



vision

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THE STARS CAME OUT FOR EUROBASH!



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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ED LINES

The clocks have gone back, winter seems to have arrived, but the Eurovision season is about to begin with imminent national finals in Switzerland and Albania. Yes, it's almost the most wonderful time of the year... and I'm not talking about Christmas!

As I write the introduction for this issue of **Vision**, the only thing that appears to be certain is that Baku will be the host city for the 2012 Eurovision Song Contest. The venue will not be confirmed until January and, as the economic downturn continues, fans across Europe wait with baited breath to see if the euro crisis will have any effect on who travels to Azerbaijan... and who doesn't.

It's also impossible to say who will be travelling to Azerbaijan on behalf of the United Kingdom. The BBC has promised to inform OGAE UK once a decision has been made, but it is looking increasingly likely that the format used to select Blue's *I Can* will be repeated in the not so distant future.

And so, as the cold, dark nights continue in Royaume Uni and thoughts begin to turn towards an Azeri spring, why not turn up the music, read your favourite Eurovision magazine and start dreaming about all the new songs that 2012 will soon bring!

Gordon Lewis

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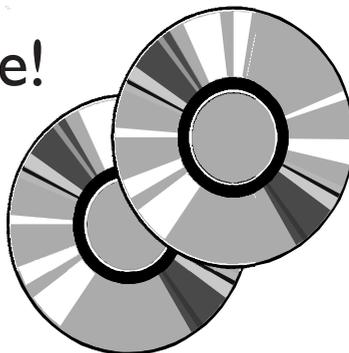
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The star-studded guest list
at Eurobash 2011!
Peter Lundin, Jane Robbins,
Kate Robbins, Stephen
'Beanz' Rudden and
kneeling, Paul Hardy



EUROBASH 2011

John Stanton reports from
Manchester and reviews
OGAE UK's annual convention –
Eurobash!

Photographs by Liam Whelan

THIS PHOTO BY PETER DEVINE



It's Monty! Embrace the love!



Is there a doctor in the house?

Manchester was again the host city for Eurobash, and 120 delegates made it for a fun-packed day all built around Europe's favourite musical show.

Everything kicked off at 1pm with a speech by OGAE UK President Paul Marks-Jones. He reminded us that the fan club was continuing to grow, giving the UK a bigger voice in all matters Eurovision. He was followed by the quiz, compered by the fan club's very own Nicholas Parsons, Monty Moncrieff. We saw his now famous clips of outfits, cover versions and Eurovision songs with colours in the titles. How many could you name?

Every year, a contest of songs from previous years is put together after a vote by OGAE UK members during the year. 14 songs battled it out in the Battle of the Bash. We'd selected songs in a head to head format which had similar titles. One by one they were revealed, and we then got to vote on them in the traditional Eurovision style. Our juries all took the names of Eurovision performers. In what was a bit of a runaway winner, the song performed a second time was the fan favourite *This Is My Life* by Iceland's Euroband (ESC 2008).

Next we had a new item, which may prove unique in the history of Eurobashes. Paul Jordan – sorry, Doctor

Paul Jordan gave us no less an insight into a PhD he had undertaken, showing how Eurovision influenced the emergence of Estonia and Ukraine onto the world's stage. It seemed that the two countries had developed differently even though both had seen Eurovision as the perfect opportunity to promote themselves.

After the short customary break which enabled us all to get that next sneaky drink, we had our guest slot. Every year OGAE UK invites several guests to give us an insight into Eurovision, tell us some anecdotes and maybe give us a song. This may be a different tack from other national OGAE clubs but it works surprisingly well. Our genial host was once again Marcus Keppel-Palmer.

First up was SVT supremo Peter Lundin. He first got involved in Eurovision in May 1999 when he received a call from a certain Svante Stockselius who was in Jerusalem at the time. Peter had worked with Svante at Sweden's TV3. After being persuaded to come on board, Peter wanted to try some new ideas. It was his idea to open the 2000 contest to the paying public, encouraging more fans to attend. In 2002 he also came up with the concept of expanding Melodifestivalen and taking it around the country, again to increase interest. He got Christer Björkman involved and wanted to develop it as a celebration of Swedish music, and not necessarily to



It's Danny! Back with his guitar!



It's Dino - with that guitar again!

pick a Eurovision winner. He finished off by telling us a story of when he met The Beatles and accepting a cigarette off Paul McCartney. Also as a result of blagging an autograph for a Beatles fan, he met his wife. Finally, Peter told us his next job was to help cut down the 3,485 entries for Melodifestivalen 2012 to a mere 1,300.

Next to be interviewed were sisters Kate and Jane Robbins. They were two of the singers in the UK's 1980 representatives, Prima Donna. Jane, who was 17 in 1980, has now largely retired from the entertainment industry and is a renowned figurative portrait sculptor. One of her most famous pieces is a bronze statue of the late Linda McCartney in Campbellton, Scotland – Paul McCartney is their cousin. Kate, on the other hand, is still entertaining some 30 years later. Among her credits are the British TV series *Surprise Surprise*, *Robbins*, *Dinnerladies* and *Spitting Image*. She revealed that many of the songs sung by Cilla on *Surprise Surprise* were written by her. We were treated to a credible Cilla impression. Kate and Jane told us a little about their experience after they'd been picked to represent us. The preview video involved Prima Donna riding shire horses. Sadly one of the members fell and took the BBC to court. They were almost a five piece act for the contest itself. They recounted

stories of meeting Terry Wogan, kissing Johnny Logan (with his 'renaissance face'), failing A-Levels and subsequent musical careers. Kate had a number two hit on the UK charts in 1981 with *More Than In Love* – she was held off the top by *One Day In Your Life* by Michael Jackson.

Finally, we were introduced to Love City Groove members Stephen 'Beanz' Rudden and Paul Hardy. Love City Groove was selected in 1995 in a very contemporary competition for its day. With pop supremo Jonathan King running the show, all eight songs were previewed on *Top Of The Pops*. An appearance on this show was, we were told, the clincher for them to participate. The name of the band and song came one day in the recording studio. It was a "biblical sunny day with a lot of love around in the city". For the contest itself they thought the song suffered because of the orchestra – *Love City Groove* isn't



Purple power rules!



Safura with one of her fans...

an orchestral song – and they had to wait for the sound of a triangle for the song to start. The band split up soon afterwards, until very recently when Beanz called Paul suggesting they reform, starting with a 2011 version of the song. They've re-written the rap by US star Moxie, and given it a fresher feel.

After the break for the evening meal everyone was back for what has become the highlight for many – Eurostars. Dean Asker again hosted this prestigious event. In another innovative opening, he performed Azerbaijan's 2009 entry *Always* with last year's winner Danny Lynch. Danny then reprised his winning performance of *Me And My Guitar*. He'd already said he wouldn't do a Lena and sing this year.

First on this year was Eurostars virgin (the first of several), Andrew Main. As a true act of slavery to his art, he'd spent some considerable time cultivating some



Lena - Swedish style!



Can you tell them apart?

designer stubble for his tribute to Bosnia & Herzegovina's Dino Merlin. He sang *Love In Rewind* very well, with no sign of nerves. He also had us clapping along.

Song number two was the Nicole & Hugo Belgian classic from 1973, *Baby, Baby*. Veterans Rachel Alexander-Hill and Paul Marks-Jones pooled their double-barrelled talents and even had the famous purple outfits down to a tee.

Next was Rachel's sister Emily Roberts. Emily has participated several times and has won in the past. Last year she undertook the challenging song *Day After Day* by Elnur AND Samir. This year she stayed in Azerbaijan, and performed as Safura, singing *Drip Drop*. Mr Asker had to assist with several props, first as a man with a balloon for a head, and then as a technician with a desk fan. All very effective.

Our second duet was song number four. Regulars Elaine Dove and Dr Paul Jordan have also been part of a winning act, and also throw out red herrings on who they'll be. Some of us had heard sketchy stories about their rehearsals featuring copious amounts of Prosecco. In the Bash's 'Green Room' there was no hiding the fact they'd come as Jedward. They were maybe slightly less acrobatic than their Irish inspiration but it made us all smile.

Michelle-Louise Lewis has also been in Eurostars before and was back this year



Blame Hera Björk



Will that bus ever turn up?

giving what could only be described as a ‘unique’ performance on the Lena Philipsson song *Det Gör Ont*. Whether it was sung in Swedish or English was a topic for debate, but our songstress had obviously been studying Lena’s microphone stand antics. Had we seen a winner yet?

The second half of Eurostars kicked off with our third (yes, count them) duo of the night. The beloved Schlagerboys Andrew Moffatt and David Onion may still have been a tad starstruck after backing Hera Björk last year. In what was possibly a tribute to her country, they were back as Stjórnin singing *One More Song*, the English version of *Eitt Lag Enn* from 1990. Hera Björk had provided the Schlagerboys with the backing track to this song.

Rachel and Emily’s sister, Eloise Flint, was next on stage and had given herself a real challenge. Complete with suitcase and bus stop as props, she performed the Magdi Rúzsa song *Unsubstantial Blues* (ESC 2007). Eloise comes back year after year and is again a former winner. She had to be admired for trying a song like this, and maybe she could spring a surprise.

Our final duo were more Eurostars virgins. Luke Fisher and Alasdair Rendall appeared in the Green Room in black dresses and matching black wigs. Who could they be? Only when they got up on stage and made reference to backing

tracks did we realise that they were Azúcar Moreno (ESC 1990). *Bandido* was performed complete with the false start. Another very amusing entry.

Song nine was sung by our final Eurostars virgin Mandy Kerr. She’d picked a song from this year – Nina’s *Caroban*. Mandy performed this very credibly in Serbian, and was another singer who’d been watching the contest performance for choreography tips.

Finally, veteran Daul Hill was back on stage. Known for picking lesser known songs, he entered Eurostars at the last minute with another different choice. In a white suit he sang, in French, naturally, *A Chaque Pas* by Jonatan Cerrada (ESC 2004).

After we’d seen all ten acts we had a quick recap of the contest performances of the songs, which gave us a chance to cast our votes. We had three votes which were soon duly collected. We thought it



Where’s the @!&%!?! music?!!



We love the sixties!

might be close with one or two acts that really made an impression.

To entertain us while the votes were being scrutineered and tallied, Love City Groove came back on stage. We first got a video-assisted look at the 2011 vintage of their Eurovision song. It did have a different feel about it and some thought an improvement on the 1995 version. Beanz and Paul had arrived at the hotel on the Friday night and had written a song especially for us. We felt honoured. *I Know That You Love Me* was very good, we thought. They finished off with a short rendition of *Save Your Kisses For Me*.

At this point, we had the results. Peter Lundin was still with us and he announced the top five who came back on stage. In no particular order they were Azúcar Moreno, Dino Merlin, Lena Philipsson, Safura and Jedward. Gripping stuff.



And the winner is....



Where's that woman on stilts?

Paul Hardy returned to the stage to reveal the top three. Third place went to debutant Andrew Main as Dino Merlin. Runners-up were Luke Fisher and Alasdair Rendall as Azúcar Moreno. And this year's winner was... Safura!

A worthy winner we all thought, and we were treated to a reprise of Emily's prop-assisted performance.

With Eurostars over, all that remained was the disco and general mingle until the wee small hours. And as the Eurobashers were the only occupants of the hotel, this definitely WAS the wee small hours.

I'd like to thank all the organisers of this year's Bash – too numerous to mention, but they know who they are. As ever, it exceeded expectations and was good to catch up. Eurobash 2012 details will be announced soon, but the advice is to get in early. ♣



...Emily Roberts as Safura!

DON'T STOP GROOVING

Marcus Keppel-Palmer in conversation with Beanz from Love City Groove



Stephen 'Beanz' Rudden and Paul Hardy

Back in 1995, the UK had not won Eurovision for 14 years and the voting public chose a song with little resemblance to the contest's standard fare of solid ballads and perky pop tunes. Love City Groove's soulful, laid-back track brought rap to the contest with some rapid-fire vocals courtesy of Jay Williams and Reason. The song was a big hit in the UK, but with two "douze points" from France and Austria and nine countries ignoring them, Love City Groove finished tenth. So it is some surprise to discover that in 2011, like

a phoenix from the ashes, Love City Groove are back and re-releasing a new version of their eponymous song.

Added to that, original members Paul Hardy and Stephen Rudden (colourfully known as Beanz), were guests at the Eurobash 2011. So just three days before the updated *Love City Groove* is released, I am granted an interview with a very enthusiastic Beanz. To start with, of course, as it is in the morning, we compare the weather - and it certainly isn't in the sunshine! But then I ask Beanz, the keyboard wizard, how he got

his nickname. "Ha ha" he says, "it isn't what you might think. When I moved into digs in London there were four Stevens so, because I was always eating cans of baked beans, I was nicknamed Beanz". So with one puff my imaginings of an upbringing in the gangland ghetto evaporate. In fact, Beanz's upbringing was one full of music.

"I remember starting banging the drums when I was four, and my father said that this was an ability that I was born with. So he bought me my first drum kit at the age of four. By the time I was six I had formed my first school band, called The Mighty Midgets. I grew up in the 1970s in Berkeley, California, so I was always in orchestras. The family then moved to Sydney, Australia, where I continued my musical education before I ended up working in the Channel Islands playing bass and electric piano in an orchestra." Beanz is an enthusiastic and lively conversationalist and continues: "I then moved to London and got in to electronic music. I really got in to this when I joined the group Kissing The Pink". So was this during their hit making period with *Last Film*?

