

VISION

INSIDE: LYNSEY DE PAUL • NEW SEEKERS • EURO CURIOS

AUTUMN 2014 ISSUE 98

www.uk.ogae.net

THE OGAE UK MAGAZINE
AUTUMN 2014 ISSUE 98
www.uk.ogae.net

vision



UNITED STARS OF EUROPE

Full report
on this year's
Eurobash

Affiliated to Organisation Générale des Amateurs de l'Éurovision

VISION

INFORMATION

Gordon Lewis Editor-in-Chief
Email: editor_vision@hotmail.com

Hassan Yusuf Editor/Designer
Email: hassan.yusuf@hotmail.com

David Ransted Assistant Editor

Regular contributors and co-ordinators:

Marcus Keppel-Palmer, Thomas Latham and Alasdair Rendall

Editorial address: **Vizion** – The OGAE UK Magazine,
51 Greenfields Avenue, Totton, Southampton SO40 3LU

DEADLINE All contributions for issue 99 of **Vizion** should reach the Editor no later than Saturday 3rd January 2015.

OGAE INTERNATIONAL OGAE UK is affiliated to OGAE International with branches across Europe. For details of full and associated members please write to the President, enclosing a SAE/IRC.

DATA PROTECTION ACT OGAE UK retains membership details on computer solely for club use. The club will not release this information to any other person without your written permission. If you object to your details being held in this manner, please write to the OGAE UK Membership Department accordingly.

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

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

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

www.uk.ogae.net

© OGAE UK 2014

For all general OGAE UK enquiries, please contact:

Paul Marks-Jones (President)
33 Woodlawn Court, Whalley Range,
Manchester M16 9RJ
Email: presidentogaek@btinternet.com

For all membership and subscription enquiries, including change of address, please contact:

OGAE UK Membership Dept.
101 D Clarendon Road,
London W11 4JG
Email: ogaek@gmail.com

BACK ISSUES

Please refer to our website for back issues. But hurry as some issues are nearly out of stock. For those without internet access please send a stamped self-addressed envelope to our Editorial address for availability and prices.



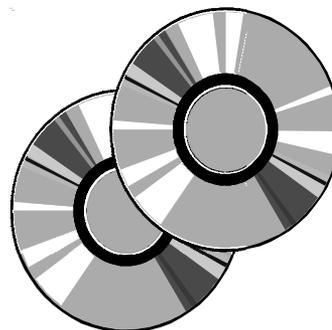
Eurovision CD's... and much more!

For full list send IRC to:

Bea de Vrind
Van Boisotring 41
2722 AA Zoetermeer
The Netherlands

Website: www.bearecords.com
Tel: 00 31 79 34 31 518

Email: bea@bearecords.nl
Fax: 00 31 79 33 14 74



EDLINES

ISSUE 98 AUTUMN 2014



Gordon Lewis
Editor-in-Chief
editor_vision@hotmail.com



Contents

EuroBash... AGM... National Finals... It seems to have been a busy few months and, at the time of writing, it is still almost six months until the 60th Eurovision Song Contest is held in Vienna.

It was good to see so many people at the bigger and better Bash with a full report included in this issue. Just a few weeks later, the AGM was also well attended and even attracted two members who had travelled from Canada for the event!

Malta hosted its very first Junior Eurovision event during November while Spain was responsible for organising the annual OGAE Song Contest. Unfortunately readers will have to wait until the next issue for reports of these two events, but there is still plenty in this edition to keep you occupied between now and then.

Incredibly, Macedonia and Malta have chosen their songs and singers for 2015 although, in the case of the Mediterranean island, Malta has reserved the right to change the song should it choose to do so. Belgium, Montenegro, the Netherlands and San Marino have all announced which singers will be representing each respective country, while the BBC has tantalisingly invited open song submissions from which one will presumably become the next entry for the United Kingdom.

With so much happening in the world of Eurovision already, there is little room for even the casual fan to lose interest in Europe's favourite musical event!

Bigger & Better In Birmingham	4-19
Heart Of Gold	20-21
Alvin Stardust	22
OGAE UK Elections 2015	23
Eurofacts	24-25
Retrospective 2014: Part 2	26-32
President's Page	33
ABBA: Album By Album	34-35
The OGAE UK Favourite ABBA Song	36
Euro Quiz/Vision Classified	37
The 10 Essential New Seekers Songs	38-41
Euro Curios	42-49
Whatever Happened To...	50-52
Eurobeat – Almost Eurovision	53
Winning Isn't Everything!	54-55
Coming Soon: Vision #100!	55
OGAE UK Annual Reports	56-64
Small Talk	65-67

Front cover image © Peter Devine.
All other images are copyright © their respective owners

www.uk.ogae.net



Please check our website for all the news about the club, Eurobash, how to renew your subscription – and much more.

THE OGAE UK COMMITTEE

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

Congratulations to Tracey Bates on winning the prize draw for this year's official CD from our competition in the last issue.

BIGGER & BETTER in BIRMINGHAM



John Stanton returns for his annual report on
OGAE UK's convention – Eurobash!

Photographs by Peter Devine



Ray Caruana and
Kirsten Sigaard

So the Bash comes around again, but in a new bigger venue. We've moved south from the rambling elegance of the Chancellors Hotel in Manchester to the efficient functionality of the city centre hotel in Birmingham that is the Holiday Inn. And this year we had sponsors.

As a result of a new venue, many of the attendees were Bash virgins. It's good to see the same old familiar faces, but equally good to see some newbies find out more about our special little club.

At 12.45 pm precisely, OGAE UK El Presidente Paul Marks-Jones welcomed us all – even though some had arrived the previous evening – and generally gave a great warm-up to the shenanigans that would follow. The highlight was him telling us that OGAE UK has over 900 members. We're definitely special, but maybe not so little anymore.

Our first item was about Big Eurovision's Little Brother, namely the Junior version of our favourite TV show. Luke Fisher, known for working for various websites, is one of the main men that helped things to run smoothly in Malta. It's never been fully accepted by some, perhaps a little harshly, so he told us what it was all about.

The performers must be aged between ten and 15, and need to have been involved in writing their song. They can get adult help though. The songs can't go over three minutes and must be at least 75% in their own language. So if you're missing songs sung in Russian, Bulgarian or Georgian, this contest could be for you.

Other variances from the main event mean that the spokespeople are in the arena, there are prizes for first, second and third, and the performers pick the running order in the week before the contest. And if you're in Australia don't despair, as you can watch it too, commented on by children.

I can also confirm that the production

Paul Marks-Jones welcomes all



PHOTO: HASS YUSUF

is aiming to be slicker year on year, and more JESC performers will start to appear in the grown-up Eurovision in future years. Just look at the Tolmachevy Twins. (There will be a full report on JESC in the next issue of **Vision** - Editor)

Next was the annual quiz, with a set of fiendish questions and pictures from Alasdair Rendall to tantalise and tease everyone there. We had ten pictures of Eurovision personalities, including Ray Caruana (more of whom later), Angela Rippon and Ronnie Hazlehurst. Then ten lines from songs. It was simple... guess the next line. And just imagine all the

Quiz master Alasdair Rendall aided by John Bennett



PHOTO: HASS YUSUF



The Bash organisers and guests

tables thinking what the next line was to 'I am blue and I long for your caress'. Most were in English, but the cunning Alastair included one in French and one in Sanomi-ish for good measure.

If you were still on the ball, we even had Eurovision song covers. Johnny Logan singing *Why Me?* was easy enough, but would you have got CatCat singing *Je Ne Sais Quoi?* We also had five losing songs from national finals, and you had to name the performer and country. Would you know Bógi singing *If You Hear Her?* Or Daniel Testa from Malta?

Finally, we had ten general knowledge questions. Who was the last performer before Valentina Monetta to perform in three consecutive contests? Or which four countries, since 2000, have given the UK 12 points? And if you were in the winning team, well done. If not, I'm sure the organisers will change them around next year!

A much anticipated part of the day is the Guest List. Other fan clubs get big names, but we in the UK like to do things

differently. We get those names you wouldn't normally think of, but they're just as (if not more) interesting.

Our guests this year, introduced by stalwart Marcus Keppel-Palmer, were Martyn Ford, who conducted for Cyprus in 1982 and 1986, Dane Kirsten Sigaard who represented her country with Søren Bundgaard as part of Hot Eyes in 1984, 1985 and 1988, and Ray Caruana, who

Congratulations to the winning team!



PHOTO: HASS YUSUF



The Guest List: Marcus Keppel-Palmer interviews Ray Caruana, Kirsten Sigaard and Martyn Ford

fronted the group Live Report in 1989 and finished second. But you knew that already.

We started with Martyn leading the tributes to Lynsey de Paul, who had sadly died in the previous week. He worked with her and knew her as Lyndsey Rubin at the start of her career when he arranged the orchestration for her first albums. He also helped her when she was on a bill with Sacha Distel and Mike Reid at the London Palladium. Later, he asked her and Mike Moran to write a song for him called *Going To A Disco* which didn't fare that well in the UK charts. We thought of Lynsey as a cute little doll, but she was talented and feisty. She was a director on the Board of the Performing Rights Society and the Musicians Benevolent Fund. And she was the first woman to win an Ivor Novello award for her songwriting. A great woman and a huge loss.

Marcus next asked Kirsten how she got involved with Eurovision. Before getting into the music industry in 1975, she had worked in a bank and spent her spare

time in amateur theatre. Kirsten met her husband while working at the bank and they've been married for 35 years. In 1979 she became a member of the band Sir Henry with Tommy Seebach. She tried to get to Eurovision in 1983 and finished seventh in the Dansk Melodi Grand Prix. The following year turned her life completely around when she got to Eurovision.

Tight squeeze!

Ray got involved after recording a demo of *Why Do I Always Get It Wrong?* in 1988 for writer Brian Hodgson. A year later, he received a phone call from Brian saying it had been selected for Song For Europe. Did Ray want to get involved? The next thing he knew, he was in Switzerland. The song was actually written for a female voice – she didn't turn up for the session so he got the gig instead. He had to 'squeeze tight' to hit the notes!

So how did Cyprus come to Martyn? He had been an arranger/producer/conductor and worked on Phil Collins'

first two solo albums. Cyprus Radio had asked for an English conductor and Martyn got the gig in 1982. Harrogate was an elegant place but he would have liked somewhere more exotic. But when he saw the orchestra he was surprised to find out that they were mainly his. So if they didn't play their socks off for him, he would have fired them! Anna Vissi's manager/husband was there, sadly, he said, but he did admire her as a performer. She was a delight to work with.

As we know, Kirsten was heavily pregnant in 1988, but she was also a little less pregnant in 1984. She's never done Eurovision since because the next step would be to give birth on stage. In 1988, she reminded us, Hot Eyes had lost out to Céline Dion. They did meet and had a good chat about motherhood, among other things. Céline didn't have her twins at that time but was looking forward to getting pregnant.

Ray also met Céline in 1989 and they also had a good chat. He liked *Why Do I Always Get It Wrong?*, but he thought it would lose out to Sweden (*En Dag*) or the Netherlands (*Blijf Zoals Je Bent*). In the event he was shot down by, in his humble opinion, the worst song of the whole contest.

Moving back to Martyn, he was again contacted by Cyprus Radio in 1986. They wanted to know whether he would



sit on the panel and help to pick the song. He got a week in Cyprus and heard a whole gamut of songs. One was amazing and really good. But they didn't pick it! Instead they picked a lesser song and it finished last in Bergen. He never heard from Cyprus Radio again.

Elpida herself was great fun, but a little bit brutal (according to Martyn). He also made another back-handed compliment about her which I can't really write here. But if you were there, you'll know. And the jacket Martyn wore on the big night was straight out of her wardrobe.

Royalty

Martyn is a great fan of seafood so Bergen was brilliant. They had a tall ship cruise on a fjord. Fifty of the best chefs in the world were at this vast castle with mountains of seafood and lots of wine. It's great fun doing the contest because





you're treated like royalty for a week. It's live and it's nerve-wracking. He had a week's holiday, did 3.5 minutes work and got a big fat cheque.

On the subject of clothes, Ray wore a leather jacket and still has it. The BBC fitted him out for the contest in 1989 and got the trousers and silk shirt back after they had hounded him for months. He also confided in us that he had consumed plenty of alcohol before the broadcast. Because they couldn't leave the stage area, and the barman knew he liked a particular tippie, there was always a glass waiting for him. By the show, Ray was running on autopilot and went back to being drunk after the performance. He didn't fall over or forget his words so there was no problem.

Live Report was put together solely for Eurovision, but he doesn't think he could have done a series of gigs with them. The individual responsible for record

sales was a ducker and diver. Writers Brian Hodgson and John Beeby trusted him, but Ray couldn't. At an edition of Top Of The Pops just before they went to Switzerland the chap promised to turn up with a £25,000 advance for the song. The money didn't appear. The cheque Ray got bounced instead. The chap wasn't paying the necessary people to get the single into the shops. One year later he was told the song sold 750,000 copies, but Ray never saw any of the money.

Martyn was asked what it was like working with a new orchestra for such a short time. In Bergen, professional musicians were professional musicians and he expected the rehearsals to be perfect. British session musicians are among the best in the world and he thought the Bergen orchestra was equally wonderful. It was note perfect on first run through. Being a conductor is just being





a member of the orchestra, but you have to be nice, firm and professional. He's 70 and still working, so he must be doing something right.

Marcus asked what exactly a conductor does? Composers want phrasing to sheet music, and the conductor leads all that. Speeding music up or slowing music down. It's complex and "bloody difficult" said Martyn.

Kirsten added that conductors do to an orchestra what producers do in a studio. But she is always a little more tense when working with live musicians. The first time she worked with an orchestra, she was afraid of the conductor because he looked so serious. She did her best and became friends with that orchestra. She remembers difficulties working with the DR orchestra at Dansk MGP in 1984.

Martyn commented that classical musicians are not very good at playing rock, pop or jazz. String players are always a little behind. If they were committing suicide, they'd jump behind the train.

Ray said that when backing tracks started coming in, he thought it would be the death of good musicians. With live bands, like the one in Shoreditch he works with, the session players are all great. Backing tracks are fine, but nothing can replace a good orchestra.

We moved on to the 2014 contest. Martyn said it looked amazing as a

production but, because it's all backing tracks, it became a bit sterile. A good song won, but there were arguably three or four better songs. Singing in English does take something away from the contest. He enjoys Spanish entries and would like to see less of the samey stuff we're getting these days.

Ray found that the gimmicks – circular pianos and churning milk – didn't appeal. He thought the Netherlands had the best song – simple with no fancy lighting. It lost to a song that shouldn't have won. The winner was too dramatic (which Martyn likes).

Gimmicks

Kirsten was in Copenhagen for the event. It was a great show with techniques that she thought were fantastic, but you often forget it's a song contest with loads of gimmicks. Singing in English can also hide the best qualities of songs.

Marcus asked what else our guests had done and were doing. Martyn has worked with Kate Bush, which got a massive cheer from a certain Mr Monty Moncrieff. She used his orchestra on the album *Egypt*. He also produced Cliff's *Silver* album. In his early days, he had studied at the Royal Academy of Music and was impressed by Elton John's first album. He has also worked with ABBA's Frida on the album *Something's Going On*. She's never out of tune and the consummate professional.



The guests have a little sing-song pre-event

Martyn was working with Matt Monroe just as reggae was coming in. He suggested Matt Monroe tried *Mary's Boy Child* in a reggae style. Matt Monroe said no, but a reggae version of *Mary's Boy Child* was the Christmas Number One that year.

Ray was roped into the Rat Pack show and got to travel when it toured. He likes Nat King Cole music with nice melodies and lyrically good songs. He then treated us to a performance of *One For My Baby* by Sammy Davis Jr. He also does swing band stuff – Tony Bennett for example. He then sang the Nat King Cole standard *Mona Lisa Smile*.

Kirsten has a second career in musicals – Les Misérables, Blood Brothers, etc. But she also sings Edith Piaf numbers and sang one of her songs in Danish.

She went on to tell us about her appearances at Eurovision. As she had already mentioned, 1984 changed her life. She remembers that Jahn Teigen was there as a journalist and he dressed as a woman and danced on a table with a Spanish guy who also wore make-up. Her agent had his accordion and was singing too. Gothenburg, on the other hand, was too close to Copenhagen so there wasn't the same togetherness among the delegation. In 1988 they didn't expect her to travel because she was pregnant. She was a little more tired but enjoyed the seafood in Dublin. She was taken to some very odd places along bumpy

roads for photo shoots – maybe not the best thing for a heavily pregnant woman!

Ray was partying every night with the Irish in Lausanne – as you do. The Turks were a nice bunch of guys but they didn't mix. He chatted with them, but enjoyed socialising with the Irish.

Scarlet Song, his one-time entry in the Maltese National Final, was written by Dominic Galea. Ray was living in Romford at the time and Dom phoned him for a demo. He flew to Malta to put the demo down and performed at the Conference Centre in Valletta. They did the show and were on second. He was unsure why he didn't win, but enjoyed the experience.

At this point, Marcus wrapped up the Guest List. This gave us time to refill our glasses and prepare for the Battle of the Bash...

Deuce!

Mr President took to the stage and explained all. The fan club had set up 12 duels and, over the previous months, delegates had picked their favourites. The results were announced one-by-one with a few shocks. Most interestingly, there was a 50/50 tie between *Where The Action Is* by First Division and *Don't Panic* by Liquid Gold with the former selected for the Bash's battle. And the overall winner? Bash favourite Deuce!

