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VISION



EUROBASHED!

Full report on
the OGAE UK
Convention inside

Affiliated to Organisation Générale des Amateurs de l'Eurovision

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OGAE UK's subscription year runs from 1st March to 28th February, 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 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 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.

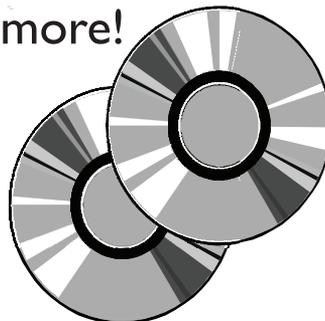
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EDLINES

ISSUE 94 AUTUMN 2013



Although I was unable to attend the recent Eurobash, the comments I have heard confirm that the event was bigger and better than ever, with three fantastic special guests including the UK's very own Josh (Dubovie) James. Hopefully those who didn't make it this year will be

travelling to the new Birmingham venue in less than 12 months from now!

As always at this time of year, the past few weeks have been the quiet season for our favourite musical event but, as I write this, the 11th Junior Eurovision Song Contest is just days away while OGAE members will soon be voting to discover who will win the organisation's very own contest which is being hosted by our friends in the Italian branch of OGAE.

And then it will be December and, between the shopping, turkey and *Auld Lang Syne*, the national finals for 2014 will begin once again, with the first song for Copenhagen due to be announced before the end of the year. So forget trees and tinsel, because the real party is about to begin.

Make sure you enjoy it!

Gordon Lewis

Editor-in-Chief

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EUROVISION

SONG CONTEST

COPENHAGEN 2014

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EUROBASHED!



Zita Kaminska,
Josh James
and Maja Keuc



John Stanton is back with his annual review on the greatest show other than Eurovision itself – OGAE UK's Eurobash!

PHOTO BY PETER DEVINE

So for the last time (for now) we all gathered at the Chancellor's Hotel in Manchester. I've enjoyed it there and because my room had a balcony overlooking the central courtyard, I'll be sorry to leave.

The regulars all knew the drill. Some had been there since Friday night, drinking and carousing at some local pub, or the usual gin palaces in Manchester's fair city. Some did the walk of shame on Saturday morning. Others got caught up in traffic and got there just in time.

We had a lot of first-timers this year. Fresh meat was the phrase uttered by some. But it's always good to see some new faces as well as the familiar wallopers that turn up to these things year-in year-out.

The afternoon's events started after the AGM hosted by President Paul Marks-Jones. You can read the minutes on our website.

Warm-up man Marcus Keppel-Palmer picked out a few unsuspecting fans and presented them with much sought-after Eurovision-related posters. Paul then thanked the fan club members who'd helped put together the weekend, and the Chancellor's for being the home of the bash for four years. Next year we move to the West Midlands with a new bigger venue that can take even more fans and presumably more unadulterated lunacy. Then it was on to the quiz.

Alasdair Rendell and John Bennett led this with four rounds of questions designed to sort



Quiz masters John Bennett and Alasdair Rendall

the big hitters from the casuals – the Swedens from the Czech Republics. Could you pick out the Vatroslav Lizinski Hall in Zagreb? Obviously some teams could. Similarly, could you name Ireland's Gary O'Shaughnessy's earlier attempt to get on to the Eurovision stage? Finally, could you name the eight performers who have had a million selling single in the UK charts. Some teams could, while others (I understand) resorted to G**gle (you naughty people you) and still didn't fare so well. After a close finish, the results were as follows:

Position	Points	Team name
1st	35.5	Jon Lilygreen's Lilywhites
2nd	33.5	Hera's Harem
3rd	32.0	Running Scared From Baku
4th	31.0	Greek Love Punk
5th	30.0	Sertab's Sisters
5th	30.0	Telenor Arena
7th	29.5	If Your Dad Wasn't Your Dad, Would You?
8th	28.0	Aloyona Inaksya Fan Club
9th	27.0	Sara Cox It Up
10th	25.0	More Wood Than Ruff
11th	22.5	Selma's Sn**h
12th	17.5	Rachel's Euro Blatches
13th	16.0	Dunno International

We were all settled now. Some were already on alcohol, which perhaps was the only way to endure some of the songs in the contest we were about to watch. Over the previous months, we'd selected 12 songs that never made it out



A warm welcome from Paul Marks-Jones



Eurobash organisers with the guests flying their flags

PHOTO BY PETER DEVINE

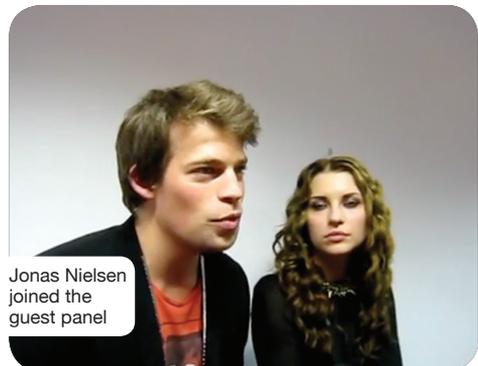
of their year's semi-final. We had the choice of three and, via a rather clever graphic, we saw the percentage of people that had voted for each one. In addition to the winners (one from each year) we had two lucky losers – those that had just missed out on getting through. The lucky 12 are shown below:

After the songs we compiled our votes among the tables we were sat at, and read the results out in the classic fashion. In draw order, the final scores were:

Performer	Song	Points
De Toppers	<i>Shine</i>	16
DJ Bobo	<i>Vampires Are Alive</i>	62
Joan Franka	<i>You And Me</i>	81
Thomas Thordarsen	<i>Shame On You</i>	32
Valentina Monetta	<i>Crislide</i>	128
Eva Boto	<i>Verjamem</i>	62
Kate Ryan	<i>Je T'adore</i>	132
Omar Naber	<i>Stop</i>	17
Paolo Meneguzzi	<i>Era Stupendo</i>	111
Feminnem	<i>Lako Je Sve</i>	49
Poli Genova	<i>Na Inat</i>	29
Anžej Dežan	<i>Mr Nobody</i>	93

Je T'adore is obviously a fan favourite in some quarters (but not mine) so it was generally a popular winner. Valentina finishing second was justified too. And the poor old Toppers propped things up.

With all this excitement, we all needed a comfort break. Either to remonstrate with those that bucked the trends with how they voted. Or to celebrate a small victory for plucky little Belgium. Or to get more of that lovely alcohol.



Jonas Nielsen joined the guest panel



Marcus Keppel-Palmer interviews the guests

Next on was the genial Marcus, to introduce our guests. Based on previous bashes, this feature is extremely enlightening and often darn good fun. This year we were introduced to Josh James Dubovie, Zita Kaminska, and Maja Keuc.

We started with Josh, so the first obvious question was "Why are we called Josh James?" He's got rid of the excess – more later. He wanted to try a new direction with his music, primarily R'n'B and pop. We can find more

on his website at www.joshjamesworld.com.

He then told us how he got selected. After drama school he was taken on by an agency, getting an audition for Eurovision: Your Country Needs You. They initially wanted to put him in the group Uni5, and gave him a song *Time After Time*. Not content with this, Josh asked to sing another song (*Ordinary People* by John Legend), which led to the solo appearance. As we may remember, he sang *Too Many Broken Hearts* in the national final.

Moving on to his preparation for the contest in Oslo, he recounted the BA strike and the Icelandic ash cloud, which meant a ferry, bus, and ferry trip to get to Norway. The 16 hours travelling gave him time to bond with the team.

Marcus then asked what Pete Waterman was like? Waterman didn't realise how big Eurovision was. Working with him as a 19 year-old was a great experience, always to be remembered. Pete had a lot of control over the song, so Josh didn't have much of a chance to alter it. At one point, the writers raised the key and told him late on. But overall, Josh regretted



The quiz winners!

nothing. On the subject of lasting memories, he remembers the long days – his publicist had to tell him where he was at all times. Fourteen interviews a day, and he particularly remembers guys outside the hotel taking photos of his outfits.

But Josh did love Oslo, and liked visiting the statue park and ski slope. On the night itself, when the votes started to come in he had an inkling the votes weren't going to go his way. That aside, he still cheered every time he got a point.

Since Eurovision Josh's life has been a whirlwind, and really busy, doing events like the bash. He enjoys the pantomimes, and festivals, and has been doing a lot of writing. This year he's in panto in Shrewsbury playing Prince Charming in Sleeping Beauty. He's too small to play the dame but would like a comedy role.

Zita Kaminska was next. To all intents and purposes, she was Mrs Latvia in Eurovision for ten years. She organised the Latvian entries for JESC for three years (2003-05) and has now been the Latvian Head of Delegation since Düsseldorf.

In 2003, when the contest was in Riga, Zita was in the production team, writing to all 26 countries, coordinating cameras and backing tracks. Now she's Head of Delegation, and

thinks her job is easier, as she's working on the other side. Marcus asked her for any gossip on other Heads of Delegation, but Zita wouldn't say. However, one Head who was 'difficult' in Riga is 'her friend now'.

So what does an actual Head of Delegation do? In Zita's case, she organises travel for the delegation (flights, hotels), accreditation, transmission of shows, the all important jury, and the commentator who works from Latvia. She works closely with the press, taking photos, films, writing a diary, and acting as a Psychologist with nervous singers (second degree in Psychology). She also deals with tense situations, such as when singers throw their phones against walls, smash them, and need to use Zita's phone instead.

Different views

She then told us that by the Head of Delegation meeting in March everything needs to be ready for the contest. However, directors often have different ideas for how they want things to look. As we remember, in this year's contest, the Latvian singer, Ralf, performed a stage dive, and that was his idea. Even the EBU were helpful in arranging it. Ralf's parents were there in the crowd to lead the catching of him when he did the dive.

Over the years, her favourite Latvian entries



were the songs by BrainStorm and Walters & Kazha. Finally, Zita told us that Latvia will definitely be in Copenhagen, despite pressure from some quarters in her country not to participate.

Next, Maja was introduced to us. As we know, she sang *No One* representing Slovenia in Düsseldorf. The original title of the song was *Vanilija*, but she preferred to sing it in English due to the way it sounds in Slovene.

Maja had always wanted to study music ever since she left school. Due to a lack of money, she decided to enter Slovenia's Got Talent as it had a €50,000 prize. She didn't win, but it gave her the chance to launch her music career.

Maja is a bit sceptical of reality TV shows, as they don't always properly prepare the contestants for the world once they've finished. People tend to use you, and any mistakes you make are there for all to see. She wouldn't do another one.

Since the contest in Germany, Maja's based herself in Rotterdam, and has also been working on a project in Sweden. She would have stayed in Slovenia, but it's a very small market, making it harder for her to do what she wanted to do. Her preferred styles are pop, groove and harmonies.

The guests were asked about the voting dramas we've read about recently. Josh said

the voting shouldn't change, but people's attitudes should. There's nothing Eurovision can do to stop it. Zita said a good song is a good song (*Euphoria* came to mind). She personally wouldn't buy Balkan, but Brekovic is very popular in Latvia. She really liked Željko's song in Istanbul even though she couldn't understand it. She also liked *Sanomi* which was in a made up language. Maja said that Slovenes vote for what they like, and it doesn't matter where it comes from.

Jonas Nielsen then joined the stage. He's been a backing singer for Danny Saucedo (*In The Club* and *Amazing*). He had to stand behind the stage at Melodifestival. He would be performing with Maja later.

Zita was then asked what the general feeling was in Latvia for the Big Five rule? Referring to the pressure to withdraw, Latvians say that for the cost of entering Eurovision, they could develop ten 'happy shows'.

We talked a little more to Josh. Had he had advice from previous entrants? Katrina wished him good luck, and was right behind him.

Should the UK stick with internal selection or public selection? He'd prefer a public selection. The BBC could make it a celebration of music.

At this point, Marcus thanked our guests. They'd all be staying around for the rest of the weekend.



After dinner we came to the highlight (or maybe lowlight) of the weekend. That's right, it's Eurostars. We all love it really, watching people sing their little hearts out to a room full of experts.

The fragrant Dean Asker was again our host and opened proceedings with his own version of some Danish song called *Only Teardrops*. He was then joined on stage by the 2012 champ - Vikki Spence - where she sang Hera-Björk's classic *Someday*. Finally, they duetted to another Danish song, *Never Ever Let You Go*.

Anyway, on to the songs:

First was Mike Evans in an outfit to remember. In some very statuesque shoes and a short dress with matching big ring, he performed *What About My Dreams* by Kati Wolf. He started a little nervously, but soon got into his stride.

Next was regular Adam 'Karaoke' King in an interesting black wig and grey suit. He was Mans Zemerlów, who sang, among other songs, *Cara Mia* in the 2007 Swedish Melodifestival. He's a solid performer and this demonstrated his range.

Song Three was our first duo. And they have a pedigree. Emily Roberts has won this competition before and this year had roped in her husband Adrian. But who were they? Well

in order to turn a decent ballad into something unforgettable, Emily dressed as diminutive Romanian singer Marcel Pavel. Adrian was therefore 'his' slightly larger partner Monica Anghel. But how could they make this even more unforgettable? Emily sang 'Monica's' parts and Adrian sang 'Marcel's' parts. It was very effective, but not surprising considering Emily's back catalogue of Eurobash performances. They even got a standing ovation.

Wigs and eyebrows

Who could follow that? Well, Andrew Main was back for his third attempt, and had gone slightly left-field again. In a black leather jacket, black wig, a three-coloured band on one wrist and eyebrows with a life of their own, we soon worked out he was Lithuania's Andrius Pojavis (go on, argue with me). He did possibly have the worst draw so far, but he did right well.

Song Five was, well, a phone call. Due to unforeseen circumstances, Act Five wasn't here, so on to the next one. This was another hardy annual, in the form of Rachel Alexander-Hill. She's a good performer, and took us all Scandinavian as Maria Haukaas Storeng and sang *Hold On Be Strong*.

Duo time again, and it could only be the



Schlagerboys. David Onion and Andrew Moffat have given us some memorable performances down the years, and it's possible no-one's ever performed at Eurostars before with an ironing board. This board turned out to be the keyboard seen on stage when Norwegian girls Dollie Deluxe gave us *Lenge Leve Livet* in 1984. In order to get a backing track, they told us, they'd written to the girls and got hold of a copy they still use when performing the song. All very memorable.

Defending champ joined Dean on stage next. She was the standout performer in 2012, but this time performed another Swedish Melodifestival song. Sarah-Dawn Finer sang the dramatic and challenging song *Moving On* in 2009, and Vikki accredited herself well.

Song Nine needed more microphones as a foursome took to the stage. Who could Paul Jordan, Elaine Dove, Sharron Fleming and Dermot Manning be? Maybe the red, blue, yellow and green outfits gave it away. Yes, they were Bucks Fizz. And in this era of celebrating cross-dressing, Paul and Dermot were Cheryl and Jay, while Elaine and Sharon were Mike and Bobby. Words cannot properly describe the skirts being ripped off, but certain websites will show this stunning move in all its glory.

How could we follow that? You may recall

a certain person of short stature dressed as a bird last year. In 2013, Terry Vision was accompanied on stage by Rodrigo. Rodrigo was Azerbaijan's Farid Mammadov, and Terry was an Azeri in a box. An interesting take on this year's runner-up song.

Next, Dean introduced Eurostars virgin Nathan Cawthray. He was resplendent in a specially-made white shirt and carried a guitar. He was Paradise Oscar, and gave us a very good rendition of *Da Da Dam*. All of a sudden, a potential victory by Emily and Adrian wasn't quite as clear-cut.

Moving on, our beloved OGAE UK president led by example and took to the stage. He had a black shirt, white suit and ginger wig. Very tasteful. And, so we're told, a niece's dolls taped to a piece of card as backing singers. Paul was none other than Germany's Lou, and performed *Let's Get Happy* in a unique style.

Penultimately, our next Eurostars virgin took to the stage. Maximiliano Barrios was in a dark jacket and white shirt. He sang the very challenging *Tornerò*, Mihai Traistariu's show-stopping song from 2006. As we know, it goes through several octaves, and Maximiliano managed pretty much all of them. Again a very good performance.

Finally, Dean introduced our 14th and final



contestant Phil Stybar. He had some hard acts to follow, and gave us a competent display as Michael Ball singing *One Step Out Of Time*. This competition had got serious.

With the songs over, we had a quick reprise of the 14 acts our performers were trying to emulate. We each picked our top three, which were then spirited away for the all important counting.

As an interval act, Maja and Josh took to the stage to sing for us. Maja first with the Etta James classic *At Last*, which demonstrated her substantial range. She then sang her own composition *You're A Tree And I'm A Balloon* – an interesting sentiment. She finished with *No One*, her song from Düsseldorf.

Not to be outdone, Josh gave us a mini-concert. His repertoire was *Set Fire To The Rain* (the Adele song), *Game Over* (his first proper single), *Leap Of Faith* (again, his own work), before finishing with a re-arranged version of *That Sounds Good To Me*. Very entertaining. Finally, before the results, Maja and Josh sang *Euphoria* and didn't have to resort to reading the lyric (oh dear me, no).

The results were now foremost on people's minds. Zita had stayed around, and went on stage to draw out the names of the top five acts (in no particular order). These were Nathan Cawthray, Emily & Adrian Roberts, Maximiliano Barrios, Paul Marks-Jones (!), and Phil Stybar. Arguably the best five songs.

But who were the top three? In third place, Phil Stybar for his Michael Ball. In second place, Nathan Cawthray for Paradise Oscar. And the winner??? Emily and Adrian Roberts as Marcel Pavel and Monica Anghel. A worthy winner.

With all that over, nothing remained but to party till the wee small hours. As us Eurovisioners had the venue to ourselves, the bar was open till who knows when, we got wonderful chips at midnight, and no doubt new friendships were sealed.

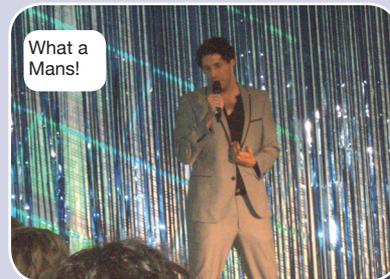
Many thanks to all the organisers. You did good. And the Chancellor's Hotel? I'm gonna miss you.

THE EUROBASH STARS

With apologies for poor quality of images, though some Eurostars are grateful for that.



Bucks Fizz with skirts still intact. Whew!!



What a Mans!



Tornero!
Go, go,
go!

Woof! Woof!
It's Kati.



Dollie mixtures galore!

Don't fall off Farid! Did Sir Terry Vision ever get out of the box we wonder?



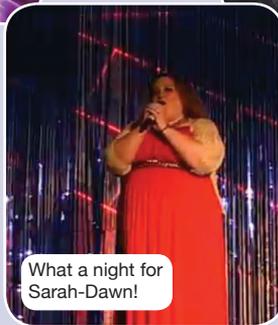
Paradise lost?



Lou is very happy!



What a night for Sarah-Dawn!



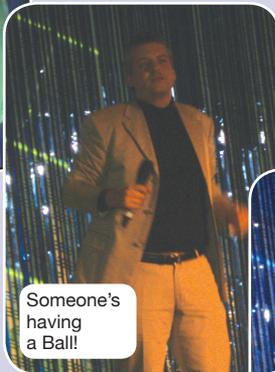
Those... those... eyebrows...



Be strong Maria – be strong!



Someone's having a Ball!



It's the winners! Monica and Marcel - probably in that order?



STILL SOUNDING GOOD

In conversation with Josh

Josh Dubovie, or rather Josh James as he is now styled, is well known to **Vision** readers as the UK's representative in Oslo in 2010 and was also a guest at Eurobash 2013 in Manchester. **Marcus Keppel-Palmer** caught up with Josh a couple of weeks before Eurobash.

It is not easy getting hold of Josh. Messages on various phones pass between us. His manager, and father, acts as a go-between. Then on one occasion we are due to speak, Josh's phone is out of battery. And he is very busy, rushing between his home in Essex and Shrewsbury, where he is performing in pantomime this Christmas. In the end, this likeable 22 year old is finally tracked down one evening to his home and he kindly puts off dinner to talk to **Vision**.

First of all I ask Josh about the name change. Does this reflect an attempt to distance himself from Eurovision? "Not at all," he says. "I'd love to do Eurovision again. I had a fantastic experience. It is a change of name to reflect my new direction. My new music is more in an R'n'B style and so I thought Josh James would be catchier. Plus it is easier to pronounce than Dubovie", and there is a twinkle in his voice. If you haven't heard Josh's new songs, go to his website (www.joshjamesworld.com) to hear his latest direction. One of the new aspects

of Josh's career is that he is more involved in songwriting, something he is keen to promote. "Were I to do Eurovision again, and I'd love to do it, I would like to write my own song this time," he says.



Josh won YCNY



Josh performing at Eurovision

So we do need to talk about Eurovision and Oslo. How did he come to be involved in Your Country Needs You? "There is a long story and a short story," says Josh – and I am not sure which one he tells me – "but I have been acting since I was aged nine. This was at a local stage school (StageAbility), and after I did my first musical show, Les Miserables, which I loved, I found I needed an agent – in fact my Dad created an agency to represent me. I did lots of things growing up, from acting in Hollyoaks

to winning a contest held at Southend Football Club. I almost got a role in Skins. Anyway, my agent suggested I audition for Your Country Needs You and I was excited to be chosen for the Eurovision selection".

But it may all have been so different, Josh reveals. "When I first passed the audition, the producers wanted me to be in the group

“I’d love
to do
Eurovision
again.
I had a
fantastic
experience”



PHOTO BY PETER DEVINE

Uni5." In *Your Country Needs You 2010*, the format called for two male soloists, two female soloists, and two groups, Miss Fitz and Uni5, a group of two boys and three girls. In the end, Josh's voice didn't gel with the others in the group and the producers decided to put him as a soloist, while Sam Taylor got the job in Uni5 ... "and that decision changed my life" Josh freely admits. As we know, Uni5 fell at the first hurdle, while Josh went on to beat Esma and Alexis to get the ticket to Oslo with *That Sounds Good To Me*.

I ask Josh how he found working with music industry giant, Pete Waterman. "Pete wasn't involved a great deal," explains Josh. "It was more Mike Stock and Steve Crosby who worked with me on the song for Eurovision. But of course it was a great experience for me, being aged only 19. I don't think Pete Waterman realised just how big Eurovision is. When we were over in Oslo, he seemed to be amazed." And how was his own Oslo experience, I ask. "Well getting there was a story in itself. Thanks to the volcanic ash cloud and the BA strike, it became a real trek to get over to Eurovision. We seemed to go from ferry to bus to ferry to bus again. But the adverse conditions really boosted our morale and made us a tight knit group. Once we got to Oslo, I felt really welcomed. It was amazing. For those two weeks, it really was living in a Eurovision bubble. You genuinely had no idea what time it was or which day it was. I found that there was a real togetherness from everyone who was there at Eurovision. A fantastic experience."

How much input into the staging did Josh have, I wonder? "The rehearsals phase was great. It was not too nerve wracking and it allowed me to settle." But Josh points out, "I wasn't allowed to make much input into the

performance. The clothes were picked out for example, and in the studio before we went to Oslo, they moved the song up a key. Perhaps I wouldn't have done that if I had been more experienced. But the whole experience of Eurovision was phenomenal." And did you enjoy the social part of Eurovision? "Of course. We shared a hotel with the delegations from Latvia and Sweden so I saw them all the time," says Josh. "And I really liked John Lilygreen, who represented Cyprus, and also Harel Skaat from Israel. There really was no rivalry among the performers... well among most of them" he chuckles.

And after Eurovision? "I really haven't stopped," he explains. "I released the album *Carpe Diem* which contained songs that had been mostly in my concerts up to then, songs like *Cry Me A River*. I also had the opportunity to perform all around Europe; I got to do some television and also I am in pantomime again in Shrewsbury this coming Christmas. But I did realise that

I wanted to write my own songs – hence the re-brand to Josh James and the release of *Game Over*." Just before Josh is called to dinner I ask him one final question about *Your Country Needs You* – does he still keep in touch with any of his competitors. His answer surprises me. "Well I knew most of them from the London theatre scene before we did the pre-selection. I am friends with most on Facebook and we chat there. But the one I am closest to is Alexis who I see quite often."

We only have had time for a quick chat, but as those lucky OGAE UK members who went to Eurobash 2013 can attest, Josh is talented and charming and, whether he is singing songs self-composed in his new R'n'B style, old standards or of course his Eurovision hit, he will always sound good to me. ♡



Josh performing
Game Over

EUROQUIZ

Compiled by Alasdair Rendall and John Bennett. This issue's questions are taken from the quiz from this year's Eurobash – so some of you should have a fighting chance!

- 1 Which country kicked off their Eurovision career by coming 16th in three consecutive contests?
- 2 Jemini represented the UK, but which country was represented by Gemini?
- 3 Which two Eurovision singers appeared in the 2012 film version of *Les Misérables*?
- 4 Who were Samantha Janus's off-stage backing singers in 1991?
- 5 What year did Eurovision have two presenters for the first time?
- 6 Who was the first ever female conductor at Eurovision?
- 7 Mayte Mateos & Maria Mediola make up which Eurovision act?
- 8 "It's been a pleasant evening..." is the first line of which UK entry?
- 9 Which six cities did Liam Reilly visit for *Somewhere In Europe*?
- 10 How many Eurovision acts feature in the official list of million selling songs in the UK?

