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# vision

THE OGAE UK MAGAZINE AUTUMN 2012 ISSUE 90

## SCOTT ON THE GO! EUROBASH SPECIAL

Affiliated to Organisation Générale des Amateurs de l'Eurovision



# VISION INFORMATION

**Gordon Lewis** Editor-in-Chief  
Email: [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

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

**David Ransted** Assistant Editor

**Vision** – The OGAE UK Magazine  
51 Greenfields Avenue  
Totton  
Southampton SO40 3LU

For all general OGAE UK enquiries,  
please contact:  
**Paul Marks-Jones** (President)  
33 Woodlawn Court,  
Whalley Range,  
Manchester M16 9RJ  
Email: [presidentogaeuk@btinternet.com](mailto:presidentogaeuk@btinternet.com)

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

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OGAE UK's subscription year runs from 1st April to 31st March, during which four issues of **Vision** are published. The first of these is usually posted out two weeks before the contest. The summer edition should arrive by late August with the autumn/winter and spring issues expected in November and February respectively. Each issue is also announced at [www.uk.ogae.net](http://www.uk.ogae.net) as soon as it becomes available, allowing members to check out the cover of the most recent edition. If you have not received the latest copy within 28 days of the website announcement, it is essential that you email [ogaeuk@gmail.com](mailto:ogaeuk@gmail.com) immediately. Because **Vision** is increasingly printed to order, it is not always possible to provide replacement copies after a period of one month. Should non-receipt of **Vision** be caused by a change of address that has not been notified to OGAE UK, the organisation will no longer be responsible for any missing issues and replacement copies will only be provided at the sole discretion of the Editor-in-Chief.

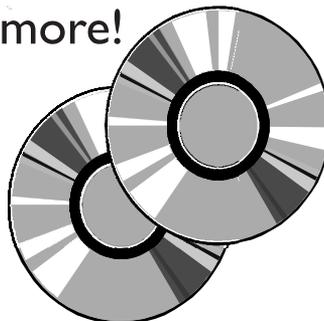
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Welcome to the first full colour issue of **Vision**! After months of discussion, it has finally been decided to take this brave step which will hopefully improve your enjoyment of all things Eurovision. As always, your own thoughts and comments on this venture are always welcomed and you can email either Hassan Yusuf or myself using the contacts shown opposite.

Having missed Eurobash for a few years, it was great for me to be back in Manchester recently and meet so many readers in person. Our president, Paul Marks-Jones, and his team should be congratulated on organising such a successful event once again, and the guest list was truly inspired. You can find out more about who attended and what happened in the pages that follow this introduction.

Autumn is traditionally the quiet season for Eurovision but, as I write, the votes for the 2012 OGAE Song Contest are being counted and the tenth Junior Eurovision Song Contest is less than a month away. The Swiss have already commenced their selection process for 2012, while Albania will be among the first to choose its entry for Malmö. The quiet season? I don't think so!

Best wishes,

**Gordon Lewis**  
Editor-in-Chief  
[editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)

#### THE OGAE UK COMMITTEE

**Treasurer & Secretary:** Simon Bennett  
**Vision Editor-in-Chief:** Gordon Lewis  
**OGAE UK President:** Paul Marks-Jones  
**Ticket Coordinator:** David Ransted  
**Vision Editor:** Hassan Yusuf

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Constitution of OGAE UK

Pull-out section



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## OGAE UK Constitution

To comply with national and international legislation, particularly in relation to the management of club finances, it is important for OGAE UK to have a constitution that has been approved by its membership.

The full constitution is located in the middle of this issue and all members are asked to vote by choosing the appropriate link at [www.uk.ogae.uk](http://www.uk.ogae.uk) which will be live between 1st and 31st December 2012 inclusive. In order to vote, members will need to quote an individual membership number\* that is clearly shown on the despatch labels used for sending out **Vision**.

For members who do not have internet access, a postcard should be sent to OGAE UK, 51 Greenfields Avenue, Totton, Southampton SO40 3LU with YES, NO or ABSTAIN clearly written together with a valid membership number\* as mentioned above. Any vote which does not include a number will be declared null and void. All postcards must be received by 5.00pm on 31st December 2012.

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# EUROBASHED!

John Stanton returns for his comprehensive annual look at OGAE UK's convention - the ever popular Eurobash!



Jamie Johnson, Glen Vella and Scott Fitzgerald with the Eurobash booklet

PHOTO BY PETER DEWINE

**S**ome things never change at Eurobash. Another bright sunny day greeted the numerous delegates - both old and new - at the Chancellor's Hotel. Certain individuals did the walk of shame after possibly having 'too much fun' in the fleshpots of Manchester. And there was that air of expectation of the coming hours.

At 1pm on the dot (or near enough to make no difference), the versatile Marcus Keppel-Palmer welcomed the eagerly expectant crowd, who had gradually filed into the Flowers function room. Each delegate was allocated a country that would play a part in a couple of the afternoon's events.

Marcus then introduced President Paul Marks-Jones. In a T-shirt with his name on

(so he remembered who he was) he told us some exciting news. It had been a busy year for the fan club, and membership had expanded. We've also had lots of events and Paul paid tribute to the organisers of them. In particular the concert in Gateshead and the Euroglitz event in York for those who couldn't travel to Baku. For the coming year, if anyone needs help from OGAE to organise an event, all they need do is ask.

We then had a couple of messages. First was Love City Groove's Beanz on video. He thanked us for the beers, and praised the fan club for its continued enthusiastic support. He'd had a great time at the bash in 2011. He also mentioned Elaine Dove and Paul (Dr Eurovision) Jordan - both of whom need

to get out more. Finally he loved Ben Morris's minipops icons.

Next was a message from Peter Lundin. He admitted that he didn't know what to expect, but curiosity got the better of him. The 2011 bash was so much fun and a tremendous experience. He loved the fan club's craziness and wonderful support for the contest. Because of the fans Eurovision will be a long term winner for years to come.

Paul briefly told us about the presidents' meeting in Baku, which lasted for hours. OGAE International is now a registered entity after a session involving lots of commas. Two new national OGAE clubs have been welcomed – Armenia and Iceland.

Finally, what of the United Kingdom in Malmö? Our friends at the BBC tell us that it's too early to reveal any plans. So watch this space.

The quiz then followed, run this year by newcomers to quiz-hosting Alasdair Rendall and Ben Robertson. Our previous host with the most – Monty Moncrieff – was taking a well earned break. In our teams, we had to come up with imaginative team names. Some a bit too rude to mention.

The format was four rounds. Simple we at the Netherlands table thought. Ten pictures, ten pieces of music, ten 'biggest is best' questions, and ten general knowledge. Could you decide whether there were more 'las' in *La La Love* or more 'ehs' in *This Is The Night*? Or the names of the Buranovskiye Babushki?

Representatives from the two top teams – Latvia and Sweden – were then called onto the stage, where they were asked some testing questions in the style of BBC quiz *Pointless*. Name a pointless Eurovision host city/town? Naples was the least known answer, but a point to Latvia. How about artists who have represented the UK. Most pointless answers included Kenneth McKellar, Frances Ruffelle, Rikki, Ryder, but a point to Sweden.

Finally, what is the least well known song titles from 2012? No pointless answers, but Bosnia's was least known. *We Are The Heroes* – 26. *Vida Minha* – 15. Sweden again, so they, in



The Eurobash organisers with the guests

PHOTO BY PETER DEVINE



Asking the quiz questions: Ben Robertson and Alasdair Rendall



Representatives of the quiz leaders



Robin Scott, video whizz hard at work



Marcus Keppel-Palmer hosts the Guest List



The guests receive their minipop icon prints from Ben Morris



the form of Juha Repo and Danny Lynch, won. Congratulations to them – the anoraks are in the post.

The next event was the eagerly awaited Battle of the Bash. Fourteen songs that had been involved in controversial circumstances were picked, and we had to vote on them in traditional Eurovision style. I was a little surprised when *Amen* by Liora made it ahead of *Laila Tov Eropa* by Dana International. And indeed *Love Enough For Two* by Prima Donna making the battle ahead of *Happy Everything* by Maggie Moone.

The voting proved to be an exciting affair, and every song scored a few points. The Netherlands' *Fantasia Eiland* took an early lead, but towards the end Iceland's *Nótt* won. A worthy choice.

After this excitement, what did we have to look forward to next? It was the annual Guest List, that has become an integral part of the bash. Marcus Keppel-Palmer introduced us to our three guests – Scott Fitzgerald, Glen Vella and Jamie Johnson.

We started with Jamie. As you may know, he made a film about Junior ESC – *Sounds Like Teen Spirit*. How did that come about, Marcus asked? Jamie got the idea while watching Lordi win in 2006. He's a fan of Eurovision, but decided to do a behind the scenes documentary. The BBC were approached, but had other work in the pipeline, so he went to the EBU.

*Sounds Like Teen Spirit* was critically acclaimed, but how did Jamie pick certainties from the national finals? "We shot them all", he revealed, "so we could see who was going through. From that, we followed a few through their progress. We shot in Belgium as they had a big lead. Sadly, the character we really loved didn't make it to JESC. Belgium, Cyprus, Georgia seemed the most natural on camera, and were most willing to be followed for the film. The Belarussian who won wasn't really that forthcoming. Hopefully the film doesn't show too much about winning and losing". But what Jamie discovered was that Junior Eurovision looks after the participants and they have the best week of their lives.

What was the most difficult bit about the film? The shooting of *Sounds Like Teen Spirit* was good, but the release of the film was more of a problem. Warner Bros and Pathé nearly took it worldwide, but the lack of exposure in the USA of Eurovision was the biggest hurdle.

What had Jamie done since *Sounds Like Teen Spirit*? The most recent thing is with Karl Pilkington, working on some episodes of *An Idiot Abroad* across the first two series.

For the JESC film, Jamie had won a couple of audience awards and many nominations. It was originally to be titled *Son Of Eurovision*, but he doesn't to this day know why the title was changed. Jamie said he wouldn't do a film of Eurovision even though the idea is a good one. Would the BBC let it happen now? There's a great behind the scenes film there waiting to be made.

Next we were introduced to Scott Fitzgerald. To remind us, he took part in 1988 in Dublin. How did it happen? It was one of those moments when working in the Netherlands. A friend (Julie Forsyth) came backstage and offered him a song to sing. He listened to Julie singing *Go* acapella and really liked it. She'd written it for *Guys'n'Dolls*. He then recorded it in Amsterdam and put together a demo in someone's house. Scott wanted to release it, but it was Julie's idea to put it in for Eurovision.

He then thought no more about it until he got a phone call from the BBC saying it had been chosen. This made Scott decide to come back to the UK after nine years in the Netherlands. And of course at *Song For Europe*, he won, much to his surprise.

Between SFE and Eurovision, Scott had a lot of work in the low countries, and worked on the song while travelling between gigs. It crossed his mind that he had to work on the performance as Eurovision has an audience of 100 million or more. In Dublin, he took himself away and locked himself in a toilet to get a bit of peace and quiet. That gave him the impetus he needed to get through the contest.

Scott remembers the votes coming in, and he wasn't expecting to do as well as he did. When he started to come up through the rankings his





**Vision's Editor-in-Chief Gordon Lewis with wife, Ann**



imagination started to run riot. He was numb that he'd done so well. Before the final set of votes came in, Scott was approached by the floor manager. 'When you win this, I'll take you to a special place!' The votes were coming in and hundreds of cameras were surrounding him. Don't run away, Scott was told. When Switzerland went one point ahead, all the cameras disappeared. It was like having a little sparrow in his hand that flew away! It went into the rafters and there went his chance to win.

Straight after ESC, he went and cried for about an hour before going to his hotel. The BBC had thrown a party and his friend Tommy Körberg was there and had a bottle of champagne. Together they drank it and everything seemed all right.

Scott's musical career started off in theatre and singing in blues bands. His first musical was *Hair* and he did take his clothes off! He then worked at the Twisted Wheel in Manchester, a blues club, singing with the NSU Blues Band. He performed with John Mayall and one night a producer approached him and told him he had a musical. The production team would teach him to act and they taught him everything. He remembers watching Richard O'Brien write the *Rocky Horror Picture Show* and Scott was in fact the first choice to play Rocky.

Scott then told us that he lived next door to Lulu in the East End of Glasgow, near the Gorbals. Eight of them in one room! It was the best times of his life. In addition to this, he played with Lulu as a kid in the Midden in Glasgow. He collected old cans and boxes and he and Lulu would make a shop in the back court. He'd be buying stuff from her.

Finally, Scott told us that his real name is Billy McPhail. But when he became a musician, he was given some other names to choose from. These were Randy Rhodes or Rusty Rocket. We were all glad he became Scott.

Our final guest was Glen Vella, and that was most definitely his real name. Glen's first taste of show business was when he appeared in the musicals *Jesus Christ Superstar* and *Godspell*.

Is Eurovision popular in Malta, Marcus asked?

Everybody allegedly hates it, but everyone still watches it. He first wanted to be in Eurovision when he saw Mary Spiteri (1992). By the time Debbie Scerri (1997) participated in Dublin, he'd really got the bug.

Glen's first attempt at Eurovision was in 2005, when he was beaten by Chiara. The composers of *One Life* were interested in writing Glen a song. He listened to a lot of choices before choosing *One Life*. That night when he won Maltasong was the best night of his life. And as a 100% Eurovision fan, it was a dream come true.

Glen was asked if he travelled between the Maltese final and Eurovision? He visited many countries on a tour promoting the song. He met various delegations, and sometimes felt difficulty in dealing with it all.

At Eurovision itself, when the envelopes were being opened at the end of the semi-final, it was exciting, but his heart is everywhere. You see the cameras going around the Green Room, hoping they'll come to you as your country's name is called. After the tenth and final country was called – Moldova – Glen went back to the hotel. On the Saturday after the final, he found out how well he'd done at the semi-final. At the after-final party he was told that he failed to qualify for the final by one point! He said he would've preferred to have come last! However, when he went back to Malta he was treated really well because he was so so close. He would do it again, given the chance. It's something to do, just for the atmosphere.

In 2010 one of Glen's students took part in Junior Eurovision in Belarus, so he was part of the delegation. He enjoyed that experience, even though it was "super-mega cold". His favourite Maltese song was *More Than Love* by Chris & Moira (1994). He sang part of that song, and followed this with Malta's debut song in 1971 – *Marija L-Maltija*.

Back to Jamie, he admitted he's not as avid a fan as some at the bash. He will definitely be in front of the telly watching it. Curiously, Jamie's favourite Eurovision song is *Poupée De Cire*, *Poupée De Son* (Luxembourg 1965).

Scott still watches Eurovision. He remembers





*Non Ho Leta* winning, and then gave a credible brief performance of that song.

Over to Paul (Dr Eurovision) Jordan, who is the 'head' of the Céline Dion Fan Club. Paul asked what Céline was like in Dublin? Apparently she was a very sweet girl, who didn't speak English at the time, but as she won, you can see Scott giving her a big hug and a kiss. During the rehearsals, he saw her on stage and thought she had something and was holding back. On the night she came out like a locomotive. He's not in love with her song, but the performance was amazing. That's why he went over and congratulated her.

