Glückwünsche Lena und alles Gute zum Geburtstag (it was her birthday on the day of the opening ceremony!).

One would have thought my story ends there. It doesn't. Leaving the arena I thanked volunteers for taking such good care of us. Five hundred active volunteers worked during the contest (and no I did not have a chance to thank each and every one of them!)

I decided to watch the winners press conference on the official DVD and instead go to London Pub for drinks with Stian and to get reactions from locals. None other than Kato Hansen was sitting beside me on the press bus. As we pondered over the semi-final 11-17 placings, which had just been released, he turned to Morten Thomassen (President of OGAE Norway) and asked him if he had any after-party invitations to spare. "I am going to my hotel room" Hansen said "This is for you." I went from disbelief to acceptance that my entire trip was a dream come true.

The first person I saw upon my arrival to the Radisson Blu Plaza Hotel was Lys Assia. I grabbed Barzin, another Facebook friend who worked as a translator during the French press conferences, and begged him to take a photograph. What followed was probably the biggest insult of my time in Oslo. Assia thought that Barzin, 19, was my son (I've just turned 30!) – but because of who she is we will forgive her. (*Heh, heh, heh – Editor*)

The after-party was a great opportunity to say more goodbyes, exchange contact



The crowds line up



Germany: Lena was a worthy winner!

details and to see German fans celebrate and learn just how much victory means to them.

On my way out I asked for my invitation back to keep as a souvenir. I was not so brave to do the same after the opening ceremony, though I have since written to Oslo City Hall and they have been kind enough to send me the memento.

It is true what they say. The next day I was in shock that it was all over. At the airport I met Juanma. He must have been the only person whose bag was lighter for the return flight now that all the bottles of olive oil were distributed! He explained to me that he wants to change people's attitude to the contest in his city, Jaén, which is subsequently known as 'The World Capital of Olive Oil'. Having singers photographed with bottles of the oil means a lot to his readers!

Tusen takk Norge! You have indeed given us a *Fairytale*. Thank you for *Nocturne*. Oslo, you know how to *La Det Swinge* and these have been the results of the OGAE UK jury!

Please check out our website for Hass' blog and updates on Eurobash and by all means add me to Facebook to see my photographs there. Thanks for reading!

● Andy Colhoun has been kind enough to give me a copy of *Bulletproof Eggshells* to give away and to three runners-up I

will give a copy of the 1976 Norwegian national final. I did not even get a bottle of olive oil for myself, so I cannot help you out there! To enter, simply send me your highlight of the 2010 contest, whether you watched it on television or at Telenor Arena or otherwise. Email me your entry, or post it to me at 111 Summer Lane, Barnsley S75 2AD. Entries must be received by September 30th 2010 and the winner will be drawn that night. The names of the winners will be printed in the next issue. Bonne chance à tous! ▼



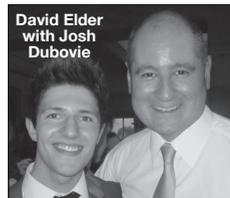
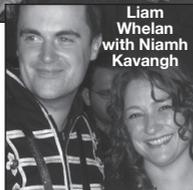
Andy Colhoun has agreed a special promotion with Amazon for a 20% reduction up until 17th October 2010. Members of OGAE UK have to enter the code: OGAEORGAE

Please note: This offer is not valid from **Amazon.co.uk**. It is being fulfilled by Amazon on behalf of Fame or Death Publishing. Please go to our website, www.uk.ogae.net for the link.

THE BRIT INVASION! (AND FRIENDS)

More members went to Oslo than any previous Eurovision!

Photographs by Hassan Yusuf and David Elder







Monty Moncrieff has entered the building!



THE AFTER-SHOW PARTY
Putting on a brave face are Jude Habib, Nico Pittórtou, Mandy Norman, Josh Dubovie and Thinius Rautenbach

PHOTO BY NICO PITTÓRTOU



THE BELLE OF THE BALL!

Who could be found at every rehearsal, press conference or party? Yes - you guessed it - Elaine Dove!
Oslo will never be the same again!



So rude!



Elegant!



The sultry look



Elaine shows off her Lithuanian sparkly pants - courtesy of InCulto. And she gave them Scottish pants!
(See page 4)



Miss Kiss Kiss Bang Bang!



Andrew Main and Elaine reenact the Polish performance!



Oh dear...

ESC10 ANALYSED

Nico Pittórtou looks at this year's contest, the voting and argues for seeding countries in the semi-finals Photographs by David Elder

We're all doomed, came the cries as ballad after ballad was selected to be sent to our beloved songfest.

The Euro troops were all ready to follow Captain Mainwaring into the shelters and bunker down for a night of sirens (although not the Estonian kind surely) and whimpering. Yet, there was a ray of hope. Our Auntie Beeb had pulled out another 'big gun' to send into battle

after the glory of Lord Lloyd Webber. Yes, it was to be none other than 1980's pop supremo – Peter Waterman. Okay, some of us were a bit underwhelmed after watching Your Country Needs You, but we were promised this was not the final version of the song so all was not lost. We waited with baited breath for the fabulous all-conquering remix... and we waited and we waited and we waited...

Final results

| | Televoting | Jury | Jury and Televoting |
|----|---------------------------|---------------------------|----------------------|
| 1 | Germany (243) | Germany (187) | Germany |
| 2 | Turkey (177) | Belgium (185) | Turkey |
| 3 | Denmark (174) | Romania (167) | Romania |
| 4 | Armenia (166) | Georgia (160) | Denmark |
| 5 | Azerbaijan (161) | Israel (134) | Azerbaijan |
| 6 | Romania (155) | Ukraine (129) | Belgium |
| 7 | Greece (152) | Denmark (121) | Armenia |
| 8 | France (151) | Turkey (119) | Greece |
| 9 | Georgia (127) | Azerbaijan (116) | Georgia |
| 10 | Serbia (110) | Armenia (116) | Ukraine |
| 11 | Russia (107) | Greece (110) | Russia |
| 12 | Spain (106) | Albania (97) | France |
| 13 | Ukraine (94) | Portugal (69) | Serbia |
| 14 | Belgium (76) | Bosnia & Herzegovina (65) | Israel |
| 15 | Iceland (40) | Russia (63) | Spain |
| 16 | Bosnia & Herzegovina (35) | Ireland (62) | Albania |
| 17 | Albania (35) | Norway (61) | Bosnia & Herzegovina |
| 18 | Moldova (28) | Cyprus (57) | Portugal |
| 19 | Israel (27) | Iceland (57) | Iceland |
| 20 | Portugal (24) | Spain (43) | Norway |
| 21 | Norway (18) | Serbia (37) | Cyprus |
| 22 | Belarus (18) | France (34) | Moldova |
| 23 | Cyprus (16) | Moldova (33) | Ireland |
| 24 | Ireland (15) | Belarus (22) | Belarus |
| 25 | United Kingdom (7) | United Kingdom (18) | United Kingdom |

The countries that profited most from televoting were: Turkey, Denmark, Armenia, Azerbaijan, France, Serbia, Spain and Iceland

The countries that profited most from the jury voting were: Belgium, Georgia, Israel and Ukraine

Greece is the only country that owes its Top Ten placing to televoting

Israel is the only country that did not make the Top Ten because of televoting

Belgium and Ukraine made it to the Top Ten due to the juries.

The juries kept France and Serbia out of the Top Ten

Source: esctoday.com



Georgia gave the UK four points. No need to take her away chaps!

And eventually it came, the great reveal. Alas, the revelation turned out to be not that we had brilliant song, but that our 'big-gun' was in fact a feeble water pistol with projectile dysfunction. A drip-drop would have been a blessing, but all we had was barely a paltry dribble.

We retreated to our trenches and prepared ourselves for the inevitable ultimate humiliation and the darkly predicted 'worst Eurovision ever!'

After the extravaganza that was Moscow last year how could the Norwegians not pale in the shadow of the mighty Russians? With economic gloom,

not to mention volcanic ash spread across Europe, surely it would be like trying to host the Olympics after Beijing (ahem...). And with all of us feeling the pinch, could we afford to go to the most expensive city in Europe?

Ha! As we say in North London, you was all wrong innit! Life was indeed better in spring, the sun came out to shine and the only clouds brought us showers of gold, despite a bit of thunder and lightening. This was not a Eurovision to be lost and forgotten and the people were kept sweet after all.

The two semi-final system once more proved its worth providing us with a wonderful final. The Norwegians did not try to compete with Moscow and delivered a simple yet classy presentation, with very professional and likeable hosts. Capable with flashes of cheek and charm, nothing more could be asked. Oslo itself was a lovely city and its inhabitants were fun, friendly, warm and welcoming, not at all the 'cool' Nordics that many may have expected. But boy – it was every bit as expensive as we feared!

Semi-Final One voting results

| | Televoting | Jury | Jury and Televoting |
|----|---------------------|---------------------|---------------------|
| 1 | Greece (151) | Belgium (165) | Belgium |
| 2 | Iceland (149) | Portugal (107) | Greece |
| 3 | Belgium (146) | Greece (99) | Iceland |
| 4 | Russia (92) | Albania (96) | Portugal |
| 5 | Serbia (92) | Bosnia & Herz. (86) | Serbia |
| 6 | Finland (69) | Iceland (85) | Albania |
| 7 | Albania (68) | Malta (66) | Russia |
| 8 | Belarus (63) | Serbia (65) | Belarus |
| 9 | Portugal (58) | Estonia (64) | Bosnia & Herz. |
| 10 | Moldova (54) | Macedonia, FYR (62) | Moldova |
| 11 | Bosnia & Herz.(42) | Poland (58) | Finland |
| 12 | Malta (40) | Belarus (47) | Malta |
| 13 | Poland (38) | Moldova (42) | Poland |
| 14 | Slovakia (34) | Russia (41) | Estonia |
| 15 | Macedonia, FYR (30) | Finland (37) | Macedonia, FYR |
| 16 | Estonia (22) | Slovakia (25) | Slovakia |
| 17 | Latvia (12) | Latvia (15) | Latvia |



Tom Dice of Belgium won the first semi-final with just his guitar!

The following countries qualified thanks to televoting: Russia, Belarus, Moldova
 The following countries were eliminated because of televoting: Malta, Estonia, Macedonia (FYR)
 Bosnia & Herzegovina qualified thank to the juries
 Finland was eliminated because of the juries

Source: esctoday.com

A Big Mac meal came in at roughly £12, a beer was about £7 and a can of coke about £2 from the supermarket. Even if you had bought some duty free with you and had a couple of shots of vodka before heading off to the Euroclub, you were more likely to do damage to your bank account balance than your liver, and God knows we tried. At 12 NOKs (Norwegian Krone) for a spirit, the Euroclub was not quite the NOKing shop it could have been.

But what of the songs themselves? Listening to the official CD, I can honestly say it is one my favourite contest compilations ever. No doubt people will mention a variety of songs they skip, Russia and Ukraine seem to be real marmite songs this year, but for me the only real 'skipper' is Slovenia. Not bad out of 39 songs. The early worries of a dreary contest were proved unfounded and it turned out to be as great a contest as I can recall – and boy do I have a long memory.