Answers

1. Iceland 2. Portugal 3. Coim T. Wilkinson and Frances Ruffelle 4. Hazell Dean and Kit Roffe 5. 1978 6. Monica Dominique 7. Bacchara 8. Love Is... 9. Paris, Rome, London, Seville, Brussels, Amsterdam 10. Eight

COPENHAGEN PREPARES



There are big plans for the venue including an island stage

Next year's Eurovision will be held on May 6th, 8th and 10th at the B&W-Hallerne on Refshaleøen in Copenhagen



EUROFACTS

Compiled by David Ransted

Medals table 1956-2013

Rank	Movement from last year	Country	First year entered	Latest year entered	Number of years entered	Best result	Best year(s)
1st	▶	Ireland	1965	2013	47	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996
2nd	▶	United Kingdom	1957	2013	56	1st	1967, 1969, 1976, 1981, 1997
3rd	▶	France	1956	2013	56	1st	1958, 1960, 1962, 1969, 1977
4th	▶	Sweden	1958	2013	53	1st	1974, 1984, 1991, 1999, 2012
5th	▶	Luxembourg	1956	1993	37	1st	1961, 1965, 1972, 1973, 1983
6th	▶	Netherlands	1956	2013	54	1st	1957, 1959, 1969, 1975
7th	▶	Israel	1973	2013	36	1st	1978, 1979, 1998
8th	▲	Denmark	1957	2013	42	1st	1963, 2000, 2013
9th	▼	Norway	1960	2013	52	1st	1985, 1995, 2009
10th	▼	Germany	1956	2013	57	1st	1982, 2010
11th	▼	Spain	1961	2013	53	1st	1968, 1969
12th	▼	Switzerland	1956	2013	54	1st	1956, 1988
13th	▼	Italy	1956	2013	39	1st	1964, 1990
14th	▶	Russia	1994	2013	17	1st	2008
15th	▲	Ukraine	2003	2013	11	1st	2004
16th	▼	Belgium	1956	2013	55	1st	1986
17th	▶	Monaco	1959	2006	24	1st	1971
18th	▶	Turkey	1975	2012	34	1st	2003
19th	▲	Azerbaijan	2008	2013	6	1st	2011
20th	▼	Greece	1974	2013	34	1st	2005
21st	▼	Estonia	1994	2013	19	1st	2001
22nd	▶	Latvia	2000	2013	14	1st	2002
23rd	▶	Serbia	2007	2013	7	1st	2007
24th	▶	Yugoslavia	1961	1992	27	1st	1989
25th	▶	Austria	1957	2012	46	1st	1966
26th	▶	Finland	1961	2013	47	1st	2006
27th	▶	Malta	1971	2013	26	2nd	2002, 2005
28th	▶	Iceland	1986	2013	26	2nd	1999, 2009
29th	▶	Poland	1994	2011	16	2nd	1994
30th	▶	Serbia & Montenegro	2004	2005	2	2nd	2004
31st	▶	Romania	1994	2013	15	3rd	2005, 2010
32nd	▶	Bosnia & Herzegovina	1993	2012	18	3rd	2006
33rd	▶	Croatia	1993	2013	21	4th	1996, 1999
34th	▶	Armenia	2006	2013	7	4th	2008
35th	▶	Hungary	1994	2013	11	4th	1994
36th	▶	Cyprus	1981	2013	31	5th	1982, 1997, 2004
37th	▶	Albania	2004	2013	10	5th	2012
38th	▶	Bulgaria	2005	2013	9	5th	2007
39th	▶	Portugal	1964	2012	46	6th	1996
40th	▶	Moldova	2005	2013	9	6th	2005
41st	▶	Lithuania	1994	2013	14	6th	2006
42nd	▶	Belarus	2004	2013	10	6th	2007
43rd	▶	Slovenia	1993	2013	19	7th	1995, 2001
44th	▶	Georgia	2007	2013	6	9th	2010, 2011
45th	▶	Macedonia, FYR	1998	2013	13	12th	2006
46th	▶	Slovakia	1994	2012	7	18th	1996
47th	▶	Morocco	1980	1980	1	18th	1980
48th	▶	Montenegro	2007	2013	5	11th, SF	2009
49th	▲	San Marino	2008	2013	4	11th, SF	2013
50th	▼	Andorra	2004	2009	6	12th, SF	2007
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	38%	Ireland	1st
5	15	2	22	39%	6	1	29	52%	United Kingdom	2nd
5	4	7	16	29%	7	2	25	45%	France	3rd
5	2	4	11	21%	2	6	19	36%	Sweden	4th
5	0	2	7	19%	5	1	13	35%	Luxembourg	5th
4	0	1	5	9%	2	2	9	17%	Netherlands	6th
3	2	1	6	17%	2	2	10	28%	Israel	7th
3	1	3	7	17%	2	5	14	33%	Denmark	8th
3	1	1	5	10%	3	3	11	21%	Norway	9th
2	4	5	11	19%	3	2	16	28%	Germany	10th
2	4	1	7	13%	2	1	10	19%	Spain	11th
2	3	3	8	15%	5	2	15	28%	Switzerland	12th
2	2	4	8	21%	2	4	14	36%	Italy	13th
1	3	2	6	35%	0	1	7	41%	Russia	14th
1	2	1	4	36%	1	0	5	45%	Ukraine	15th
1	2	0	3	5%	2	2	7	13%	Belgium	16th
1	1	3	5	21%	3	2	10	42%	Monaco	17th
1	1	1	3	9%	3	0	6	18%	Turkey	18th
1	1	1	3	50%	1	1	5	83%	Azerbaijan	19th
1	0	3	4	12%	0	2	6	18%	Greece	20th
1	0	1	2	11%	1	1	4	21%	Estonia	21st
1	0	1	2	14%	0	1	3	21%	Latvia	22nd
1	0	1	2	29%	0	0	2	29%	Serbia	23rd
1	0	0	1	4%	3	0	4	15%	Yugoslavia	24th
1	0	0	1	2%	1	4	6	13%	Austria	25rd
1	0	0	1	2%	0	0	1	2%	Finland	26th
0	2	2	4	15%	0	1	5	19%	Malta	27th
0	2	0	2	8%	1	0	3	12%	Iceland	28th
0	1	0	1	6%	0	0	1	6%	Poland	29th
0	1	0	1	50%	0	0	1	50%	Serbia & Montenegro	30th
0	0	2	2	13%	1	0	3	20%	Romania	31st
0	0	1	1	6%	0	0	1	6%	Bosnia & Herzegovina	32nd
0	0	0	0	0%	2	1	3	14%	Croatia	33rd
0	0	0	0	0%	1	0	1	14%	Armenia	34th
0	0	0	0	0%	1	0	1	9%	Hungary	35th
0	0	0	0	0%	0	3	3	10%	Cyprus	36th
0	0	0	0	0%	0	1	1	10%	Albania	37th
0	0	0	0	0%	0	1	1	11%	Bulgaria	38th
0	0	0	0	0%	0	0	0	0%	Portugal	39th
0	0	0	0	0%	0	0	0	0%	Moldova	40th
0	0	0	0	0%	0	0	0	0%	Lithuania	41st
0	0	0	0	0%	0	0	0	0%	Belarus	42nd
0	0	0	0	0%	0	0	0	0%	Slovenia	43rd
0	0	0	0	0%	0	0	0	0%	Georgia	44th
0	0	0	0	0%	0	0	0	0%	Macedonia, FYR	45th
0	0	0	0	0%	0	0	0	0%	Slovakia	46th
0	0	0	0	0%	0	0	0	0%	Morocco	47th
0	0	0	0	0%	0	0	0	0%	Montenegro	48th
0	0	0	0	0%	0	0	0	0%	San Marino	49th
0	0	0	0	0%	0	0	0	0%	Andorra	50th
0	0	0	0	0%	0	0	0	0%	Czech Republic	51st

Analysis overleaf

EUROFACTS

David Ransted analyses the changes

Denmark jumps five places to eighth in the medals table with the country's third win in Malmo, returning to the top ten of the medals table for the first time since they were pushed out by neighbour Sweden's first win in 1974. One-third of Denmark's entries over the years have finished in the top five, putting the Danes ahead of Norway in the medals table and just behind Israel based on the number of second and third places, and with three songs finishing in the top five in the past four contests, Denmark is certainly the most in-form Scandinavian country at the moment. As a result of Denmark's win Spain, which had its worst ever finishing position in 2013 with 25th place in Malmo, is pushed out of the top ten in the medals table for the first time since the country's back-to-back wins in the late-1960s. The Nordic countries have now won 12 contests between them – one in five of the total since 1956.

Azerbaijan's second place in Malmo moves them above fellow one-time winners Greece and Estonia – neither of whom have ever finished second in a contest – and in to the top 20 of the medals table, while Ukraine's

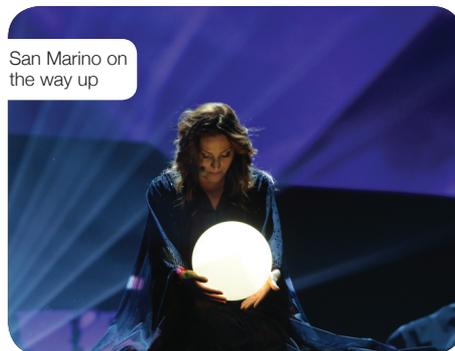
third place in Malmo lifts the country above Belgium, who have taken part in five times as many contests as Ukraine. Half of Azerbaijan's Eurovision entries – and one-third of Ukraine's – have finished in the top three in their contests, and all of Azerbaijan's six entries to date have placed in the top ten.

San Marino's 11th place in semi-final 2 in Malmo with their fourth attempt moves Eurovision's smallest competitor above Andorra, whose best result to date from six entries came with the 12th place for Anonymous in the semi-final of 2007 in Helsinki.

There is of course no change at the top of the medals table, Ireland reigning supreme despite their last place in the final in Malmo, followed by the United Kingdom and France – both of whom also fared badly in this year's final – and host nation Sweden. With the exception of Sweden the top positions in the medals table are still dominated by countries whose success came mostly in the contest's earlier years, such as France, Luxembourg and the Netherlands, or who have not won for several years, such as Ireland and the United Kingdom.



Azerbaijan enters the top 20



San Marino on the way up

THE 10 ESSENTIAL SONGS THAT DIDN'T QUALIFY FROM THE SEMI-FINALS



Marcus Keppel-Palmer chooses his selection of songs that didn't qualify for the Eurovision final in the first ten years of semi-finals

Eurovision 2013 saw the first decade of the semi-finals draw to a close. Delegates at Eurobash had their chance to vote on their favourites in Manchester, while websites such as Eurovision Times have had their say. The semi-finals have seen countries with quality songs fall by the wayside thanks to the vagaries of 'neighbourly' voting. Here is my choice of the ten best non-qualifiers.

10. Israel 2004

David D'Or
Leha'amim/To Believe



Sadly in 2004, the sound problems bedevilled the early songs and this brilliant ballad performed by the

unique countertenor voice of David D'Or undeservedly missed out. The sound mix gave prominence to the vocals and drowned the backing music out, meaning that what came over well in the hall sounded like a cat being drowned on TV. The song holds up well on CD.

9. Albania 2007

Frederik Ndoci & Aida
Hear My Plea



The 2007 Contest was one of the strongest semi-finals and many of the qualifiers could have/should have been top

five. I am one of the very few who fell under the oriental spell of this stately ballad, full of eastern promise and kismet. Aida looked like the queen of Egypt while Frederik seduced with a voice like chocolate. Three minutes that captivated me if not many others.

8. Belgium 2006

Kate Ryan
Je T'Adore



With a dress split to the crotch and a song catchier than a social disease, Kate Ryan should have

been a shoo-in to qualify. But dodgy vocal mixes, poor camera work and abandoning her national final dance routine, leaving her to strut from side to side in an effort to hypnotise the audience, didn't do it for her, leaving this gem of a song as a staple of dance floors but not at the top table in 2006.

7. Latvia 2011 Musiqq *Angel In Disguise*



Another great song on CD, but it lost all its attack and poise when performed live, with lack-lustre vocals, backing singers who looked like they had wandered in from the street, and the key disaster of staging the song on stools with the boys' backs to the audience. No wonder it came 17th. Do yourself a favour and ignore the live performance and rediscover this great song on CD.

6. Poland 2006 Ich Troje *Follow Your Heart*



Poland (as with Belgium and Switzerland) has not got a good record in the semi-final era, undeservedly. My favourite Polish non-qualifier was this song from Ich Troje, whose *Keine Grenzen* is my favourite Polish entry. I waved a Polish flag in the arena for this, a heady mix again of multi-lingual duetting, a piano on stage, coloured hair and part of the song (this time by Real McCoy) being performed in the audience. Maybe the staging went over the

top this time (the Viennese masks and the flowing dress and wind machine) and maybe the chorus wasn't quite as catchy, but to miss out by just one place was cruel indeed for Michal Wisniewski and his merry band.

5. Slovenia 2006 Anzej Dejan *Mr Nobody*



From the same contest comes my next choice. On the tube train up to watch the final, the whole carriage was singing

this, a song much better than almost all of the top five in the final. Described by Paddy O'Connell as a good old-fashioned Eurovision pop song, Anzej also had a catchy dance routine – again performed on the tube train – plus that sine qua non, the key change. What went wrong? A slow start maybe, and a negative title, plus an ex-Yugo country without friends – but this sort of injustice should have a Parliamentary Inquiry constituted to look into what happened.

4. Austria 2007 Eric Papilaya *Get A Life - Get Alive*



Another choice from 2007 is this bright and explosive rock song which wears its heart on its sleeve. Eric was the nicest

artist I met in the 2007 Contest and he was campaigning tirelessly during the week to raise money to fight AIDS. On stage he wore Swarovski crystal and emerged from a red feather ribbon, had perfect vocals and got the crowd going. Maybe I was won over by

his personality and the Sachertorte cake we shared, but heck if I can't vote for a song because I connect with the singer, what sort of world is it?

3. Andorra 2007 Anonymous *Salvem El Mon*



Again 2007 threw up an example of a complete injustice. Everyone in the Hartwall Arena was baying for

blood as East European country after East European country emerged from the semi-final envelopes. With one to be opened, an entire crowd was chanting for the plucky myspace boys from Andorra and their power-pop/punk song, who had won the hearts of the crowd. And when Moldova emerged from the final envelope, a cascade of booing descended on the hapless presenters. Sadly the boys with the Busted jump didn't qualify, but still had Andorra's best result.

2. Switzerland 2007 DJ Bobo *Vampires Are Alive*



A song I loved so much that I went to see DJ Bobo tour Germany on the back of it. A song I loved so much that I bought

every DJ Bobo album. A song that is outstanding on CD and the video for which is awesome. Unfortunately, it was disastrously staged in Helsinki with shop mannequins and dodgy vocals and sunk like a stone. A song that makes sense on the

Euro pop dance floor; a song that makes sense in its recorded version; a song that should be on everyone's playlist. Just ignore the semi-final please.

1. Switzerland 2008 Paolo Meneguzzi *Era Stupendo*



Another Swiss song, and the country that has probably suffered most in the semi-final era (Lovebugs; Sinplus; Takasa?), and the song that is my favourite Eurovision song of at least the last 15 years (along with *Lane Moje*). A seductive, uplifting anthem ballad/danceathon beautifully sung in the most romantic of European languages, performed by a sultry vocalist with a voice of burnished gold. The video is superb, the recorded version astounding and its failure to qualify frankly removed a lot of my passion for Eurovision. Sad but true.

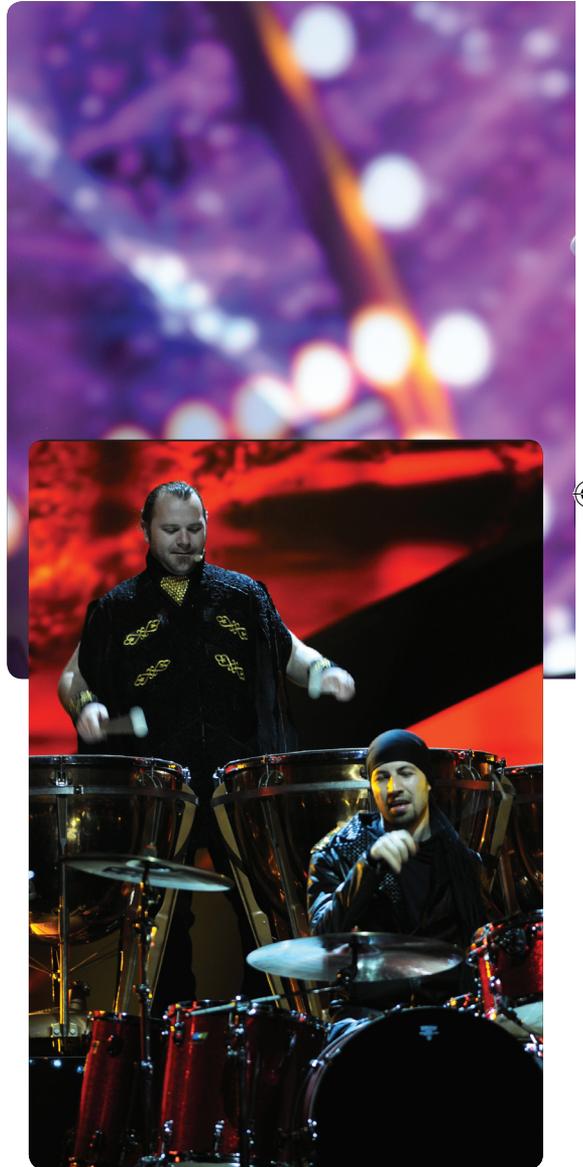
Do you agree? What would you have chosen? If you have an idea for 10 Essential songs on a Eurovision topic, then contact hassan.yusuf@hotmail.com. We'll be interested to hear the views from members of a European ethnic background talking about their favourites from their own point of view.

We may make this non-qualifying topic an annual event (as everyone has different choices). If you would like to write the next one, just contact **Vision's** Editor.

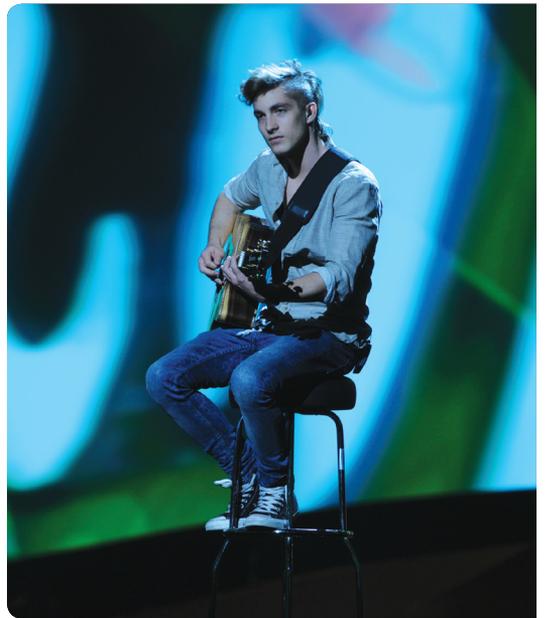
Next issue: The Top Ten Essential French songs by Michelle-Louise Burrows.

THEY ALSO SE

Where would Eurovision be without the hard working backing singers or musicians? **David Ransted** photographed some of these unsung heroes



ERVED



RETROSPECTIVE 2013



PART 2

Darren Jenkin returns with your views on this year's Eurovision
 Photographs, taken during rehearsals, by **David Ransted**

39th Romania

392 points

Song: *It's My Life*

Artist: Cezar

Jess Cully Is he from Transylvania?

Martin Frampton Needs to let out his trousers.

Diana Frith Well there's an outfit.

Princess Double denim. Hair, Monobrow....
 Double denim?

36th Albania

494 points

Song: *Identitet (Identity)*

Artist: Adrian Lulgjuraj & Bledar Sejko

Frank Bardsley Their identity wasn't accepted across Europe.

Mark Sorrell A mix of Tublatanka rock and Riverdance. An ear bleeder.

38th Latvia

416 points

Song: *Here We Go*

Artist: PeR

Frank Bardsley Off you go.

Anonymous This belongs in Junior Eurovision.

Irene Revie I do love a sparkly suit!

Tony Lacey Tuneless Bacofoil PJ & Duncan.

35th Cyprus

540 points

Song: *An Me Thimasai (If You Remember Me)*

Artist: Despina Olympiou

Mark Sorrell One of the few quality songs this year and a joke result.

Barry Caughtry A really heartfelt performance.

Alan Murrell Did she sing "Hand me the mustard"?!

37th Armenia

465 points

Song: *Lonely Planet*

Artist: Gor Sujyan & Dorians

David Revie !

Mark Sorrell I'd enjoy Dorians more if it were five drag queens dressed as Lesley Joseph.

34th Malta

567 points

Song: *Tomorrow*

Artist: Gianluca



Armenia:
 Hair and denim



Albania:
 Ear bleeder

Retrospective Part 2 - The Results

FINAL		SEMI 1		SEMI 2	
1. Norway	1,349	Netherlands	1,804	Norway	2,724
2. Denmark	1,273	Denmark	1,755	San Marino	2,444
3. Netherlands	1,042	Ukraine	1,528	Finland	1,885
4. Germany	948	Belgium	1,387	Israel	1,618
5. Belgium	858	Russia	1,327	Iceland	1,587
6. Ukraine	842	Estonia	1,187	Azerbaijan	1,556
7. Hungary	721	Moldova	1,186	Hungary	1,532
8. Italy	696	Montenegro	1,102	Georgia	1,455
9. Sweden	667	Ireland	1,095	Switzerland	1,218
10. Finland	613	Austria	1,088	Malta	1,181
11. Russia	612	Serbia	810	Greece	1,030
12. France	604	Croatia	771	Bulgaria	924
13. Azerbaijan	573	Belarus	763	Macedonia, FYR	682
14. Estonia	557	Slovenia	743	Latvia	576
15. Ireland	556	Cyprus	720	Albania	568
16. Iceland	549	Lithuania	683	Romania	542
17. United Kingdom	515			Armenia	316
18. Moldova	500				
19. Greece	443				
20. Georgia	441				
21. Malta	395				
22. Lithuania	303				
23. Belarus	275				
24. Romania	250				
25. Spain	212				
26. Armenia	95				



David Simmons Awkward and gurning but thoroughly likeable.

Frank Bardsley He could've smiled a bit.

Diana Frith Has he swallowed a coat hanger?

33rd Lithuania 586 points

Song: *Something*

Artist: Andrius Pojavis

Wayne Brookes Good song. Annoying (if quite good looking) singer.

Sally Frith Who in their right mind names their shoes?



Irene Revie Scary eyes. Looks like he was plucked from the street.

Andrew Mullen Try sandals.

Colin Taylor Son of Morten Harket.

32nd Spain 593 points

Song: *Contigo Hasta El Final (With You Until The End)*

Artist: ESDM (El Sueño de Morfeo)

Martin Frampton Braveheart with pipes!

Mark Sorrell Musical torture. EDSM should read BDSM.

Val Me gusto mucho.



Spain:
Gusto
mucho



31st Macedonia, FYR 613 points

Song: *Pred Da Se Razdeni (Before The Sunrise)*

Artists: Esma & Lozano

David Revie It was over when the fat lady sang...

Irene Revie Was going well until the drunk auntie turned up.

Hass Yusuf Epic! Too good for Eurovision.

30th Croatia 665 points

Song: *Mižerja (Hard Times)*

Artists: Klapa s Mora

Terry Clark Talk about static!

Frank Bardsley Europe rejects misery!

Mark Sorrell Il Divo Je Balkan.

29th Moldova 694 points

Song: *O Mie (A Million)*

Artist: Aliona Moon

David Simmons Towering Inferno.

T J Loveridge Did she get hot down under?

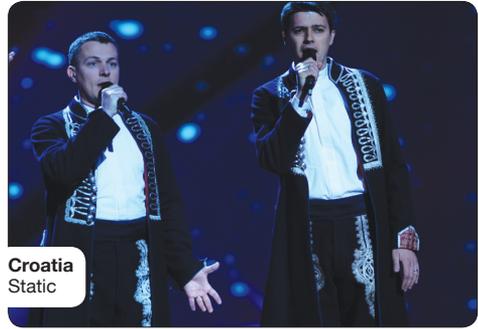
David Revie 5,4,3,2,1... We have lift off.

Tony Lacey I saw her hair move once.

Moldova:
Towering
inferno



Croatia
Static



28th Bulgaria 697 points

Song: *Samo Šampioni (Only Champions)*

Artists: Elitsa Todorova & Stoyan Yankulov

Terry Clark No idea what she was banging on about.

Wayne Brookes Challenging.

Jenny Hodge Not as good as 2007 but still very interesting.

Irene Revie Percussion and wailing doth not a song make...

Hass Yusuf These hard ethnic sounds never stand a chance.

27th Serbia 778 points

Song: *Ljubav Je Svuda (Love Is Everywhere)*

Artist: Moje 3

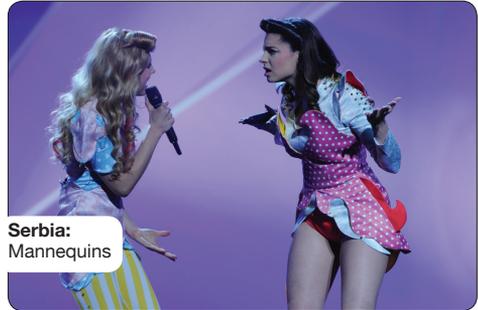
Davina Revie Could not make head nor tail of this one.

Mark Sorrell Even Gok Wan wouldn't dress someone like that.

Tony Lacey Sinister squawking mannequins.

Hass Yusuf Their story never came across.

Serbia:
Mannequins



Greece:
Awesome!



26th Slovenia 789 points

Song: *Straight Into Love*

Artist: Hannah

Irene Revi They must've spray painted those trousers on!

David Long Terrific song but nonchalant performance let it down.

Colin Hewitt Excellent disco song.

25th Belarus 811 points

Song: *Solayoh*

Artist: Alyona Lanskaya

Frank Bardsley Can't wait for their national final to see who won't be representing them.

Jess Cully Every Eurovision should have a glitter ball!

Barry Caughtry A poor man's *Shady Lady*.

Gordon Lewis Holly Valance is back!

24th Greece 856 points

Song: *Alcohol Is Free*

Artist: Koza Mostra feat. Agathon Iakovidis

Jess Cully Think they have been on the free alcohol.

Mark Sorrell This is just Madness on a p*** up!

Jodiepops Men in skirts and free booze. Awesome!

23rd Iceland 930 points

Song: *Ég Á Líf (I Am Alive)*

Artist: Eythor Ingi

Terry Clark What command of a stage.

David Simmons Take me back to your hut Thor! My, oh my.



Ireland:
Better than
Jedward

T J Loveridge Would make a great Christmas Number One.

Sally Frith Get him in a West End musical now.

