

INSIDE: THE COLLECTING BUG!

VISION

THE OGAE UK MAGAZINE

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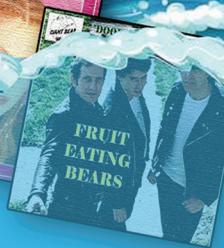
ISSUE

118

You decide the
greatest song
that NEVER
represented the
UK at Eurovision

THE
ONE
THAT
GOT

AWAY



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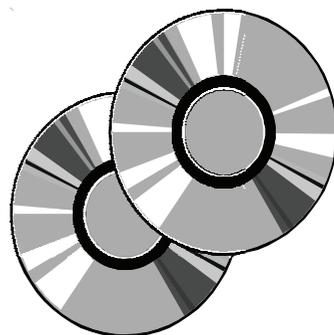
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EDLINES

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Blimey! Marvellous? Good?

That's how the news of BMG partnering up with the BBC for 2020's Eurovision entry in Rotterdam seemed to be welcomed last month (I know this wasn't the universal reaction, but at this stage, let's at least try to be positive).

However many different permutation the UK selection process has been through in our doldrums of a century so far, collaborating with a label that already has a decent roster of performers and songwriters at its disposal certainly aren't the shoddiest of starting blocks for next year. Let's see how this particular race ends in May.

It's also Eurobash time of year. Writing that reminds me I have yet to set the quiz with my colleague Eddie de Souza or even book my room, so if you see me tucked in the corner of a Leeds car park translating Alcazar lyrics into Sanskrit for the bonus round on the first morning of the 'Bash, you'll know what I'm up to.

The usual report will be in our next edition as the print deadlines simply don't match up with the dates of the event. However, I have a sneaking suspicion that if you were there, you already have your own smashing memories of the weekend and if you weren't, hopefully the written and visual account are worth an extra wait.

Since we're in a domestic selection kind of mood, this issue we're launching The One That Got Away, our attempt to find the greatest song which never represented the UK at Eurovision. Nominations have been solicited from loads of fans over the past few weeks and we hope the longlist will give you an exciting Top 10 to choose from. The results will be in our next edition.

And what better way to end these Edlines than the news OGAE UK has now passed the 2,000 member mark. Excellent stuff! You're all incredibly welcome. We've got you in our sights, Dennis the Menace Fan Club...

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NEXT ISSUE
Full report on
eurobash
LEEDS 2019
AND MUCH MORE
Due out in January 2020

OGAE UK ANNUAL GENERAL MEETING

Please join us on Saturday 9th November 2019 for our OGAE UK AGM.

It will once again be held at the:

Morpeth Arms, 58 Millbank, Westminster, London SW1P 4RW.

Come along in the afternoon to discuss all matter relating to our club.

Buffet food will be available – and even a bit of Eurovision music.

Watch out for emails with more details.



Jamie McLoughlin got busy asking many of you what UK national final song should have been our entry

THE ONE THAT GOT AWAY

What if?

Oh, those two agonising syllables. They linger, they tease, in the background of every decision ever made. If you're a Eurovision fan, rarely is that feeling more magnified than the night (or Sunday afternoon) that the UK selects the song which goes forward to the Eurovision Song Contest. Surely no other public decision based on a nationwide vote causes more headlines. Well, perhaps not.

But if you are passionate about all things Eurovision and genuinely want this year to be *the* year, the one, the chance to blow away years of disappointment and have something packing its cases in May that has an actual chance of doing well, you'll be aware of the swell of disappointment in the pit of your stomach.

It's when you realise Britain is sending absolutely, without doubt, the worst possible choice from its selection process to Eurovision (note: there's a very good chance the year you felt this was 2007).

But there's still that one song which remains. It's not the one that's going to Eurovision, it's the one that won't leave your playlist. Every time it pops down your earbuds, it comes with a constant companion, a gnawing frustration. What if?

Had that song got the chance on the Eurovision stage, surely it would have managed more than a ranking in the twenties? The teens? It then takes on the most unfortunate life of its own, forever. It's The One That Got Away.

Vision can't do very much about giving these songs a second chance. Due to that pesky September 1 rule, no national final entry which deserved a run at Eurovision but never got it, is allowed to go anywhere near the contest again (dagnammit).

AWAY

But Vision can do something else, along with the membership of OGAE UK, if willing. We've got together with fans new and longer-standing to attempt a consensus on the best songs which were put forward to a UK national final but never made it past that hurdle. It means we have a shortlist, and we're asking you to vote on it.

That shortlist follows, but a few notes first.

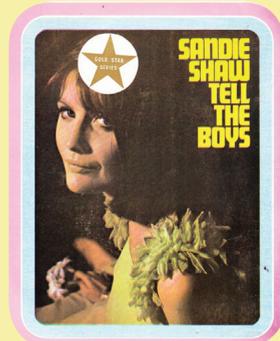
- 1 With hundreds of songs featured across the UK national finals since they began in the 1950s, it's not possible to have a shortlist featuring every song that's ever entered, although we have tried to make it as representative as possible.
- 2 Some national final years were a lot better than others. That's why you may see more than one song featured from one year (1980 and 1995, for example), while other years aren't represented at all (sorry, the 1950s...).
- 3 There are songs listed from national finals where the song selected went on to win Eurovision for the UK. While that may seem a little pointless, after a little discussion, it was decided that every song deserved its chance to win The One That Got Away title. Who knows? It could have gone on to win the contest by an even bigger margin.
- 4 We'll be asking for your Top Tens in an online poll, via the OGAE website. Further details at the end of this article.

1960s

We had nominations for Jimmy Justice's *The Little Cracked Bell Of San Raquel* from 1963's A Song For Europe and *Ten Out Of Ten*, one of the ditties performed by Matt Monro in the UK's first ever one artist/multiple songs final, but it was felt that the strongest examples put forward, ironically, came from the only two years in the 1960s that the UK won Eurovision itself.