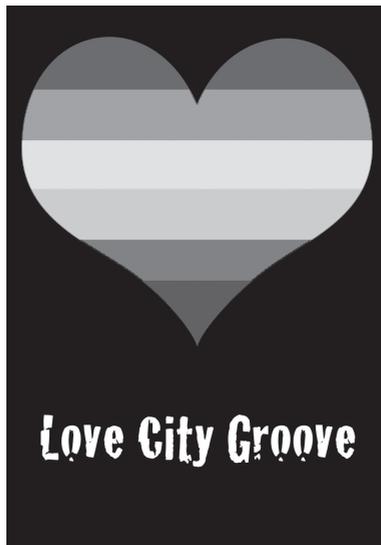
"No, I joined after that, but I learned loads whilst I was in Kissing The Pink, particularly how to make music, how to program. I was very enthused by electronic music and did a version of *Tubular Bells* which was released under the name Plutonic. It was played a lot on Radio 1 and came to the attention of Mike Oldfield. I thought he wouldn't like

it, but he said that he did. And, shortly after, he came out with *Tubular Bells 2*, which was an electro update! As a result of this I got signed to CBS as Plutonic and Warner-Chappell as a songwriter". Stephen 'Beanz' Rudden then recorded several different songs under the guise of Plutonic, which even these days is the name of his production company. There was the M People-style dance single *Twilight Zone* (Sony – 1991) and in 1992

an album for Arista Records including the singles *One Life* (mixes by Frankie Knuckles and Mike 'Hitman' Wilson) and *Sentence Of Love* (with a remix by Eric Kupp). Alongside pop co-productions and co-writes, he expanded into movie music. You can explore these on his download-available album *Best of Beanz: Plutonic Love & City Groove*.

So how did Love City Groove

come about, I ask? "Well I had originally recorded the raps for another song called *Sentence Of Love*. The song wasn't right, but I loved the raps" explains Beanz. "Then Paul Hardy came into the studio to record, and we suddenly hit it off. And it took just ten minutes to write the song from there. There was a buzz about it and Dave Ambrose, who had worked with Duran Duran and Blondie, was keen to release it. But Jonathan King approached us and said he loved the song and wanted it to be entered in to Song For Europe. Paul wasn't too keen on going in



for Eurovision, but we decided that Song For Europe would be good exposure. And then we won it with 140,000 votes or something like that!", Beanz laughs at the memory.

So what happened after you won SFE I ask? "Well it all went crazy," reminisces Beanz. "It all blew up for a few weeks and every day there was a photo shoot - from the Telegraph to Smash Hits - and we went on loads of TV programmes including Top Of The Pops. In addition to all of that, we were in the studio trying to record a follow-up single. The BBC were

really good to us, but when we went to Dublin there were loads of hangers-on, including Keith Chegwin for the Big Breakfast. Every night in Dublin, one or other country would put on a party, so it was wild, but it felt really good. It really felt that Europe was becoming unified. I have to say that our party in the Pod Bar was the best."

I ask about the other members of Love City Groove, Jay Williams and Reason (Yinka Charles). "Yinka and Jay came through the publisher and were sent to me as rappers. Did you know Yinka wasn't the original rapper on the track?" I confess that I didn't. Beanz takes up the story: "Yes, originally Q-Tee, who had rapped on St. Etienne songs, did the original rap, but I felt that her voice was slightly squeakier so I replaced her with Yinka for the actual track - but Tatiana, Q-Tee, still got a credit on the song." And how did he feel about the show and the performance, that night in Dublin? "Just before I went on stage, Terry Wogan sidled up to me and said, bearing in mind I was quite nervous, 'Good news, the estimated

viewing audience is 500 million' - as if that was designed to make me feel better."

"Nothing can prepare you for Eurovision," continues Beanz. "If I had my time again, I would like to have appreciated it more. I was a little disappointed with the result, but we were the first real multi-cultural band, the first real rap song, and the single was a big hit, so I was quite realistic about the result. We had to work with the orchestra and were only allowed four instruments on playback - not like subsequent years when the whole track could be on playback. I



Love City Groove at ESC 1995

had real difficulties trying to get the orchestra to recreate the swing-beat of the recording live. I just couldn't ever get the brass and percussion to work with the beat, and we had so little rehearsal time. But we still had a big hit in

the UK and around the world, and the song still gets played a lot - and every Eurovision season, I get asked to appear on Eurovision shows."

What about the aftermath of Eurovision, I ask? Why weren't the follow-ups hits? "Well, it is tricky when you have to keep promoting one song," ruminates Beanz. "We had been recording the follow-up and the album, but we still had to tour round continuing to promote *Love City Groove*, and doing TV all round Europe. The song even became a hit in Japan, so we spent a lot of time there doing two tours. We even supported PJ & Duncan back then. So we released *J.U.M.P.*, which the critics loved, but the public never bought. It didn't get much play on Radio 1 and we were away for three months, so we didn't promote the song in the UK. And I guess we were firmly linked to

Eurovision, and radio didn't want us to be anything else."

But that wasn't the only Song For Europe connection that Beanz has. In 1998, with the name The Collective, *When We're Alone (We Dream)* reached the final four of the contest before losing out to Imaani. "We were negotiating with Simon Cowell, who wanted to sign us to BMG, but he was stalling, probably to see if we won the SFE. But in the week before the contest he still hadn't signed the contract, and yet they put out the single, so I had to threaten Cowell with court action. He then signed us, but of course we never made it to Eurovision!"

And now, almost two decades later, a revised updated version of *Love City Groove* is being released. August saw the digital release while early October would see a hard copy release. I am talking to Beanz just three days before the digital release, and unsurprisingly he is excited about the prospect. "Why now? Well it never goes away. Every time I get a PRS cheque I am surprised that the song keeps getting played. A long time has passed," he adds, "and I hadn't spoken to Paul in 16 years. I had just finished work on a film, so I decided to track down Paul on Facebook, and he and I decided to re-do the song anew. We needed to update the rap."

The revised version keeps the same summery sound, but is definitely updated. One factor is the new rap that New Yorker Moxxie adds to the track. How did Moxxie come to be on the new version of *Love City Groove*? Beanz explains: "We auditioned a lot of UK rappers, but none of them were any

good. Nobody had that chilled quality that Paul and I were looking for. Their rap style was too aggressive. So our manager found Moxxie in New York and she really fitted the bill. And we left Paul doing the singing – as he is now described as a 'vintage singer'! I feel really enthusiastic about the new single, and we have had a great response to it so far. We are doing a Chart Show special edition to promote it soon too."

By the time you read this the single will have been released in a physical edition – and Beanz and Paul will have

been special guests at Eurobash 2011. Beanz and I discuss a little of what they might expect. Beanz is really enthused at the prospect: "I am really looking forward to it. Eurovision fans are great; they show such loyalty to the contest. Of course, I still watch



Moxxie

the Eurovision. I loved *Fairytale*, which I thought was the ultimate Eurovision song. And this year I really liked the Moldovan entry with their hats. But I think this is what has happened with Eurovision now – it has become, if I can put it like this, artistically eccentric. It seems to be less about the music now and more about the show. And after all it is supposed to be a song contest."

With time running out we talk about Beanz's favourite rapper – Sway – and his favourite music producer – Trevor Horn – and finally what he can expect at the Eurobash – plenty of fun. It is great to talk to someone who is enthusiastic and lively and who is revisiting with relish his Eurovision past. As no doubt everyone who attended the Eurobash will have found out, Beanz meanz fun! ♡

RETROSPECTIVE 2011

PART 2

The votes and comments are in! **Darren Jenkin** compiles the results of this year's Retrospective. Here are your candid and sometimes rather cheeky comments, which of course are not necessarily those of **Vision** editors (even if they made them!)

Photographs by David Elder

RESULTS		
FINAL	SEMI-FINAL 1	SEMI-FINAL 2
1 HUNGARY 1,190	HUNGARY 2,356	ESTONIA 2,140
2 UNITED KINGDOM 1,166	AZERBAIJAN 1,748	SWEDEN 1,779
3 FRANCE 1,033	NORWAY 1,640	BOSNIA & HERZ. 1,768
4 SWEDEN 944	SWITZERLAND 1,274	DENMARK 1,591
5 ESTONIA 981	SERBIA 1,247	SLOVENIA 1,514
6 GERMANY 924	POLAND 1,144	AUSTRIA 1,470
7 BOSNIA & HERZ. 826	FINLAND 1,111	IRELAND 1,112
8 DENMARK 787	RUSSIA 1,065	ROMANIA 1,049
9 AZERBAIJAN 770	ICELAND 907	LATVIA 928
10 AUSTRIA 756	TURKEY 837	NETHERLANDS 922
11 SLOVENIA 742	GEORGIA 834	BULGARIA 909
12 ITALY 654	ALBANIA 763	ISRAEL 903
13 IRELAND 597	GREECE 760	BELARUS 757
14 SWITZERLAND 591	CROATIA 684	SLOVAKIA 742
15 SERBIA 570	SAN MARINO 666	CYPRUS 676
16 ICELAND 442	LITHUANIA 488	UKRAINE 471
17 FINLAND 403	ARMENIA 482	MOLDOVA 440
18 GEORGIA 394	PORTUGAL 338	BELGIUM 414
19 SPAIN 389	MALTA 266	MACEDONIA (FYR) 294
20 ROMANIA 356		
21 RUSSIA 319		
22 GREECE 301		
23 MOLDOVA 238		
24 LITHUANIA 182		
25 UKRAINE 141	<p>Hungary: A firm fan favourite!</p>	



Ukraine: Which one is Sandie?

43 UKRAINE

619 points

Performer: Mika Newton

Title: *Angel*

David Blunt: The sand artist outshone the song.

Terry Clark: Did I spot SANDie Shaw?!

42 MALTA

641 points

Performer: Glen Vella

Title: *One Life*

David Hoskins: He sounds like Anastasia!

Alan Murrell: More low-NRG than hi-NRG!

41 MACEDONIA (FYR) 695 points

Performer: Vlatko Ilievski

Title: *Rusinka (Russian Girl)*

Mark Sorrell: Former Yugoslav Real Orrible Music. Great flag. Naff song.

Terry Clark: The preview video was good...

40 SAN MARINO

710 points

Performers: Senit

Title: *Stand By*

Wayne: Worthy but dull.

Sally Frith: I liked it but sadly it's the kind of song that gets overlooked at voting time.

39 LITHUANIA

745 points

Performer: Evelina Sašenko

Title: *C'est Ma Vie (It's My Life)*

Liam Whelan: This song makes me feel



Moldova: That's definitely not granny!

like I have been wrapped in a large fluffy cloud!

T.J Loveridge: So nice to hear such a beautiful song.

38 MOLDOVA

819 points

Performer: Zdob și Zdub

Title: *So Lucky*

Sally Frith: If only they had put Granny on the unicycle!

Sarah: Move over Bill and Ben. We have new flowerpot men!

Justin Joseph: Weird and whacky!

37 BELGIUM

847 points

Performer: Witloof Bay

Title: *With Love Baby*

Sally Frith: You cannot print in a family magazine what I think of this.

Sally's mum: I prefer their chocolates!

36 CYPRUS

881 points

Performer: Christos Mylordos

Title: *San Aggelos S'Agapisa (I Loved You Like An Angel)*

Irene Revie: Loved the swaying. The woman with the ball not so much.

Terry Clark: Did they borrow the boots from Sakis?

35 CROATIA

922 points

Performer: Daria

Title: *Celebrate*

Terry Clark: Why was she singing about salad breaks?!



Portugal: Is this the YMCA?

Mike Bailey: Too tall.

34 ARMENIA **988 points**

Performer: Emmy

Title: *Boom Boom*

Michael Potter: Excellent routine.

Liam Whelan: It was good when she wasn't singing.

33 ICELAND **1,082 points**

Performer: Sjonni's Friends

Title: *Coming Home*

Wies: Nearly too twee. Just got away with it.

Theresa Krajewski: A sweet story. R.I.P Sjonni.

32 BELARUS **1,123 points**

Performer: Anastasiya Vinnikova

Title: *I Love Belarus*

Hass Yusuf: We will be clapping along to this for years at Eurobash.

Wayne: A guilty pleasure.

Mark Sorrell: I thought only Portugal sang about their own country.

31 ALBANIA **1,138 points**

Performer: Aurela Gaçe

Title: *Feel The Passion*

Irene Revie: A bit too much angst for me.

T.J Loveridge: Ruby Wax!

Hass Yusuf: To go with the 'bird' theme Aurela sounded like she was going to lay an egg!

30 SLOVAKIA **1,185 points**

Performers: TWiNS

Title: *I'm Still Alive*

Gary Kettle: A delight for the eyes. Not so the ears!

Mark Sorrell: They both looked spray tanned to death.

29 GREECE **1,206 points**

Performer: Loucas Yiorkas feat. Stereo Mike

Title: *Watch My Dance*

Theresa Krajewski: Two musical genres that should not have worked together but they did.

Wayne: Love the traditional Greek sounds during the Loukas bits.

28 PORTUGAL **1,209 points**

Performer: Homens Da Luta

Title: *Luta É Alegria (The Struggle Is Joy)*

Charles Laing: Keep politics out of Eurovision.

Kev and Ray: Village people haven't aged well have they?

27 FINLAND **1,215 points**

Performer: Paradise Oskar

Title: *Da Da Dam*

Davina Revie: Nice and uncomplicated and very well sung.

Irene Revie: You could bring him home to mother.

Liam Whelan: He is still a guy with a smug grin who will never be as good as Tom Dice.

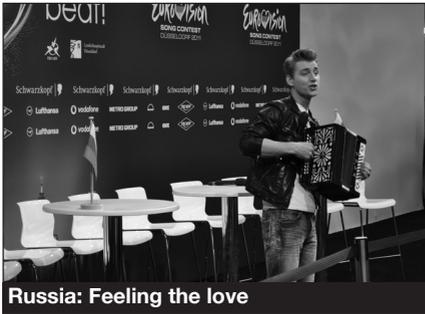
26 TURKEY **1,217 points**

Performer: Yüksek Sadakat

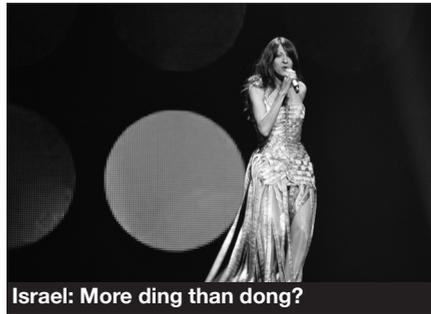
Title: *Live It Up*

Hass Yusuf: That'll teach them not to get too cocky. Paid the price for going down market.