22nd France 939 points

Song: *Lenfer Et Moi (Hell And Me)*

Artist: Amandine Bourgeois

Wayne Brookes Fierce and utterly fabulous.

Mark Sorrell Had a Tina Turner strut there at the end.

Jim Van Hoecke Courtney Love looks great these days.

21st Azerbaijan 957 points

Song: *Hold Me*

Artist: Farid Mammadov

David Simmons Best staging, great song, hot singer – awesome.

Frank Bardsley Boxing clever.

Mark Sorrell At least with Turkey absent this got 12 less points.

Colin Taylor Sexy and catchy and brilliantly imaginative performance.

20th Ireland 1,007 points

Song: *Only Love Survives*

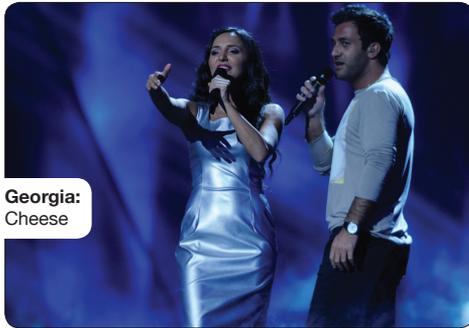
Artist: Ryan Dolan

Frank Bardsley Last? Do gay men not watch any more?

Martin Frampton Repetitive but forgettable. Ryan who?

David Revi Slightly better than Jedward.

Hass Yusuf This should've been in the top ten! It ticked all the right boxes.



Georgia:
Cheese



Montenegro:
Space oddity

19th Israel 1,010 points

Song: *Rak Bishvilo (Only For Him)*

Artist: Moran Mazor

Frank Bardsley She can sing but where was her stylist?

Jenny Hodge Powerful but just missing a certain something.

Tony Lacey Name that tune? There wasn't one.

18th Estonia 1,025 points

Song: *Et Uus Saaks Alguse (This Could Be The New Beginning)*

Artist: Birgit

Frank Bardsley They always do well with a duo.

Irene Revie This is how to look when pregnant.

17th Switzerland 1,026 points

Song: *You And Me*

Artist: Takasa

David Simmons Great song but too static.

Mark Sorrell No salvation here.

Tony Lacey Will they go door to door voting?

Gordon Lewis Didn't qualify (sob, sob) but still marching to glory.

16th Finland 1,040 points

Song: *Marry Me*

Artist: Krista Siegrids

Dan Kelsey Ding Dong!

Irene Revie Super annoying. No wonder he doesn't want to marry her.

Jodiepops Fun, upbeat and platforms!

David Long Marry me? Tempting but more snog or avoid.

15th Hungary 1,041 points

Song: *Kedvesem (Zoo Hacker Remix) (My Dear)*

Artist: ByeAlex

Wayne Brookes Just blissful.

Andy Roberts Hope you were all nodding along.

Frank Bardsley Bye Alex!

14th Georgia 1,123 points

Song: *Waterfall*

Artists: Nodi Tatishvili & Sophie Gelovani

Terry Clark Shoot the choreographer.

Frank Bardsley What a fall from expectations.

Jenny Hodge Really romantic and a spotless performance.

Jo Etchells Cheese. A huuuuuge chunk.

13th Montenegro 1,184 points

Song: *Igranka (The Party)*

Artist: Who See

Davina Revie What a rabble.

Irene Revie No night would be complete without rapping spacemen.

Mark Sorrell A real space oddity.

12th Austria 1,211 points

Song: *Shine*

Artist: Natália Kelly

T J Loveridge and **Jim Van Hoecke** Didn't shine for me.



David Long Lovely voice. Slightly lightweight song.

11th Russia 1,240 points

Song: *What If*

Artist: Dina Garipova

Andy Roberts Horrible schmaltz. Very unbecoming.

Davina Revie Simple song. Very nice.

T J Loveridge Shades of Anne Marie David facially.

Hass Yusuf A class act.

10th Belgium 1,422 points

Song: *Love Kills*

Artist: Roberto Bellarosa

David Simmons Adorkable. Totally won everybody over.

Dan Kelsey Great song. Dancers looked possessed!

Nessa Eyebrows.

David Long "Love kills. Over and over" and over and over...

Hass Yusuf Most improved song since the national finals.

9th Netherlands 1,476 points

Song: *Birds*

Artist: Anouk

Terry Clarke The bird flew on the night.

Dan Kelsey Breath of fresh air. Unique and talented.

Mark Sorrell Sounded timeless and fresh. Will never grow old.

Hass Yusuf Should've been in the top three.



8th Ukraine 1,496 points

Song: *Gravity*

Artist: Zlata Ognevič

Andrew O Lord of the Rings?

Irene Revie Kept building but went nowhere.

Fran I liked the tall man.

7th United Kingdom 1,556 points

Song: *Believe In Me*

Artist: Bonnie Tyler

Mark Sorrell Bonnie improved as the song went on and didn't disgrace us at all.

Barry Caughtry Please BBC we need a younger act next year to seriously compete.

David Blunt A lovely lady. Deserved a better song.

6th Sweden 1,610 points

Song: *You*

Artist: Robin Stjernberg

Wayne Brookes Love this but he does have a punchable face!

David Long Obviously didn't want to host it two years running.

5th Italy 1,658 points

Song: *L'Essenziale (The Essential)*

Artist: Marco Mengoni

Mark Sorrell Essential? No, but better than most this year.

Irene Revie Totally passed me by.

Helen Nice suit.

Hass Yusuf Sharp suit, sharp sideburns, sharp song, sharp performer. It was... sharp!



San Marino:
Good chance



Norway:
Brilliant

4th San Marino 2,203 points

Song: *Crisalide (Vola) (Chrysalis (Fly))*

Artist: Valentina Monetta

Dan Kelsey Thousand times better than last year.

Davina Revie Great. In with a good chance.

David Blunt A tragedy it didn't make the final.

Hass Yusuf Valentina is so versatile.

3rd Germany 2,371 points

Song: *Glorious*

Artist: Cascada

Andrew O Great in the arena. Dull on TV.

Mark Sorrell Truly horrid live vocal.

David Blunt Actually sounds better than *Euphoria*.

2nd Norway 2,539 points

Song: *I Feed You My Love*

Artist: Margaret Berger

Mark Sorrell Feed me nothing. I'd rather starve.

Andrew Mullen Brilliant. Their best in years.

Alan Murrell Sounds like a Bond theme.

1st Denmark 2,678 points

Song: *Only Teardrops*

Artist: Emmelie de Forest

Martin Frampton Soulful flautist sporting a Norman haircut!

Mark Sorrell Sandi Toksvig to host next year!

Colin Hewitt An instantly likeable song.



Denmark:
Soulful

Thanks to everyone who took part. I had a blast reading all your thoughts. See you all in 2014! DJ

PRESIDENT'S PAGE

A word from OGAE UK President Paul Marks-Jones



It was marvellous to see so many members at this year's Eurobash! And although at the time I wasn't 100 per cent 'flu-wise', all the friendly faces and Euro-excitement certainly made me feel so much better!

It will be sad to leave Manchester and Chancellor's

Hotel, but we're responding to requests to make our flagship annual event bigger and accessible to even more members.

The organisation team and the OGAE UK committee is dedicated to bringing an event which appeals to as many different people within our membership as possible, and we know we're not going to make it perfect for everyone!

The aim is to have different elements that appeal to all fans – and all aspects of being a fan. Ideally we would like all 700 members to attend, but we know this isn't possible nor practical so, like any event, there is always going to be a cut off point when it comes to attendees, but as explained before we've made improvements so that **Vision** readers have priority – after all, it is an OGAE UK event! That said, it's always a delight to have members from our other OGAE colleagues – so do keep coming along!

As always we asked for feedback and a massive 75 per cent of you responded. I want to thank you all for the wonderful comments, feedback and suggestions – and yes, I have read them all!

Myself and the organisation team will be going through them and making sure we improve the bash, in whatever way we can!

One area I would like to talk about though are the special guests and costs. It may look like some other clubs have more better-known guests, but as the bash is self funding, we have a limited amount of money to play with. Some of the other European clubs have the luxury of sponsors and generous benefactors – as of yet we've not been fortunate enough to come by either!

Yes we can probably find other guests, more guests even, but that would probably mean an increase in costs and while some people are

willing to pay a few pounds more, it would not be something that could make a huge difference to the guests we could attract to our bash. I think most people would agree that what we do give members is fantastic access to our guests to chat, photograph and get those all important autographs from. But as always if anyone has an alternative idea, please let us know!!!

And in other news... there is currently no news from the BBC but, as always, OGAE UK will endeavour to bring you that all important announcement when it becomes available.

In the meantime please check out the message below for a great weekend of fun next year. More details in due course, but please make a note of the date.

EUROVISION WEEKEND BERLIN

July 18-20, 2014



⊕ Kiitos for 2012





⊕ for 2013



...get ready for 2014!

+++ Parties +++ +++ Karaoke +++
 +++ Eurovision Show +++
 +++ Reunions +++ +++ and lots more... +++
 Celebrate a weekend full of Eurovision events again
 +++ stay tuned +++ SAVE THE DATE +++
 +++ more details and artists to be announced soon +++



SEE YOU IN BERLIN NEXT YEAR !

OGAESC UNITED KINGDOM SELECTION

UK 2013



Having lost out to Italy almost 12 months ago, the United Kingdom is more than ready to take on the competition once again and possibly reclaim the OGAE Song Contest crown. OGAE UK members and friends selected their favourite non-Eurovision songs from the past 18 months, with 20 of these eliminated at the first stage. The remaining 16 entries then competed against each other in what turned out to be a closely fought fight between Paloma Faith and former X Factor contestant, Olly Murs. With just one point separating the two popular singers, it was the reality show performer that triumphed and, as such, will now represent the UK with *Dear Darlin'* at the contest being hosted by OGAE Italy later this year.

Oliver Stanley 'Olly' Murs, who was born on 14th May 1984, is an English singer-songwriter, musician and television presenter. Olly rose to fame after finishing as the runner-up in the sixth series of the X Factor in 2009.

Song	Performer	Points
<i>Dear Darlin'</i>	Olly Murs	127
<i>Picking Up The Pieces</i>	Paloma Faith	126
<i>Open Up Your Arms</i>	Ren Harvieu	117
<i>Troublemaker</i>	Olly Murs feat. Flo Rida	112
<i>Skyfall</i>	Adele	102
<i>Beneath Your Beautiful</i>	Labrinth feat. Emeli Sandé	97
<i>Once</i>	Emma Stevens	96
<i>No Freedom</i>	Dido	96
<i>30 Minute Love Affair</i>	Paloma Faith	93
<i>Anything Could Happen</i>	Ellie Goulding	93
<i>Learn To Love Again</i>	Lawson	80
<i>Candy</i>	Robbie Williams	69
<i>Love Is Easy</i>	McFly	67
<i>End Of Night</i>	Dido	64
<i>Pompeii</i>	Bastille	56
<i>Army Of Two</i>	Olly Murs	55

Non Qualifiers	
Song	Performer
<i>Please Don't Say You Love Me</i>	Gabrielle Aplin
<i>Note To Self</i>	Jake Bugg
<i>Too Close</i>	Alex Clare
<i>Lost In You</i>	Petula Clark
<i>Never Enough</i>	Petula Clark
<i>Next To You</i>	Petula Clark
<i>Blood, Sweat & Tears</i>	Paloma Faith
<i>Something New</i>	Girls Aloud
<i>Love Is A Melody</i>	Ren Harvieu
<i>Miracle</i>	Hurts
<i>Wings</i>	Little Mix
<i>Life In A Beautiful Light</i>	Amy McDonald
<i>Filigree</i>	Alison Moyet
<i>Wonder</i>	Naughty Boy feat. Emeli Sandé
<i>Helen Of Troy</i>	OMD
<i>Live While We're Young</i>	One Direction
<i>Bom Bom</i>	Sam & The Womp
<i>Clown</i>	Emeli Sandé
<i>Joy</i>	Tracey Thorn
<i>I Found You</i>	The Wanted



He is currently signed to Epic Records in the UK, Columbia Records in the United States and Syco Music overall.

Born in Witham, Essex, Olly is the son of Vicki-Lynn and Peter Murs. He has a twin brother, Ben, and a sister, Fay. Two of his paternal great-grandparents were Latvian. He attended Howbridge Junior School in Witham and Notley High School in Braintree, Essex where he was a striker in the school's football team. He supports Manchester United and played semi-professionally for Witham Town. Olly was forced to give up his football career following an injury.

Prior to the X Factor, Olly worked as a recruitment consultant for Prime Appointments and was a member of covers band Small Town Beggars along with his friend, Jon Goodey. Olly also appeared on the game show Deal Or No Deal in 2007, where he won £10. He returned for a celebrity version of the show in 2012 making him the only person to appear twice on the show. In 2008 he spent three months backpacking alone in Australia. It was on his return that he decided to audition for the X Factor once more, having tried unsuccessfully on two previous occasions.

In August 2010, Olly released his debut single, *Please Don't Let Me Go*, which entered at Number One on the UK Singles Charts. This was his first solo number one after releasing *You Are Not Alone* with the other X Factor finalists from 2009. His second single, *Thinking of Me*, charted at number four in the UK while the third, *Heart Skips A Beat*, took him to the top spot once again. *Dance With Me Tonight*, from his second album, saw Olly top the charts for a third time.

Olly's autobiography, *Happy Days*, was published in October 2012 a few weeks before the release of his third album and the accompanying single, *Troublemaker*, which once again entered the UK charts at Number One. A further single, *Army Of Two*, failed to reach the Top Ten but, more recently, Olly found himself back in the Top Five with *Dear Darlin'*. ♡

EUROCURIOS



More Eurovision curiosities
by **Thomas Latham**

Sadly, American jazz singer Eydie Gormé died on 10th August 2013. Best known for her 1962 US top ten hit *Blame It On The Bossa Nova*, she released three cover versions of Eurovision songs as singles over the years, which were all hits in the US Adult Contemporary chart. In 1971, she and husband Steve Lawrence reached number 37 (RCA 74-0420) with *Love Is Blue/Autumn Leaves* (LU 1967). Two years later, her solo version of *Eres Tu (Touch The Wind)* (ES 1973) made it to number 41 (MGM K 14681). Finally, she and her husband took their last-ever single *Hallelujah* (IL 1979) to number 46 in 1979 under the pseudonym Parker & Penny (Warner Brothers WBS 8877).

Comic book writer, animation director and blogger Mark Evanier put the following memory of the latter song up on his blog (www.newsfromme.com) soon after hearing the news of Gormé's death. "My favorite Steve/Eydie song was a single they released initially under the names "Parker and Penny." It was an Israeli hit they came across and as I remember the story, they wanted to put it out as a single

in the USA but were afraid that their names, associated as they were with entertainment for the older generation, would prevent Top 40 success. So they put it out with the bogus names and the hope was that it would become successful and then when it was revealed who was really behind it, all would have a good laugh and a point would be made about

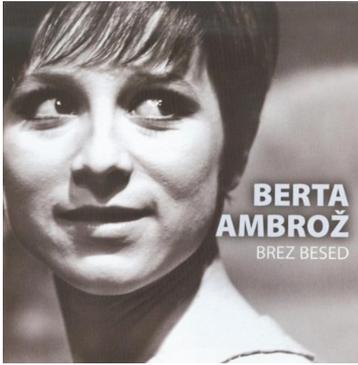
ageism or prejudice or something. But the record didn't catch on and before long, Steve and Eydie were taking turns, going on *The Tonight Show Starring Johnny Carson* to 'leak' the secret and then perform the number. Eydie would go on as a single guest, talk about it and then go sing it... with Steve suddenly appearing as a surprise to join her in it. A week or two later, Steve would be on as a single guest and he'd let everyone in on the secret that Parker and

Penny were Steve and Eydie, then he'd go sing it... and Eydie would suddenly appear as a surprise to sing her half of it. The song never really caught on but I kinda liked it." I kinda liked it too.

Eres Tu, the Spanish entry from 1973, is one of the most successful Eurovision songs despite not being a winner (it came second) but it was originally part of a scandal, after being accused of plagiarising the 1966 Yugoslav entry *Brez Besed* sung by Berta



Eydie Gormé



Ambrož. However, although their melodies start off similarly, they soon depart from one another and so *Eres Tu* was allowed to take part.

Incidentally, Like Eydie Gormé, Berta Ambrož also recorded a cover of one of Eurovision's other most successful songs: *L'Amour Est Bleu* (LU 1967). You can find both her 1966 ESC entry and *Modra Ljubezen* on the album *Brez Besed* released in March 2012 on ZKP RTVSLO.

Other Yugoslav entrants have been no strangers to Eurovision cover versions either over the years. *Pepel In Krij* recorded a Slovenian version of the Italian winner from 1990 when the contest was held in Yugoslavia for the only time. *Evropa 92* can be found alongside their own 1975 entry on the album *Dan Ljubezni* released in 2011 by ZKP RTVSLO.

Geoff Stephens (the writer of hits like *There's A Kind Of Hush*, *The Crying Game*, *You Won't Find Another Fool Like Me* and *Silver Lady* among others) contributed five songs to

Song For Europe competitions over the years including the Eurovision runner-up *Knock, Knock, Who's There?* in 1970. Recently, I came across a couple of cover versions of Stephens' SFE entries that interested me.

The first comes from 1977, when he contributed *If Everybody Loved The Same As You* sung by former New Seeker Lyn Paul. The song only came sixth equal, but is the only entry from that year apart from the winner, *Rock Bottom*, to receive a foreign-language cover. Siv-Inger recorded the song as

Om Alla Vågar Tycka Om Varann with Swedish lyrics by Ingela Forsman (SE 1985, 1995 and 1998) and it appears on her 1977 album *Morgon* (Tor Grammofon - TORS 228).

Siv-Inger had previously recorded a Swedish version of *Someone To Love Me* from Clodagh Rodgers' 1971 SFE as *Någon Att Ålska* (EMI Columbia 4E 006-34454 M), so one wonders whether she kept a close eye on the UK pre-selections for likely candidates for recording.

The second Stephens SFE entry that

concerns me here is *Happy Everything* from 1980, when it came second by the narrowest of margins. In the first round of voting Maggie Moone tied with Prima Donna on 131 points, and then lost out to the latter by six points to eight in the tie-break vote. I already knew of cover versions by Paola in German as *Mein Geschenk Für Dich* (CBS A 1770) from 1981 and by Freuencia Mod in English (RCA PB 5940) released in Germany in 1982.

However, in 1984 Roger Whittaker released his album *Take A Little... Give A Little* on Tembo Records (TMB 101), which features his recording of the song as produced by Nick Munro. He also released it as a single in November 1984 (Tembo TML 104).

Mr Whittaker was no stranger to the Song For Europe programme having contributed *Call My Name*

sung by Eleanor Keenan in 1979. Nor, like Siv-Inger, was he a stranger to recording SFE cover versions in a foreign language, but I can't help wondering whether this time it was not the previous German releases of the song that prompted him to make his own recording of it. After all, Freuencia Mod had performed their version on the German television show *Musikladen* on 15th April 1982 (available on the multi-DVD: *The Story Of Musikladen*

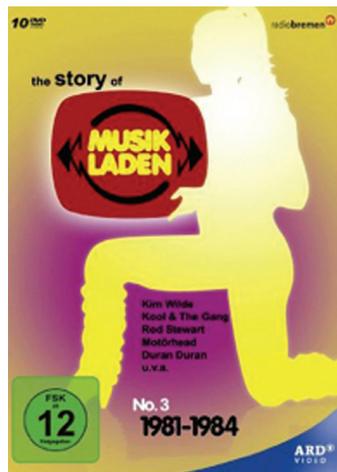


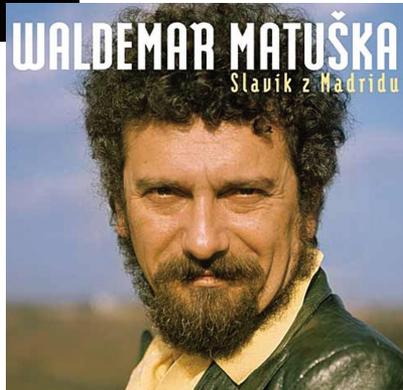
No. 3 1981-1984 from ARD Video).

Although Roger's cover has been released on CD in the past, it does not seem to be currently available in either that format or as a download and the same seems to be true for his own recordings of *Call My Name* both in English, German (*Ruf Nach Mir*) and French (*Attends-Moi*).

Laban was a 1980s Danish duo consisting of Lecia Jønsson and Ivan Pedersen. In 2011, EMI Denmark released an eight-CD Box set of their recordings entitled *Komplet & Rariteter* that contains a few Eurovision-related tracks. Not only does it include both Danish and English versions of *Hva' Gør Vi Egent'li Her* (UK 1975 entry *Let Me Be The One*), but it also contains their English version of *Donna Donna* from the 1984 Dansk Melodi Grand Prix, when it was performed to eighth place by co-writer (with Ivan Pedersen and Jens Brixtofte) John Hatting (DK 1982, 1986 and 1990). The song featured on Laban's second album (EMI 1394821) and was released as a single in Spain in 1986 on Zafiro (OOX 833). The box set also includes Lecia's solo song *Det 'En Hemlighet* that came fifth in the 1984 Danish pre-selection and was co-written by both members of Laban.

While we're on the subject of *Let Me Be The One*, there is also a Czech cover version by Waldemar Matuska. You can find *Pulmesic* (a duet with his wife Olga Blechova) on the double CD *Slavík Z Madridu* released by Supraphon. In 1986, the couple left Czechoslovakia to re-settle in Florida. In response, the Czech communist party banned all his recordings, but we are now able to enjoy them in the West thanks to the miracle that is the download.



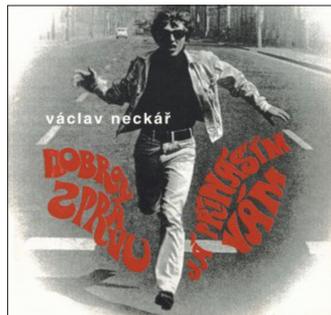


Supraphon have released some other collections in recent years that contain items of interest to the Eurovision fan. Ladislava (or Lad'ka) Kozderková recorded Sandie Shaw's SFE runner-up *Tell The Boys* in Czech as *Tak Už Pojd'* and it can be found on the compilation album *Znám Tu Louku Voňavou* released by Supraphon in 2012. *Tak Už Pojd'* was Lad'ka's first truly solo single A-side in Czechoslovakia in 1968, though it was first performed with different lyrics in the television show *A Song For Rudolph III* (*Píseň Pro Rudolfa III*). If you want to know what it sounds like, someone has put it up on YouTube with a very strange black and white television performance by the singer (taken from *Píseň Pro Rudolfa III* itself) that has to be seen to be believed. When I tell you it includes: a dungeon, a whip, some chains, a few flaming torches, a variety of medieval

instruments of torture and a feather and that it ends with a young couple being bricked up behind a wall, you'll probably want to see it for yourself. Check it out at: www.youtube.com/watch?v=u_dkZib4s38.



Incidentally, *Píseň Pro Rudolfa III* featured a number of singing stars in its two years of production including Udo Jurgens (AT 1964, 1965 and 1966), Karel Gott (AT 1968) and Vaclav Neckar. I don't know whether the latter's performance featured his ESC-related recording, but his Czech version of *Congratulations* as *Jak Se Tak Divám* was released as a single in 1968 (SUPRAPHON 043 0495). You can find it on the 2010 Supraphon album *Dobrou Zprávu Já Prinásím Vám* and can see a 1994 television performance at: www.youtube.com/watch?v=9XMgW70eBHU.



Thanks this time go to Richard Crane 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

COUNTRY SPOTLIGHT NETHERLANDS

Few people would see the Netherlands as a nation of high peaks and deep valleys, but in terms of its Eurovision history, the country's record is indeed one of feast or famine. In the next in our series on members of the Eurovision family and some of the artists who have represented them, **David Ransted** looks at one of Eurovision's original members and greatest supporters

Getting the party started

When seven countries gathered at the Teatro Kursaal on the shores of Lake Lugano in Switzerland on 24th May 1956 for the very first Eurovision Song Contest, it was the Netherlands' Jetty Paerl who performed the first ever song in the contest that would grow to become Europe's most popular TV show, singing *De Vogels Van Holland* (*The Birds Of Holland*). As any self-respecting Eurovision fan will know, the finishing positions and votes from the first contest have never been revealed, with only a simple announcement of the winner (it has been suggested that Jetty came second, but this is one of a number of competing claims), but as the singer who got the whole thing underway, Jetty's place in Eurovision history is assured.

At the start of the Second World War 18 year-old Henriette Nanette ('Jetty') Paerl fled with her family to England, a journey through Belgium and France that took six months. In London Jetty gained employment as a designer at a store in New Bond Street, but it was as the singer Jetje on the Dutch Resistance radio station Radio Oranje, broadcasting to the occupied Netherlands from 1941 using BBC transmitters, that the young Jetty gained

lifelong acclaim. She performed songs in a radio cabaret, many of which had lyrics written by her father, the filmmaker Jo Paerl, but Jetty's name was never revealed on air as her two brothers had remained behind in the Netherlands.

In addition to her work for Radio Oranje, Jetty joined the Women's Auxiliary Corps, and she rode back in to her homeland on its liberation on the back of one of the corps' 'three tonners'. Unusually for a Jewish family in Amsterdam, she found that her entire direct family had survived the war.

Safely back home, Jetty resumed her radio career in Hilversum, and in 1951 she married the artist Cees Bantzinger. She remained a popular singer and over ten years after her musical broadcasts across the North Sea with Radio Oranje had ended, Jetty's voice was again heard across the European airwaves when she opened the first Eurovision Song Contest in 1956, which had a primarily radio audience. Over the years she remained a popular and familiar figure in the Netherlands despite the lack of chart hit records, a position somewhat akin to that of our own Vera Lynn. Jetty died during the writing of this piece, on 22nd August 2013, at the age of 92.





De Vogels Van Holland had lyrics by Annie M G Schmidt, who has become known as one of the Netherlands' greatest writers of the 20th century, with a vast repertoire of books, plays, musicals and poetry as well as popular songs, but she is best known for her children's books, and in fact in 1988 was conferred with the Hans Christian Andersen Medal for her contribution to children's literature.