Sandie Shaw: *Tell The Boys*

(A Song For Europe 1967, runner-up)
Nominated by Roy Delany and Jason D'Arcy
Mention great national final songs which never got their time in the sun to fans of long standing and invariably, the incredibly up-tempo and sassy *Tell The Boys* gets a mention. Written by Peter Callander and Mitch Murray, it encapsulates Swinging London and Sandie Shaw's trademark style in a way *Puppet On A String* just, well, can't... If this had gone to Vienna, it's likely it would have won too - perhaps with even more votes - but it remains a B-side in our Eurovision history.



Lulu: *Come September*

(A Song For Europe 1969, third place)
Nominated by David Onion
Don Black and Mark London's jaunty bit of stuff was, allegedly, Lulu's personal favourite from the six shortlisted songs for her Song For Europe year. However, she thought March! (the runner-up) would go to Madrid. Has she ever mentioned that she hates *Boom Bang A Bang*?



Lulu: *I Can't Go On Living Without You*

(A Song For Europe 1969, sixth place)
Nominated by Jamie McLoughlin
Imagine how different the contest's credibility in the UK would be if we wound up with an entry by Elton John and Bernie Taupin (pictured). Admittedly, there are better versions of this song knocking about than Lulu's, which was Eurovisionified to the hilt with some distracting percussion. Even Sandie Shaw had a go at recording this but a truly, truly beautiful take, one which sounds more like a Eurovision winner than Lulu's ever did, comes from Polly Brown of Pickettywitch. Find it if you can.

1970s

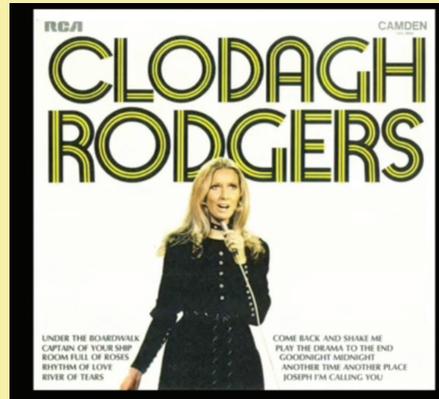
Perhaps more than any other decade, the 1970s was when Eurovision really was a good target for the big labels and bubbling under or just-past-their-peak acts to aim for. It certainly led to national finals packed with lovely stuff, not all of which could go to the contest proper. Like these.

Clodagh Rodgers: *Another Time, Another Place*

(A Song For Europe 1971, equal fifth place)

Nominated by David Onion

Eurovision twists don't normally take 41 years to develop, but our 2012 entrant Engelbert Humperdinck's strongest link to the event before he went to Baku on our behalf was to cover this strong pop ballad from the 1971 heats. A postal strike scuppered the usual public vote with some hastily assembled national juries casting their opinion instead. If the Hump could see potential in this, maybe a wider cross-section of the public would have too?



Olivia Newton John:

Angel Eyes

(A Song for Europe 1974, runner-up)

Nominated by Jamie McLoughlin

The 1974 UK final is a curious fish. There is some properly grown-up, credible music in there which was ultimately beaten by the same old oompah sound which was catnip to the voting public in the decade following Puppet. For the sake of another 9,000 or so votes (OK, that's a big ask), this beautiful ballad could have gone toe-to-toe with ABBA in Brighton and split the Gigliola Cinquetti vote.



CoCo: *Wake Up*

(A Song For Europe 1976, runner-up)

Nominated by Jamie McLoughlin

Ever seen the voting to A Song For Europe 1976? You'll be flummoxed that Brotherhood of Man actually come through and win it as until the final moments, it was all about this song. Arguably a far better song than the one CoCo would ultimately take to Eurovision, there's a lot more thought and innovation to this than what is normally found at national finals of this era. How many UK entries have ever started with a string of numbers sung in close harmony? Exactly. None.

Rags: *Promises, Promises*

(A Song For Europe 1977, 4th place)

Nominated by Marcus Keppel-Palmer

Last slot on the night can be taken as an indicator of the BBC's preferred choice of Song For Europe winner and there was a certain headwind behind *Promises, Promises* running up to the blacked-out 1977 final. It did mean that nobody saw the group's cloak of rags being shrugged off at the first chorus to reveal some far slinkier gear underneath. If only that idea could have been recycled four years later...



Mary Mason: *What Do You Say To Love?*

(A Song for Europe 1977, runner-up)

Nominated by Jamie McLoughlin

Rock Bottom will forever have its wonky charm but for a piece of all-out, pure pop of its era, the 1977 runner-up is worth acquainting yourself with. We are robbed of ever learning what choreography Mary Mason had concocted to accompany this vaguely tropical bop due to the industrial action which took it away from the TV screens and on to the radio. If you want to make Mary proud, you know what to do...



Fruit Eating Bears: *Door In My Face*

(A Song For Europe 1978, 11th place)

Nominated by Roy Delaney

Were they New Wave? Were they punk? Whatever they were, the Fruit Eating Bears were a fine example of the experimentation a 12-song national final allowed us in the late 1970s. It could have been the most controversial, headline-grabbing UK entry thus far and then suffered the rotten sound system that scuppered many a contender in Paris. But if we're talking what-if moments, surely this is the whatty-iffiest of them all?



1980s

Nowhere near the slide in fortune that was to come, the 1980s national finals started strongly and developed a dip in quality as they progressed. Although most of the songs selected for Blighty never really disgraced themselves, they did leave a few pearlers in their wake.

Maggie Moone: *Happy Everything*

(A Song for Europe 1980, runner-up on countback)

Nominated by Dean Asker

There was a waning moon at BBC Television Theatre in the spring of 1980 when A Song For Europe ended in a tie for first place and Prima Donna's *Love Enough For Two* won the judge's stand-off ahead of this Don Black number. Performed by a vocalist who would become better known for Name That Tune in the UK, online debate continues over whether this Christmassy tune would have given Johnny Logan sleepless nights during rehearsals at The Hague.



Pussyfoot: *I Want To Be Me*

(A Song For Europe 1980, fourth place)

Nominated by Jamie McLoughlin

If *Happy Everything* was the 'nice' contender in 1980, this was your leftfielder. Hazel O'Connor with the corners knocked off it for a friendlier feel, if the Song For Europe result had been up to the audience in the venue, *I Want To Be Me* would have had the digits next to its title on the scoreboard going round like a fruit machine. Slightly dippy but something you don't want to take your eyes off from the moment it begins, the Eurovision stage really was poorer for its absence.