<i>I Need You</i>	Deuce	154
<i>Where The Action Is</i>	First Division	139
<i>I'll Leave My Heart</i>	Cyndi	124
<i>A Little Love</i>	Sonia	83
<i>Tell The Boys</i>	Sandie Shaw	79
<i>Until You Saved My Life</i>	Sister Sway	55
<i>A Little Bit Of Heaven</i>	Lorraine Craig	52
<i>I Want To Be Me</i>	Pussyfoot	51
<i>Queen Of The Mardi Gras</i>	Tony Christie	46
<i>Crazy</i>	Catherine Porter	46
<i>Have Love Will Travel</i>	Olivia Newton-John	32
<i>Love Is Alive</i>	Duke & The Aces	9



Paul Marks-Jones starts off Battle of the Bash



Adrian, Emily and Dean start off Eurostars

PHOTO: YOUTUBE

With us all cheering Deuce's win, it was time to wind-up this segment of the Bash. The alcohol was starting to flow and we had Eurostars to look forward to. But first, dinner. All the lasagne and fruit sponge and custard you could eat. Good hearty food which definitely brought a smile to my lips ... and tummy.

And then it was Eurostars. We had ten acts this year. Some Eurostar virgins and some notable absences, but still a mad couple of hours of unique entertainment.

Our host was the evergreen Dean Asker and, as tradition now is, he started with a song. He was ably assisted by last year's Eurostars winners Emily and Adrian. Their little medley of 2014 songs consisted of France, Norway, Netherlands, Greece, Belarus, Ukraine, Iceland, Hungary and Switzerland. Oh, and Austria. All good stuff.

A little more chat, to remind us that we, the discerning audience, had to vote for our top three when the time came. But more of that later. And I apologise now if I've got any of the performers' names wrong.

First on were debutantes Jon Bates and Kesh Chamba. A duo, but what would

they perform? One was adorned with a wig and guitar. The other donned three – yes, three – outfits. Why? Because they were Aarzemnieki and had a *Cake To Bake*. We all clapped along and were impressed how the three costume changes worked in such a short time. A contender perhaps?



Jon Bates and Kesh Chamba as Aarzemnieki



Phil Stybar as Roman Lob



Annika Jansson as Sarah-Dawn Finer

PHOTO: YOUTUBE

Next on was Phil Stybar. He impressed last year as Michael Ball and came back this time as Etruscan Toss. No, that'll be Roman Lob. He was resplendent with woolly hat and the markings of chest tattoos. It's a challenging song which he carried off quite well and most definitely looked the part.

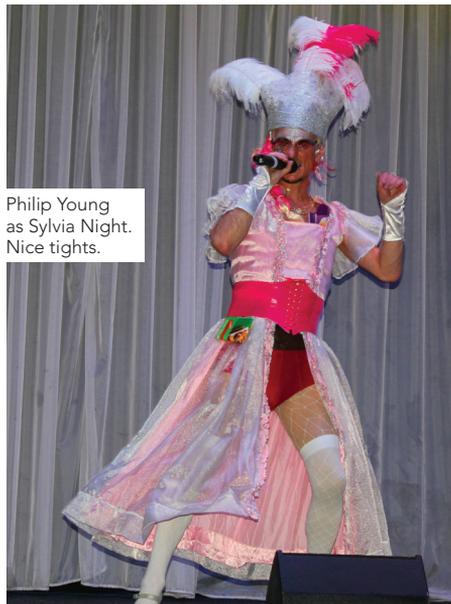
Song three was by another first-timer – Annika Jansson from Sweden. She went local (for her anyway) with the song *I Remember Love* by Sarah-Dawn Finer that made it to the 2007 Melodifestival. She did well, but should probably not have said that Swedish fan bashes were better!

A performance to remember

Yet another debutante came next with a song and stage show from Philip Young. He has been a member of OGAE UK for years but this was his first Bash. His outfit gave things away, with a large feathery headdress and showgirl dress. Yes, he was Sylvia Night and performed *Congratulations* complete with various props. But no dancers. It

was a performance to remember, unless you'd resorted to more beer at this point. It was definitely entertaining and Philip clearly enjoyed himself.

Next came Maximiliano Barrios, back for his second Eurostars. He made the top five last year as knee-high Mihai Traistariu. Staying in the Balkan area he



Philip Young as Sylvia Night. Nice tights.



Maximiliano Barrios as Zeljko Joksimovic



The Schlagerboys as Alcazar

now became Mr Zeljko Joksimovic with his most recent song *Nije Ljubav Stvar*. It's brave to sing in another language and a challenging song to attempt. He did really well.

Veteran Eurostars were back next in the form of Eloise Flint and Rachel Alexander-Hill. They've been here before as soloists



Rachel Alexander-Hill and Eloise Flint as the Tolmachevy Sisters

and in groups, sometimes with their sister Emily. They were identically dressed in white dresses and long blonde hair. Margaret Berger times two perhaps? No, when their stage manager tangled their blonde hair together it became obvious that they were our favourite Russian twins, The Tolmachevy Sisters. We had no see-saw, so they had to 'bob' instead. It got a bigger cheer than a certain act did in Copenhagen some months ago. One to watch? I thought so.

Another duet next from everyone's favourite Schlagerboys. Andrew Moffat and David Onion apparently like their Swedish music – so I'm told – so we were hardly expecting another Balkan ballad. We were right, of course, and they went all Alcazar with a truly Swedish song *Blame It On The Disco*. At least we knew not to blame the Schlagerboys if it all went wrong. And the killer props this year? Umbrellas. It was very pleasant.

Adam 'Karaoke' King threw his hat into the ring next. He's done this before and always has the potential to do really well. He's also done schlager in the past, as



Adam King
as Hayko



Haig Aqlian
as Paolo
Meneguzzi

well as Alex Panayi. Tonight he went for the slightly left-field choice of Armenia's Hayko and *Anytime You Need*. This song most definitely suited his voice and we could see why it was one of his favourite Eurovision songs. He was in with a chance of winning the fabulous trophy.

Our penultimate singer was another Eurostars virgin. Haig Agulian had been at Bashes before but this was his first time on stage. He went for a fan favourite

in *Era Stupendo* by Paolo Meneguzzi. It's another challenging song that only suits certain voices. I was pleasantly surprised, as we all were, to discover that Haig pulled this off with aplomb. Suddenly we had a competition on our hands.

Last, but definitely not least, was our beloved president. He always puts on a good show and he had some help this time from the Euroboys. What could



Paul Marks-Jones and
the Euroboys perform
My Slowianie

Ray Caruana
in concertKirsten
Sigaard in
concert

possibly go wrong? He'd used a little bit of artistic licence, adapted a very memorable song from 2014 and turned it into what some of the fans get up to every year at the contest. No, not that – go and sit in the naughty corner. It was about the acquisition of memorabilia to the tune of *My Slowianie*. There was no butter churning or mangles on stage for this – sadly – and it was highly entertaining.

Only one winner

And there we had it. Ten acts but only one winner. The lovely Manley-Greens (Brian and Kevin to you and me) passed among us and collected our reasoned votes. With drinks charged again we then had to fill the time before the results were announced. And how better to do this than asking some of our special guests to sing.

Ray Caruana entertained us first with some songs from the musicals. The Bye Bye Birdie song, *A Lot Of Living To Do*, was followed by *The Candyman* from Charlie & The Chocolate Factory. He also sang *As Long As She Needs Me* from Oliver! –

very well in my opinion. He followed this with a favourite song of mine – yes, I do have favourite non-Eurovision songs too – *Mr Bojangles*. Almost made my night. He then finished (with a little help) with *Why Do I Always Get It Wrong?* which once represented the UK at Eurovision. It was one of the highlights of the day for many of the fans. He seemed genuinely surprised that we all appreciated his music.

With the applause still ringing around the room, our favourite Dane, Kirsten Sigaard, took the stage. There were certain songs we expected from her and we got them. Well, *Ka' Du Se' Hva' Jeg Sa'* and *Det' Lige Det* anyway. But she also sang *Thank You For The Music*, *Vi Maler Byen Rød*, and *Farveløgtak*. This last rendition was Hot Eyes' attempt at the 1987 Dansk Melodi Grand Prix and is a fine song. She got another huge round of applause. As I've said before, OGAE UK may not necessarily invite high-profile guests, but those that attend are incredibly interesting and genuinely surprised at how well-liked they are.



The proud winners

But there was still the small matter of Eurostars to finish. The votes had been counted and the best five would be called up on stage. Would our favourites make it? The names were announced as Jon and Kesh (Act 1), Rachel and Eloise (Act 6), Adam (Act 8), Haig (Act 9) and Paul & The Euroboys (Act 10). We were all happy bunnies.

From these five, three more envelopes were produced with the top three. In third place was Haig Agulian – not bad for a first-timer. In second place was the genuinely shocked and surprised Adam King. It shows that no matter how unfashionable the song, a good performance always pays dividends. And the winner, or should I say winners – Rachel and Eloise. Not the biggest surprise I think, but a great performance.

So that was it – the live performances anyway. As custom now is, the disco kicked in at this point and people really started to let their hair down. This briefly stopped when the bacon butties appeared at midnight – a great idea Mr President – before the socialising finished at what seemed to be many, many hours later.

I'd personally like to thank all of the organisers, and I'm sure each and every delegate would want to do the same. It's a great weekend and extremely recommended if you've never yet been to Eurobash. Roll on next year.

Delegates galore!

Photographs by Hass Yusuf







Lynsey de Paul and Mike Moran at Eurovision singing *Rock Bottom*

Heart of Gold

Gordon Lewis reflects on the life of Lynsey de Paul

The world of entertainment was shocked by the sudden death of Lynsey de Paul on 1st October 2014 from a suspected brain haemorrhage at the relatively young age of 66. Born at Cricklewood on 11th June 1948 as Lyndsey Monckton Rubin, she would claim to be two years younger during her professional career. Her parents, Meta (née De Groot) and Herbert Rubin, were Jewish, but the relationship with her father was often turbulent with Lynsey later claiming that he physically abused both her and her older brother, John.

It was while she attended Hornsey College of Art, where Lynsey commenced designing artwork for album sleeves, that she first began writing her own songs. Two of these early compositions, *Takin' It Easy* and *Bring It On Back To Me*, were co-written with Don Gould and recorded by Jack Wild for his 1971 album *Everything's Coming Up Roses*. Her biggest breakthrough followed one year later when she collaborated with Ron Roker on *Storm In A Teacup* which was recorded by Roker's own band, The Fortunes, and reached number seven in the British charts. Lynsey also performed her own version on the Two Ronnies show.

Still credited as Lyndsey Rubin, the Munich massacre at the 1972 Olympics persuaded her to adopt a less Jewish name and Lynsey de Paul was born. She once explained that she "took De from my mother's maiden name, De Groot, and my father's middle name was Paul." Under her new identity, Lynsey released *Sugar Me* as her first single, reaching the top five in August 1972. Her follow-up release, *Getting A Drag*, only reached number 18 while a third release, *All Night*, failed to chart.

Ivor Novello award

Won't Somebody Dance With Me returned Lynsey to the charts in 1973 and, when the ballad received an Ivor Novello award, she became the first woman to receive this recognition. Writing and recording the theme tune for ITV's comedy series, *No Honestly*, saw Lynsey safely back inside the Top Ten and a second Novello award soon followed. However, the singer-songwriter with the distinctive vocals was always busy collaborating alongside a range of other performers from the era, with Barry Blue's *Dancin' On A Saturday Night* possibly being the most notable. Teaming up with former Ian Gillan Band keyboard player, Mike Moran, in 1976, the pair worked



together in composing *Rock Bottom* which was subsequently entered for the 1977 Song For Europe.

With song lyrics that reflected the political and social mood of the United Kingdom at the time, it was no coincidence that the national final was not broadcast on television due to industrial action. However, the BBC did manage to air the show on Radio 2 and, after all 14 regional juries had cast their votes, Lynsey de Paul & Mike Moran won the right to represent the home nation at the Wembley Conference Centre. Originally scheduled for 2nd April 1977, a further strike saw the 22nd Eurovision Song Contest postponed until 7th May when Marie Myriam's *L'Oiseau Et L'Enfant* stole victory from *Rock Bottom* by 15 points. However, as has so often happened in Eurovision history, it was the second placed song that went on to have greater commercial success.

After Eurovision Lynsey's name disappeared from the charts, but she continued writing television theme tunes including *The Rag Trade* and *Hi Summer*. During the 1980s, she was writing songs for Shirley Bassey, Heatwave and *The Real Thing*, among others, and also branched out into record producing, acting and TV presenting. Controversially, for some,

Lynsey performed *Vote Tory, Tory, Tory (For Election Glory)* at the 1983 Conservative Party Conference, reminding others that the lyrics of her Eurovision entry could also be seen as politically motivated at the time of a Labour government during the late 1970s.

In later years, Lynsey released a self-defence video for women and promoted her own vegetarianism as a healthy alternative to eating meat. Unfortunately, her vegetarian menu failed to captivate the other competitors on a celebrity version of *Come Dine With Me*, with Lynsey coming last. Her contribution to the music industry was recognised in 2005 when she received a Gold Badge Award while, one year later, she was appointed as a director on the board of the Performing Rights Society and served for three years. In 2009 the renamed PRS for Music re-elected Lynsey for a further three years. She also presented her own show, *Lynsey's Love Songs*, on Sky during 2011, co-hosted the Marc Bolan 35th Anniversary Concert in 2012 and served on the UK's Eurovision jury when the contest was held in Baku.

Although Lynsey never married, her name has been romantically linked with Ringo Starr, Roy Wood, James Coburn, Sean Connery and Dudley Moore. She was also very close to her brother and his family, with Lynsey's niece, Olivia Rubin, having the unenviable task of announcing the death of Lynsey de Paul to the world. In the tributes that followed, Lynsey's friend and fellow broadcaster, Esther Rantzen, for whom Lynsey had composed the theme tune *Hearts Of Gold*, said "she was a renaissance woman. She could do everything: she could sing, she could compose, she was an immensely talented artist. She became a huge star but she was also a loyal and generous friend. It's an absolutely tragic loss". Lynsey may have written *Hearts Of Gold* but, to those who knew or met her, she also showed her own heart of gold.



Alvin Stardust

27th September 1942 – 23rd October 2014

A little more than three weeks after the sudden death of Lynsey de Paul, another icon of British music passed away on 23rd October 2014. Alvin Stardust was born Bernard William Jewry in Muswell Hill, London and, during the 1960s, became the lead singer of Shane Fenton & The Fentones, taking the name of the late Shane Fenton, a stage name adopted by Johnny Theakston, at the request of Theakston's own mother. Reinventing himself as Alvin Stardust in the 1970s, his first single, *My Coo Ca Choo*, climbed to number two in 1973 while its follow-up, *Jealous Mind*, took the leather clad singer to Number One. By 1975 the hits had started to disappear,



although Stardust continued to release several singles and albums, becoming a popular name on the club and pantomime circuit. At the 1985 Song For Europe final, Stardust performed *(The) Clock On The Wall* and was the favourite to win. Unfortunately, he only managed to achieve third place behind *Dancing In The Night* from Kerri Wells and the overall winner, *Love Is*, performed by Vikki. Alvin Stardust died of metastatic prostate cancer, surrounded by his family and just 11 days before he was due to release his first album in 30 years. Entitled *Alvin*, the posthumous release was subsequently brought forward to 27th October 2014. **GL**

OGAE UK Elections 2015

In accordance with the OGAE UK Constitution which can viewed in full at www.uk.ogae.net, nominations for the 2015 elections are now being sought for the following positions:

President

The President is responsible for representing OGAE UK at national and international level. S/he is also the main contact for all media enquiries and should have some experience of issuing press releases, responding to interview requests etc. Excellent communication skills are required, together with the ability to maintain confidentiality ahead of public announcements. **The incumbent will NOT be standing for re-election**

Secretary/Treasurer

This dual role requires a full understanding of basic accountancy procedures as it is essential that OGAE UK's accounts are accurately maintained on a daily basis. The Secretary/Treasurer should also have experience of running a subscription based organisation, ensuring that renewal notices are published in **Vision** and collecting payments that may be made by cheque, postal order, standing order or PayPal. This will also require the successful candidate to maintain a membership database and oversee the issuing and distribution of ID cards in partnership with OGAE International. **The incumbent will be standing for re-election**

Editor-in-Chief

The Editor-in-Chief is responsible for ensuring that **Vision** is published at regular quarterly intervals. This involves working closely with the Editor to ensure that all submitted articles are worthy of publication and have been proof read to a high standard. The person elected to this role will also work with the appointed printing company, resolving any queries that may arise and making sure that all costs are kept within previously agreed budgets. Using membership data obtained from the Secretary/Treasurer, the Editor-in-Chief will also provide the printer with postal address labels of all current members. **The incumbent will be standing for re-election**

Editor

The Editor is responsible for collecting articles from current and new contributors, making sure that regular features are published in the appropriate issue of **Vision** to ensure continuity at all times. Whoever holds this position must be fully IT literate within a design or publishing environment. S/he will be responsible for all

layouts and formatting, and must be sufficiently experienced to maintain the critically acclaimed status that **Vision** has achieved in recent years. The Editor will work alongside the Editor-in-Chief as well as all other elected officers at all times. Where possible, the Editor is also expected to attend each Eurovision Song Contest on a self-funded basis and produce a daily blog for the OGAE UK website.