A question from EscInsight: Jamie was surprised that the British aren't that really enthusiastic about Junior Eurovision. Is there a difference between East and West? In the East, you have that tradition of how you train kids to perform. Their training, performance and acrobatics is far different. Maybe it's far more expected there.

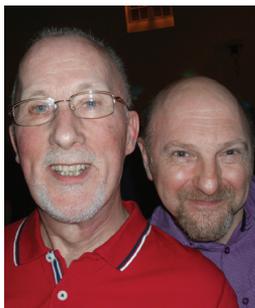
From EscXtra: what did Scott do in the week after Eurovision? The memories are a little sketchy now, but he possibly went to Amsterdam for a while, and did TV in Cologne. They couldn't get hold of Céline as she went back to Canada after ESC. He did TV programmes in different countries and then admitted that his wife probably knows better. Eurovision opened up different territories for him, particularly in Sweden. Scott had always wanted to break into Scandinavia.

Finally, Marcus asked to each guest. What would you say to someone in the BBC/music industry who asks "why do Eurovision?"

Jamie was sad that Morrissey didn't take part, as he would be amazing. Either he or Jarvis Cocker would be good.

Glen thinks that the commentator should promote Malta more!

Scott thinks it's great. People put it down, but when else do you get to sing with a symphony orchestra (though long gone now)? It lifts your spirit and you're representing your country. The big stars should do it, and not be scared. He had a ball, but wouldn't do it again. If his son wrote a song, he would do it.





Lawson is Scott's son's band, currently in the charts.

Paul then presented each guest with mini-pop icons of themselves, designed by Ben Morris. A 'fax' from Ljubljana then came through. The memoirs of Helga have been published. Yugoslavia's Miša Molk grabbed the papers from her. She was, frankly, trolled and swapped the votes. Switzerland should've got four and Spain six! The truth is that the UK should have won in 1988!!! (Just a bit of Eurobash humour.)

On this note, the afternoon session came to an end. Our guests had a small amount of merchandise to sell, and autographs to sign. In the meantime, it was time to hit the buffet, and this was up to the Chancellors' usual high standard. Our forthcoming Eurostars were able to queue jump, so that gave the rest of us an idea who would be performing later.

And then on to Eurostars. Twelve pensive acts vying to win the classy trophy made of the best quality solid plastic. Dean Asker was back as our all singing-all dancing host, and he proved this by a pleasant little introduction with last year's winner Emily Roberts. Together, they gave us a very competent medley of Sweden's winners to date. They brought the house down recreating Loreen's success in Baku.

With the parish notices out of the way, we were introduced to our first participant – a debutant no less. Ben Robertson had already shown off his compering skills co-running the quiz earlier on. He was back as Eric Saade singing *Popular*. As we all know, the dance routine is a very important part of this song,

and Ben had it pretty much sorted. Some parts of this song are challenging, but he got there.

Next was our second first-timer. And this was no ordinary performer this time around. He had made his name in Baku, asking those important questions that no other Eurovision reporter would ask. This individual had his own special prop, and sang a song that was the only one he could possibly perform. Yes, singing *Irelande Douze Points* was the one and only Terry Vision. He cut quite a dash as Dustin the Turkey and used the interesting trick of improvising. To get the full effect, you had to be there.

Debut number three was next, and this song took us down a tempo. Dan Cobbett was sharply dressed in a black suit. He'd been at the fake tan too. Patrick Ouchène of *Copycat* fame perhaps? No, he was our very own Engelbert Humperdinck. Another challenging song, but Dan had obviously been practising. This went down well with the audience and he managed to the tricky twiddly bits too.

More familiar territory next, with the return of former winner Danny Lynch. A competent singer with a proven track record in this illustrious competition, he went for something a little more out of the ordinary. The sparkly blindfold gave it away a little as he changed from Danny to Donny. Now as we remember, Donny Montell was a little athletic on stage with his somersault when he sang *Love Is Blind*, and a little funky with his air guitar move half way through. Danny didn't do either of these, partly because he'd once fallen over when practising. But we all clapped along and many thought he performed this better than Donny.



**Ben Robertson  
as Eic Saade**



**Terry Vision  
as Dustin the  
Turkey**



**Dan Cobert  
as Engelbert  
Humperdinck**



**Danny Lynch as  
Donny Montell**

Song number five was a former winner of Eurovision, co-performed by a former winner of Eurostars. Our singer was Mandy Kerr and she was ably assisted by the versatile Emily Roberts and Rachel Alexander-Hill. Mandy was attempting yet another challenging song in *Every Way That I Can* by Sertab. We were told that they'd not all had the chance to rehearse together before the weekend, and had relied on video to co-ordinate their performance. But we couldn't tell. Mandy was looking to do well.

We had another first-timer next, and something a little out of the ordinary. Very occasionally, a Eurostar competitor will perform a national final song instead of a song from a Eurovision. Pawel Jezewski has opted for this road as he walked on stage in a long black dress, long black wig, and several days of stubble. He was – understandably – a little nervous, but he was among friends here. And his song? *That's What I Am* by the interestingly named Conchita Wurst. Conchita was runner-up at the 2012 Austrian final with a song many fans would liked to have seen in Baku. Being among friends, as he was, Pawel got a big cheer and we were all fully behind him.

Another seasoned (well, one-time) performer in Eurostars – Andrew Main – entertained us next. The slave to his art that he is, last year we remember him growing a goatee to be Dino Merlin. This year, as a clean-shaven youngster with a fair amount of hair gel, he was one of Baku's party animals – Kurt Calleja. With no DJ in yellow trousers he had to rely on our host Dean to knock fists before he launched into this song very enthusiastically. In fact, he was that enthusiastic people in the audience were dancing along. A definite crowd pleaser.

Vikki Spence had to confess that she was not a hardened Eurovision fan. She'd been somewhat reluctantly talked into doing this, and she'd been watching YouTube videos of her choice to get things right. She'd been sewn into the flowing red dress she was wearing, and didn't know that who she was going to be was actually at Eurobash in 2010. By now we'd realised she was going to be the one and only Hera Björk, singing *Je Ne Sais Quoi*. The nerves

didn't show, and she was very good. And I mean very good. This performance would probably do something.

From the sublime to the downright ridiculous. Paul 'Dr Eurovision' Jordan and his onscreen wife Elaine Dove came on stage now, maybe (just *maybe* you understand) a little worse for the drink? I could be wrong. How could they top Jedward from last year? Well, so they told us anyway, they wanted to introduce a little decorum to this competition. That still didn't stop them bringing their prop onto stage – a foul-mouthed toy parrot. However, as Pearl Carr & Teddy Johnson they gave us a solid rendition of *Sing Little Birdie*. Very entertaining, and we didn't miss the pearl necklace that Elaine had been so intent on wearing until it split before they took to the stage!

More shenanigans next from those Eurovision stalwarts the Schlagerboys, who sometimes pick a slightly different act. And usually from Scandinavia. So with Andrew and David in a suit and a short dress, we were going to be treated to *Mirakel*, sung by Björn Ranelid and Sara Li in the 2012 Melodifestival. They'd made up their own lyrics in an inimitable style, and it was, well, different.

Our final debutant Adam King was being hotly tipped to do well. We wondered why he'd not tried before. Dean commented that he'd heard Adam rehearsing in his hotel room (Adam's, not Dean's) and sounded pretty good. Adam was dressed in a plum-coloured jacket and long black wig. As Alex Panayi he'd even got two fans to assist him as he walked underneath a large white sheet. *Sti Fotia* was obviously the song and he nailed it, despite some nerves.

Finally, it was duo time once again, with a slightly more controversial song. Luke Fisher and Alasdair Rendall performed the song that had beaten Conchita Wurst in the Austrian national final. As Trackshittaz they sang and rapped *Woki Mit Deim Popo*. A lot of thought had gone into this, as they even strung little lights from their outfits. As it was in an Austrian dialect, we had to take it as read that they had it word perfect. It's fair to say this



Mandy Kerr  
as Sertab  
assisted  
by Emily  
Roberts  
and Rachel  
Alexander-  
Hill



Pawel Jezewski as  
Conchita Wurst



Andrew Main  
as Kurt Calleja



Elaine Dove  
and Paul  
Jordan as  
Pearl Carr &  
Teddy Johnson



The Schlagerboys, Andrew Moffat and David Onion as Björn Ranelid and Sara Li



Adam King as Alex Panayi



Alasdair Rendall and Luke Fisher as Trackshittaz



Scott Fitzgerald performs during the interval

sort of song polarises opinion, but they did this very well.

With all that over, we were reminded of the rules. We had to pick our first, second and third choices, and this would decide the winner. While the counting took place and people refilled their glasses, two of our guests from earlier gave us a mini-concert.

First was Scott Fitzgerald. He was very impressed with how the day had gone. He acknowledged that it took guts to stand up there on stage and sing to a friendly but discerning crowd. And he was taken aback with how friendly we all were. Which of course we are.

His first song was the Jacques Brel song *Jacky*. A good song to warm us up. He followed this with the Malcolm Roberts classic *Love Is All*. As we know, the late Malcolm was part of the ensemble that represented Luxembourg in 1985. He also had a go at solo Eurovision glory in the 1991 Song For Europe. But his classic was a far better choice, and performed so well by Scott. Finally, Scott couldn't 'Go' (see what I did there) without performing the song with which he almost won in 1988.

Scott then left the stage and was replaced by Glen Vella. A self-confessed very enthusiastic Eurovision fan, he performed some Eurovision songs. First was the fan favourite *This Is My Life* by Euroband. A popular choice. Next was his own song from 2011 *One Life*. Somehow it seemed better at the Chancellor's Hotel than it did in Düsseldorf. He finished his mini-set with an interesting medley of the Swedish songs *Las Vegas*, *Popular* and *Waterloo*. Finally, Glen was joined back on stage by Scott and all of our Eurostars contenders for the song *Save Your Kisses For Me*.

By this time, all the votes had been counted and we were all awaiting (possibly) a new winner. Like last year, Dean called on stage the five acts that had received the most votes – in no particular order. These were Dan Corbett, Vikki Spence, Elaine Dove & Paul Jordan, Andrew Moffatt & David Onion, and Adam King. We commiserated with the seven acts that hadn't made it this far.

Then on to the top three. In third place... Elaine Dove & Paul Jordan as Pearl Carr & Teddy Johnson. Cue lots of applause. In second place... Dan Corbett as Engelbert Humperdinck. More applause for a well-deserved performance. And the winner... Vikki Spence as Hera Björk. A most worthy winner, and no-one was more surprised than Vikki herself. Not bad for someone who isn't a dyed-in-the-wool Eurovision fan. In true tradition, Vikki reprised her song.

After this highlight, there was little else to do other than party to the wee small hours. Glen was seen near the dance floor, Scott was taking things a little more sedately. Many of the Eurostars, still in their posh outfits, gave us some moves on the dancefloor. Or maybe continued drinking so much that they kept falling over. And what happened at midnight? The hotel brought out copious amounts of chips. Absolute genius.

As ever, the bashes are an event not to be missed. It's a pity therefore, that so many of us can't make it to these incredible events. And as the disco closed with *Love Shine A Light*, we all vowed to be there same time next year.

Thanks to the many organisers of Eurobash, the Chancellor's Hotel, and to all of you that make this event so much fun. Bring on 2013.

*More photos from Eurobash next time!*

Where should the 2013 Eurobash be? After three years in Manchester we thought it only fair to give you – our members – the chance to have a say in next year's host city!

Do you know a great venue for approximately 125-150 delegates? Can you help with costing the event and then assisting with the organising in the run up and on the day itself?

If so, we want to hear from you! Full details of what's involved and required will be sent out via email if you're ready for the challenge!

So, if you have any ideas, please let us know at [eurobash@btinternet.com](mailto:eurobash@btinternet.com)

Planning an event of this nature is quite complex and always difficult to cater for every member – so we will always go with the most convenient, viable and cost-effective option.



Glen Vella performs during the interval



The finalists on stage. And the winner is...



...Vikki Spence as Hera Björk

# JUST ONE MORE POINT

## A CONVERSATION WITH

# SCOTT FITZGERALD

Scott Fitzgerald, unlucky runner-up to Celine Dion back in 1988, seemed to retreat from public view after his brush with Eurovision. Nothing could be further from the truth and in 2012 Scott was one of the guests at the Eurobash in Manchester. A few weeks beforehand, Marcus Keppel-Palmer caught up with Scott to find out what he has been doing



PHOTOGRAPH BY PETER DEVINE

Scott at Eurobash  
with wife, Shireen

**A**lthough Scott, a lively twinkling figure with that rich deep Scottish voice, lives mainly in Holland, he and I speak while he is at his house on the south coast. For Scott, family is very important, and our conversation is punctuated by delightful interventions from his wife Shireen. Needless to say we start with his Eurovision adventure and I ask him how he came to be involved in the Song For Europe. "Well, I was originally asked to do backing vocals for Tony Christie on *Queen Of The Mardi Gras* in 1976 by Tony Macaulay" Scott digresses, "but I had to go away and do something with The Drifters, so I missed out on it then. Anyway, in 1988 I was working in Holland, living in Amsterdam and singing with Dionne Warwick. I found that my career took off more in Holland after the success of *If I Had Words*. Anyway, Julie Forsyth [daughter of Bruce], who wrote *Go*, and her husband Dominic Grant (both ex-Guys'n'Dolls) came back stage and asked me to sing the demo for *Go*. Back then it was a completely different song. So when I sang the demo I ad-libbed a bit and changed the vocal. After we did the recording, I thought that it sounded like a strong song and should be released as a single."

Was it a new song I asked? "No," says Scott, "Julie had written it several years previously



Scott with Yvonne Keeley singing *If I Had Words*



Scott on TV discussing *Go*

for Guys'n'Dolls, probably about four years before, and the song had been rejected by the producers. Anyway, some while later Julie came back to me and said she was entering the song into the Eurovision and would I like to do it. I thought "why not?" – it was a chance to travel back to the UK. Then she said it had got to the final of the Song For Europe, so I was asked to sing *Go* in the final on TV. That was a hectic time with lots of young people there. I remember that the song that came second (*This Is The Kiss* performed by Two Che) was my daughter's favourite song. A bit like the Olympics I got a gold medal for winning." We both speculate that these days the reward is probably much less.

## Honour

So how was Eurovision in Dublin? "I loved it," affirms Scott enthusiastically. "It was an honour to represent my country. I felt so proud. And I really enjoyed the experience. But it was hard work – we were working on the performance 18 hours a day. I felt it was a job, and so I didn't go to many parties in the run-up to the contest. I did go to my friend Gerard Joling's party though. He is a good friend of mine and he always said he looked up to me in Eurovision." And what about the song and the performance, I ask. Did it change much? "I felt the song needed a lift, so I changed little bits, particularly the ending. Julie and Dominic came along to do backing vocals and they got Des Dyer to do them too – great guy. The most important thing for me in a song is the lyric not the melody, so I wanted to emphasise

the lyrics. Ronnie Hazelhurst conducted the Orchestra – I loved him too. So on the night I was happy with the performance. Before going on stage I was a wee bit nervous, there were a lot of people in my face, so just like Cliff [Richard] I had to go and hide in the toilet to get peace and quiet before going on stage."