Liquid Gold: *Don't Panic*

(A Song For Europe 1981, runner-up)

Nominated by Marcus Keppel-Palmer

The only big name in the 1981 domestic line-up and singing eighth out of eight acts, it's unlikely Liquid Gold feared those whipper-snapping chancers Bucks Fizz. Until they saw what they did with their skirts. Not unlike Pussyfoot's effort from the previous year, it's an effort to divert from Eurovision's usual path of pop.

Q-Feel: *Dancing In Heaven*

(A Song For Europe 1982, sixth place)

Nominated by Philip Hammond

Philip: "However much I love that song, Bardo was still the right option! Having said that, imagine if Q-Feel had been sent to Harrogate, they may have achieved some kind of success and Martin Page may never have moved to the US and written *We Built This City* which (in its parody version), went on to be the 2018 UK Christmas number one! We have Bardo to blame for this travesty!"



First Division: *Where The Action Is*

(A Song For Europe 1984, runner-up)

Nominated by Jason D'Arcy

Often given a special spot on the Eurobash playlist, this has more key changes than Liz Taylor had to endure for her various marital homes. If we're being cheeky, it perhaps sounds more like a game show theme tune than an actual pop song, but with so many fans among OGAE UK, it would be cruel to leave it out.

Jump: *Don't Hang Up On Love*

(A Song For Europe 1986, runner-up)

Nominated by David Onion

There is a special place reserved for songs like this and due to the good manners taught me by my mother, I won't mention it here. However, this song also has a lot of fans among OGAE for its Butlins-tastic sound and staging. Those two fellas must have feared naked flames getting within six feet of their hair for weeks afterwards.



Ann Turner: *Too Hot To Handle*

(A Song For Europe 1987, runner-up)

Nominated by Gordon Lewis, David Onion and Dean Asker

Gordon Lewis: "Superb. I think this may have been the BBC's choice as it was subsequently played in the background of the Queen Vic in an episode of *EastEnders* a few weeks after the UK final."

Mal Pope: *Everybody*

(A Song For Europe 1987, seventh place)

Nominated by Jon Jacob

Heavy on the harmonica, there's a classy feel to this one, as well as vibes of the verses to Stevie Wonder's *Don't You Worry 'Bout A Thing*.

Jon: "My top 'one that got away'. Poor old Mal, couldn't dance for toffee, but had composed a not bad radio hit in waiting. It hung together well but came to an unsatisfying abrupt halt, as such songs often do."



1990s

The UK's Eurovision 1990s are strangely satisfying. A mid-decade renaissance in quality and diversity, a storming win and three silver medals, Ireland may have taken 40 per cent of the honours between 1990 and 1999 but we could still feel a little pride. We also had some of our best national finals ever and only one song from each could go to the contest. Shame.

Lorraine Craig: *A Little Bit Of Heaven*

(A Song For Europe 1991, third place)

Nominated by Ben Morris

Ben: "I like a good fanfare. And I always admire an act that can generate some excitement by marching six paces and back again. It's also a catchy little song that doesn't bring about the sense of nausea the winner did in me."



Michael Ball: *As Dreams Go By*

(A Song For Europe 1992, runner-up)

Nominated by Gordon Lewis and David Onion

Gordon: "[This] was far more suited to Michael Ball and although we still managed to come second with *One Step Out Of Time*, I think Linda Martin would have been second if *Dreams* had been the UK song that year."



Sonia: *A Little Love*

(A Song for Europe 1993, fourth place)

Nominated by Dean Asker

The opener of Sonia's eight for Millstreet, this was the most 1993-ish of the pop numbers on offer that night, as opposed to the 1963-ish of the one that won. One of its co-writers, Phil Harding, used to work with The Clash and was the sound engineer on Dead Or Alive's *You Spin Me Round (Like A Record)*, fact fans.



Frances Ruffelle: *Sink Or Swim*

(A Song for Europe 1994, runner-up)

Nominated by Dean Asker

Like Olivia's heat 20 years beforehand, this was Frances Ruffelle's national final was gloriously serious and seemingly staged in Elton John's porch. With the superlative, goose bump-inducing *Lonely Symphony* saved until last, the other seven were a little harder to make friends with. Compared to Sonia's batch of 12 months previous, Frances didn't really 'do' instant pop. The exception was this, an artsy kind of offering with a spoken word break. It still takes a few listens to love, but that only gives your affection deeper roots.



Deuce: *I Need You*

(A Song For Europe 1995, third place)

Nominated by: Philip Hammond

Philip: "One of the finest pop groups and songs of all time. If this had gone to Eurovision, Kelly would never have left Deuce - and Steps would never have happened! Imagine how glorious a world that would have been! At the time, this was a very on trend, modern pop sound. Perhaps too much for the voting of the Great British public!"

Dear Jon: *One Gift Of Love*

(A Song For Europe 1995, runner-up)

Nominated by Alasdair Rendall

Everybody seemed to love this one a lot on the night. Cheryl Baker said it should win, the voting public thought otherwise. With a backstory *Love Shine A Light* would share a couple of years later, this was originally written with links to a charity campaign where anthems do the business far more than gentle balladry. You can't beat a husky delivery. Unless you're Love City Groove.



Do-Re-Mi featuring Kelly: *Yodel In The Canyon Of Love*

(Great British Song Contest 1997, runner-up)

Nominated by Roy Delaney and Elaine Dove

Well, yes. Curious how a song that could very easily have secured the UK's first last-place finish is on the list when it was beaten at home by the eventual contest champ, but we aim to be a broad church, chaps.

Sapphire: *I'll Never Be Lonely Again*

(Great British Sing Contest 1998, third place)

Nominated by Alasdair Rendall and Ben Morris

Ben: "I'd definitely have gone for Sapphire.

I will accept condemnations of blasphemy when I say I never liked *Where Are You?*, although I do concede it was great on stage in Birmingham."