For the only time in the contest's history, given the small number of participating countries, each country presented two songs in 1956. While host nation Switzerland and Luxembourg each sent a single performer to sing both of their songs, the other five countries had separate solo performers for each of their entries. The Netherlands' second performer of the night was 24 year-old Corry Brokken from Breda, who sang *Voorgoed Voorbij* (*Over Forever*). Over the years the Dutch national broadcaster, NTS (later NOS, followed by TROS), usually used a televised national final, the National Songfestival, to select its Eurovision entries, and in 1956 three artists took part, Jetty Paerl and Corry Brokken performing three songs each with Bert Visser performing two songs, Corry winning the second ticket to Lugano.

Corry represented the Netherlands again in 1957 and 1958, one of only three solo artists to date to represent their country three years

running – the others were Switzerland's Lys Assia and Austria's Udo Jurgens, and interestingly, all three included a win among their three attempts. In 2014 Valentina Monetta will join this select group with her third consecutive entry for San Marino. (Since Lys Assia sang both of Switzerland's songs at the 1956 contest, she has represented her country with four different songs, but this isn't a record: Belgium's Fud Leclerc represented the Francophone community of Belgium four times in a row from 1956 to 1962, the French language and Flemish language broadcasters taking turns to represent Belgium in the contest).

In 1957 Corry returned to the contest with *Net Als Toen* (*Like It Used To Be*), which was the runaway winner of the Grand Prix with 31 points, the first song in Eurovision history to be awarded points by every other participating country (leaving aside the opaque voting in 1956), with second-placed France trailing with 17 points. At the national final four artists had each performed two songs, and Corry had finished in both first and second place (with *Iwan*) in the postcard vote, her two songs together winning two-thirds of all the votes cast.

Corry Brokken had first appeared on Dutch radio in 1952 with the song *I Apologise*. She was a hugely popular figure in the Netherlands after gaining the country's first Eurovision win, releasing her first album, *Corry's Bedtime Story*, in 1959, and the following year her cover of the



COUNTRY SPOTLIGHT: NETHERLANDS

NETHERLANDS SCORECARD

Year	Song	Language	Artist	Selection	Starting position	Position
1956	<i>De Vogels Van Holland (The Birds Of Holland)</i>	Dutch	Jetty Paerl	National final	1/14	-
1956	<i>Voorgoed Voorbij (Over Forever)</i>	Dutch	Corry Brokken	National final	8/14	-
1957	<i>Net Als Toen (Just Like Then)</i>	Dutch	Corry Brokken	National final	6/10	1st
1958	<i>Heel De Wereld (The Whole World)</i>	Dutch	Corry Brokken	National final	2/10	9th=
1959	<i>Een Beetje (A Little Bit)</i>	Dutch	Teddy Scholten	National final	5/11	1st
1960	<i>Wat Een Geluk (What Luck)</i>	Dutch	Rudi Carrell	National final	10/13	12th
1961	<i>Wat Een Dag (What A Day)</i>	Dutch	Greetje Kauffeld	Internal selection	6/16	10th=
1962	<i>Katinka</i>	Dutch	De Spelbrekers	National final	8/16	13th=
1963	<i>Een Speeldoos (A Musical Box)</i>	Dutch	Annie Palmen	National final	2/16	13th=
1964	<i>Jij Bent Mijn Leven (You Are My Life)</i>	Dutch	Anneke Grönloh	National final (so)	2/16	10th=
1965	<i>'t Is Genoeg (It's Enough)</i>	Dutch	Conny Vandenbos	National final	1/18	11th
1966	<i>Fernando En Filippo (Fernando And Filippo)</i>	Dutch	Milly Scott	National final	16/18	15th
1967	<i>Ring-Ding-Ding (Ring-Ding-A-Ding)</i>	Dutch	Thérèse Steinmetz	National final	1/17	14th=
1968	<i>Morgen (Tomorrow)</i>	Dutch	Ronnie Tober	National final	2/17	16th=
1969	<i>De Troubadour (The Troubadour)</i>	Dutch	Lenny Kuhr	National final	8/16	1st=
1970	<i>Waterman (Aquarius)</i>	Dutch	Hearts of Soul	National final	1/12	7th
1971	<i>Tijd (Time)</i>	Dutch	Saskia & Serge	National final (so)	14/18	6th=
1972	<i>Als Het Om De Liefde Gaat (When It's All About Love)</i>	Dutch	Sandra & Andres	National final	18/18	4th
1973	<i>De Oude Muzikant (The Old Musician)</i>	Dutch	Ben Cramer	National final (so)	13/17	14th
1974	<i>I See A Star</i>	English	Mouth & MacNeal	National final (so)	12/17	3rd
1975	<i>Ding-A-Dong</i>	English	Teach-In	National final	1/19	1st
1976	<i>The Party's Over</i>	English	Sandra Reemer	National final	8/18	9th
1977	<i>De Mallemolen (The Merry-Go-Round)</i>	Dutch	Heddy Lester	National final	3/18	12th
1978	<i>'t Is OK (It's OK)</i>	Dutch	Harmony	National final	11/20	13th
1979	<i>Colorado</i>	Dutch	Xandra	National final (so)	14/19	12th
1980	<i>Amsterdam</i>	Dutch	Maggie MacNeal	Internal selection	15/19	5th
1981	<i>Het Is Een Wonder (It's A Wonder)</i>	Dutch	Linda Williams	National final	11/20	9th
1982	<i>Jij En Ik (You And Me)</i>	Dutch	Bill van Dijk	National final	16/18	16th
1983	<i>Sing Me A Song</i>	Dutch	Bernadette	National final	11/20	7th
1984	<i>Ik Hou Van Jou (I Love You)</i>	Dutch	Maribelle	National final	11/19	13th=
1985	No entry					
1986	<i>Alles Heeft Ritme (Everything Has Rhythm)</i>	Dutch	Frizzle Sizzle	National final	7/20	13th
1987	<i>Rechtop In De Wind (Upright In The Wind)</i>	Dutch	Marcha	National final (so)	12/22	5th=
1988	<i>Shangri-La</i>	Dutch	Gerard Joling	National final (so)	7/21	9th
1989	<i>Blijf Zoals Je Bent (Stay The Way You Are)</i>	Dutch	Justine Pelmelay	National final	4/22	15th
1990	<i>Ik Wil Alles Met Je Delen (I Want To Share Everything With You)</i>	Dutch	Maywood	National final	5/22	15th
1991	No entry					
1992	<i>Wijs Me De Weg (Show Me The Way)</i>	Dutch	Humphrey Campbell	National final	23/23	9th
1993	<i>Vrede (Peace)</i>	Dutch	Ruth Jacott	National final (so)	20/25	6th
1994	<i>Waar Is De Zon? (Where Is The Sun?)</i>	Dutch	Willeke Alberti	National final	13/25	23rd
1995	Relegated					
1996	<i>De Eerste Keer (The First Time)</i>	Dutch	Maxine & Franklin Brown	National final	15/23	7th
1997	<i>Niemand Heeft Nog Tijd (No One Has Time Anymore)</i>	Dutch	Mrs. Einstein	National final (so)	8/25	22nd=
1998	<i>Hemel En Aarde (Heaven And Earth)</i>	Dutch	Edsilia Rombley	National final	18/25	4th
1999	<i>One Good Reason</i>	English	Marlayne	National final	11/23	8th=
2000	<i>No Goodbyes</i>	English	Linda Wagenmakers	National final	2/24	13th
2001	<i>Out On My Own</i>	English	Michelle	National final	1/23	18th=
2002	Relegated					
2003	<i>One More Night</i>	English	Esther Hart	National final	14/26	13th
2004	<i>Without You</i>	English	Re-Union	National final	Semi: 22/22 Final: 7/24	6th 20th
2005	<i>My Impossible Dream</i>	English	Glennis Grace	National final	Semi: 9/25 Final:	14th=
2006	<i>Amambanda</i>	Imaginary	Treble	National final	Semi: 17/23 Final:	20th
2007	<i>On Top Of The World</i>	English	Edsilia Rombley	National final (so)	Semi: 10/28 Final:	21st
2008	<i>Your Heart Belongs To Me</i>	English	Hind	Internal selection	SF1: 15/19 Final:	13th
2009	<i>Shine</i>	English	De Toppers	National final (so)	SF2: 19/19 Final:	17th
2010	<i>Ik Ben Verliefd (Sha-La-Lie) (I'm In Love (Sha-La-Lie))</i>	Dutch	Sieneke	National final (ao)	SF2: 9/17 Final:	14th
2011	<i>Never Alone</i>	English	3JS	National final (so)	SF2: 3/19 Final:	19th
2012	<i>You And Me</i>	English	Joan Franka	National final	SF2: 3/18 Final:	15th
2013	<i>Birds</i>	English	Anouk	Internal selection	SF1: 8/16 Final: 13/26	6th 9th

so: song only ao: artist only

COUNTRY SPOTLIGHT: NETHERLANDS

Points	Highest points (from)	The Netherlands' top points went to:
-	Unknown	Unknown
-	Unknown	Unknown
31	7 (Switzerland), 6 (Austria), 5 (Belgium), 4 (France)	Denmark (3rd)
1	1 (Switzerland)	Switzerland (2nd)
21	7 (Italy), 4 (France), 3 (Austria, Belgium)	United Kingdom (2nd)
2	1 (Belgium, Italy)	United Kingdom (2nd)
6	2 (Yugoslavia, Italy)	United Kingdom (2nd)
0		Monaco (2nd)
0		Denmark (1st)
2	1 (Denmark, United Kingdom)	Italy (1st)
5	5 (Norway)	Luxembourg (1st)
2	1 (Ireland, United Kingdom)	Belgium (4th=)
2	1 (United Kingdom, Ireland)	Luxembourg (4th)
1	1 (Italy)	France (3rd)
18	6 (Fra), 4 (Swi), 3 (Italy), 2 (Lux)	Monaco (6th), France (1st=)
7	3 (Italy, Yugoslavia), 1 (United Kingdom)	Ireland (1st)
85	9 (Portugal), 8 (Norway), 7 (France), 6 (Austria, Monaco, Sweden, Finland)	Monaco (1st), France (10th) Sweden (6th=)
106	9 (UK, Finland, Yug), 8 (Ireland, Spain, Norway), 7 (Luxembourg)	Austria (5th), Luxembourg (1st)
69	7 (Luxembourg), 6 (France)	Spain (2nd), UK (3rd)
15	3 (Yugoslavia, Sweden), 2 (Greece)	Greece (11th)
152	12 (Norway, UK, Malta, Israel, Spain, Sweden), 10 (Luxembourg, Monaco, Finland), 8 (Ire, Ger, Yug)	Luxembourg (5th)
56	8 (Israel), 7 (Greece), 6 (Portugal), 5 (Yugoslavia)	France (2nd)
35	10 (Belgium), 8 (France), 7 (Switzerland)	Belgium (7th)
37	12 (Israel), 6 (Luxembourg), 5 (Italy, Denmark)	Israel (1st)
51	10 (Ireland), 8 (Denmark), 7 (Israel)	France (3rd)
93	12 (Austria, Turkey, Lux, France), 10 (Fin), 8 (Ger)	Germany (2nd)
51	7 (Denmark, Spain), 6 (United Kingdom), 5 (Turkey)	UK (1st)
8	5 (Germany), 3 (Sweden)	Cyprus (5th)
66	12 (Switzerland), 7 (Norway), 6 (Sweden)	Israel (2nd)
34	8 (Spain), 7 (France), 6 (Ireland)	France (8th)
30	10 (Germany), 8 (Israel), 7 (Turkey, Portugal)	Switzerland (2nd)
83	12 (France), 10 (Italy, Switzerland, 8 (Luxembourg, Yugoslavia), 7 (Turkey)	Ireland (1st)
70	12 (Greece, Luxembourg), 7 (Israel, Switzerland, Yugoslavia)	Denmark (3rd)
45	10 (Italy), 7 (France), 6 (Spain, Germany)	Denmark (3rd)
25	6 (France), 4 (United Kingdom), 3 (Turkey)	France (2nd=)
67	8 (Ireland), 7 (Spain, Turkey, Cyprus, Germany)	Italy (4th)
92	12 (Ireland), 10 (Bosnia & Herzegovina, Norway), 7 (Belgium, Germany, Slovenia, Spain)	Portugal (10th)
4	4 (Austria)	Ireland (1st)
78	12 (Austria), 10 (France), 8 (Swe), 7 (Por, Pol)	Ireland (1st)
5	4 (Malta), 1 (Turkey)	UK (1st)
150	12 (Hungary, Belgium), 10 (Croatia, Ireland, UK), 8 (Gre, Isr, Swe, Nor), 7 (Swi, Mal, Por, Fin, Tur)	Germany (7th)
71	12 (Belgium), 8 (United Kingdom), 7 (Denmark)	Germany (3rd)
40	8 (Israel, Belgium), 5 (Malta, Cyprus)	Turkey (10th)
16	6 (Portugal), 5 (Israel), 4 (Slovenia), 1 (Russia)	Estonia (1st)
45	10 (Russia), 8 (Belgium), 7 (Malta)	Turkey (1st)
146	12 (Bel, Ire), 8 (Den, Est, Mon), 7 (And, Isr, Mal)	Serbia & Mont. (1st)
11	6 (Belgium), 3 (Estonia), 2 (Malta)	Turkey (4th)
53	12 (Belgium), 8 (Monaco, Malta), 6 (Denmark)	Denmark (3rd)
-		Turkey (13th)
22	5 (Turkey), 4 (Armenia, Belgium)	Armenia (6th)
38	10 (Belgium), 8 (Malta), 5 (Andorra, Hungary)	Turkey (11th)
27	8 (Belgium), 7 (Norway)	Turkey (3rd)
11	10 (Albania [jury]), 1 (Denmark)	Turkey (4th)
29	6 (Slovenia), 5 (Turkey), 4 (Israel, Denmark)	Armenia (2nd)
13	8 (Belgium), 5 (Bulgaria)	Armenia (4th)
35	8 (Germany), 7 (Turkey, Estonia), 4 (United Kingdom)	Armenia (7th)
75	12 (Belgium), 10 (Denmark), 8 (Austria, Sweden, UK)	Sweden (1st)
114	12 (Bel), 10 (Den), 8 (Fin, Swe, Ice, Nor, Aus)	Sweden (1st)
		Denmark (1st)
		Belgium (12th)

Édith Piaf song *Milord* was a Number One hit. She became popular in West Germany as well, and in 1966 she was even invited to represent Germany in the Eurovision Song Contest, but declined. Her recording career continued, and in the 1960s and early 1970s she presented TV shows in both the Netherlands and West Germany, although the commercial success of her music dwindled in the Seventies. In 1976 she presented the 21st Eurovision Song Contest in The Hague, and in the same year ended her performing career to begin studying law, later becoming first an attorney and then a judge. In 1996 Corry made a comeback after receiving an honorary Edison Award and in 2000 published her memoirs, *As For Me*. A second edition, *Encore*, was published in 2009.

The 1958 contest marked the beginning of the Eurovision custom of the previous year's winner hosting the contest. The venue chosen was the AVRO Studios in Hilversum, a familiar name on the dial to radio hams and often the location from which Dutch voting results have been delivered over the years, and the compere was the broadcaster and television announcer Hannie Lips. The United Kingdom dropped out for a year, replaced by debuting Sweden, keeping the total at ten countries. Corry Brokken again represented the Netherlands, the second reigning champion to defend her title, and the first on home soil. Her third effort was the song *Heel De Wereld (The Whole World)*. It scored just a single point – from Switzerland – to finish in joint ninth place, and Corry thus became the only solo performer in Eurovision history to have come both first and last in the contest. Corry has made Eurovision history in another way too: she was the first of only two winners to date who have also acted as both compere – in The Hague in 1976 – and voting spokesperson – in 1997 – for their country. Latvia's Marie N (Marija Naumova), later equalled this achievement – over a much shorter span of years – when she won the contest in 2002, co-hosted it in Riga in 2003, and was Latvia's voting spokesperson in 2005.

Dutch double

Corry Brokken attempted to represent the Netherlands for a fourth consecutive year in 1959, taking part in the national final both as a solo performer and in a duet with Bruce Low, but the runaway winner was *Een Beetje* (*A Little Bit*), performed by Teddy Scholten. At the Grand Prix in Cannes the Netherlands became the first country to win the Eurovision Song Contest twice, with two wins from only four contests, both winning songs sharing the same lyricist in Willy van Hemert. *Een Beetje* was a light, up-tempo number compared with the ballads that had won the first three contests, and edged out the similarly upbeat United Kingdom entry, *Sing Little Birdie* by Teddy Johnson & Pearl Carr, the first of the UK's 15 runner-up entries to date. *Een Beetje* was a popular winner and Teddy recorded it in French, German, Italian and Swedish.

At the National Songfestival final of 1959 eight songs had each been performed twice – firstly with the full orchestra by one artist, and then in a pared-down version by a different artist. Teddy had been selected to perform *De Regen* (*The Rain*), which came second, and *Een Beetje*, which came first. Regional juries voted on the songs, then an expert jury decided which of the two artists who had performed the winning song would go forward to the Grand Prix, and Teddy was chosen over John de Mol.

Teddy Scholten was a singer and actress, releasing her first record in 1950. Her fame grew from 1955 when she began appearing as a guest performer in the hugely successful



comedy revue *Snip & Snap* on AVRO radio. Following her Eurovision success Teddy continued her recording career until the late 1960s, and also became a TV presenter. She and husband Henk gained their own TV show, *Saturday Accords*, and in 1963 she presented *Peekaboo*, the Dutch version of *Candid Camera*, and later hosted the National Songfestival finals of 1965 and 1966. She retired from the music business in 1974 and worked for many years as a public relations officer for the Dutch Red Cross. She passed away in 2010.

Wilderness years

The Sixties was a wretched time for the Netherlands in Eurovision. Between their wins in 1959 and 1969 the country never made it above tenth place, despite the smaller field of contestants in those early days. Their winning song in 1959 had scored 21 points, but from 1960 to 1968 the Netherlands scored a total of just 20 points collectively for *all* their entries – with no single entry scoring more than six points – and came last on three occasions. The low point came in 1962 and 1963 when the Netherlands became the first country to score zero two years running, a dubious honour soon matched by Germany in 1964 and 1965, but happily never repeated by any country since then, although some have come close.

Having won the grand prix for the second time in three years, the Netherlands passed up the chance to present the contest in 1960 and the United Kingdom hosted the contest for the first of a record eight times to date in London's Royal Festival Hall, built for the 1951 Festival

of Britain. The Netherlands was represented by Rudi Carrell with *Wat Een Geluk (What Luck)*, the second of three consecutive Dutch entries composed by Dick Schallies. The song scored just two points to finish second from bottom, the first of a long run of disappointing results for the country. Rudi Carrell was a big star both at home and in West Germany from the Sixties to the Nineties, and in addition to a singing and acting career he became a popular TV entertainer and had his own long-running show on West German television. The Rudi Carrell Show included a segment that was a forerunner of the Pop Idol concept and launched the careers of several German singers including Alexis & Mark Keller. In 1987 Rudi made headlines when he caused a diplomatic incident between Germany and Iran after his show featured a sketch showing veiled women throwing their underwear at a spoof Ayatollah Khomeini.

Hoping to bounce back in 1961, Greetje Kauffeld was dispatched to Cannes with the song *Wat Een Dag (What A Day)*, which finished joint tenth. It was the first time that the Dutch entry had been selected internally rather than by a national final. Greetje, who had taken part in the national finals of 1958, 1959 and 1960, grew up listening to the music of Doris Day and Frank Sinatra, singing along to perfect her English language pronunciation and phrasing while still in primary school. Lyrics were always important to Greetje. She later commented "To me each song is a story, I live the lyrics that I sing; I let them enfold me, like an actor treats his lines", and her interpretation of songs has made her renowned for building an intimate rapport with her audience. She first appeared on Dutch radio at age 13 and in 1957 joined The Skymasters. Her career soon went international when she was part of the winning Dutch delegation at the Festival de Canzone in Venice, and this success led to an invitation by renowned German bandleader Werner Müller for a guest appearance with his RIAS Big Band in Berlin. She became a recording, radio and TV performer in West Germany, working with esteemed musicians such as Toots Thielemans,



Greetje
Kauffeld

Caterina Valenti, Paul Kuhn, Sven Asmussen, Kurt Edelhagen and Udo Jürgens.

After a successful American venture in 1968, during which she appeared alongside such jazz greats as Stan Getz, Phil Woods and Thad Jones, in 1969 she married producer Joop de Roo, who further progressed her career in this jazzier direction. Following a string of successful jazz releases, in 1986 Greetje formed a semi-experimental jazz trio, employing only her own vocals alongside Peter Nieuwerf on guitar and Ruud Brink (later Jan Menu) on saxophone. Her 1994 album *The Real Thing* enlisted violinist Armando and guitarist Maarten van der Grinten for Greetje's duets with Humphrey Campbell, who had represented the Netherlands in the Eurovision Song Contest of 1992, over 30 years after her own Eurovision appearance.

In 1997 Greetje celebrated 40 years as a professional musician when she was awarded a royal knighthood in the Order of the Netherlands Lion and received the Bird Award at the North Sea Jazz Festival. She remained in demand as a concert performer in the new century, to the extent that she was compelled to give up her teaching positions at the Hilversum and Zwolle conservatories. In 2003 she toured Germany in a series of concerts to honour Paul Kuhn and the following year she appeared in the German show *Lieder Swing Und Alter Schlager – Bekannt Durch Film, Funk Und Fernsehen (Songs, Swing And Old Hits – Famous From Film, Radio And TV)*, alongside Bibi Johns, Chris Howland and the duo Alice & Ellen Kessler, who had represented Germany in the Eurovision



Song Contest of 1959, and who had gone on to an equally illustrious international career, particularly in Italy. In late 2006, following the publication of her biography entitled *Was für Tage...* (What Days..., a play on the title of her Eurovision entry), by Ingo Schiweck, she toured with the German Swingin' Fireballs Band to promote her Christmas double CD, and in January 2007 she was accompanied by the Metropole Orchestra in a concert to celebrate the Golden Anniversary of her musical career.

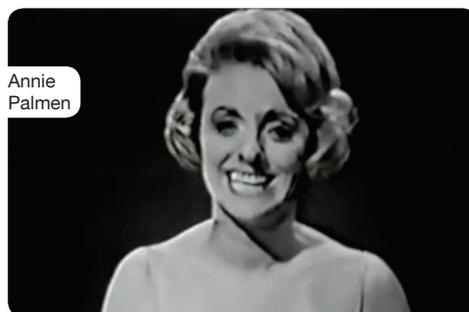
For 1962 the Netherlands selected the male duo De Spelbrekers (Theo Rekkers and Huug Kok) with the song *Katinka*. The contest in Luxembourg was the first time that any country had failed to score, and the Netherlands was one of four countries to miss out on any points. The song was a hit at home however, reaching number seven on the Dutch chart, and has come to be seen as something of a Dutch Eurovision evergreen. Theo and Huug had met during the war when they had worked as forced labour in a munitions factory in Bremen. They formed a duo at the end of the war and began recording five years later, their biggest hit coming with *Oh Wat Ben Je Mooi* (Oh, You're Beautiful), a top five hit in the Netherlands in 1956. They performed until the mid-1970s, when after a 35-year singing career they turned their attention to producing for other artists, including fellow Dutch Eurovision entrants Ben Cramer and Saskia & Serge.

The selection for the Netherlands' 1963 Eurovision entry was somewhat chaotic. Annie Palmen had been internally selected by the NTS broadcaster to represent the country, and was

to perform three songs in a televised national final. The broadcast had to be cancelled due to a strike by members of the orchestra, and instead Annie performed the songs solely for the jury. The song *Geen Ander* (No Other) was chosen, but after its selection the title and lyrics to the song were changed, not once but twice, firstly to *Een Droombeld* (A Dream) and then to *Een Speeldoos* (A Musical Box). It was all for nought – literally. At the Eurovision final in London, starting from the accursed number two position, the Netherlands' entry scored zero, for the second year running one of four countries to come away from the scoreboard empty handed, but the only country to have done so in both years.

Annie Palmen had entered the national final of 1960, and had been one of the two singers to perform the winning song, *Wat Een Geluk* (What Luck), but had lost out to Rudi Carrell, who the jury selected to perform the song in the Eurovision final. What luck, indeed. Annie's recording career was comparatively brief, from 1958 to 1965, but in 1967 she began a five-year stint singing with the Boertjes van Booten Orchestra, before leaving the music business in the early Seventies.

Anneke Grönloh, born in the Netherlands East Indies, represented the country in 1964, the first Eurovision contestant born outside Europe (but only just: Anneke performed at number two in the line-up; Portugal, debuting in the contest that year at number 11, was represented by Mozambique-born António Calvário). Anneke's song, *Jij Bent Mijn Leven* (You Are My Life), scored just two points – one



Anneke
Grönloh

apiece from Denmark and the United Kingdom – finishing joint tenth. She was already a major star at home: She had won a talent show in 1959, but her career really took off in 1962 when *Brandend Zand* (*Burning Sand*), was a Number One hit in the Netherlands, earning Anneke a Gold Disc (she released an English language version, *Oh, Malaysia*, the following year). She followed up this success with the Platinum-selling *Paradiso* – a song later covered by Connie Francis – which set a record with its 16-week run at Number One on the Dutch chart. Anneke specialised in the *Krontjong* genre of Portuguese-influenced Indonesian music, although she later embraced jazz as her favoured format, and she was happy to record pop as well, releasing a cover of The Crystals' *Da Do Ron Ron* in 1963. Although the Eurovision entry *Jij Bent Mijn Leven* was only a minor chart hit at home, Anneke followed it up with the number two hit *Twilight*. She remained a star in the Netherlands although she had no more chart hits until 1989, when she had modest success with *A Child Without A Home*. Anneke was named Singer of the Century in the Netherlands in 2000 as a result of the huge sales achieved by her hits of the early 1960s.