And so to the results. Well stone the crows – the UK came last! Shock, horror?

Nah, not really – the odds of 200-1 for a win pretty much said it all. But did you notice that the usual British press outcry of conspiracies and political voting were somewhat muffled this year? No wonder when apart from Ireland, all our points came from eastern Europe. How we cheered when we got the four points from Georgia and laughed when they gave their 12 to Belarus as we slipped underneath them to assume the bottom position. Mr Waterman had been disrespectful to Eurovision and Europe spanked us, royally.

At the after show party – now wait for this – you might want to put a cushion on the floor for your jaw to land on, Mr Waterman admitted he had wished he'd been in Moscow or at least SEEN the contest to know what to expect! It makes you wonder when was the last time he actually did watch the contest.

But more importantly for the conspiracy theorists – a 'real' totally modern pop song won. And it came from of all places not only a western country, but one of the Big Four who only get heard once

Semi-Final Two voting results

| | Televoting | Jury | Jury and Televoting |
|----|------------------|------------------|---------------------|
| 1 | Azerbaijan (126) | Georgia(117) | Turkey |
| 2 | Turkey (119) | Turkey (93) | Azerbaijan |
| 3 | Romania (113) | Azerbaijan (89) | Georgia |
| 4 | Denmark (106) | Israel (88) | Romania |
| 5 | Georgia (102) | Armenia (84) | Denmark |
| 6 | Armenia (90) | Ireland (84) | Armenia |
| 7 | Ukraine (77) | Denmark (83) | Ukraine |
| 8 | Lithuania (65) | Romania (80) | Israel |
| 9 | Sweden (64) | Cyprus (79) | Ireland |
| 10 | Cyprus (53) | Ukraine (78) | Cyprus |
| 11 | Netherlands (49) | Sweden (76) | Sweden |
| 12 | Israel (46) | Croatia (54) | Lithuania |
| 13 | Ireland (43) | Lithuania (27) | Croatia |
| 14 | Croatia (22) | Netherlands (26) | Netherlands |
| 15 | Bulgaria (15) | Bulgaria (25) | Bulgaria |
| 16 | Slovenia (11) | Switzerland (14) | Slovenia |
| 17 | Switzerland (1) | Slovenia (5) | Switzerland |



maNga of Turkey won the second semi-final. What a pretty robot!

No country qualified or was eliminated due to televoting alone. The combined Top Ten are identical with the jury Top Ten. Israel and Ireland qualified due to the juries. Sweden and Lithuania were eliminated due the juries

Source: esctoday.com



Josh was a real trouper! Full marks for doing his best!

in the final. For the contest itself there really could not have been a better result than Germany's victory. And the good placings of modern chart-worthy songs such as Belgium, Turkey and Azerbaijan as well as the commercial successes of France and many others seem to bode well for the beginning of a fresh modern era for Eurovision, which will ironically take it back to the days where not just the winner, but many songs were hits all over Europe, something not really seen since the 1970s.

Let us hope that BBC will not focus on licking their wounds, but concentrate their energies on looking for a more focused contemporary approach for the UK.

For all the debate on the presentation of voting, it was actually quite exciting this year. No one could really call a winner before the big night and there were only nine points between fourth and eighth place and four points between Greece in eighth and Georgia in ninth. Surely that has to be one of closest results ever. Okay, not for the winner, but overall. It was also great to see Ireland and Cyprus qualify from the 'group of death' second semi too, even if they didn't do so brilliantly in the final. The second semi could almost have been the final itself as the quality was so high. It did throw up a new debate though. Sweden in 11th place in semi-final two had 62 points; in the much less tough

first semi-final, Bosnia & Herzegovina and Belarus qualified with only 59 points and Moldova with 52. Is there a case to be made for seeding countries in the two semis in order to have two more balanced competitions as they do in football and to a certain extent in Melodifestivalen? After all, ultimately is it not more important to have two great shows and then ultimately the best final possible for the credibility and the viewing figures of the show?

Lest we forget it is a TV show after all, no matter how seriously some of us take it, the general public need to be entertained. The assumption that seeding is unfair has proved entirely unfounded in other contests as they have shown, including in the recent football World Cup and in Melodifestivalen, that the favourites don't always do well – everyone still has an equal chance of qualifying, but the competition is more balanced. Controversial? No more so than dividing countries into 'friendly' pots for distribution in the semi-finals.

In the grand scheme of things however, this is just a very minor debate. Criticism levelled at affinity voting (voting by diaspora, by neighbours for each other or political friends) seems largely to have been muted by the 50/50 voting system, nothing more can be done about it really. Alright at the moment it does look like Armenia, Turkey, and Russia will qualify on televotes alone no matter what, but at least we should be grateful that they are proud countries when it comes to Eurovision and they make an effort. In any case it doesn't seem to have a huge effect on the winning result except where it is particularly close. (Would one of my favourite winning songs have conquered the friendless Belgians in 2003 had there been juries? Or would either have stood a chance against Russia had all the ex-Soviets been voting...?)

It has been asserted in the past that

it is much fairer to have one man one vote and no juries, because after all people pay for their call and should be heard. However, I would advance that it is unfair if a large ethnic minority of a population can technically hijack a country's points by voting for just one song, when the rest of the country is voting for 23 other songs. Professional juries are of course not perfect as they may be influenced by other factors such as similar record industries/markets, but it still seems to be a more objective result over all.

With the question of affinity voting having been addressed as much as it can, one final issue still seems to be a big concern for the participants. According to the EBU's figures for Junior Eurovision, where the phone lines have been open from the beginning for a few years now, there is still a bias in favour of songs later in the running order by televoters. Interesting to note that France, with an early draw, was one of the major beneficiaries of the added juries last year, so again it is more a case of 'quality' songs doing a bit better with the aid of juries. Belgium would have given Germany a fight to the finish – something we've all been craving for a while now, if it were up to the juries, but is there a way that televoters themselves could be encouraged to go for earlier songs? How about a reprise of the first songs after song 12 and the return of the reverse order reprise of the songs? The EBU abandoned this after they began opening the phone lines from the beginning of the reprise as this seemed no longer relevant, so I would vote to go back to it. (You can make your own analysis of the results accompanying this article.)

For my money, the EBU have done a great job with the tinkering of the voting and the formats overall. It is a shame they didn't do it earlier from back in 2006



Congratulations to Lena and Germany for a brilliant result!

when it was very clear that there were songs in the final that didn't deserve to be there. But better late than never.

In 2010 though, Eurovision finally came of age as it has become a true festival of song. Many myths were dispelled: a western (non Nordic) country can't win; a Big Four country can't win; a modern pop song can't win; the UK does badly because the East hates us; Belgium will never qualify because it doesn't have any friends; pouring millions of euros into promotion and over-egging the routine (Azerbaijan/Georgia) produces victory, although it certainly doesn't seem to hurt.

What I would like to say though, is Josh, like Jade before him, was an absolute trouper. He was magnanimous in defeat and came to the after show party to celebrate a wonderful competition and in his own words to "thank everyone for the best week of my life". He may have had a duff song, but his spirit did us proud. He had such a great time that he told me he would see us all in Germany - he'll be going as a fan!

So huge congratulations to Germany for giving us a brilliant result. And a vielen dank to ARD and Lena's record company for dragging Eurovision and hopefully the BBC, all the way into the 21st century.

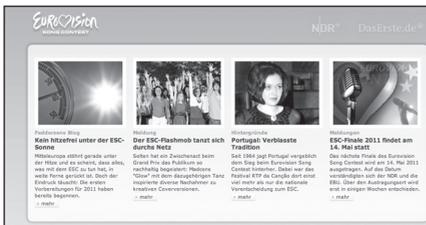
Oh, and thank you Norway for the wonderful show. ♡

ESC ONLINE

Martin Faulkner seeks out everything that's Eurovision on the World Wide Web!

So the contest is over for another year, and it's time to sit back and enjoy a new set of links from the World Wide Web of Eurovision. Got to find something to do between now and the Albanian final, after all!

We start by looking forward to next year's contest in Germany. At the time of writing, TV station NDR was still sifting through the bids from potential host cities – but whoever ends up getting the nod, their website at eurovision.ndr.de already shows every sign of providing regular and detailed news and opinion. It's only in German at the minute, but I'd



eurovision.ndr.de



www.ogae.de



www.ecgermany.de

be surprised if that didn't change as 2011 draws nearer. The two German fanclub sites – www.ogae.de and www.ecgermany.de – may also be useful sources of information over the coming months.

As always, the recent ESC season threw up a few new faces in the online world. Maltasemstobeparticularlyenthusiastic when it comes to fan-organised websites, with www.esflashmalta.com the latest to join the gang. It's a catch-all ESC portal that managed to secure several high-profile interviews with this year's singers during the build-up to the contest, so

whoever's involved is obviously doing something right.

Meanwhile, in the still relatively uncharted territory of ESC podcasts, not-for-profit Irish radio station Near90FM came up with an interesting hour-long show on "Eurovision firsts" back in March (bit.ly/bKJO6x). Despite promising to be a regular series, I haven't seen any evidence of follow-up recordings yet, but keep your eyes peeled anyway.

Blogs are far more common currency, and here are another two for your collection. Qeleqele.blogspot.com takes

www.esflashmalta.com



what I think it would be fair to call a cheerfully cynical look at the contest, peppered with plenty of sharp wit and swearing. On a completely different note, *hacksawsworldofmusic.blogspot.com* – written by Roy, a member of OnEurope’s esteemed ESC-fortnight blogging team – is a musical travelogue featuring all sorts of weird, wacky and downright wonderful treats aimed at disproving the theory that “world music” is all about tedious collaborations with Sting or Peter Gabriel. Given the author, there’s plenty of Eurovision content in there too, such

celeste.blogspot.com



as a round-up of the near-misses from this year’s national finals – and the blog should be of general interest to anyone who likes their music a wee bit exotic. This column has taken a look at academic pieces on the contest before, but I think this one (*bit.ly/cPaW9a*) must have slipped through the net. Entitled “The Politics of Power, Pleasure and Prayer in the Eurovision Song Contest”, it uses Serbia’s victory in Helsinki in 2007 as a springboard for an interesting look at the melting pot of regional, national and supranational interests and



hacksawsworldofmusic.blogspot.com

the emergence of the ‘New Europe’ in an ESC context. Finally, my favourite find of the entire season was *sofabet.com*, a site dedicated to “predicting the winners of your favourite TV events”. Online betting is one of those vices that few dedicated Euro-aficionados have the power to resist – after all, we know our stuff better than the bookies, right? – and writer Daniel Gould spent the weeks prior to the contest publishing a series of fascinating articles on how to get the best return from your money, both with specific reference to this



sofabet.com

year’s event and in a more general sense. If you want to know what to look for and how to sniff out the big wins in future, consult his “top tips” and be amazed at the depth of analysis you can apply to the whole gambling game, factoring in the impact of the draw, friendly voting, detailed research techniques and more besides... provided you have the time and the money, of course!