Susan Black: *Separate Lives*

(Great British Song Contest 1999, DNQ from Radio 2 semi-final)

Nominated by Paul Jordan and Hass Yusuf

Where were you on the day Radio 2 played the first semi-finalists in the 1999 Great British Song Contest? If you could get yourself to one of the early Eurovision internet forums, you'd have been discussing this, all day. Truly, wonderfully strange, it's the performance pop other countries do so well at Eurovision yet we shy away from. This didn't even make it out the radio heat and if any British contender deserved to be before the cameras and a live audience, it was this.

Alberta: *So Strange*

(Great British Song Contest 1999, runner-up)

Nominated by Roy Delaney

We had free language at Eurovision for the first time in years. So let's have a verse in French! Poor wee Alberta was the closest the UK had to a Melodifestival serial attempter in the 1990s but on both appearances, she took silver. A lot more bpm's for your money than the previous year's *Don't It Make You Feel So Good*, it's another tropical sound that stuttered at the domestic hurdle.



2000s

And this is where things started going a bit wrong for us. A lot wrong, in fact. Was it that the songs we sent were the wrong ones? Did we leave some genuinely brilliant ones behind? That's up to you.



Catherine Porter: Crazy
(A Song For Europe 2000, third place)
Nominated by Dean Asker and Roy Delaney
The only British contender written about the actor who plays Jonathan Creek (as far as we're aware), if you believe Wikipedia, this floored the rest of the competition in the Radio 2 semi-final then faded to third on the televised decider. Sophisticated pop, perhaps Catherine panicked about Eurovision not being too good for her CV and added the naff kazoo for the final to scupper her chances?

India: Wherever You Go
(A Song For Europe 2000, DNQ from Radio 2 semi-final)
Nominated by Ben Morris
Ben: "I remember being staggered that it got knocked out at the first stage. I like to think in an alternative universe, India closes each London Eurovision Party with *Wherever You Go*."



Zee: Never In A Million Years
(A Song For Europe 2002, disqualified)
Nominated by Gordon Lewis
Gordon: "Although I loved Jessica Garlick and *Come Back*, had Zee's *Never In A Million Years* not been related in Hungary, without permission, I believe, it would have made an excellent song choice."



Luke Galliana: To Die For
(A Song For Europe 2001, DNQ from Radio 2 semi-final)
Nominated by Nicky Teare
Nicky: "I heard it as hold music on a bank or something's phone line a few months later. And it hurt."



Emily Reed: Help Me
(A Song For Europe 2003, runner-up)
Nominated by David Onion
She eventually got to Eurovision, wearing a school uniform and pretending to scratch records on a DJ deck, which is surely just recompense for losing to Jemini in A Song For Europe. For the faintest glimmer of a moment, Emily's belter of a performance with this harmless ballad looked as though it would be heading to Riga as the celebrities on the *Blankety Blank* shelves delivered the national results to Terry Wogan. But it wasn't to be. If you wish to give Emily a happier Eurovision ending, you know what to do.



Michelle Gayle: Woo (You Make Me)
(Eurovision: Your Decision 2008, runner-up)
Nominated by Elaine Dove
Elaine: "I have to go back to my first ever Eurovision in 2008 and the travesty that is Michelle Gayle missing out to Andy Abraham! I mean, the Tina Turner style dance routine was a sure-fire winner from the start! So much posturing, whooping and hand clapping. It had everything I love in a song and Andy Abraham's dad dancing couldn't even come close!"

Cyndi: I'll Leave My Heart
(Eurovision: Your Decision 2007, runner-up)
Nominated by Danny Lynch and Layla George
Has anyone checked if Cyndi recovered from that evening? The only song on this list which actually went to Eurovision (well, for about ten seconds), we'll never know how it would have done in Helsinki but we're prepared to bet granny that it would have been much, much better than Scooch. Barrowman.



Hyrise: Leading Me On
(Making Your Mind Up 2004, runner-up)
Nominated by Nicky Teare
How were we denied this glorious chorus in Istanbul, sending the far safer *Hold On To Our Love* instead? The 2004 national final took over BBC One's Saturday night schedule, perhaps as an apology for the previous year's nil points. It even included a Eurovision-themed episode of *Casualty* which, sadly, didn't involve someone admitted to A&E because Clodagh Rodgers had fallen on them. Anyway, back to Hyrise. Still sounds good today.



2010s

We didn't actually get more than one song to choose from until 2016 so this decade's a bit slim on pickings. But don't worry, the obvious one is there. Bianca nearly made it with Shine A Little Light but for every person who nominated it, someone was quick to cut it down in its prime, leaving us with this final pair.

Asanda: Legends

(Eurovision: You Decide 2018, placing unknown)

Nominated by Nicky Teare and Layla George

No other UK national final song had the same whispering campaign as *Legends*. From sometime in the autumn of 2017, gossip began circulating that finally the UK had 'the' song, it was called *Legends* and the team behind the national final were so confident about its chances, they wanted to scrap Eurovision: You Decide and send it direkt til Lisbon. As we say, all whispers and nothing concrete. Come Brighton, *Legends* didn't seem such an assured choice and fandom found itself an amazing ambassador in SuRie instead. But looking purely at the songs, would *Legends* have been a better choice for Portugal?



Kerrie-Anne: Sweet Lies

(Eurovision: You Decide 2019, placing unknown)

Nominated by Layla George

And so to this year's crop. All three of 'em. The dance track we still don't seem to be sending despite having it dangled in front of us, heaven knows if this would have done better than our last place in Tel Aviv but sometimes the debate is half the fun.

So that's your rather lengthy shortlist. Apologies if your favourite didn't make it (I am fully aware that nobody nominated either of Kim Clark's stompers from 1979 and 1980) but if you have a Top Ten formulating, get yourself over to the OGAE website www.ogae.uk where you'll find the form to submit your choices. And when we meet again in the next issue of **Vision**, The One That Got Away will be officially revealed. I'll be wearing an extra Tena Lady, don't know about you.

MEMBERSHIP RENEWAL



Most memberships expire on 31 October 2019. By now you should have received a renewal notification email from **Membermojo** and many of you have already renewed for the coming year. Renewing your membership is quick and easy. Simply go to www.membermojo.co.uk/ogaeuk and log on to your account using your email (you do not need a password), and then follow the renewal instructions. You can pay by PayPal, by BACS bank transfer or by cheque but we cannot accept cash. Please make sure you follow the instructions if paying by BACS or cheque and that you use the payment reference provided by the system.