The run of poor Eurovision results continued in 1965 with *'t Is Genoeg* (*It's Enough*), performed by Connie Vandenbos. The song finished 11th out of 18, although only one country – Norway – voted for it, awarding a maximum five points. Connie, born Jacoba Adriana Hollestelle, had begun her career interpreting French chansons and gained a

record deal after her appearance in the Knokke Festival of 1961, following which she also featured in the first episode of the Rudi Carrell Show. Although *'t Is Genoeg* wasn't a hit, a year later Connie achieved her first chart success with *I'm Happy Without You*. She notched up several hits through to the mid-1970s and in 1977 received both an Edison Award and a Golden Harp award for the album *So I Want To Live*. In addition to her appearances in musical theatre, in 1980 she released an album entirely of covers of Janis Ian songs. Connie later acted as jury spokesperson for the Netherlands in 1998. She passed away in 2002 at the age of 65.

Connie was succeeded on the Eurovision stage by Milly Scott with the song *Fernando En Filippo* (*Fernando And Filippo*) in 1966. Easily the most bouncy song of that year's contest, it probably appeared a wise choice given Eurovision's long awaited first 'pop' winner a year earlier, and it was well received by the audience, but at the end of the voting it had finished 15th out of 18 contenders. The song scored just two points, one each from the United Kingdom and Ireland.

Milly was born Marion Molly in Den Helder of Surinamese parents, and was the first black solo artist to appear in Eurovision. She changed her name after she was discovered as a child singer by Toon Hermans at an audition. At age 11 she took piano lessons and soon formed her own band, and by age 14 she was earning money singing and playing piano as a nightclub jazz performer. Milly was a familiar figure to Dutch viewers by the time of her contest participation, having been given her own TV show, *Scott In The Rose*, a year earlier, with supporting orchestra and dancers, which had led to a TV series with Milly as the star.

Despite her poor result in Eurovision, Milly's career as a jazz singer gained strength, and she went on to work with Louis van Dijk, the Metropole Orchestra, the Philharmonic Orchestra and Boy Edgar's Big Band, and she was invited to join Quincy Jones on tour, although family commitments prevented this. She added acting to her repertoire, appearing

internationally in stage productions of *Sweet Charity* and *West Side Story* and at home in the Netherlands on television in the 1990s prison drama *Vrouwenvleugel* (*Female Wing*). In 1986 she decided to study NLP (Neuro-Linguistic Programming) and hypnotherapy, and in 1990 started her own practice, although she continued to perform jazz and Dixieland in her spare time.

The Dutch pre-selection for the 1967 contest in Vienna saw Thérèse Steinmetz chosen to perform all six songs in the National Songfestival final. Amsterdam native Thérèse is the daughter of opera singer Jan Steinmetz and dancer and pianist Henny Poelman. After studying music and acting at the Amsterdam Conservatory, her career took off in the early Sixties. In 1963 she had appeared in the movie *The Forgotten Fellow Lover*, and in 1966 she was awarded her own TV series, *Thérèse*.

The song selected for the Netherlands was *Ring-Dinge-Ding* (*Ring-Ding-A-Ding*), which had the same lyricist as the country's entry a year earlier. Unfortunately, there were other similarities too: The song finished way down the list in joint 14th place, and for the second year running the Netherlands' points tally consisted of a single point each from the United Kingdom and Ireland. Happily, the similarities didn't end there as, like Milly Scott, Thérèse was able to shrug off the poor result and enjoy a successful singing career. In 1970 she won the Golden Stag music festival in Romania, where she beat another former Eurovision entrant, Lize Marke, who had scored nul points for Belgium in 1965, in to second place. The success led to lasting



popularity in Romania. She remained popular at home as well, as a singer and TV entertainer, and in 1974 she had a Dutch Top 40 hit with the charity single *Give Them A Chance*. For several years Thérèse's partner was Gerrit den Braber who, in a distinguished musical career, wrote the lyrics to four Dutch Eurovision entries. Thérèse later became an accomplished painter and went on to run her own gallery in Cannes, where she has lived for many years.

In 1968 Dutch hopes were high for an established star, Ronnie Tober, who won the national final with the song *Morgen* (*Morning*). Ronnie had come second in the National Songfestival of 1965 with the song *Amazing*, but even then he was already a familiar voice. Ronnie had actually first tasted fame in the United States. As a child he had moved with his family to Albany, New York, where he sang as a soprano soloist in church. Here he was discovered and invited to join the local CBS TV station WRGB's show, *The Teen Age Barn*, on which he performed for several years. Wider fame followed when Ronnie was invited to sing with the legendary Perry Como on his TV show, where they duetted on *O Holy Night*, and this was followed by appearances in the *Route 66* TV series and on the *Ed Sullivan Show*. Over the following years Ronnie's talent was in demand and he performed at prestigious events, including for Senator John F Kennedy and, separately, Vice President Richard Nixon when they were both running for the Presidential Election of 1960. He appeared on stage in the musicals *The Boyfriend* and *Little Mary Sunshine*, but his recording career began



when he met the songwriter and producer Bob Crewe, who had worked with a galaxy of stars including The Four Seasons, Bobby Darin, Lesley Gore and Roberta Flack, and their collaboration led to Ronnie's first single, *Who Taught You How To Love*, released in 1959.

On a return visit to his homeland in 1963 Ronnie performed on a TV show and the positive reaction persuaded him to move back to the Netherlands to develop his career there. His first Dutch single, *Iedere Avond (Every Night)*, was released the following year. In 1966 Ronnie was runner-up at the Knokke Festival and was invited by the Head of Light Music at AVRO Radio to enter the Sopot Festival in Poland where he was a winner with his *Showtime On Broadway* medley. Encouraged by this international success, he sought to build on his growing profile by entering the Eurovision Song Contest of 1968. But, despite the high expectations, the result in London was a big disappointment. A single point – from Italy – put the Netherlands, who had drawn number two in the running order, equal 16th, sharing last place.

After Eurovision Ronnie remained a popular and familiar entertainer in the Netherlands over the years. In 2002 he founded the Ronnie Tober Foundation, which uses musical and cultural events to help people with developmental disabilities, and the following year – to mark the 40th anniversary of his show business career, during which he had made a large number of Dutch language recordings – he was made a Knight in the Order of Orange-Nassau.

The Troubadour

At the end of a lost decade of poor Eurovision results the Netherlands returned to form in spectacular fashion when their entry, *De Troubadour (The Troubadour)*, performed and co-written by 19 year-old Lenny Kuhr, shared the four-way tie for first place at the 1969 contest in Madrid. The song scored 18 points, six of which came from fellow joint-winner France. In fact, Lenny, who had begun



Lenny Kuhr

her career with songs in the French chanson style, would see her greatest commercial success in France, and would top the French chart in 1972 with *Jesus Cristo*.

In 1967 Lenny had won the talent show *Cabaret Of The Unknowns* in her home town of Eindhoven, earning her a recording contract with Philips, and when her first record was released that year she resigned her job to devote herself to songwriting, despite the fact that her boss had bought five copies! The following year she released *Gypsy Boy*, a cover of the song *Zigeunerjunge* by the German singer Alexandra. After her Eurovision appearance Lenny maintained a steady stream of record releases through to 2005 and remains an active live performer. In 1982 she hosted the National Songfestival.

De Troubadour wasn't a major international hit, but it ended a protracted run of results close to the bottom of the scoreboard and heralded a period of more positive performance. As one of the four winners, the Netherlands was selected to host the Eurovision Song Contest 1970. But the reaction to the four-way tie of the previous year had taken its toll. In protest, the Nordic countries, Austria and Portugal stayed away, leaving a line-up of only 12 contenders. In order to pad out the show NOS hit upon an idea that has been an enduring feature of the contest ever since: the postcard. Each country's artist was filmed in their home country and the clips were shown before each song, adding some variety and colour to the show while the commentators introduced the entry. The compere was Willy Dobbe, a television

presenter and announcer, who delivered what must rank as the briefest introduction to the show in the contest's history.

The home nation's entry was *Waterman (Aquarius)*, performed by Hearts Of Soul, the trio of Maessen sisters, Bianca, Stella and Patricia. At the time groups were not allowed in Eurovision and so, billed as Patricia and Hearts Of Soul to make Patricia appear the lead singer, the sisters opened the show, going on to finish in seventh place. The Maessen sisters were already successful both in their own right and as backing singers: They had been session singers for Dusty Springfield in the late-Sixties and had a string of Dutch chart hits as Hearts Of Soul from 1969 through to the mid-Seventies. In 1975, having relocated to Belgium, they joined with musician Luc Smets to become Dream Express, quickly gaining a number two hit on the Flemish chart with the single of the same name, and in 1977 they won the Belgian national final to select the country's Eurovision entry with *A Million In One, Two, Three*. A late rule change before the Eurovision final stated that entries must be performed in a national language. However, the countries that had already selected an English language song to represent them – Belgium and Germany – were allowed to enter them in English. Although one of the favourites to win the contest, performing second to last in the line-up at the brand new Wembley Conference Centre, they finished in seventh place – the same position that the sisters had achieved seven years earlier for the Netherlands. Stella, however, would go on to represent Belgium again in 1982, finishing in fourth place in Harrogate with *Si Tu Aimes Ma Musique (If You Love My Music)*, one of only a small number of artists to have performed at Eurovision in three different languages. Sister Patricia also trod the Eurovision boards again, as a backing singer for Sandra Kim in 1986 and again the following year as a backing singer for Plastic Bertrand (for Luxembourg). Patricia died at the age of only 44 in 1996. In 2010, 40 years after they had represented the Netherlands in Eurovision, Bianca and Stella persuaded Doreen Maessen to join them in a



relaunched Hearts Of Soul, releasing the single *Suddenly You*.

At the Dutch national final in 1970 Hearts Of Soul had defeated a young Sandra Reemer, the duo Saskia & Serge and Ben Cramer, all future Eurovision acts, to win the honour of representing the country. Saskia & Serge (Trudy van den Berg and Ruud Schaap), who had come second in the national final, would quickly bounce back, making the Dutch Top 40 early in 1971 with *Summer In Zeeland* and then winning the National Songfestival, taking the song *Tijd (Time)* to Dublin, where they improved slightly on the previous year's result with a position of joint sixth. The duo has proved an enduring partnership: They had started out in 1967 as Trudy & Ruud, developing a style of easy listening folk, and had married in 1969. In the mid-Seventies they switched from folk to Country & Western and from Dutch to English, which brought an immediate improvement in their fortunes and led to a hit album, *We'll Give You Everything*, and back-to-back hit singles with the title track and the follow-up, *Do Not Tell Me Stories*. They went on to become the first Dutch artists to perform at the Grand Ole Opry, which led them to record a Nashville studio album, *In Nashville, USA*. In 1980 the pair gained another Top Ten hit with their most successful single, *Mama, He's A Soldier Now*, which marked a temporary shift to an easy listening pop style before they returned to the country music genre in 1984. Following an eight-year recording hiatus Saskia & Serge returned in 1992 and maintained a steady output, in 1998 releasing *Stronger Than*

Ever, an album of cover versions of country music hits that included a medley tribute to The Carpenters, and in 2000 they celebrated 30 years in the music business with the album and single *In The Clouds*.

In 2004 Saskia & Serge were appointed Knights of the Order Orange-Nassau. Four years later they released their most recent album, *Mooie Liedjes (Beautiful Songs)*, a collection of covers of well-known Dutch pop standards that included versions of songs by two other Dutch Eurovision artists, Willeke Alberti's *Time And Again* and Conny Vandenbos' *A Rose, My Sleeping Beauty*.

A return to form

The 1972 Eurovision Song Contest marked a continuing resurgence in the Netherlands' fortunes when *Als Het Om De Liefde Gaat (When It's All About Love)*, the final song in the 18-strong line-up, finished in a strong fourth place. The hotly tipped song was performed by a duo, Sandra & Andres (Sandra Reemer and Dries Holten, who was also the composer). Sandra Reemer, born in Bandung, Indonesia, would go on to represent the Netherlands on two further occasions as a solo artist, coming ninth in The Hague in 1976 with *The Party's Over* and 12th in Jerusalem in 1979 (under her real name, Xandra), with *Colorado*, tying with Corry Brokken in representing the Netherlands in three different years (Sandra also acted as a backing singer for Bernadette in Munich in 1983).

Barbara Alexandra ('Xandra') Reemer had moved to the Netherlands with her family in



Sandra & Andres

1958 when Indonesia gained independence. They settled in Brabant and at school Xandra was made to change the spelling of her name to Sandra. After taking up music she won a talent competition at just 11 years of age when she performed *Al Di Là*, the Italian Eurovision entry of 1961, and she gained further attention two years later with her performance of *Sleep Softly*, a Dutch version of George Gershwin's *Summertime* from *Porgy & Bess*. In 1970 19 year-old Sandra featured in the National Songfestival final for the first time with *Voorbij Is de Winter (Past Is The Winter)*, but tied for equal seventh and last place. However, after teaming up with Dries Holten to form Sandra & Andres the duo rapidly gained chart success, notching up five Top Ten hits in the Netherlands, and were selected to represent the country in the 1972 contest, performing all three songs in a national final in which *Als Het Om De Liefde Gaat (When It's All About Love)* was the runaway winner. Despite their success in the contest Dries decided to break up the partnership, forming a new duo, Rosy & Andres, with Rosy Pereira, and Sandra decided to continue as a solo artist.

By 1976 Sandra Reemer was an established hit maker in the Netherlands, and was one of five top acts selected to contest the national final as the country prepared to host the 21st Eurovision Song Contest in The Hague. At the National Songfestival final, held in the Congresgebouw, the venue that would host the Grand Prix itself, Sandra was triumphant with *The Party's Over*, in the process defeating Rosy & Andres' *I Was Born To Love*, which finished



Saskia & Serge

fourth. Prior to the Eurovision final there were claims that *The Party's Over* closely resembled the Mary Hopkin hit *Those Were The Days*, but these were dismissed by the EBU who determined that, while similar in structure, the two songs were distinctly different in melody. The ninth place in the Eurovision final for the host nation and defending champions was a disappointment, although the song was a number three hit in the Netherlands, but Sandra would return for a further attempt three years later. In the meantime, she briefly joined the four-piece studio girl group Veronica Unlimited, which had been put together by Hans van Hemert (who had written *The Party's Over* and had been the lyricist of *Als Het Om De Liefde Gaat* (*When It's All About Love*), and the composer of *I See A Star*, the 1974 entry), to commemorate the anniversary of the Radio Veronica Top 40. The group had a number two hit in the Netherlands with *What Kind Of Dance Is This*, and a minor hit with the follow-up, *Right On*.

In the 1976 national final the brothers Bolland & Bolland had been runners-up to Sandra with the song *Souvenir*, but all was forgiven when in 1979 the brothers collaborated with Gerard Cox to write *Colorado*, the emphatic winner among five competing songs in the National Songfestival final, all of which were performed by Sandra Reemer (as Xandra). At the national final in Amsterdam an interesting experiment was used for the juries. Eleven juries were selected; Ten of these came from ten different professions: musical conductors, media presenters, actors, carnival



Ben Cramer

workers, chefs, nurses, firefighters, footballers, politicians and local mayors; The eleventh jury was made up of members of Sandra Reemer's fan club. Each jury had 50 points to distribute among the five songs, and 203 of the 550 points went to *Colorado*, almost 100 points more than the second-placed *Lieveling* (*Darling*). Sandra was in fact married to co-writer Ferdi Bolland by this time, so she could be forgiven for putting a little extra effort in to *Colorado*! For the Eurovision final in Jerusalem the song was billed as being performed by the Xandra Band, although in reality Xandra was a solo artist and there were no other band members. Although 12th place was another disappointment, *Colorado* was one of four Eurovision entries from that year to become a Top Ten hit in Sweden, along with the winner, *Hallelujah*, Sweden's own entry, *Satellit*, and the German entry, *Dschinghis Khan*. Brothers Rob and Ferdi Bolland would continue their successful song writing partnership, most notably when they wrote and recorded the original version of Status Quo's 1986 hit, *In The Army Now*, which made the Top Tens of six European countries for the British band (including Number One in Switzerland and Austria and number two in the UK), and reached number 15 on the Dutch chart.

In the early Eighties Sandra released several singles including *Indonesia*, *Get It On* and *Gold*, but major chart success eluded her and she turned increasingly to television work, and through the decade presented the entertainment shows *The Show Of The Month*, *The Show Masters*, *The Better Sex* and



Xandra



The Saturday Night Show, and assisted the entertainer Jos Brink in the show *Bet That..?* In 1983 though, she had returned to Eurovision as a backing singer, and when Bernadette's seventh-place *Sing Me A Song* became a hit in Scandinavia, she toured the Nordic countries. Sandra's star waned somewhat in the Nineties but in 2000 she staged a successful comeback when she joined fellow Dutch Eurovision entrants Marga Bult (Marcha) and Sjoukje Smit (Maggie MacNeal) to form the trio The Dutch Divas, gaining a Dutch chart hit with their version of *From New York To LA*. After five years Sandra left the group (briefly replaced by another Eurovision veteran, Justine Pelmelay, before Marga and Sjoukje continued as a duo), and re-joined Jos Brink for a remake of the *Bet That..?* TV show. Since 2008 she has focused her attention on the Sandra Reemer Foundation, which supports development projects for disabled people in developing countries, although since 2011 she has also found time to headline a theatre production, *Purple*, celebrating the songs of Annie MG Schmidt.

Following Sandra Reemer's Eurovision debut with the good result in Edinburgh it had temporarily been back to the bad old days for the Netherlands at the 1973 contest when *De Oude Muzikant (The Old Musician)*, performed by Ben Cramer, finished 14th out of 17 entries. The rather old fashioned song was written by Pierre Kartner, who as his alter ego Father Abraham would go on to achieve phenomenal success with *The Smurfs*, and who 37 years later would write another Netherlands

Eurovision entry, *Ik Ben Verliefd (Sha-La-Lie) (I'm In Love (Sha-La-Lie))*, for Sieneke, with similarly disappointing results – 14th place in the second semi-final in Oslo in 2010.

Ben Cramer was just 17 years old when in 1964 he and his backing group, The Sparklings, won an Amsterdam talent contest. The group was then discovered and nurtured by Annie Rouver, one of the Netherlands' most popular and enduring singers, particularly in the 1940s and 1950s, and she produced their first hit single, *Zai Zai Zai*, which reached number seven on the Dutch Top 40 in 1967. Throughout the late-Sixties until the mid-Seventies Ben had a stream of chart hits in the Netherlands, but at the end of the decade the commercial success of his releases declined and he began a new career in musical theatre, although he returned to Eurovision when he was a jury member in the National Songfestival final in 1982. Since the Eighties Ben has starred in many musicals, including in the role of Juan Peron in *Evita* and parts in *Chicago*, *The Phantom Of The Opera* (with a three-year run in the title role), *Beauty And The Beast*, *Chess* and the Elton John & Tim Rice adaptation of *Aida* in the role of Zoser. Ben's chart career had seemed to end in 1984 with the singles *Desiree* and *A Friend Like You* – apart from a minor hit in 1991 with *Forget It* – but in 2013 he collaborated with several Dutch stars on the single *King's Song*, specially commissioned to commemorate the coronation of Crown Prince Willem-Alexander to King of the Netherlands in April of this year, which peaked at number two on the Dutch chart.

In hindsight, competing against *Waterloo* in Eurovision was a little like being up against *Titanic* at the Oscars, and exceptionally good entries from Italy and the Netherlands were left trailing in the Swedish song's wake in Brighton. The Dutch entry for 1974 was *I See A Star*, performed by Mouth & MacNeal. The duo had been selected by NOS to represent the country, and had performed three songs, all in Dutch, in the national final. *Ik Zie Een Ster* won by a landslide and, when an open language rule was announced for the Eurovision final, the song was translated in to English. The third

place in Brighton was the Netherlands' best performance aside from the three winners of the Fifties and Sixties, and the song became one of only three non-winner, non-UK entries to make the UK Top Ten (alongside the second-placed Italian song of that year, *Si*, and Italy's 1958 entry *Nel Blu Dipinto Di Blu (Volare)*).

Mouth & MacNeal had been formed three years before their Eurovision entry. Willem Duyn, aka Big Mouth, was already an established performer – having joined a number of groups including Speedway in the 1960s – when he was teamed by producer and songwriter Hans van Hemert with Sjoukje van't Spijker (later Sjoukje Smit). Sjoukje was comparatively unknown, having released one single, a cover of Marvin Gaye's *I Heard It Through The Grapevine*. Almost immediately the duo had a number five hit in the Netherlands with *Hey You Love*, and this was followed by the huge international hit *How Do You Do*, written by Hans van Hemert and Harry van Hoof, the latter of course conductor of 15 of the Netherlands' entries at Eurovision. The song was a Number One hit in the Netherlands, Belgium, Denmark, Switzerland and New Zealand, a number two in Canada and a number five in Germany. In the US it peaked at number eight during a 19-week run on the Billboard Hot 100 and earned a Gold Disc for 1,000,000 sales. In the Netherlands the follow-up single, *Hello-A*, also topped the chart.

Despite their Eurovision success Mouth & MacNeal split up later in 1974. Willem joined with Ingrid Kup (whom he married) to form a new duo, Big Mouth & Little Eve, before resuming a solo career in the Eighties when he had chart hits with Dutch versions of Frankie Miller's *Darlin'* and *Chattanooga Choo Choo*. He later became the temporary frontman of the group Normaal while lead singer Bennie Jolink recovered from a motorcycle accident. Normaal perform a fusion of country and heavy rock in Achterhooks, a Low Saxon dialect of the Gelderland region. The band, which has had more chart hits in the Netherlands over the years than any other Dutch band, was formed in 1975 as an antidote to Disco and Glam Rock



Maggie MacNeal

and the perceived snobbery in the Netherlands towards the Achterhooks dialect, and is known for its ultra-loyal fan base. After the brief collaboration Willem Duyn resumed his solo career. He died in 2004 at the age of 67.

After the split Sjoukje van't Spijker formed a band with husband Frank Smit before resuming a solo career as Maggie MacNeal in the late-Seventies. In 1977 Maggie had come third in the National Songfestival with *Jij Alleen (You Only)*, and in 1980 she was selected to represent the Netherlands in the 25th anniversary Eurovision in The Hague, only the second time that both artist and song had been internally selected. The song, *Amsterdam*, a strong ballad which was co-written by Maggie and husband Frank along with Robert Verwey and Alex Alberts, took an early lead in the voting, picking up three sets of 12 points from the first four juries before being overtaken by Ireland, Germany, the United Kingdom and Switzerland to finish in a still highly creditable fifth place. After the contest Maggie continued her solo career with moderate success until



Teach-In

she joined with Marga Bult and Sandra Reemer in The Dutch Divas in 2000.

In 1975, for the first time since 1970, the Netherlands' Eurovision entry was decided by an open competition for both song and artist. In the first stage a five-member international jury decided on the best of three songs, and in the second stage a 100-strong public jury voted on which of three acts should perform the song. The group Teach-In was selected over fellow contenders Albert West and Debbie with more than 50% of the public vote. The Netherlands drew first in the running order in the Eurovision final in Stockholm, opening the show with the bouncy and upbeat *Ding-A-Dong*, sung in English. Once again the UK was on the wrong end of a two-horse race, and at the halfway point in the voting the Netherlands took the lead which would take the country to its fourth victory, equalling the then record number of France and Luxembourg. It was the first time that the country performing first in the show had won the contest (a feat repeated the following year), and the country that had performed the first song in the first ever Eurovision back in 1956 became the first country to deliver votes under the new 12, 10, 8 system introduced in 1975 and in place ever since.

The six-piece group Teach-In had been formed in Enschede in 1969 and had undergone several changes in line-up over the years, with lead singer Getty Kaspers taking over female vocals from Hilda Felix in 1971, and had had three chart hits in the Netherlands in 1974. *Ding-A-Dong* was a major hit, topping the charts in Norway and Switzerland and peaking at number 13 in the UK. Surprisingly, at home in the Netherlands it wasn't a Number One, reaching number three. The group toured extensively over the following two years but failed to achieve further international chart hits, and they split in 1978.

Following Sandra Reemer's second attempt in 1976 an open national final took place in 1977, won by *De Mallemolen (The Merry-Go-Round)*, a classical ballad performed by Hedy Lester and composed by her brother, Frank



Hedy Lester

Affolter. The song had been expected to do well but, performed third in a strong line-up, and with another strong ballad right at the end of the running order, it was overwhelmed in the voting and finished in 12th place. The song reached number 28 on the Dutch chart, two places higher than Hedy's previous best position when, as a member of the duo April Shower with Gert Balke, she had made the chart in 1971 with *Railroad Song*. Since her Eurovision appearance Hedy has continued a singing and acting career. She was followed in Eurovision by the Seventies pop trio Harmony, fronted by Rosina Louwaars, who finished in 13th place in Paris with the up-tempo *'t Is OK (It's OK)*.

Hosting the Silver Jubilee

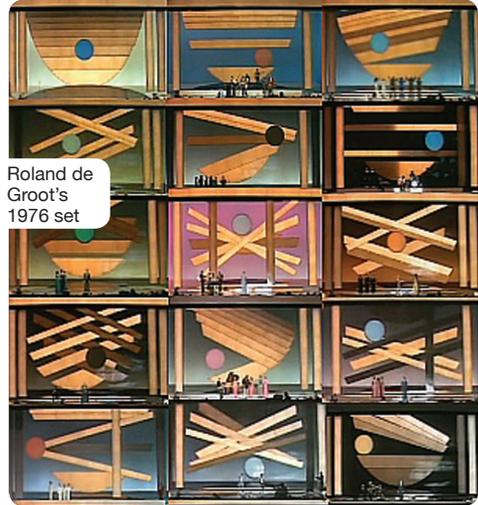
In 1980 the Israeli broadcaster IBA faced the potentially ruinous cost of producing the Eurovision Song Contest for a second consecutive year following the country's win in Jerusalem. NOS was persuaded to take up the challenge, hosting the contest for the fourth time, and embarked on a lower cost production, the total budget coming in at just £725,000. The postcards were jettisoned and in their place announcers from each participating country introduced the songs from the stage. The opening film even reused some footage from the introduction to the 1976 contest. One unfortunate side effect of Israel passing up on the chance to host the contest was that the EBU chose a date that coincided with the Israeli Day of Remembrance, forcing the country to withdraw and robbing them of

the opportunity to try for a record third consecutive win.