The incumbent will be standing for re-election

Ticket Co-ordinator

Working closely with the Secretary/Treasurer in conjunction with OGAE International and the host broadcaster, the Ticket Co-ordinator is responsible for co-ordinating OGAE UK's Eurovision ticketing arrangements. Ideally the person elected to this role should be in a position to attend the annual Eurovision Song Contest for the whole week before the grand final on a self-funded basis.

The incumbent will NOT be standing for re-election

General Information

- All elected positions are offered on a voluntary basis although reasonable expenses will be reimbursed (excluding attendance at the Eurovision Song Contest, Eurobash and similar events).
- All nominees must have held continuous membership of OGAE UK for a minimum of two years and be seconded by two other current members of OGAE UK.
- All nominees should submit a brief summary of their election manifesto, highlighting any particular skills and abilities. Manifestos must not exceed 500 words.
- All nominees must submit their nominations in writing and with original signatures from both the nominee and his/her seconders.
- All nominees must reside within the United Kingdom to ensure attendance at the Annual General Meeting and other events/meetings that are held from time to time.
- All elected positions will take effect from 15th June 2015 and run for a period of three years.
- Successful nominees should have full internet and email access available to them on a daily basis, and be prepared to attend quarterly Committee meetings either in person or as part of a telephone conference call.

Nominations should be submitted no later than 12.00 noon on 31st December 2014 and be sent to OGAE UK Elections 2015, 51 Greenfields Avenue, Totton, Southampton SO40 3LU.

EUROFACTS

Compiled by **David Ransted**

Medals Table 1956-2014

Rank	Movement from last year	Country	First year entered	Latest year entered	Number of years entered	Best result	Best year(s)
1st	▶	Ireland	1965	2014	48	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996
2nd	▶	United Kingdom	1957	2014	57	1st	1967, 1969, 1976, 1981, 1997
3rd	▶	France	1956	2014	57	1st	1958, 1960, 1962, 1969, 1977
4th	▶	Sweden	1958	2014	54	1st	1974, 1984, 1991, 1999, 2012
5th	▶	Luxembourg	1956	1993	37	1st	1961, 1965, 1972, 1973, 1983
6th	▶	Netherlands	1956	2014	55	1st	1957, 1959, 1969, 1975
7th	▶	Israel	1973	2014	37	1st	1978, 1979, 1998
8th	▶	Denmark	1957	2014	43	1st	1963, 2000, 2013
9th	▶	Norway	1960	2014	53	1st	1985, 1995, 2009
10th	▶	Germany	1956	2014	58	1st	1982, 2010
11th	▶	Spain	1961	2014	54	1st	1968, 1969
12th	▶	Switzerland	1956	2014	55	1st	1956, 1988
13th	▶	Italy	1956	2014	40	1st	1964, 1990
14th	▲	Austria	1957	2014	47	1st	1966, 2014
15th	▼	Russia	1994	2014	18	1st	2008
16th	▼	Ukraine	2003	2014	12	1st	2004
17th	▼	Belgium	1956	2014	56	1st	1986
18th	▼	Monaco	1959	2006	24	1st	1971
19th	▼	Turkey	1975	2012	34	1st	2003
20th	▼	Azerbaijan	2008	2014	7	1st	2011
21st	▼	Greece	1974	2014	35	1st	2005
22nd	▼	Estonia	1994	2014	20	1st	2001
23rd	▼	Latvia	2000	2014	15	1st	2002
24th	▼	Serbia	2007	2013	7	1st	2007
25th	▼	Yugoslavia	1961	1992	27	1st	1989
26th	▶	Finland	1961	2014	48	1st	2006
27th	▶	Malta	1971	2014	27	2nd	2002, 2005
28th	▶	Iceland	1986	2014	27	2nd	1999, 2009
29th	▶	Poland	1994	2014	17	2nd	1994
30th	▶	Serbia & Montenegro	2004	2005	2	2nd	2004
31st	▶	Romania	1994	2014	16	3rd	2005, 2010
32nd	▶	Bosnia & Herzegovina	1993	2012	18	3rd	2006
33rd	▶	Croatia	1993	2013	21	4th	1996, 1999
34th	▶	Armenia	2006	2014	8	4th	2008, 2014
35th	▶	Hungary	1994	2014	12	4th	1994
36th	▶	Cyprus	1981	2013	31	5th	1982, 1997, 2004
37th	▶	Albania	2004	2014	11	5th	2012
38th	▶	Bulgaria	2005	2013	9	5th	2007
39th	▶	Portugal	1964	2014	47	6th	1996
40th	▶	Moldova	2005	2014	10	6th	2005
41st	▶	Lithuania	1994	2014	15	6th	2006
42nd	▶	Belarus	2004	2014	11	6th	2007
43rd	▶	Slovenia	1993	2014	20	7th	1995, 2001
44th	▶	Georgia	2007	2014	7	9th	2010, 2011
45th	▶	Macedonia	1998	2014	14	12th	2006
46th	▶	Slovakia	1994	2012	7	18th	1996
47th	▶	Morocco	1980	1980	1	18th	1980
48th	▶	Montenegro	2007	2014	6	19th	2014
49th	▶	San Marino	2008	2014	5	24th	2014
50th	▶	Andorra	2004	2009	6	12th, SF	2007
51st	▶	Czech Republic	2007	2009	3	18th, SF	2008, 2009

RETROSPECTIVE

PART 2



Darren Jenkin returns with your votes and comments on what was Copenhagen 2014

Photos by **David Ransted** taken at press conferences in Copenhagen

OVERALL PLACINGS

37 **Moldova** **413**

Song: *Wild Soul*

Artist: **Cristina Scarlat**

Gary Kettle: Could be a Harry Potter villainess.

T.J Loveridge: I wouldn't let her cut my hair.

36 **Lithuania** **456**

Song: *Attention*

Artist: **Vilija Mataciunaite**

Terry Clark: They must have giant moths in Lithuania!

Theresa Krajewski: A charismatic performance for a difficult song.

Irene Revie: All a bit messy and I'm not digging the tutu.



Moldova: Don't mess with the hair!

35 **Georgia** **643**

Song: *Three Minutes To Earth*

Artist: **The Shin & Mariko**

Sally Frith: Thought this was being played backwards on the wrong speed...

Frank Bardsley: Three minutes of interference noise.

Mark Sorrell: A total mess of about 13 different song styles.

Hass Yusuf: The Georgians wanted to try something different. Never a good idea.

34 **Latvia** **647**

Song: *Cake To Bake*

Artist: **Aarzemnieki**

Terry Clark: The lyrics are so clever. Nice song.

Chris Nott: The curse of going second hit both semis this year.

33 **Belarus** **677**

Song: *Cheesecake*

Artist: **Teo**

Tony Lacey: Annoying pseudo Ricky Martin.

Sally Frith: A cheesy(cake) song but you have to admire his enthusiasm.

Hass Yusuf: Gave cheesecake a bad name! Personally I would've preferred the real thing! You can't go wrong with cake...

32 **Albania** **715**

Song: *One Night's Anger*

Artist: **Hersi**

Terry Clark: Still have no idea what this is about.

The Results

Final		Semi-Final 1		Semi -Final 2	
Sweden	1,122	Sweden	1,612	Israel	1,619
UK	1,086	Hungary	1,539	Norway	1,518
Austria	991	Netherlands	1,404	Austria	1,497
Hungary	886	Armenia	1,273	Switzerland	1,049
Netherlands	881	Estonia	943	Finland	1,038
Norway	764	Montenegro	915	Malta	996
Spain	704	Ukraine	883	Poland	981
Armenia	695	Portugal	868	Slovenia	952
Poland	571	Azerbaijan	830	Greece	938
Denmark	505	San Marino	749	Romania	887
Switzerland	474	Iceland	670	Ireland	877
Italy	470	Latvia	628	Macedonia	705
Finland	468	Russia	591	Belarus	506
France	421	Albania	472	Lithuania	436
Montenegro	418	Moldova	459	Georgia	325
Greece	396	Belgium	419		
Malta	392				
Slovenia	390				
Romania	381				
Ukraine	349				
Iceland	345				
San Marino	344				
Azerbaijan	323				
Germany	286				
Russia	264				
Belarus	145				

Lithuania:
TutuBelarus: Admire
his enthusiasm

Lesley Sim: Another great distinctive singer from Albania.

Rod Maybour: Who? Forgotten this already.

Martin Frampton: Hypnotic siren with an unusual mezzo-soprano range.

31 Macedonia 818

Song: *To The Sky*

Artist: Tijana

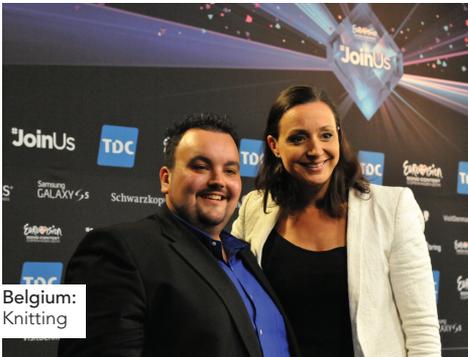
Tony Lacey: Find a note love.

Any note...

Theresa Krajewski: What happened to the glasses?

Martin Frampton: A possible football/drinking anthem.

Hass Yusuf: A very under-rated song. Deserved to do better.



30 **Slovenia** **819**
Song: *Round And Round*
Artist: Tinkara Kovac

Colin Hewitt: Quite an infectious offering from Slovenia.
Frank Bardsley: Good to have Yugo's underdogs back in the final.
Andrew Ormerod: She looked awkward holding the flute throughout the song.
Mark Sorrell: Does she sleep with her flute?

29 **Russia** **887**
Song: *Shine*
Artist: Tolmachevy Sisters

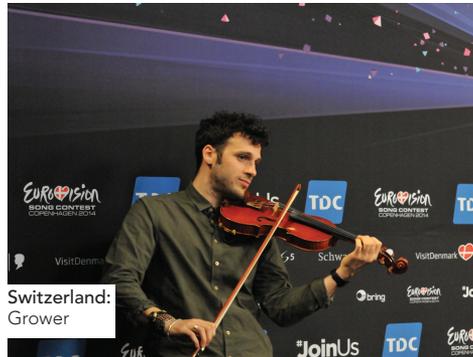
Lesley Sim: Disliked their plastic smiles but they didn't deserve the boeing.
Irene Revie: Really wanted their hair to get stuck. A little too staged but a nice song.
Andy Roberts: La Russie Boo'sa points!
Martin Frampton: A tune nearly broke through twice!

28 **San Marino** **935**
Song: *Maybe (Forse)*
Artist: Valentina Monetta

David Revie: Maybe not...
Barry Caughtry: The look on her face when she qualified...

27 **Belgium** **936**
Song: *Mother*
Artist: Axel Hirsoux

Martyn Clarke: Too sickly. Glad it sank.



26 **Iceland** **985**
Song: *No Prejudice*
Artist: Pollapönk

Richard Farnham: The postcard knitting won't have helped.
Diana Frith: Is that the ghost of Edith Piaf behind him?
Richard Farnham: The longest three minutes of my life.
Terry Clark: The final needed fun and they provided it.
Diana Frith: Charles Manson on backing vocals!
T.J Loveridge: They looked like Jelly Babies.
Mark Sorrell: Pollapönk join my very exclusive 'I don't know why I like you but I do' club.

25 **Switzerland** **988**
Song: *Hunter Of Stars*
Artist: Sebalter

Tony Lacey: A real grower from annoying to catchy.
Barry Caughtry: That man is just sex on legs.
Jenna: Cutie but stop bloody whistling!
Irene Revie: A little too smug for me.

24 **Malta** **1,025**
Song: *Coming Home*
Artist: Firelight

Gary Kettle: That's a weird shaped instrument in his hands!



Sally Frith: Should've been coming home before the final.

Irene Revie: Cheery ditty from Mumford and sister.

23 Montenegro 1,072

Song: *Moj Svijet (My World)*
Artist: **Sergej Cetkovic**

Terry Clark: The skater ruined this.

Irene Hewitt: Love songs in their native language. Jacket was ill fitting but you gotta love a skater!

Frank Bardsley: Okay but done too many times now.

Hass Yusuf: Fab songs like this are sometimes wasted on European ears.

22 Germany 1,095

Song: *Is It Right*
Artist: **Elaiza**

Colin Hewitt: Definitely wrong.

Martin Frampton: Powerful Bavarian drinking and marching song.

Mark Sorrell: Is it right? Let's look at the evidence. Roxette permed 80's hair, dodgy vocals and it sounded more French than Deutsch.

21 Romania 1,145

Song: *Miracle*
Artist: **Paula Seling & Ovi**

Davina Revie: This had an excellent sound. My kind of music.

Theresa Krajewski: Fascinating performance. I thought this would win!



Frank Bardsley: Not quite the miracle we hoped for.

Irene Revie: The piano was so stupid.

20 Greece 1,150

Song: *Rise Up*
Artist: **Freaky Fortune feat.**

RiskyKidd

Gary Kettle: Rap c**p. I hate it with every bone in my body.

Tony Lacey: The best upbeat track but they didn't need the gimmick.

Rod Maybour: Great song but sung badly.

19 Ukraine 1,193

Song: *Tick-Tock*
Artist: **Mariya Yaremchuk**

Gary Kettle: I want a go on the hamster wheel!

Frank Bardsley: Always an average song but great presentation.

David Revie: Did not tick my tock.

18 Azerbaijan 1,267

Song: *Start A Fire*
Artist: **Dilara Kazimova**

Gary Kettle: Practically a cappella maintained solely by the strength of her voice.

Rod Maybour: Most beautiful song in the contest.

Irene Revie: Went nowhere and she needed more make-up.

Hass Yusuf: Very haunting. Nice.



Denmark:
Cute

17 Portugal 1,357

Song: *Quero Ser Tua (I Want To Be Yours)*

Artist: Suzy

Tony Lacey: When will Portugal reach the 21st century?

Lesley Sim: Really different. Shame it didn't qualify.

Frank Bardsley: Awwwww. Bless!

Hass Yusuf: Portugal - please up the ante! We all want you to win!

16 Ireland 1,417

Song: *Heartbeat*

Artist: Can-Linn (featuring

Kasey Smith)

Davina Revie: Nice ditty and loved the dancers in kilts.

Barry Caughtry: Why buy a dress three sizes too small?

Theresa Krajewski: Her dress scared me.

Irene Revie: A bit pitchy, over tanned and terrible staging with the dancers.

Mark Sorrell: #carcrashkaseyindeed

15 France 1,423

Song: *Moustache*

Artist: TWIN TWIN

Martyn Clarke: This was robbed. Only two points? Should've been at least three!

Sally Frith: Beard first. Moustache last. Say no more.

David Revie: You cannot be serious...

Jenna: Reminded me of the circus.



Austria:
Shaken!

14 Finland 1,475

Song: *Something Better*

Artist: Softengine

Gary Kettle: Could be heard in any country's charts.

Diana Frith: Was that Macaulay Caulken?

Jo Babes: Liked this. Different to the other songs.

13 Poland 1,481

Song: *My Slowianie – We Are Slavic*

Artist: Donatan & Cleo

Terry Clark: Took us back 30 years to Benny Hill!

Mike Bailey: Their boobies made me laugh.

Sally Frith: So if they are to be believed, all Slavic girls are tarts? Of course not!

Andy Roberts: The Eurovision Wrong Contest.

Hass Yusuf: Ignoring the weapons of mass destruction, the song was pretty nifty.

12 Italy 1,684

Song: *La Mia Città (My City)*

Artist: Emma

Gary Kettle: Personally not my cappuccino.

Theresa Krajewski: Amazing outfit. Should've got points for that alone.

Davina Revie: What a rabble.

Jenna: Is she possessed?

Hass Yusuf: The Italians always deliver. Why this didn't do better is a mystery!



11 **Denmark** **1,703**

Song: *Cliché Love Song*
Artist: **Basim**

Tony Lacey: As catchy as measles. Cute.

Theresa Krajewski: Impossible not to dance to.

Irene Revie: The chorus is very *You To Me Are Everything*.

Hass Yusuf: This song was everywhere in Copenhagen – even at karaoke machines in the metro stations. Hated it.

10 **Netherlands** **1,712**

Song: *Calm After The Storm*
Artist: **The Common Linnets**

Richard Farnham: Damn that beard. This should've won.

Barry Caughtry: Never have I been so impressed with a song's staging. Will go down in ESC history.

Theresa Krajewski: I didn't see the appeal but all my elderly relatives voted for it!

Hass Yusuf: So classy songs can succeed!

9 **Estonia** **1,841**

Song: *Amazing*
Artist: **Tanja**

Terry Clark: This was quality. Both the dance and the vocals.

Sally Frith: She stayed in tune whilst dancing, yet other singers were off key when barely moving.

Mark Sorrell: They say Israel was harshly treated.



8 **Spain** **2,012**

Song: *Dancing In The Rain*
Artist: **Ruth Lorenzo**

Sally Frith: Loved her on the X Factor and loved her here too.

Lesley Sim: Not sure about the wet hair thing.

Chris Nott: Passion, packed with emotion and very stirring.

Wayne: Pleasant but utterly ruined by the repetitive and unnecessary shrieking in the second half.

7 **Norway** **2,133**

Song: *Silent Storm*
Artist: **Carl Espen**

Colin Hewitt: A husky bear with an unusual ballad.

Frank Bardsley: A good voice and song but he needs a makeover.

Jo Babes: Good singer and he's a fittie.

Irene Revie: Haunting and, for a fierce looking guy, rather sensitive.

Mark Sorrell: He is the male Adele and looks like a man, has feelings and is able to express them.