I have to ask about the voting which culminated in the final "and finally... France" coup de grace delivered by the Yugoslav jury. "Needless to say I was nervous as the last set of votes came in. I really didn't think it was in the bag. There were all these cameras around me, which of course evaporated when Celine won. As the votes came in we were getting more and more excited, it was pretty nip and tuck. Dominic thought it was in the bag, but I was saying to him to be calm. After the last but one set of votes, the stage manager came up to me and said that he had to take me backstage now as it was all too manic. He thought I had won, but had forgotten there was one set of votes to come!"

Scott continues: "I'd love to have won it. Celine won and she became a superstar. I know how hard it was for her and I appreciated her. I was disappointed of course, but she was a worthy winner. After the contest we went back to the hotel and we partied there in the BBC rooms. Tommy Körberg came and partied too. Bruce Forsyth was there. It was a smashing party – certainly not a wake!"

And what about post-Eurovision? What were Scott's thoughts? "I guess back in the 1980s Eurovision didn't have such a kitsch appeal as it does now. It was a contest and a song. We released *Go* on Pye, I did a radio tour



Scott singing *Go* at Eurovision 1988



around the UK, but Eurovision wasn't played much on the radio. To be honest, I don't think Pye pushed it as hard as they should have. So I returned to Holland. But what Eurovision did was to open up Scandinavia as a market for me. I hadn't done much there, but as a result of *Go* I got lots of work in Denmark, Norway and Sweden – those are the hidden benefits of doing Eurovision". And what has Scott been doing since that day in Dublin? "Because I live mainly in Holland, I have been working there. I perform often with the Metropole Orchestra, conducted by Harry van Hoof or by Dick Bakker, both of whom did Eurovision. We did a lot of TV shows and I have worked and toured with artists like Roger Daltrey, Petula Clark, Agnetha and Kate Bush. I also teamed back up with Yvonne Keeley (with whom Scott sang *If I Had Words*) to record and release a version of *United We Stand*. I have also done a lot of work with Patricia Paay, who is a big Dutch singer, and also sister to Yvonne Keeley."

But Scott wasn't always Scott. He was born as William McPhail in Glasgow and in his teens he played in a number of groups. At that time, Glasgow was the breeding ground for such luminaries as Stealers Wheel, Gerry Rafferty and Frankie Miller, and Scott played support to these artists. Scott's early music styles veered from Blues to Progrock, but his career was soon to take a new tack. Scott explains: "I really trained for the stage, that's what I wanted to do. One of my friends said that I should try out for the musical *Hair*. I was reluctant, and had to be dragged along, but once there I was inspired. I wanted to sing

and dance. This was in Glasgow and another friend was playing the character Berger. He got me to audition and I got a job in the Glasgow cast playing at the Metropole Theatre. Then I got signed to a management contract and I went down to London to join the cast of *Hair* there, playing with Peter Straker, who is still a good friend, Paul Nicholas, Oliver Tobias and also Richard O'Brien." The Richard O'Brien, I ask. "Yes" says Scott. "In fact, I was offered the role of Rocky in *Rocky Horror*, but at that time Rocky had no songs nor dialogue, so I turned the job down. After *Hair* I was offered a role in *Jesus Christ Superstar*, but I went to something called *The Jubilee Show*, which I starred in. I am so glad I did as I met my wife Shireen there. We then went on to a show called *The Latin Quarter*."

## Smashing

Scott was then signed to GTO Records in 1974 when it was set up and his career was guided by Tony Macaulay. "Tony and Geoff Stephens wrote the first single I released called *Judy Played The Jukebox*. Tony was writing all the songs for *The Drifters* at the time. Then we did a song called *Never Too Young To Rock*. Did you know Duane Eddy played on that song?". I say that I didn't know that. "Yes, we were going into the studio," continues Scott, "and I saw a poster for Duane Eddy who was playing at the Lyceum Theatre. So we called him up, he came to play on the song, then he signed with GTO and had some more hit records." I mention to Scott that the film of *Never Too Young To Rock*, a frothy glam rock



confectionery with Mud, The Rubettes and Scott, was to be shortly released on DVD. Scott splutters: "Don't buy it. It is dreadful. It was great fun to do, but it isn't a great film. Working with The Glitter Band and Mud was smashing fun. At the final party, we all got covered with custard pie. There was this huge custard pie fight. I was wearing a brand new suit for the party! That got ruined."

Before Eurovision, Scott's major success was the song *If I Had Words*, a duet with Yvonne Keeley, a Dutch singer. I ask how this all came about. "Well, I know this guy Johnny Hodge who is one of the great jingle writers – he wrote the Shake n' Vac advert – and I used to sing jingles and do voiceovers. But Johnny Hodge really wanted to write a three minute song rather than just a 30-second jingle. Then one day he rang me up and said he had a song and he played it to me. Yvonne Keeley, who was then Steve Harley's girlfriend, was already recorded on the demo. I had never met her. I then ad-libbed all the bits on the end of the song and the demo then sat in my bag for two years. One day, I played it to Mike Leander, who loved the song and said it would be a hit. Mike then became my manager. So the song was set up to be released, and I went to film a video. That was the first time I had met Yvonne Keeley. We never met during the recordings. I didn't realise that there was a choir of school children on the song. Stephanie de Sykes was also on the video shoot. We had re-recorded the song with a big orchestra and it sounded magical. Of course, it was a big hit and I got to do Top Of The Pops."

"I caused havoc at Top Of The Pops as I refused to do a lipsynch. I love to sing live with an orchestra. On Top Of The Pops they had to find me a live microphone from somewhere." I ask Scott about his thoughts on Eurovision now that it is a playback show rather than one with an orchestra. "I watch Eurovision now of course," Scott avers. "But it is a very different show now. I wish the artists who perform now were a bit more professional. Some are clearly very nervous. The young singers, in particular, look very nervous. And, to me, the songs aren't as strong as in the past."

## Family

As we wrap up our conversation, Scott reiterates how important family is to him. His wife clearly means the world to him, and Scott tells me he stopped performing to look after her when she was diagnosed with cancer. He now performs to raise money for Cancer Research, thankful for the treatment she got. In fact, he had to turn down work with Johnny Logan because he was looking after Shireen. Scott is also very proud of his son, Ki, who was involved initially in Busted. Ki is now a songwriter, and one of his songs was riding high in the charts this autumn, recorded by a new band called Lawson. Ki will also be recording under his cross-over name of The Bad Boy Of Opera. Scott urges me to listen to the songs on Ki's website. Finally, it is time for us to 'Go' and Scott cheerily says he is delighted to be invited to the Eurobash and to meet many Eurovision fans – fans he clearly holds in high regard. ♡

# RETROSPECTIVE 2012 PART 2

Darren Jenkin returns with your views and scores for this year's Eurovision. As always, comments do not reflect those of OGAE UK and **Vision**.  
Let the slaughter commence!

Photographs by Robin Scott

## 42nd MONTENEGRO 513 points

**Performer:** Rambo Amadeus

**Title:** *Euro Neuro*

**Sally Frith:** He's making a right ass of himself!

**Martin Frampton:** Worked hard to prevent a tune from breaking through.

**Jess Cully:** High on spectacle but low on talent.

**Mark Sorrell:** Was this Ilie Nastase?

## 41st LITHUANIA 642 points

**Performer:** Donny Montell

**Title:** *Love Is Blind*

**Davina Revie:** Lovely ditty. Loved his blue eyes.

**Irene Revie:** Like something you would see at Butlins.

## 40th SLOVAKIA 756 points

**Performer:** Max Jason Mai

**Title:** *Don't Close Your Eyes*

**Irene Revie:** 1980s hair but disappointingly no black nail polish!

**Sally Frith:** Good body. Shame about the song.

**Colin Taylor:** Wish he had qualified so we could see if his pants got any lower!

## 39th MOLDOVA 811 points

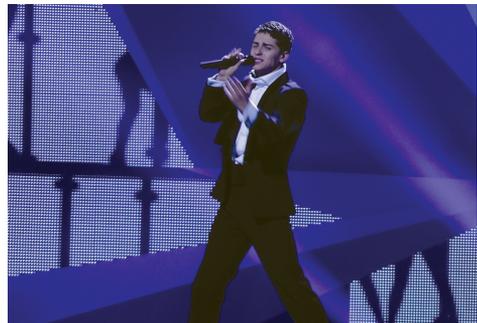
**Performer:** Pasha Parfeny

**Title:** *Lăutar (Fiddler)*

**Princess:** Is this for real? Weird.

**Jenna:** Haven't laughed so much in ages!

**Hass:** Fab outfits - and great energy! The Moldovans never disappoint.



Lithuania: A blue-eyed Butlins performer?

## 38th GEORGIA 874 points

**Performer:** Anri Jokhadze

**Title:** *I'm A Joker*

**Irene Revie:** Too much going on. Musically a mish-mash.

**Hass:** Oh dear. Definitely a Marmite song.

## 37th CROATIA 881 points

**Performer:** Nina Badrić

**Title:** *Nebo (Heaven)*

**Mike Bailey:** Like a young Rula Lenska.

**Irene Revie:** Love a bit of ribbon weaving.

## 36th SAN MARINO 894 points

**Performer:** Valentina Monetta

**Title:** *The Social Network Song (Oh Oh - Uh - Oh Oh)*

**Wayne Brookes:** Okay, it is catchy but also objectionable.

**Alan Murrell:** Loved this. Well done Ralph.

**Hass:** Well she was lovely!

THE RETROSPECTIVE SCORE TABLE

FINAL			SEMI-FINAL 1			SEMI-FINAL 2		
1.	Sweden	2,423	1.	Iceland	2,010	1.	Sweden	2,953
2.	Spain	1,615	2.	Cyprus	1,738	2.	Serbia	1,803
3.	Italy	1,313	3.	Romania	1,487	3.	Slovenia	1,633
4.	Cyprus	1,260	4.	Denmark	1,406	4.	Estonia	1,625
5.	Iceland	1,234	5.	Greece	1,207	5.	Netherlands	1,617
6.	Estonia	918	6.	Russia	1,000	6.	Norway	1,319
7.	Serbia	841	7.	Israel	996	7.	Malta	1,130
8.	France	812	8.	Hungary	976	8.	Macedonia (FYR)	1,093
9.	Romania	786	9.	Albania	908	9.	Ukraine	1,011
10.	United Kingdom	719	10.	Finland	904	10.	Bosnia Herz.	972
11.	Germany	696	11.	Ireland	800	11.	Bulgaria	970
12.	Denmark	692	12.	Switzerland	733	12.	Portugal	887
13.	Russia	627	13.	Moldova	720	13.	Turkey	788
14.	Norway	587	14.	Latvia	697	14.	Belarus	702
15.	Greece	581	15.	Belgium	578	15.	Croatia	672
16.	Albania	552	16.	Austria	517	16.	Slovakia	470
17.	Hungary	531	17.	San Marino	371	17.	Lithuania	417
18.	Malta	501	18.	Montenegro	219	18.	Georgia	295
19.	Azerbaijan	496						
20.	Macedonia (FYR)	471						
21.	Bosnia Herz.	429						
22.	Ukraine	387						
23.	Moldova	333						
24.	Turkey	330						
25.	Ireland	312						
26.	Lithuania	168						



Moldova: For real?

**35th BOSNIA & HERZ. 956 points**

**Performer:** Maya Sar

**Title:** *Korake Ti Znam (I Know Your Steps)*

**Sally Frith:** No frills or gimmicks, just superb vocals and a good song.

**Rod Maybour:** As in the words of the song, it died.

**Barry Caughtry:** The look of Lynsey De Paul.

**Hass:** It grew on me - eventually.

**34th BELGIUM 1,011 points**

**Performer:** Iris

**Title:** *Would You?*

**Sally Frith:** Her inexperience showed with weak vocals and the song is twee.

**David Revie:** How strange. I liked this.

**Philip Ronald-Price:** Absolutely delightful and should have gone through.

**Hass:** Lovely girl, shame about the song.

**33rd UKRAINE 1,023 points**

**Performer:** Gaitana

**Title:** *Be My Guest*

**Princess:** Dressed like an Hawaiian bride.

**Irene Revie:** Vocals off. Ukraine always over do it somehow.

**Frank Bardsley:** Ukraine always turns a weak song into a three minute show.

**32nd IRELAND 1,134 points**

**Performer:** Jedward

**Title:** *Waterline*

**Diana Frith:** Were they auditioning for Oz's Tin Man?!

**Martin Frampton:** My favourite. Back again next year?

**Sally Frith:** What drips!

**Rod Maybour:** Jedward. It just ain't gonna happen.



Ukraine: Over-done?

**31st PORTUGAL 1,148 points**

**Performer:** Filipa Sousa

**Title:** *Vida Minha (My Life)*

**Martin Frampton:** A chorus of zombies.

**Rod Maybour:** Don't think Portugal 'gets' Eurovision.

**30th FINLAND 1,218 points**

**Performer:** Pernilla

**Title:** *När Jag Blundar (When I Close My Eyes)*

**Sally Frith:** Two Swedish entries and I didn't like either of them.

**David Revie:** How strange. I liked this too.

**Mark Sorrell:** A nice gentle melody but nothing to tingle my bits.

**29th MALTA 1,262 points**

**Performer:** Kurt Calleja

**Title:** *This Is The Night*

**Mrs Princess:** Dancing is better than the singing.



Belarus: Galactic!



Ireland: Drips?

**David Revie:** Not tonight.

**Diana Frith:** The only way he will be flying high is when he's back working on the planes.

**28th LATVIA 1,265 points**

**Performer:** Anmary

**Title:** *Beautiful Song*

**Diana Frith:** Hysterical staging. Haven't laughed so much in ages.

**David Revie:** Hardly the Nolans.

**Jess Cully:** You have to admire her self confidence.

**27th BELARUS 1,283 points**

**Performer:** Litesound

**Title:** *We Are The Heroes*

**Martin Frampton:** Galactic. Deserved to go far. Uranus maybe? (*A bit near the mark! - Editor*)

**TJ Loveridge:** Nobody's heroes.



Estonia: Great waistcoat!