If you are one of the handful of members who have not provided an email address and are not using **membermojo**, you can renew manually by sending a cheque or postal order for the relevant amount to:

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- **UK Joint membership** £25
- **Overseas Sole membership** £33
- **Overseas Joint membership** £40

Please make sure that you include your name and membership number on any cheque or postal order. Unfortunately, we are not able to accept cash.

Those members who joined within the last few months were able to take advantage of a special six-issue subscription which is valid until 31 October 2020. Please check **membermojo** if you are unsure when your subscription ends.

If you have any queries please contact us at the above address.

EUROVISION 2020 TICKET BALLOT

As in previous years, for Eurovision 2020, OGAE UK will use a ballot process to determine the order in which any fan ticket packages received from OGAE International are allocated to members.



The ballot opened on 1 October 2019 and is open for applications until 31 October 2019. Members received details of how to enter the online ballot in an email sent on 1 October 2019.

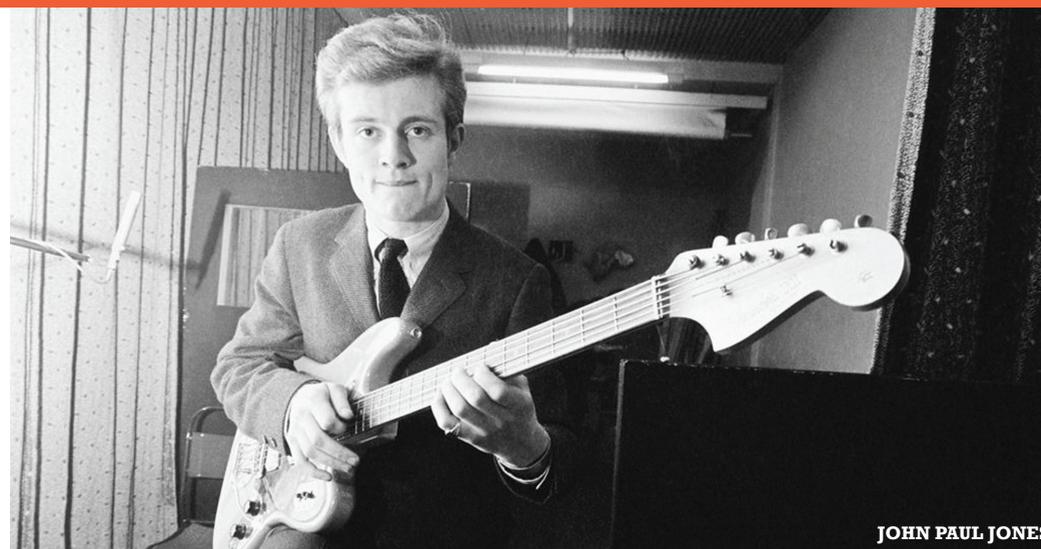
If anyone has any queries relating to the ballot, please contact Danny Lynch, Ticket Coordinator at tickets@ogae.uk

WHATEVER HAPPENED TO... JOHN PAUL JONES



In the latest of the series about those who have been involved in the UK Song For Europe pre-selection **Marcus**

Keppel-Palmer looks at the career of Led Zeppelin's bassist and keyboardist, John Paul Jones



JOHN PAUL JONES

Hang on ... Led Zeppelin? Are you saying that Led Zeppelin were involved in the UK Eurovision pre-selection?

Now settle down, and we shall explain all. Normally this column features performers and songwriters, but there are others involved in the process such as conductors and arrangers. Songs would be submitted by songwriters as sheet music and it would be for the arranger to translate that from the page into the final recorded and performed version with instrumentation and orchestration. And in the 1960s one of the finest arrangers and studio producers was John Paul Jones before he joined the behemoth rock band that was Led Zeppelin.

Born John Baldwin in 1945 in Kent, he learned how to play the piano at an early age from his father who played in big bands, notably Ambrose & His Orchestra (for whom Kathy Kirby (UK 1965) would later become a singer). Studying music at school in London, John went on to become choirmaster at a local church, aged just 14. The following year he joined his first band, The Deltas, followed shortly

by playing bass for the Jett Blacks whose guitarist was John McLaughlin, later leader of the Mahavishnu Orchestra.

In 1962, John, now John Paul Jones, was asked by ex-Shadows duo Jet Harris and Tony Meehan to play with them, which he did for two years. Indeed on *Diamonds*, a hit for Harris and Meehan, Jones played with future Led Zeppelin colleague Jimmy Page. During this period, Jones was approached by Hank Marvin to actually join The Shadows to replace Brian Locking, but John turned them down, otherwise it could have been him featuring in films such as *Summer Holiday* with Cliff and the boys.

In 1964 Jones joined record-label Decca as an in-house session musician, producer and arranger where over the next four years he worked on thousands of sessions for many of the top stars of the day. He was working so hard that he would often do three separate sessions a day, seven days a week. It was this expertise that drew him to Jimmy Page who also played on hundreds of sessions as guitarist. On many of the sessions, Jones would play keyboards and bass. He worked with numerous

artists including the Rolling Stones on *Their Satanic Majesties Request*, Cat Stevens, Shirley Bassey, Donovan, Herman's Hermits, Françoise Hardy and Lulu. Micky Most particularly used Jones as his first-choice studio arranger including all the sessions for Tom Jones. On a number of the sessions, Jones would work with Jimmy Page, notably on the sessions for Donovan, and they struck up a mutual friendship. In 1964 Jones even released a solo single called *Baja*.

In early 1968, Cliff Richard had been

appointed to sing the UK's entry for Eurovision and there were six songs in the running for selection at Song For Europe. Still being friendly with Cliff & The Shadows, John was a natural choice to work with Cliff on some of these songs and he was asked to arrange two of the songs, *Do You Remember* written by Tommy Scott and *The Sound Of The Candyman's Trumpet* written by Tony Hazzard. Cliff went into the studio to record the songs in the first week of February 1968 under the guidance of Norrie Paramor and even though he arranged and produced two of the six songs, John Paul Jones played on all the songs for Song For Europe, except for *Rag Doll*.