Do drop me a line at *faulknmd@googlemail.com* if you have a favourite site you think should be featured in this column. Happy surfing! 📌

SINGING FOR

NIAMH PERFORMING AT ESE 2010. PHOTO BY DAVID ELDER



Adam Bagherian: How did your first big break come about in 1990 when Alan Parker selected to you to perform on 'The Commitments' soundtrack?

Niamh Kavanagh: I was gigging in a dance band at the time around Ireland. We were working out of the office of Carol Hannah, who was good friends with Louis Walsh. He suggested that the band go to the auditions for the film. I was selected and made it through a couple more rounds of auditions. It was very exciting. As I am pants at acting, it was no real surprise to me that I lost out to Maria Doyle Kennedy at the last selection. But Alan said he loved my

voice so much he wanted me on the soundtrack. It felt like I had got the part. It was a fantastic experience. I don't think any of us expected the film to do so well. It was fun hearing everyone sing along to my songs... fantastic.

AB: How did it feel attending the Oscars in Los Angeles?

NK: I actually performed at an event to honour Bette Midler in Los Angeles. Fabulous feeling. Meeting all of these extremely famous people and trying to act that this sort of thing happened to you everyday, it was very strange but totally wonderful. The most exciting

YOU

The editors of **Vision** were all hoping for an Irish win at this year's Eurovision. Alas, that wasn't to be – but shortly before her successful appearance in Ireland's Eurosong, 1993 Eurovision winner Niamh Kavanagh spoke to Adam Bagherian and expressed surprise that people still remembered her!

thing I did with The Commitments was go to the 1992 Grammy's. The album was nominated and we had an amazing experience there. I met all of my idols - Aretha Franklin, Bonnie Raitt, James Brown... Oh my goodness, just so many people who are legends. A very surreal experience.

AB: How did your participation in Eurosong 1993 happen and were you shocked about winning?

NK: Christmas 1992, and Brendan Graham called me to say he wanted me to listen to a song he was publishing for Jimmy Walsh. I had worked with

Brendan quite a bit at that point and, of course, I listened to the song. Jimmy called me from New York and asked me to sing it. I wasn't sure at first. I mean, I loved the song but wasn't sure if I would fit with Eurovision. But Jimmy said he would withdraw the song if I didn't sing it. So I just couldn't pass on it. When I performed on Eurosong I was totally relaxed, not really considering if I was going to win. I was shell-shocked at the result. I didn't think about any competition on the night. We just had some fun. In make-up Garrett Wall played the piano, with everyone singing along.

AB: Were you surprised that Millstreet was the chosen venue for the 1993 Eurovision Song Contest?

NK: I would say it was unexpected to most people, but what a fantastic decision. To be honest, it was the best fun and we practically lived and breathed Eurovision there. We had lots of fun. I was tired by the end of the week because there were lots of interviewing and personal appearances. I was the home representative, but it was so worth it.

AB: Who influenced your 1993 ESC outfit? There have been rumours that you chose the outfit in deference to your mother who criticised you for wearing trousers in the Irish heat.

NK: It's true my mother hates it when I wear clothes to be comfortable on stage. She gives me grief about that. But actually the wardrobe department in RTE lined up three designs from different designers, and I went with the one that suited me best. I am not a frock person, nor am I really into changing lots. Once I am ready for gigging, that's it.

AB: *In Your Eyes* was the favourite to win with the bookies. Who did you feel

was your biggest challenger for the trophy?

NK: You know, I never really considered who was against me at any time and not now either. I only concentrated on my song and my performance. I love to hear the others and, to be honest, I didn't for one moment think that we would win in 1993. By the end of the Eurovision week you find yourself singing all the songs because you are so involved with it all, and I was having way too much fun to worry about anyone else.

AB: At the end of the voting sequence your rival, Sonia, looked crushed by the news, but still made the effort to come and congratulate you. Did you have any contact after that due to being signed to the same record label?

NK: Sadly Sonia and I weren't signed to the same label at the same time. I think she must have had more to lose than I did, but I am not sure. It's a shame, because I thought she performed brilliantly on the night.

AB: Did you make any friends or remained in contact with anyone from the international delegations?

NK: Well, it has been 17 years since and the people I mainly stay in contact with are the real fans. But Garrett and I still stay in touch. I will be glad to see some friendly faces if I make Oslo.

AB: Apart from *In Your Eyes*, what was your favourite entry from 1993?

NK: Hard to say, but Ruth Jacott really took my fancy as a singer and a song.

AB: *In Your Eyes* was the biggest single in Ireland that year and reached

24 in the UK charts. Did you expect that kind of success?

NK: I didn't even expect to win the competition, so I certainly never expected the success of *In Your Eyes*. I love the song and think it deserved its success, but that doesn't always follow.

AB: How did signing to Arista Records come about?

NK: The Arista representative with Sonia loved my performance and recommended me to the head of Arista London, who agreed and signed me for an album deal. That representative was Simon Cowell and he was my A&R guy for the first year.



AB: Can you tell me about the making and recording of your first album *Flying Blind*?

NK: *Flying Blind* was recorded in Nashville with John Jennings as producer. He also produces Mary Chapin Carpenter and she also sang on some of the tracks. I was blessed with plenty of great songs, including the title track written by Bill Whelan. He originally wrote it to feature in the stage show of 'Riverdance', but he gave it to me as I had performed the original demo and he said that I had made it my own. I love that album and am glad to say that it is available on iTunes again.

AB: Your second single release in the UK was *Romeo's Twin*. Were you pleased with this choice and the amount of support you got in terms of promotion?

NK: I love *Romeo's Twin*. It was written by Shelley Pike and, after the final recording, was selected to feature on a movie with Christian Slater. Unfortunately, it never made it to the final edit, but then the

movie didn't do too well either so maybe if they had left it in ...

AB: After leaving Arista Records, what direction did your career take?

NK: It was in 1997 when I finally left Arista. It was a difficult time to know what was best. I was so sad that *Flying Blind* didn't do what it should have. In 1997 I contributed to an album called *Together Alone*. I toured, and continued working and recording over the next few years. But I did drift a little during this time. For the millennium I performed at the UNICEF concert on the steps of the Reichstag in Berlin and, to me, that spelled a new start.

AB: In 2001 you had your first child. How did you balance working alongside motherhood?

NK: Well, I just made the decision to work closer to home! Your children are only small once, so I was honoured to spend the best part of the time with them while still performing concerts and doing TV work. In 2006 I worked with Secret Garden and Brendan Graham on demos for their vocal album, *Inside I'm Singing*. In 2008 they came back to me to say that, although they had placed nearly all the songs, there was one that had become mine in their eyes and I was honoured to appear on the album. It was an amazing project and put me on an album with Barbra Streisand. So even though I am sure she is not telling people I am on an album with her, you can be pretty sure I am telling everyone I can!

AB: The contest has changed a great deal since 1993 and, during the 1990s, Ireland was unstoppable. In recent years Ireland hasn't done so well, so

what do you think the reasons for this are?

NK: There are many reasons for this, but largely we have to say that it wasn't our time. Firstly I would say that 'You're a Star' was about who you loved and, perhaps, put less emphasis on the song, no matter what success comes from the right song with the right singer. Maybe we lost our way a little, but the contest has changed and possibly we tried too hard to change. We are at our best when we sing about love. Pure and simple.

AB: Do you still follow the Eurovision Song Contest?

NK: I have watched Eurovision my whole life. It's fun to watch with the kids now. They are very discerning and are very excited about coming to Eurosong, perhaps visiting during the day. I must point out they are excited because they hope to meet Mikey Graham!!!!



AB: Last year you became the bookies favourite to represent Ireland in Oslo. How did this year's submission come about and were you shocked to make the final five?

NK: The interesting part is that they knew something I didn't because, believe me, I had no plans to submit really. I met Niall Mooney last year when I congratulated him on *Et Cetera*. We got talking about the contest and the inevitable question about what needed to be done to qualify for the final. Well, a lot of mails and songs down the line, I heard the rough demo of *It's For You* and I was drawn to it. Hard to pick the exact reason. I went to Galway and did a rough vocal about what I saw in the song. Then Marten Eriksson produced a beautiful track. Back to

NIAMH PERFORMING AT ESC 1993

Dublin and I recorded the demo and only then did I agree to submit. It was pretty close to the submission date before we all felt it was right. I was delighted to make the final five. What I was shocked at was the reaction to it. Unbelievable support. I can't really believe people still feel that way after all these years.

AB: Do you know any of the other four finalists?

NK: I met Mikey years ago, as Boyzone were doing the same TV shows that I was back in 1993, and I am totally warming to Leanne Moore at the moment who is such a fantastic girl. I am really looking forward to meeting everyone properly and I hope we have fun on the night. Eurosong and Eurovision are always brilliant experiences. You should always enjoy them to the hilt.

AB: Can you tell me more about *It's For You*?

NK: *It's For You* is a ballad. Hardly surprising I guess. A love song. It's inspirational. It is about the strength love brings. Of course, it features the obligatory key change, but I think you will find it really adds to the song. I love it and I really hope people will love it too. If nothing else you will have your lighters in the air... or is it mobile phones these days?

AB: How did the collaboration come about between the Eriksson's from Sweden and Jonas Gladnikoff/Niall Mooney, who were responsible for last year's entry?

NK: I think they have all worked on many projects and already knew each other. It will be better to ask them how they got there. But I will say that it is an honour to work with them on this track.

Such a beautiful song is a gift for any singer.

AB: Ireland just missed out on the final last year. Do you think you have a greater chance of getting through with the introduction of the combined jury vote and having the UK vote in your final?

NK: We all feel that the return of juries is a good thing for Eurovision in general, but I will say that we have little or no control on what happens at that point. The main thing we have to concentrate on is to perform a good song well... whoever makes it to Oslo.

AB: *It's For You* is currently second in the betting behind Mikey Graham's entry. Does this bother you at all and, if it doesn't make it to Oslo, are there still plans to release the single?

NK: I don't pay attention to bookies, favourites or any other things. At the end of the day, whoever wins will be decided on 5th March. There are five songs in this contest and all have a chance on the night. It's up to the voters and juries. I am not sure we can decide who will win when we haven't heard the songs!

AB: Finally, is there anything you would like to say to Eurofans reading this?

NK: I would like to thank everyone for their huge support. No matter what happens, I am so happy to be involved again, and I am looking forward to seeing everyone again and making new friends. Just tell everyone to bring their singing voices because, if I make Oslo, we will all be singing *It's For You*, *In Your Eyes* and any other song we know... and no doubt some we don't!!! 🙌



NIAMH IN OSLO. PHOTO BY DAVID ELDER

PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



So, the curtain falls across another Eurovision! The Norwegians certainly put on a great show given the financial constraints imposed on hosting such a large

event and I am sure none of you were left disappointed.