Mark Sorrell: Lead singer Kenan was the stud of the contest. Even in lime green pants!



Russia: Feeling the love



Israel: More ding than dong?

25 NETHERLANDS 1,346 points

Performers: 3JS

Title: *Never Alone*

Rod Maybour: A great up to date song.
T.J Loveridge: Reminded me a bit of Bryan Ferry.

24 GEORGIA 1,369 points

Performer: Eldrine

Title: *One More Day*

Irene Revie: The Georgian Evanesence. Great to see some Goth Rock at Eurovision.

Liam Whelan What an amazing song and backdrop. They really pulled it out of the bag.

Wayne: For once rap worked really well.

23 RUSSIA 1,381 points

Performer: Alex Sparrow

Title: *Get You*

Theresa Krajewski: I couldn't stop laughing at his over enthusiastic performance.

Mark Sorrell: Not so much a young sparrow. More of a great t*t!

Wies: I love myself. I'm marrying myself. I wanna have my own babies.

22 SPAIN 1,392 points

Performer: Lucía Pérez

Title: *Que Me Quiten Lo Bailao - They Can't Take The Fun Away From Me*

Mark Sorrell: Not a classic but at least

it doesn't get ripped to shreds in my comments!

Martin Frampton: Fine for a post paella prance about.

21 BULGARIA 1,401 points

Performer: Poli Genova

Title: *Na Inat (In Defiance)*

Rod Maybour: Forgotten your song but thanks for our 12 points!

Martin Frampton: A loud and aggressive Tomboy!

20 SERBIA 1,484 points

Performers: Nina

Title: *Čaroban (Magical)*

Chelle: Very Retro. Very Twiggy. Love it.

Theresa Krajewski: Still think she is singing about caravans.

Mark Sorrell: Outfits from Kay's catalogue 1966!

19 ISRAEL 1,492 points

Performer: Dana International

Title: *Ding Dong*

Andy Roberts: More Ding than Dong.

Hass Yusuf: Dana seems to have forgotten that Eurovision has moved on since 1998.

18 IRELAND 1,525 points

Performer: Jedward

Title: *Lipstick*

Irene Revie: These two were made for Eurovision.



Romania: Change those trousers!

Martin Frampton: Designed to make your hair stand on end!

17 ROMANIA 1,685 points

Performer: Hotel FM

Title: *Change*

Sarah: You can't change the world but you can change those trousers.

Mark Sorrell: Hopefully he worked out why the UK didn't vote for this.

16 LATVIA 1,752 points

Performer: Musiqq

Title: *Angel In Disguise*

Michael Potter: Catchy song but a dreadful group.

Wies: Ant and Dec.

15 SWITZERLAND 1,783 points

Performer: Anna Rossinelli

Title: *In Love For A While*

Sally's mum: Did they run out of lyrics?

Auntie Pam: Very easy on the ear.

14 POLAND 1,903 points

Performer: Magdalena Tul

Title: *Jestem (I Am)*

Martin Frampton: A tune nearly broke out in places.

Terry Clarke: The dance and outfits ruined a good song.

13 ITALY 1,994 points

Performer: Raphael Gualazzi

Title: *Madness Of Love*



Denmark: Waxing!

Liz Russell: Didn't get this at first but was spine chillingly wonderful on the night.

Gary Kettle: Third rate Harry Connick Jr.

12 SLOVENIA 2,092 points

Performers: Maja Keuc

Title: *No One*

Charlotte: Great voice but she looked tacky!

David Revie: Better sound from the Cattery down the road!

11 DENMARK 2,350 points

Performer: A Friend In London

Title: *New Tomorrow*

Helen: Like a theme tune to a kids TV show.

Hass Yusuf: At least he waxed his back!

10 NORWAY 2,555 points

Performer: Stella Mwangi

Title: *Haba Haba (Little By Little)*

Hass Yusuf: A lively and fun performance, but you just can't trust the voting public.

T.J.Loveridge: Let's get the party started!

9 AUSTRIA 2,573 points

Performer: Nadine Beiler

Title: *The Secret Is Love*

David Revie: Got better as it went on and on and on...



Mandy: Extraordinarily powerful vocal and note perfect too.

Liam Whelan: The secret is... Austria is back.

8 AZERBAIJAN 2,653 points

Performer: Ell & Nikki

Title: *Running Scared*

Irene Revie: You cannot beat some straight line choreography while dressed in white!

Martin Frampton: Falsetto male with much older looking broody female.

Mark Sorrell: He looked like KD Lang with stubble!

7 GERMANY 2,880 points

Performer: Lena Meyer-Landrut

Title: *Taken By A Stranger*

Alan Murrell: Her voice has got more annoying than last year.

Sally Frith: Easy to see why she is so popular.

Terry Clark: My sons like her... I must be getting old!

6 BOSNIA & HERZ. 2,967 points

Performer: Dino Merlin

Title: *Love In Rewind*

Sarah: A Hoedown in tweed!

Liam Whelan: What a gentleman and what a magical song.

Mark Sorrell: He could easily pass for Ken Bruce's brother and the dodgy Dad dancing was not good.

5 FRANCE 3,476 points

Performer: Amaury Vassili

Title: *Sognu (Dream)*

Terry Clark: His face told us that he knew he was off key.

Mark Sorrell: The diamond in among the...

Charlotte: Cute jacket.

4 SWEDEN 4,016 points

Performer: Eric Saade

Title: *Popular*

Irene Revie: Perfect pop and with his voice it was wise to have the backing track so loud.

Martin Frampton: Some cavorted gesticulations in a Michael Jackson dance off!

Mark Sorrell: This Scandi Bieber is just as irritating as the Canadian one.

3 ESTONIA 4,178 points

Performer: Getter Jaani

Title: *Rockefeller Street*

Chez'lar: More Sesame street.

Andy Roberts: She can't sing. Getter out of here!

Liam Whelan: Shame she couldn't make herself disappear!

2 UNITED KINGDOM 4,317 points

Performer: Blue

Title: *I Can*

Irene Revie: Shaky start but a slick performance from an experienced act.

Hass Yusuf: Should've done better, but at least we can be proud to be British again.

Mike Bailey: How ironic that the stage is green!

1 HUNGARY 4,344 points

Performer: Kati Wolf

Title: *What About My Dreams?*

Justin Joseph: A real dream!

Martin Frampton: Thought we might be boogying in Budapest next year.

TEN ESSENTIAL NEVER-TO-BE-FORGOTTEN SONGS

(THAT HAVE BEEN SOMEWHAT FORGOTTEN)

Chris Poppe, or Chrissparkle as his blog has it, takes a break from his theatre reviews and his quizzing on Radio International to highlight those Eurovision songs he says everyone must have

Of course, this is just about as subjective as it gets. Here are (IMHO) ten songs that should always be within reach of your mp3 player or stylus depending on your vintage. Over the years the bloom may have faded a little from their petals, and their stalks may be wilting, but they've still got stamens of gold.

And if that's too much botany for you, I'd like you to consider my first suggestion, Beş Yıl Önce, On Yıl Sonra, that catchily-titled group from Turkey, with their 1984 offering *Halay*. Go find the video, and check out their incredible dance moves, basically comprised of syncopated hand holding and then gentle release. It looks like one of those more careful exercises your



Sassy swaying!

chiropractor might teach you. It's a fabulous little song about Turkish country dancing, but it's

the secondary elements that stay in the mind – those enviably turquoise jumpers, ties and dresses; the sassy swaying of the girls to the front of the stage – just the once, don't want to get us too excited; and the chap on the right who looks like he's sending a secret message to Ankara by morse-coding with his eyes.

Back to 1979's curtain raiser and it's Manuela Bravo (no relation to Juliet) with *Sobe, Sobe, Balao Sobe* (Rise, Rise, Little



Balloon, Rise). Back in those halcyon days we could rejoice in the simple pleasures of little balloons, no Finnish monsters or hamster wheels of death then. Of course it's not a real balloon. It's a metaphor for a nation growing in confidence after the dark days of fascist repression when all you could look forward to was a sing-a-long-a-Fadonight. The golden balloon rises with love and optimism for a great future. Alternatively, it just might be a real balloon. Manuela and the girls' dresses were all courtesy of the pastel end of the Dulux Colour Chart, and the orchestration under the baton of Thilo Krassman proved surprisingly raunchy. I always expect her to break into Andy Williams' *It's My Happy Heart You Hear*, but she holds back just in time. So if you've forgotten this one, revisit it and give your ears a treat. And there was no truth in the rumour that the following year she wanted to sing a song about rolling a hoop with a stick.

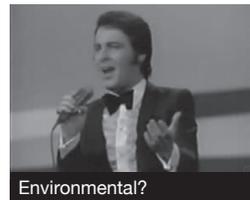
Man Gewöhnt Sich So Schnell An Das Schöne is one of those titles that make you think you haven't enough time left to listen to the song. It was the German song for 1964, sung by Nora Nova, Bulgarian by birth and one of the founders of the National Movement for Stability and Progress, which tried to return the old Bulgarian Tsar to power about ten years



ago. Jolly and entertaining though it may be, the juries' memories weren't as long as the title and it was certainly

forgotten by the time the votes came in, getting a resounding nul points, although it wasn't the only song that year to be so devastatingly ignored. Once the dullish introduction is behind you, it's a rather showy big band sound that wouldn't be out of place in *Strictly Come Dancing*. Nora is in her mid-70s now but I'm sure she could still rock the joint if you asked nicely. Especially if you invite the Tsar.

And now 1970. No, not quite *Tales of the Unexpected*, but *Je Suis Tombé Du Ciel* from the elegantly ruffled dress shirt of Mr David Alexandre Winter. If that's a French accent, I'm a Dutchman. Actually, he's the Dutchman, and has clearly been no closer to Paris than the Amsterdam branch of *Délifrance*. Not even Frenchifying the spelling of his middle name is convincing, but then he was singing for Luxembourg. This classic nul pointer came last despite being an uplifting hymn to the joys of young love and I particularly enjoy the environmental dichotomy behind the line "tu es ma ville et tu es mon village".



David is largely forgotten now, and according to Wikipedia (so it must be true) is a car dealer in the United States. So revel if you will in the bounciness of this spirited song. Believe me, it's great in the shower when you can get at least five syllables out of the phrase "fou de joie".

1990 is one of my favourite years at Eurovision, and if you look towards the neglected end of the middle-runners on the final board – kind of seventh batsman level – you find the dippy delight of the Cyprus entry, *Milas Poli* by Haris Anastazio. Terry Wogan told us he had a dance studio in Limassol. Anastazio

a dancer? This is the laziest dancing you'll witness this side of the Troodos Mountains. Dressed by the Nicosia branch of St Barnardo's, fortunately he



Dippy delight!

was backed up by two pert and cute girls who showed what denim was made for, and to cap it all they nicked the Herreys' boots and spray-painted them platinum. The conductor and co-writer was Jon Vickers, whose love-child has to be the Go-Compare man. There's a moment at the beginning of the second verse where Haris does a cutesy facial finger waving routine, and for some reason I imagine him wearing Donald Duck's sailor outfit at this point – best not go there. The song and orchestration are pure good mood music and it's one of those three minutes that defines why Eurovision is so smashing.

Tucked away in those mid-1990s contests when songs from eastern Europe started to make their mark, you will find the debut entry for Slovakia in 1994, Martin Durinda and Tublatanka with *Nekonečná Pieseň*, satisfyingly translated as "Never



Soft-centred!

Ending Song". Slovakia has yet to set the world alight, Eurovision-wise; maybe if they stuck with their tuneful rock like this they might have done better. Hard on the outside but with a soft centre like a Dairy Milk caramel, this was always going to become a period piece. After the plaintive strings, Martin starts accidentally singing the Bee Gees *Words* (Smile, an everlasting smile...) but

hurriedly manages to change it back to an almost original song before the chorus kicks in and he just avoids going into Renaissance's *Northern Lights*. Tublatanka have been around for donkeys years and show no sign of slowing down. It's a nice little song, and perfect for those moments when one more schlager would have you reaching for the Rennies.

A funny thing happened on the day before Arnis Mednis' marriage in 2001 and he chose to write about it in that year's Latvian entry, *Too Much*. And looking at the lyrics he was probably wise not to give us too much information. In this packed three minutes, he takes on infidelity, drink dependence, drug taking and frigidity. Ah yes, I've been to Riga too. It's all set to



Too much information?

a rousing beer-cheery tune, with a join-in chorus ("we'll see"), a manic accordionist and backing singers who you'd guess were at the pub last night. Arnis starts off behind the dark glasses, probably out of embarrassment, but later discards them in an attempt to look cool. A mish-mash of ingredients but somehow when you put them together you get a feelgood song of Bierkeller proportions. Unfortunately Arnis has suffered very bad health this year, so let's hope he gets well again soon and composes the sequel.

Very much a child of his time, do you remember Kojo from Finland and his *Nuku Pommiin*? Back in 1982 we were all concerned that the world would go up in a puff of nuclear smoke, and we all had "nein danke" auf our Parkas genäht. His message was sleep and a bomb will come and get you. Well there wasn't a



Life-dependend!

of *Burnt Sienna*, Kojo interpreted the song as if his life depended on it – and I suppose given the lyrics, it did. You can't dance to this; you can't really sing along to it, yet it's a favourite nul-pointer in my book. I guess he just appeared a little over raucous for the genteel inhabitants of Harrogate. If you haven't heard it for a while, give it another listen – it's actually more tuneful than you remember. Do you think the way he knocks his head with his hand in time with the drum beat signifies that nuclear war is a no-brainer? Or do I need a lie down?