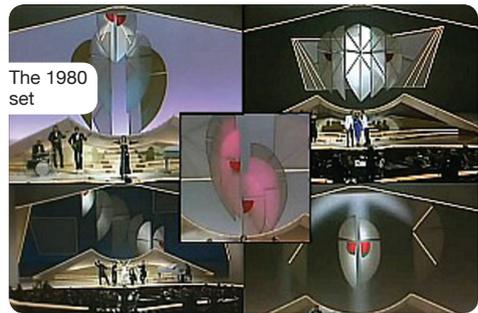
The main visual feature of the 1980 contest, in those pre-CGI/LCD days, was the giant set of moveable geometric shapes that formed a unique backdrop to each song, a highly imaginative and colourful departure from the static stage sets that had been the norm. The designer, Roland de Groot, had first used the concept in Amsterdam in 1970 with a set of suspended orbs and curved shapes and then, on a much larger scale, at the Congresgebouw for the 1976 contest, developing a more sophisticated version for 1980. His designs would make a further Eurovision appearance at the Grand Theatre in Luxembourg for the 1984 contest when the set, centred on a giant 4 (to mark 1984), allowed his imagination to surpass itself. A team of 26 people in Luxembourg was needed to operate the suspended light boxes, each box able to appear in eight different colours, and the design cost a reported £125,000. After the contest the set would be packed up and shipped back to the Netherlands where it would gain a new life as the set for the Dutch version of the 3-2-1 quiz show.

Aside from its relatively low cost, which was admirably disguised, the Silver Jubilee Eurovision which was compered by the actress Marlou Fluitsma, was notable in several ways. In the line-up of competitors it marked the first year of what would become a 25-year exile for Monaco as well as the first – and so far only – entry from Morocco, who would finish 18th out of 19 (beating Finland), their total of seven points all coming from the Italian jury. In the voting it marked the first time that the points from each jury would be announced in ascending order – after a slight false start by the first jury spokesperson in Vienna. Apart from the hugely popular Irish win, the results marked a return to form for the UK in third place, and the continued successive improvements by Germany in second place - their previous entries having come eighth, sixth and fourth – on their way to a wafer-thin defeat the following year and a first win in 1982.

The 1981 National Songfestival had been



Roland de Groot's 1976 set



The 1980 set



The 1984 set

won by the little-known Linda Williams, who had been a late replacement for Oscar Harris, defeating past Eurovision entrant Ben Cramer and future entrant Maribelle with *Het Is Een Wonder (It's A Wonder)*, and going on to ninth place in Dublin. While Linda had little subsequent commercial success, she did reappear at Eurovision when she sang backing vocals, alongside her daughter, for Belgium's Vanessa Chinitor in 1999. The unlucky Maribelle, whose songs *Marionette* and *Fantasie* had come second and third in the national final, would get her chance to represent her country three years later.

The following year's National Songfestival is remembered for one of the great what-might-have-been questions of Eurovision history. The show, hosted by Lenny Kuhr and with a jury that included Ben Cramer and Getty Kaspers, saw three songs each performed by three acts. The winning combination, *Jij En Ik (You And Me)*, performed by Bill van Dijk, would go on to finish third from bottom in Harrogate, but the runner-up in the national final, *Fantasie Eiland (Fantasy Island)*, was picked up by the British musician and producer Tim Friese-Greene, who had worked with Thomas Dolby and Talk Talk and who would go on to produce work by Brian Kennedy and The Nolans among others. Tim recorded the song with Tight Fit, who had had a UK Number One earlier in the year with *The Lion Sleeps Tonight*, and they took the reworked *Fantasy Island* to number five in the UK chart. Bill van Dijk, who is best known in the Netherlands for his performances of the Wilhelmus - the national anthem - before football matches, had appeared on stage in the musical *Hair* in the 1970s, and since then has continued a theatrical career, taking the lead role in *Cyrano: The Musical* both in the Netherlands and on Broadway, as well as a long standing role providing voices on the Dutch version of *Sesame Street*, *Sesamstraat*.

The Netherlands bounced back in 1983 when Bernadette's *Sing Me A Song* finished seventh in Munich. The song had squeaked through a very close national final, defeating Vulcano's *Een Beetje Van Dit (A Little Of This)* by a single



point. After the contest Bernadette formed a partnership, *Double Trouble*, with Ingrid Simons, before settling in to a career as a backing singer and voice-over artist. She was followed on the Eurovision stage by Maribelle with the highly fancied ballad *Ik Hou Van Jou (I Love You)*. At the National Songfestival final of 1984 in Hilversum five artists had each performed two songs, and Maribelle had taken both of the top two positions, with her performance of *Vanavond (Tonight)* coming second, followed by the again unlucky Vulcano. At the Eurovision final in Luxembourg however, the Netherlands finished in a disappointing equal 13th place. *Ik Hou Van Jou* peaked at number 21 on the Dutch Top 40 and Maribelle has enjoyed a successful career since her Eurovision appearance, charting in the Netherlands in recent years with the single *Jouw Ogen (Your Eyes)* in 2008 and again the following year with *Ik Geef Me Over (I Surrender)*.

In 2009 Maribelle recorded a Dutch version of *Fallen Angel*, a song that highlighted the issue of child abuse, the lyrics for which were written by John Dulles, lead singer of 3JS, who would represent the Netherlands at Eurovision in 2011. She had been inspired by the story of the girl in the song to raise awareness of the issue, and has said of John Dulles' lyrics "He has for me, in his own poetic way, translated an English song in to Dutch and he has I think done it in unprecedented ways". In the same year she became involved in another uplifting project. Two years earlier Corporal Cor Strik became the first Dutch soldier to be killed in Afghanistan. Acoustic storyteller Mirco had

been inspired by a celebration of Corporal Strik's life held by the young soldier's football club and wrote the song *Zaterdagmiddag Voetbal (Saturday Afternoon Football)* as a tribute. It was well received on its release in 2008 and it was decided that the record would be reissued every year, each time with a different singer, and Maribelle's version, released in 2009, was acclaimed by critics and the public. These days Maribelle runs a Bed & Breakfast hotel in Ibiza as well as a business providing singing coaching.

For the first time in Eurovision history the Netherlands withdrew from a contest in 1985 as the date set for the final coincided with the Dutch Remembrance of the Dead. The country would miss the 1991 contest for the same reason, and would go on to miss a further two, in 1995 and 2002, through relegation. The Netherlands returned in 1986 with the four-piece girl group Frizzle Sizzle – Karin, Laura, Mandy and Marjon – who won the national final and went on to 13th place in Bergen with *Alles Heeft Ritme (Everything Has Rhythm)*, which reached number 21 on the Dutch chart. The girls had first performed together five years earlier, debuting on the *Kinderen Voor Kinderen (Children For Children)* TV show, later forming a band. After the indifferent result at Eurovision the girls switched to recording in English, and over the following 12 months they had two further chart hits in the Netherlands with *Talk It Over* and *Second Chance*. They split up in 1990 but continued in show business as solo performers. Laura Vlasblom made a second attempt at Eurovision in 1992, finishing as runner-up in the National Songfestival final



with *Gouden Bergen (Golden Mountain)*.

For 1987 Marga Bult (as Marcha) had been selected to perform all the songs in the national final, which was easily won by the song *Rechtop In De Wind (Upright In The Wind)*. The performance in Brussels was Eighties personified: strident, big hair, shoulder pads and half-length sleeves. The song finished in a very strong equal fifth place alongside the comparatively understated Danish entry, receiving 12 points from the French jury, the best placing for a Dutch song since 1980. Marga had first tasted success as one half of the duo Tulip – with former Teach-In singer Mariëtte Wolsink – in 1979 before joining girl group Babe from 1981 to 1986, although she had recorded her first album, *Two White Pigeons*, at the age of just 14 in 1970. After Eurovision she became a frequent presenter and panelist on TV before forming the Dutch Divas with Sandra Reemer and Maggie MacNeal in 2000, and in 2006 she was named Diva of the Year in Squeeze magazine. Over the years Marga has presented on several TV stations, including a show with the now notoriously discredited medium and 'healer' Jomanda, who now features in the Association Against Quackery's top 20 of Dutch quacks. Marga continues to perform as a solo artist and is a regular presenter on local broadcaster RTV Oost. In 2012 she released an updated version of *Rechtop In De Wind*.

Alkmaar-born Gerard Joling was selected to perform the Dutch entry for Eurovision in 1988 and the song *Shangri-La* won the national final, finishing ninth in Dublin with two sets of 12 points from Greece and Luxembourg.



Gerard had first appeared on the music scene as a backing dancer for the Dolly Dots on their 1984 single *She's A Liar*, before having a number four hit with his debut single *Love Is In Your Eyes* in 1985 and a Number One hit the following year with *Ticket To The Tropics*. The year after his Eurovision appearance Gerard scored the hit that he is most associated with, *No More Boleros*, which was Number One for six weeks and featured on several international charts. Gerard has released a steady stream of singles up to the present day, many of which have been major hits, and he was one of the Dutch stars to take part in the number two hit *King's Song* in 2013. Gerard was meant to be a part of the trio De Toppers, who were selected to represent the Netherlands at the 2009 contest in Moscow, but a skiing accident prevented his participation. In recent years he has fronted several successful TV shows, including *Stars Dancing On Ice*, *Popstars*, *Who Am I* and *Holland's Got Talent*.

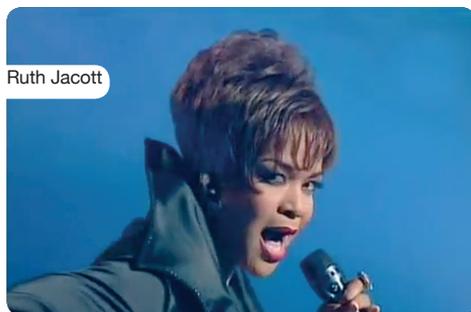
The Netherlands' 1989 entry, Justine Pelmelay's *Blijf Zoals Je Bent (Stay The Way You Are)* won an open national final but finished 15th in Lausanne. Justine had been a member of several groups in the 1980s and had been a backing singer for Gerard Joling a year earlier. In 2005 she made another attempt to represent the country in Eurovision with *What You See Is What You Get*, but did not advance to the national final. Justine had been tipped to do well in the 1989 contest and the following year there were further high expectations for another act, Maywood – sisters Aaltje (Alie) and Doetje (Doetie) de Vries – with a song Alie

had written, *Ik Wil Alles Met Je Delen (I Want To Share Everything With You)*. Despite the high hopes, unfortunately the 15th place of a year earlier was repeated in Zagreb. The song featured a trumpet solo bridge and the poor result was blamed in part on the fact that the trumpet player's microphone had not been open at the crucial moment.

The de Vries sisters had been members of three bands – The Karinas, Colt 45 and The Lady Pops – in the 1970s before becoming a duo and adopting the name Maywood in 1979. Maywood was an extremely successful duo throughout the Eighties and early Nineties, first charting in 1979 with the minor hit *You Treated Me Wrong* before achieving their breakthrough hit *Late At Night*, which spent three weeks at Number One in 1980, and their repertoire featured a mix of dramatic ballads and danceable pop songs. Throughout the Eighties the sisters had toured extensively and had released singles in 52 countries. The sisters split up Maywood in 1995 and pursued solo careers, both without success. They reunited in 1997 for the single *Rise In The Morning*, but it failed to reignite their earlier form. A disagreement between Alie and Doetie over their future direction developed in to a bitter public rift that became an ongoing tabloid saga with the sisters arguing in court over ownership of the Maywood name, and it would be many years before they were reconciled in 2013.

After a year's absence the Netherlands returned to Eurovision in 1992, achieving ninth place with Humphrey Campbell's *Wijs Me De Weg (Show Me The Way)*. Humphrey, who was joined on stage by brothers Carlo and Ben, enlisted Ruth Jacott as a backing singer, and would return the favour when Ruth represented the country the following year, the two becoming a couple. Suriname-born Humphrey has remained in the music industry, becoming an in-demand record producer.

In 1993 the Netherlands had once again been among the favourites, but this time Ruth Jacott's song, *Vrede (Peace)*, did score strongly, finishing sixth – with a 12 from Ireland – the best result since 1987. Like Humphrey



Ruth Jacott

Campbell, Ruth was born in Suriname. Her breakthrough came when she won the Knokke Festival in 1988, leading to parts in the Dutch productions of *Cats* and *A Night At The Cotton Club*, and she was selected to perform all of the songs in the National Songfestival final of 1993. Immediately after her good result in Millstreet Ruth scored a major hit in a duet with Paul de Leeuw with *Stay With Me*, and she established an impressive track record of hit albums and singles over subsequent years, despite being forced to undergo an operation in 2000 to restore damaged vocal chords. She has continued to perform in musical theatre, taking the title role in the musical *Billie Holiday*. In autumn 2012 she was about to embark on her own production, *A Lady On Stage*, featuring the music of idols such as Billie Holiday and Tina Turner as well as her own hits, but a fall during rehearsals, breaking several bones in her foot, postponed the enterprise. Ruth was another artist who participated in the *King's Song* collaboration for the 2013 coronation.

For 1994 NOS selected the established singer and actress Willeke Alberti to represent the country, and the standard ballad *Waar Is De Zon?* (*Where Is The Sun?*) won the eight-song national final. In Dublin, however, a total of just four points – all from Austria – led to the Netherlands' lowest ever finishing position, 23rd out of 25 songs, beating only rookies Estonia and Lithuania, an extremely disappointing result. Willeke, a veteran of the music industry who had begun her career duetting with her father (the famous singer Willy Alberti, who had enjoyed a long and

successful career in the Forties and Fifties), had been having hit records of her own since the early 1960s, and in fact had had a Number One hit in the Netherlands 30 years before her Eurovision appearance with *De Winter Was Lang* (*The Winter Was Long*). Her own impressive chart career lasted through to the late-Nineties and she continues to perform and record. Her most recent album, the aptly titled *I'm Still Here*, was released in 2011 and she was yet another Dutch star to feature on the *King's Song* hit earlier this year.

The Netherlands returned from relegation in 1996 with a solid seventh place for Maxine & Franklin Brown's *De Eerste Keer* (*The First Time*), which was awarded a 12 by Austria, but the following year a total of just five points left the Bond-esque *Niemand Heeft Nog Tijd* (*No One Has Time Anymore*) in equal 22nd place for the five-piece girl group Mrs. Einstein. At the National Songfestival final, in which the group performed all the songs, *Niemand Heeft Nog Tijd* had tied in the televote with the slower paced *Toen De Aarde Stil Stond* (*When The Earth Stood Still*), but went through on the jury vote.

The country bounced back in 1998 however, when 20 year-old Edsilia Rombley, who had convincingly won the open national final, took fourth place in Birmingham, the Netherlands' best result since the win in Stockholm 23 years earlier. The powerful *Hemel En Aarde* (*Heaven And Earth*) scored 150 points, including two sets of 12 points (from Hungary and Belgium) and a stack of tens and eights. It would be the last song performed in the Dutch language at Eurovision until 2010 following the abandonment of the language and orchestra



Edsilia Rombley



Linda
Wagenmakers

rules after the 1998 contest. Edsilia returned to Eurovision nine years later when she was selected to perform all three songs in the national final of 2007, and in a departure that year from the established format, there was no jury or televote, Edsilia choosing the winning song herself. The song, *Nooit Meer Zonder Jou (Never Again Without You)* gained English lyrics and became *On Top Of The World* for Helsinki, but Edsilia was unable to gain a second appearance in the Eurovision final, finishing 21st out of 28 in the single mammoth semi-final of that year. She later stated that she would not return to Eurovision for a third attempt, declaring "I'm not going to be another Sandra Reemer".

Edsilia had begun her career in 1995 as part of the R&B group Dignity, going on to win the final of the Soundmixshow with her cover of Oleta Adams' *I Just Had To Hear Your Voice*, and over the years has recorded in both English and Dutch. In 2011 she released the single *Uit Het Oog Niet Uit Mijn Hart (Out Of Sight Not Out Of My Heart)*, a duet with Ruth Jacott, and most recently appeared on the Dutch chart as part of the *King's Song* project.

In 1999 Marlayne's equal eighth place in Jerusalem with the country-sounding *One Good Reason* marked the last time that the Netherlands would finish in the top ten at Eurovision until 2013. The song was written by the same team that would be behind the 2003 entry, Esther Hart's *One More Night*, and the two songs are not dissimilar, although the latter was less successful, finishing 13th. Co-writer Tjeerd van Zanen would be back for a

third Eurovision effort in 2008, co-writing the music and lyrics to Hind's *Your Heart Belongs To Me*.

In 2000 Linda Wagenmakers won the National Songfestival final at the Ahoy Arena in Rotterdam with *No Goodbyes*, the second year running that the winning song had scored more than double the points of the runner-up, and the Netherlands took the number two berth in the line-up in Stockholm. The Eurovision final ended prematurely for Dutch viewers when the transmission was cut short due to the firework depot explosion in Enschede that caused serious loss of life, NOS switching to coverage of the news story. As a result, no televote was conducted among viewers and the Netherlands used the back-up jury to determine its votes. Linda, whose performance is perhaps remembered as much for her dress – which concealed her backing dancers – as for the song, started singing at an early age, performing gospel songs at a Pentecostal church. In her first year at the University of Utrecht she won an audition for the role of Kim in a production of *Miss Saigon*, going on to work in gospel theatre and branching in to acting in the TV drama series *Westerly*. Linda has continued to work primarily in musical theatre, appearing in the controversial musical *Shhh...It Happens!*, set in an abandoned amusement park, and later completing a two-year run in *Hansel & Gretel The Musical* in the role of Caramella the candy witch. She has toured with gospel choirs and has also found time to provide voiceover parts in the Disney movies *Mulan 1*, *Mulan 2* and *The Princess And The Frog*.

In 2001 the Netherlands opened the show for the sixth time in its history but, unlike the previous occasion in 1975, pole position did not lead to victory and after Michelle's *Out On My Own* finished equal 18th the country was relegated from the following year's contest. When Esther Hart took to the Eurovision stage on their return in 2003 to perform *One More Night*, it marked the end of a convoluted selection process that involved two countries. Esther had also submitted the song *Wait For A*

Moment for the UK's Song For Europe contest, but the prospect of Esther representing both the UK and the Netherlands was unacceptable to the two countries' broadcasters and she withdrew from the UK selection process. However, the Dutch selection process wasn't straightforward either: A day after winning the National Songfestival final, the result of which was determined by a 50/50 split between a jury vote and a public SMS vote, it was discovered that a technical hitch with the SMS voting had led to a large number of votes either failing to register or being attributed to the wrong song. Fortunately for Esther the corrected vote did not affect the winning song and she went on to Riga to finish in 13th place.

The 2004 Eurovision Song Contest in Istanbul saw the introduction of the semi-final format and the Dutch duo Re-Union – Paul de Corte and Italian-born Fabrizio Pennisi – performed last in the line-up of 22 countries in the semi-final. *Without You*, a gentle and sparsely arranged love song, sailed through the semi-final in sixth place, scoring 146 points – including two sets of 12 points – but in the final it suffered the biggest drop in support ever seen between a semi-final and final, scoring just 11 points in total to finish 20th out of 24 songs. The 12 from Belgium in the semi-final became a six in the final and the 12 points from Ireland on the Wednesday night evaporated completely on Saturday night. Paul and Fabrizio, former members of the boy band All Of Us, disbanded Re-Union shortly after the contest, despite making the Dutch charts with both *Without You* and its follow-up, *If You Love Somebody*.



Semi-finalville

After the disappointment in Istanbul the Netherlands entered a prolonged period of poor results, setting an eight-year record of failure to qualify for the semi-final to the final between 2005 and 2012, the low point of which was reached in 2011 when *Never Alone*, performed by 3JS, was placed last out of 19 songs in its semi-final.

In 2005 Glennis Grace won through the national selection process with the uplifting power ballad *My Impossible Dream*, coming equal 14th in the semi-final – not a million miles away from qualifying for the final amid a field of 25 runners and riders. Glennis' singing talent had been nurtured from childhood when her grandfather built her a small studio in his attic, and at the age of 11 she had sung in the UNICEF Gala For Kids, hosted by Audrey Hepburn, her performance impressing guest star Julio Iglesias who invited Glennis to duet with him in concert. She had modelled herself on her idol, Whitney Houston, and in 1994 she won the televised Soundmixshow final with her version of *One Moment In Time*. Glennis' career faltered when her second album, 2003's *Secrets Of My Soul*, failed to make an impression, but two years later Eurovision would give her the temporary lifeline she needed to stay in the music business when her public profile was rekindled. The lack of success in Kiev, and the disappointing sales of the follow-up single *Shake Up The Party* and the *Impossible Dream* album led to her being dropped by her record company, but a change to a new record label and a steady output kept her in the public eye, and in recent years Glennis'

music career has gone from strength to strength: In 2011 she took part in the Netherlands' Best Singers TV programme, delivering a rousing version of the Volumbia! hit *Afscheid (Farewell)*, which was an instant YouTube and iTunes hit and entered the Dutch Top 100 singles chart at Number One, going on to earn a Gold Disc. Her two most recent albums, 2011's live album *One Night Only* and the 2012 studio album *This Is My Voice* both peaked at number two on the Dutch album chart.

Following poor results for Treble and Edsilia Rombley it was announced that Hind had been internally selected to represent the Netherlands in 2008 with the song *Your Heart Belongs To Me*. Hind Laroussi, who has Dutch-Moroccan parentage, has developed a unique style, mixing pop, R&B and Fado with Arabic and Mediterranean influences, and had first gained attention when she made the final of the Dutch Idols series in its 2002/3 season. Her debut album, appropriately named *Around The World*, led to an Edison Award for Best New Dutch Artist. In Belgrade, however, *Your Heart Belongs To Me* only managed 13th place in the first semi-final.

Back on song

The run of poor results continued as Sieneke, 3JS and Joan Franka fell short of qualification before the Dutch fan favourite Anouk was appointed to rescue the Netherlands' performance in 2013. Anouk, the Netherlands' top female rock singer and hugely successful in her home country and in Belgium, had featured in fan polls in previous years but had wanted to decide on the song herself, a condition that was finally agreed to. The melancholy *Birds* comfortably qualified from its semi-final in sixth place and went on to finish ninth in the grand final in Malmo, the Netherlands' first top ten position in 14 years. The song was the lead-off single from Anouk's *Sad Singalong Songs* album, and both single and album topped the Dutch charts. It was Anouk's ninth Number One album but only her second Number One single, following *Three Days In A Row* from her 2009 album *For Bitter Or Worse*. Anouk had debuted in 1996 with



the single *Mood Indigo*, a modest hit written by two members of Golden Earring, Barry Hay and George Kooymans, but it was the single *Nobody's Wife*, released the following year, that really established her as a force to be reckoned with, reaching number two on the Dutch Top 40 and making the Top Tens of Belgium, Denmark, Sweden, Norway and Finland. While rock has been the hallmark of her 12 Top Ten albums to date, Anouk has also shown a gentle side on tracks such as the Top Ten singles *Lost* and *Michel* and her prodigious talent has been rewarded in a string of Edison and TMF Awards, a Golden Harp award for her 2002 heavy rock album *Graduated Fool*, and an MTV Europe music award for Best Dutch Act in 2006.

Although the Netherlands has not won Eurovision since the mid-1970s the country remains one of the contest's biggest winners and most successful participants. The Netherlands has been one of the contest's most loyal supporters, equal fifth in the number of contests entered (54 out of the 58, alongside Switzerland, with only Germany, the UK, France and Belgium having entered more), and has hosted four contests (equal with Luxembourg and behind only the UK, Ireland and Sweden). Having launched the first Eurovision Song Contest with *The Birds Of Holland* back in 1956, The Netherlands returned to the Eurovision final and to the top ten in 2013 with *Birds*. Support for the country's return to the final was clear from the huge cheer that greeted the opening of the last envelope at the end of semi-final 2 in Malmo, and we look forward to the 55th Dutch entry in 2014. 📌

THE VISION PANEL SPECIAL

In a departure from our usual feature, **Alasdair Rendall** asks some of our members about their all-time favourite Eurovision song



Alasdair Rendall
Azucar Moreno: *Bandido*
Spain 1990

1990 was the first Eurovision Song Contest I really got into, and remains my favourite of all time, so it's no surprise that my favourite Eurovision song comes from that year. Ironically, Spanish songs rarely figure among my favourites each year, but *Bandido* is an exception. From the moment the guitars kick in, it's three minutes of pure passion. The stunning sisters perform this song with such feeling that you are captivated by their performance throughout the whole act. We must of course pay tribute to their professionalism by having the balls to walk off stage when the start of the song was messed up, and then having the courage to come back on and sing with such feeling. Snappy choreography, great lyrics, a driving beat – what's not to love about this song! I also hear that a rather good Azucar Moreno tribute act has graced the stage in Eurobash past...!



Off they go.
 Inset: the infamous tribute act!



Nicky Teare
Sahlene: *Runaway*
Estonia 2002

My favourite Eurovision song can change from week to week, but at the moment it is *Runaway* by Sahlene from Estonia in 2002 that brings me the ultimate heady mix of joy and deep emotion. Aside from a disregard for basic road safety, lyrically this is a wonderful composition. The hedonistic approach to life, bordering on nihilism, espoused in the song is a philosophical doctrine whose main tenets are probably more clearly



A heady mix of joy and deep emotion

defined in the seminal *Ding A Dong*, another of my all time favourites. *Runaway*, though, has the advantage of also being musical perfection. A wonderful pop melody that, not for the first time in Eurovision history, builds to a soaring chorus and a later key change, but it doesn't stop there – galloping relentlessly to a stunning climax (the “I've tried sooooo hard” bit just before the end a particular highlight) and a proper ending. Were it not for her gurning around like an idiot on stage in Tallinn, it would surely have done the double for Estonia rather than shamefully only scoring the same amount of points as the Jessica Garlick offering.