Do You Remember came last despite being an upbeat number, perhaps because it was also the name of a song in Cliff's film *Wonderful Life*, or perhaps because it wasn't blessed with the most memorable chorus. *The Sound Of The Candyman's Trumpet* didn't perform too much better in the Song For Europe on March 5th 1968 finishing fourth, although to be honest *Congratulations* won by a country mile. The slightly





TIGHT JEANS WERE REQUIRED GARB FOR LED ZEPPELIN



LED ZEPPELIN IN ACTION

psychedelic sound of *Trumpet* would certainly have been unusual in Eurovision. Although neither of John Paul Jones' arrangements succeeded, he had the consolation of his playing on *Congratulations* being part of one of the biggest selling songs of the year.

But scant weeks after Eurovision, John Paul Jones had become a founder member of what would become the biggest rock band in the world, a byword for excess and success, Led Zeppelin. Jimmy Page had joined The Yardbirds in 1966 when Eric Clapton left, forming a guitar partnership with Jeff Beck. Despite the success the group had, the members were growing tired of touring and in early 1968 when Beck and Keith Relf left, Page was left as the last member of the Yardbirds and commitments to fulfil including a tour of Scandinavia. Jones approached Page and was recruited to what was The New Yardbirds along with vocalist Robert Plant and drummer John Bonham.

By the end of 1968, the group had become Led Zeppelin playing a blues inspired heavy rock. The first album, *Led Zeppelin*, was released in early 1969

and catapulted the band into the US and UK Top Tens. The band then toured incessantly, eight tours of the UK and USA in their first year together, before releasing *Led Zeppelin II* which reached Number One in the album charts on both sides of the Atlantic and is the album credited with kick-starting 'heavy metal'. One of the tracks on the album, *Whole Lotta Love* reached number four in the USA singles chart and was a hit covered by C.C.S in the UK, whose version was used as the theme to *Top Of The Pops*. Led Zeppelin famously never released singles in the UK – although *Whole Lotta Love* charted in the UK in 1997.

Excess

In 1970 the band released *Led Zeppelin III* and further touring cemented their position at the top of rock's tree. But *Four Symbols (Led Zeppelin IV)* was to be their all-conquering moment featuring the evergreen rock classic *Stairway To Heaven*. By the mid-1970s Zeppelin were a by-word for excess, with their spectacular staging matched by the off-stage excess with private jets and legendary destruction of hotel suites.

Further albums, *Houses Of The Holy* and the double album *Physical Graffiti* continued their success followed up by the film *The Song Remains The Same* that combined live footage from American concerts and fantasy scenes depicting each member in a fantasy sequence. Jones' fantasy sequence involved him playing a masked horseman.

In 1976 Led Zeppelin released *Presence*, but a car crash in which Plant was injured meant they could not tour the USA until the following year, during which time Bonham was arrested and Plant learned his young son had died from a virus. The band cancelled the rest of the tour and there were questions raised over their future. To keep the band going John Paul Jones practically wrote and recorded all of the next album, *In Through The Out Door*, following which the band headlined Knebworth Festival in 1979. But while rehearsing for the forthcoming US tour, John Bonham died from alcohol abuse and the band was no more.

Even while in Led Zeppelin, Jones had continued his studio session work working The Family Dogg on the *A Way*

Of Life album, with Madeline Bell of Blue Mink on her 1974 album *Comin' Atcha*, and with Roy Harper and Paul McCartney & Wings. In the 1980s, Jones returned to session work, including more with McCartney and also scored some films for Michael Winner. The remaining members of Led Zeppelin reunited to perform at Live Aid, but that was one-off. In the 1990s his production work on REM's *Automatic For The People* brought further success, and in 1999 Jones released his first solo album, *Zooma*. Further albums followed and Jones toured with Nick Beggs from Kajagoogoo. Working with the Foo Fighters led to Jones forming a 'supergroup' Them Crooked Vultures with Dave Grohl and Josh Homme (*Queens Of The Stone Age*).

Feted as one of the best bass players of all time, John Paul Jones has had a lengthy career in rock and pop and always will be most remembered for his membership of Led Zeppelin. But it is a measure of the role A Song for Europe played in British pop music that there is a connection between the biggest heavy rock band of all time and Eurovision. ■

GET ON WITH THE PROGRAMME



Bill Holland is a fan of our favourite contest and has set off on a quest to get hold of every programme issued by the host broadcaster of each of the contests. In this article, Bill tells of his quest and how far he has gone in fulfilling his objective.



My name is Bill, and I'm a collector.

If you too are afflicted by the collecting bug, there are various strains from which you might suffer. In my experience, victims can be hazily separated into three non-mutually exclusive groups. There are the hoarders, who nab everything – if it fits the bill, even vaguely, it's gathered and stashed, piled from floor to ceiling, or stuffed into bin bags, never again to see the light of day. There are the completists, who have a defined list of items they must locate and tick off, however laborious that task may be. And there are the perfectionists, who seek the highest quality, or rarest, pieces in their field – money and time is no object: only the best will do.

Collectors of Eurovision memorabilia are no different – we follow the same patterns as those who covet snuff boxes or Steiff teddy bears or Georgian carriage clocks (Tbilisi's finest). A Eurovision-hoarder might have accrued 37 light-up wristbands from Malmö, or a stack of branded Schwarzkopf stickers from Düsseldorf. A completist could be on a mission to obtain every *Festival da Canção* entry of the 1970s on 7" single. A perfectionist's aim may be to procure

an ultra-scarce winner's plaquette, or a presenter's screen-used outfit.

My personal diagnosis is: completist, with recent signs of perfectionism. I've been stricken for more than two decades. There's no known cure, but the symptoms can be briefly relieved by scoring a new addition to the collection. For me, it all began on 9th May 1998.