Here's one of those songs that sounds a lot better in a foreign language when you haven't got a clue what they're on about; and then you hear the English language version and you think "oh no, how lame". "How well I merge with this world that dazes me, how I'm absorbed in time that doesn't exist". Oh Cole, really, do



Ruined colours!

give over. It's the 1993 debut entry from Slovenia, *Tih Deževan Dan*, a rather dreamy and relaxing number that works perfectly well with your eyes shut. Cole Moretti fronts the 1 X Band, wearing a jacket ruined by mixing his colours in the wash, with three backing girls symmetrically mimicking music box dolls doing a 20km road walk. The chorus features some backing girl chants that sound quite nice in Slovene

great chance of sleeping while Kojo was on stage. Backed by Blood Brothers rejects, and wearing a subtle suit

(Kaj bi?) but sound daft in English (What is?). Largely forgotten by the juries on the night it scraped an equal 22nd, though Cole's guitar solo was obviously the inspiration for Jemini's riff ten years later.

And finally the second oldest song in this selection, the cheekily Mary Quant-like Kirsti Sparboe for Norway and the first of her Eurovision gi-normous smash hits, *Karusell*. What an innocent age 1965 was. Kirsti and her two suitors play on a merry-go-round, her comparing the two chaps in terms of size (steady) and temperament, all of which Kirsti then goes and tells her



A right merry-go-round!

mother about, and finally she concludes she loves one and can't be bothered with the other one.

And then we can all go home for teacakes and soda pop. In this way, generations are created. All set to a lovely little cha-cha-cha of the type you might hear in Craig Revel Horwood's dressing room. Can't see the likes of Lordi getting down to this. Kirsti would of course wow the Eurovision stage with future efforts but this little beauty of a song is a charmer and easily overlooked when you're making up Eurotastic compilations for the car.

So what conclusion can we draw from this look at easily forgotten masterpieces? That the juries know nothing? That the old days were better? That the orchestra gave an added dimension? Probably or possibly none, or all, of the above. Still, no matter how much we may enjoy all the new offerings every year, there's always a tasteful reason to stroll down memory lane. ♣

ESC ONLINE

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

Welcome to **Vision**'s regular look at what's happening in the online Eurovision world!

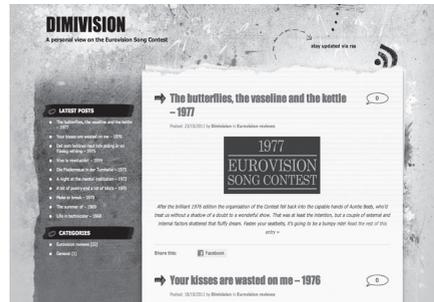
First up, many of the regular writers from established fan site ESC Daily have recently jumped ship and created escXtra (<http://escxtra.com>), which promises to

couple who appear to have stumbled into Eurovision fandom via a more or less random route. They've really thrown themselves into it, though - their site (<http://eurovisionlemurs.wordpress.com>) is packed with the latest news and gossip, right down to their viewers' review of the first shows in the Slovenian talent search way back in the Eurovision wastelands of early October! Of particular note is the "Eurovision Fundamentals" section, which provides some interesting insights into just what comes across as good, bad and ugly on the other side of the pond.



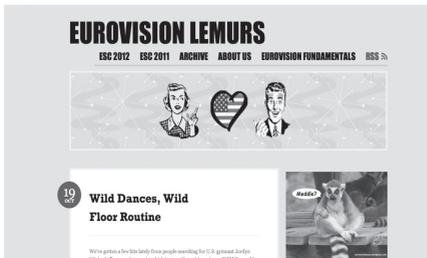
be just as up-to-date and comprehensive a news source as you'd expect from the people involved - they're among the few sites making their way to Yerevan for Junior Eurovision, for example. Not that JESC is everyone's cup of tea, of course, but still - that's commitment!

Who are the Eurovision Lemurs? They're Jennifer and Chris, an American



Meanwhile, over at <http://dimivision.wordpress.com>, Belgian fan Dimitri is revisiting and reviewing each past contest in turn. Not a rarity as such in the fan world, but he writes well and with passion, providing a summary of his impressions for each year and longer comments on his personal top ten, as well as embedded video clips of the songs.

Before we move on, a quick mention for three sites that were in good form during the peak season back in May - none of





them have done much since, but they could be worth reading and bookmarking all the same! Qele Qele (<http://bit.ly/ajTudl>) has a snarky writing style that is reminiscent of Popjustice in places. Eurovision Times (<http://bit.ly/9tC4ox>) is a general news site with some more chatty editorial pieces, and Allt um Júróvísjón (<http://bit.ly/fGIGNM>) is a particularly welcome addition to the scene – an Icelandic fan page with extensive articles and interviews in English from a country we don't always get to hear too much about in a Eurovision online context. Here's hoping all three sites get back into the writing habit soon!

Now, Eurovision may not be ingrained in our national culture in the same way it seems to be elsewhere, but the contest has made a big impact on the charts over the years – and fans of pop music in general will find a lot to read and digest at three loosely related blogs. It all started with Popular (<http://freakytrigger.co.uk/populist/>), where Tom Ewing is busy



reviewing and grading every UK number one hit single – no small task! He's made it to 1992 at the time of writing, so there are already a number of Euro-classics in the archive. Do check out the comments threads for each post, too, as they're often just as interesting.

Inspired by Tom's work, Music Sounds Better With Two (<http://bit.ly/aRQxeA>) takes on the near-misses that stalled at number two in the charts, many of which were – to use a popular fan phrase – blatantly robbed! Blogger Lena is originally from the USA and her writing is often free from the baggage that certain songs (and Eurovision itself) have over here, which can make for a fresher perspective. (Though quite what she'll make of Bardo is anyone's guess...)

Meanwhile, Eurovision has always been about three concise minutes of inspired songwriting, but Then Play Long (<http://nobilliards.blogspot.com>), the retro review blog for number one albums, is currently approaching the mid-1970s and the presence of a certain Swedish band is looming...

All of that should keep you nicely occupied throughout the cold winter months. And if you want some background music to accompany your reading, you could do worse than check out Ponytone's "Sweden House" compilation mix (<http://bit.ly/otk0Q0>), a most peculiar smorgasbord of 1970s Swedish pop, dansband, jazz-lite and other oddities. There are several familiar faces in the line-up – Lill Lindfors perhaps the most prominent among them – but the best treasures might just be among the lesser-known artists. Despite the page in question dating from 2008, the sound file links were still active the last time I checked.

With that in mind, I'll end this column by wishing you happy listening – and, of course, happy surfing! 🍌

EUROFACTS

Compiled by David Ransted

Medals table 1956-2011

	Country		First year	Latest	Years entered	Best	Year
1st	Ireland	▶	1965	2011	45	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996
2nd	United Kingdom	▶	1957	2011	54	1st	1967, 1969, 1976, 1981, 1997
3rd	France	▶	1956	2011	54	1st	1958, 1960, 1962, 1969, 1977
4th	Luxembourg	▶	1956	1993	37	1st	1961, 1965, 1972, 1973, 1983
5th	Sweden	▶	1958	2011	51	1st	1974, 1984, 1991, 1999
6th	Netherlands	▶	1956	2011	52	1st	1957, 1959, 1969, 1975
7th	Israel	▶	1973	2011	34	1st	1978, 1979, 1998
8th	Norway	▶	1960	2011	50	1st	1985, 1995, 2009
9th	Germany	▶	1956	2011	55	1st	1982, 2010
10th	Spain	▶	1961	2011	51	1st	1968, 1969
11th	Switzerland	▶	1956	2011	52	1st	1956, 1988
12th	Italy	▶	1956	2011	37	1st	1964, 1990
13th	Denmark	▶	1957	2011	40	1st	1963, 2000
14th	Russia	▶	1994	2011	15	1st	2008
15th	Belgium	▶	1956	2011	53	1st	1986
16th	Ukraine	▶	2003	2011	9	1st	2004
17th	Monaco	▶	1959	2006	24	1st	1971
18th	Turkey	▶	1975	2011	33	1st	2003
19th	Greece	▶	1974	2011	32	1st	2005
20th	Estonia	▶	1994	2011	17	1st	2001
21st	Azerbaijan	△	2008	2011	4	1st	2011
22nd	Latvia	▼	2000	2011	12	1st	2002
23rd	Yugoslavia	▼	1961	1992	27	1st	1989
24th	Austria	▼	1957	2011	44	1st	1966
25th	Finland	▼	1961	2011	45	1st	2006
26th	Serbia	▼	2007	2011	5	1st	2007
27th	Malta	▼	1971	2011	24	2nd	2002, 2005
28th	Iceland	▼	1986	2011	24	2nd	1999, 2009
29th	Poland	▼	1994	2011	16	2nd	1994
30th	Serbia & Montenegro	▼	2004	2005	2	2nd	2004
31st	Romania	▼	1994	2011	13	3rd	2005, 2010
32nd	Bosnia & Herzegovina	▶	1993	2011	17	3rd	2006
33rd	Croatia	▶	1993	2011	19	4th	1996, 1999
34th	Armenia	▶	2006	2011	6	4th	2008
35th	Hungary	▶	1994	2011	9	4th	1994
36th	Cyprus	▶	1981	2011	29	5th	1982, 1997, 2004
37th	Bulgaria	▶	2005	2011	7	5th	2007
38th	Portugal	▶	1964	2011	45	6th	1996
39th	Lithuania	▶	1994	2011	12	6th	2006
40th	Moldova	▶	2005	2011	7	6th	2005
41st	Belarus	▶	2004	2011	8	6th	2007
42nd	Slovenia	▶	1993	2011	17	7th	1995, 2001
43rd	Albania	▶	2004	2011	8	7th	2004
44th	Georgia	▶	2007	2011	4	9th	2010, 2011
45th	Macedonia, FYR	▶	1998	2011	11	12th	2006
46th	Slovakia	▶	1994	2011	6	18th	1996
47th	Morocco	▶	1980	1980	1	18th	1980
48th	Montenegro	▶	2007	2009	3	11th, SF	2009
49th	Andorra	▶	2004	2009	6	12th, SF	2007
50th	San Marino	△	2008	2011	2	16th, SF	2011
51st	Czech Republic	▼	2007	2009	3	18th, SF	2008, 2009

1st	2nd	3rd	Top 3	% in top 3	4th	5th	Top 5	% in top 5	Country	
7	4	1	12	27%	3	3	18	40%	Ireland	1st
5	15	2	22	41%	6	1	29	54%	United Kingdom	2nd
5	4	7	16	30%	7	2	25	46%	France	3rd
5	0	2	7	19%	5	1	13	35%	Luxembourg	4th
4	2	4	10	20%	2	6	18	35%	Sweden	5th
4	0	1	5	10%	2	2	9	17%	Netherlands	6th
3	2	1	6	18%	2	2	10	29%	Israel	7th
3	1	1	5	10%	2	3	10	20%	Norway	8th
2	4	5	11	20%	3	2	16	29%	Germany	9th
2	4	1	7	14%	2	1	10	20%	Spain	10th
2	3	3	8	15%	5	2	15	29%	Switzerland	11th
2	2	4	8	22%	2	4	14	38%	Italy	12th
2	1	3	6	15%	2	5	13	33%	Denmark	13th
1	2	2	5	33%	0	0	5	33%	Russia	14th
1	2	0	3	6%	2	2	7	13%	Belgium	15th
1	2	0	3	33%	1	0	4	44%	Ukraine	16th
1	1	3	5	21%	3	2	10	42%	Monaco	17th
1	1	1	3	9%	3	0	6	18%	Turkey	18th
1	0	3	4	13%	0	2	6	19%	Greece	19th
1	0	1	2	12%	1	1	4	24%	Estonia	20th
1	0	1	2	50%	0	1	3	75%	Azerbaijan	31st
1	0	1	2	17%	0	1	3	25%	Latvia	21st
1	0	0	1	4%	3	0	4	15%	Yugoslavia	22nd
1	0	0	1	2%	1	4	6	14%	Austria	23rd
1	0	0	1	2%	0	0	1	2%	Finland	24th
1	0	0	1	20%	0	0	1	20%	Serbia	25th
0	2	2	4	17%	0	1	5	21%	Malta	26th
0	2	0	2	8%	1	0	3	13%	Iceland	27th
0	1	0	1	6%	0	0	1	6%	Poland	28th
0	1	0	1	50%	0	0	1	50%	Serbia & Montenegro	29th
0	0	2	2	15%	1	0	3	23%	Romania	30th
0	0	1	1	6%	0	0	1	6%	Bosnia & Herzegovina	32nd
0	0	0	0	0%	2	1	3	16%	Croatia	33rd
0	0	0	0	0%	1	0	1	17%	Armenia	34th
0	0	0	0	0%	1	0	1	11%	Hungary	35th
0	0	0	0	0%	0	3	3	10%	Cyprus	36th
0	0	0	0	0%	0	1	1	14%	Bulgaria	37th
0	0	0	0	0%	0	0	0	0%	Portugal	38th
0	0	0	0	0%	0	0	0	0%	Lithuania	39th
0	0	0	0	0%	0	0	0	0%	Moldova	40th
0	0	0	0	0%	0	0	0	0%	Belarus	41st
0	0	0	0	0%	0	0	0	0%	Slovenia	42nd
0	0	0	0	0%	0	0	0	0%	Albania	43rd
0	0	0	0	0%	0	0	0	0%	Georgia	44th
0	0	0	0	0%	0	0	0	0%	Macedonia, FYR	45th
0	0	0	0	0%	0	0	0	0%	Slovakia	46th
0	0	0	0	0%	0	0	0	0%	Morocco	47th
0	0	0	0	0%	0	0	0	0%	Montenegro	48th
0	0	0	0	0%	0	0	0	0%	Andorra	49th
0	0	0	0	0%	0	0	0	0%	San Marino	50th
0	0	0	0	0%	0	0	0	0%	Czech Republic	51st

Commentary overleaf

EUROFACTS

Medals table commentary

When Germany first hosted the Eurovision Song Contest in 1957 performers from just ten countries gathered before an audience of 400 people in the Grosser Sendesaal des Hessischen Rundfunks hall in Frankfurt. Fifty-four years on, artists from a record-equalling 43 countries showcased their songs in front of 24,000 people in the Esprit Arena in Düsseldorf. The country that had won the contest back in 1957 came last, and a country that didn't exist as an independent nation in 1957 carried off the Grand Prix....