And I would also like to extend warm thanks to OGAE Norway and OGAE Rest of the World who made superb efforts on the fan stand and Eurocafé to enhance the experience of those travelling as fans (and without press accreditation) to Oslo. They added something a little bit different and it's always marvellous to see the dedicated people getting something extra out of the whole Eurovision experience.

We were a little bit more organised this year and managed to get a few more people along for OGAE UK drinks – so thank you for supporting this. Josh was expected and made every effort to attend, but unfortunately the 'Eurovision Village' stage slot he was allocated clashed with our event. But fear not – next year we'll have something bigger and better for all our valued members!

Once again the BBC representatives were very helpful and I feel that the good working relationship I am establishing with them is getting stronger. I'll be in further contact with them regarding our 2011 entry to see how OGAE UK can support the selection process and of course whoever gets the lucky ticket for Germany next May.

Also, the annual OGAE Presidential meeting took place – an opportunity to discuss vital issues for the future of OGAE. The agenda was mainly taken up by the

finalisation of 'articles of association' required for OGAE International to become a registered entity. More details on this in a future edition, but it will only mean a stronger fan organisation for everyone.

Another agenda item we were forced to discuss was press accreditations. The EBU has been monitoring the accreditation process and are really clamping down on only issuing these to bona fide press people. Once again the behaviour of a few is spoiling it for many and I actually had to apologise to Sieste Bakker (EBU official) about the behaviour of some of our members from the UK. All OGAE Presidents are now asked to report on:

- Excessive collecting of promotional material.
- Selling of promotional material on eBay (and similar sites).
- Unacceptable behaviour when representing a press organisation.

Numerous accreditations were confiscated and the EBU is aware of certain 'perpetrators' which means they will not have accreditation granted in future. It is such a shame that people cannot distinguish the different behaviours required between 'press' and 'fan'. We have all been asked to follow the same guidelines and although the fans are real drivers in the success of the contest, I fear this will have repercussions on the process in coming years.

And not wanting to end on a glum note, you will notice the Eurobash in Manchester is nearly sold out! So make sure you don't miss out before we announce a very special guest in the coming weeks. And I look forward to seeing as many of you as possible there. ♥

RETROSPECTIVE 2010

PART 1

Darren Jenkin's annual tongue-in-cheek take on Eurovision, with each country ranked to his own personal position

Photographs by David Elder

Moscow 2009 was rich in staging and slightly overproduced, leading to too many stage backdrops and settings. Oslo 2010 produced a more budgeted contest with a stage that never looked empty and some different innovations between the songs. I wasn't too keen on either of the presenters though. They seemed devoid of any real personality and stuck rigidly to the scripts. During the voting I thought this was very evident and there was little rapport with the jury spokespersons. A smaller field too this year, meaning it was harder not to qualify from the semi's than ever before and, possibly because of the 50/50 jury and televote split, we ended up with a final that truly did represent all nooks and crannies of Europe. Initially there was fan concern that 2010 would turn into a huge boring ballad fest, but after a few hearings Eurovision once again provided a contest with a huge array of different styles and sounds. Something for everyone I could say.

39th Serbia An absolute shambles from start to finish. Milan barely hit a note throughout his six minutes on stage and it has been statistically proven he was the most out of tune of all 39 acts. I just can't think of anything I liked about the song. It was banal musically, very childlike in its delivery and the vocoder part was horrific. Rumours of his hairstylist being

sectioned before they get any more clients are as yet unconfirmed.

38th Latvia So another last place for Latvia in its semi-final. I cannot think why Europe wouldn't want to vote for a Britney/Kerry Katona clone wearing a top of the range beige bathrobe, whilst verbally assaulting our ears with a plethora of incomprehensible vocals. Perhaps Mr. God knows why it did so badly or, if not, she could ask Uncle Joe though he may have disowned her by now. Towards the end of the song it sounded like she was trampling over a small child.

37th Bosnia & Herzegovina Bosnia went wrong this year by not having any firm idea of what direction its song should be portrayed as. I liked the original arrangement and Vukasin came across as quite the vocalist. Come Oslo though, the song had been stripped of its rock edginess and the ensemble resembled a group of friends going out for dinner. I don't think this should have made the final.

36th Malta A pattern emerged in 2010 of wrongly styled teenage girls. It was incredible to learn that Thea was only 18, yet looked much older. The song really didn't help either, as it was far too old for her. Impressive vocals, but a major revamp is needed in Malta with regards to its selection process and some new

names need to be brought in to write some younger fresher songs. A dosage of bird flu would be welcome too...

35th Cyprus Methinks Jon Lilygreen was out-guitared by Tom Dice. I really wanted to like this more as their whole attitude to the contest was one of bemusement. Yet they embraced the spirit of the show superbly and were great ambassadors for Cyprus and, of course, all of their own nations. It was all just a little dull to my ears though, and I was shocked it qualified out of the second semi beating some great songs. Hope your mum got the message second time around Jon!

34th Macedonia, FYR I guess we all now know what a night out would be like at the Macedonian equivalent of Stringfellows. This was quite a sordid, even creepy kind of performance, but Gjoko was an accomplished singer who delivered an almost faultless vocal performance. It just needed a little more than the rap to propel it into the final. FYRoM seemingly couldn't miss qualification a few years ago – now the country appears to have swapped fortunes with Portugal!

33rd Armenia *Apricot Stone* always seemed a strange choice of title even by Eurovision standards. To me, this just sounded like your average slightly dull pop number with a weak chorus and well meaning lyrics. It would seem I was in the minority as this swept the board with many pre-contest polls and did very well for Armenia at the contest. The backing singers looked a bit fierce and over meaningful, whilst Mickey Rooney appeared to be blowing into a stick. If Eva's corset had been any tighter a couple more Armenian plums may have made an appearance on stage!



Bosnia & Herzegovina: Out for dinner?

32nd The Netherlands Why not Father Abraham, as we had Andrew Lloyd Webber last year? I know I should really have placed this last. I mean, there is retro, but there is also pre-historic. The saving grace for this song was the delightful Sieneko who sang her heart out while smiling all the way through her performance, but the song's evil does lessen the more you hear it. You really could have expected Mouth & MacNeal to have covered this in the 1970's. The poor girl deserved a much better song, and how annoying for the Dutch that even Belgium qualified!

31st United Kingdom Of course, we were a whole decade ahead of the Netherlands musically, although we did try to disguise that fact with a slightly more modern wardrobe and staging. Our result, whilst thoroughly deserved, just felt even more depressing after the great achievements of the previous year when we felt we belonged again. Glad my party wasn't chosen at the end, as by the time Josh had almost hit the last notes one guest had gone to the toilet, three had gone for a ciggie and the remainder had slipped into a coma. To quote a famous SAW hit, "I'd rather Jack" than hear this. Good luck to Josh in the future though, as he seemed a really decent guy.



Cyprus: Bemused - Welsh style!

30th Slovakia I never quite got the furore surrounding this entry. It was certainly more friendly on the ear than last year's comeback song and Kristina was a beautiful woman. Noticeably nervous vocals and, although I understood the forestry routine, it all looked too dark on stage. Not sure the woman struggling with the word "hallelujah" at the side of the stage added a great deal either, even if she was dressed as a fairy godmother. You call them wings? Belarus are you listening?!

29th Croatia Feminem were back on the Eurovision stage just as they were in 2005, albeit with a different line up, tempo and singing for a different country. And there was some fine singing too after the slightly rushed intro by one of the girls near the beginning. My issue was it took me ages to get anything from this song. The melody needed to be much more immediate or at least recognisable the first time you heard it and, for once, the voting public seemed to agree with me. Glad it didn't make the final.

28th Belgium Only one place higher than Croatia, but a quantum leap in quality for the remaining songs. It was great to see Belgium doing so well at Eurovision again. Given that it was with quite a unique sound for a Euro stage, this was even more rewarding and the

song was matched for charm by Tom who really worked the crowd in Oslo. I would have liked to have seen him dressed more casually and to have kept the slightly speedier tempo used at the start of the second verse for longer, but sometimes simplicity is all you need.

27th Finland If the Finnish entries of 1972 and 1975 were merged and given a 2010 makeover then you would roughly arrive at *Työlki Ellää*. I warmed to this song the more I heard it, and thought the changing tempo of the song and the strength of the girls performance would see it safely into Saturday's final. Not so sure about the two men performing with them who were comically awful to watch and looked as if they had won a competition to be on a Eurovision stage!

26th Moldova Now here was some retro that worked. A completely over the top stage performance with a scantily clad female vocalist, Strictly's Ian Waite as the male vocalist and a Neil Fox clone on Saxophone. It was pretty catchy, competently performed and was a perfect opener to the first semi-final. This will never rewrite the musical history books, but it was a bit of harmless fun and that never harmed anybody as my nan used to say.

25th Ukraine Given this was in the stronger of the two semis I was hoping that, for the first time, Ukraine would be unrepresented in the final. They were very fortunate to be allowed to compete at all given the incompetence of their selection process, but they ended up with quite possibly one of the best performers of the week. Boy, could Alyosha hit those notes and many rewarded her with an undeserved placing I think, unless they were voting for vocals alone. It was all a bit forlorn though, and she didn't look

like she was about to break into the hokey cokey anytime soon.

24th France The French are certainly up for anything it seems at Eurovision and they certainly weren't on the same path as Patricia Kaas last year. Indeed, this lot didn't even seem to be on the same planet. It was quite child like in a lyrical sense and repetitive musically. The performance was, at times, like a free for all mess and Jessy's booty shaking was more Lenny Henry than Beyonce... and all of this before they launched into a mini haka – and in just three minutes! Love it or loathe it, this was a great Euro final addition and surprisingly a huge hit in France even if the French World Cup squad weren't.

23rd Poland Marcin Mrozinski was just about the strongest male vocalist of 2010. His song was another grower with some nice interludes during the verses and a good chorus. It all ended quite abruptly though, which was annoying, and the stage act was a little intrusive and more than slightly confusing. At the conclusion he had her in such a strong headlock all the blood rushed to her head and she looked like a pink lady... I'm sorry, but I just had to get an apple reference in this somewhere!

22nd Portugal Another teen dressed far too absurdly was Filipa Azevedo, although Portugal has never been at the fashion forefront of Eurovision. Her top range was at times pretty spectacular, but occasionally she struggled to get there. It was a slightly too high semi placing, but her final position was just about spot on. Seemingly the Portuguese cannot fail to make the finals at the moment so I hope that they pull out all the stops and try to make it Lisbon 2012.



Armenia: Gentlemen prefer plums!

21st Albania Googling Juliana Pasha brings up what appears to be many ladies of the same name on the images section. Closer inspection reveals that Juliana is a woman of many guises and certainly hairstyles, though why she opted for the Nicola from 'Emmerdale' look in a jumpsuit for the Euro stage eludes me (she really does look like her). Good song yes, but great song no, as it really doesn't seem to go in the direction I would like it too. Strong opening section though, and I liked the fiddle playing in the middle.