6 **Israel** **2,166**

Song: *Same Heart*
Artist: **Mei Finegold**

Tony Lacey: An OTT lady that left me cold.

Theresa Krajewski: Performance of the contest. Can't believe it didn't qualify.

Hass Yusuf: The best Israeli song – ever!



5 **Armenia** **2,383**
Song: *Not Alone*
Artist: Aram MP3

Gary Kettle: Obviously not using auto tune...

Mike Bailey: Why is he dressed like Edward Scissorhands?

Diana Frith: Is he singing or just reading the words?

Irene Revie: He needs feeding.

Hass Yusuf: Couldn't really understand the hype around this act. It was ordinary at best.

4 **Austria** **2,629**
Song: *Rise Like A Phoenix*
Artist: Conchita Wurst

Sally Frith: Conchita Wurst? No, Conchita best!

Davina Revie: What a spectacle and what a performance.

Barry Caughtry: Important to show Europe that boundaries are finally being broken down.

Mark Sorrell: Bassegy with a beard. Wonder if James Bond would like Conchita shaken and not stirred!

3 **Hungary** **3,258**
Song: *Running*
Artist: András Kállay-Saunders

Terry Clark: Powerful in every sense.

Tony Lacey: The best male performer. Brought a lot of emotion.

Fran: Keep running...

2 **Sweden** **3,336**
Song: *Undo*
Artist: Sanna Nielsen

Terry Clark: Simply staged and simply perfect.

Frank Bardsley: The classiest act. But that's Sanna Nielsen.

Jim Van Hoecke: Who needs gimmicks when you have a great song and voice.

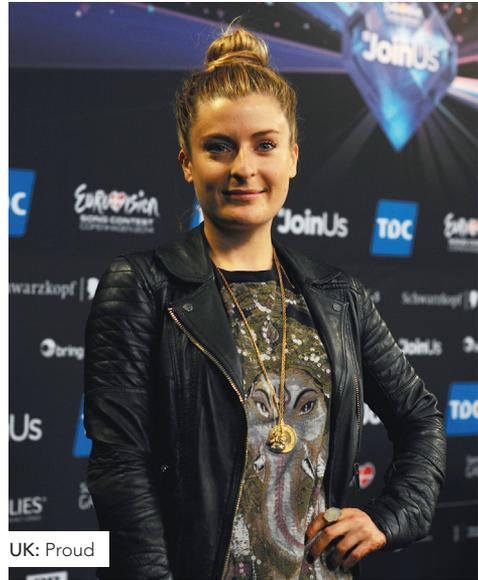
1 **United Kingdom** **3,824**
Song: *Children Of The Universe*
Artist: Molly

Martyn Clarke: Staging was weak. Far too static.

Mark Sorrell: I wasn't smitten.

Theresa Krajewski: She did us proud. Sob sob.

Chris Nott: Someday, one day, justice will come our way!



UK: Proud

Nice one Molly and a first Retro win for the United Kingdom in quite a while. Thanks as ever to all of you that submitted votes and comments. I'm only sorry that space restrictions mean I can't print more of your witty words. Here's to 2015 and Vienna!

PRESIDENT'S PAGE



A message from OGAE UK
President Paul Marks-Jones

Eurobash 2014 – what a great event that was! At the time of writing it was just a couple of months ago, but seems like a lot longer! The organising team worked extra hard this year to put together an amazing day filled with something for everyone – whatever aspect of Eurovision that participants enjoy. And moving to a new venue certainly brought along a few challenges – but on the Sunday after we all agreed (in our weary exhaustion) that it had been a triumph. We received lots of positive comments and it's always a pleasure to receive feedback on what you would like to see from future events. When so much effort has gone in though, it's somewhat disappointing to read negativity on other platforms – especially from people who did not attend the event.

Our Eurobash is a standalone event – entirely funded by ticket sales – and to that end, we have always believed that it is not fair to use club funds for an event that does not have the capacity for the entire paying membership. We're lucky to have the option to travel quite easily to Europe for bigger, concert based fan events, but we still believe our UK event has many special elements that some of the larger events cannot create. We read our feedback year after year and deliver on what we're asked – so if you don't like a particular guest, then suggest someone you'd like to see! Obviously, the guests we can attract depends on availability and affordability! So for next year we're asking the whole membership to contribute to how the Bash should look via a quick online survey – details will be circulated to everyone in December.

When you read this our second AGM will have taken place. I'm looking forward to having some dedicated time to talk about what the

club has been up to as well as plans for the future. We had the AGM as part of the Bash last year – but timings just didn't work out right – so hopefully with a dedicated event – that everyone receives an invite to – we should be able to have a very constructive discussion!

You'll all now be aware of the new process for the ticket ballot process and hopefully this is a step in improving this so it is fairer to everyone. We'll see how it works out once we have our allocation! Once again we're

kept in the dark, but David and Simon have been keeping everyone updated with developments as they have happened.

And already – as ludicrous as it seems – it's the National Final season! Although probably a while away from knowing who will be our entrant in

2015, we know that the BBC has put a call out for submissions. We're promised regular updates from them so, like last year, once we know anything we'll keep you updated – either by mail, a **Vision Update** or on our Facebook page. Hopefully we'll have the chance to participate in the run up to Eurovision as we did with Molly.

And if that were not enough we have all the exciting events to look forward to before May (and beyond)! So we hope you're all ready for a bumper year of get-togethers and in sharing in the passion we all so enjoy! As there's always so much to do we're in the process of developing a calendar for the website and a regular page feature in the magazine – so if you have an event coming up – do let us know.

I hope you all have a great festive season and New Year! I am sure I'll see many of you throughout 2015 and, as always, keep in touch with any ideas you may have!



PHOTO BY PETR DEVINE



ABBA ALBUM by ALBUM

ABBA recorded a cadre of fantastic music during their short career. As part of Vision's celebration of ABBA: 40 Years On, a variety of ABBA aficionados revisit their albums. In the first part, we looked at the first three of ABBA's albums. In this edition of Vision, we now get to ABBA's middle period.

Tim Gray on *Arrival*

Arrival is ABBA's fourth album. It contains some iconic ABBA songs written at a time when the group's popularity was becoming international. It was recorded in 1976 at the Metronome Studio in Stockholm and was arguably their most successful. It reached Number One in the album charts in seven countries: Sweden, Australia, Germany, the Netherlands, Norway, New Zealand and the UK, more than any other ABBA album. It was also the bestselling album of 1977 in the UK.

Four of the tracks were also released as singles. *Dancing Queen*, one of my all-time favourite ABBA songs and one which is still a favourite in clubs and at hen nights (I'm

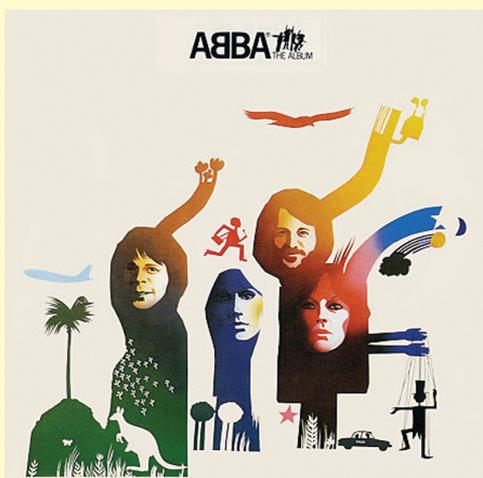
told), wedding receptions and Eurovision parties, was released in August 1976, along with the lesser known *That's Me* which was the B-side of the *Dancing Queen* single. *Money, Money, Money* was released in November 1976 but, by only reaching number three in the UK chart, it was the only ABBA single not to top the chart between January 1976 and February 1978. *Knowing Me, Knowing You*, which later became the title for a BBC Television comedy in 1994 starring Steve Coogan's alter ego, Alan Partridge, was released in February 1977.

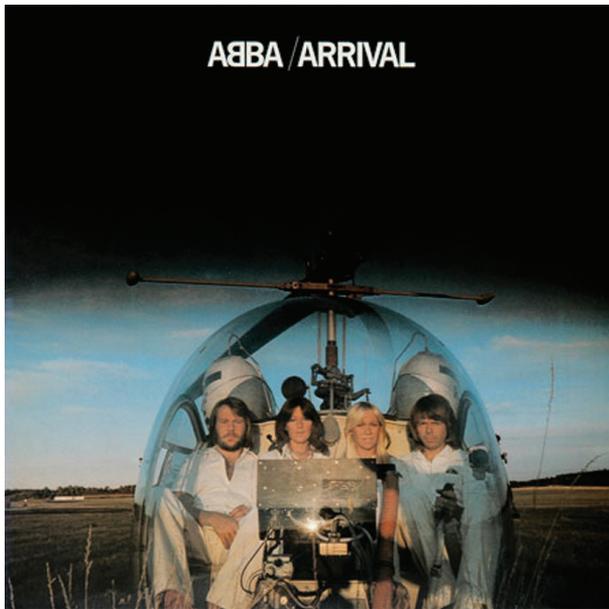
Though slightly less well known, the remaining tracks cover an interesting range of topics including a schoolgirl crush in *When*

Chris Poppe on *ABBA The Album*

It broke all the rules at the time for a pop group to have a track, particularly track one, that was almost six minutes long. *Eagle* hits you with that wonderfully relaxed, evocative instrumental introduction, suggesting wide empty skies through which the majestic bird flies, with Frida and Agnetha's voices rising and falling in the eagle's slipstream as they share in its freedom.

Then comes *Take A Chance On Me*, with its instantly appealing introduction; 16 seconds of vocal trickery. Despite its happy vibe, if you watch the classic 'talking heads' video, Agnetha's plaintive plea to be taken seriously as a lover absolutely melts your heart. The contrasting *One Man One Woman* sounds sad but the lyrics point forward to a positive outcome; two songs





I Kissed the Teacher, the danger of being stalked in the city in *Tiger*, the attractions of a violinist

which has one of my favourite lyrics, “Dum Dum Diddle, to be your fiddle”, in *Dum Dum*

Diddle, and the start of a love affair in *Why Did It Have To Be Me?* The title track is also worth mentioning, as *Arrival* is one of only two instrumentals released by the group and is said to be based on Swedish folk music. The other instrumental track was *Intermezzo No 1*, written the previous year. Two of the songs, *My Love, My Life* and *Knowing Me, Knowing You*, also prophetically talk about the breakup of relationships which of course overtook both ABBA couples a few years later. However, at this stage ABBA’s star was still riding high in the sky and the group could truly be said to have arrived.

providing two opposing illustrations of marriage break-up.

And now for the pièce de resistance! Like *Eagle*, *Name Of The Game* has the most superb instrumental introduction. It’s slinky, sexy and very disconcerting. The drum beats represent footsteps creeping up behind you; you feel claustrophobic and trapped; but then Agnetha’s pure voice comes out of nowhere to cut through this oppression. It’s a stunning melody with heartfelt words and for me ranks among the best pop songs of all time.

The remaining songs appear less successful. Björn’s spoken part in *Move On* sounds a bit creepy, while *Hole In Your Soul* just tumbles along, not getting anywhere. Then there’s the mysterious mini-musical that never was, *Girl With The Golden Hair*,

including *Thank You For The Music*, the epitome of a goodbye song, sentimentally reflecting on the past but crucially not looking forward, another sign of the divorce-induced depression. *I Wonder (Departure)* is a delicate little song of uncertainty and anxiety, but it feels lost outside of its show context; and *I’m A Marionette*, a spiky, quirky song with lots of attitude and opportunities for both Agnetha and Frida to show off their vocal abilities.

A game of two halves if ever there was one! *ABBA The Album* was also the soundtrack to *ABBA The Movie*, and marks a midway point in their recording career. There is less of a disco theme to the majority of these tracks than previously heard, and we start to catch sight of a darker side which would develop over the next four years.



THE OGAE UK FAVOURITE ABBA SONG

The question was simple: "So what is your favourite ABBA song?". The question was posed one weekend to the OGAE UK members who are members of the OGAE UK Facebook group. Over 70 people voted. Do you agree with the songs chosen?

In the end, 40 of ABBA's songs, singles, album tracks and obscurities were chosen by OGAE UK members, though for many it was the song that was their favourite on that day.

The Top Ten were:

1. *One Of Us*
2. *The Day Before You Came*
3. *If It Wasn't For The Nights*
4. *Take A Chance On Me*
5. *The Winner Takes It All*
6. *Lay All Your Love On Me*
7. *Dancing Queen*
8. *Eagle*
9. *Name Of The Game*
10. *When I Kissed The Teacher*

Here is a selection of the comments made by OGAE UK members.

Jamie McLoughlin: *If It Wasn't For the Nights* should have been a single. It's the only one on *Voulez Vous* which sounds of its era.

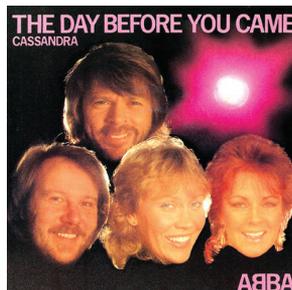


Martin Palmer: For me, a toss-up between *Eagle* and *I Do, I Do, I Do, I Do, I Do*. Or should that be between *The Movie* and *Muriel's Wedding*? LOL.

Michael Edwards: My whole life is an ABBA song.

Michael Outerson: *I've Been Waiting For You*, tucked on the B-side of *So Long*. I knew back in 1974 that if they had this quality of song on a B-side, huge things were coming. All my class mates laughed - bet they now have some ABBA tucked in their collections.

Tim Gray: I have special affection for *Super Trouper* as my choir



did an arrangement of it a few years ago and it sounded great. Still remember the fun singing it.

Zoe Bidgood: I love that everyone has different favourites! Shows how amazing ABBA's catalogue is...

Nichola Vaughan: See... now my mood has changed and I'm dancing in the kitchen to *As Good As New...* That's the joy of ABBA. No matter what, there is always the perfect song at any given moment.

Rod Maybour: *Dancing Queen* always has and always will.

So if you read *Vision* but missed out on Facebook and would still like to put forward your Top Ten ABBA songs, please send them to the magazine as soon as possible and we will feature some as part of our ABBA: 40 Years On feature.

EURO QUIZ

In this edition **Alasdair Rendall** concentrates on Austria and Malta, the current host countries of ESC and JESC!

1. What town was the venue for the 2014 Junior Eurovision?

2. Which was the first Austrian song to receive nul points?

3. Which Maltese singer's real name is Nazzareno Alessandro Micallef Garrett?

4. In which act would you find Tommy Pegram, Stefan di Bernardo and Thomas Elzenbaumer?



5. What is the English translation of the 1972 Maltese entry, *L'Imhabba*?



6. In which reality TV show did Nadine Beiler shoot to fame?



7. What is the surname of three-time Maltese singer Chiara?

8. Which Austrian entry was sung in the Styrian dialect?

9. In which band would you find Richard Micallef and Michelle Mifsud?



10. What is the nationality of Austria's 1968 entrant, Karel Gott?

Answers

1. Marsa 2. Nur In Der Wiener Luft (1962)
3. Renato 4. Tie-Break 5. Love 6. Starmania
7. Siračusa 8. Weil Der Mänsch Zählt (2003)
9. Firelight 10. Czech

VISION CLASSIFIED

Fiona Guest
RHS Qualified
Garden Designer & Landscaper

20 Kirton Close
Coventry CV6 2PG

02476 331315 / 0781 383 7736
www.fionasgardens.co.uk

Fiona's Garden Makeovers

In this new/revived section we're offering a free advertising service to members. If you want to advertise your skills or want to sell something – or even searching for that elusive Eurovision CD, then just send your request to hassan.yusuf@hotmail.com

If you've got a garden in the Coventry area that needs an uplift, then contact Fiona Guest. Details on her business card, left.

THE 10 ESSENTIAL NEW SEEKERS SONGS

In a special edition, we have two perspectives on the New Seekers with **Nic Culverwell**, New Seekers' Manager, and **Paul Layton**, long time member of the New Seekers

Nic Culverwell

As a lifelong fan of The New Seekers and the group's manager since 2002, I am delighted to select my personal top ten songs from the group for **Vision**, something which allows me to go back to 1969 and consider songs from the group's huge catalogue of recordings which takes us up to the six new songs to be found on *The Greatest Hits And More* album from 2009, released to celebrate the New Seekers' 40th anniversary.

Working as their manager has meant that I have often had to remove my fan's cap and view their work through different eyes; something which I initially thought could have caused a problem but was actually much easier than I first imagined. Having followed the group's career avidly and collected just about anything and everything related to them, followed them around the country to goodness knows how many hundreds of shows and listened to their work for countless years, I am well aware just how incredibly talented the group have always been and just what is expected from their fans.

I have been delighted to have been part of a wonderful revival over the past ten years which has seen the group return to the Royal Albert Hall, perform for Their Royal Highnesses Charles and Camilla, visit Buckingham Palace on two occasions and complete five UK concert tours. While today's New Seekers are a vastly talented group that has developed their own following, I am well aware that it is the iconic, definitive group from the early 1970s who are remembered for their sound and continue to have a healthy fan base

thanks to the New Seekers website and Facebook pages.

It is with this in mind that I have selected my top ten from the group's recordings from the 1970s only and these songs are the ones which feature the fabulous voices of Eve Graham, Lyn Paul, Peter Doyle, Marty Kristian, Paul Layton, Peter Oliver (who replaced Peter Doyle for one year from mid-1973), and in later years Danny Finn and Kathy Anne Rae. So, in absolutely no order of preference (apart from my VERY favourite New Seekers song) here we go...