A VINTAGE YEAR FOR...

Azerbaijan (1st): Much like Russia's victory in 2008, many people felt they could see this win coming, but for the first time since 50/50 public/jury voting was introduced, we had a split decision. While Azerbaijan narrowly beat Sweden by two points to win the public vote, Italy won the jury vote with a commanding lead of 69 points over Azerbaijan. The Azeris' first win means that they maintain their 100% record (from four entries to date) of finishing in the top ten, and takes the contest to its easternmost point in 2012. Of the 13 winners since the language rule was abolished after the 1998 contest, this was the 12th performed in English.

Italy (2nd): Talk about making an entrance. Raphael Gualazzi's *Follia D'amore* won the Newcomer's section of the San Remo 2011 festival and decisively won the jury vote in Düsseldorf. Italy's long awaited return produced one of only four Italian songs to date to finish in either the winner or the runner-up position. Their long absence aside, this was Italy's best result since their win in 1990, and six of Italy's last seven entries have finished in the top ten.

Sweden (3rd): A welcome return to form for Sweden, a country with seven consecutive top ten places up to 2004, but out of the top ten since 2006. Eric Saade delivered the Swedes' tenth top three finishing position and their 18th result in the top five, equalling Ireland – only the UK and France have had more. This was Sweden's best result since their win in 1999.

Ukraine (4th): Despite a chaotic and controversial national selection process and a major reworking of the song after its selection, Mika delivered another strong result for Ukraine. The country has quickly become a major force in Eurovision: six out of their nine entries to date have made the top ten, and four have made the top four.

Bosnia & Herzegovina (6th): Sarajevo's Dino Merlin, writer of Bosnia & Herzegovina's first Eurovision entry and first national anthem, delivered the country's second-best result so far.

Greece (7th): The string of consecutive top ten positions for Greece was extended to eight years this year. The nearest contender currently is Azerbaijan with four, but the record remains with the United Kingdom – 19 top tens in a row between 1959 and 1977.

Ireland (8th): Jedward produced Ireland's best result since sixth place in 2000, and the country's first top ten finish since 2006.

Georgia (9th): The country debuted in 2007 and each result since then has equalled or bettered the previous one.

Moldova (12th): Zdob Si Zdob only squeaked through their semi-final with a one-point margin over Witloof Bay – So Lucky indeed. The band is responsible for two of Moldova's three best results: their sixth place debut in 2005 and 12th in 2011.

Slovenia (13th): Maja Keuc achieved Slovenia's best result since 2002. This was only the second time Slovenia has qualified from a semi-final.

Austria (18th): This is the first time Austria has qualified from a semi-final and Nadine provided Austria's best result since Alf Poier in 2003.

Switzerland (25th): The first song selected for the 2011 contest may have finished last in the final, but after four consecutive entries failed to qualify from their semi-finals this year could be seen as something of a breakthrough for the Swiss.

Azerbaijan, Bosnia & Herzegovina, Georgia, Greece, Romania, Russia and Ukraine have to date always



A breakthrough for Switzerland this year

made it through the semis in to the final. This year Armenia and Turkey dropped out of this select group.

AN ANNUS HORRIBILIS FOR...

United Kingdom (11th): If the result had been based entirely on the public vote, 2011 would have brought a landmark 30th top five finish for the UK, but 22nd in the jury vote left us languishing in mid table overall. This was the second time the UK has finished 11th: when Co-Co's *Bad Old Days* finished in the same position in the Palais des Congrès de Paris back in 1978, it was the first time the UK had finished outside the top ten. Only two of the UK's last ten entries have finished in the top ten.

France (15th): A disappointing result from one of this year's favourites. Like the UK, only two of the last ten French entries have made the top ten. It was also a bad year for Francophone fans – with France's entry sung in Corsican, not one of the 43 entries this year was performed in French, the only representation being the title of the Lithuanian entry, although most of that song was performed in English. France has entered songs wholly or partly in other languages before (Creole, Corsican, Breton, English), but with Luxembourg and Monaco absent, and Belgium and Switzerland switching to English, this marked the lowest ever level of French language participation in the contest.

Russia (16th): Russia's second worst result ever – their worst was in failing to qualify in 1996.

Spain (23rd): Four of the past seven Spanish entries have failed to make the top 20, let alone the top ten, and there have been no top ten finishes since 2004. Of the Big Five, Spain has landed the lowest proportion of its entries in the top five.

Armenia (12th, SF1): After finishing in the top ten with their first five attempts, for the first time Armenia failed (by one point) to qualify for the final when Emmy was KO'd in the first semi-final.

Turkey (13th, SF1): For the first time Turkey failed to qualify from a semi-final – the first time they have been absent from a final since their relegation from the contest in 1994 after Burak Aydos' 21st place

in Millstreet. It's been suggested that the absence of a Turkish song in the final helped Azerbaijan by concentrating the votes from the supporters of those two countries – ironically, it's possible that if Turkey had entered a better song, Italy or Sweden might have won the contest.

Macedonia, FYR (16th, SF2): This year was Macedonia's worst result since failing to get through the untelevised qualifying round with their first Eurovision attempt in 1996.

Cyprus (18th, SF2): Cyprus' worst ever finishing position. Five of the past six Cypriot entries have failed to make the final.

Portugal (18th, SF1): After three successive final qualifications Portugal failed to make the cut this year, leaving Eurovision's longest serving non-winner hoping for 46th time lucky in Baku.



Portugal remains the longest non-winner

Poland (19th, SF1): *Jestem* sailed through Poland's national final on St. Valentine's Day and was hotly tipped to qualify for the Grand Final, but last place on Tuesday night, despite opening the contest, marked the country's worst ever result. Only one of the past seven Polish entries has qualified from the semi-final, although they have had some near misses.

Netherlands (19th, SF2): Although the Netherlands has finished in last place in four finals in the past, and has not qualified for the final since 2004, this was the first time they have finished in last place in a semi-final. Out-pointed by the Poles in the other semi, the Dutch therefore had the worst result among all 43 countries gathered in Düsseldorf.

THE IMPACT ON THE MEDALS TABLE

The 2011 result leaves the top 20 positions in the medals table unchanged but Azerbaijan jumps ten places to 21st, overtaking some former winners and runners up. Only Azerbaijan and San Marino set their best placings to date in 2011, while Georgia equalled their best. Italy and Denmark narrowed the gap on Switzerland while Ukraine narrowed the gap on Belgium. ▼

EUROCURIOS

More Eurovision curiosities by Thomas Latham

Unusually, my Eurocurios column this time round is completely taken up with a look at some occasionally obscure and curious Eurovision links I have come across in a variety of books this year. Don't worry though, normal service will be resumed next time round, since the record and CD releases are already starting to pile up in the corner of the room.

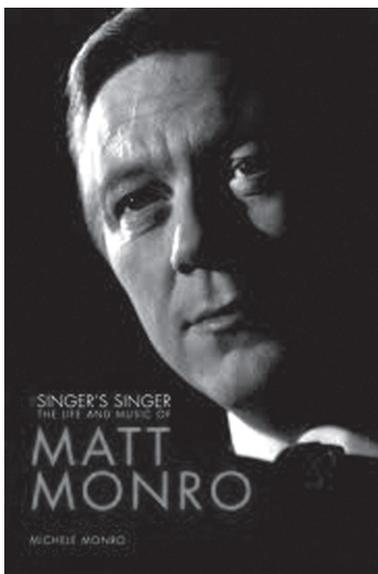
In January 2010, Michele Monro published an excellent biography she wrote about her father Matt Monro (UK 1964), but the paperback version has now finally arrived. The book is very comprehensive and well worth checking out if you are interested in the singer or just the entertainment business of the same period as his career – from the 1950s to the 1980s. There is, of course, an admirable chapter on Matt's involvement with the Eurovision Song Contest, which has considerably expanded on the article published a few years ago in *Vision*, but apart from that there are a few things in the book that were new to me. Among them is the revelation that Matt Monro was originally announced as being one of the nine artists due to

compete in the BBC's 1961 preselection contest (won by The Allison's with *Are You Sure?*). Apparently, Matt was very pleased to be chosen and was looking forward to the exposure appearing in the competition would bring. However, due to mismanagement, he was eventually replaced by Craig Douglas with *Girl Next Door*. It is not known whether he was originally due to sing this or another song. More information on the book can be found at Michele's website (<http://www.mattmonro.com/news.html>) but

I can thoroughly recommend it. A kindle edition and abridged audio book version (read by Michele) are also available.

I recently read the second volume of Michael Palin's diaries *Halfway To Hollywood* covering 1980 to 1988 and there are a couple of Eurovision references. Firstly, Beatle George Harrison apparently watched the Eurovision Song Contest on Saturday 24th April 1982 while suffering from jetlag,

having just come back from Los Angeles. What he thought of it is not recorded in Palin's diaries. Later, when promoting his films in Norway, Palin had lunch with Jahn Teigen (NO 1978, 1982 and



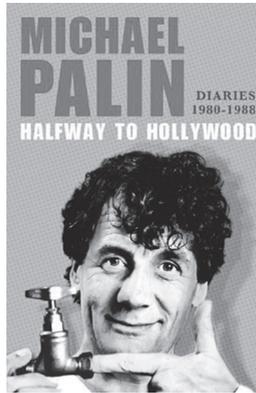
1983), who turned out to be a massive Monty Python fan (in a very intelligent way apparently).

Another book worth checking out is *Diary Of A Musician* by Paul Griggs. Today Griggs is best remembered as a member of vocal group Guys 'n' Dolls, but the book (taken from his diaries) covers his musical interests and career from 1960 to 2007. There are a few Eurovision-related references contained in the book, which I thought it would be worth sharing with you here.

In September 1978, Guys 'n' Dolls (now a four-piece after the departure of David Van Day and Therese Bazar) went into the studio to record Ben Findon and Mike Myers' song *How Do You Mend A Broken Heart?*, which had been written with submission to the 1979 Song For Europe competition in mind. Griggs found the song "overly dramatic" and viewed the possibility of taking part in the SFE with some dismay.

On 19th December 1978, Griggs found out that Guys 'n' Dolls were in the final 12 for the following year's SFE. After being informed of this by Michael Levy, Griggs wrote: "I think he expected me to be jumping around with joy but I wasn't."

When the SFE came around in March, none of Guys 'n' Dolls were very enthusiastic as rehearsals began. Of course, the 1979 SFE was blacked out by industrial action and the UK's Eurovision entry was chosen behind the scenes by the various regional juries. This meant

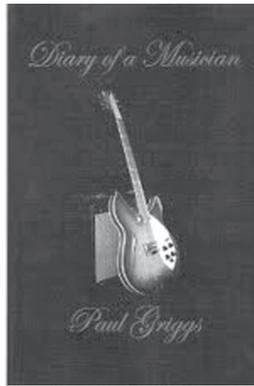


that the hoped-for exposure for the group failed to materialise, which left Griggs somewhat 'deflated'. Although *How Do You Mend A Broken Heart?* bombed in the UK, it fared somewhat better in the Netherlands, and so at least helped raise the group's profile in that country, and it has at least allowed us to see the group performing the song: <http://www.youtube.com/watch?v=g0a130XZodI>.

That might have been Griggs's last involvement with Eurovision, had it not been for the fact that in 1985 he wrote a song entitled *Sorry*. When Martin Pursey of the Bonaire record label heard it with vocals by Dominic Grant of Guys 'n' Dolls, he asked if he could submit it to the SFE competition. On 2nd December 1985, Griggs found out that the song had reached the final shortlist of 24 songs. On 10th December he learned that it had made it through to the final eight.

At the same time, Guys 'n' Dolls was coming to an end as a regular working group, and Dominic Grant decided not to perform *I'm Sorry* in the SFE, so Martin Pursey came up with Chad Browne as a replacement in March 1986. Griggs himself played guitar in the television performances and was bitterly disappointed when the rock ballad only came seventh. In fact, the song is a personal favourite of mine and a very good one in its own right, though perhaps somewhat out of place in the context of 1980s Eurovision.

And that would have been that for



Griggs's involvement with Eurovision if his friend and fellow member of Guys 'n' Dolls Julie Forsyth had not written a little song entitled *Go*. On 4th February 1988, he found out she had made it through to the final 20 for that year's SFE, and then, on 23rd February, that she had made the final eight. Of course, *Go* won the SFE and went on to finish as runner-up in Eurovision to Celine Dion (whatever happened to her?) by just a single point. But between the SFE and Eurovision, Griggs accompanied his friend Scott Fitzgerald on some promotional trips in the UK.

The book is well worth checking out, but you can find out more about Paul Griggs on his website at: <http://www.p.griggsy.btinternet.co.uk/>. Incidentally, Griggs had many of his appearances on television recorded for his personal use, and it is only thanks to this that a number of clips from otherwise missing editions of programmes such as Top Of The Pops have been returned to television archives in recent years.