20th Belarus Of the 17 songs in the first semi I really thought that 3+2 were definitely amongst the best ten. Just what is it with Belarus entries though, that set themselves up for such great retro comments year after year and not just from me! Is there anybody that's fluent in English in the land, as this was as incomprehensible as ever. The first guy's vocals were so nasal induced it sounded fog hornish during the harmonies, but the other guy was very strong and sounded great with the girls in the chorus. It was quite a quaint melody and suited the choral ensemble, but then came the wings and the eruptions of laughter from millions of homes across Europe. Go on admit it. I bet you all did the first time you saw it!



France: Booty ala Lenny Henry...



Portugal: Not at the fashion forefront?

19th Denmark *From Every Breath You Take* into *Nothing's Gonna Stop Us Now*, yet plagiarism so nearly paid off for the Danes gaining them their best result in almost a decade. I think its familiarity in places helped and the chorus was infuriatingly catchy which appealed to many going last in the final. I hate watching it on screen though, with it's dated staging and Thomas N' evergreen's lack of effort or emotion.

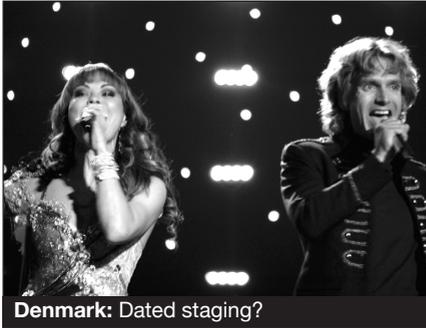
18th Israel Always one of the bookies favourites, Israel entered a powerful ballad that looked set to do very well with the juries. It's a song I could play many times a day, but for a guy that came runner up in a big talent show you would have thought Harel could have been taught how to perform to an audience. Instead his eyes were shut too often and his body was contorted as he largely sang to the floor. I feel uncomfortable watching it. Super singer though and he hit some awesome notes.

17th Spain I've always been a little freaked out by circus themed things, especially clowns, but thankfully Daniel only wore the wig. A good song and singer this year from Spain and another with a slight retro theme that wouldn't have been out of place at a 1980's Eurovision. The boy did good to carry on in spite of the stage intruder, although

had he actually streaked we may have seen something else to compliment the song title. When the backing singer skidded on with his matching hair I thought at first the stage had been invaded again. It certainly was a strange entrance.

16th Germany I'm sure most Euro fans would be delighted at the result meaning that it is possible for one of the Big Four to win again, and with such a strong and chart worthy pop song too. From a purist's point of view it has to be said that Lena was atrocious vocally and whatever was that Mockney accent she was using? Her recorded version is a lot stronger though, and I cannot wait to see the show served up by the Germans in 2011.

15th Azerbaijan With the exception of Safura's dress the Azeri's should have left this song and performance well alone from their national final. Quite how they used so much money for such little effect, I'm not quite sure. It looked as if Tom Chambers from *'Holby'*/*'Strictly'* was the dancer and the backing singers didn't seem to have their microphones on as I could barely hear them. I just wonder how much better it would have sounded had Alyosha been singing. Great song, though I will stick with the studio version in future.



Denmark: Dated staging?

14th Iceland This was basically Euroband's entry barely recycled. However, in Hera Björk Iceland certainly had one of the singers of the contest. Two faultless vocal deliveries from her and a smile to brighten any (ash) cloudy day. Not sure why they needed to dress her as a volcano though. Indeed, the whole group looked very dated as they were last year as well. I thought this would do a little better than it did.

13th Sweden It was strange not to have a Swedish entry in the final and I think it was wholly unfair that they weren't there. I loved Anna's style and her quirky sense of presentation. Here was a teenager that actually looked like one. These are worrying times for the Swedes as they look the least likely country to do well in Scandinavia at the contests now, yet the show is still such a big deal to them. They were definitely robbed and seeing Anna crushed after the semi-final was heartbreaking.

12th Turkey They really are the strongest country in Eurovision in relation to entering groups. After great showings in 2004 and 2008, this was another superb band that knew how to perform and how to sell a song. Personally the staging was too much for me with all the flashing lights, and Metal Minnie wasn't

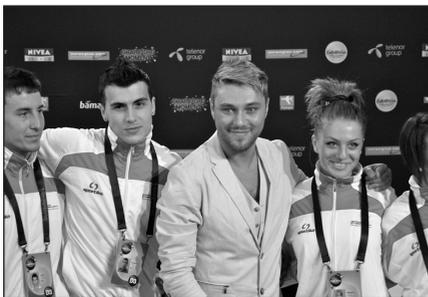


Turkey: Metal Minnie and human Ferman!

really necessary, but lead singer Ferman was a confident and charismatic front man and, after years in the Eurovision wilderness, Turkey now seem to be arguably the strongest nation.

11th Norway It amazes me how the fortune of a country can differ from one year to the next. I genuinely thought this was a definite top five contender for the host nation. A familiar sounding ballad sung by a good looking boy with a good voice would surely get the vote off ladies of a certain age, and my auntie certainly voted for it. Granted old Didrik didn't hit top form until the latter stages of the song, but it was far from being a disaster. Oh well, what do I know!

10th Bulgaria I usually like the Bulgarian entries and, this year at least, they put on a performance that wouldn't be remembered for the wrong reasons. In fact in Miro, at last, we had a non English speaker that used the language fluently and I liked the transition into Bulgarian. So was this in the wrong semi? Probably, as it would have surely qualified had it been in Tuesday's show, but I still think it was catchy enough to be amongst the top ten of the semi it was in. Did a great job handling all the vocals too with yet more wings and a Jedward quiff to boot. What more could you want?



Bulgaria: In the wrong semi-final?



Switzerland: Never stood a chance!

9th Switzerland Well you can't say that you don't get variety off the Swiss at every Eurovision. Never a similar sounding entry two years in a row, but Michael never stood a chance of qualifying in the second semi. He gave it his all though, and it's always great to hear French in a pop number and the vocals were good enough. The backing singer seemed to take it all a little seriously which was not really necessary. I can only imagine how she took the result when it was revealed ...

8th Ireland How great to see Ireland's best winner back in 2010. I see little in the song to suggest why it didn't do better in the final, though I guess I should be grateful that it actually got there. Niamh has such an aura to her voice that I would want to hear even if she were singing *Nelly The Elephant*, and she's the type of girl that would have a pint with you after any show or concert. Not keen on her being staged as if she were in a shop window and, as Graham Norton said, nobody wins wearing purple. Just ask Sonia.

7th Russia Boo, hiss – 95% of you are yelling at me as you read this. How dare he have it so high. Well, I adore this Russian entry. With a whiff of hippy days gone by and a smidgen of tranquility, Peter and band created a stunningly atmospheric song that I love to bits whether they were

having a laugh or not. Shame on the boo boys for disrespecting its qualification and well done Russia for having the guts to go with a genre of music completely different to anything gone before in the Euro history vaults.

6th Romania This was my favourite when I first heard all 39 songs, which isn't always a good sign as I liked Belgium two years ago! It didn't lose its appeal though, in spite of some bizarre lyrics. It's an easy word to use I know, but this was just so damn catchy. Loved the pairing of David Gest and Sarah Brightman, and some of her top notes were amazing. I was delighted this matched Romania's best ever result and it was thoroughly deserved.

5th Greece OoooooooooPAAAAAAAAAAAA!!! A welcome return to the Greek language in a Euro final and the most ethnically sounding song of the 39. This totally lit up the first semi-final and really got the crowd going. Definitely the best Greek entry since their win in 2005. It's just a worry that their male artists are so amusingly awkward in their stage presence, and Yiorgos followed in the same vein as Sarbel and Sakis to name but two.

4th Slovenia I know it's wrong, but I just couldn't help but love this song. There are only about seven of us in the whole of the UK that will give this any retro votes,



Estonia: Bewilderment!

but to me this was a true Eurovision song. A slice of Slovenian folk sung by traditionally attired people, fused with a bit of light rock by two guys in jeans and a bit of leather. I truly believe that out of all the other singers they gave the vocal performance that was as near to the studio version as is possible. I really hope Slovenia will return in 2011, as they are a nation willing to try something different almost every year.

3rd Georgia The ballad of the contest I thought and, including their disqualified entry last year, this nation has now given us four brilliant songs. The problem with this song was obvious to anyone with the ridiculous shenanigans around including Sofia, but it was amazing how she still managed to deliver some incredible notes and I really hope this isn't the last we see of her on a Euro stage. Definitely my favourite vocalist of the year.

2nd Estonia A double blow for me this year, as both of my favourites were omitted in their respective semi-finals. I loved this from my first hearing. Again it was something against the norm and the lyrics were infused wonderfully with the changing pace of the music. I'm not sure if vocalist Robin realised just how good a singer he was, and the backing singers were so bizarrely effective with facial expressions of bewilderment. It was



Lithuania: Two-fingered salute!

in a surreal sense The Divine Comedy meets Peter Crouch and they had the best preview video of the year.

1st Lithuania So a Baltic double for me in 2010. Not as instant as their northern neighbours, but a song which came to life when watched live and proof that sometimes a gimmick can work without taking away from the sound or performance. Lyrically this was a stunningly phrased two finger salute to the lazy and often ignorant views on immigration across Europe, which just upsets me more to think that the biggest audience of all never got to see this on May 29th.

Once again your votes have been flooding in from the day after the contest until now when I sit here writing this. The results of all four polls will be revealed in the next edition of **Vision**, but there is still time for you to vote if you wish to do so. Simply fill out the voting form found in the middle of the last issue or send me your top ten's for both semi-finals, the final itself and then a final top ten of all 39 competing songs. I look forward to hearing your comments as well and will include the best and worst of them alongside the results of the poll. You can post them to me at Darren Jenkin, 11 Fairfield, Ludgvan, Penzance, Cornwall TR20 8ES or, if you prefer, email ahotspur@hotmail.co.uk 

OGAESONG CONTEST 2010 UK Selection

The United Kingdom may be hosting the 2010 OGAE Song Contest later this year, but that did not deter OGAE UK members and friends from taking part in a national selection that saw 40 songs chosen as potential successors to Coldplay's *Viva La Vida* that lifted the fan club trophy almost 12 months ago. 15 short-listed songs then went forward to the second stage from which the final choice would eventually emerge. X-Factor winner Alexandra Burke found herself competing again X-Factor runner-up JLS, with both acts finding themselves coming face to face for the first time with X-Factor judge Cheryl Cole in a contest where only one of them could become the possible victor. However, once the voting commenced it quickly became a competition between ITV and the BBC, with X-Factor's Alexandra Burke coming second behind the daughter of former Blue Peter presenter Janet Ellis. *Heartbreak (Make Me A Dancer)* has already received international success, so it shouldn't come as any surprise if Sophie Ellis-Bextor and her Freemasons achieve the double for the United Kingdom!