Schlagerboy Andrew
Carola: *Invincible*
Sweden 2006

Carola's *Invincible* is my favourite Eurovision song. It is classic schlager with a slow start building up to a great a chorus and of course a wonderful exciting key change with a huge waily note. It's the best key change ever (possibly only matched by Malena Ernman three years later)! The performance is full of wind machines and flags, strutting and big heels and huge hair. There was also the excitement of a former winner coming back.

The first time we heard the song was via the web in the days before real-time internet feeds of the Melodifestival. We could only listen to a live stream from Gothenburg and we could hear the audience cheering during different parts of the song when (as we saw later) Carola



Best key change ever

started strutting down various catwalks in to the audience.

David and I were civilly partnered in summer 2006 and of course our disco was Eurovision themed. We handed out Swedish flags at the door and instructed the bemused DJ to play *Invincible* every half hour. By the sixth play all our work colleagues would rush to the dance floor to join the Eurovision stalwarts as soon as they heard the opening chimes of the song, and sing along waving their flags. Carola schlager unites everyone!



Schlagerboy David
Hot Eyes: *Det Lige Det*
Denmark 1984

My favourite is Hot Eyes' *Det Lige Det*. It was the song that really got me into Eurovision



Classic schlager beat. Inset: Soren's about to take a dip!

and turned me into a schlager fan when I was 11 years old. It's got that classic 1980s Scandinavian schlager beat and Kirsten & Soren are real schlager icons, coming back for another go twice more. Kirsten pushing Soren into the swimming pool in the preview video is a seminal moment in schlager history and stayed with me through the years until I could see it again on YouTube. Kirsten has got fabulous style and the spiky hairdo is a classic look, and Soren has been responsible for many more schlager moments through the years, from Birthe Kjaer in 1989 and Hera Bjork's *Someday* in 2009. Without Hot Eyes, Eurovision and schlager history just wouldn't be the same.



Chris Poppe
Joelle Ursull: *White & Black Blues*
France 1990

My favourite ESC song of all time is *White And Black Blues* by Joelle Ursull, from France 1990. I can't pretend that it's the song I play most often – far from it – but I think it's the classiest thing ever to come out of our beloved contest. It's got great rhythm, superb, intelligent



A heartfelt plea for equality

lyrics, it's sung by a beautiful girl and there are even huge drums on stage! I love that it's a heartfelt plea for equality, and that Serge Gainsbourg's lyrics include such images as "comme la flèche d'un chasseur, équateur, une lame de couteau où scintillent les pleurs", which as *diggitoo.net* will tell you means "like the arrow of a hunter, equator, a knife blade on which tears are sparkling". It's even from my favourite contest, 1990, which is full of heart-stopping moments and tingly-sensation songs. Whenever I go to Paris, I visit M. Gainsbourg's grave, leave a pebble there, and say a big thank-you for this song.



Elaine Dove
Mihai Traistariu: Tornero
Romania 2006

My favourite song of all time is *Tornero*. When I was taken to my first Eurobash disco in 2007 (with a lot of persuasion)

it was the song that finally made me get on the dance floor and have a boogie. It was after that night I decided I wanted to go to Belgrade so I suppose you could say that *Tornero* was responsible for bringing me into the Eurovision family – you lucky souls!



Blame Mihai for Elaine!



Andy Roberts
Gina G: Ooh... Aah... Just A Little Bit
UK 1996

I'll have to stay loyal to the UK and go with Gina G's *Ooh Aah* confection of 1996. Why? Up tempo, great dance track, good look, kitsch hand waving and



Commercial cracker!

a commercial cracker of a song. The UK at its best. When this played to fans waiting to enter Malmo arena this year, the whole place was up and moving. It was also our entry in Oslo, which was my first Eurovision visit outside of Ireland and the UK and therefore the one that left a big impression!



Marcus Keppel-Palmer
Umberto Tozzi & Raf:
Gente Di Mare
Italy 1987

My favourite Eurovision song of all time is *Gente Di Mare* by Umberto Tozzi and Raf. Tozzi is one of my favourite artists since I lived and worked in Germany when *Ti Amo* was a huge hit. So I was thrilled when he was the Italian representative with Raf. The song is a lilting shantyesque evocation of the summer and, in particular, an Italian summer which never fails to put a big smile on my face.



Lilting shantyesque evocation of summer!

We may make this 'Your Favourite Eurovision Song' a regular feature. If you would like to contribute just get in touch with **Vision's** Editor.

WHATEVER HAPPENED TO ENRAP-TURE



Following the UK's nadir with Jemini's nul points, in 2004 the Making Your Mind Up pre-selection was clearly won by "safe pair of hands" James Fox. Coming 4th that year was female trio, Enrap-ture. **Marcus Keppel-Palmer** looks at what has happened to the group.



Do you remember the funky song from 2004 called *Weekend (Gotta Work)*? Nope? Well it was the first song presented on stage by Terry Wogan and Gaby Roslin that year. It failed to ignite much support from the voting public and gained fourth place from every jury. Presumably someone had thought Afro-dite should be replicated by the UK. And so Enrap-ture was born.

Kelly Beckett, from Nottingham, Stacey Ayana Rasch-Olsen, a dancer from the USA via Norway, and Mercedes Seecoomar, from London via Denmark, were the three girls who were put together to form Enrap-ture. They were all at the time in talks with

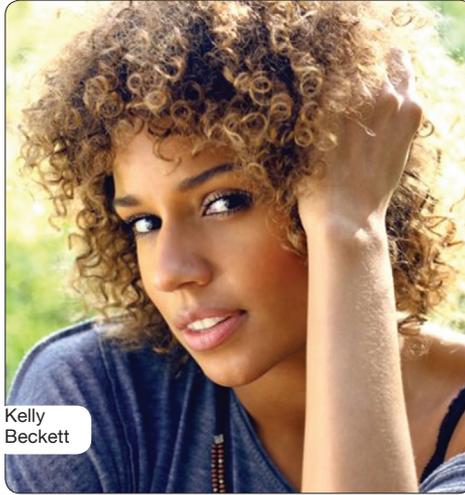


Nicky Graham, impresario from Sony. Nicky was asked by the BBC to find the songs and artists for the Making Your Mind Up show. Graham had been doing this since Jonathan King stepped back, and he thought that the three girls would gel well together and so he put them forward for Eurovision. The three girls tried to corner the urban R'n'B selection in the pre-selection and the sound of their song *Weekend (Gotta Work)* was described as "a mixture of R'n'B, hip-hop, funk, rock and pop". The three girls probably didn't have much experience coming in to the pre-selection and were left to the mini-tour undertaken that year by all the finalists to hone their act. In the circumstances, 37 points was

quite a good reward. Hardly surprisingly, Enrap-ture did not stay together after the show, so let's look at the individual members of the group to see what has happened to them.

Kelly Beckett was born in Nottingham in 1982, of Barbadian origin, and used to go to Bluecoat Comprehensive School in Aspley. She studied dance in particular from the age of seven and studied at the Midland Academy of Dance and Drama. She then went on to train at The Actor's Temple in London. Kelly was signed straight out of college by Simon Fuller and 19 Management to host a TV show called S Club TV. The show lasted for a year as part of the spin off from S Club 7, and one of Kelly's co-presenters was Ben Barnes, who would compete against Enrap-ture in the group Hyrise. Kelly also danced in videos for the likes of Atomic Kitten, Westlife and Beverley Knight, and also performed with Shaggy and Ali G at the Brit Awards in 2002.

After Making Your Mind Up, Kelly got a part in the Ben Elton sitcom Blessed which ran for one series, before she was one of the girls chosen to form The Paradiso Girls, the European answer to The Pussycat Dolls, put together by Robin Antin, the founder of The Pussycat Dolls. Kelly had to audition against 500 other girls for Antin, Will.I.Am and



Kelly Beckett

Jimmy Iovine before getting a place in the multi-national group. Their first single was called *Patron Tequila* and reached the top five of the US Dance Chart in 2009. The group then did plenty of promotion and touring, recording songs for a debut album. Kelly found that she was also skilled as a DJ and would sometimes do a DJ set during The Paradiso Girls' sets. However, the second single *Who's My Bitch* did badly and the album was shelved. When group member Lauren Bennett then joined The Pussycat Dolls, The Paradiso Girls officially went on hiatus while being quietly dropped by their record company.

Kelly then went back to her presenting skills, moving to LA and, under the name Fuzzy, hosted shows on the Style Network. For G4, she also hosted Attack Of The Show, a live show which included reviews of new

technological items, parodies, pop culture, and general daily news, and gave previews of video games, movies, and digital media. After this show was cancelled in 2012, Kelly moved on to host ENTV entertainment and fashion news, before she was announced in August 2013 as the host of a new TV show called Pop Vulture, which should be debuting in the USA this autumn.

Mercedes Seecoomar



Mercedes Seecoomar

is a year younger than Kelly and had a curious upbringing. She was born in the Christiania commune in Copenhagen, and her childhood was spent surrounded by (mainly naked) creative types, while her love for music was fostered by the fact that most of the world's biggest bands would come and play in Christiania's only music venue, perhaps encouraged by the lax laws on drug consumption. It was during a Fugees gig in the town that Mercedes was spotted by Lauryn Hill, who free-styled a rap specifically about her hair. Following stints as a model and back-up dancer for LL Cool J, she moved to London where she was asked to come and perform for Blur's Alex James after he spotted a picture of her on her aunt's desk in James's PR's office.

Having met to impress him with an off-the-cuff performance, she promptly lost his number.

Mercedes then toured with Robbie Williams, performed at the MOBOs with LL Cool J and appeared on the big screen in Ali G in Da House. After her bubbly performance in Making Your Mind Up, she was signed to Soulpower Records and collaborated with Danish hitmakers including Carsten Schack, Kenneth Karlin, Jonas Jeberg and Mich Hansen.

Some of the tracks released online were *It's Time to Get Rich* and *Follow Me*. Mercedes then met various songwriters including Rodney Jerkins, who flew her out to Los Angeles to record some songs, along with British-based talents such as MNEK and Dimitri Tokovoi. However, any form of sales success eluded her, so she regrouped to try anew.

Re-branding as a rapper/singer-songwriter, Mercedes, as she is now simply known, launched a single called *Shock Absorber* in 2011, and as a songwriter signed to Warner

Bros. One of her songs was recorded by Korean K-Pop band, Two-X, and was a hit in Korea. She worked with grime producer, Skrillex, and recorded with dubstep star Kill The Noise on his album *Black Magic*. One of her songs also featured in the film *This Is 40* and she released a further single in 2012 called *A Little Too Much*. Her subsequent follow-up, *Airwave Hustler*, caused more waves in the music industry and she was featured in the Best of Unsigned Festival. This led to garage producer Shift Key working with Mercedes, remixing *Airwave Hustler* and releasing a new single, *Full Tilt*, in October 2013. Maybe ten years on from Making Your Mind Up, Mercedes will finally break through into the

UK charts.

The final member of Enrap-ture is Stacey Ayana Rasch-Olsen, the Norwegian girl in the group who was and is primarily a dancer. Educated in ballet at Natalia Papinashvili's Ballet School and The Norwegian National Ballet School, Stacey moved to London, dancing in music videos for artists such as Cher, George Michael, Peter Gabriel and S Club 7. In 2000 she toured in West SideStory. After Enrap-ture, she moved into Bollywood and worked for five years in

a series of Bollywood films, including *Dil Apna Punjabi* and *Mission Istanbul*. In 2009 she returned to ballet in Norway, where she lives and works. She has also modelled extensively under the name Stacey Ayana.

Perhaps *Weekend (Gotta Work)* didn't pay off for Kelly, Mercedes and Stacey, but once again digging behind the headlines shows that each of the three girls in Enrap-ture has had a long and interesting career both before and after Making Your Mind Up. ♡



LETTER FROM LINKÖPING

Ben Robertson, our genial **Vision** quiz setter, was unable to attend Eurobash as he lives in Sweden. We don't usually report on other Eurobashes, but we're making an exception for Ben as he does seem to be having fun, even if it is in Sweden and not the UK.

For the fourth time in five years, Eurobash had a clash with another one of the eagerly awaited events on the Eurovision fan calendar, the annual meeting of Melodifestivalklubben, OGAE Sweden.

Sadly, it meant that I had to miss out on winning EuroStars for another year... Now being resident in the amazing city of Stockholm and as the Stockholm Co-ordinator of Melodifestivalklubben, this is now on the list of must-attend events each year.

This year, the event was held in Linköping, roughly located in between the three main cities of Stockholm, Malmö and Gothenburg, A small town, typical of many in Sweden, but one blessed to have held three Melodifestival semi-finals during recent years (and our schlager quiz from hell asked us to name all the songs that qualified from the Linköping semis!).

Now, the bash and the Swedish meeting of course have many synergies (both begin with sandwiches for example – although the Swedish ones are a bit bigger and they expect you to take a knife and fork to eat them – the sandwich is something that we do better than the rest!) but the differences are profound.

The whole day starts off with the Annual Meeting: for a good three hours of time too. And it is as democratic as it can be, ensuring all get their chance to raise their opinions on each part. We elect a board of 11 people to run the club each year, helping in various jobs from the expected like a president, secretary and treasurer, to more diverse – like people who co-ordinate tickets for MF, and meetings and dinners around the MF tour, and those

who assist all of us local co-ordinators in our jobs. I would say elect, but the process actually revolves around a nominations committee, which tries to convince people to say yes to the different roles, and when they eventually succeed they propose their list to the meeting.

And of course, with big meetings, comes big motions. This year we voted to change our ticket policy, so when you buy MF tickets through Melodifestivalklubben they are binding. We also voted to support methods through OGAE to ensure it is possible to purchase seated fan tickets for the Eurovision week.

I also got in on the whole motion fun times.



Ben and friend
enjoying Sweden

I wrote a motion about something I am really passionate about, which is that I believe the running order in Eurovision should be random. This isn't the place to discuss the why's or why not's, but we had a full and deep debate, bringing out statistics about statistics, to try and strengthen our arguments. The board were against my motion, and it was actually really cool to have such a debate (and my Swedish held up just enough too), and the chance to discuss such topics in detail with passionate and knowledgeable people is something I would love to happen at Eurobash too.

Anyway, I managed to pass the motion, so now Melodifestivalklubben as a body is opposed to the fixed running order of the Eurovision Song Contest. However, we did vote against protesting against this rule change, so we need to spread the decision ourselves.

A quick break of Swedish fika (lots of coffee and lots of cake) follows, and then the action stops.

We leave.

At this point in proceedings at Eurobash, our EuroStars are getting their costumes ready

and doing their final preparations. In Sweden, we are back in our hotel rooms, and making ourselves look swish and fabulous.

We return to the venue a good few hours later, and we get a sit down dinner with some wine included (it needs to be at these prices!), and I enter into discussion with Lars, our new board member from Norway, about which national finals we are going to try and get to this year (he's found himself working for a newspaper at the Russian final, the lucky boy).

And then, after thanking our outgoing members and those who made the event possible today, we get our artists. Our secret artists!

First up came Ellinor Franzen (MF in the 1990's), followed by Maarja (Estonia 1996, 1997, and MF 2003) and both were awesome, but both were the build-up to the final act. As soon as they announced the birthday of the artist, the cheers started and the fans screamed in pure delight.

And on stage walked Sanna Nielsen. Sadly, I'm not the world's biggest Sanna fan, but the atmosphere was crazy as over 100 fans were in adoration at her every move, singing along with every note of all her MF entries.

Ronnie Larsson, who DJ-ed at EuroClub, continued the evening on with the EuroDisco all the way until 03:00, conga lines were established, sing-alongs were encouraged and the fun didn't stop until the lights came on and we eventually had to leave.

The Swedish meeting certainly has an extra sense of formality to the structure, and certainly with that an extra sense of occasion, but the fun and passion for the contest is still very familiar. However, saying that, it can't match the UK's Eurobash for the whole celebration of Eurovision – our schedule for the day in the UK is just complete bliss, a splash of colour compared to the painting by numbers it can be in Sweden at times. This could simply be because the bar is open earlier, I don't know. Fingers crossed dates don't clash and I will be able to make myself available for Eurobash 2014, to add even more colour to the party! ♥



OGAE UK

MEMBERSHIP SECRETARY'S REPORT 2012-13

Simon Bennett reports

Constitution

The draft OGAE UK Constitution was published in **Vision** and all members were asked to vote over the internet on whether it should be adopted. The turnout in the vote was disappointingly small but the document was approved and the Constitution duly came into force. With the new constitution we now have a clear set of ground rules within which to operate. The full wording of the constitution is available on our website.

Current membership

The trend towards more erratic membership numbers has continued over the last 12 months and it is now almost impossible to identify a consistent trend. Membership numbers are driven by a combination of the UK act, the location of the next contest and the degree of publicity attracted by OGAE during the year.

SVT's decision to publicise the fact that OGAE members were eligible for priority booking of Eurovision tickets led to a huge spike in new members in November/December 2012, a period when we usually experience very little new activity. There was another spike in new joiners in April when SVT announced the fan passes which were to be made available to OGAE members.

On the downside, we continue to lose quite a high number of members each year, and the number of long-standing members choosing not to renew has also continued to increase. Feedback continues to indicate that disillusionment with UK entries and their performance are the main motives for not renewing.

Membership stood at 574 in October 2012, and despite a higher than usual non-renewal rate, the overall membership remained fairly

constant thanks to the high number of new joiners. We now have a record number of members and have consolidated our position as the third largest OGAE national club, behind Germany and Finland.

It was very disappointing that 237 members failed to renew their membership on time despite the offering of internet banking as a payment method. Once again a major follow up exercise was required to remind people to renew.

As at 12th September 2013 OGAE UK had the following:

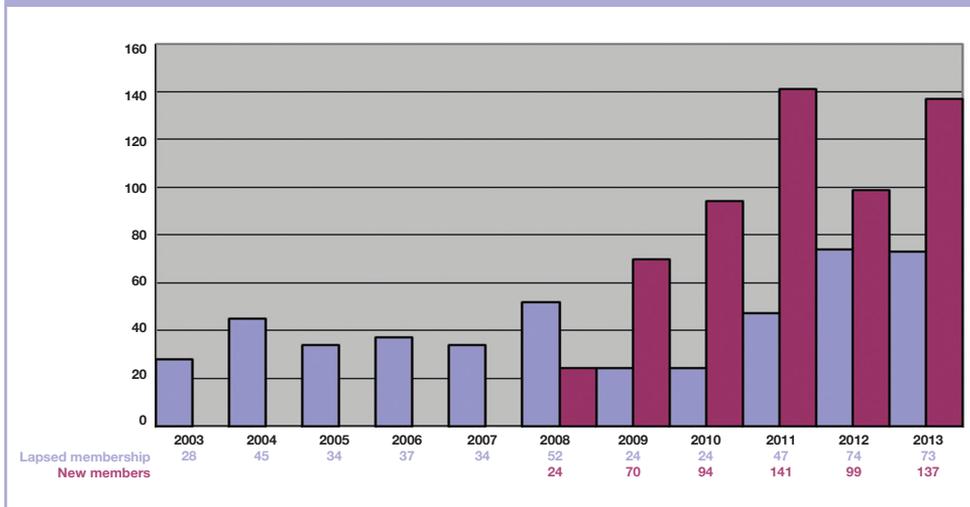
- **407** sole members
- **256** joint members
- **19** honorary members

This makes a grand total of 663 paying members and 19 honorary members, a net increase of 108 members over last year (19%). A total of 185 individuals have joined OGAE UK between our AGM's in 2012 and 2013, helping to offset the number of members who chose to leave us.

Particularly satisfying is the continued increase in the number of female members who now account for some 17% of the total membership.

Year	Lapsed members	After chasing
2007	71	34
2008	67	52
2009	54	24
2010	157	24
2011	139	47
2012	165	74
2013	237	73

Lapsed and new members



Website

The website proved invaluable for attracting new members, especially after the publicity given to OGAE by SVT. A high percentage of new joiners now originate from the website, which has received almost 15,000 hits since its re-launch in 2011.

Subscriptions

UK subscription rates have remained unchanged for the last five years despite inflation over this period standing at around 17% and postal charges increasing by an even greater percentage. We have been able to keep membership fees constant thanks to the increase in members and by aggressive cost management. The **Vision** editors have been particularly successful in keeping costs down while introducing more colour and pages.

As reported last year, we were forced to increase the postage supplement for overseas members as a result of the huge increase in Royal Mail rates.

We are now undertaking a comprehensive review of our subscription levels and structure, as well as of the way we deliver

Vision. This is partly driven by a need to address the high number of late renewals and the additional work this creates, but also by a desire to offer more alternatives to members. We are actively investigating the possibility of offering a direct debit facility that would allow automatic renewals. This review has not yet been completed, but it is hoped to have a revised subscription structure in time for the 2014 renewals which are due at the end of February. Once details of any changes have been agreed by the OGAE UK Committee, they will be posted on the website and published in **Vision**.

OGAE UK emailing list

We have continued to issue **Vision** electronic updates during the year, particularly during the selection and preview event season. With the new constitution now in force, the main communication method with members is via email, making it very important that we maintain an up-to-date mailing list. The number of members without email addresses continues to fall but each mailing results in quite a few delivery failures. Any address which results in a delivery failure is now being

deleted from our database. If members are not receiving periodic messages from OGAE UK, they are requested to send a message to the Secretary at ogaeuk@gmail.com so that the emailing list can be checked and updated as necessary.

Membership Cards

The 2012 membership card process ran much more smoothly than in the past. New cards were received in March and stickers were despatched to members as they renewed.

The large number of members who joined after the card production deadline but who wanted to go to Malmo, and the number of old members requesting a card for the first time when they learned of the availability of the Malmo fan passes, meant that we had to request OGAE International to have an additional production run in April. This involved considerable administrative work and extra costs as the smaller production run was more expensive than the main one. We are anxious to avoid a repetition in 2014. To this end we have made cards compulsory for all new members and have amended the ticket ballot procedures in order to ensure that only members with cards or who have provided photos can participate.

Vision Magazine

Vision continues to go from strength to strength thanks to our dedicated editorial team. We have introduced full colour throughout the magazine while continuing to hold costs down.

The problem with magazines getting lost in the post or sent to out-of-date addresses has lessened since the introduction of address verification prior to each despatch.

Malmo

Malmo proved to be a very welcoming host city and record numbers of UK fans made the trip across the North Sea. OGAE UK was one of the largest contingents buying fan tickets and there were plenty of Union Jacks in the hall for the final. Logistics were considerably simpler

than in Baku despite fans being split between Malmo and Copenhagen.

We staged a very successful OGAE UK fan event at the Euro Café in the Moriska Paviljon. The event proved to be the largest OGAE UK meeting ever with almost half our total membership in attendance. We managed to arrange for a film crew from ITV Daybreak to join us and we were featured on the following day's programme as well as being broadcast live on Swedish TV. The ITV crew were very complimentary about the gathering and very pleased with their footage that certainly conveyed British fans' enthusiasm for the contest. An ITV News crew also did some filming during the week and interviewed a number of OGAE members.

The facilities arranged by our colleagues from OGAE Sweden were excellent and provided an ideal environment for fans to enjoy themselves between shows. The fan passes were particularly appreciated; although the fact that most OGAE members only received standing places for the three shows was less popular. OGAE International has since sent out a questionnaire to all registered ticket purchasers asking for feedback on Malmo and the standing issue.

Treasurer's Report 2012-13

Once again I am happy to report that OGAE UK's finances remain sound, with healthy cash reserves. We continue to benefit from the growing number of members.

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 has now been enshrined in our constitution.

We continue to operate four separate 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.

We spent a total of £1,342.99 on member

OGAE UK ACCOUNTS

Cash Position as at 31st March 2013

HSBC main account	£19,917.89
HSBC Eurosong account	£1,507.71
Lloyds TSB convention account	£1,715.59
Lloyds TSB ticketing account	£1,407.53
PayPal account	£3,698.20
Debts	£0
Total assets	£28,246.92

Cash position as at 31st August 2013

HSBC main account	£21,878.55
HSBC Eurosong account	£1,508.11
Lloyds TSB convention account	£8,283.39*
Lloyds TSB ticketing account	£1,407.53
PayPal account	£3,224.58
Debts	£0
Total assets	£36,302.16

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

Detailed (unaudited) income and expense statements for the 2012-13 financial year are as follows:

OGAE UK - Main account

Income & Spending 1st April 2012 to 31st March 2013

Vision back-issues	£60.45
OGAE Song Contest fees	£366.56
Membership fees	£10,354.48
Total income	£10,781.49
Vision	£6,649.45
Expenses	£30.24
Website	£517.90
EuroGlitz	£500.00
Concert charitable donation	£500.00
OGAE International ID Cards	£180.04
Total Expenses	£8,377.63
Surplus	£2,403.86

OGAE UK – Convention account

Income & Spending 1st April 2012 to 31st March 2013

Eurobash 2012 tickets	£11,649.83
Total income	£11,649.83
Eurobash 2012 venue	£10,700.13
Eurobash 2012 guests	£436.01
Eurobash expenses	£188.20
Total expenses	£11,324.34
Surplus	£325.49

OGAE UK – Eurosong News account

Income & Spending 1st April 2012 to 31st March 2013

Subscriptions	£1,075.00
Interest	£0.64
Total income	£1075.64
Eurosong News 105/6	£400.42
Postage	£62.70
Bank fees	£8.00
Total expenses	£463.12
Surplus	£612.52*

*To cover future issues

OGAE UK – Ticketing account

Income & Spending 1st April 2012 to 31st March 2013

OGAE Song Contest fees	£49.34
Total income	£49.34
Ticket deposit refunds	£5,225.03
Baku expenses	£842.99
Total expenses	£6,068.02
Deficit	£6,018.68*

* Deficit caused by refund of ticket deposits collected in the previous financial year.

events in the form of the party (and Union Jack hats) in Baku and the Euroglitz event which took place in the UK over the Eurovision weekend.

We gave a donation of £500 to the TOMA charity which organised the Eurovision reunion concert in Gateshead. In return, OGAE UK members were entitled to a reduced ticket price.

PayPal

PayPal continues to be a key tool in the collection of funds. It was expected that transaction volumes would fall dramatically following the introduction of internet banking direct payments. However, this did not prove to be the case and volumes actually increased.