**Netherlands:** Charming, but out of tune!



**Turkey:** Sailing away...

**Wayne Brookes:** I still like this but it lost something in its revision.

**Hass:** What a fun-loving group!

**26th AUSTRIA 1,287 points**

**Performer:** Trackshittaz

**Title:** *Woki Mit Deim Popo (Shake Your Booty)*

**Martin Frampton:** Were they from Vienna's Got Talent?

**Irene Revie:** I keep thinking they are saying the F-word.

**Alan Murrell:** It sounded rude and I missed the female buttocks.

**Andrew Mullen:** The Krankies run riot.

**25th HUNGARY 1,296 points**

**Performer:** Compact Disco

**Title:** *Sound Of Our Hearts*

**Irene Revie:** Ooh! Hungary have discovered synth pop.

**Andrew Mullen:** Sounds like A-Ha.

**Hass:** Eurovision needs more groups like this.

**24th BULGARIA 1,336 points**

**Performer:** Sofi Marinova

**Title:** *Love Unlimited*

**Martin Frampton:** Irritating rhythmic screeching and instantly forgettable. Where am I?

**David Blunt:** Modern sounding. Better than the winner.

**Wayne Brookes:** I'm allowed one guilty pleasure!

**23rd ESTONIA 1,381 points**

**Performer:** Ott Lepland

**Title:** *Kuula (Listen)*

**Princess:** Great waistcoat but a bit depressing.

**Davina Revie:** An uncomplicated song.

**Philip Ronald-Price:** Listen?! I did, but like I didn't!

**Rod Maybour:** Was this about a fridge?

**22nd NETHERLANDS 1,396 points**

**Performer:** Joan Franka

**Title:** *You And Me*

**David Revie:** Poor song. Ridiculous outfit.

**Wayne Brookes:** Utterly charming and very Amy MacDonald sounding.

**Mark Sorrell:** Joan Frank-ly out of tune.

**21st SWITZERLAND 1,397 points**

**Performer:** Sinplus

**Title:** *Unbreakable*

**Wayne Brookes:** Shades of the Killers to this.

**Irene Revie:** I'd love my hair to stick up like that!

**Rod Maybour:** The Swiss always have a good song but it never gets anywhere.

**20th AZERBAIJAN 1,414 points**

**Performer:** Sabina Babayeva

**Title:** *When The Music Dies*

**Chip Costello:** Very depressing. Cold, cold, cold.

**Sally Frith:** Wasn't she a moody mare in the Green Room?

**Jenna:** Way too much lip filler.

**Barry Caughtry:** Her face never moved once.



**Russia:** Grab a granny!

**19th NORWAY 1,463 points**

**Performer:** Tooji

**Title:** *Stay*

**David Revie:** Lost in the middle.

**Kay:** Rafe from *The Apprentice*;

**Mark Sorrell:** From Saade to even Saader! I don't give Tooji's for this!

**18th TURKEY 1,524 points**

**Performer:** Can Bonomo

**Title:** *Love Me Back*

**Chip Costello:** A touch of the Sacha Baron Cohen to him.

**David Revie:** Wish he would sail away.

**David Blunt:** Infectious. Loved the song and choreography.

**Colin Taylor:** It's 'pick a pocket or two'!

**17th RUSSIA 1,596 points**

**Performer:** Buranovskiye Babushki

**Title:** *Party For Everybody*



**Albania:** Titanic!



**Greece:** Fit, fit, fit, fit, fit!

**Davina Revie:** Hurrah for the over-seventies!

**Steve Dobson:** Grab a granny!

**Mark Sorrell:** Cookies in the oven. Thank goodness it wasn't a bun!

**16th MACEDONIA, FYR 1,704 points**

**Performer:** Kaliopi

**Title:** *Crno E Belo (Black And White)*

**Mrs Princess:** Looks like a governor at a ladies prison!

**Sally Frith:** Reminds me of Mia Martini and that's not a bad thing.

**Princess:** Such lungs!

**Mark Sorrell:** Who is Edna Laga?!

**15th UNITED KINGDOM 1,739 points**

**Performer:** Engelbert Humperdinck

**Title:** *Love Will Set You Free*

**Paul K:** Not bad for an old geezer!

**Irene Revie:** Well done the Hump. Shame we were on first.



**Romania:** What a combo!



**Cyprus:** Obvious talents?

**Chris Nott:** *The Last Waltz* was better than the first song.

**Jim Van Hoecke:** Don't blame the draw. A boring and uninspired performance.

**14th ISRAEL 1,803 points**

**Performer:** Izabo

**Title:** *Time*

**David Revie:** !!!

**Davina Revie:** Took me back to the 1960's. Very good.

**Frank Bardsley:** Weird, but in a good way.

**Hass:** One of the most unique sounds at Eurovision – ever!

**13th GREECE 1,814 points**

**Performer:** Eleftheria Eleftheriou

**Title:** *Aphrodisiac*

**Chip Costello:** Fit, fit, fit, fit fit.

**David Revie:** Oh oh oh oh oh awful.

**Paul K:** I would help to bail out this Greek!

**Barry Caughtry:** A Greek entry by numbers.

**12th ALBANIA 1,862 points**

**Performer:** Rona Nishliu

**Title:** *Suus (Personal)*

**Martin Frampton:** Would have gone down well on the Titanic.

**Barry Caughtry:** All the dogs within a 20 mile radius of Baku went into hiding.

**Paul K:** Who pooped on her boobs?

**Anon:** Europe gave credit to a fantastic singer.



**Slovenia:** Any lace left?

**11th DENMARK 1,926 points**

**Performer:** Soluna Samay

**Title:** *Should've Known Better*

**Wayne Brookes:** Radio friendly.

**Frank Bardsley:** Should've known better? I agree.

**Anon:** Back to busking!

**10th ROMANIA 1,956 points**

**Performer:** Mandinga

**Title:** *Zaleilah*

**Martin Frampton:** Interesting combo of drums and bagpipes.

**David Revie:** What a rabble. Nice legs though.

**Jim Van Hoecke:** Could be the theme to a fabulous summer party.

**9th SERBIA 1,989 points**

**Performer:** Željko Joksimović

**Title:** *Nije Ljubav Stvar (Love Is Not An Object)*

**Davina Revie:** Mystic music that transformed to the Scottish highlands.

**Irene Revie:** Certainly a better start to the second semi than the first!

**8th SLOVENIA 2,022 points**

**Performer:** Eva Boto

**Title:** *Verjamem (I Believe)*

**Irene Revie:** *Molitva* the sequel.

**Wayne Brookes:** A solid entry but it does take too long to build.

**Anon:** No wonder the groom stayed away.

**Mark Sorrell:** Is there any lace left in Slovenia?!



Iceland: Wonderfully sinister?



Sweden: Wind problems!

**7th FRANCE 2,115 points**

**Performer:** Anggun

**Title:** *Echo (You And I)*

**Irene Revie:** Even the display of male flesh couldn't save this.

**Martin Frampton:** Watching the preview video I thought I'd fallen into a male clothing commercial!

**Wayne Brookes:** Surprised it wasn't more popular. Very modern.

**6th GERMANY 2,274 points**

**Performer:** Roman Lob

**Title:** *Standing Still*

**Jenna:** I think I'm in love.

**Wayne Brookes:** Good contemporary chart song sung by a very cute guy.

**David Hoskins:** He did stand still!

**5th SPAIN 2,718 points**

**Performer:** Pastora Soler

**Title:** *Quédate Conmigo (Stay With Me)*

**Diana Frith:** She looks a bit severe.

**Chris Nott:** Best Spanish singer since Anabel Conde.

**4th ITALY 3,062 points**

**Performer:** Nina Zilli

**Title:** *L'Amore È Femmina (Out Of Love)*

**Anon:** Deserved top five for being current.

**David Hoskins:** Better song than last year.

**Rod Maybour:** Class act. Sexy lady.

**Hass:** She didn't win?! What a strange place Europe is!

**3rd CYPRUS 3,320 points**

**Performer:** Ivi Adamou

**Title:** *La La Love*

**Diana Frith:** She's got a big mouth hasn't she!

**Paul K:** She has a couple of obvious talents.

**Jess Cully & Jim Van Hoecke:** La la love it.

**Hass:** Even better than meze!

**2nd ICELAND 3,756 points**

**Performer:** Greta Salóme & Jónsi

**Title:** *Never Forget*

**Princess:** Barbie and Ken meet Evanescence.

**David Hoskins:** Wonderfully sinister.

**Irene Revie:** Jonsi looks like an undertaker!

**1st SWEDEN 5,324 points**

**Performer:** Loreen

**Title:** *Euphoria*

**Martin Frampton:** Brunette with wind problems and a strong chorus.

**Irene Revie:** Different to everything else and the best production of the night.

**Hass:** No one's going to forget this winner in a hurry!

Congratulations to Sweden for their emphatic yet totally unexpected victory, but as ever and more importantly the hugest of thank you's to all that sent me their votes and the brilliant comments. I only wish I could print more and under less stringent libel circumstances too! Roll on Malmö 2013!

# EUROQUIZ

This issue's quiz, compiled by **Ben Robertson** and **Alasdair Rendall**, tests your knowledge on host cities and venues

- 1 In which venue was the first ever Eurovision Song Contest held?
- 2 The 1993 pre-selection to decide which former eastern bloc countries would compete at that year's Eurovision was held in which city?
- 3 The RDS Simmonscourt Pavillion hosted the 1981 and 1988 contests, but what does RDS stand for?
- 4 The Saku Suurhall hosted the 2002 contest, but what actually is Saku?
- 5 The Rudi Sedlmayer Halle, which staged the 1983 contest, is now known by what name?
- 6 The first Junior Eurovision Song Contest was held in Copenhagen. Which UK city was scheduled to host in 2004, and which Norwegian location took the role after ITV pulled out of hosting?
- 7 Which was the first host city to hold the contest on two occasions?
- 8 The UK has never won Eurovision as the host country. However, how many times has the UK been second when hosting?
- 9 Excluding Baku, what was the last ESC venue to have been designed and used solely as a performance venue, rather than adapted for that purpose?
- 10 When did the Malmö Arena open for business?

## ANSWERS

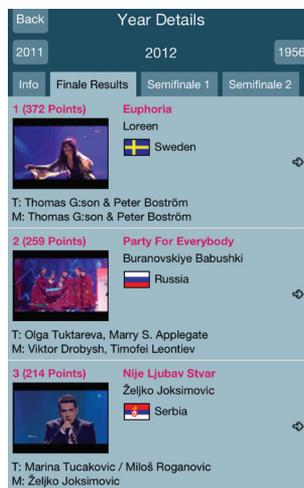
1. Teatro Kursaal
2. Ljubljana
3. Royal Dublin Society
4. Estonian lager
5. Audi Dome
6. Manchester and
7. Lillhammer
8. Cannes
9. Five
10. 2008

# EUROAPP

Eurovision enthusiast Eric Sommer has developed an app for iPhone and Android smartphones called **ESC Almanach**. The app contains all entries, points, results, nationals, etc, from 1956!

For more information go to: <http://smappkit.de/escAlmanach>

Who can resist Eurovision on the go?!



# THE 10 ESSENTIAL 'WORST' ENTRIES



Simon Wells takes a quizzical and tongue firmly in cheek look at entries in our favourite contest, but in this case he identifies the ten 'worst' songs that every **Vision** reader should have as a playlist on their iPod for those 3am Halloween moments

On planet Eurovision, viewers, voters and jurors can be unforgiving sorts. Would some of the crazy outfits be sniggered at if worn by Lady Gaga? Would some of the shaky, backing-singer dependent live vocals be tolerated on stage at some pop concerts? Are clumsy lyrics and composition glossed over when the performer is an established chart star? Nonetheless, there are some acts on the Eurovision stage that just shouldn't be forgiven. In chronological order, here are ten of the direst Eurovision entries from this century – just my opinions of course – don't blame the editors!

## Eamonn Toal *Millennium of Love* (Ireland, 2000, 6th place)



"Celebrate the new millennium of love, Where our footprints leave a harvest for the children". Need I say more? This makes my list of ten due to having the most contrived lyrics in Eurovision history. A good performance from Eamonn, but the song is instantly forgettable. A bland song about world peace, love and finding 'the answer' will inevitably include imagery of candles, mountains and guiding lights, but throw in a contrived millennium reference for the year 2000 and plenty of viewers will be cringing.

## PingPong *Sameach* (Israel, 2000, 22nd place)



If this list were ranked, PingPong would be flying high with this impressive blend of tone-deaf vocals, amateur stage performance and lyrics that are not exactly setting the world alight. Is this the most out-of-tune three minutes ever heard on a Eurovision stage?

## Rosa *Europe's Living A Celebration* (Spain, 2002, 7th place)



Rosa's vocal abilities can't detract from the contrived concept of this song - which celebration exactly is Europe living? Rosa belted out the melody as best she could, but the song felt as though it had been written more quickly than an Elton John album track, with little attention paid to what makes musical sense. A fine demonstration of how to flog a dead horse.

## Michalis Rakintzis *S.A.G.A.P.O.* (Greece, 2002, 17th place)

Perhaps the most lacklustre performance you could imagine of a song that demanded



high energy and testosterone. It would have been handy to sing in tune, too. Whatever the 'password' is, nobody told it to

Michalis and his hapless band. Sensible advice to all future Eurovision entrants is to not have guitars on stage in a song that doesn't contain a note of guitar, nor dress as low-vis crash test dummies.

**Kaffe Lorraine**  
(Bulgaria, 2005, 19th in SF)



"Lorraine in the rain";  
need I say more?

**Scotch Flying The Flag (For You)**  
(UK, 2007, 22nd)



After every occasion on which the UK finds itself low down on the scoreboard, there are remonstrations and accusations that the

BBC and its selection procedure are outdated and doomed to failure from the outset. Sometimes these complaints are justified, and here's a fine example of a UK entry that grabbed the wrong end of the stick that should have been left untouched since decades earlier. Perfectly constructed to give Europe no reason to vote.

**Evridiki Comme Ci, Comme Ca**  
(Cyprus, 2007, 15th in SF)



Evridiki's much anticipated return to the Eurovision stage ultimately ended in a semi-final performance of a turgid, shouty pop

song with as basic a melody as you could find. I still see those angry eyes in my nightmares.

**Jeronimas Milius Nomads In The Night**  
(Lithuania, 2008, 16th in SF)



There's something of Victoria Wood's cabaret singer parody about Jeronimas. Overdramatic and clumsily composed, this song had few redeeming features.

It, and Jeronimas' hair, needed some serious editing. His trousers were a travesty, but barely noticed among the clutter of these three minutes.

**Daria Celebrate**  
(Croatia, 2011, 22nd in SF)



A scary DJ-magician, poor vocal execution, amateur presentation and lyrics as thin as paper. If only the English language

version had been left as *Break A Leg*, which was aptly nonsensical. The highlight here is not a bad outfit, not two, but three.

**Valentina Monetta The Social Network Song**  
(San Marino, 2012, 14th in SF)



Watching this makes you feel a little uncomfortable. It is as though you are witnessing someone being abused and you should report it.

Poor Valentina tries her best; perhaps the real disappointment was that she can actually sing, as otherwise this would top the lot. Ralph Siegel was apparently attempting satire in his 283rd bid for Eurovision glory. All he achieved was to bring some ridicule on poor Valentina, and provide us with a right good chuckle. "Do you really like politics? Wanna talk about voodoo tricks?"