● If you would like to know more about the OGAE Song Contest or become a member of the UK jury, please contact Martyn Clarke at 237 Argyle Road, Ealing, London W13 0AY or email martyn237@yahoo.co.uk

Non Qualifiers

| Song | Performer |
|---|-----------------------------|
| <i>Black Swan Song</i> | Athlete |
| <i>Daniel</i> | Bat for Lashes |
| <i>Who I Was Born To Be</i> | Susan Boyle |
| <i>Many of Horror</i> | Biffy Clyro |
| <i>3 Words</i> | Cheryl Cole feat. Will.I.Am |
| <i>Down Among The Wines & Spirits</i> | Elvis Costello |
| <i>Kingdom Of Rust</i> | Doves |
| <i>Papillon</i> | Editors |
| <i>Rabbit Heart (Raise It Up)</i> | Florence & the Machine |
| <i>One Shot</i> | JLS |
| <i>The Last Of The Melting Snow</i> | Leisure Society |
| <i>Boys & Girls</i> | Pixie Lott |
| <i>Heartbreak</i> | Magistrates |
| <i>The Cave</i> | Mumford & Sons |
| <i>Don't Upset The Rhythm</i> | Noisettes |
| <i>Broken Doll</i> | Paloma Faith |
| <i>Do You Want The Truth...</i> | Paloma Faith |
| <i>Stone Cold Sober</i> | Paloma Faith |
| <i>Love Etc.</i> | Pet Shop Boys |
| <i>Omen</i> | Prodigy |
| <i>Ego</i> | Saturdays |
| <i>Number One</i> | Tinchy Stryder feat. N-Dubz |
| <i>Wear My Kiss</i> | Sugababes |
| <i>Lucky Gilchrist</i> | Unthanks |
| <i>You Know Me</i> | Robbie Williams |

OGAE Song Contest UK Results

| Song | Performer | Points |
|--------------------------------------|--------------------------------------|--------|
| <i>Heartbreak (Make Me A Dancer)</i> | Freemasons feat. Sophie Ellis-Bextor | 157 |
| <i>Bad Boys</i> | Alexandra Burke | 140 |
| <i>Remedy</i> | Little Boots | 116 |
| <i>Fight For This Love</i> | Cheryl Cole | 111 |
| <i>Cry Me Out</i> | Pixie Lott | 108 |
| <i>The Silence</i> | Alexandra Burke | 94 |
| <i>Not Fair</i> | Lily Allen | 93 |
| <i>Mama Do (Uh Oh)</i> | Pixie Lott | 91 |
| <i>Break Your Heart</i> | Taio Cruz | 83 |
| <i>Happy</i> | Leona Lewis | 73 |
| <i>Upside Down</i> | Paloma Faith | 68 |
| <i>Never Forget You</i> | Noisettes | 68 |
| <i>About A Girl</i> | Sugababes | 65 |
| <i>New York</i> | Paloma Faith | 63 |
| <i>Beat Again</i> | JLS | 63 |



Freemasons and Sophie Ellis-Bextor

EURO QUIZ

Since 2000, many of the UK's entries have been performed by artists whose name begins with the initial 'J'. You have to work out which of Jade, James Fox, Javine, Jemini, Jessica Garlick or Josh is the correct answer to each of the following questions



1. Which 'J' won Southend United's 'Blues Idol' contest?
2. Which 'J' appeared in the 'Lion King' on stage in London?
3. Which 'J' went to the Paul McCartney Fame School?
4. Which 'J' featured on Michael Barrymore's 'My Kind of Music TV' programme?
5. Which 'J' has appeared on Broadway in the Billy Joel musical, 'Moving Out'?
6. Which 'J' was born in Cardiff?
7. Which 'J' joined the Sugababes?
8. Which 'J' had a song in the film, 'Garfield: The Movie'?
9. Which 'J' unsuccessfully auditioned for a role in the TV show 'Skins'?
10. And which 'J' appeared in 'Skins' in an uncredited guest role?

See inside back cover for answers



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- A Day Delegate rate, which does not include accommodation.

Please note that accommodation cannot be booked directly for the Saturday night with the hotel.

WHATEVER HAPPENED TO ANTHONY DYBALL & ROGER REYNOLDS

In this edition of the ongoing series looking at performers and composers from the UK pre-selection, Marcus Keppel-Palmer looks at the composers of one of the songs sung by Mary Hopkin in her pre-selection for Eurovision 1970

Norfolk does not have a starry history in terms of UK pop music. In the 1960s there were distinctive sounds which emanated from Liverpool, whilst Birmingham gave birth to a number of Brumbeat bands. Another fertile scene erupted in North London, whilst even sleepy Cambridge was home to an emerging progressive rock movement, headed by Pink Floyd. But not Norfolk! Even so, for a group of boys born in the early 1940s in Norfolk, the early 1960s inspired Anthony Dyball, his brother Mike, Roger Reynolds and their friends, Angus Jarvis and Barry Lee to learn instruments and to form a band.

Originally the boys were split across two amateur bands, The Wildcats (which featured Tony and Roger) and The Vikings, but in 1963 the remnants of these two bands merged in a new group called The Planets. One of the leading pop music shows on TV at the time was 'Ready, Steady, Go' and in the spring of 1964 the production team of the legendary Friday evening rock show came up with the idea of launching a talent competition to find "the group that would replace The



Beatles"!! The main criterion for groups aspiring to this ambition was that they could perform at least one original number and that they had no previous recording contract. The prize being offered by the TV company was £1,000 to buy instruments, equipment and a recording contract with Decca Records.

The Planets were selected to be in the competition and won through a heat, reaching the televised final that was held on the 8th September 1964.

The panel of judges at the final were, the Beatles manager, Brian Epstein, rock'n'roll legend Bill Haley, singer Georgia Brown and DJ Brian Mathews. The contest was won by the Bo Street Runners. However, the melodic song The Planets sung, *So Much In Love*, was selected for the compilation album of the contest and was produced by Micky Most. Thankfully it was not the live recording as unfortunately Tony's guitar went out of tune in the final. Buoyed by this success, the group turned professional in 1965, set its sights above local halls and went touring behind such luminaries as Tom Jones. In 1966, the band became regulars at the legendary Marquee Club.

The band signed a recording contract with Columbia and with their close harmonies to the fore released a series of singles, none of which found the chart. The first single was called *Everybody Knows My Name* and the B-side was written by Roger Reynolds. A high spot for the group was when they found themselves recording at Abbey Road in the studio next door to where The Beatles were recording *Sgt. Pepper*. The producer working with The Planets was Norman Smith, who would later have hits under the name Hurricane Smith. Sadly, the gold dust failed to rub off and The Planets started moving away from rock towards a more cabaret easy-listening sound.

The first stage of this was to change the name of the group away from The Planets to The Barry Lee Show. Under this name, the group released three further singles on the Independent record label, the first of which, *I Don't Want To Love You* was written by Don & Phil Everly and was reviewed evoking comparisons with The Beach Boys. The first elements of the future were grounded when Barry Lee did impressions of P J Proby in the act. However, the group still concentrated on being a four-part harmony band.

Tony Dyball and Roger Reynolds had always written songs for the group most of which found their way on to the B-sides of the singles. Initially, they wrote individually, but later started to collaborate more together. In March and April 1969, the group was touring with Engelbert Humperdinck, alongside Mary Hopkin, and Roger and Tony sang *You're Everything You Need* to her. Mary liked the song, mostly written by Roger, and she

chose it to go forward to pre-selection for the 1970 Song For Europe, being allowed to choose one song herself. Mary had won 'Opportunity Knocks' in 1968 and came to the attention of Paul McCartney who signed her up to The Beatles' Apple label and produced her first hit *Those Were The Days*, followed by her first album *Postcard* in 1969. She had appeared in the 1969 San Remo contest, so Eurovision seemed an obvious step and she was persuaded by the BBC to sing six songs on the 'It's Cliff Richard' show. Mary would sing one of the pre-selection songs each week on the show and then she sang all six



on the show on 7th March. The first performance of *You're Everything You Need* was appropriately on Valentine's Day. The song was a lilting big band sounding ballad, with a delightful horn arrangement. Mary recorded all

six songs with Micky Most so that the winner, backed by the runner-up, would be immediately released as a single. There was some consternation over this as at the end of January, *Temma Harbour* had been released as a single, so Mary would be competing with herself in the charts. Roger recalls that when attending the show on 7th March he had high hopes for victory, although thinking that *Knock, Knock, Who's There?* was the most Eurovision song. After all six songs had been performed, viewers had a week to send in their postcard votes. As we know, *Knock, Knock, Who's There?* was the clear winner and Tony and Roger had to be satisfied with finishing fifth with 39,360 postcard votes. However, as the winner and runner-up would be released and sell well, it was in the publishers' interests

to get their staff to send in multiple postcard votes. Unfortunately, an ex-member of staff of Tony and Roger's publisher decided to go public in the Daily Mirror, and Roger believes that their song was diplomatically reduced to fifth position.

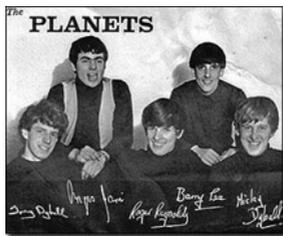
Interestingly, unlike today, *Knock, Knock, Who's There?* was selected on 14th March and the following week it was competing in Eurovision. Following the contest, Mary went on to Osaka in Japan to perform at Expo '70, at which she performed *You're Everything You Need*, and she continued to do so during her summer tour. Sadly, she never released the recorded version of the song. Neither did the Barry Lee Show, although they performed the song live for Radio 1.

For The Barry Lee Show, cabaret called and in those days of the early 70s, variety was the name of the game, with the television schedules made of a heady mix of comedy, impressions, music and dance. Big stars of the light entertainment field included Mike Yarwood, Tommy Cooper and Morecambe & Wise. The group incorporated more comedy into their act and in particular established as their unique niche a neat line in doing impressions as a group, in which each member simultaneously would do the same impression. Unhappy with this direction, lead singer Barry Lee left in 1971 the band that had by now changed its name to The Performing Lees and following the departure of Barry, the group became The Brother Lees. With Angus performing on the drums and acting as the group's MD, Tony, Roger and Michael embarked on a lengthy and successful run as mainstays of light entertainment television and variety.

Appearing on such shows as 'The

Wheeltappers and Shunters Social Club', 'Seaside Special' and 'The Generation Game', the Brother Lees could do impressions of almost everybody from Tommy Cooper and Ken Dodd to Charlie Chaplin, Groucho Marx and Michael Crawford, including Roger's personal favourite, Max Wall. The band still continued recording releasing singles on firstly Pye and then DJM Records including *Yesterday Was Yesterday* and *The Night the Orchestra Sang*, both written by Roger and Tony. The last single the group released was, curiously for Eurovision fans, *Did You Hear What Terry Wogan Said*, written by future SFE contender, Mike

Redway! A privately released album, *Born 3* was released in 1983 collecting many of the group's recordings. The group was being marketed as three brothers surnamed Lee, even though the two brothers were called Dyball and Roger was



still Reynolds!