Rehearsing in 1972

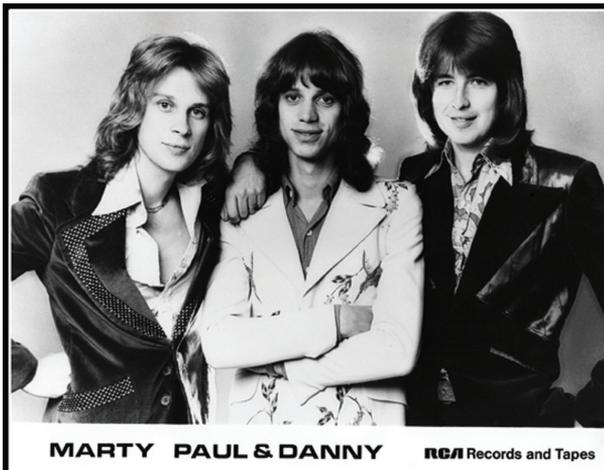


From the video of
Pinball Wizard

Pinball Wizard/ See Me Feel Me

The group's marmite song, as it is either loved or hated by many fans. For me this was a momentous event in the group's recording history and one which should have been followed by other similar songs as it showed a different, raunchier side to the group, unknown to anyone who had not seen the group in concert. Pete Townsend, who composed the song, sent a telegram to the New Seekers' office

congratulating them on such a fabulous version. This has always been a highlight of the group's live shows for me.



MARTY PAUL & DANNY

RCA Records and Tapes

Doggone My Soul

The album *New Colours* in 1971 was my first ever and therefore was played continuously for weeks and weeks until I saved up enough money to buy *Beautiful People*, an album which was actually released before *New Colours* but I preferred the picture on the front. *Doggone My Soul* is song one on side one and it was listening to this which got me well and truly hooked. It's only recently that Marty Kristian told me that this too is one of his favourites and that he would have loved the New Seekers to have continued in this country vein.

I Saw The Light

In the early years of the group's recordings it was Eve Graham's distinctive and individual voice which took the lead on many of the group's singles, and only towards the end of 1973 was Lyn Paul featured on *You Won't Find Another Fool Like Me* which gave the group its second Number One, *I'd Like To Teach The World* being their first of course. However, Lyn did feature on many of the group's album tracks and in concert, and I consider this to be one of her finest leads.

Circles

My most loved of all the New Seekers songs and one which I never tire of hearing. It is, of course, a cover written by Harry Chapin and apparently he wasn't keen on this version which I find bizarre. I'm sure the worldwide success of

the single cheered him up though, as it hit the Top Ten in many countries including the UK where it reached number four and remained in that spot for four weeks. A beautiful lead vocal from Eve and Peter Doyle, accompanied by delicious harmonies from the rest of the group.

One

Peter Doyle, for me, remains the reason that the New Seekers became so very big around the world. He was the unique spark in the group's recordings and has a voice truly like no other. I don't believe Peter was able to hit a bad note and always sounded on form, emotional and one of the few singers where you don't want to hear the song end. Written by Harry Nilson, this was always a great moment in the group's live concerts and on record sounds as fresh today as it did back in 1970.

A Little More Love

Bit of an obscure one here as it's taken from the group's Russian album *Tell Me* which, of course, includes the New Seekers' Song For Europe entry which never was!! Paul Layton has been responsible for some great songs throughout his career and, while he may not be thought of as one of the group's lead vocalists (although there are some gems out there such as *Me And My Guitar*), he sure knows how to write a song. This for me is actually Eve's finest vocal and sadly pushed my other Eve lead off the list (*One By One*, SFE runner up in 1972). Emotive

and powerful, I believe this was a missed opportunity for a huge selling single.

Beg, Steal Or Borrow

And no, I really am not selecting this purely for the sake of **Vision**. It has always been one of my all time favourite New Seekers songs and remains today a highlight of the group's live shows. With lead vocals from Peter and Lyn, I maintain that this surely has to be the UK's best ever Eurovision entry. The fact that it only came second is neither here nor there and, let's face it, Vicky Leandros' *Après Toi (Come What May)* is a classic winner. If you are going to be beaten, then at least be beaten by a great song!!

Too Many Trips to Nowhere

Back to the *New Colours* album for this one and it's a song which has only become a favourite in more recent years. I don't think a non-New Seekers fan could guess that it was the group performing this, as it is a fairly rocky number with an excellent lead vocal from Marty Kristian. Classic pop full of class and one which I would have loved to have seen performed live. A few songs on Marty's current demo album *Echoes* have a very similar feel to this song.

Anthem

The New Seekers split up in 1974 but thankfully reformed two years later with new members Danny Finn and Kathy Ann Rae. But times had changed and, of course, we now had ABBA

Singing Anthem on Top Of The Pops



and Brotherhood of Man making the New Seekers' return tricky. However, they made the charts with their first two singles (*It's So Nice* and *I Wanna Go Back*) but then the group struggled until a change of direction gave them the hit they deserved. *Anthem* is a cleverly constructed acapella number with an excellent lead vocal from Danny and quirky harmonies from the rest of the group. Incredibly a distribution error from the record label stopped the record going higher than number 21 and missing out on its predicted Top Ten position!

Friends Medley

Combining *Friends* and *A Little Help From My Friends*, this is actually not a particularly stand out recording from the group but it evokes some exciting and magical memories for me, which is why it makes my list. It also allows me to have a song with Peter Oliver's voice included and what a great voice he had. Taken from the album *Together*, ironically released as the New Seekers announced their split in early 1974, this song opened their cabaret and concert shows which were great fun and gave us fans some wonderful moments to cherish.

Paul Layton

These are my ten favourite New Seekers' recordings from our long and exciting career.

I Get a Little Sentimental Over You.

I particularly loved the trombone intro in the song. I was also lucky enough to have written the B-side for the record!

Beautiful People

Sensitively sung by Eve with a challenging vocal arrangement for the rest of us from Dave Mackay. This song was the B-side of *When There's No Love Left* for the UK but, when it was released in the USA, they flipped it as it captured the mood of the day. A beautiful song.

Circles

Evokes memories of the recording sessions on this one, where we ran around outside the studio gathering up willing participants for the choir on the round and round choruses at the end of the song. This song was also chosen as the sound track for the film *The Circle*, the world premiere of which we were honoured to attend in Portland, Oregon, USA.



Paul Layton

Your Song

One of my eternal favourites. I think we did it justice and added something original with another great vocal arrangement by Dave Mackay. Whenever I hear Elton's version, I still sing along with the answers, etc., in our version.

Sweet Louise

I just love the way Peter Doyle sang my song!

Blackberry Way

I was always a fan of the writer Roy Wood and I love this song which we have resurrected into our current act.

Morning Has Broken

A great acappella version of this classic song which always reminds me of a huge outdoor concert we did in New Zealand when the whole hillside lit up in a blaze of cigarette lighters. It was a very moving experience. I guess it would be mobile phones today.

Pinball Wizard/ See Me Feel Me

A medley of two songs from the rock opera *Tommy*. A

really exciting recording session in California produced by Michael Lloyd, who was producing The Osmonds, and a fantastic arrangement by Tommy Oliver. This was a chance for the boys in the group to really rock their socks off. We were very flattered to receive a telegram from the writer, The Who's Pete Townsend, saying that it was the best version of the song he had heard.

Rain

Vocally, a very complicated arrangement of this wonderful song by Jose Feliciano. Exciting to see the amazement on the audiences faces when we performed it live.

You Never Can Tell

It is particularly moving to hear this lovely vocal of a song, which I wrote with Marty Kristian and Danny Finn, sung by our friend Kathy Ann Rae who sadly passed away in 2011.

If you have a Top 10 Essentials on any theme related to Eurovision, please let us know.

EUROCURIOS



More Eurovision curiosities by
Thomas Latham

Songwriter Tony Hatch had a long and fruitful career in music and television. His first recorded composition was *Crazy Bells*, a 1959 B-side for Gerry Dorsey (Decca F 11108), who is better known today as Engelbert Humperdinck (UK 2013). Hits soon followed and in 1964, Tony Hatch wrote the UK's Eurovision entry (*I Love The Little Things* sung by Matt Monro), but he had previously written the seventh-placed song from the 1962 preselection. This was *Tell Tale* performed by the Brook Brothers (Ricky and Geoffrey Brook), who scored five top 40 hits between 1961 and 1963.

Tell Tale has recently appeared on a 2CD compilation from Cherry Red (ACMEM270CD) entitled *Tony Hatch: Look For A Star 1959-62*. The first CD features a number of songs the songwriter penned in the early part of his career, including the Brook Brothers' top five hit *Warpaint*, while the second CD features A- and B-sides from his solo PYE and Top Rank recordings, including the hit *Out Of This World* (Pye 7N 15460), which spent one week at number 50 in October 1962.

However, the version of *Tell Tale* on this recent Cherry Red release is actually

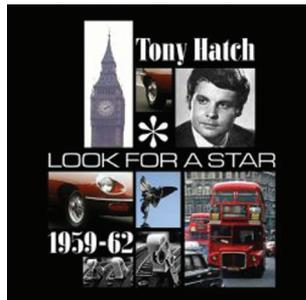
a cover version by Anita And Th' So-And-So's. The original recording was released in the USA in June 1962 (RCA Victor 47-8050) and then in Australia the same year (RCA 101327). The artist was in fact Tennessee-born Anita Kerr, who multi-tracked her own vocals to

make the recording sound like a singing group. Kerr was otherwise best known as the founder of the Anita Kerr Singers, who performed on television and appeared as backing singers on many songs and albums in the late 1950s, 1960s and 1970s, including releases by Perry Como, Brenda Lee, Rosemary Clooney, Roy Orbison and Willie Nelson.

Anita Kerr later moved from Nashville to Los Angeles, before settling in Switzerland in 1970. In 1985, she composed the song *Piano Piano*, which became (with German lyrics by Trudi Müller-Bosshard) the Swiss entry to the Eurovision Song Contest and was performed

by Mariella Farré & Pino Gasparini to 12th place. That year, Kerr became only the third female conductor in the contest's history, when she conducted the orchestra to accompany her own composition in Gothenburg.

Incidentally, the Brook Brothers



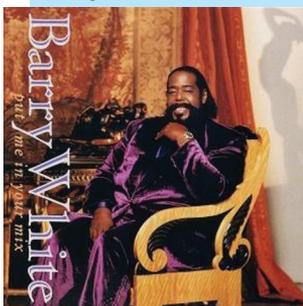
Anita Kerr



original version of *Tell Tale* (PYE 7N 15415) was released in the USA on London International (INT 45-10515) and also subsequently covered by Gary and the Hornets as the B-side of *Baby It's*

You (Smash S 2090). It was the third of four singles issued by the three Calvert brothers from Ohio, who were all aged between seven and 15 when their version of *Tell Tale* was released in 1967.

Barry White recorded an R'n'B version of *Volare* (IT 1958) in English and Italian on his 1991 album *Put Me In Your Mix* on A&M Records (397 170-1). The song has a section with Barry White talking over the music in his distinctive bass voice and name-checking Domenico Modugno, who wrote the song (with Franco Migliacci) and performed it to third place in the 1958 ESC. It was also released as a single in Germany on A&M on both vinyl (390 850-7) and CD (390 850-2) but, although it has a UK catalogue number (AMCD 850), it doesn't actually seem to have been officially released in the UK. According to Richard Crane, it was a hit in Italy though!



Richard Crane recently bought a 1965 single called *A Lonely Doll* thinking it was a cover version of the 1965 Eurovision winner, which English singer Twinkle had recorded as *A Lonely Singing Doll* (Decca DFE 8621) with lyrics by her producer Tommy Scott and Bill Martin (UK 1967 and 1968, LU 1975, SFE 1978). In 1964, Bill Martin had formed a song writing duo with Scott, but then met Phil Coulter in 1965 and switched to writing with him instead.



Interestingly, Phil Coulter conducted the orchestra for Twinkle's 1965 recording of this song, so perhaps this record marks the beginnings of a song writing partnership that would result in the UK's first Eurovision winner *Puppet On A String* (UK 1967) and nearly its second the following year with *Congratulations* (UK 1968).



Bill Martin

As it happens, the song *A Lonely Doll* found by Richard was not the same one at all. Instead, it was the B-side to Ann Sidney's *The Boy In The Woolly Sweater* (His Master's Voice – POP 1411). However, it still has a Eurovision connection, since it was written by Valerie Avon, who co-wrote *Long Live Love* for Olivia Newton John in 1974 as well as several SFE entries (in 1970, 1971 and 1986).

As Miss United Kingdom, Ann Sidney won the Miss World contest in 1964, and was dating Bruce Forsyth at the time. Bruce was then married to Penny Calvert, the mother of Julie Forsyth (UK 1988). This appears to be Sidney's only recording, but she made small appearances as an actress on television in shows such as *The Avengers* and *Are You Being Served* as well as in films such as Bond movie *You Only Live Twice*.



Sadly, lyricist Mike Hawker, died on 4th May 2014. Hawker is perhaps best known for co-writing *I Only Want To Be With You* for Dusty Springfield and *Walking Back to Happiness* for Helen Shapiro. The former was Dusty Springfield's first solo single and reached number four in the UK charts in 1963, and was performed by her on the first ever edition of the BBC's Top Of The Pops on 1st January 1964. That song was later a UK hit for the Bay City Rollers (featuring Les McKeown – SFE 1990), The Tourists and Samantha Fox (GBSC 1994). Later in life, he became a manager and was responsible, among other things, for giving Labi Siffre (SFE 1978) his first recording deal.

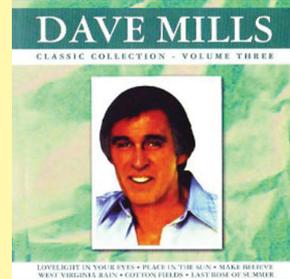
For the BBC's Song For Europe competitions, he co-wrote *Wind Of Change* for Clodagh Rodgers in 1971 (it came second equal), which you can find on the CD *Come Back And Shake Me - The Kenny Young Years 1969-1971* from Cherry Red (RETRO905). The song was then covered in Swedish by Nina Lizell as *Kom Låt Oss Börja Om* (RCA Victor – FAS 857) and appears on the CD *Schlagerjournalen, Vol. 3*.

Two years later, in 1973, Mike Hawker returned to SFE with *Tomorrow Rising* for Cliff Richard, which



can be found on the albums *Help It Along* and *Cliff Richard: The Singles Collection*. *Tomorrow Rising* was covered by South African singer Don Stanton for the B-side of his single on CBS records *Je T'Aime, Je T'Aime* (SSC 1289), which entered the Rhodesian (modern-day Zimbabwe) singles charts on 22nd December 1973 and reached a peak of number two. The song was also covered (probably at about the same time) by English-born singer Dave Mills and can be found on his compilation *Classic Collection - Volume 3* (Gallo Record Company).

Dave Mills had a big hit with *Love Is A Beautiful Song* released on a variety of labels around the world. In the UK, it appeared on Rex records (R 11056) but failed to chart. However, it was a Number One hit in South Africa in 1970, and reached number two in neighbouring Rhodesia the same year, number two in Australia in 1971 (Albert Productions AP-9461) and number three



in New Zealand in 1972. Dave, now retired, lives in Perth, Australia.

Richard Crane recently came across a UK 7" by Landscape on Gull (GULS 1), which is a cover of *Touch The Wind* (*Eres Tu*) issued 22nd March 1974 (some sources say 29th March 1974). Apparently, Landscape is a pseudonym for Mike Hawker, which comes as no surprise when you consider that he wrote the English language lyrics to *Eres Tu* (ES 1973) in the first place. The B-side - *California On My Mind* - is co-written by Hawker with Brian Bennett (of The Shadows – UK 1975) with whom Hawker had earlier written both *Wind of Change* and *Tomorrow Rising*.



In a past Eurocurios I covered the Eurovision link to Charlie's Angel Cheryl Ladd. In the 1970s television programme, Ladd played Kris Munroe, the sister to Jill Munroe played by Farrah Fawcett. Little did I know at the time, that the latter had also covered a Eurovision song (after a fashion). Together with singer and actor Jean-Paul Vignon, Fawcett recorded the song *You (Toi)* just before rocketing to fame in Charlie's Angels.

The song turns out to be an alternative French and English language version of *Si*, the Italian ESC entry in 1974 written by Mario Panzeri, Daniele Pace, Lorenzo Pilat and Corrado Conti. Original singer Gigliola Cinquetti (IT 1964 and 1974, host 1991) recorded it in English as *Go (Before You Break My Heart)* with lyrics by Norman Newell (UK 1963, SFE 1964) and took it into the British singles charts (it reached number eight). She also recorded it in French as *Lui* with lyrics by Vine Buggy.

The lyrics to Fawcett's version of *Si* were also by Buggy (real name Liliane Koger), who had previously written the lyrics to Luxembourg's Eurovision winner in 1973 – *Tu Te Reconnaîtras* sung by Anne-Marie David – as well as co-writing French lyrics (*T'Aimer Encore Une Fois*) to the 1976 Italian entry – *We'll Live It All Again* sung by Al Bano and Romina Power. In Buggy's rewriting of *Lui*, Jean-Paul

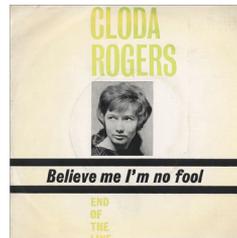
Vignon sings *You (Toi)* in French and English, while Fawcett translates his French into breathy English. The single was released on Nelson Barry Recordings (NBR 7900) in 1977 with a B-side that is a solo effort from Vignon (Paul Anka's *Let Me Get To Know You*).