Paul Griggs is second from the right in this picture of Guys N Dolls

Finally, I recently came across a reference to Jackie Sullivan (SFE 1978) in, of all places, a book on comedy show *The Goodies*. She was a member of backing group *The Bones*, who appeared on *The New Goodies* LP in 1975

(Bradley – BRAD1010). This was the album that introduced us to *The Funky Gibbon*. She also appeared as a backing singer in the final episode of their sixth series – *The Goodies Almost Live* – originally broadcast on 2nd November 1976. *The Bones* (featuring variously Suzanne Lynch, Joy Yates and Stevie Lange) made many appearances on television, for example on the show *Get It Together*, where they got to know its musical director Mike Moran (UK 1977) quite well. As well as *The Goodies*, they can be found on records by Status Quo and Neil Sedaka.



By the way, sometime *Bones* member Suzanne Lynch had been the blonde member of New Zealand's 1960s duo *The Chicks*, who covered *Are You Sure?* (UK 1961) and released it as the B-side to their single *Miss You Baby* (Polydor 425220). Sadly this track was left off the CD compilation of their output.

Thanks this time round go to Richard Crane for his Eurocurios correspondence, and to Michele Monro for prompting me to sort out a glitch in my email. If you have any information about releases that may be of interest to others, or even just questions, then please send me an email: eurocurios@hotmail.co.uk. 📧

EUROQUIZ

This issue's quiz, set by **Ben Robertson** and **Alasdair Rendall**, has a National Final theme

1. *Running Scared* was a song that was internally selected by the Azeri broadcaster. Before *Running Scared* won in Germany, which was the last song to have won that was internally selected by the broadcaster?
2. Name the three countries that held national finals for Eurovision 2011 in December 2010.
3. Only one UK Eurovision winner has entered Melodifestivalen. Name the song that this winner entered with.
4. The interval act of the first semi-final in Eurovision 2008 featured a song from the Serbian national final the previous year. Which song?
5. Which country has previously experimented in using MySpace to help select its entry?
6. Which country was for many years associated with a national final called *Eurolaul*?
7. Esseness, Dan Anderson, Lois and Twin Hazey all failed to make it through the semi-final of the UK national final in which year?
8. What was the most recent year that France used a public selection to choose their entry?
9. Des Dyer took part in *A Song For Europe* on a couple of occasions in the early 1980s, but which 1970s band is he mostly associated with?
10. Rosman Pace, J. Anvil and Wayne Micallef have been participants in the national final of which country?

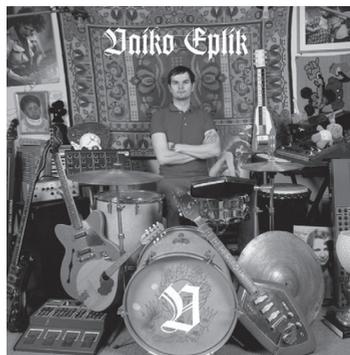
For answers see inside back cover

ALBUM REVIEW

Vaiko Eplik

V Ehk Tants Klavessiini Umber
Mortimer Snerd Records 2011
Bar code 470447310589

This is a transitional album where Vaiko Eplik truly becomes Vaiko Epic. He released his first album for two years at the end of May, and it certainly was worth the wait. This album sees him taking a slightly different direction from his four previous solo albums, with a greater emphasis on instrumental compositions. The second track, *Soolasem Kui Sool*, is reminiscent of Vaiko's earlier indie/rock-orientated style and is said to have been included on the album to appease fans of his earlier work. Standout track on the album for me (and rumoured to be the next single released from this album) is the epic *Moonaliisa*, combining



Scottish-sounding violin pieces, jaunty bell riffs and haunting choral vocals. Other favourites are *Pöördumatult Soe* and the electrifying *Rotikuningas*. Fans of electronica, Estonian choral music or just those curious to discover something different would do well to check this album out.

Theresa Krajewski

The Vision Panel

Chairman Alasdair Rendall leads another panel where OGAE UK members give their personal views



Alasdair



David



Emily



Luke



Liam

AR: Alasdair Rendall (chairman)
DE: David Elder
ER: Emily Roberts
LF: Luke Fisher
LW: Liam Whelan (regular panelist)

Alasdair Rendall: So - looking back to Düsseldorf - did the right song win?

David Elder: No! The right song certainly did not win in Düsseldorf! Far from it... While the song in itself was pleasant enough there was absolutely nothing about it that screamed out 'winner', or indeed even made you want to hear it a second time. It was a bland, safe affair, more suited to being one of the non-qualifiers from the Swedish Melodifestivalen semis than the dizzy heights it reached that fateful night in May. The fact that the song failed miserably to be a hit in Europe bears testimony to the fact that it was simply a lightweight, throwaway pop song that most people will never hear ever again.

Emily Roberts: Although *Running Scared* didn't exactly jump out at me on the night as a definite winner, there's no doubt that it's a well crafted song with a studio version that packs a good punch. The performance wasn't edge of your seat stuff, but it came at a great time in the

final which I think helped it enormously. I didn't think this song was the best of the Azerbaijan entries since their unforgettable debut in 2008, but then we're not talking about pitching years against each other. If this wasn't the right song, then what do I think would have been? *Love in Rewind*? *Popular*? *I Can*? Now that would have been very nice.

Luke Fisher: I'm still not sure about this one. I don't have anything against *Running Scared*, but to me it almost won by default because of the lack of anything else. In hindsight we probably should all have seen it coming when Armenia and Turkey didn't get through, but I think the points total only being a few more than Katrina in 1997 - when 20 fewer countries could vote - tells you something about this year's winner! It also barely charted, and that's been a theme with the last three winners from eastern Europe (Serbia, Russia and Azerbaijan), that they've struggled to chart in the big western countries, whereas both Germany and Norway did.

Liam Whelan: My personal taste in music hardly ever wins the contest and my personal taste in music is not or ever has been mainstream (and I doubt it ever



PHOTO: ROBIN SCOTT

Mixed reaction to winning song

will be!). It is for this reason I need to remind myself to take a step back from the winning entry. Thinking about it, yes the right song won in Düsseldorf. It is mainstream. An Australian friend heard the song play and turned to me and said "I never knew you liked Glee!" The song is also instant and although I never liked it I could immediately see how many could. However, I will reiterate that a contest is about much more than the winning song and there are many reasons why we will look back at Düsseldorf with fond memories.

AR: It's all eyes on Baku for 2012, but are you confident in their organising skills in putting on a great show?

DE: We know that the Azeris have bucketloads (or is that oil-drumloads) of cash to splash out on making the TV shows among the most spectacular we're ever likely to witness. Russia did that very thing two years ago after throwing millions into searching for a winner to bring the contest to Moscow. While I have every confidence that what the European public will see on their TV screens for three nights next May will be fabulous and spectacular, I am FAR more concerned at what may be happening behind the scenes in a country

with reported civil-rights concerns. The fact that many fans of the contest have no intention of going to Baku for those reasons, never mind the vast expense of getting and staying there, makes me a little sad that the EBU is willing to allow the contest to go anywhere, as long as the money is right.

ER: If the effort they put into Eurovision 2012 is anything like the effort they have so far put into promoting their entries, then we should be in good hands. That said, organising the Eurovision is on a whole different planet compared with polishing up your own country's entry. It's kind of the equivalent of being great at organising a local tennis match and then being asked to coordinate the Olympics. Ask me again in a year and I'll give you a definite answer.

LF: I've no doubt that Azerbaijan has the ability to put on a brilliant show, but I can't help thinking that they need someone, most likely the EBU, to keep their feet on the floor. So far the messages out of Baku seem to be like they're trying to run before they can walk, with elaborate plans for venues, helipads on the roof, and ticket sales in November. Until recently they hadn't actually started on the construction of the favoured venue, so hopefully the meetings with the Reference Group in Baku in September were frank and the organisers were told to get on with building things instead of telling us how great it's going to be. When I went to Baku in 2008, one of the things that I noticed was a lack of a party culture. I think the on-screen show will be a brilliant spectacle but, as with Düsseldorf, there is the potential for the social side to be somewhat sterile. However, if they take the Moscow example then it should be excellent.



Mixed success from Blue

LW: I think we need to remind ourselves here that the unknown is exciting. I am confident for many reasons that Baku will host a good show. Azerbaijan has wanted to win from the outset so we could be welcomed to Baku. Azerbaijan has hosted many events in recent times, including the 2009 Rhythmic Gymnastics European Championships where 32 countries participated and the Head of the European Union of Gymnastics said "The championship has been organised in line with high standards." I think there is too much at stake for things to go wrong with the organisation of the show. Personally I am anxious because nothing has yet been set in stone. However, at Eurobash, Peter Lundin told us that nothing had been finalised for Kyiv by as late as March and Paul Jordan told us the situation was similar in Tallinn. At the last Reference Group meeting in Geneva a letter was read from Azerbaijan's Prime Minister in which he stated "The Azerbaijani government conceives the organisation of the Eurovision Song Contest as a great responsibility and is ready to take all necessary measures for that."

AR: A big name for the UK this year, but not quite the result that many of us expected or wanted. Is it time for the

BBC to go back to the drawing board, or should they stick with the 'big name' formula?

DE: Despite the relatively poor result for the UK, I think choosing Blue and their own song was a very positive move by the BBC. They were trying to get away from the 'failed talent show' perception that has grown around recent selections and tried to do something credible and fresh. I'd like to see us stick with this formula for the time being, and see who else we can get interested in doing the show. I'd love to see the BBC go for someone ostentatious and huge – imagine Shirley Bassey representing the UK at Eurovision!

ER: I don't think we've really executed the 'big name' formula as best we might in a country so rich with singers who are popular across Europe. While Blue obviously had a following and did a great job in Düsseldorf, it can't be said that their following was a recent thing. If the BBC really want to capitalise on the UK's musical popularity, then it makes sense to ask somebody who has enjoyed very recent success - if they can get anyone to agree to it that is! Whatever the BBC decide to do, they need to change tactics when it comes to the stage act. The last two years have seen complicated props and routines which have considerably detracted from the songs. There's a time and a place for over the top performances and we all know that it's in early October at Eurobash! I say the BBC should keep it simple - no fancy dancing, no lit up boxes, no huge flashy looking screens, no pyrotechnics, and - Schlagerboys, this may hurt a little - no wind machines.

LF: I think they have to stick with the formula. One of the problems I think countries like Spain have got into is that

they chop and change every year, so no one is really sure what's going on. As far as I see it the BBC should be on a long-term plan; that is to use the internal selection idea and gradually raise the profile of the act from a 'was famous' to a 'current'. That won't happen overnight, but the first step was last year with Blue and by and large the feedback in the media here was very positive. So for next year, it's got to be a step up with the end result of having contemporary artists taking part in the future.

LW: Big singer, song, songwriters and promotions are all needed. Not just one. I did not feel the song was promoted enough this year. My Austrian friend who works in politics and was on the delegation this year told me that promoting Nadia was bigger than any political campaign! It is ironic that 2011 was the first time ever the British public did not have a choice in any element of the entry and 2012 sees rumours of a new EBU rule where the public of each nation must be involved in some way.

AR: **It's a quiet time of year for Eurovision, but for the youngsters it's Junior Eurovision season. Do you think the EBU is flogging a dead horse with this, or is there some merit in it despite the cynical approach of many fans?**

DE: Junior Eurovision? I really don't see the point, to be honest. Sure there have been some nice wee songs that have come from the previous contests, but why do we need it? I don't think any of the songs have been particularly big hits (except, perhaps, Maria Isabel who won for Spain). We don't have Junior Strictly Come Dancing, nor do we have Junior X Factor (perish the thought!), so why do we need Junior Eurovision? I really don't see it lasting much longer.

ER: I have to be totally honest and say I know absolutely nothing about Junior Eurovision. For me it's a case of - there's only one Eurovision - accept no substitutes.

LF: I remember writing in 2007 that I thought Junior Eurovision really didn't have much of a future, and to be quite frank the last few years have really run the risk of being non-events with so few countries taking part. Recently, Sietse Bakker has taken it over and to be fair to him this year is almost a write-off as he only came in after the registration deadline. The big one is next year - it'll be the tenth anniversary, so if they can't get people back for that then it's probably a dead horse. However, one thing that I think needs to be remembered with JESC is that as much as we might not like it, we're not the target audience. If it's proved to be doing well with the younger age groups, then it's starting to achieve its objective.

LW: It took many years before I showed any interest in Junior Eurovision Song Contest and I only tuned in last year so I would be able to converse about it. I was surprised at how much I enjoyed the show. Georgia's Baby Gaga! Fantastic! It was nice to sit and watch a song contest where I was not familiar with the songs and their national selections for many months before. I am very much looking forward to Yerevan. I just wish Azerbaijan was there! I know San Marino took convincing to join this year and eventually decided not to come and there was much speculation at the low number of entries. I do not like contest fans giving Junior Eurovision Song Contest such a hard time. We are not the target audience! It is here to stay. I like the language rule in the contest and wish the Eurovision Song Contest could do the same. ♣

WHATEVER HAPPENED TO... TONY MACAULAY

In this edition of the Song For Europe column, Marcus Keppel-Palmer looks at the career of Tony Macaulay, one of the most successful songwriters of the 1960s and 1970s, who had several songs entered in the Song For Europe contest

Anthony Instone was born on 21 April 1944, during the latter part of World War 2, in Epsom in Surrey. Unlike several of his contemporaries profiled in **Vision**, Tony showed no interest in music as a boy and it took until he was 15 and the impact of Buddy Holly's death to kickstart Tony's love of rock 'n' roll. He started by learning to play the guitar - he won one at a fair at Epsom Racecourse - and joined a band called The Saracens, which mainly played The Shadows covers, and then joined another band, who kicked him out for not being tuneless enough.