Simon is an editor at [escXtra.com](http://escXtra.com) and writes the blog <http://gotitdeepinside.tumblr.com/>

# EUROFACTS

Compiled by David Ransted

## Medals table 1956-2012

Rank	Movement from last year	Country	First year entered	Latest year entered	Number of years entered	Best result	Best year(s)
1st	▶	Ireland	1965	2012	46	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996
2nd	▶	United Kingdom	1957	2012	55	1st	1967, 1969, 1976, 1981, 1997
3rd	▶	France	1956	2012	55	1st	1958, 1960, 1962, 1969, 1977
4th	▲	Sweden	1958	2012	52	1st	1974, 1984, 1991, 1999, 2012
5th	▼	Luxembourg	1956	1993	37	1st	1961, 1965, 1972, 1973, 1983
6th	▶	Netherlands	1956	2012	53	1st	1957, 1959, 1969, 1975
7th	▶	Israel	1973	2012	35	1st	1978, 1979, 1998
8th	▶	Norway	1960	2012	51	1st	1985, 1995, 2009
9th	▶	Germany	1956	2012	56	1st	1982, 2010
10th	▶	Spain	1961	2012	52	1st	1968, 1969
11th	▶	Switzerland	1956	2012	53	1st	1956, 1988
12th	▶	Italy	1956	2012	38	1st	1964, 1990
13th	▶	Denmark	1957	2012	41	1st	1963, 2000
14th	▶	Russia	1994	2012	16	1st	2008
15th	▶	Belgium	1956	2012	54	1st	1986
16th	▶	Ukraine	2003	2012	10	1st	2004
17th	▶	Monaco	1959	2006	24	1st	1971
18th	▶	Turkey	1975	2012	34	1st	2003
19th	▶	Greece	1974	2012	33	1st	2005
20th	▶	Estonia	1994	2012	18	1st	2001
21st	▶	Azerbaijan	2008	2012	5	1st	2011
22nd	▶	Latvia	2000	2012	13	1st	2002
23rd	▲	Serbia	2007	2012	6	1st	2007
24th	▼	Yugoslavia	1961	1992	27	1st	1989
25th	▼	Austria	1957	2012	45	1st	1966
26th	▼	Finland	1961	2012	46	1st	2006
27th	▶	Malta	1971	2012	25	2nd	2002, 2005
28th	▶	Iceland	1986	2012	25	2nd	1999, 2009
29th	▶	Poland	1994	2011	16	2nd	1994
30th	▶	Serbia & Montenegro	2004	2005	2	2nd	2004
31st	▶	Romania	1994	2012	14	3rd	2005, 2010
32nd	▶	Bosnia & Herzegovina	1993	2012	18	3rd	2006
33rd	▶	Croatia	1993	2012	20	4th	1996, 1999
34th	▶	Armenia	2006	2011	6	4th	2008
35th	▶	Hungary	1994	2012	10	4th	1994
36th	▶	Cyprus	1981	2012	30	5th	1982, 1997, 2004
37th	▲	Albania	2004	2012	9	5th	2012
38th	▼	Bulgaria	2005	2012	8	5th	2007
39th	▼	Portugal	1964	2012	46	6th	1996
40th	▼	Moldova	2005	2012	8	6th	2005
41st	▼	Lithuania	1994	2012	13	6th	2006
42nd	▼	Belarus	2004	2012	9	6th	2007
43rd	▼	Slovenia	1993	2012	18	7th	1995, 2001
44th	▶	Georgia	2007	2012	5	9th	2010, 2011
45th	▶	Macedonia (FYR)	1998	2012	12	12th	2006
46th	▶	Slovakia	1994	2012	7	18th	1996
47th	▶	Morocco	1980	1980	1	18th	1980
48th	▶	Montenegro	2007	2012	4	11th, SF	2009
49th	▶	Andorra	2004	2009	6	12th, SF	2007
50th	▶	San Marino	2008	2012	3	14th, SF	2012
51st	▶	Czech Republic	2007	2009	3	18th, SF	2008, 2009

# EURO FACTS

1st	2nd	3rd	Top 3	% in top 3	4th	5th	Top 5	% in top 5	Country	Rank
7	4	1	12	26%	3	3	18	39%	Ireland	1st
5	15	2	22	40%	6	1	29	53%	United Kingdom	2nd
5	4	7	16	29%	7	2	25	45%	France	3rd
5	2	4	11	21%	2	6	19	37%	Sweden	5th
5	0	2	7	19%	5	1	13	35%	Luxembourg	4th
4	0	1	5	9%	2	2	9	17%	Netherlands	6th
3	2	1	6	17%	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	13%	2	1	10	19%	Spain	10th
2	3	3	8	15%	5	2	15	28%	Switzerland	11th
2	2	4	8	21%	2	4	14	37%	Italy	12th
2	1	3	6	15%	2	5	13	32%	Denmark	13th
1	3	2	6	38%	0	0	6	38%	Russia	14th
1	2	0	3	6%	2	2	7	13%	Belgium	15th
1	2	0	3	30%	1	0	4	40%	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	12%	0	2	6	18%	Greece	19th
1	0	1	2	11%	1	1	4	22%	Estonia	20th
1	0	1	2	40%	1	1	4	80%	Azerbaijan	31st
1	0	1	2	15%	0	1	3	23%	Latvia	21st
1	0	1	2	33%	0	0	2	33%	Serbia	25th
1	0	0	1	4%	3	0	4	15%	Yugoslavia	22nd
1	0	0	1	2%	1	4	6	13%	Austria	23rd
1	0	0	1	2%	0	0	1	2%	Finland	24th
0	2	2	4	16%	0	1	5	20%	Malta	26th
0	2	0	2	8%	1	0	3	12%	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	14%	1	0	3	21%	Romania	30th
0	0	1	1	6%	0	0	1	6%	Bosnia & Herzegovina	32nd
0	0	0	0	0%	2	1	3	15%	Croatia	33rd
0	0	0	0	0%	1	0	1	17%	Armenia	34th
0	0	0	0	0%	1	0	1	10%	Hungary	35th
0	0	0	0	0%	0	3	3	10%	Cyprus	36th
0	0	0	0	0%	0	1	1	11%	Albania	43rd
0	0	0	0	0%	0	1	1	13%	Bulgaria	37th
0	0	0	0	0%	0	0	0	0%	Portugal	38th
0	0	0	0	0%	0	0	0	0%	Moldova	40th
0	0	0	0	0%	0	0	0	0%	Lithuania	39th
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%	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	51st
0	0	0	0	0%	0	0	0	0%	Czech Republic	50th

Analysis overleaf

# EUROFACTS

David Ransted analyses the changes

This year sees more movement in the medals table than last year, with three of the top five countries in Baku moving up the table.

Ireland remains top of the heap with their seven wins - even though they have only had one top five finish since their last win 16 years ago - followed by the United Kingdom, with our five wins and 15 runner-up places, and France. Sweden moves up to fourth place in the medals table, their fifth win equalling the UK, France and Luxembourg, although the UK and France remain ahead on the number of second places. The time when Sweden moves up to third and second - or even first - place in the table may well be on the horizon, given that the Swedes have accumulated four of their five wins since the last French win, 35 years ago, and have won twice since the last UK and Irish wins.

Sweden's fifth victory puts Luxembourg outside of the top four positions in the medals table for the first time since 1971. Luxembourg's early successes have kept them in the top five all these years, despite a 19-year absence from the contest, and with a comfortable margin over the nearest challengers they won't be losing their

fifth place in the table any time soon. The top six in the table - Ireland, UK, France, Sweden, Luxembourg and Netherlands - are collectively responsible for over half of the contest's winners.

After only six years in the contest Serbia, finishing in third place in Baku, has overtaken the 27-contest record of Yugoslavia in the medals table, as well as moving above fellow one-time winners Austria and Finland, neither of whom have ever finished second or third.

Azerbaijan gained ground on Estonia on the back of their fourth place in Baku, although their position in the table doesn't move, while Russia narrowed the gap versus Denmark with their sixth top three finish, making them the most successful of the current one-time winners.

Albania's fifth place, their best result so far, lifted them six places in the medals table, above several other relative newcomers but also above Portugal, who have failed to land a top five placing in 46 attempts. The other country to record its best performance so far in 2012, San Marino, did not improve enough to move up the table.



Moving up: Sweden



Photos by David Elder

...and Albania

# OGAESC UNITED KINGDOM SELECTION

## UK 2012



With the OGAE Song Contest being held in the United Kingdom for a third successive year, organisers of the British selection were cautiously wondering whether the outcome of the national selection would lead to yet another victory for the host nation. 34 songs were selected from which 19 were chosen to proceed to a second round of voting. With former OGAE Song Contest winners Coldplay and Adele joined by second placed Take That who represented the United Kingdom in 2007 and 2008, the competition was a closely fought battle to choose the song that would represent OGAE UK in 2012. As the votes were cast Jessie J and Adele were neck and neck but, when the voting began to reach its climax, it became apparent that Adele's distinctive voice and song had taken an insurmountable lead. Although *Set Fire To The Rain* just missed out on a top ten placing in the British charts, the album from which it was taken has sold more than 23 million copies worldwide since its release in 2011... and is still selling at an unprecedented rate across the globe.

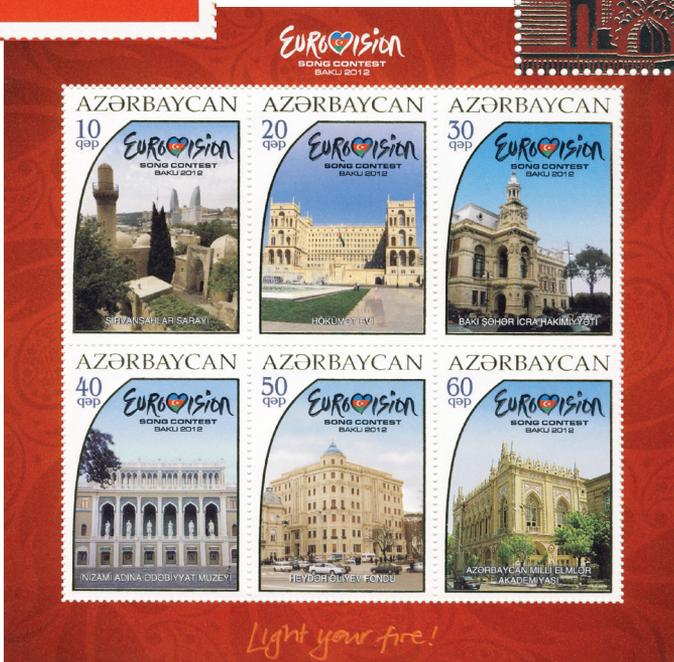
Song	Performer	Points
<i>Set Fire To The Rain</i>	Adele	174
<i>Price Tag</i>	Jessie J	143
<i>What Makes You Beautiful</i>	One Direction	128
<i>Next To Me</i>	Emeli Sande	124
<i>Jealousy</i>	Will Young	119
<i>Glad You Came</i>	The Wanted	106
<i>Paradise</i>	Coldplay	94
<i>Shake It Out</i>	Florence & the Machine	92
<i>All About Tonight</i>	Pixie Lott	88
<i>Collide</i>	Leona Lewis feat. Avicii	86
<i>Dance With Me Tonight</i>	Olly Murs	80
<i>Lego House</i>	Ed Sheeran	77
<i>Love Love</i>	Take That	76
<i>Every Teardrop Is A Waterfall</i>	Coldplay	75
<i>Heaven</i>	Emeli Sande	68
<i>Stay Awake</i>	Example	60
<i>Heart Skips A Beat</i>	Olly Murs feat. Rizzle Kicks	54
<i>Foolin'</i>	Dionne Bromfield	50
<i>The Ugly Truth</i>	Katie Waissel	46

### Non-qualifiers

<i>Bats In The Attic</i>	King Creosote & John Hopkins
<i>Rescue Me</i>	You Me At Six & Chiddy
<i>Daddy</i>	Emeli Sande
<i>Pictures</i>	Benjamin Francis Leftwich
<i>This Girl</i>	Natalie Williams
<i>Hold On To Your Misery</i>	Cocknbulldid
<i>I Need Your Company</i>	Michael Kiwanuka
<i>Asthma Attack</i>	Cocknbulldid
<i>Ouch That Hurt</i>	Dionne Bromfield
<i>Mama Do The Hump</i>	Rizzle Kicks
<i>Let England Shake</i>	PJ Harvey
<i>Personality Malfunction</i>	Lucy Machin
<i>Kiss The Stars</i>	Pixie Lott
<i>I Need</i>	Maverick Sabre
<i>The A Team</i>	Ed Sheeran

# STAMPING ON EUROVISION UPDATE

Gordon Lewis reports on further additions to the world of Eurovision stamps



Not only did Azerbaijan host an impressive and memorable Eurovision Song Contest, but the Azeri Post Office issued no less than five miniature sheets to celebrate the show reaching Baku. The first two sheets featured the official Light Your Fire image on one and a local skyline with the generic logo on the other. The use of gold on both stamps was particularly impressive and has possibly provided the philatelic world with two of the most beautiful issues to ever feature Eurovision.

The remaining three miniature sheets each contained six stamps and provided a short photographic history of Azeri architecture. From ancient buildings through to Renaissance

styling and 21st century constructions, the 18 stamps in total sought to reveal that Azerbaijan is a vibrant country that has both a history to be proud of and a future that is still being written.

Elsewhere, Lill-Babs appeared on two stamps that appeared in Sweden earlier this year. Having represented Sweden in 1961 with *April, April*, her stamping debut was part of a series celebrating Swedish folk parks. The mauve stamp was released as a perforated issue, with the accompanying blue stamp available as part of a self-adhesive miniature sheet. Ten years after her contest appearance, Lill-Babs released the Benny and Björn composition *Välkommen Till Världen* that featured Agnetha and Frida



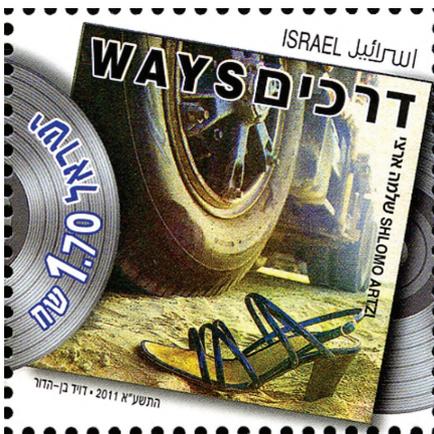
on backing vocals, making this one of the first recordings to feature all four members of the then future group ABBA. Between 1965 and 1968, Lill-Babs was also married to singer Lars Berghagen whose own Eurovision appearance occurred in 1975 with *Jennie, Jennie*.

Just over one year ago, Israel Post issued a miniature sheet that featured 12 iconic Israeli album covers of the last 40 years. One of these depicted the 1979 album, *Ways*, from Shlomo Artzi who performed on the Eurovision stage in 1975. Another stamp appearing as part of this release reproduced the album *Poogy Tales* that had been released by 1974 entrants Poogy (aka Kaveret) the year before the band's Eurovision appearance in Brighton.

Finally, two stamps released in the Netherlands during 2008 by Koninklijke TNT Post BV feature Eurovision winners ABBA (1974) and Teach-In (1975). Issued by a private postal company that has now become the majority shareholder of the former Dutch state owned mail service, it is encouraging that the Eurovision Song Contest has not been forgotten within a climate of privatisation.

Hopefully there will be many more stamps with a Eurovision theme in the months and years that lie ahead, and **Vision** will do its very best to keep you informed of new discoveries and future releases.

*With thanks to Richard Scholey*



# PRESIDENT'S PAGE

A post-Eurobash word from OGAE UK President Paul Marks-Jones



It might be the autumn of 2012 but the annual Eurobash hit the right spot once again and it was marvellous to see so many of you enjoying yourselves! Of course the event attracted lots of familiar faces but it was equally nice to see new ones and we hope you were suitably impressed by our shindig. On behalf of the team involved, I would like to thank everyone for making it a thoroughly enjoyable day/weekend, and also for all your fantastic comments. Our special guests – Scott, Glen and Jamie – had nothing but praise for their experience and I know they will take away many fond memories and have made many new friends. And once again I would like to personally thank the team who played such an important role in making Eurobash 2012 happen.