Djibouti-born Jean-Paul Vignon worked as an actor and singer in France in the late 1950s and early 1960s, but emigrated to the USA in 1963 (where he started working by opening for Woody Allen in New York) and worked mainly thereafter as an actor. He appeared in many American television series from *Dallas* to *Star Trek: The Next Generation* as well as voicing one of the merry men in the animated feature *Shrek*. Infamously, he was also one of the first fully-naked centrefolds in *Playgirl* magazine in 1973 (Fawcett would later pose semi-nude twice for *Playboy*).

You can hear *You (Toi)* at: <https://www.youtube.com/watch?v=jD9baWisvxo>.

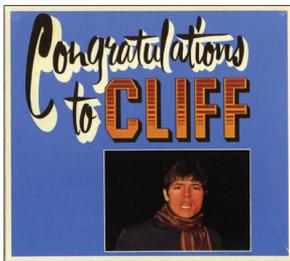


Clodagh Rodgers had a long recording career before becoming the UK entrant in 1971. Her first single was *Believe Me I'm No Fool* with *End Of The Line* on the B-side, which appeared on Decca (45-F 11534) in November 1962 under the name Cloda Rogers when she was a mere 15 years old. Both sides of this single have recently been released on the 3CD collection *Sixties Girls* from Not Now Records. Other tracks come from singers like Nancy Sinatra, Kathy Kirby (UK 1965), Carole King, Françoise Hardy (MC 1963), Helen Shapiro, Diana Dors and Brigitte Bardot. While there are no tracks directly related to Eurovision, this collection does give a good representative sample of female pop vocalists of the period.





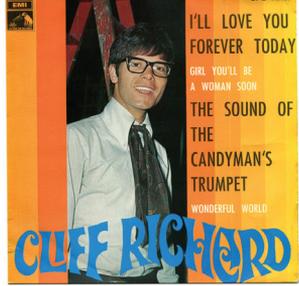
Wonderful World was written by Guy Fletcher and Doug Flett for the 1968 Song For Europe competition, where it made the final six. Performed by Cliff Richard (as were all the songs that year), it came third in the final that featured as part of Cilla Black's television show on Tuesday 5th March 1968. Cliff recorded all six songs from his SFE and released them on EPs throughout Europe (for example in Yugoslavia on Jugoton – EPCO 9178) with liner notes by Tim Rice. The EP was even released in Singapore (SEG-8540). In France, all six were also released on the LP *Congratulations To Cliff* by Columbia (SCTX 340722). This compilation album was released on CD by the Magic label



in 2007. *Wonderful World* was eventually made available in the UK on CD as a bonus track alongside other SFE entries on the 2007 release *Cliff Live At The Talk Of The Town* (EMI).

However, in Belgium, *Wonderful World* was released as a single A-side in 1968 on EMI/Columbia (DCB. 121) with *I'll Love You Forever Today* written by Mike Leander, who had contributed *Little Rag Doll* to Cliff's 1968 SFE, as the B-side. Meanwhile France released the two songs the other way round, with *Wonderful World* becoming the B-side to the single *I'll Love You Forever Today* (Columbia – CF162).

In Spain, it appeared on



the 1968 EP *I'll Love You Forever Today* together with fellow-SFE *The Sound Of The Candyman's Trumpet* on the La Voz De Su Amo label (EPL 14.407). Curiously, the latter drug-related song seems to have been promoted on this release – it was also released as a single A-side in New Zealand on Columbia (DNZ.10585) with *Do You Remember?* as the B-side.

Cliff recorded *Wonderful*

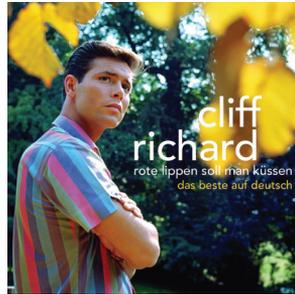
World in German in October 1968 after it was given lyrics by Rudolf-Günter Loose, and released it as the B-side to *Zärtliche Sekunden* (the German version of *Don't Forget To Catch Me*) in April 1969 on Columbia (1C 006 28 032). Cliff's German version can be found on the 2010 collection *Roten Lippen Soll Man Küssen (Das Beste Auf Deutsch)* on Parlophone alongside German versions of *Congratulations* (UK 1968), *Power To All Our Friends* (UK 1973) and *Marianne* (IT 1968).



From the variety of releases of the song, it seems likely that either Cliff, or his record company, or both held the song in higher regard than some of the others from the 1968 SFE. Possibly this was because of the Elvis connection (see elsewhere), which may have given extra importance to it. Anyway, one of the strange places where it was showcased was a various artists compilation LP in Japan entitled *A Galaxy Of Stars*, where it featured as the first track on side 1.



Released on PYE-Nippon Columbia (YS-2234-Y), curiously, the very next track was Sandie Shaw's *Tell The Boys*, which had been runner-up in her own 1967 SFE competition. One of the other artists to appear on the record was future SFE entrant Clodagh Rodgers (UK 1971) with *Play The Drama To The End*.



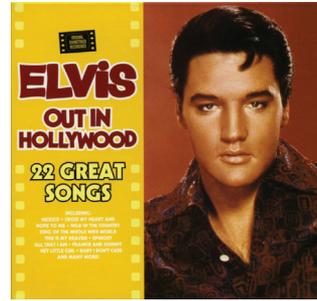
Famously, *Wonderful World* (SFE 1968) was the first song by British songwriters to be recorded by no less a singer than Elvis Presley. According to Doug Flett on his website: "*Wonderful World* was written for Cliff Richard and entered in the Song for Europe Competition to find the UK's Eurovision entry in '68. It came third but Cliff recorded it, as EMI wanted an EP of the first four songs. Our publisher [Carlin], seeing its potential played it to Elvis, who evidently loved it. I think Cliff was quite chuffed that Elvis recorded 'his' song."

Elvis recorded his version for his 1968 film *Live A Little, Love A Little*, where it appeared over the opening credits. This film also starred Rudy Vallee and Dick Sargent (of *Bewitched* fame), and featured the song *A Little Less Conversation*. The latter would give Elvis his last UK Number One single in 2002's remixed version. *Wonderful*

World, was recorded by Elvis at Western Recorders studio in Hollywood, California on Thursday 7th March 1968 (only two days after the song featured in the SFE final), and released on the album *Singer Present Flaming Star And Others* (RCA Records – PRS 279) in October 1968. The album was a promotional release for Elvis's forthcoming NBC 1968 Christmas television special, which was sponsored by the Singer Sewing Machine Company, and was available for a five-month period only in stores that sold their products. In 1969, it was re-released more widely as the first budget Elvis album on RCA Camden (CAS 2304).

Curiously, the song also appeared on a bonus four-track EP released with the 2001 vinyl LP *G.I. Blues* from Castle Communications (ELVIS106 and RCA – EPA-1068).

However, Elvis Presley was famous for



performing songs in the studio (as if live) in multiple takes and then choosing the best recording to be released. Other versions of *Wonderful World* are therefore available. Take 17 is the official version that appears in the film, while the slightly shorter take 7 appears on the 1999 CD from BMG Denmark called *Out In Hollywood* (please note that the song on this collection entitled *Puppet On A String* is

completely different from the Eurovision song of the same name). Meanwhile, the alternative take 15 can be found on the 2002 Sony Music 4x CD collection *Today, Tomorrow And Forever* (which seems to have been reissued in 2014). Whether any of the other 14 (at least!) versions have been or will ever be released is not currently known, but I believe that about seven of them have emerged on bootlegs over the years.

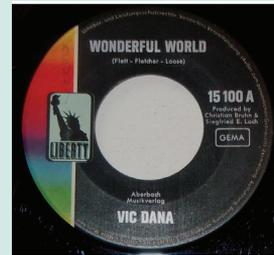
According to Billboard magazine on 6th April 1968, *Wonderful World* was also going to be recorded by Mireille Mathieu in French and Siv Malmqvist (SE 1960 and DE 1969) in Swedish, but I haven't been able to find whether either recording actually exists.

However, Richard Crane told me about a cover version I hadn't come across before. In 1968, actor, musician and television presenter (and record breaker) Roy Castle released his version as a single on Olga Records (OLE 012) with another Fletcher and Flett song on the B-side (*For All The World*).

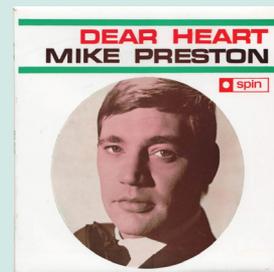
Over on the continent, there was one foreign-language cover version. In January 1969, Vic Dana released his take on the German version of the song as a single on Liberty (15 100A) with *Engel Fallen Nicht Vom Himmel* as the B-side. Vic Dana had been a tap dancer, who had been encouraged early in his career by Sammy Davis Junior, but had turned to singing when the popularity of tap dancing declined in the 1960s. He is best known for the 1965 US Top Ten hit *Red Roses For A Blue Lady*.



Meanwhile, in Australia, the song was released as a single in July 1968 by boxer, singer and actor Mike Preston under the slightly revised title of *Wonderful, Wonderful World* on Spin Records (EK-2438). The single – a double A-side with *Dear Heart* – entered the Australian charts



on 4th September 1968 and reached a high of number 20 during an eight-week run. Richard Crane informs me that Mike Preston also released an EP – *Dear Heart* – on Spin (EX-11,607) which features *Wonderful, Wonderful World* as one of its four tracks.



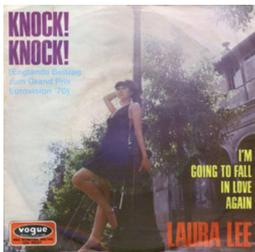


Talking of Messrs Fletcher and Flett, they finally got to the Eurovision Song Contest in 1973, coming third with Cliff Richard singing their song *Power To All Our Friends*. Ricchi & Poveri (IT 1978) recorded an Italian version of the song for their 1974 LP *Penso Sorrido E Canto* (Cetra – LPX 28) with lyrics by Cristiano Minellono (IT 1985) and Stefano Scandolara as *1+2=3*. The song is available for download on Italian sites on the collection *I Grandi Successi*.

Richard Crane also gave me some information on 1960s/70s singer Laura Lee and her Eurovision cover versions. Little is known about Laura except that she was one of the resident singers at the Tottenham Royal dance club in North London in the 1960s. At the Royal, she performed with the Johnny Howard Band supported by the Jeff Rowena Group. The Johnny Howard Band often featured on the popular BBC Radio programmes *Saturday Club* (that ran from 1957 to 1969) and *Easy Beat* (on the BBC from 1960 to 1967) where singers such as Laura would cover contemporary pop hits.



Laura's version of *Puppet On A String* (UK 1967) was released in 2012 on the Limited Collector's Edition CD *Remembering The Stars Of Easy Beat And Saturday Club* from Artistry Recordings for Loose Cannon Productions (<http://www.artistrymusic.com/>).



Laura also released versions of (the mistitled) *Knock Knock* (UK 1970) and SFE runner up *I'm Going To Fall In Love Again* in April 1970 on

Vogue (VK 3669 in Australia, DV 11021 in Germany and apparently released in the USA on Cotillion). The following year, she was vocalist for the Alan Caddy Orchestra on the 1971 mini-LP *The Alan Orchestra And Singers Pay Tribute To Cilla And Lulu* for their version of (the again mistitled) *Boom Bang Bang* on Forest (EVA 2011).



Meanwhile, *Someone To Love Me* - the 1971 SFE runner up for Clodagh Rodgers - was released by Laura as a single (sheet music also exists) with fifth placed *Look Left, Look Right* as the B-side on Columbia (DB 8770) in March 1971.

Incidentally, the Alan Caddy Orchestra and Singers also covered *Congratulations* (UK 1968), *Jack In The Box* (UK 1971), *Another Time Another Place* (SFE 1971), *Un Banc, Un Arbre, Une Rue* (MC 1971), *Beg, Steal Or Borrow* (UK 1972) and *Come What May* (LU 1972) on Avenue and Forest records in the early 1970s, but it is not known if Laura appeared on any of these recordings.



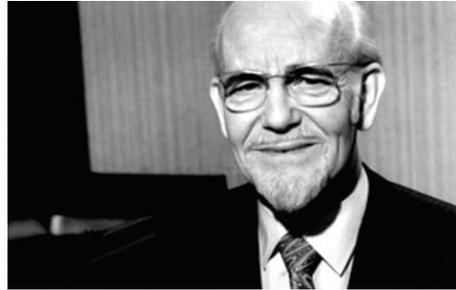
Thanks to Richard Crane for the information he supplied this time round. If you have any information about releases that may be of interest to others, or even just questions, then please send me an email: eurocurios@hotmail.co.uk

WHATEVER HAPPENED TO... STEVE RACE



Although he is co-author of a song in the 1963 Song For Europe, Steve Race is better known for his broadcasting career than

his songwriting. **Marcus Keppel-Palmer** looks at his career in the latest edition of the column that focuses on the history of those who participated in the UK pre-selection.



T

he son of a lawyer, Steve Race was born in Lincoln on April Fool's Day 1921. His father died when he was

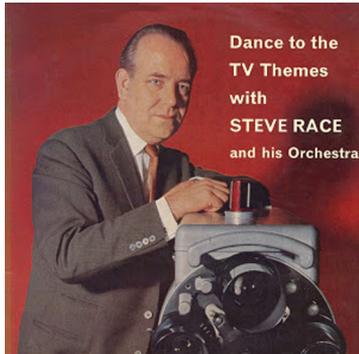
five, and it was his mother who discovered his musical talents. He started learning piano and, throughout his childhood, he was playing in local concerts, either as a soloist or, in his teenage years, in dance bands. When Race was 16, he entered the Royal Academy of Music. In 1939 he joined Harry Leader's dance band, replacing Norrie Paramor who, of course, would work closely with Cliff Richard.

Race made his first broadcast with Willie Wilson's Band from the Criterion Theatre in Piccadilly in March 1941. Shortly after that, he did wartime service with the RAF, but that was mostly providing entertainment, playing in the RAF Swing Stars and the Bomber Command Dance Orchestra. He wrote arrangements for the Skyrockets. On leaving the RAF, he worked full time as a musician,

working at different times with the bands of Cyril Stapleton, Lew Stone and George Elrick.

With another musician, Sid Colin, he wrote songs for the actor and comedian Avril Angers and featured in the film *Calling Paul Temple* (1948), in which he played the bandleader at a nightclub where a murder, later solved by the great detective, took place.

Race worked for the BBC, often playing piano at auditions for hopeful entertainers. In 1953, he became a popular children's entertainer himself via the Saturday teatime TV programme *Whirligig*, which featured Mr Pastry and Mr Turnip. The puppet, Hank the Cowboy, would ask Race to play tunes on 'the old Joanna'.



In 1955, Race became the light music adviser to Associated-Rediffusion and continued in that post until 1960. He conducted the musicians for variety programmes which featured, among others, Tony Hancock and Peter Sellers. In 1956, Race wrote in *Melody Maker* that he



loathed the advent of rock'n'roll, calling it "the antithesis of music". Later, his views mellowed as he warmed to some of Lennon and McCartney's compositions and, indeed, was regarded as a safe pair of hands to introduce the Beatles' live recording of *All You Need Is Love* during the satellite broadcast of *Our World* in June 1967.

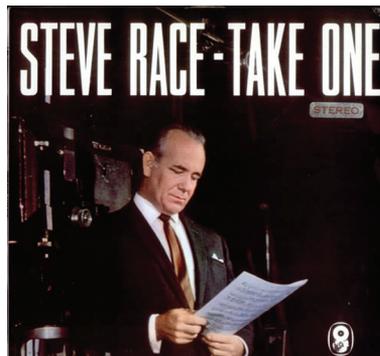
Race's own composition, the Latin-tinged *Nicola*, named after his daughter, won an Ivor Novello Award in 1962. The following year, he made the top thirty with another composition, *The Pied Piper*. He wrote a number of latin-tinged songs under the pseudonym, Esteban Cera, a loose anagram. Around this time, he was also writing commercials. Race was a prolific jingle composer. Products that benefited from his efforts included Oxo, Batchelor's Soups, Fairy Soap, Alka-Seltzer, Stork and Birds Eye Skinless Cod and also Frozen Peas.

In 1963, Race made his only foray into the *Song For Europe*, co-

composing *If You Ever Leave Me* with South African lyricist, Hal Shaper, whose career has been previously featured in **Vision**. The song reached second place behind Ronnie Carroll and was sung by Barry Barnett, backed by the George Mitchell Singers. Barnett released several singles and EPs in a career that lasted from 1958 to 1966. His first single was a cover of *Suzy Darling*, but his balladeering style never quite garnered the success he was looking for. The George Mitchell Singers were a set of well-known vocalists, many of whom also participated in George Mitchell's *Black & White Minstrel Show*.

It was in the early 1960s that Race established himself on radio. He was a late night broadcaster on the *Light Programme*

(the predecessor of *Radio 2*) and, in 1963, he made his first appearance on *Any Questions?* He was the 'musical mistakes man' on the radio panel game *Many A Slip*, and after anchoring *Home In The Afternoon* for *Radio 4* in the late 1960s moved on





The cast of Whirligig



Race and guests from My Music

briefly as a co-presenter on Radio 4's PM. With programmes such as *Jazz In Perspective*, throughout the 1960s Race was a linchpin in jazz broadcasting but he was outspoken, both on air and in print. When he criticised Roland Kirk, the American saxophonist challenged him to join his musicians at Ronnie Scott's Club, and Race acquitted himself well.