Tony went to college in Brighton, where he would later live, studying engineering but becoming part of the mod scene. While riding around on his scooter he would compose songs which he would record himself. Still at college, Tony tried to sell his songs to publishers, and his attempts got him a job at the publisher, Essex Music, based in Denmark Street in London - not as a songwriter, but as a song plugger, trying to get songs recorded and played on radio. Not yet 21, Tony was renamed Macaulay by Essex Music to avoid any complications with

his relative Anna Instone, who worked at the BBC. With songs written by The Who and The Rolling Stones, plugging was not difficult for the pushy Macaulay.

But Tony really wanted to write songs and produce records and so he signed a standard songwriting agreement with Schroeder Music at the age of 21 and met up with John Macleod, who was twice Tony's age, and started the first of his songwriting partnerships. One of their



first songs was called *Stop Thief* which was recorded by Sandra Barry, who had started out in St. Trinian's films. Tony left Essex Music to join EMI Records and then in 1967 he joined Pye Records as a record producer. One of the earliest sessions he produced was for the multi-racial soul group, The Foundations. With Clem Curtis on lead vocals, The Foundations, who would go on to sing in Song For Europe in 1977,

recorded the Macaulay and Macleod song *Baby Now That I've Found Love*, which, thanks to support from the new Radio 1, raced up the charts to become a Number One hit in the autumn of 1967.

As well as achieving a hit with an ersatz Motown sound, and the first multi-racial

UK Number One hit, Macaulay and Macleod then became one of only a few songwriting teams to replace themselves at the tops of the charts, when their song *Let The Heartaches Begin*, a schmaltzy ballad, gave Long John Baldry his first UK Number One song. Baldry had been one of the UK's best Blues musicians, and gave both Elton John and Rod Stewart exposure in his Bluesology band. The prolific Macaulay started to write with other partners, including Geoff Stephens (who would co-write *Knock Knock Who's There?*) and Tony's next door neighbour, Mike D'Abo of Manfred Mann. Tony and D'Abo wrote the big 1968 hit *Build Me Up Buttercup*, which reached number two in the charts for The Foundations, and later memorably was featured in the



film *There's Something About Mary*. The word 'buttercup' was not intended to be in the song, but when The Foundations recorded the song, Tony hadn't yet come up with his finalised lyric.

In 1968, Tony had further hits with John Macleod for girl group, The Paper Dolls (*Something Here In My Heart*), and with Geoff Stephens for The Flying Machine, whose *Smile A Little Smile* was a Top Ten hit in the USA. The Macaulay/Stephens team also found gold in 1969 with hits for The Hollies (*Sorry Suzanne*) and Scott Walker (*The Lights of Cincinnati*), while the link-up with The Hollies saw Tony Hicks of the band collaborate with Macaulay and Macleod in writing *That Same Old Feeling*, with which Pickettywitch would reach number five in the charts in March 1970. The lead singer of Pickettywitch, Polly Brown, would go on to participate in Song For Europe both as

a solo artist and in the 1976 duo, Sweet Dreams.

However, by then Tony Macaulay had left his contract with Pye Records and signed a deal with Bell Records and became a catalyst for the success that the label had during the early 1970s. His first production for Bell was working with Tony Burrows, a voice-for-hire, on a song Macaulay wrote with Barry Mason in just ten minutes. Released under the group name Edison Lighthouse, *Love Grooves* (*Where My Rosemary Goes*) became the first

Number One of the 1970s and probably Macaulay's biggest hit of his career. Burrows would be banned by the BBC when he appeared three times on the same edition of *Top Of The Pops* as lead singer for three different groups.

As well as writing out and out pop, Tony continued to write soul songs, having hits in the UK with Johnny Johnson & The Bandwagon's *Blame It On The Pony Express* and *Something Old, Something New* by The Fantasticks in 1971. Both songs were collaborations with Roger Cook and Roger Greenaway, as was 1971's hit for The Fortunes, *Here Comes That Rainy Day Feeling Again*, and The Hollies' *Gasoline Alley Bred*. Tony also achieved more success in the USA writing *Last Night* for 5th Dimension. At this time, Tony commenced a protracted legal battle with Schroeder Music to get out of his restrictive contract signed when he was just 21 – a court case that would take over three years to conclude when the case went to the highest court in the land, the House of Lords. Macaulay succeeded in his case, setting an important precedent for other songwriters and musicians.

Somewhat inevitably, this distraction meant Tony's output slowed somewhat, but he still collaborated with Geoff Stephens, and increasingly with Roger Greenaway on hits like *Home Loving Man* for Andy Williams, *Kissing In The Back Row Of The Movies* for The Drifters, and also the last Number One hit for The New Seekers, *You'll Never Find Another Fool Like Me* which reached the top spot at the beginning of 1974. Tony and Geoff also wrote the follow-up, *I Get A Little Sentimental Over You* which marked the break-up of the group, just two years after representing the UK at Eurovision.

It was almost inevitable that Tony would submit songs into SFE, the only surprise being that he had to wait until 1973 when his song *Come Back Billie Jo*, co-written with Mitch Murray, was runner-up behind *Power To All Our Friends*, and thus B-side to that Cliff Richard hit single. Tony Orlando & Dawn would record their version of this song in 1975. In 1974, Tony was again second in the SFE, this time with a song co-written with former New Seeker, Keith Potger, *Angel Eyes*, which lost out in the Olivia Newton-John pre-selection to *Long Live Love*. Tony took a year off before returning in 1976 with *Queen Of The Mardi Gras*, sung by Tony Christie and co-written with long-time collaborator, Geoff Stephens. Polly Brown of Pickettywitch was one of the other contestants, and this time Tony had to be satisfied with third place behind Brotherhood of Man.

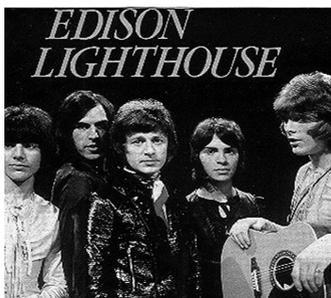
In tandem with Roger Greenaway this time, Tony would have one final go at cracking the Song For Europe nut in 1977, writing *A Little Give A Little Take* for former Move singer Carl Wayne. Tony

had previously written *You're A Star* for Carl, which was the theme tune to talent search TV show *New Faces*. Old friends, John Macleod and The Foundations, provided competition, as did Geoff Stephens with a song for former New Seeker Lyn Paul, but none were successful as the UK audience selected *Rock Bottom* to be the UK entry. Tony and Carl only finished in tenth place and Macaulay hung up his SFE boots.

By now, Macaulay's interest was moving away from the pop charts and towards musicals and he collaborated with playwright Ken Hill on *Is Your Doctor Really Necessary?* in 1973 and on *Gentlemen Prefer Anything* the following year. He had not given up the pop charts entirely and *Don't Give Up On Us* and *Silver Lady* were big Number One

hits for David Soul, the actor who played Hutch in *Starsky & Hutch*, in 1976 and 1977 respectively. The 1980s saw Tony concentrating on his musical *Windy City*, a musical adaptation of Ben Hecht and Charles MacArthur's *The Front Page*, which was filmed on several occasions.

In the 1990s, Macaulay changed tack and started writing novels, thrillers, and taught a course in writing at Brighton University. Brighton remains one of the places Tony and his family live, while Florida is where he has another house. Tony Macaulay is one of the most successful songwriters of all time in the UK charts, with numerous top hits and many songs which are the soundtrack of many a radio station. Everyone will have their own favourite Macaulay song - for me it is *Love Grows* - and you can't say that for every songwriter who has participated in the Song For Europe. ♡



PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



Well we're freshly back from yet another sell-out Eurobash! For those of you who came along, I am sure you will agree it was a great day! The guests were all marvellous and it

was fantastic to see so many faces – some familiar and many new ones. All in all it was a superb atmosphere and I hope you all took away some special memories. I'd like to thank all of you for making our invited guests feel so welcome and special – I know they all had a marvellous time! For those of you who couldn't make it, or have not yet had the chance to come to a Eurobash, there's always 2012.

Since my last page there have been many changes at OGAE International – the presidential seat has now moved from Greece to Finland and we also have a bureau of people working on OGAE International. We're fortunate to have our very own treasurer Simon Bennett on the bureau, which helps us achieve more clarity and communication as well as ensuring the UK point of view is put forward. I will of course be making sure we are involved in all decisions via the newly created presidents' forum.

We've already voted on accepting OGAE Iceland into the fold, and the current main issue discussed right now is the membership cards. These are sometimes useful, sometimes useless, but always nice to have. You'll know we've had problems year on year with these, but hopefully the new system will work in a way we should expect. I actually suggested this at the meeting in 2009, so finally it's being listened to! Instead of having a new card

every two years there will be a hologram sticker issued each year so it can be easily seen whether someone is an up-to-date member. And the EBU is sitting up and showing an interest in our activities. I'll try to keep members updated on any important news that comes from the presidents' forum.

It seems likely that 2012 is going to be another busy year. I already have details of a couple of events we'll be involved in with 'Eurovision Together Again', which is scheduled to take place on April 12, in Teeside. It will see a whole host of Eurovision stars from the UK and overseas in a charity concert. Some of the names have been tracked down by the dedication of Sue Lawrence and it's likely to be a huge success. I'm working closely with Sue to ensure a fabulous night in the North East. Your OGAE membership will entitle you to a discount on the ticket price!

We're all aware of the high cost likely to be incurred in travelling to Baku, so aside from working with a travel agent to put together a package for those planning to travel, we're also in the early stages of planning 'Euroglitz' over the Eurovision weekend in May 2012. It'll be a 48 hour spectacular in York, with our very own Euroboat as well a big exclusive screening of the contest in a cinema, followed of course, by the obligatory Eurodisco! More details will be in the next issue.

And in the meantime, some news from the BBC. They'll be looking at planning our entry and selection method from the end of November, so more news to you all as it comes to me!

As always, any comments, feedback and ideas can be sent to me at presidentogaek@btinternet.com 📧

SOMEONE LIKE ADELE

OGAE Song Contest 2011 UK Selection

During recent years OGAE UK has proved that the Brits can still dominate the international music scene, with two successive contest entries gaining 'douze points' from other clubs within the OGAE network. Two years ago it was Coldplay with *Viva La Vida*, and 12 months later Sophie Ellis-Bextor and the Freemasons swept the floor with *Heartbreak (Make Me A Dance)*. Riding on such high stakes and the possibility of a hat trick on the horizon, the pressure was on to find a song and singer worthy of representing the United Kingdom in 2011.

Members and friends nominated 44 potential winners which were quickly whittled down to 17 songs that went through to the final selection. As votes were cast and counted two front runners emerged, resulting in a closely fought battle between Eliza Doolittle, whose mother Frances Ruffelle represented the UK at the 1994 Eurovision Song Contest, and critically acclaimed singer/songwriter Adele. With just five votes separating the two songstresses, the honour of representing OGAE UK was eventually awarded to Adele's chart topping hit, *Someone Like You*.

Born in 1988, Adele's debut album 19 soared to number one when it was released in 2008, selling almost



two million copies and achieving 4x platinum status. More recently Adele's second album, *21*, soon dominated the world charts, enjoying more than

ten million sales and conquering the lucrative US music industry where *21* achieved triple platinum in a market that few British artists have successfully entered. It now remains to be seen whether the international OGAE juries will agree with the global population!

If you would like to find out more about the OGAE Song Contest, please contact Martyn Clarke at ogaesc2011@yahoo.co.uk

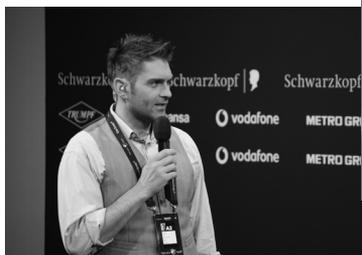


The results

Song	Performer	Votes
<i>Someone Like You</i>	Adele	180
<i>Pack Up</i>	Eliza Doolittle	175
<i>The Flood</i>	Katie Melua	134
<i>The Flood</i>	Take That	128
<i>Price Tag</i>	Jessie J	121
<i>Rolling In The Deep</i>	Adele	120
<i>She Said</i>	Plan B	111
<i>Slow</i>	Rumer	110
<i>Alive</i>	Goldfrapp	106
<i>Ambitions</i>	Joe McElderry	87
<i>All Time Low</i>	The Wanted	86
<i>Am I Forgiven?</i>	Rumer	79
<i>This Ain't A Love Song</i>	Scouting for Girls	78
<i>Gold Forever</i>	The Wanted	50
<i>Please Don't Let Me Go</i>	Olly Murs	49
<i>Endlessly</i>	Duffy	36
<i>Kickstarts</i>	Example	32
NON-QUALIFIERS		
<i>Lights Out</i>	Rick Astley	
<i>Lights On</i>	Katy B feat. Ms Dynamite	
<i>Ivy & Gold</i>	Bombay Bicycle Club	
<i>Back To Scratch</i>	Charlotte Church	
<i>Promise This</i>	Cheryl Cole	
<i>Dynamite</i>	Taio Cruz	
<i>Higher</i>	Taio Cruz	
<i>Drummer Boy</i>	Alesha Dixon	
<i>Mr Medicine</i>	Eliza Doolittle	
<i>Rollerblades</i>	Eliza Doolittle	
<i>Lovestruck</i>	Duffy	
<i>Well Well Well</i>	Duffy	
<i>This Day</i>	Emma's Imagination	
<i>Eyes Wide Shut</i>	JLS & Tinie Tempah	
<i>Last Dance</i>	Clare Maguire	
<i>Hollywood</i>	Marina & the Diamonds	
<i>Party Girl</i>	McFly	
<i>Shine A Light</i>	McFly feat. Taio Cruz	
<i>The Lowlands Of Holland</i>	Jim Moray	
<i>Louder</i>	Parade	
<i>Prayin'</i>	Plan B	
<i>Witchcraft</i>	Pendulum	
<i>Shame</i>	Robbie & Gary	
<i>Green Light</i>	Roll Deep	
<i>My Baby Left Me</i>	Rox	
<i>Pass Out</i>	Tinie Tempah	
<i>Written In The Stars</i>	Tinie Tempah	

DÜSSELDORF

Let's have another look at this year's contest through the eyes of by Liam Whelan



OGAE UK Elections 2012

Now that OGAE International has received legal recognition, it is time for OGAE UK to launch its own election for club officials. Each position will run from 1 April 2012 until 31 March 2015 when further elections will be held. All positions are voluntary, although reasonable expenses will be reimbursed.