I was 13 and a half... and devastated that my parents hadn't been successful in the ticket ballot. Despite their best efforts, we wouldn't be attending the Grand Final in



Birmingham. An avid Euroviewer for five years by this point (Sonia's entry had been the first cassette single I had ever bought), my interest – like that of so many fans – intensified hugely when Katrina & The Waves won in Dublin. Obsessed, I leapt on the fledgling internet, learned about OGAE (joining immediately), and waited with anticipation for the BBC's hosting of the 43rd contest. Despite the letdown of not being able to attend the live show, I excitedly watched from home, cross-legged in front of the telly, as Imaani came so close



to repeating a British victory. The sense of disappointment at not being there in the flesh was largely expunged the following day however, when, returning from a trip to North Wales, my father presented me with a consolatory gift: he'd thoughtfully taken a Midlands detour and managed to get hold of an official programme. A sleek, high quality booklet with a silvery grey cover, emblazoned with the starry emblem of the event, packed full with all the information one could ever need on Eurovision 1998.

Satisfying

I might not have been present in the hall, but owning this document was a satisfying and tangible substitute. Initially I treasured it as a tool – with the lyrics of each country's song smartly set out, I could watch and re-watch my recording, and accurately sing along. Rather than 'programme', the Beeb had styled this publication a 'Souvenir Brochure' (costing £6) – a memento to take home and preserve, a glossy keepsake, commemorating a remarkable evening.

Twelve months later, sunny Israel prepared to welcome the Euro-juggernaut. Before the days of ubiquitous online shopping, the purchasing of concert merchandise from far-off lands wasn't for the faint-hearted.





Convoluted phone calls to 24-digit hotlines, disconcerting foreign dial tones on fuzzy international connections, the repetitious spelling-out of surnames and postcodes, and the disquieting guesswork on how much was actually being debited from your Switch account in unfamiliar currencies. In 1999, after three weeks' waiting for the postman to literally deliver the goods, my mother's telephonic endeavours paid off – a parcel arrived, containing a t-shirt, a mug and the thing I awaited most eagerly – the Jerusalem programme. While just as detailed as the Birmingham version, this example was brightly decorated in Mediterranean colours, its contents

described through exotic fonts and charmingly imperfect English translations. Even the smell was enticing: I can't verbally define the bouquet of a late 20th century Israeli printworks – but this programme smelt unmistakably right. It reflected the show it celebrated perfectly.

Technically, I now had a collection, though I didn't think of it as such at the time. The pair were placed on my bookshelf side-by-side, so I acknowledged their kinship – but mainly in terms of neatness and common sense rather than any early symptoms of the collecting bug.

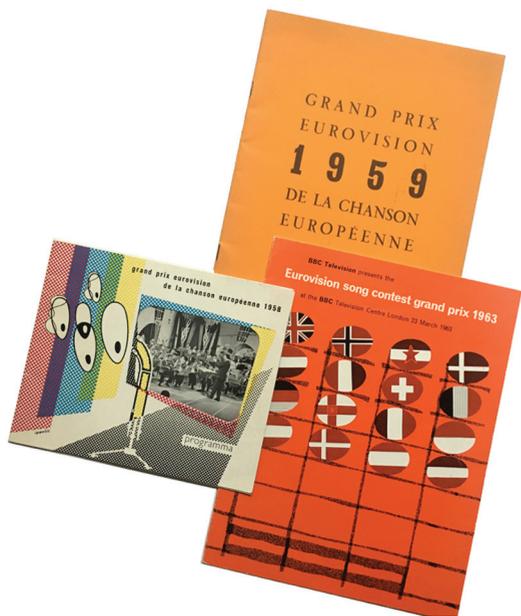
My first contest as an attendee was in 2000. As an only child I was over-indulged,

and that included the altering of family holiday plans – my folks generously stumped up for us to travel to Sweden that spring. It was here that my love of this crazy competition was cemented for all time. I will never, ever forget the electrifying, spine-tingling moment that Charpentier's *Te Deum* prelude – the Eurovision jingle – rang out loudly through the crucible of the Globe Arena, the feeling of utter glee impossible to contain. Once again, this edition of the show contrasted starkly with its predecessor – cool, modern, sober Scandinavian chic, reflected in the staging, the postcards, the logo and, indeed, the programme. In a move I would later see, alarmingly, mirrored by Stars Wars toy enthusiasts and Doctor Who merchandise aficionados, I bought two programmes in Stockholm – one to read... and one to 'keep'. My fate was sealed.

Fanatics

For your average Joe (and, doubtless, Jake too), the Eurovision Song Contest is an annual, light entertainment TV show, which, for 364 days a year, they ignore entirely – like the BRITs or the Royal Variety Performance. But fanatics of anything attempt to extend the pleasure in their chosen province, especially if the 'off-season' is yawningly long. The classified section of **Vision** enabled me to fuel my hunger that summer, by answering a small ad and purchasing videotapes of old contests from a fellow addict in Cambridgeshire. I wanted to work backwards, to inhale every contest, to delve into the history of this unparalleled spectacle. I bought a huge carrier bag of clunky tapes, heavy and cumbersome – but worth their weight in gold to me. As an afterthought, the seller threw in a 1997 programme to sweeten the deal. In the days before YouTube, the grainy, juddery VHS footage was the best available, and despite the poor quality, I cherished every frame. However, while I revelled in the visual content of the cassettes, it's indisputable





were stowed safely in my suitcase – one keeper, one reader and one spare. I vividly remember my concern at Kiev in 2005 that, despite broadened access to the venue by virtue of fan accreditation, there seemed to be a programme shortage and no volunteer or staff member seemed to grasp what I was talking about. I can see the moment in my mind's eye now, when my friend, Simon Bennett, spotted an unguarded copy on a coffee table in the lobby of the Premier Palace hotel and, to my shame, I surreptitiously grabbed it and scurried away like a common thief.

Aside from this ignominious blip, adding the newest issue to the collection each year has been a simple and automatic habit, even on the occasions where I haven't frequented the event in person. Pals have either picked up a couple on my behalf, or eBay has come to the rescue.

Unremarkable

By the time I had left home and moved to London in the autumn of 2005, my collection was nine-strong, but unremarkable. In true Carlos Paião/Tamta fashion, I had played back and replayed my VHS recordings until they were threadbare, the format obsolete, and now YouTube was picking up the slack. My favourite Eurovision era was settling on the 1980s and early 1990s, and I wanted the brochures to match.