A workaholic, Race had a heart attack in 1965 which made him stop smoking and lose weight. He reduced his commitments, but had a further setback with the death of his wife in 1969. His second wife was the BBC producer, Léonie Mather.

From 1967 to 1994, Race presented the panel game *My Music*, acting as his own researcher and carefully selecting his own guests. He was a smooth, urbane presenter and his regular guests included Ian Wallace, best known for singing Flanders and Swann's comic songs, as well as Denis Norden and Frank Muir. The television version of the show was broadcast on BBC2 from 1979 until 1983.

Race was the somewhat waspish host for over 500 episodes of the quiz.

When Radio 4 began in 1967, Race presented *Home In The Afternoon*. The programme developed into the drive-time programme, PM, hosted by William Hardcastle, but with Race presenting many of the items.

Like many jazz musicians (Humphrey Lyttelton, George Melly, Benny Green, John Chilton), Race was a prodigious writer. In the 1950s, Race wrote for both *Melody Maker* and the *New Musical Express*, interviewing many stars for the latter music magazine including Frank Sinatra, Jimmy Durante and Judy Garland. He subsequently wrote for *Jazz Journal*, *The Listener* and many newspapers, even setting crosswords for *The Daily Telegraph* from 1998 to 2009. He published his autobiography, *Musician At Large*, in 1979 and wrote six further books.

Race was awarded the OBE in 1992. In June 2009, aged 88, Race died after a very lengthy career. ♡



Grab a flag and cheer hysterically as the countries compete for the title in a glitter-fest of sequins, satin and shiny white teeth.

Live on stage, **Eurobeat – Almost Eurovision** is the glorious celebration of everything Eurovision and heralds the dawn of the interactive musical. You, the audience, have the power to vote for your favourite song and decide which act wins the coveted award!

No two shows are ever the same at Eurobeat! No one knows who will be crowned the most 'Euro-tastic' on the night... including the contestants! Grab a flag and get set for the best night out you will EVER have!

Tickets will be available on 2 January 2015 so mark it in your diary! This great event is being held in Southport.

For further information and prices, please contact:

Ticket Line: **07927 331977**

Website: **www.southportspotlights.co.uk**

Quote **OGAE UK**

By Craig Christie & Andrew Patterson and originally directed by Glynn Nicholas.

This amateur production is directed by Stephen Hughes-Alty and presented by arrangement with Josef Weinberger Ltd.



OGAE UK member Philip Makin appears in two countries' entries!



Winning isn't everything!

As the new season for Eurovision begins with countries getting ready for 2015 in Vienna, let's have another look at some of the great acts that appeared in Copenhagen but didn't make it to the Grand Final. Photographs by **David Ransted**.



Coming soon - Vision #100!

In early May 2015, we'll be publishing a special anniversary edition of your favourite Eurovision magazine! **Vision** will be 100 issues old!

As you may have already read, as part of our celebrations subscriptions have been extended to the Autumn 2015 edition – that means three extra issues at no extra cost to any member!

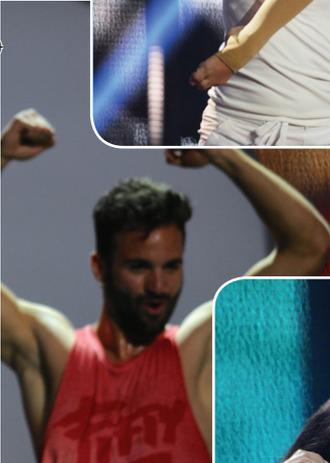
We've got some big plans to improve **Vision** and our website next year.

Vision #100 will be a special edition numbering to at least 100 pages. Expect some great features. But we also need your help. We'll be contacting all of you for participation in various polls, especially as Eurovision celebrates its own special anniversary. So watch out for emails and our e-letter, **Vision Update**, soon.

As part of our process to improve the look of **Vision**, the new design will keep on evolving – and watch out for our new logo and branding. Ace designer Ben Morris has designed a fabulous new logo for **Vision**, which will debut with the 100th edition.

If you have any ideas on how to celebrate our anniversary, please get in touch. Your opinions are always welcome. Our email addresses are at the front of the magazine.

Remember – this is your magazine and club!



OGAE UK ANNUAL REPORTS

OGAE UK Secretary's Report 2013-14

Constitution & Elections

The new constitution has now been in force for over a year and seems to be working satisfactorily. The Committee is meeting by teleconference regularly during the year and meetings are minuted. No resolution requests were received for the 2014 AGM.

The terms of office of the club's five elected officials expire in 2015 and elections will be held prior to 15 June.

Annual General Meeting

We held our inaugural AGM under the new constitution in Manchester immediately before the 2013 Bash. The timing and nature of the AGM will always be problematic and we will never be able to please everyone. Last year, despite being linked to the Bash, only 12 members attended the AGM portion of the day. We also received complaints that members who had not paid to attend the Convention felt excluded from the AGM. It is important that all members have access to the AGM and so the Committee decided to stage a stand-alone event in 2014. This decision generated almost as many complaints as the decision to link the AGM to the Bash!

A number of members queried the decision to hold the AGM in London. This decision was driven by several factors:

- 46% of OGAE UK members live in London and the South East.
- More than 50% of members are able to get to London within two hours.
- OGAE UK has not held an event in London for at least seven years.

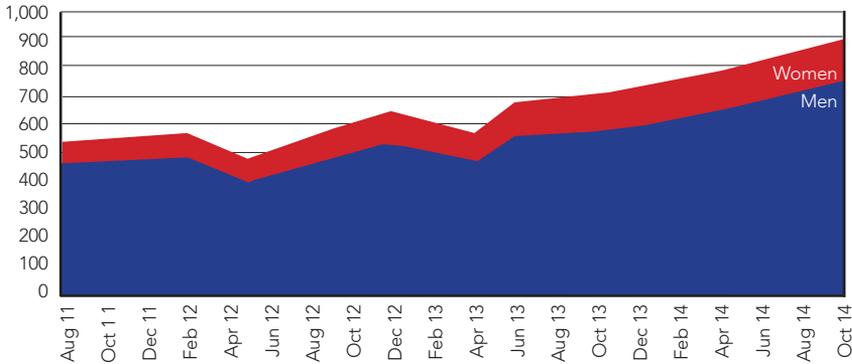
- Previous AGMs and club annual meetings have been held in Birmingham and Manchester.
- The date and venue of the AGM were chosen to coincide with Eurofest, for which many members already travel to London.
- Committee members are resident in London and so able to make local venue arrangements.

Planning the AGM was very problematic given the uncertainty over the number of people who might attend in person. The Committee was anxious to ensure that all members felt welcome to attend in person but also had to balance the need to find an appropriate venue. It was clearly impractical to find a venue that could accommodate all 900 members on the off chance that they all chose to attend.

Current membership

Our membership continues to be very volatile with a high number of lapses and new members. It seems to be almost impossible to predict membership numbers any more, and there is no longer a correlation with the UK's performance at the ESC. Conchita's win in 2014 generated more publicity than usual and goes part of the way to explain the surge in new member applications.

The table on the next page shows the dramatic change in membership numbers since 2011. It is pleasing to note that the proportion of female members continues to grow each year, and new members are very evenly spread across the age range.



As of 8th October 2014 OGAE UK had the following:

- 516 sole members
- 391 joint members
- 19 honorary members

This makes a grand total of 907 paying members and 19 honorary members, a net increase of 244 members over last year (37%). A total of 341 individuals have joined OGAE UK since our last meeting in October 2013, helping to offset the number of members who chose not to renew their membership in March.

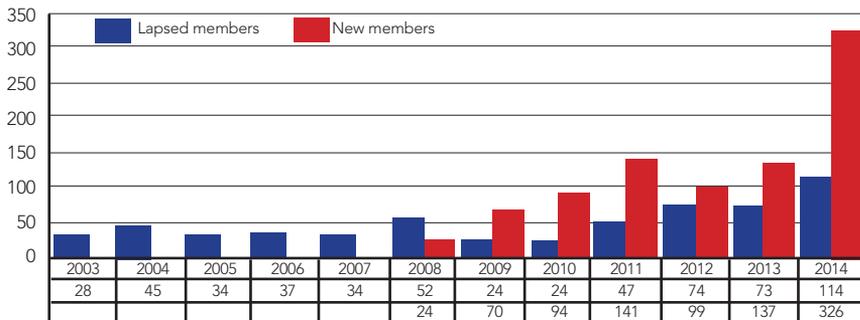
Particularly satisfying is the continued increase in the number of women members who now account for some 17% of the total membership.

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
2014	419	114

Website

The website continues to be invaluable in attracting new members. However, it is now several years since the site was redesigned and re-launched. The Committee recognises that the website tends to be fairly static and is currently looking at ways to improve it.

Lapsed and new memberships



The site has attracted almost 23,000 hits since 2011 with 8,000 coming in the past year alone.

Subscriptions

As reported last year, OGAE UK has built up a considerable surplus of funds thanks mainly to the ever increasing membership numbers and our success in keeping costs down. The membership survey indicated that the majority of members thought membership was good value for money and compared favourably to the rates charged by similar national OGAE clubs and similar organisations.

As mentioned last year, a full review of subscription levels was conducted in late 2013 and, given the club's healthy cash position, the Committee decided to reduce membership subscriptions for 2014. This means that UK subscription fees are now the same as they were ten years ago despite inflation, greatly increased postage costs, and much improved **Vision** production values.

The impact of the reduction in membership fees has been partly offset by a very considerable increase in membership numbers. **As a result, the Committee has decided to extend all memberships by nine months at no charge.** Members who joined before March 2014 will therefore receive seven editions of **Vision** for their annual subscription. For current UK sole members this means that each edition of **Vision** effectively costs £2.14 including postage, quite apart from the other membership benefits.

This extension of memberships from 28th February to 30th November 2015 also allows us to restructure our membership year, which in future will run from December to November rather than March to February. This will align more closely with the calendar year, the annual ESC ticketing process and the OGAE International membership card

production cycle. This re-alignment will hopefully make our administrative processes more streamlined, more efficient and less burdensome.

Membership Survey

We undertook a major consultation exercise in late 2013 using a Google survey to ask members their opinions about membership, the Bash and **Vision**. The responses were generally very encouraging and positive. There was, however, some negative feedback and the Committee analysed these comments carefully to assess if there was some underlying issue which needed to be addressed. On the whole the negative comments seemed to relate to individual concerns and to misconceptions as to what OGAE actually is. One respondent in particular seemed to think that OGAE was responsible for organising the whole Eurovision Song Contest!

OGAE UK emailing list

We have continued to issue electronic **Vision** updates during the year, particularly during the selection and preview event season. We are trying to send out more notifications of ESC-themed events regardless of whether they are connected to OGAE UK as well as providing details of events organised by other OGAE branches.

Membership Cards

OGAE International membership cards continue to generate an enormous amount of administrative work for the Committee. With the exception of **Vision**, the ordering, checking, submission and distribution of the cards represent OGAE UK's single largest commitment both in terms of time and money. At the same time, it is a process over which OGAE UK has very little influence.

The influx of new members means that we will need to order almost 200 new cards in early 2015, all of which will then

have to be distributed by post. Many members do not submit photos at the time they join, necessitating a major follow-up exercise towards the end of the year. It is really important that as many members as possible submit photos, as the number of cards issued to each national club determines the number of ESC live show tickets allocated to each club. We currently have over 150 members who have not submitted photos and who do not therefore have cards, thus considerably reducing our entitlement to tickets.

Vision magazine

Despite the feedback relating to **Vision** from the membership survey being overwhelmingly positive, we have continued to look for ways to improve the magazine both in terms of style and content. The move to full colour last year, along with additional pages, has been followed by a switch to a square-bound format which we hope makes the magazine look even more professional. A refresh of the magazine's design is planned for the coming months, and we have been able to broaden the contributor base quite considerably.

The membership survey indicated a clear desire for a digital version of the magazine, particularly for those overseas members for whom the additional costs of postage are quite high and who have to wait for copies to make their way across the miles. We are still working on an appropriate solution but hope to be able to offer a digital magazine in the coming months.

The survey also produced a very long list of suggestions for future articles and features in **Vision**, enough to fill the magazine for several years regardless of

future contests! These ideas have been taken on board by the editorial team who will hopefully be using some of them in future editions.

The quarterly address confirmation exercise continues to help reduce the number of replacement copies that need to be sent out, but the increased membership numbers mean that the task of keeping our address database up to date is quite a challenge.

2015 will not only see the 60th Eurovision Song Contest but also the 100th edition of **Vision** and, needless to say, we are planning a special commemorative edition and further enhancements to mark these milestones.

Copenhagen

After all the talk of converted prisons and sleepy towns in Jutland, it was a relief to many when DR announced that ESC 2014 would be hosted by the city of Copenhagen. The fact that the host city was less than 20km from the 2013 venue certainly didn't put off OGAE UK members from making the trip to Denmark, and we had another record contingent supporting the UK. More than 270 members were in Copenhagen for part or all of the Eurovision season, representing around 40% of the entire membership at that time.

The OGAE ticketing process was even more convoluted and frustrating than usual. On the plus side we were offered a number of seated packages in addition to standing places, but on the negative side the logistics for buying and collecting tickets were more complex than in Malmo. The organisers had not initially considered the desire/need for OGAE clubs and members to sit together in



the arena and so there was a protracted delay in the start of fan package sales. This meant that the public sale began before the fan package process, leaving members with the dilemma of whether to snap up public tickets or continue to put their faith in the OGAE process.

This led to quite a few drop outs from the ballot, although 222 members bought OGAE fan packages in the end. However, overall feedback was that arrangements for both the standing and seated tickets were better than in Malmo and there were relatively few complaints.

OGAE International worked hard to negotiate an increase in the number of tickets available to members. It was therefore very disappointing that not all OGAE tickets were actually bought despite being allocated to clubs. This led to some negative feedback from the organisers and caused considerable embarrassment for the OGAE International team who had to scramble around to find purchasers for the tickets that had not been sold despite the commitment to buy. We are not aware that any UK members were guilty of committing to a ticket purchase and then not going through with the transaction, but all clubs have been asked to make sure that this does not happen in future. We have therefore decided to reinstate the need to pay a deposit to participate in the OGAE UK ticket ballot, and will also ban from future ticket ballots any members who do not honour their commitment to buy.

There were some issues in Copenhagen related to members selling tickets they did not want to use. This resulted in some difficult situations in the arena when non-UK fans found themselves in the middle of the UK fan seats. The behaviour of these unknown individuals somewhat marred our members' enjoyment of the Grand Final. Similarly, there were some reports of our own members

not behaving as well as they should have during the live shows. We did not take the matter any further this year, but there is no excuse for the use of offensive language or intimidating behaviour. Any future incidents of this kind will be investigated by the Committee and may result in censure. We are all very passionate about Eurovision, but it is important that we all respect each other and not get carried away!

The OGAE Fan Café in central Copenhagen proved very welcoming and staged a number of events during the week. These included our own get together on the Thursday before the second semi-final. A crew from ITV did some filming and we were even treated to a live performance by Iceland's Pollapönk.

DR did not wish to repeat the fan accreditations that had proved so popular in Malmo but a number of passes to the official EuroClub were made available to OGAE members during the week.

OGAE UK Treasurer's Report 2013-14

The Treasurer's role is to ensure that OGAE UK's financial assets are managed in a secure and prudent manner. The Treasurer is responsible for ensuring the medium to long term financial stability of the club, maintaining appropriate reserves and ensuring adequate cash flow. As a not-for-profit organisation, we are committed to using cash balances for the benefit of members, while maintaining appropriate reserves as enshrined in our constitution.

The management of the club's finances is greatly complicated by the fact that OGAE UK can never be certain of its revenue streams which are entirely dependent on members renewing their subscriptions. Similarly, most money is collected during the renewal period although funds are paid out throughout the whole year.

Cash Positions

Cash Position as at 31st March 2014

HSBC Main Account	£19,075.45
HSBC Eurosong Account	£1,508.66
Lloyds Convention Account	£2,466.02
Lloyds Ticketing Account	£1,407.53
Paypal Account	£5,936.31
Debts	£0.00
Total assets	£30,393.97

Cash position as at 31st October 2014

HSBC Main Account	£21,051.31
HSBC Eurosong Account	£1,509.22
Lloyds Convention Account	£5,241.47**
Lloyds Ticketing Account	£1,613.53
Paypal Account	£5,625.94
Debts	£3,856.10*
Total assets	£31,185.37

* Monies to be paid to OGAE Germany relating to Berlin event (£224) and ticket deposits of £3,632.10 repayable to members

** Not all Bash14 expenses have yet been paid

The Committee recognised during 2013 that a substantial cash reserve was building up mainly due to the greatly increased number of members. The Committee has no desire to build up cash reserves beyond what is reasonable to provide a contingency cushion, and so has developed an action plan to reduce the level of reserves.

This action plan included the reduction in membership fees and increased spending on **Vision** to provide full colour and square binding, all of which were introduced in 2014. Additional spending is planned to improve the website and to provide an electronic version of **Vision**. Consideration is also being given to providing some funding for member events, but the Committee is conscious that any such spending must benefit an appropriate proportion of members. The extension of current memberships as already explained also forms part of this action plan.

The increase in the main account balance since the start of the financial year is entirely due to new members joining.