This was our third year at the fabulous venue of Chancellors in Manchester, and there have been calls to get the bash back on the road again. So, as I mentioned in my spoken update, we are now looking for ideas of cities and venues. You will find more specifics in this issue of **Vision**. But if you need any more information, please let me know. One certainty for 2013 is that we will announce the Eurobash in **Vision**, or our website, and not on Facebook!

I was able to update the gathered masses (!) about some OGAE International activities. Both OGAE Iceland and Armenia are now fully fledged members. And while there have been applications from both Georgia and Belarus, without an actual person residing in either of these territories, these applications are currently on hold. Additionally, OGAE Ukraine is now dormant.

And OGAE International now has its own set of rules which is intended to ensure smooth

running of all associated members. You'll see elsewhere in **Vision** that we're asking you to look at our own constitution – it may seem a little excessive for a 'fan club' but with our size and turnover (from collecting Eurobash and ESC ticket money), we are legally bound to have a set of rules for the club. So please take the time to read them and then make your vote.

All members should now be in possession of a new look OGAE card. If not, don't worry, it will be on its way. This card has the feature of a hologram sticker, which will just be replaced each year. We're constantly told that the cards will be needed at each contest and will have other benefits attached to them. So please make sure you keep yours safe and replace the sticker each year as they are issued.

## Too early

I have also been in contact with the BBC to see if there are any details forthcoming for the selection of our 2013 entry: "Sorry it's too early to reveal any plans for Eurovision 2013 as yet but do keep in touch around December-January time". So you heard it here first – we'll just have to content ourselves with other European offerings until the New Year.

In the meantime, there is plenty going on. Aside from the usual fan events happening up and down the country, we'll soon be hearing our first entry to the 2013 contest. Our ballot draw will also be made and we think that with the smaller venue and proportioned smaller fan ticket allocation, coupled with the popularity of Sweden and the contest there, that this may be the first time our ballot comes into play. You can be assured that as soon as we hear anything about tickets, then you'll be the first people to know.

Enjoy your latest issue of **Vision** and, as always, any comments, feedback and ideas can be sent to me at [presidentogaekuk@btinternet.com](mailto:presidentogaekuk@btinternet.com)

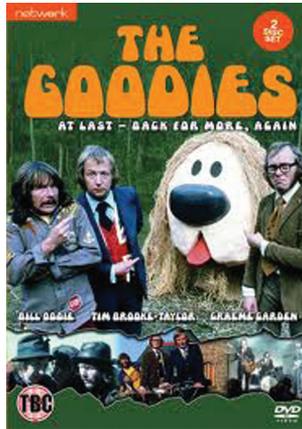
# EUROCURIOS

More Eurovision curiosities by **Thomas Latham**

The Goodies' episode "Royal Command", first broadcast in 1977, saw the comedy trio put in charge of the Royal Command Performance (spoofing the annual Royal Variety Show) with the usual zany results. In this case, one short scene featured four extras performing as Brotherhood of Man and taking off their famous dance routine, while miming to a recording of the 1976 ESC winner *Save Your Kisses For Me*. When the Queen gives them the thumbs down, four nooses slowly appear above the group only to pull them up and off stage.

This scene for "Royal Command" was recorded over the weekend of 9th and 10th October 1977, only a few weeks before Brotherhood of Man would actually appear in the Silver Jubilee Royal Variety Show at the Palladium in London on 21st November. Then they would perform their Number One hit *Angelo* (even though their then-current single was the ultimately non-charting *Highwayman*).

Apparently, this episode caused some controversy at the BBC at the time, since it was felt some sequences might cause offence during the Queen's Silver Jubilee year. Furthermore it was originally scheduled for broadcast on the day Princess Anne's first child was due to be born (Tuesday 15th November



1977). In the end, it was felt safer to delay transmission until 6th December. This episode was among those released on the Network DVD *The Goodies... At Last - Back For More, Again* (7953367).

Talking of Brotherhood of Man, in an interview in a 1977 edition of *Look-In* (the junior TV Times) no. 34 dated 20th August 1977, Lee Sheriden stated that the band would not enter Eurovision again, but what is interesting is that he said they (presumably songwriters Tony Hiller, Martin Lee and Lee Sheriden) had entered some songs in that year's Song For Europe competition, but that none of them had gone through. It would be interesting to know if any of those submissions were subsequently recorded by the group itself.

What connects the Italian entry in 1958 to the UK entry in 1977? Stumped? It turns out

that a band called Rock Bottom (the song title of UK 1977), released their version of the song *Volare* (IT 1958) in 1975 on Bradleys Records (BRAD 7534). I know next to nothing about the band except that they had previously been signed to RCA, but Bradleys, curiously, was also the record label for Sweet Dreams (SFE 1976), Stephanie De Sykes (writer of UK 1978 and UK 1980) and The Goodies (see above).

While there are many



hundreds of cover versions of *Volare* (or *Nel Blu Di Pinto Di Blu* as it was originally titled), there are not so many of *Rock Bottom*. Richard Crane recently found out from Lynsey de Paul that there is a second German version of the song other than de Paul and Moran's own *Für Immer* (Polydor 2058883). According to Richard, Lynsey said it was a cover version by a German artist and it was called something like "Ocht Niaght" (but she wasn't certain!). So far no trace of this has been found, although German band WIR recorded an English cover of it. Does anyone have any information on this track?

Talking of Lynsey de Paul, one of her songs written with Barry Blue (under the pseudonym Rubin and Green) was *House Of Cards* and recorded by disc jockey Tony Blackburn. Cherry Red has released a compilation of Blackburn's recordings *The Singles Collection 1965-1980* (COLLCD1), which includes this song. The song was also released by Chris Kelly on Epic (EPC 7258).

Cherry Red has also recently released the CD *Study* (RETRO913) by Roger James Cooke, a former member of David & Jonathan and Blue Mink. Among the recordings to appear on the CD are two (*Is It You That Has The Power* and *Smiling Through The Years*) with Eve Graham, who would go on to become a member of the New Seekers (UK 1972), who would themselves have a UK Number One hit with the Cooke co-written song *I'd Like To Teach The World To Sing*. He also co-wrote the SFE submissions *High 'n' Dry* for Cliff Richard (second) and *Something Old Something New* (rejected in 1971, but a hit nevertheless for The Fantastics).

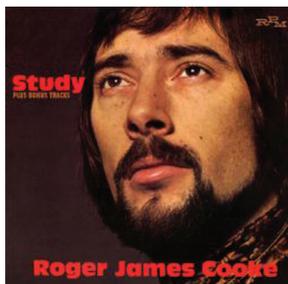
I was very surprised when on one internet search for Song For Europe trivia, Keith Harris & Orville popped up as one of the results. It turns out the connection is that he was once married to Jacqui Scott, who – as a 16 year old – performed *Symphony For You* written by Johnny Goodison & Keith Mansfield to eighth place in the 1980 SFE. Jacqui Scott (<http://www.jacquiscott.com/>) went

on to become a singer in musicals such as *Evita*, *Miss Saigon*, *Chess* and *Cats*. Over the years she has released three CDs of songs, none of which features her SFE entry.

Keith Mansfield is a composer best known for the television themes to *Grandstand* and the BBC's Wimbledon coverage, while Johnny Goodison was a songwriter (often using the name Peter Simmons). Goodison was instrumental in the creation of Brotherhood of Man (UK 1976 see above), after he wrote the song *Love One Another* with Tony Hiller (UK 1976), and indeed was one of the founding members of the group. He co-wrote *United We Stand* and *Where Are You Going To My Love* for Brotherhood of Man as well as the Bay City Rollers' Number One song *Give a Little Love*.

Jackie Lee came near the bottom of the 1962 pre-selection competition with the John Schroeder and Peter Pavey penned *There's No One In The Whole Wide World*. I've

noted before how it was covered a couple of times in Japanese and recorded once in Australia, but recently I came across the first UK cover version I've found. It appears as the B-side to Antoinette's single *Why Don't I Run Away From You* on Piccadilly Records



(7N.35293) released on 18th February 1966. Antoinette had already recorded and released one of John Schroeder's songs and he was, in fact, in charge of the Piccadilly label at the time, which probably explains why his SFE song was chosen. Incidentally, the second of the Japanese covers has recently been released on CD. You can find Kumiko Goto's 夜空に願いを as the last track on *Golden Best* (COCP-37166) but only in mono (not stereo).

Born Marie Antoinette Daly in Southend, and after a number of unsuccessful singles as Antoinette, she became Toni Daly, released one more single on Columbia and appeared as a singer in the 1967 rock horror film *The Sorcerers*, which starred Boris Karloff, Catherine Lacey, Ian Ogilvy, and Susan George. She sang *Sweet Nothing* and you can catch her doing so at <http://www.youtube.com/watch?v=48A13KeTN-k>. Now going by her married name of Toni Baxter, she still performs occasionally, but her current preferred style of music is jazz.

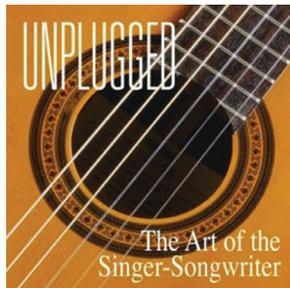
State Records are finally exploiting their back catalogue with a number of download releases that appeared in June 2012. As far as I can tell, all of the SFE-related recordings in their catalogue have now seen the light of day. *Lover Come In*, performed by Brendan Faye, came second in the 1991 SFE behind Samantha Janus and *Message To Your Heart*, but failed to get a release at the time. This year, it finally saw the light of day on the



Keith & Orville



Jacqui Scott



album *Unplugged (The Art Of The Singer/Songwriter)*. The same album also has Gary Benson's own recording of *Don't Throw It All Away*, which was performed by The Shadows in their 1975 SFE. Faye's song can also be found on State Records' download album *Great Mor* (MOR presumably standing for 'middle of the road'), which also features Champagne's *A Love For All Seasons* (eighth equal in the 1976 SFE) and the same group's cover version of *Too Much In Love* (eighth in the 1978 SFE for Sunshine). The latter song also appears on *Heart To*

*Heart*, while *Glam Rock Jukebox* has Sunshine's own SFE entry *Maria* (seventh in 1976), though the original singles (STAT 17 and STAT 76) for both that entry and their later *Too Much In Love* get their own two-track download releases complete with original B-sides. The same has happened to Brown Sugar's *Oh No, Look What You've Done* from the 1978 SFE (11th equal), while Katie Kissoon's solo cover version makes an appearance on *Funk Through The Ages*. Well done State Records! Now if only a few more companies would follow their lead.

Thanks this time go to Richard Crane (and Lynsey de Paul) for some interesting bits of Euro trivia. 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](mailto:eurocurios@hotmail.co.uk).

# WHATEVER HAPPENED TO ESSENES

In this edition of the Song For Europe column, **Marcus Keppel-Palmer** looks at the duo who performed *I Never Knew* in the 1996 Great British Song Contest



**I**n 1996 Jonathan King was tasked with increasing the UK's profile at Eurovision and after the previous year's *Love City Groove* (by the same-named group), King wanted to get a chart hit that he thought the UK could win Eurovision with. With that idea in mind, he found a range of contemporary songs for the semi-final for Song For Europe from which four songs would advance to the final. In hindsight, Gina G was always going to win, but the rock song genre for the semi-final was *I Never Knew* by the group Esseness.

Esseness comprised Sam Blue (formerly Sam Blewitt) and Susie Webb. Born in 1960, Sam was a Geordie lad through and through, growing up first in Gosforth and then living in Felling. As with most kids his age Sam fell in love with music and during his teens helped out bands backstage at local gigs. Alice Cooper and David Bowie were early influences. Sam formed a band, the first of many, called Moulin Rouge. The high point for the band was supporting local chart success, Geordie, featuring AC/DC vocalist Brian Johnson. After Moulin Rouge, Sam formed a band called Fastbreeder with Andy Taylor, who would shortly leave to form Duran Duran. After Fastbreeder, Sam joined another local band called Axis, with whom he did some recording, but it was clear that as the bands were only ever part-time – Sam had a full time job with engineering firm, Clarke Chapman - he needed to choose to go full time

in the music business; a decision which he made easily.

In 1983 he joined a band called Emerson, formed by Stuart Emerson, and the AOR group released *Something Special* on Neat Records. The song was very much of its age with urgent keyboards and Sam's trademark rock vocal. The band moved to London to try to capitalise on the single, but this only led to Sam being head-hunted to join melodic rock group, Ya Ya. At the height of the 1980s big hair rock bands, Ya Ya were the new boys on the block and Sam's performances on the album *Ya Ya II* were highly praised – as was the album – but record company disputes led to the album being withdrawn from sale. To make money Sam worked recording jingles and advertisements before he was asked to join Paul Samson's band Samson, following in the footsteps of Bruce Dickinson, the Iron Maiden vocalist. One of Sam's detours came in 1990, when he was asked to be a backing vocalist in Eurovision supporting Emma.

### New name

By now Sam had changed his stage name to Sam Blue and in 1993 he was asked to join Ultravox. The band had split up in 1987 when Midge Ure left, but Billy Currie wished to reform the band in the early 1990s. Although the reformed group toured and appeared on TV, and even released an album, *Ingenuity*, success was limited and the group split up again in 1996. Ultravox reformed with Midge Ure in 2008 and continue to tour successfully. In March 1996, Sam had been asked to sing with Esseness in the Great British Song Contest and at that time *I Never Knew* took its place with seven other songs in the semi-final held on Top Of The Pops competing for four places in the final. Strong though the song was – it was written by a team including Mike Connaris – it didn't reach the final.

The following year saw Sam return to the Great British Song Contest 1997, this time as a solo artist with a song called *For The Love You Don't Yet Know*, which was a moody sentimental ballad. Again eight songs competed in the semi-

final for four places in the final, and this year Sam and his song, composed by Nick Spindler and Peter Thompson, got through. Dale Winton hosted the final on 9th March with a results show the week after. In the latter it was revealed that Katrina & The Waves had won the right to go to Dublin, where of course the UK would lift the trophy, while Sam finished fourth in the voting. That would be Sam's last brush with Eurovision as he went back to the rock circuit, forming a new band, Burns Blue, with Vinny Burns.

When that band failed to take off, Sam returned to session singing and started working in music management. However, after



years of grafting away, fate suddenly stepped in and in his forties Sam found himself enjoying greater success than ever before. In 2004, he was asked by Mike Skinner to contribute vocals to the song *Dry Your Eyes* released under the name The Streets. The original vocal had been done by Chris Martin of Coldplay, but Sam was asked to come in to re-do it and that was the version released, reaching Number One in the charts. That was then followed by the Top 5 song *Grief Never Grows Old*, written

by Mike Read and released under the name One World Project to raise funds for Tsunami Disaster Relief. Then in 2006, Sam returned to the Top 40 under the name Naughty Boy with the dance track *Phat Beach (I'll Be Ready)*, a dance version of the theme to the TV show Baywatch. Sam recreated the vocals from the TV show, which had originally been sung by Jim Jamieson of Survivor. This version was remixed by Daz Sampson.