During the 2012-13 financial year we processed 481 payments worth over £25,000, and we paid £481.87 by way of fees to PayPal.

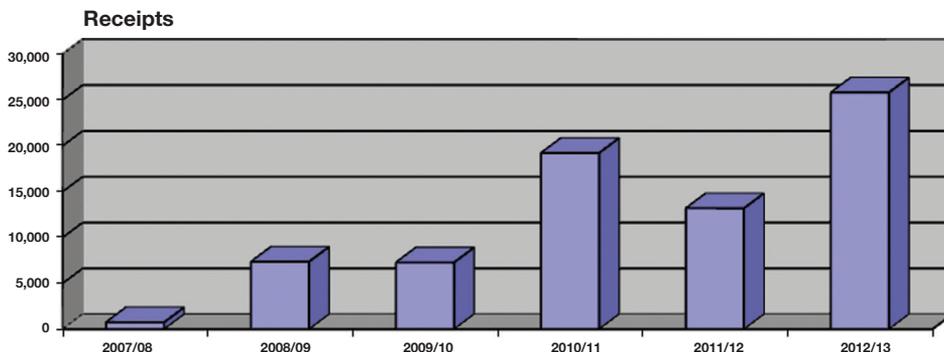
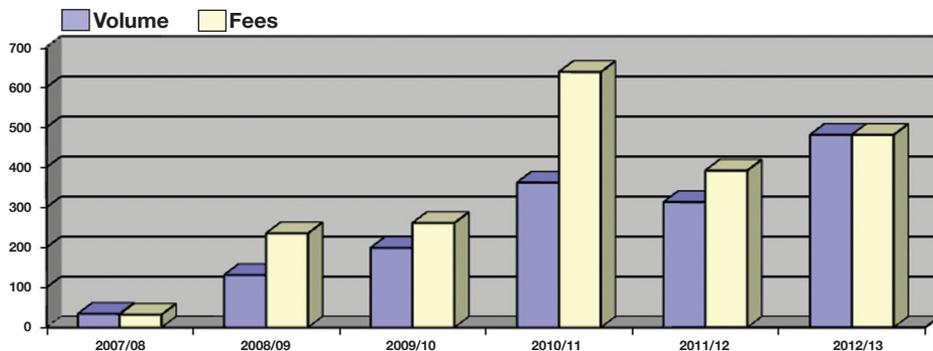
OGAE UK - PayPal

Receipts & Payments 1st April 2012 to 31st March 2013

Ticket Deposits	£6,631.43
OGAE Song Contest fees	£244.26
Eurobash fees	£3,048.80
Eurosong News subscriptions	£23.95
Membership fees	£6,742.81
Total Income	£16,691.25

Eurobash	£3,048.80
Eurosong News	£400.42
Ticket deposit refunds	£6,730.05
Subscriptions transferred to bank	£3,073.55
OGAE International ID Cards	£216.04
Total expenses	£13,468.86
Surplus	£3,222.39

PayPal fees £508.06



SMALL TALK with OGAE UK member...

John Hodgkiss



John with Bobbysocks

Occupation:
Marketing Manager

First Eurovision Song Contest you watched: My first contest was 1981, from Dublin. Seeing Bucks Fizz win for

the UK was like a dream come true. *Making Your Mind Up* was also the first record I bought!

Favourite all-time Eurovision entry: My favourite all time entry has to be *Where Are You?* by Imaani, the UK's 1998 entry. I think it's one of the classiest songs we've ever had come out of Eurovision. I still listen to it now.

Favourite Eurovision year/contest (and, briefly, why): Again, it has to be 1998. It was amazing to have the contest hosted in my home city, Birmingham. I still remember the build up months before the show. It would be wonderful to see the UK host again.

Best and worst Eurovision memories: My best memory would have to be going to see the contest live for the first time in 2000 in Stockholm. I don't specifically have a worst memory, but I can't say that I was wild about being in Belgrade in 2008.

Last Eurovision song you bought: I bought this year's winner, *Only Teardrops*, by Emmelle de



Imaani:
Classy



Joelle Ursull:
Robbed!

Forest. I have to confess I've not played it yet. It was more a purchase for posterity! Not one of my favourite winners, I'm afraid.

What non-Eurovision music is on your playlist at the moment? At the moment I'm into Mary J Blige, Jessie J, Evanescence and Mumford & Sons.

Favourite non-Eurovision song? It has to be *For Your Eyes Only*, by Sheena Easton. I'm a huge Sheena fan. I'm saving up at the moment to see her in Las Vegas next year.

Favourite movie: Flash Gordon – it's as camp as Christmas with some of the best one liners in movie history. If I'm in a more serious mood, then it's *Chocolat* with Juliet Binoche and Johnny Depp.

Which Eurovision entry was most 'robbed' of victory? It has to be *White And Black Blues*, sung by Joelle Ursull in 1990. One of the classiest ever Eurovision entries, and far superior to that year's winning song.

What should the UK do to improve our performance? It looks as though the BBC need to look at handing the choice of song back to the British public. With three consecutive poor results from internal selections, it has to be time to reconsider this method of choice.

Most embarrassing moment?! I travelled to work once in the rush hour on a busy tube train. I couldn't work out why everyone seemed to be staring my way. When I got to work, I realised

my flies had been down the whole way, with my underwear prominently sticking out. To this day, I always check my flies when using public transport!

Something not many people know about you: It took me five attempts to pass my driving test!

What is the trait you most deplore in others? I can't stand people being late. I'm always a good half hour early for an appointment.

Property aside, what is the most expensive thing you've bought? I guess it was my first Mini. It was red and white, and I thought it was very cool!

Where would you like to live? I'm happy in Birmingham right now, but I never rule out moving back to London for the right job. Further afield, I have a soft spot for New York, Lisbon and Stockholm.

What makes you unhappy? Bad manners – they cost nothing after all.

What do you most dislike about your appearance? My hair grows very quickly and I often strike a close resemblance to Animal from the Muppets. A few more inches in height would be cool.

Who would play you in the film of your life? That's a toughie! I'd love to say Tom Cruise, but in reality it's more likely to be Danny Devito!

What is your favourite word? Renaissance – a French word I know, but I just love the way it sounds.

What is your favourite book? It would have to be *Casino Royale* by Ian Fleming. I'm a bit of a Bond freak. I've been re-reading all of my Bond novels recently.

What would be your fancy dress costume of choice? I have a full Superman outfit that comes



Dinner guest:
Cheryl Baker



Funeral dance:
Bardo

out on my nephews' birthdays and Halloween. It's the only time I get to have a six-pack!

Is it better to give or to receive? Giving – all the way, but of course I like to receive every now and then.

What do you owe your parents? Everything. I've been very lucky in the parental stakes.

What or who is the greatest love of your life? That's easy: my two nephews, Nathanael and Jacob and my niece, Eden. I'm a very lucky uncle!

Who would you invite to your dream dinner party? Ooh, that's a good one – Sir Ian McKellan, Cheryl Baker, Dana International and Ann Widdecombe for a little light relief and a game of bingo!

What is the worst job you've done? When I first moved to London, I worked in a mobile phone factory, deconstructing old phones. I stuck it for about a month, but at least it paid the bills.

How do you relax? If the mood takes me, I'll watch an old Eurovision, but often as not, I'll chill out with a movie or go for retail therapy in the Bullring.

What single thing would improve the quality of your life? A cure for diabetes – I miss chocolate!

What keeps you awake at night? It's very rare for anything to keep me awake. I'm usually asleep two minutes after my head hits the pillow!

What song would you like played at your funeral? Definitely *One Step Further* by Bardo. I would leave instructions to those attending to attempt the dance routine, just like I did with my sister back in 1982. Also, *Take Me To Your Heaven* by Charlotte Nilsson would be a wonderfully suitable song for the occasion!

VISIONSPY

A HAIRY SITUATION

Picture the scene: There you are happily wandering in a mall across the road from the Malmo Arena and you suddenly come across a stall offering you a chance to pose as Loreen – the Swedish heroine for winning Eurovision. Well, you just have to, don't you? Especially if you're follically challenged.

The identities of these 'fab four' have been hidden to protect the innocent. (Honestly, give a bloke a wig...)



THE LAST WORD with...



Hass Yusuf

Vision's Editor is put...

On the spot

We recently organised a survey on all matters dealing with OGAE UK. The results will be published in the next edition, but for this issue I thought I would reply to some answers after we asked you: "If you have any suggestions for topics that could be featured in future editions of **Vision**, please provide details". Please note, all criticism of fellow OGAE UK members other than myself have been omitted. I haven't seen who answered this survey, so if you would like a more detailed answer, please do contact me or our Editor-in-Chief Gordon Lewis.

I don't mean to sound horrible but reading about other people's experiences of Eurovision can be quite dull. The magazine should be more current with news and up to date editorials. **Vision's** production schedule just doesn't allow us to be completely topical. As for current news, we try and feature them on our email product, **Vision Update**, whenever it's relevant. Regarding people's experiences on Eurovision, I actually think that's a strength for the magazine. This is a club magazine which all members pay for, so their views should be highlighted whenever they're expressed.

Individual members' recollections. Like Desert Island Discs, the ten Eurovision tracks they would take with them, the one they couldn't live without. The luxury item. Great suggestion and one I've actually been thinking about. We have to be careful not to have too many regular columns – for space reasons – but why not start the ball rolling by sending me your choice of the ten luxury items. Just explain why they're special to you.

Eurovision memorabilia and collectables. **That sounds good to me. Does anyone collect all things Eurovision that would make a nice feature?**

Fan fiction, Eurovision hopes/fears for the future? Fan fiction? Not sure what you really mean, but as for hopes and fears, then this Last Word feature is the best column to talk about them. If anyone has anything to get off their chest, please feel free to use these pages.

Please make website better, magazine is a dinosaur. By dinosaur I'm sure you're thinking about a Tyrannosaurus Rex – something powerful and fierce. No? Okay, it was worth a shot. We are going to try and improve the website. We have ideas which we're hoping to implement next year.

I think you should go through each country one by one

and have a poll for members' favourites Eurovision style from 12 to one and announce the full results each time thus giving the full order for all years. That would be excellent. I'd love to know not only what I'd choose but everyone else too! **Interesting idea. A top ten for each country as voted by the membership. One per issue. Let's see if we can get it started next year. Just have to be careful that it doesn't conflict with our Top Ten Essentials feature.**

If you do go for an electronic version – what format would it be? Just a PDF or would it be Kindle or eBooks friendly? **We are looking at an electronic version – most likely it'll be PDF-based that you can use on computers and tablets. Just give us time please.**

An article on Barry Blue, an artist who has Eurovision collections and a favourite singer of mine from the past, would be interesting. **Fancy writing it? Any other Barry Blue fans out there?**

Vision should be integrated into the website, to provide more frequent coverage online. **A decent idea, but again takes time to organise. As mentioned above we are looking at revamping the website.**

More interaction from readers (other members) would be interesting. I couldn't agree more! One of the things I've tried to do since I became **Vision's** Editor is to make the magazine more accessible to

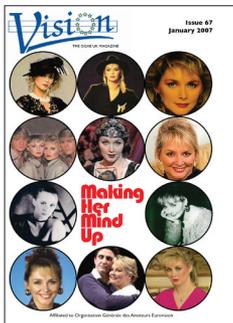
the members – we want to hear from you! So if anyone would like to be featured on the **Vision** Panel or Small Talk features, again, please contact me or Gordon.

But I guess you also mean more interaction with each other within **Vision** itself. Something like a forum or letters page? If anyone would like to write a letter of comment or ask a question, then please do so and we'll see if we can get a discussion going – even with a three month gap!

A history of UK SFE, MYMU and YCNY would be fab and I love the idea of looking at UK regional voting patterns during the above national finals. **Not sure we can actually figure out voting patterns, but a feature on these UK national finals sounds good. Thomas Latham has previously written occasional articles on this theme.**

More articles about former Song For Europe contenders; interviews. Marcus has been doing that for years with his **Whatever Happened To...** series. We hope you're enjoying them. But if there's anything specific you would like, contact me and I'll suggest it to Marcus.

I don't know if this has been done before I joined OGAE UK but I would really like to see a series of retro articles focusing in detail on the UK Song For Europe on a year by year basis with details about the songwriters' and performers' pre- and post-SFE careers as well as



voting details and any future successful incarnations of the songs featured. I know there are already books and websites dedicated to this stuff but it would be nice to have the info in **Vision** bite-size chunks, rather than scrolling through endless webpages that would take forever to read. **Another vote for the national finals. Give us time and we'll try and get to it. But you hit the nail on the head when you say bite-size chunks of info are easier to access in print rather than online.** Off topic slightly but the website isn't updated regularly and some more up to date info could be put on there. **Time is the biggest factor here. Everything we do for the magazine and website is done in our spare time. But we will try hard to spruce up the website next year.** Guess I would like more info about the run up to each contest - OGAE things planned but realise this might not be important to people not going! **This is something we try and do with Vision Update.** The next edition of this emailed PDF product will probably be out by Christmas with up-to-date info on national finals. **New members may not have seen an issue yet.** You do contact members as appropriate and you do work hard - thanks for your continued efforts. **And thank you for your kind words.**

I like the introduction of members sharing their favourite songs, years etc. I get bored with the What Happened To... section as most of them I have never heard of and I have been watching since 1967! **But surely that's what makes them interesting - learning something new. But you can't please everyone, as someone mentioned earlier that they want more of WHT. We're just trying to get a good balance.**

Would be interested to know more about the BBC's Eurovision 'team' if there is such a thing and what they think of the general BBC attitude to the contest, i.e. consistently scoffing at the whole thing, which imho is largely to blame for our inability to tempt mainstream artists to sign up to represent the UK. **The BBC team seem to change every year now. Hopefully the view of the contest will change once we win again!**

An article on the Radio Times coverage of the event throughout the years since the contest began. **Nice idea, but it will certainly demand a lot of time to research. The contest has been cover-highlighted over the years.** A confirmation of when the date for the next contest would be when it is first announced. I want to be sure so that I can book holidays around that date! Sometimes you cannot always rely on the internet. **The dates of the contest for the following year are always announced at an EBU press conference during the two-week Eurovision build-up - but it can change, as happened for Copenhagen. Eurovision.tv is the official place to keep your eye on.** I would attend Eurobash if it was more like the old-style Eurovision conventions and had a proper Eurovision-style contest, not the silly and out-dated Stars In Their Eyes contest that is the mainstay of the bash - and to screen full contests from previous years on a big screen. I find the OGAE event to be rather amateurish compared with the old conventions. **Hmmm, okay... but let me just say that I used to love those old**

conventions as well - but they were over the entire weekend so had time to screen old shows. I was put off attending the OGAE UK Conventions because I had heard it was just karaoke - but once I started attending some years back, I was hooked. I really wouldn't describe Eurobash as amateurish - I think it's very slick and professional, from the quiz to the guest panel to the Eurostars contest.

I think the **Vision** Panel feature could represent the wider fan-base more, it tends to be the same people featured on a regular basis, which makes it less interesting. **Believe me Alasdair would love nothing more than to feature new faces - but that's easier said than done. Believe it or not, it is difficult to get people to give their views. But, as I've said before, if you would like to be on the panel just contact us.**

Fantasy Eurovisions - people send in their ideal contest made up from entries gone by, and these could either be voted on or commented on in the next magazine. If a rationale was given as to why each song was chosen, this could give an interesting insight to the views of the compilers. **Another fab idea for consideration!**

It would be nice to feature an old contest that readers could vote on (and comment on the songs etc.) and for the results to be published in **Vision** and nowhere else. This would add excitement to **Vision**. Generally, articles such as Eurocurios are really good. **Yes, Thomas does a great job. Maybe your idea could work for our winter/retro issue where Marcus goes over an old show. We'll check it out.**



ESC Rules: A feature about how the BBC goes about selecting our entry - who is involved, when does it start, what criteria do they use, etc. Perhaps if we get involved we could find a winning entry! **It's an idea to explore - but depends on how open the BBC want to be.** Also, it would be interesting to see the make-up of the juries of each country - sex, age, background. Does this affect the voting? **That sounds like something of a nightmare with around 40 juries each containing six jurors each! But the EBU**

will be revealing who these jurors are from next year, so maybe we can explore your idea. Vision features the same people over and over—one gets the sense of an inner circle of a dozen people who use the magazine as their play thing. Also it tends to skew older at a time the typical Eurovision fan is getting younger. Guilty as charged. But it is natural for us to talk about the same people often - when I go off to Eurovision for two weeks every year to report on rehearsals and write the blog for the website, I see the same faces year after year. And there aren't that many of us. It's natural that friendships are made - and you do find yourself asking the same people for help with Vision. Friends like David Elder, Robin Scott and Liam Whelan have helped me tremendously with articles and photographs for the magazine. But believe me, no one uses Vision for their own purposes. Gordon and myself try to make Vision inclusive for everyone. But you do make a good point.

As for writing for an older generation, well, believe it or not, until recent years most of our membership were of a certain age. But we seem to have increased our membership quite substantially, but what do these youngsters' want out of **Vizion**? Hopefully they'll let us know.

A **Vizion** on the Mediterranean entries; A **Vizion** on the Baltic entries; A **Vizion** on the Caucasus regions. Not meaning to segregate all the various parts of Europe up but it could be interesting to see the types of entries that have been sent from these groups as well as how they perform in the voting. **Good ideas.** Celebrate culture and variety in Balkan entries – due to not a single one apart from Greece going through to the final this year. **Yes, it was unusual, wasn't it? (Some I loved.)** But for that feature we need someone who actually understands the culture of these regions. I love polls, eg, best 100 songs ever, and maybe a poll each issue, such as best song from the Netherlands, Sweden or any country. **Let's do it!** Our next Country Spotlight will be on Austria, and we would love to include your votes on your favourite Austrian entry over the years. If you would like to participate, please vote for your top ten Austrian entries and send them to David Ransted at djranners@yahoo.com. Just put your ten favourite years, alongside your points, from 12 down to one.

Love to see photos of fans collections. I am a huge ABBA fan and have loads of stuff and Eurovision material as well. **This sounds like a good photo-feature. We'll look into it.**

The articles are (nearly) **Careful** always interesting – the font however is squashed and not easy on the eye. **We changed it some issues back to allow more copy on the page, but we'll look at it again soon.** It's always good to see photos, but some are barely visible in the current format. **Mainly due to photo quality and space limitations.** It could be easy to solve both issues with a well designed online version. Some people may still prefer to have a printed copy, but in today's financial climate the cost of producing something that looks really good is probably an expensive luxury. For me, the magazine is a bonus - I see the membership fee as payment for the privilege of belonging to the club, and for the work done on our behalf to organise events and ticket packages. **As mentioned earlier we are looking at an online version. But for me having a printed version of Vizion is essential. We couldn't really justify charging people to belong to a club just to sell tickets or organise events - half of the membership just want it for the magazine. Trust me, Vizion is well budgeted and is not a expensive luxury.**

Why has OGAE UK got over £20k in the bank? That would be an interesting article. **Our accounts are published elsewhere in this issue so you can see where the money has come from - basically increased membership. We'll explain in detail in due course. But rest assured we have ideas on how to use the money to benefit all members.**

More album and single reviews from ESC, JESC or national final artists and how to buy them if necessary. **We used to have reviews, but the interest for them was very low and the feature just died away.**

I would like to see more variety of contributors to **Vizion**. **Yes indeed. We're working on that. Fancy having a go?**

Maybe encourage members to contribute more to the magazine – perhaps pose a question to be discussed for the next issue – could even be something like 'How would you try to win Eurovision for the UK?' or 'Has Eurovision improved with the Eastern European countries in it?' **Well, these sound like questions for the Vizion Panel feature, but setting a question for the readers seems to be popular here.**

Variety of pictures - always the same fan faces. Proper interviews with people rather than reports. **Interviews aren't that easy to come by or organise, but let's see what we can do in Copenhagen.**

Rather than the same people writing the same articles year after year, how about getting a wider picture of the OGAE UK membership with contributions from across the membership base? **Yes - but we need people to contact us.** The fan panel does this well, but this is only a few pages of the magazine – we all have our own view on the contest. The narrow focus of **Vizion** is summed up by possibly the worst article in its history - which is some accolade - last issue's page 76 featuring shots of nothing but the hallowed Press Centre. **Guilty as charged. But as you could probably tell, it was very much a filler. Due to my miscalculation I found myself with a page short – Vizion is published in four-page sections – and had to think of something quickly. But I think it was justified as only a few members actually get accreditation and are allowed into Press Centre. I'm lucky enough to get accreditation so feel it my job to show the club everything I can about what happens in the background to our favourite show.**

Who is on the committee and what do they do. **A fair question that we will answer soon. In the meantime, you can find details of the main contacts at www.uk.ogae.net**

Items such as what countries pay their representatives for winning their national final and going through to the Eurovision shows; and what sort of prize is given if there wasn't a cash prize. I seem to remember someone won a car and their ticket to the final one year. It would be interesting how much BBC pays - I remember Michael Ball was allegedly paid £100,000 and Sonia paid £150,000 but is there any truth in that and presumably Blue, Englebert and Bonnie Tyler were well rewarded and how about the likes of Josh and Jade. Did they receive a payment for entering the finals? **I don't think the BBC would be forthcoming revealing past payments, if any, to UK performers. And if they did, how much they received isn't really any of our business.**



A fans pics page or pages would be good. **We do try to feature as many members as possible that attend Eurovision and Eurobash.**

I think this is an excellent magazine, and the fact that it's a printed magazine makes it feel more special! I enjoy reading the whole thing, but I particularly like the articles about a particular Eurovision and the careers of the participants. The Retrospective and reviews of each year's Eurovision are also enjoyable! Keep up the good work! **Thank you, we do our best. I think all the Editors and regular contributors work hard and do a god job.**

I would like to see how well songs have done in their own countries charts, especially as our songs generally fail or struggle to chart. **Good idea, but it demands a lot of research by some lucky person. Any volunteers?!**

More information of the forthcoming Eurovision event. **We'll try and do that via *Vision Update*.**

Vision appears to be far too cliquy and lacking in wit. I acknowledge it has a problem in that, by the time it is published, any real news is months out of date so it has to take a different approach, but the very long personal retrospectives written by Hass Yusuf are tremendously dull. This year's Eurovision review was 16 pages long. Four pages would have done! **Fair point, but the feature has to justify my accreditation, but yes, maybe a more visual feature next time.** Some of this could have been replaced by John Stanton talking about what it was like to be in The Green Room perhaps. **John was actually asked about his experiences, but couldn't find time to write about it - but it can still make a good future feature.** The issues don't need to be 80 pages long. 60 pages would be more than sufficient. **Strange that someone would be asking for less pages!** This also applies to the photos. From the post-Eurovision issue, pages 32 and 33 have 29 tiny photos of OGAE UK members. I know you want to give a fair coverage of who was attending, but why not just pick five of the best photos and display them nicely rather than have many average photos so small you have to squint? **Those pictures were taken by my cheap camera - if they were any bigger you'd be able to see lots of red eyes!** David Ransted's photos are incredible and could be displayed far better. **They were indeed, which is why they got two spreads.** Why not include reviews of new albums by current ESC artists? There are many of them and I'd welcome star-rated reviews to help me decide which one to buy. Roman Lob, Marco Mengoni, Lena, Emmelie, Margaret Berger, etc, all have new albums out. You could send out a request for new reviewers for these, instead of relying on a small clique of writers. **Okay, not a bad idea. We'll try and put out a call next time. I'm not that confident that we'll get many takers, but I might be wrong.** There are many really well designed fanzines out there, and there's no reason why **Vision** couldn't be one of them. I think there is



still a place for a hard copy edition but it just needs a good overhaul. **Fair point, but *Vision* is designed to be easily read. I'm a magazine designer of 30 years' experience and my job is to tell the story rather than design it for myself. But the design has evolved over the years and will continue to do so (soon). The paper stock is all wrong. The logo is poor, as are the fonts. The fonts are a matter of opinion, but the logo is nice and bold so it can feature the Union flag - you have to admit that it makes a statement. The paper stock is something that our printers prefer, so we'll be keeping with it. It doesn't have to be full colour throughout. Anything other than that would be a step backward and that's not going to happen.** A nice matte stock for the large part, with a few colour plates in the middle to show off David's magnificent photos would be more than sufficient, and probably more cost effective. **Again, I'm afraid that's not going to happen. And *Vision* currently is cost effective, so please don't worry about finances. But we will highlight more of David's photos. And besides taking great photos, his Country Spotlights are marvellous.**

Something a little more quirky - accounts of famous stars people have met, first time attending Eurovision, why people like it. **I think we've had articles like that in the past, but will always welcome more.**

Interviews/insights on how different national broadcasters have gone about/currently go about choosing their country's entrants. I appreciate some might be reluctant to participate but it would be interesting to see how some of them go about the process, eg, who decides on the criteria for entry, organises the voting, plans the show etc. **I wouldn't mind reading about that myself.**

Maybe a featured blog, and a few words about why the blogger writes about Eurovision? I've a vested interest here as I'm a blogger! I'm nosey about other people. Go to **logictherapy.wordpress.com** if you're interested, ha-ha. **Yes we are. So fancy writing it up? Just try to put a Eurovision slant on it.**

In-depth history of less-known aspects of the contests and national finals, 'Where are they now?' pieces. Features on former Eurovision performers, talking to them if possible. Features on would-be Eurovision performers - singers, songwriters or both hoping to represent the UK at Eurovision. **Marcus tries to cover some of the above in his excellent Whatever Happened To... feature. Features on British superfans of the contest. Here's your chance to feature in our Small Talk feature - contact us. Eurovision quiz. There's one every issue.**

A Eurovision crossword would be nice. **Yes it would. Someone fancy a go?**

Thank you everyone for your views. If you would like more info please feel free to contact me or Gordon Lewis. Contact details are on the inside front cover page.

THE 'LAST' PAGE

2013 Semi-final 1

Slovenia

Straight Into Love

Hannah

Received eight points

(five points from Croatia and three points from Montenegro)



2013 Semi-final 2

Latvia

Here We Go

PeR

Received 13 points

(seven points from Georgia, three points from Iceland, two points from Macedonia (FYR) and one point from Switzerland)