Inevitably, the band members tired of the endless round of television and live shows and first Michael retired in 1991 through ill health, followed then by Roger who left to pursue his interest in running snooker venues in 1996. Tony Dyball soldiered on with new members, even though television had moved away from variety and the group concentrated on cabaret performances, until he too called it a day after over 25 years of doing impressions in triplicate. The brand, The Brother Lees, continue even though Tony has retired back to Norfolk. Roger Reynolds and Tony Dyball only had a brief flirtation with Song For Europe, but once again the story of their careers throws up a fascinating look at the UK entertainment industry from the 1960s onwards. ▼

EUROFACTS

Compiled by David Ransted

Some facts about this year's contest

Best result to date: Georgia and Romania (jointly with 2005).

Second best result to date: Albania (jointly with 2005), Armenia, Azerbaijan, Belarus, Turkey.

Best result for years: Albania (since 2004), Belgium (since 2003), Denmark (since 2001), Germany (since 1982), Spain (since 2004), Turkey (since 2003).

Worst result to date: Sweden.

Worst result for years: Bosnia & Herzegovina (since 1997).

Current longest runs of consecutive years in the top ten: Greece (7 years), Armenia (5 years), Turkey (4 years).

The following countries have never failed to qualify from a semi-final: Armenia, Azerbaijan, Bosnia & Herzegovina, Georgia, Greece, Romania, Russia, Turkey, Ukraine.

Biggest improvement from last year: Belgium (from second-last in semi-final with 1 point to winning semi-final and coming 6th overall).

Armenia and Azerbaijan: Have never finished outside the top ten (5 and 3 attempts respectively).

Belgium: Qualified from a semi-final for the first time.

Cyprus: Qualified from a semi-final for the first time since 2004. (Both times with British performers.)

Sweden: First time has failed to qualify from a semi-final, and first absence from the final since 1976.

Netherlands: Not qualified from a semi-final since 2004.

Latvia: Last place in a semi-final for second year running.

Norway: Worst result by a host nation (20th) since Latvia (24th) in 2003 (jointly with Ukraine (20th) in 2005).

Last places

Here's a summary of the number of last places over the years, not including semi-finals.

| | |
|---------------------|--------------|
| Finland: | 9 (4 shared) |
| Norway: | 9 (5 shared) |
| Belgium: | 8 (4 shared) |
| Austria: | 7 (3 shared) |
| Germany: | 5 (3 shared) |
| Switzerland: | 4 (2 shared) |
| Spain: | 4 (3 shared) |
| Netherlands: | 4 (4 shared) |
| Malta: | 3 |
| UK: | 3 |
| Luxembourg: | 3 (1 shared) |
| Turkey: | 3 (1 shared) |
| Portugal: | 3 (3 shared) |
| Iceland: | 2 (1 shared) |
| Monaco: | 2 (1 shared) |
| Sweden: | 2 (1 shared) |
| Yugoslavia: | 2 (1 shared) |
| Cyprus: | 1 |
| Denmark: | 1 |
| Ireland: | 1 |
| Lithuania: | 1 |
| Italy: | 1 (shared) |

Of the original starters only France has never come last, although they have come very close and finished second to last five times.

Note: From 2002 the EBU began a 'no ties' rule - and this applies to tied last positions. Example: in 2008 Germany, Poland and the UK all received 14 points, but the UK technically came last as their 14 points were made up of lower numbers.



EUROCURIOS

More Eurovision curiosities by Thomas Latham

Ever wondered what happens to UK Eurovision stars who fail in their bids to turn Eurovision into a sustainable career? David Ducasse of Scooch (UK 2008) has since appeared in pantomimes and musicals as well as an advert for DIY chain Homebase. Meanwhile fellow former band members Russ Barnes and Caroline Spencer recently took part in Channel 4's 'Coach Trip'. They joined the coach on day 18 of the fourth series filmed in the autumn of 2009 and left on day 36. Sophie McDonnell of Precious (UK 1999) became a children's TV presenter for CBBC and fronted 'The Bog Toe Radio Show' for BBC Radio 7. Liz McClarnon (MYMU 2007) is currently working on a cookbook, having won the BBC's 'Celebrity Masterchef' in 2008.

Jay Williams, who was a singer with Love City Groove (UK 1995), apparently now works at Swiss bank UBS AG, a fact which is presumably completely unconnected with the recent banking crisis.

All of which brings me to some Eurocurios related to this year's UK entry by Pete Waterman with Mike Stock. Scooch were, of course, put together by Mike Stock (UK 2010) and Mike Aitken in 1997-98 during the years after their

many successes with Pete Waterman. Seemingly, Heidi Range - currently a Sugababe with Jade Ewen (UK 2009) - was one of the many singers who auditioned for the group. This was before Heidi became an Atomic Kitten with Liz McClarnon, prior to her leaving before they had success and acquired Jenny Frost (UK 1999) as a replacement for Kerry Katona (after which, arguably, they were even more successful).



SAW (Stock, Aitken and Waterman to you) famously produced the 1984 Cypriot Eurovision entry *Anna-Marie Elena* by Andy Paul early in their careers. They have since worked with Eurovision related stars such as Hazell Dean (who recorded, among others, a song by Umberto Tozzi (IT 1987) with them),

Samantha Fox, Sinitta and Sonia. Bucks Fizz and The Nolans are also linked to Mr Waterman since both appeared as part of the choir on the charity single *Let It Be* by Ferry Aid, which was produced by SAW.

The 1963 UK Eurovision entry (*Say Wonderful Things*) was recorded by Jamaican reggae artist Susan Cadogan for her American release *Sincerely... Susan* in 2004 (CAPO Landmark Corner Recordings). Cadogan's 1975 UK hit *Love Me Baby* was produced by Peter

Waterman. Meanwhile, Mike Stock has worked separately with Nicki French, Deuce and Scooch.

Speaking of Scooch, Cyndi Almouzni who came second to them in the 2007 Making Your Mind Up, posted the demo of a new song – *By Your Side* – on YouTube in the middle of last year. Not a million miles away from *I'll Leave My Heart*. Check it out (if it's still there) on: www.youtube.com/watch?v=2wFu5BsNEt4&feature=channel. More tracks with quite a different sound can be heard on her MySpace page (www.myspace.com/cyndimusic), which suggests that she has had yet another name change (she released an album as Cherie in 2004) this time to Cyndi Alma. An album is promised for 2010 and I will certainly check it out if it appears. With artists like her unsigned it makes you wonder why the BBC continue to struggle to find good singers for its Eurovision pre-selections.

According to a recent interview internet site *Digital Spy* conducted with Faye Tozer, pop group Steps is unlikely to reform despite the fact that the band members get on much better now than they did when they were performing and recording together. Apparently, they have had several offers to get back together including one to represent the UK at Eurovision. Unfortunately she did not reveal when the approach came. According to an interview in *The Northern Echo* of 12th February 2009, Zoe Birkett, who came fourth in the first series of 'Pop Idol', also turned the BBC down in its hunt for a singer to perform Andrew Lloyd-Webber's song *My Time* last year. (Interestingly, Birkett got

down to the last 12 to be a member of S Club 7.)

I was watching the documentary about the sitcom 'Chalk' on the DVD (available from www.replaydvd.co.uk/) recently when I spotted a familiar face among the young actors playing the schoolchildren. On checking it turns out I was correct as it was in fact Anthony Costa (MYMU 2006). His appearance is even noted on the commentary to episode four of series one entitled *Both Called Eric*. Apparently he also appeared in 'Grange Hill' before joining Blue, which was recently rumoured to have gone into the studio ahead of a possible new album.

Comedian Sacha Baron Cohen reportedly spent six months developing a film about a wannabe popstar who enters the Eurovision Song Contest before scrapping the idea. One can only wonder what the star of Borat and Bruno would have done with our beloved contest. Meanwhile, another comedian - Justin Lee Collins - was reported in *The Sun* on 4th December 2009 as wanting to go to the ESC as a singer. He proposed entering for Ireland with the involvement of Ronan



Keating as songwriter. Unfortunately for Josh Dubovie, Collins's attempt did better in the UK charts though neither cracked the top 100.

I recently found out that one of my favourite ever songs, Mecano's *Hijo De La Luna*, was submitted as a potential track for the Spanish Eurovision entry in 1986. Quite what possessed TVE to go with Cadillac's *Valentino* instead (it came tenth) will probably remain a mystery forever. Mecano's song was recorded

in French and Italian and reached the top ten in France and the Netherlands. It has since been covered by artists such as Montserrat Caballe and Sarah Brightman, while a 1998 cover version by Loona topped the German charts and went top three in Austria and Switzerland. On second thoughts, perhaps TVE were right and it was too good for Eurovision.

One cover version of a recent ESC entry I have come across is *Doum Tek* by Simo featuring Hasna, which is a French/Arabic version of the 2009 Turkish song. The style seems to be what is sometimes described as 'Rai'n'B' (a new one on me that one) and it can be found on the CD *Platinum Hit Parade II* [5425019295684] issued by Belgian company Platinum Records & Movies. It's not too bad, despite all the vocoding going on.

More Cherry Red releases have rolled along recently including Kenny Lynch's *Nothing But The Real Thing* (rpm286). Sadly it does not include his SFE entry *There's Never Been A Girl* (joint sixth in 1963) but look out for an article in Record Collector on the singer due in September.

Neither Dennis Lotis nor The Keynotes, who both performed the winning song in the 1956 *Festival of British Popular Songs*, went on to record *Everybody Falls In Love*

With Someone. However, at least three male vocalists did. The version by Matt Monro is reasonably well known and was recorded on 10th November 1956

but another has recently been discovered. Don Rennie beat Matt to the recording studio by nine days since his was produced by George Martin (now a Sir!) on 1st November that year. It can be found on 7" and 78 rpm releases (GBR 45 Parlophone 45-R 4249 & GBR 78 Parlophone R 4249) with the song *This Is Only The Beginning*

(probably as the B-side).

A good place to find some cover versions of the top two songs in the 1956 *Festival of British Popular Songs* is the World Record Club EP *Top In Pops* (R52), which features Dickie Henderson's version of winner *Everybody Falls In Love* and Julie Dawn's *Little Ship*. The EP is rounded off with some tracks by Bryan Johnson (UK 1960). Copies are rare but do turn up occasionally and are well worth looking out for as these songs are otherwise extremely hard to find.

Thanks to Richard Crane for his help this month. If you have any information about releases that may be of interest to others, or even just questions, then please drop me a line: Thomas Latham, 4 Thirlmere Gardens, Ashby-de-la-Zouch, Leicestershire, LE65 1FN. ♡



THE LAST WORD

Hassan Yusuf finishes off this issue's coverage of ESC 2010

Have you had Oslo overkill yet, what with Liam's review of this year's Eurovision, Darren's Retrospective and Nico's analysis? Maybe, but I feel there are a few more things to mention about the experience in Oslo.