Having tasted chart success, Sam then achieved cult status when his next project was to sing songs in the Thomas The Tank Engine films *Hero Of The Rails* and *Day Of The Diesels*, and especially the song *Go, Go Thomas*. This led to Sam contributing vocals to the TV show theme tune, and just as Eurovision and Dr Who, etc, have regular conventions, so too do the Thomas The Tank Engine fans and Sam found himself in demand from those events. Sam continues to sing session and backing vocals for artists like Dizzee Rascal, including performing at Glastonbury, while he runs his own vocal coaching class. He still finds time to sing with an occasional band called California Screaming.

Susie Webb, Sam's partner in Esseness, has also made a career being a backing singer in demand. Susie came from Surrey and after going to art college, she found a job working in film production. However, she enjoyed songwriting and singing and moved into that branch of the entertainment industry. She started off by singing voice over work on TV commercials for Woolworth's, Pepsi and M&Ms, before going into theatre work. While appearing in *Grease*, she met Zoe Nicholas, who was in *Song for Europe* 1988, and they have worked together ever since.

### **Bjorn Again**

In the mid-1990s, Susie and Zoe fronted a version of Bjorn Again, the Australian ABBA tribute which was exported to Europe. However, the constant touring prevented Susie from doing other work, so she and Zoe left to form their own tribute act, the Fabbagirls. As well as appearing in Esseness,

Susie has worked extensively with Queen, Billy Idol, Will Young and The Who. She sang with Brian May when he performed on the roof of Buckingham Palace for the Golden Jubilee concert, Party At The Palace.

Susie and Zoe also work together as the Party Animals and perform session work as the Rockchix. Susie's solo work has included singing the theme song to the recent film *Ned Kelly* while one of her songs was recorded by Leo Sayer for his most recent album.

Esseness may not have made the final of the Great British Song Contest, but Sam Blue and Susie Webb have been two of the most in-demand vocalists ever since. **♥**



# COUNTRY SPOTLIGHT HUNGARY

Continuing our series, David Ransted profiles members of the Eurovision family and some of the artists who have represented them. This time we spotlight Hungary

## Ready, Steady....

When the Eurovision Song Contest expanded eastwards in the early 1990s Hungary was at the forefront of the newcomers. The country selected established star Andrea Szulák to represent them in the Qualification For Millstreet contest, where they joined six other hopefuls. The ballad *Árva Reggel (Lonesome Morning)* had been selected for Andrea. The song was written by Laszlo Pasztor and György Jakab, renowned songwriters for, and founder members of, one of Hungary's most successful bands, Neoton Família, whose hits spanned more than 30 years. Just three countries qualified for the final in Millstreet, but Hungary wasn't among them. Despite an assured performance of the strong ballad, Andrea finished sixth: Hungary's debut on the Eurovision stage would have to wait for another year. Andrea went on to a successful singing and acting career, releasing eight albums to date, including 2007's *Happiness Come Home*, which topped the Hungarian chart. She has starred in Hungarian productions of such musicals as *Hello Dolly*, *Funny Girl*, *Fiddler On The Roof* and *Les Misérables*, and is the current host of the Hungarian edition of *Wheel Of Fortune*.

## ...Go!

Three straight 12 points each from the first three juries in 1994 saw Hungary get off to a spectacular start in the Eurovision Song

Contest. Friderika Bayer's understated rendition of the gentle ballad *Kinek Mondjam El Vétkeimet? (To Whom Can I Tell My Sins?)*, performed 22nd in a line-up of 25, was very warmly received by the audience. Friderika had entered the national song contest, *Táncdalfesztivál*, in which the country's Eurovision entry was selected by a jury, earlier in the year. Reflecting later on her success in the national final, a modest Friderika said "I thought that I didn't stand a chance, that all the winners had been chosen in advance... and my song was so out of place too, so I thought".

Despite the early lead in the voting in Dublin, and one further 12, Hungary was eventually overtaken on the scoreboard by Ireland, Poland and Germany to finish fourth, still a superb result for a debuting country. Friderika had been an almost unknown singer in Hungary at the beginning of the year, but the resulting adulation in her home nation brought an array of awards for the unassuming 22 year-old singer, including Pop Singer of the Year and an Emerton prize for Newcomer of the Year, and led to her debut album, *Friderika*, being certified Gold less than two months after the contest. Friderika began 1995 with her second consecutive Emerton Award and went on to finish second at the Sopot Festival behind the highly successful Polish band *Varius Manx*. 1996 opened with the release of Friderika's second album, *Friderika II*, to critical and commercial acclaim, but later



Andrea Szulák, 1993 (failed to qualify)



Friderika Bayer, 1994

that year her life was to take a dramatic turn when she became active in the Faith Church. Her repertoire since then has had a strong Christian influence and Gospel style, but has remained commercially successful. Despite the change in direction, her third album, *Boldog Vagyok (I Am Happy)*, was unexpectedly well received, and the title track to the 1999 hit album, *Kincs Ami Van (The Treasure I Found)*, was played heavily on the influential Danubius and Juventus radio stations. Friderika's biggest hit to date was 1998's *You Dialed Up My Heart*, the top radio airplay hit of the year in Hungary. Today Friderika has a regular slot on the Happy Sunday TV show and has also released two albums of children's lullabies. In a sense this brought Friderika full circle: she had started singing at the age of six, when she had to audition for an elementary school that specialised in music. Unable to sing or even talk due to a sore throat, Friderika merely clapped along to the rhythm, but it was enough to set her on her way to a successful career in music.

### Hits... and some misses

Like Poland, Hungary had made an impressive start to its Eurovision story and, like Poland, the country came down to earth in its second year. Csaba Szigeti, seated at a piano, represented Hungary in 1995 with the ballad *Új Név A Régi Ház Falán (New Name On An Old House)*. This time the juries weren't won

over and Hungary scored just three points – two from Russia and one from Spain – leaving them 22nd, ahead of only Germany. Trained as a classical pianist from an early age, after Eurovision Csaba pursued a career as a songwriter and producer.

Gjon Delhusa was the clear winner of the 1996 national final staged by Magyar Televízió (MTV) with the song *Fortuna*, and was entered in the audio-only qualifying contest for the Eurovision final in Oslo. The EBU had determined that 22 countries, plus host Norway, would take part in the final, with only Norway pre-qualifying. In a field of 29 entries at the qualifying contest Hungary came tantalisingly close, finishing tied with Finland in joint 22nd place. The final berth in the Grand Prix went to Finland as the country with the higher top score, although they would go on to finish in last place at the Oslo Spektrum. Gjon was an established star in Hungary who had achieved his first hit, *Mountain Daughter*, at the age of 18 in 1971. He went on to win numerous international awards, including the Best Composer Award at the Cuban Song Contest of 1988 and a prestigious Emerton award the following year, and in 2005 was awarded the Gold Cross of Merit of the Hungarian Republic for his contribution to Hungarian music and culture.

Boy band V.I.P. was chosen to represent Hungary in 1997 with the song *Miért Kell, Hogy Elmenj? (Why Do You Have To Go?)*,

HUNGARY: SCORECARD

Year	Song	Language	Artist	Selection	Starting	Position
1993	<i>Arva Reggel (Lonesome Morning)</i>	Hungarian	Andrea Szulák	Internal selection	4/7	6th (DNQ)
1994	<i>Kinek Mondjam El Vétkeimet? (To Whom Can I Tell My Sins)</i>	Hungarian	Friderika Bayer	National final: Jury vote	22/25	4th
1995	<i>Új Név A Régi Ház Falán (New Name On An Old House)</i>	Hungarian	Csaba Szigeti	Internal selection	13/23	22nd
1996	<i>Fortuna</i>	Hungarian	Gjon Delhusa	National final: Regional juries	DNQ	-
1997	<i>Miért Kell, Hogy Elmenj? (Why Do You Have To Go)</i>	Hungarian	V.I.P.	National final: Regional juries	19/25	12th
1998	<i>A Holnap Már Nem Lesz Szomorú (Sadness Will Be Over Tomorrow)</i>	Hungarian	Charlie	Internal selection	11/25	23rd
1999	Relegated					
2005	<i>Forogj, Világ! (Spin, World!)</i>	Hungarian	NOX	National final: Jury & televoting	1/24	12th
2007	<i>Unsubstantial Blues</i>	English	Magdi Rúzsa	Internal jury vote	8/24	9th
2008	<i>Candlelight</i>	English	Csézy	National final: Jury & televoting	15/19	19th (SF2)
2009	<i>Dance With Me</i>	English	Zoli Ádok	Internal selection	11/19	15th (SF2)
2011	<i>What About My Dreams?</i>	English	Kati Wolf	Internal selection	5/25	22nd
2012	<i>Sound Of Our Hearts</i>	English	Compact Disco	National final: Jury & televoting	2/26	24th

finishing 12th (but third with UK televoters, who awarded them eight points). They were succeeded by Charlie, who performed *A Holnap Már Nem Lesz Szomorú (Sadness Will Be Over Tomorrow)* in Birmingham. The song's English language version contains beautiful lyrics but in this, the final year of the language rule, the Hungarian version failed to ignite the scoreboard. Hungary picked up just four points, finishing in 23rd place, ahead of France and Switzerland. With two very low positions in three years, Hungary fell foul of the relegation rule then in force, whereby the countries with the lowest average finishing positions over the previous five years made way for other contenders. The break proved a decisive moment for MTV: a mixture of financial constraints and disappointment over their performance – especially following such a promising debut – prompted the country to withdraw from the contest for six years.

When Hungary returned in 2005 the semi-final format was up and running. The up-tempo *Forogj, Világ! (Spin, World!)*, energetically

performed by the band NOX, fronted by Szilvia Péter Szabó, was an early fan favourite and thought to be a possible contender. Hungary qualified in fifth place in the single semi-final in Kiev, but went on to finish in a disappointing 12th place in the final, their highest mark – a ten – coming from Poland. Performing first on the night may have been a factor. Nevertheless, it was Hungary's highest finishing position since their debut 11 years earlier. NOX, who mixed contemporary pop with more traditional Hungarian music, had released their first album, *Örökség (Heritage)*, in 2002. In their seven-year career they achieved nine Top Ten albums in Hungary, with all of their first six releases reaching Number One. After several changes of line-up the band split in 2009. Lead singer Szilvia embarked on a solo career, releasing *Mesék, Mondák, Mondókák (Tales, Legends, Nursery Rhymes)*, an album of children's stories interspersed with short Hungarian sayings, poems and even a tongue twister. Now London based, Szilvia returned to the recording studio this year for a new solo

## COUNTRY SPOTLIGHT: HUNGARY

Points	Highest points (from)
44	12 (Estonia), 8 (Romania)
122	12 (Sweden, Finland, Ireland, Poland), 10 (Iceland, Netherlands), 8 (Norway, Austria)
3	2 (Russia), 1 (Spain)
-	-
39	8 (United Kingdom)
4	5 (Poland, Estonia, France, Iceland) 2 (Norway), 1 (France, Romania)
97	10 (Poland), 8 (Romania, Israel), 7 (Cyprus)
128	12 (Serbia), 10 (Finland), 8 (Sweden, Romania, Iceland, Denmark, Norway)
6	4 (Serbia), 1 (Denmark, Georgia)
16	8 (Azerbaijan), 3 (Albania, Spain), 2 (Slovakia)
53	12 (Finland), 8 (Serbia), 7 (Romania), 6 (Spain)
19	8 (Slovakia), 7 (Romania)



**Csaba Szigeti, 1995**



**Gjon Delhusa, 1996 (failed to qualify)**

album. Featuring contributions from Pierre Lewis, Joe90, Paul Britt and NU:Gen, and with a mix of Hungarian and English tracks, the album's first single is *Bring Me To Life*.

Hungary withdrew from the contest in 2006 but returned in 2007 with the classy Blues ballad *Unsubstantial Blues*, the country's first English language entry, performed by Magdi Rúzsa. A year earlier Serbian-born newcomer Magdi had won Hungary's Megaszta talent show in its 2005/6 season and was voted Best New Artist at the Fonogram Hungarian Music Awards in a televote, an award that earned her the ticket to Eurovision. *Unsubstantial Blues*, a track from her album *Ördögi Angyal (Devilish Angel)*, released in November 2006, sailed in to the Eurovision final after finishing second in the semi-final, behind the eventual winner, *Molitva*. In the final, however, it finished ninth after suffering one of the biggest drops in support between semi-final and final of any entry to date, with almost one hundred fewer points than in the semi-final two days earlier, despite an almost identical performance.

Magdi received a 12 from her native Serbia, as well as a ten from Finland and five sets of eight points. In addition, she won the Marcel Bezençon Award as Best Composer for the song. Magdi had had the two biggest selling albums in Hungary in 2006 with *A Döntőkben Elhangzott Dalok (Song Performances In The Finals)*, a compilation of her Megaszta performances, and *Ördögi Angyal*, and *Unsubstantial Blues* became her first Number One hit single on Hungary's MTV chart (and also reached Number 59 in Sweden). Magdi has notched up five Top Ten albums in Hungary – three certified Platinum and two Gold – including two Number Ones and two number twos, as well as a string of Top Ten singles, most recently *Gáboriel* from her 2011 album *Magdalena Rúzsa*. In May 2012 Magdi released a new single, *Csak a Bolond Remel (Just The Fool Hopes)*. Returning to the show that had helped launch her career, Magdi premiered the song on Hungary's Megaszta show, just before this year's Eurovision in Baku.

After the success of *Unsubstantial Blues*



V.I.P., 1997



Charlie, 1998

Hungary suffered the ignominy of last place in 2008 when *Candlelight*, performed by Csézy, scored just six points in its semi-final in Belgrade. Csézy had only narrowly won the national final, having tied for first place with Adrien Szekeres' *Dirty Dance*, but went through by virtue of a higher televote. In the semi-final *Candlelight* received four points from host nation Serbia and a point each from Denmark and Georgia. Csézy has released two albums to date. The first, 2007's *Szívverés (Heartbeat)*, made the Hungarian Top Ten but her 2009 follow-up failed to chart.