The Eurosong account balance

has remained basically static as the costs of the 2014 magazine were paid directly from the PayPal balance or from the main account. This account was originally set up in order to segregate Eurosong subscriptions and costs, and working capital was transferred from the main account. After allowing for the 2014 magazine expenses, the residual balance of £1,109.69 represents the unused capital which can be transferred back into the main account. However, the Eurosong account may be maintained as it is interest bearing and so can provide a small return on OGAE UK's cash surplus.

Initial indications are that the 2014 Bash made a profit (in contrast to small losses in recent years). This is partly due to £999 of sponsorship money that was received and explains why the balance on the Convention account has increased.

The current PayPal balance is partly due to members paying their ESC 2015 ticket ballot deposits by this method. It is anticipated that these funds will be returned to members in due course.

Income & Expense Summaries

Detailed (unaudited) income and expense statements for the 2013-14 financial year are as follows:

OGAE UK - Main account

Income & Spending 1st April 2013 – 31st March 2014

Membership fees	£9,051.88
Total Income	£9,051.88
Vision	£8,891.67
OGAE Song Contest	£46.53
Website	£100.51
Malmö Party	£505.30
Eurosong News Postage	£48.40
Bank Fees	£8.00
OGAE International/ID Cards	£293.91
Total Expenses	£9,894.32
Deficit	£842.44

OGAE UK – Convention account**Income & Spending 1st April 2013 – 31st March 2014**

Bash 2013 raffle tickets	£300.65
Bash 2013 Tickets	£11,003.99
Bash 2014 sponsorship	£999.99
Total Income	£12,304.63
Bash 2013 Venue	£9,563.39
Bash 2013 Guests	£753.23
Bash 2013 Expenses	£1,237.58
Total Expenses	£11,554.20
Account Surplus	£750.43
Bash 2013 Deficit	£249.56*

*£999.99 sponsorship carried forward to Bash14

OGAE UK – Eurosong News account**Income & Spending 1st April 2013 – 31st March 2014**

Subscriptions	£0.00
Interest	£0.95
Total Income	£0.95
Eurosong News 108/9	£0.00*
Postage	£0.00**
Bank fees	£0.00
Total Expenses	£0.00
Surplus	£0.95

*£351.13 paid out of PayPal balance

**£48.40 paid out of main account

OGAE UK – Ticketing account – DORMANT ACCOUNT**Income & Spending 1st April 2013 – 31st March 2014**

Total Income	£0.00
Total Expenses	£0.00

Despite the large cash balances, both the main and convention accounts made small losses in 2013-14. This reflects the Committee's decision to increase spending, although the overall effect was offset by the increased subscription revenues explained elsewhere.

Budgeting

Each year we perform a budgeting exercise to determine whether changes need to be made to subscription rates. We base this budget around current membership numbers as it is impossible to anticipate whether membership will increase or decrease over the following 12 months. Our

budget is based on a conscious decision to maintain sufficient capital to fund at least one year's production of **Vision** (four issues). At present, this means that we aim to maintain at least £12,000 to cover **Vision** with additional funds required for club events and unavoidable expenses.

As has been reported previously, we experienced a surge of new members in 2013 which meant that we generated more income than we expected. As a result, our cash reserves built up to an unnecessary level towards the end of 2013. The Committee considered this during the 2014 budgeting process and decided to implement a reduction in annual subscription rates in order to reduce the level of cash held by the club.

2014 has seen an even larger surge in new members so that, even with the reduction in subscription levels, cash levels have remained higher than required for our medium to long term plans. The Committee therefore decided over the summer to extend all current memberships beyond February 2015 at no charge. This has the effect of returning funds to members who will now receive seven issues of **Vision** for the price of four, and at a price that had already been reduced last year.

In determining how best to reduce cash reserves, the Committee was conscious of the need to treat all members equally. Consideration was given to holding some kind of event for members as a way of spending excess funds. However, this would only have benefitted those who actually attended such an event (inevitably a relatively small percentage of actual members), and would have required considerable administrative effort.

Convention (Bash) budgeting and costs

Our annual Convention, the EuroBash, is a standalone event which is entirely self-funding, with OGAE UK only contributing funds in the event of a shortfall from

ticket receipts. OGAE UK does not subsidise the event although members receive preferential attendance rates. Bash monies are reflected in our cash position as they are administered through OGAE UK's bank accounts, but these monies are segregated from the club's operating cash.

The Bash organisers determine the fee payable based on the costs of the particular venue for the year. In 2014 they were also successful in obtaining a modest sponsorship payment to provide additional funds. Nevertheless, the 2014 Bash represented a financial commitment to the individual organisers of some £12,000. OGAE UK is not a registered legal entity and so cannot enter into financial commitments in its own right. The Bash functions because the organiser is willing to make a personal financial commitment. We would naturally like to make the Bash bigger and better every year, but the very real financial risks taken on by individuals and the huge organisational effort required inevitably mean that further expansion is limited.

Banking operations

During the 2013-14 financial year we continued to operate four separate bank accounts, although the ticketing account was not used during the year. With the ending of our arrangement to collect subscriptions and distribute Eurosong News/ESCzine, we will no longer need one of our HSBC accounts which will probably now be closed with any remaining balance transferred to the main account.

We are currently reviewing our banking arrangements and may move all accounts to Lloyds Bank as they provide better facilities for monitoring movements across the accounts in real time via the internet (something which HSBC cannot currently offer us).

In response to member feedback, and with effect from the 2014 renewals,

we now offer members three payment methods; PayPal, cheque and direct bank transfer. The bank transfer option proved less popular than anticipated, but still represents an important source of subscription income.

In the interests of good governance, all our bank accounts require two signatories to authorise payments. This measure is in place to guard against the possibility of fraud and to ensure that all expenses are appropriately justified, reviewed and authorised. However, this also means that we are unable to make on-line payments and must instead rely on cheques to make all club disbursements.

Ticketing deposits

This year the Committee decided to reintroduce a deposit requirement for those wishing to participate in the 2015 ticket ballot. In 2014 over 100 people who originally joined the ballot dropped out prior to the tickets going on sale. This caused considerable embarrassment as we had to fight hard to secure the required number of tickets in the first place and also contributed to a number of OGAE fan packages remaining unsold. Given the huge amount of administrative effort required to run the ticket ballot, it was felt necessary to introduce some form of financial commitment in order to ensure that applicants were genuinely serious about buying fan packages.

The Committee deliberated at length as to the best way to administer the ballot and deposits. In recent weeks there have been a number of very vocal complaints about our stated preference for deposits to be paid by cheque. Some members have expressed irritation (often in less than polite language) that we are asking for what they consider an outdated payment method. It is important, however, to remember that we needed to find a simple and efficient method of taking deposits, bearing in mind that over 400 members had requested tickets.

Had we allowed on-line payments, we would have potentially received £20,000 in deposits, all of which would have had to be repaid by cheque because of the dual signatory controls outlined above. The Treasurer had no desire to add to our existing bank balances, and this method would have meant writing up to 400 individual cheques which would have then had to be sent to a second Committee member for counter signature, before being sent out to members by post in an exercise that would have cost around £300.

The decision to request cheques was made because this method allowed us to hold the cheques as security, and only cash them in the unlikely event that a member broke the ballot rules and forfeited their deposit. Deposits could be released by simply destroying the cheques (or returning them to the issuers if preferred). This represented by far the easiest solution for us and for the vast majority of members. We did, however, recognise that not everyone uses cheques, and that this method was not practical for overseas members. We therefore offered PayPal as an alternative, although we did emphasise our preference for cheques as PayPal receipts represent an actual movement of funds, add further to our cash balances, need to be manually refunded, and potentially incur charges for both OGAE UK and its members.

2015 Budget

As stated above, all current memberships will roll automatically in February and will now expire at the end of October 2015. This means that we will have no inflow of cash until November but will still need to pay out around £12,000 for the four editions of **Vision** to be published before renewals are due. This will reduce our cash position very considerably and should bring us back to our preferred cash reserve level. Naturally, we have no way of predicting the number of new

members that we may attract over the next year and so we cannot factor them into our budget.

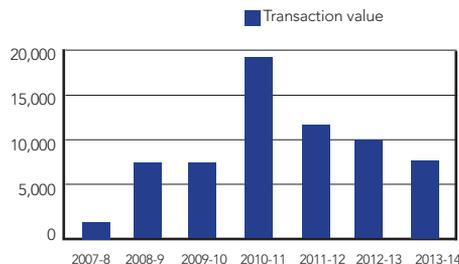
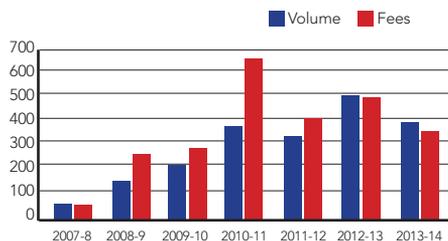
In 2015 we also intend to spend more than usual on the 100th edition of **Vision**, and to invest in an update of our website.

PayPal

PayPal continues to be a key tool in the collection of funds, although the value of transactions peaked in 2010-11 when we used to handle ticket purchases on behalf of members. The volume of transactions showed a marked drop in the past year, mainly due to the introduction of direct bank transfers as a subscription payment method.

During the 2013-2014 financial year we processed 373 payments worth over £7,000, and we paid £341.77 by way of fees to PayPal.

Please note that last year's Treasurer's report included incorrect data relating to PayPal transactions for the year 2012-13. The cumulative total value of PayPal transactions was given rather than the value relating to that financial year. This has been corrected in the graphs below.



SMALL TALK...

...with OGAE UK member **David Elder**

In this special edition of Small Talk we spotlight on probably the only OGAE UK member who has been to 25 live Eurovisions! We really couldn't let this silver anniversary go by without a mention.

Occupation:

I'm an HR Manager for a leading Scottish social care charity.

First Eurovision Song Contest you watched:

I remember seeing bits of the 1972 contest when I was six and asking mum what it was all about. The first contest I saw in full was 1974. We were on holiday in a wee hotel in the North East of Scotland and I was terribly anxious about whether they would be showing it in the TV room that evening! (Hotel rooms didn't have their own TVs in those days). I'd seen the previews and knew that I wanted the lovely group from Sweden to win!

You've been to see Eurovision live for 25 years now! How did it all start?

I actually went to Dublin in 1988 and saw the Friday evening and Saturday afternoon rehearsals in the RDS, but had to settle for watching the live show in a guest house! I did meet Celine Dion though! In 1990 I was offered the opportunity to travel to Zagreb to cover the contest for Eurovision Network. After that I was hooked and I've been accredited as a journalist



David with Celine



for every contest since, although I now cover the event for a leading Scottish newspaper.

First impressions of your first live Eurovision:

It was a MUCH smaller event. There were only about two hundred journalists from across Europe, and all of those were 'real' journalists – sent out to cover the show by newspapers and magazines. I remember being amazed that most of them really seemed to resent being there, having to cover such a 'naff' event! Nowadays most of the journalists are fans with a real passion for reporting back on everything that's going on to websites, blogs, magazines, TV and radio media all over the world. Believe me, ALL of these guys and girls do a huge amount of work and every one of them deserves to be there.

You managed to get on the UK jury in 1986. How did that come about?

I'd been a member of the Scottish jury in Song For Europe in both 1984 and 1985 and then pleaded with the BBC to let me be the Scottish person on the UK jury in 1986 (they used to have one person from each region – all mixed ages, genders and backgrounds). When I got the call to say they were flying me down from Inverness and putting me up in a swanky London hotel so that I could be on the jury I was over the moon!

What was the experience like?

I was there with my pal Gary Speirs (who was the Welsh rep) and we were picked up in a limo from the hotel and whisked to BBC TV Centre late morning. We listened to the audio feed of the afternoon rehearsal from Bergen and were then taken for a tour of the studios (and watched an episode of Bob's Full House being filmed!).

Then we were treated to a slap up meal on the top floor with loads of champagne before going down to the wee closed room where we watched the show on monitors. We each marked every song out of five and those votes were collected at the end of each song so they couldn't be changed. At the end of the final song the monitors were switched off and we were not able to see or hear anything until Colin Berry was called up to read out our votes. I was sitting next to him as he did it. Although my personal fave that year was Cocktail Chic from France, I was delighted that we gave our 12 points to Ingrid Peters from Germany as I'm half German (from my mother's side). I cried on the flight home to Inverness as I thought my ultimate Eurovision experience was all over... Little did I know!

These days, you have a popular blog – you must enjoy it.

I started the blog a number of years ago after lots of friends asked me to update them with all the goss and backstage rumblings that they couldn't get from the main websites. It's really just a bit of fun, and it's very much my own take on proceedings, so it should be taken with a big pinch of salt! I only update the blog during the fortnight that we're in the venue for rehearsals, so most of the year it sits quietly, gathering dust! You can have a look at it here: <http://theurovisionary.blogspot.co.uk/>

What's the biggest change of the show over the years?

It has to be the opening up of the show to all the countries from the east and the subsequent introduction of the semi-finals. If I'm honest I much prefer the Eurovisions of old, from the 1970's and 1980's – when I could tell you exactly who sang which song each year, where they finished and how many points they got. Nowadays there are just SO many that I can't even remember who sang for Azerbaijan last year, never mind what the song was!

Has the show improved with all these 'new' countries?

I love the diversity that new countries bring, and it's always lovely to welcome new members to the 'family'.

Your favourite Eurovision city?

My favourite city in Europe is easily Stockholm. It's modern, clean, friendly and gorgeous at any time of the year. We have some wonderful friends there and my partner and I make a point of going over at least once a year, if not more!

Favourite Eurovision year:

I've always had a huge soft spot for 1977. It was

the first contest I taped from the radio, so I knew all of the songs off by heart. So many fantastic songs and there's only one that I'm not keen on (ironically, Sweden!).

Favourite all-time Eurovision entry:

I think all my friends know by now that it's *Bem Bom* by Doce (Portugal 1982) – HEY!!!



All together now – Hey!

What's your Eurovision CD collection like? How far does it go back?

Ooh... it's MASSIVE – I have vinyl and CDs covering national finals and Eurovision itself since the 1960's!

Best and worst Eurovision memories:

I remember being in floods of tears sitting in The Point ALL through the voting in 1997! I was so overwhelmed that I was finally going to be there to see the UK win (and in 25 contests it's STILL the only time that has happened!).

I don't really associate the word "worst" with Eurovision, but I will admit to being less than enamoured with the 2011 winner as a certain photograph taken during the winning reprise bears testament to (see opposite).

What non-Eurovision music is on your playlist at the moment?

I'm currently loving Beatrice Egli's new album (she's a Schlager star in Germany), and over the past 18 months I've taken a huge shine to American country legend Tim McGraw – so his stuff is often playing in the car.

Favourite non-Eurovision song:

Liza's Pet Shop Boys produced *Losing My Mind* – sheer perfection in every way imaginable!



Sonia: Robbed!

Which Eurovision entry was most robbed of victory?

Sonia's *Better the Devil You Know*.

Apart from Eurovision, who was the last music

act you saw performing live?

Dolly Parton – she was AMAZING!!!



Doesn't David look, er... happy!

Who would you invite to your dream dinner party?

Conchita (natch!), Carola (yes, really!), Nicki French, Karin Falck (presenter 1975), Massiel, and finally – for afters, Didrik Solli-Tangen and Nodi from Georgia!

Which non-winning country would you most like to win?

Easiest question here! – PORTUGAL!!! They SO deserve a win, and two weeks in Lisbon in May would be simply divine!!!

Favourite word:
Fabulous!

Favourite movie:
The Wizard of Oz.

Most embarrassing moment:
Telling Carola she was my biggest fan!

Comedy or Drama?
Drama.

What trait do you most admire in others?
Empathy.

And what trait do you most deplore?
Ignorance.

Who do you most admire (and why)?
My dad, who's doing a terrific job of looking after my mum who was diagnosed with Alzheimer's two years ago.

Favourite TV programmes:
Charlie's Angels, Wonder Woman, The Waltons and Thunderbirds!

Favourite book:

The Book Thief (I cried for two weeks after!).

Favourite actor and actress:

Hugh Jackman and Bette Davis.

A night on the town or a quiet night in?

At my age, a quiet night in with my slippers, some cocoa and something light and fluffy on my Kindle!

Guilty pleasure:

Cadbury's Bournville.

Tell us a secret:

I'm incredibly shy and feel hugely awkward at parties and big social events.

Of the Eurovision live shows you've attended, which had the....

Best staging/set: 2014.

Best presenters: 2013.

Best atmosphere: 2014 (after Conchita's win).

Best organisation: 1993 (logistically).

Best live performance (of a single song): 2014 (Conchita in the second semi – stunning!).

Funniest moment: 1990 – Azucar Moreno's backing track fiasco.

Strangest moment: Realising Dima Bilan



David always gets into the spirit of things

couldn't be caught and leaving the auditorium before the voting had even finished.

Overall best show: Again, has to be 2014 – pretty damn perfect!

Questions set by David Ransted and Hass Yusuf. If you would like to appear on Small Talk, please let us know.

THE 'LAST' PAGE



PHOTO: THOMAS HANSES (EBU)

MOLDOVA 2014
Semi-Final 1

Wild Soul
Cristina Scarlat

13 points
(6 from Montenegro,
4 from Albania,
2 from Ukraine and
1 from Russia)

GEORGIA 2014
Semi-Final 2

*Three Minutes
To Earth*
The Shin &
Mariko

15 points
(6 from Lithuania,
5 from Belarus,
2 from Malta,
1 from Germany and
1 from Greece)



PHOTO: ANDRES PUTTING (EBU)