I thought the Norwegians put on great show, but I feel they tried too hard to compete with Moscow in regards to their staging. The stage was unnecessarily too big and far too dark - though admittedly it didn't appear too bad on screen. Maybe I've gotten used to brilliant graphic displays on the backdrop and floor of the stage - but I thought those large flashing lights were a bit retro! My favourite stage still remains Riga - small, but bright and colourful.

I also thought the Telenor Arena was awful. Far too big - and unless you were near the front, perhaps lacked atmosphere. Moscow had the same problem. Do we really need a 20,000-seat arena? The semi-finals are half empty! 10,000 is more than enough - it creates a far nicer atmosphere. And where were the facilities in the arena? Even the toilets were outside! I'm sorry, but I haven't lived this long to use large port-a-loos when attending Eurovision! I'm British y'know! Isn't Norway one of the richest countries in the world?

Nevertheless, Oslo was a joy. Very expensive of course - but what a lovely laid-back nation Norway is. So civilised (except for the Telenor Arena) - and most people spoke English! How refreshing from Moscow - a place I'm in no hurry to

return to. Just to show you the difference with Moscow, last year we were there during their National Day celebrations, as was the case this year in Oslo. In Moscow it was all tanks and nuclear warheads, in Oslo it was marching bands, schoolchildren, and old national outfits! What a marvellous contrast.



Back to the show - I thought the three presenters were all marvellous. Very professional, charming and amusing when they had to be. And the Green Room activities weren't at all embarrassing.

One of the highlights for me every year is actually the interval act. I'm not one of these weak-bladder types that rush to the loo as soon as all the songs have been performed. I actually think it's disrespectful! The interval act is a way for a country to perhaps show a bit of their culture that they haven't been able to convey throughout the 'postcards'. Of course sometimes, they just go for entertainment - as was the case this year. The mob/flash dancing throughout Europe was nothing short of amazing! I've got two left feet, but even I joined in inside the arena. Bravo!

I wasn't surprised to see a 'pitch-invasion' during the Spanish song. Security wasn't that great at the arena. But it made a nice change from previous years. Maybe the Norwegians were a bit too laid back? But this just added fun to everything.

Well done to Germany - I would've

preferred a closer contest, but I've no complaints about the winner. Looking forward to next year already. I guess Eurovision is changing – in that maybe it is becoming a bit more contemporary. That certainly is reflected in the top placings. Maybe that's why some of my favourite songs got nowhere! Two great ethnic songs by Slovakia and Finland failed to get into the final. And two great ballads by Ireland (who I wanted to win) and Norway, got absolutely nowhere! Maybe deemed a bit old-fashioned? But I swear that Eurovision can produce all manner of winners on a whim. There are probably some songs that failed miserably in the past, that could win it these days! Nothing is certain in Eurovision - which makes it far more exciting! I never want to get to the stage when I can predict all ten songs going to the final from each semi - though I got eight right both times.

What was refreshing this year was that I thought all the performers were nice people! Usually there are few performers that are right up their own backsides (like a certain Russian a few years ago). I hate people with egos - but there didn't seem to be any this year. Even the Russians had a sense of humour! Hera Björk of Iceland, Niamh Kavanagh of Ireland and our own Josh Dubovie share my award for the nicest people in Eurovision this year.

Those of us who go to Eurovision - especially for the whole 15 day shebang, spend a small fortune! Of course, it's a privilege to get accreditation to attend rehearsals and press conferences, but also important are the parties! These are just little rewards to keep all the journos amused and busy during the Eurovision 'bubble' experience. The most impressive

ones this year were from Iceland and Georgia. The Icelandic party was a small affair (invitation only) at the residence of the Ambassador to Norway. The Ambassador is a grand white-haired lady and she invited Hera Bjork and her backing singers to perform in her back garden. What a special afternoon that was!

But perhaps even more impressive, was the Georgian Party to celebrate their National Day in Oslo's Opera House. The Ambassador was again there to greet us all. The food was superb as was the entertainment. Not only was Sofia Nizharadze performing *Shine* for us, but there was a spectacular display of traditional Georgian dancing and singing! One of the dances was like a ballet and seemed to be a wedding ritual - very bird-like with the male trying to impress the teasing female. Only at Eurovision! Excellent.

These parties also have another side for them. They're actually done for the benefit of the folks back home. While we may not take the contest that seriously - that's not the case elsewhere. The parties make nice news items on national TV. Some of course are very stage managed - as was the case at the Belarus party where two of the members of 3+2 got engaged. That poor lad (the one with the hair, but clean-shaven) had to propose to the blonde twin at the Euroclub! Let's hope the romance lasts.

The Russian party was difficult to get into - invitation only - and the Euroclub was far too small this year - but we were treated to a concert by Peter Nalitch & Friends.

The parties are of course another way for performers to get a bit more practice.



A private Icelandic concert

But there were some performers that seemed to be at EVERY party. I'm thinking of Moldova here. But they were a young group and made the most of their time in Oslo – though the two dancers were asked to tone it down a bit when they thought they were the stars! But, hey - you're only young once.

Onto this year's voting: Nico argues elsewhere in his Opinion piece of the success of the 50/50 televoting/jury system. Well personally I'm still not that convinced. The juries were meant to do away with neighbourly and political voting. I'm not sure that has actually worked. Let me give you one good example. Turkey this year probably had their best song since their first entry in 1975 - and came first in the second semi-final (and second in the final). They got votes from every country, except, surprise, surprise, the countries they've got some dispute with – Armenia, Cyprus and Israel! Maybe it's something I'll take up with Mr Stockselius at next year's EBU press conference. And don't think I won't! I do however realise most people seem happy with the new system.

But what I am happy about is the coverage of the three shows by the BBC. Paddy O'Connell and Sarah Cawood did a marvelous job on BBC 3's semi-final shows. They're going from strength to strength. They were both witty and informative. And I did enjoy the interviews with various performers. Unfortunately viewers may have missed the interval acts - but they're on the DVD.

I also thought Graham Norton was on top form again. Cheeky, but not rude - and wasn't frothing at the mouth at the lack of UK points. I've been putting on various Eurovision shows from the last decade or

so as background noise while I've been putting this issue of **Vision** together - and it became clear just how jaded Sir Terry was becoming; speaking throughout songs; dismissive over songs he couldn't understand that were doing well (some before televoting); the same jokes over and over again; incorrect facts; and he got a fixation about Riverdance! If there was any impressive dancing, he accused them of copying the famous dancing group. I'm pretty sure dancing has been an important part of many European cultures throughout history.

Mr Norton is a refreshing and positive commentator. Long may he continue!

Josh Dubovie impressed many of us in Oslo. What a great ambassador he was for the UK. And what a shame he was lumbered with such an old-fashioned song. He should be proud of his performance. He did his best - and that's all we could ask for. Let's wish him all the best in his career.

So where do we go on from here? Hopefully the BBC will get back on track - as they did last year. The latest rumours are that Mika is writing our entry next year. I'll believe it when I hear it! This time last year, we all thought Gary Barlow was going to write our song with Duncan James performing. We shall see. As soon as anything is confirmed, you'll be getting a **Vision Update**. I've got a Mika album - so I approve!

This has been a rather long last word, but finally I would like to mention that the Eurovision experience in Oslo would never have been much fun without all my great friends there. Too many to mention - but thanks everyone! That's what Eurovision is all about. ♥



Georgian dancers at the Opera House

TICKET INFORMATION FOR EUROVISION 2011

OGAE UK ticket procedure for the Eurovision Song Contest 2011

All members have a fair and equal access to any tickets that become available provided that they have demonstrated a degree of commitment to OGAE UK.

The following eligibility terms and conditions were agreed by OGAE UK and will apply to all members taking part in the 2011 Eurovision Ticket Ballot:

- All OGAE UK members who commenced continuous membership on or before 12th June 2010 will be eligible to take part in the ballot.
- Honorary members will not be eligible to participate.
- All members will be treated as individuals for the purposes of the ballot, irrespective of whether an individual or joint membership is held.
- Members must be in possession of a current OGAE photo ID card or provide an appropriate passport photograph to take part in the ballot.
- The first two places in the ballot will be reserved for OGAE UK's Ticket Co-ordinator (currently David Ransted) and one other alternating official representative to ensure that administration and distribution can take place in the host country without restriction.
- All new members who joined on or after 12th June 2010 may request entry to the ballot, but will only be offered tickets in the event of additional quantities being offered to OGAE UK.

Deposit requirements and arrangements

- Deposit set at £50 per person to be paid by 30th October 2010. An additional £2 per person handling charges must be added to the total amount for those making payment via Paypal.
- Deposit becomes non-refundable after 28th February 2011.
- Deposit to be refunded in the event that individual is unsuccessful in obtaining a ticket through OGAE UK or in the unlikely event that tickets are not offered to OGAE UK.

All members wishing to take part in the 2011 Eurovision Ticket Ballot must complete the required application form.

If you would like to take part in the ballot, please email OGAE UK Ticket Co-ordinator, David Ransted, at [djrranners@yahoo.com](mailto:djranners@yahoo.com) and request an application form together with full terms and conditions'

Membership cards

Membership cards are essential if you want to be entered into the ticket ballot. Each card is valid for one year and must then be renewed.

To avoid replacing OGAE cards during the Eurovision period, it was decided that the new membership year should run from 1st February to 31st January to allow time for renewals and production of new cards with an annual expiry.

OGAE UK cannot be responsible for cards not being available at short notice if any member has previously refused to apply for one or has mislaid any card already issued that remains valid.

Please note the deadline for OGAE UK to receive completed application forms is Saturday, 30th October 2010, so email David Ransted on [djrranners@yahoo.com](mailto:djranners@yahoo.com) today!

OGAE UK NEWS

NEW NAME FOR OGAE UK

For some time now the OGAE UK Committee has been thinking of ways to promote our club. We are one of the biggest clubs in the OGAE network, but many of us think that the name 'OGAE' is meaningless. What does it mean? How can anyone guess the Eurovision connection?

Several OGAE branches across Europe already operate under more marketable brand names and to attract new members who have not previously heard of OGAE, it is far better to have something that is more Eurovision connected. However, OGAE UK would remain the legal trading name and the branch would continue its full affiliation to OGAE International.

Here's where you all come in - we want your suggestions! Your ideas might be very obvious - but don't let that stop you. Chances are many of you will probably think of the same idea. A competition to find the name will be launched at Eurobash. But don't worry - all non-attendees will have a chance to offer suggestions. Everyone will receive information and instructions via **Vision Update**.

In the meantime, please put on your thinking caps. Remember, we'll still be keeping OGAE UK as the registered name, but we need something more catchy for marketing purposes.

BACK ISSUE BONANZA!



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Euro Quiz Answers

1. Josh
2. Jade
3. Jemini
4. Jessica Garlick
5. James Fox
6. James Fox
7. Jade
8. Javine
9. Josh
10. Javine

THE 'LAST' PAGE



United Kingdom 2010
"That Sounds Good To Me"
Josh Dubovie

Received four points from Ireland,
three points from Georgia, two
points from Azerbaijan and one
point from Albania