The standard ballad entered in 2008 was followed by the energetic dance number, *Dance With Me*, with which Zoli Ádok carried Hungarian hopes to Moscow. Scoring 16 points, the song finished 15th in its semi-final, the second year running that the country had failed to make the final. In fact, *Dance With Me* wasn't the original choice to represent Hungary. The first choice had been disqualified and the second choice was withdrawn, and so the place in Moscow was offered to Zoli. MTV had initially internally selected Márk Zentai's *If You Wanna Party*, but was forced to disqualify this song a day later after it was revealed that it had been released five years earlier. Their second choice was actress Kátya Tompos with the song *Magányos Csónak (Lonely Boat)*. Objections were raised that the jury had not allowed itself enough time to consider a replacement entry by the Alliance

of Hungarian Popular Music Composers and Songwriters and, although MTV stood by its decision, Kátya withdrew her song a week later. Zoli, a long time Eurovision viewer, had been encouraged by a fan to apply for Eurovision, and his record company enthusiastically agreed and submitted the English language version of his debut single, cut to the regulation three minutes. Zoli had entered the *A Star Is Born* talent show in 2007, and this led first to a role in the Budapest production of *Joseph And The Amazing Technicolor Dreamcoat*, followed by the lead role in the new musical *Contact*, which premiered just after his participation in Eurovision. But Zoli had already established an impressive track record in musical theatre, appearing in *Fame* in Basel and taking the lead role in the Berlin production of *Cats*, which he performed more than 500 times. 2009 was a busy year for Zoli: in addition to his theatre and Eurovision appearances, he also made his film debut in a Hungarian musical comedy and recorded two songs on the soundtrack. The lack of success at Eurovision for *Dance With Me*, which was arranged by Thomas Thörnholm – who had worked with Alcazar – really didn't do justice to Zoli's eclectic and prodigious talent. In addition to two well-received albums, 2008's *Tánclépés* and 2011's *Három Álom (Three Dreams)*, Zoli, who is an accomplished ballet dancer – his career began with the National Ballet Company's production of *Romeo And*



Szilvia Péter Szabó of NOX, 2005



Magdi Rúzsa, 2006

Juliet in 1994 – and a former junior figure skating champion as well as dancer, singer and actor, has appeared in numerous stage musical productions. In his home country, as well as in Germany, Switzerland and Austria, and during a three-year stint performing on an American cruise ship, his repertoire has included *My Fair Lady*, *Chicago*, *Mamma Mia*, *Some Like It Hot*, *Fiddler On The Roof*, *Funny Girl*, *Thoroughly Modern Millie*, *Jesus Christ Superstar* and *Spamalot*. In 2009 he appeared in the Hungarian movie *Dream.net* and in 2010 he starred in the Hungarian National Ice Theatre's productions of *Operetta On Ice* and *The Movie*.

### Back for good?

In 2010 a cash-strapped MTV withdrew from the contest, but returned in 2011 with former airline purser Kati Wolf's disco stomper, *What About My Dreams?* The song, which was written by Viktor Rakonczai – co-composer of *Candlelight* – and Gergő Rácz, both of whom had represented Hungary 13 years earlier as members of V.I.P., was a fan favourite and hotly tipped to do well in Düsseldorf. Kati qualified from her semi-final in seventh place, helped by 12 points from Finland and three tens, including one from the UK. In the final she finished 22nd, albeit with a reasonable 53 points – and 17th in the televote – with faithful Finland once again supplying 12 points. The song reached Number One

on the Hungarian radio airplay chart and number six on the sales chart, and was a minor hit in Austria, Belgium, Switzerland and the UK. Kati's singing career had begun at the age of seven when she sang the theme tune to the Hungarian cartoon series *Vuk*, and she had performed with many bands over the years before reaching the final of Hungary's *X-Faktor* in 2010. Kati has followed up her chart-topper *What About My Dreams?* with two further Hungarian top 30 hits in 2012.

Compact Disco won this year's Hungarian national final with *The Sound Of Our Hearts*, an electronica-infused rock ballad. The song went on to finish tenth in its semi-final in Baku and in the final finished in 24th place with 19 points. The band has produced two albums to date, 2010's *Stereoïd*, which included the single *I'm In Love*, which reached number two on the Hungarian dance chart, and 2011's *II*, featuring the Top Ten pop hits *Feel The Rain* and *Sound Of Our Hearts*. In the four years of the band's existence they have been nominated for numerous awards, and won Best Local Artist: Hungary at the MTV Europe Music Awards of 2011. Nothing ever seems certain in Eurovision, but after two consecutive entries successfully fought their way through highly competitive semi-finals to the final, hopefully Hungary is a secure feature in the Eurovision Song Contest for the foreseeable future. The country is already a confirmed participant in Malmo in 2013. ♥

# OGAE UK

## MEMBERSHIP SECRETARY'S REPORT 2011-12

### Current membership

We have been on something of a roller coaster ride with membership numbers over the last few years. 2011 saw a major increase in member numbers reflecting the enthusiasm surrounding Blue's participation in the contest. The selection of Engelbert to represent the UK in 2012 had a less direct impact on membership, but many of the members who joined in the early months of 2011 did not renew their memberships this year. More worryingly, a much higher number of longstanding members than usual failed to renew in 2012 amid a general disappointment with the UK's performance.

The membership reached 536 in October 2011 but this had fallen back dramatically to just 437 by the beginning of the new membership year. This non-renewal rate was far higher than in recent years and prompted a major drive to contact those members who had not renewed. This drive was partially successful and brought the lapsed membership number down to 74, although it should be noted that this figure is by far the highest we have ever suffered.

In the course of the follow-up exercise it was interesting that 15 members actually formally resigned as opposed to simply not renewing. In order to understand why these members felt they no longer wanted to be part of OGAE UK, we asked them for feedback and it was very heartening to learn that their reasons for leaving were more to do with the way the ESC is developing rather than any particular problem with OGAE UK itself.

As at 29th September 2012 OGAE UK had the following:

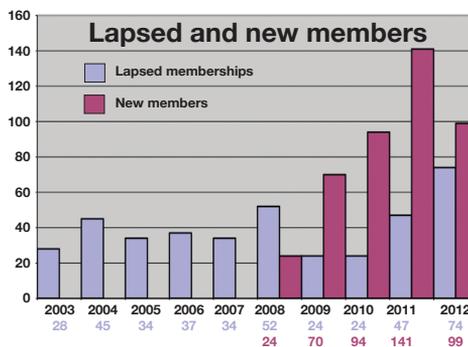
- 353 sole members
- 200 joint members
- 21 honorary members

This makes a grand total of 553 paying members and 21 honorary members, a net increase of 38 members over last year (7%). A total of 98 individuals have joined OGAE UK since October 2011, helping to offset the number of members who chose to leave us.

Interestingly enough we failed to capitalise on the publicity surrounding this year's contest and attracted relatively few members in the early part of the year which is usually our busiest time for new members. However, this has been offset by a very dramatic increase in new members joining in recent months, during what is usually the quietest period.

After a brief lapse in 2011, the number of women members has resumed its upward trend.

Year	Lapsed members	After chasing
2007	71	34
2008	67	52
2009	54	24
2010	157	24
2011	139	47
2012	165	74



## Website

We have put considerable effort into updating and re-launching our website over the last year. The website now has a much more professional appearance and is updated more often than in the past. We will continue to invest in the website to improve both the usability and content.

## Subscriptions

The Committee has decided to hold UK subscriptions at their current levels for a further year.

The Royal Mail introduced huge increases in the cost of postage during 2012. We have made adjustments to the way we produce and dispatch **Vision** that have minimised the increase in our UK postage costs, but overseas postage offers less flexibility. For the last few years we have charged a £5 supplement for overseas members to cover the additional postage costs. With the recent increases, this supplement does not even cover half the postage costs and so very regrettably we have been forced to increase the overseas postage supplement to £10 with effect from the 2013 renewal.

## OGAE UK – mailing list

We have continued to issue **Vision** electronic updates during the year, particularly during the selection and preview event season. These updates have been very well received. We still have some 53 members without email addresses and we have about 20 where the address on file does not work.

## Membership Cards

This year has seen the introduction of a new procedure for OGAE International membership cards that will hopefully address the problems and delays experienced in recent years.

New 'permanent' cards were issued to members in April 2012. These carry a holographic date sticker to indicate their validity. In future, members will simply need to be sent a new validity sticker which can

then be stuck on to their card. This should prove far simpler and cheaper to administer, and hopefully will avoid the long delays experienced in the past.

The production of the OGAE International membership cards represents quite a considerable cost to OGAE UK which we have chosen not to pass on to members. However, with the introduction of the new 'permanent' cards, we will now be levying a £5 charge if members need a replacement card.

The number of cards issued to each national club is a key element in deciding priorities at OGAE International. This includes the ticket allocation process. We have not made these cards compulsory for our members but this has caused complications over the years and is against OGAE International's recommendations. As a result, the OGAE UK committee has decided that from August 2012, OGAE International membership cards will now be compulsory for all new members.

After some discussion of card production runs during the year, it has now been decided that there will only be one scheduled run each year. As a result new members or those requesting new cards will have to wait until the following renewal period (usually March). An emergency replacement service will continue to exist for those buying OGAE ESC tickets.

## Vision Magazine

The publication frequency of **Vision** seems to cause some confusion among members. The magazine is produced entirely by volunteers who put in a huge amount of time and effort but who all have day jobs. As a result, it is simply not possible to keep to a fixed publication schedule.

OGAE UK's subscription year runs from 1 March to 28 February, during which four issues of **Vision** are published. The first of these is usually posted out about two weeks before the contest. The summer edition should arrive by late August with the autumn/winter and spring issues expected in November and February respectively.



For anyone worried that they have not received the latest edition, each issue is now announced at [www.uk.ogae.net](http://www.uk.ogae.net) as soon as it has become available. Members can thus check out the cover of the most recent edition. If members have not received the latest copy within 28 days of the website announcement, it is essential that they email [ogauek@gmail.com](mailto:ogauek@gmail.com) immediately.

Over the last year we have seen a dramatic increase in the number of reports from members that they have not received editions of **Vision**. At the same time, there has been a very dramatic increase in the number of members changing address which has also impacted the delivery of **Vision**.

In order to keep costs down and to reduce the need for storage space, we only order enough copies of each edition of **Vision** to cover current membership plus the expected number of new joiners. This means that we only retain a small number of additional copies, and the number of replacement copies being requested now means that we run out of magazines to provide to new members.

In order to reduce the number of replacement copies sent to people who have moved house but forgotten to give us their new address we are implementing a new procedure. Shortly before each **Vision** distribution, members will be contacted by email and reminded to

advise us of any recent change of address. Any members who then request a replacement copy because they have moved but without informing us will unfortunately be charged a fee of £5 to cover our additional costs.

## Baku

The 2012 ESC in Baku was quite challenging for a number of different reasons. Despite the considerable cost and distance, more than 70 members made the long trip to Azerbaijan.

As usual we planned to have an OGAE UK party in the host city during the week. We explored a number of options including linking up with other OGAE branches but logistics proved very complicated indeed.

Anyone who was in Baku will know how difficult it was to make arrangements in advance, and so it was no surprise when the venue we had arranged cancelled on us at very short notice. Fortunately, we were able to reorganise (and spread the word), and so we had a very enjoyable few hours for people to get together and swap stories. It was particularly good to see so many members who had not bought tickets through OGAE UK.

## OGAE UK Treasurer's Report 2011-12

OGAE's finances remain sound. We have built up very healthy reserves through careful cost management as well as the continuing boom in membership numbers.

We remain a not-for-profit organisation, and fully intend to use all cash balances for the benefit of members, while maintaining appropriate reserves. This status will be enshrined in our new constitution referred to elsewhere in this issue.

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 2012**

HSBC Main Account	£17,488.08
HSBC Eurosong Account	£903.19
Lloyds TSB Convention Account	£1,390.10
Lloyds TSB Ticketing Account	£7,426.21
Paypal Account	£456.69
Debts	<b>£6,789.38*</b>
Total assets	£20,874.89

*\* Debt relates to 2012 ESC ticket deposits that needed to be refunded following change in the ticketing process*

**Cash position as at 30th September 2012**

HSBC Main Account	£17,162.95
HSBC Eurosong Account	£1,332.28
Lloyds TSB Convention Account	£11,512.33*
Lloyds TSB Ticketing Account	£2,444.78
Paypal Account	£3,380.97
Debts	<b>£0</b>
Total assets	£35,833.31

*\* Most of this balance is made up of Bash related payments received from delegates and payable to the venue.*

Detailed (unaudited) income and expense statements for the 2011-12 financial year are as follows:

**OGAE UK – Main account**

Income & Spending 1st April 2011 to 31st March 2012	
Membership fees	£8,378.06
<b>Total Income</b>	<b>£8,378.06</b>
Vision	£5,304.49
Expenses	£693.80
Website	£509.70
ID Cards	£512.42
<b>Total Expenses</b>	<b>£7,020.41</b>
Surplus	£1,357.65

**OGAE UK – Eurosong News account**

Income & Spending 1st April 2011 to 31st March 2012	
Subscriptions	£177.56
Interest	£0.47
<b>Total Income</b>	<b>£178.03</b>
Eurosong News 103/104	£433.33
Postage	£70.41
Bank fees	£40.00*
<b>Total Expenses</b>	<b>£543.74</b>
Deficit	<b>£365.71**</b>

*\* Does not include PayPal fees  
\*\*Funded from reserves*

**OGAE UK – Convention account**

Income & Spending 1st April 2011 to 31st March 2012	
Bash 2011 Tickets	£10,801.00
<b>Total Income</b>	<b>£10,801.00</b>
Bash 2011 Venue	£9,584.65
Bash Disco	£1,296.20
<b>Total Expenses</b>	<b>£10,880.85</b>
Deficit	<b>£79.85*</b>

*\*Funded from cash reserves*

**OGAE UK – Ticketing account**

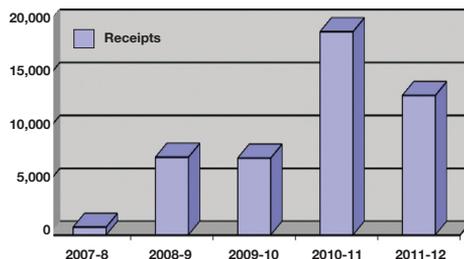
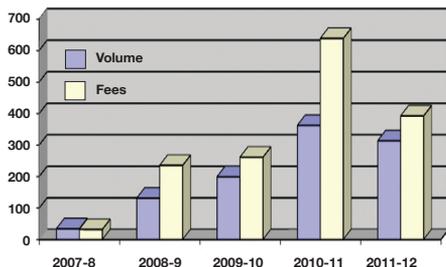
Income & Spending 1st April 2011 to 31st March 2012	
Ticket payments	£6,100.00*
<b>Total Income</b>	<b>£6,100.00</b>
ESC 2011 expenses	£801.25
<b>Total Expenses</b>	<b>£801.25</b>
Surplus	£5,298.75

*\* ESC 2012 ticket deposits refunded in next financial year*

**PayPal**

PayPal continues to be a key tool in the collection of funds. Overall volumes dropped from previous years owing to the change in the ESC ticketing process.

During the last financial year we processed 313 payments worth more than £11,469.06. We paid £392.33 by way of fees to PayPal.



# VISIONSPY

To celebrate **Vision's** first full colour edition we thought we would present again some previous grey images in their original glorious red, white and blue... and tartan (with a Welsh dragon to boot) which have appeared during the Eurovision season from the past few years. It's a fitting end to this great Jubilee and Olympic year!



Makes you proud to be British doesn't it?!



# VISIONSPY



Is Elaine Dove floating on air?  
Well who can blame her...



Well, er...  
right colours,  
wrong flag!

# THE 'LAST' PAGE



**Austria 2012**  
**Semi-final 1**  
*Woki Mit Deim Popo*  
Trackshittaz

Received eight points  
(five from Switzerland,  
two from Belgium and  
one from Iceland)

**Slovakia 2012**  
**Semi-final 2**  
*Don't Close Your Eyes*  
Max Jason Mai

Received 22 points  
(seven from Malta, six  
from Estonia, four from  
Portugal, three from  
Sweden, one from France  
and one from Serbia)