PRESIDENT

The President will represent OGAE UK at all appropriate official and unofficial events, and act as the conduit of information to the committee and to members of OGAE UK. The President will contribute regularly to the OGAE International Presidents' Board and vote on behalf of the UK branch. The President also has a role of communicating regularly with the BBC and maintaining good relations with the organisation at all times. In addition, the President will handle all media requests and ensure OGAE UK and Eurovision is promoted in a positive light.

MEMBERSHIP SECRETARY/TREASURER

Duties will include the maintenance of all club accounts, updating and balancing accounts on a monthly basis and providing an annual summary for presentation at the annual general meeting followed by publication in **Vision** magazine. Other duties include liaising with banks, financial institutions and members and resolving any queries. The Membership Secretary/Treasurer will also be responsible for making payments for invoices received, monitor renewals and co-ordinate regular telephone meetings of the committee.

The current holders of the above two positions will be standing in the election

MEMBER LIAISON/MARKETING CO-ORDINATOR (formerly Member Representative)

This modified role is effectively to communicate all events, activities and news to the membership base. This can be done by providing information for the website, updating the Facebook page and/or sending out mailings to all current members. The Co-ordinator will also handle the membership card distribution in conjunction with the Membership Secretary/Treasurer and deal with any enquiries and complaints relating to subscription and membership issues.

The current holder of this position will not be seeking re-election

If you would like to nominate yourself for any of the above roles, please write an election statement of not more than 200 words and send this, together with a covering letter, to Gordon Lewis, **Vision** – the OGAE UK Magazine, 51 Greenfields Avenue, Totton, Southampton SO40 3LU.

All election statements must be received no later than 31 December 2011 and, in the event of no nominations being received, the current holders of each post will continue for another three years unless otherwise stated above.

Please note, only members resident within the United Kingdom are permitted to stand for election. The roles of Editor-in-Chief, Editor and Ticket Co-ordinator currently remain appointed to preserve the continuity of **Vision** magazine and ticket allocations.

OGAE UK ACCOUNTS 2010-11

Compiled by OGAE UK Membership Secretary and Treasurer Simon Bennett

MEMBERSHIP SECRETARY'S REPORT 2010-11

Current membership

The selection of Blue as our representatives for Eurovision 2011 seemed to reignite interest in the contest in the UK, and we were amazed to have yet another surge in new members. The successful annual conventions, our magazine, the electronic **Vision** updates and our website have all played important parts in increasing the club's profile, but it is also good to note that many new members hear about of us by word of mouth.

During the past year we passed the major milestone of reaching 500 members and as at 29 September 2011 OGAE UK had the following:

- 323 sole members
- 192 joint members
- 21 honorary members

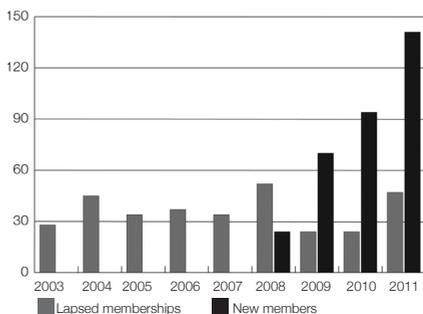
This makes a grand total of 515 paying members and 21 honorary members, a net increase of 94 members over last year (21 per cent). A total of 141 individuals have joined OGAE UK since our last meeting in October 2010, representing over 25 per cent of our current paying members.

We are still attracting new members steadily throughout the year, and although we are attracting more female members, given the overall increase in membership, the percentage of female members has slipped slightly to 12 per cent of the total.

Inevitably, given the sharp increase in new members in recent years and the UK's comparatively bad performance in

2010, the number of lapsed memberships increased this year to levels not seen since 2008. It is regrettable that many members still forget to renew in March, and considerable effort has to be put into chasing people.

Year	Lapsed members	After chasing
2007	71	34
2008	67	52
2009	54	24
2010	157	24
2011	139	47



Membership initiatives

The revamped website has continued to generate enquiries and new members, particularly from overseas.

Our other publicity efforts have concentrated on advertising flyers that are distributed at events like West End Eurovision, as well as during Eurovision week in the host city.

Generic email address and OGAE UK mailing list

We are increasingly relying on email communication as the number of members without email continues to

drop. At present only 55 of our current members have not provided an email address (down from 61 last year and 85 in 2009). We will continue to communicate by post with these individuals but they will not be able to receive the electronic updates or email reminders.

Membership cards

The OGAE International membership cards presented a major problem for us during 2011. Members received numerous updates during the early part of the year as we struggled to source the new cards. Suffice it to say that the process was completely unsatisfactory and that the OGAE UK committee made this clear to the OGAE International leadership.

Some new members became quite anxious about the whole issue of membership cards, prompting us to make a change to our new member processes. When a new member joins, they now receive an OGAE UK membership card which gives them their membership number. These cards are issued once only as proof of joining, and it is not our intention to re-issue them each year as the cost would be prohibitive. As previously, new members are given the opportunity to apply for an OGAE International membership card, for which they need to supply a passport style photo.

With the creation of OGAE International as a legal entity (as reported in the last issue), and the change in leadership, membership cards have been a major priority, and a new process is being introduced for 2012. New 'permanent' cards will be issued as members renew in 2012, these cards only being valid if they carry an annual validity sticker. In this way, when members renew in the future they will be sent a new validity sticker rather than a whole new card. This should make the whole issuance

and administration process simpler, cheaper and more efficient. More details will be provided when the new process is finalised.

Düsseldorf

Eurovision 2011 in Düsseldorf was a particularly significant event for OGAE UK as so many of our members attended in person. No fewer than 160 members obtained tickets through OGAE UK, and they were joined by other members who sourced tickets by other means. This meant that over a third of our total membership travelled to Germany, by far the largest gathering ever! It was therefore fitting that our third annual Eurovision week party was the best yet. We joined OGAE Ireland in hosting a party on the Wednesday night and were delighted when nearly 200 people attended. We were even more delighted when Blue were able to make an appearance to greet their loyal supporters. The party received very positive feedback and we will certainly be trying to organise something in Baku next year, albeit probably on a smaller scale.

TREASURER'S REPORT 2010-11

OGAE's finances continue to be very sound, greatly reinforced by the unexpected surge in membership during 2010 and 2011 which led to an increase in subscription income. At the same time, the strengthening of sterling against the euro has worked in OGAE UK's favour. This situation has created considerable cash reserves that provide the club with much greater long term security.

We remain a not-for-profit organisation, and fully intend to use all cash balances for the benefit of members,

while maintaining appropriate reserves. We have resisted increasing spending or reducing subscriptions until we can determine whether the increase in membership will be sustained over time. The OGAE UK committee continues to monitor the cash position and is considering a number of initiatives to deliver enhanced value to members.

We continue to operate four segregated bank accounts, one for our main subscriptions and **Vision**, one for Eurosong News, one for the annual convention and one for the ticketing process. This segregation makes it easier to ensure that we have funds available for future commitments and offers better protection to members.

Cash position as at 31st March 2011		Cash position as at 31st August 2011	
HSBC main account	£16,130.43	HSBC main account	£16,035.82
HSBC Eurosong account	£1,268.90	HSBC Eurosong account	£902.95
Lloyds TSB convention account	£1,469.75	Lloyds TSB convention account	£7,959.75*
Lloyds TSB ticketing account	£2,127.46	Lloyds TSB ticketing account	£2,127.46
PayPal account	£329.73	PayPal account	£4,029.42*
Debts	£0	Debts	£0
Total assets	£21,326.27	Total assets	£31,055.40

**Most of these balances are made up of Eurobash related payments received from delegates and payable to the venue.*

The cash flows across the various accounts for the 2010-11 financial year may be summarised as follows:

OGAE UK - Main account Income & Spending 1st April 2010 and 31st March 2011		OGAE UK - Convention account Income & Spending 1st April 2010 and 31st March 2011	
2010 ticket surplus	£278.93	Eurobash 2010 tickets	£10,429.37
Membership fees	£11,051.93	Total income	£10,429.37
Total income	£11,330.86	Eurobash 2010 venue	£8,933.79
Vision	£4,536.16	Guests	£1,884.62
Expenses	£30.50	Expenses	£141.21
Bank fees	£16.00*	Total expenses	£10,959.62
Website	£59.81	Deficit	£530.25**
ID cards	£368.89		
OGAE contests participation	£56.20		
Total expenses	£5,067.56		
Surplus	£6,263.30		
<i>* Does not include PayPal fees, see later</i>		<i>**Funded from cash reserves</i>	
OGAE UK - Eurosong News account Income & Spending 1st April 2010 and 31st March 2011		OGAE UK - Ticketing account Income & Spending 1st April 2010 and 31st March 2011	
Subscriptions	£974.12	OGAE Song Contest surplus	£110.81
Interest	£0.63	Ticket payments	£37,333.11
Total income	£974.75	Total income	£37,443.92
Eurosong News 103/4	£557.82	Ticket purchase	£35,396.65
Postage	£73.61	ID cards postage 2010	£392.14
Bank fees	£48.00*	Bank fees	£19.00*
Total expenses	£679.43	Total expenses	£35,807.79
Surplus	£295.32	Surplus	£1,636.13
<i>* Does not include PayPal fees, see later</i>		<i>* Does not include PayPal fees, see later</i>	

All the above figures are provisional and subject to verification.

The substantial balance on the main account is the result of the transfer of part of the accumulated Eurobash surplus, the increase in membership, and the continued emphasis on cost control and reduction. The **Vision** team should be particularly commended for continuing to hold down the costs of producing the magazine.

The balance on the Eurosong News account should prove sufficient to cover future commitments relating to Eurosong News, with any shortfall funded from the main account.

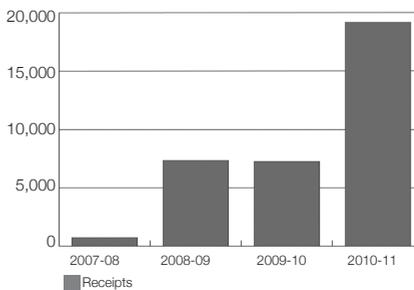
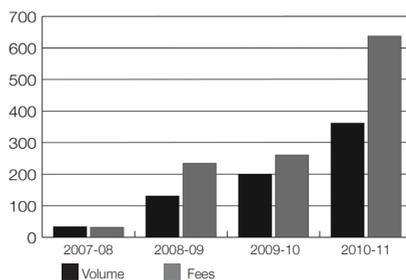
The account relating to the annual convention was only integrated with our other accounts under the treasurer's control in 2009. Recent successful conventions had resulted in the build up of a sizeable cash surplus, and the committee decided that a portion of this surplus should be transferred to our main account to help fund day-to-day activity. Half the surplus has been earmarked for use as 'working capital' and subsidies for future events. Some of this surplus was also used to fund the special guest line-up for the 2010 Eurobash as their expenses were slightly higher than had been anticipated at the time the Eurobash costs were calculated.

The surplus on the ticketing account was the result of two main factors. Firstly, the exchange rate moved in our favour between the time when we set the cost of the Düsseldorf ticket packages in sterling and the time when we had to make payment in euros. Secondly, we had factored into the ticket packages the cost of distributing membership cards by special delivery. The delays in obtaining the cards meant that we eventually distributed the cards in person, saving the money that had been earmarked.

Issuing small refunds to each person who bought tickets through OGAE UK would have been a major administrative burden and so the committee decided to use this surplus to fund the OGAE UK party in Düsseldorf and the hats distributed to the UK fan contingent in the arena on Final night. No subscription money was used to fund activities in Düsseldorf, and those who travelled to Germany were consulted about the arrangements. The costs relating to Düsseldorf have been recognised in the current financial year thus reducing the surplus on the ticketing account.

PayPal

The use of PayPal has stabilised as we were able to allow direct payments for the 2010 tickets. Nevertheless, during the past financial year we processed a record 362 payments worth more than £19,207. We paid £638.79 by way of fees to PayPal. ♥



VISION BITS

BACK ISSUE BONANZA!



If you are looking to complete your collection of **Vision**, there is no better time than now.

Five copies for just £6.50 or any ten for £12 including postage (UK only).

For details of availability and a summary of contents, please email **Vision** at editor_vision@hotmail.com

CORRECTION

Last issue in Liam Whelan's report of Düsseldorf, the Georgian version of 'Feel Your Heart Beat' printed as a series of small boxes. The printing system obviously couldn't cope with the strange, but lovely Georgian alphabet, so here, hopefully, is how it should have appeared:

შეიგბძენი შენი გულის ცემა!

WRITE FOR VISION

Vision is always looking for more involvement from OGAE UK members. If you have an idea for a feature or would like to write something, then please contact Hassan Yusuf on hassan.yusuf@hotmail.com

Euro Quiz Answers

1. *Wild Dances* - 2004 2. Switzerland, Albania and Romania 3. *As If Tomorrow Will Never Come* by Katrina 4. *Nebo* 5. Spain 6. Estonia 7. 1996 8. 2007 9. Jigsaw 10. Malta

THE 'LAST' PAGE



2011 Semi-Final 1
Poland
Jestem
Magdalena Tul

18 points
(Five points from the UK, four points from Georgia and Hungary, three points from Norway and two points from Lithuania)

2011 Semi-Final 2
The Netherlands
Never Alone
3JS

13 points
(Five points from Bulgaria and eight points from Belgium)