Via auction sites I picked off the lowest-hanging fruit. I acquired 1992 to 1996, cheaply and without fuss. Through online forums I found a chap in Belgium happy to exchange 1988, 1989 and 1990 for a few CDs. I was very pleased to get 1990; there was something beguiling about an object from a country which no longer existed - Yugoslavia had disappeared, in its socialist form at least, before I was old enough to be conscious of it, and even the word suggested something of a departed era.

I was now assembling historical artefacts, like any philatelist, numismatist

that a ramshackle stack of Memorex and Scotch videotapes doesn't allow much scope for attractive display. The bonus programme, on the other hand, was a smart, elegant and contemporary gem. I now owned four, plus a Stockholm spare.

As I turned from a teen into a man, and attending the contest became routine, so did the acquisition of official programmes. Whether it was Tallinn, Riga or Istanbul, I couldn't properly relax until the goods

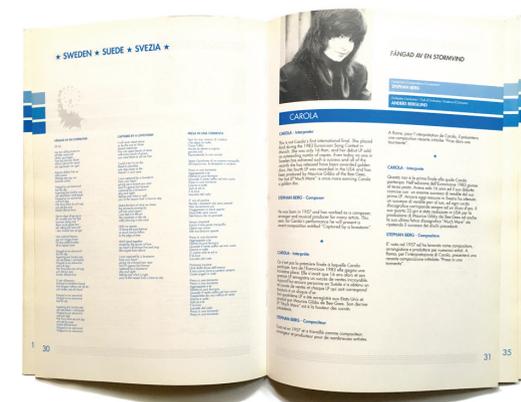


or arctophilist, only my realm was more esoteric. I was a bona fide Europrogrammelist, and I was doing well. But how would I find more?

In truth, the course of action in collecting Eurovision memorabilia is often a convoluted, discouraging and ultimately fruitless process. Older ephemera is scarce, potential sources hidden, and, for the most part, luck plays a larger role than judgement. Furthermore, as many a collector will attest,

there tends to be one special item, one particular piece, that proves peculiarly difficult to locate and secure, which can drive you round the twist.

Early on in my collecting career, the programme from Rome 1991 was one such 'holy grail'. The odds seemed against me. Did I know anyone who had attended the 36th contest? No. Had it been a large-scale event, crammed with track-down-able fans who'd be delighted to pass on their wares? No. Was the RAI online customer relations team helpful? Very no... Frustrated, I posted advertisements on burgeoning forum sites, casting a line into the vast dotcom lake in the hope of getting a bite. For ages, the silence was deafening, but eventually, via a complicated trail of emails and being pushed from pillar to post, I caught a break. A fan in Greece had a 1991 programme, and was willing to sell. The asking price was €150. It seems quaint now, but at the time (summer 2006), that caused a sharp intake of breath. As a student I wasn't particularly flush, and a hundred quid represented a lot of lager. Nevertheless, I bit the bullet. Happily, my new Athenian friend was about to visit England on business, and – without any parental green lights – I invited him to the family home for supper during his stay... goodness only knows what my





For a long while, I tried to simply enjoy the programmes I had compiled; reading them, displaying them, even photographing them. I wanted to find more, but the task seemed so massive that I kept those thoughts at bay. I'd no idea where to start looking, so I didn't. But after a time, the collecting bug breaks out and jolts you into activity.

While watching some old Eurovision infotainment videos on the computer, I'd noticed a contributor who kept popping up, a Norwegian OGAE member called Kato. Though prominent in Sky 1's featurette *Eurosong 96*, it was what he said in passing during a documentary on the 1999 contest that pricked my ears: something about him owning all the programmes of contests past. I clocked the name, typed it into a search engine and found an email address. My message was promptly answered. It was then that my enthusiasm was tempered by a stark realisation: I was an amateur. This man was the real deal. A collector of decades' standing, Kato had amassed a bewildering assortment of the finest and unique jewels it was possible to imagine – not only programmes, but screen-used props, personal effects, and even an early winner's medal.

Novice

I felt firmly put in my place as a novice. We talked, however, and I was heartened by the fact that scraps off the king's table are themselves gems – this understanding Norwegian had spared himself, and he was happy to make a deal. Knowing such a chance wouldn't likely come again, I begged, stole and borrowed the capital required to purchase what he was offering: the programmes from 1980 to 1984 inclusive, which represented his surplus stock.

Again I was fortunate, as Kato's job brought him to London often, so a meeting at King's Cross station was arranged. For

folks thought. But still, he came – with the precious cargo in tow. And what a cargo!

The phlegmatic approach taken by Italian television into the production of their second Eurofestival certainly extended into its promotional material: a gorgeous mix of 11th hour design and incongruous graphics, bundled together in a lustrously bold cover in it'll-be-alright-on-the-night blue. A genuine treasure. However, laying out those crisp notes in payment not only damaged my reeling bank balance, but also confirmed my private suspicions - this collecting lark had become an incurable passion, and in all likelihood would prove progressively costly.

I had ticked off the 1990s! Then, 1985, 1986 and 1987 were achieved thanks to a fortuitously reasonable eBay win. I had a smart collection, covering all the contests of my lifetime, now housed securely in a large artists' carrying case for ease of transportation, without any gaps... except, of course, the cavernous gap of 1956 to 1984.



ease of carriage, I withdrew multiple £50 notes (not something I was accustomed to doing), which gives a hint of the financial hit required. 'It's only money,' I thought – and any qualms of that kind vanished when the booty was handed over. These were programmes that predated me, from when the contest was a black tie event, a polite applause event, free of flag-waving and pyro. These booklets screamed early 1980s with everything they could muster – the design, the colour, the tone. Exhaustive detail, from accounts of the careers of each chef d'orchestre and lyricist, to a grandiloquent history of the host broadcaster, copiously illustrated with large black and white photos of the permed and mulleted protagonists.

My collection now consisted of all the editions from the 25th contest onwards: I had about half of all those in existence. But I was well aware that I had done the 'easy' half. There aren't many Katos out there, I knew for sure, but even if there were, the

chances of me stumbling across them were slim. For a very long time - ten years, in fact – I pretty much rested on my laurels. I kept up the eBay checks, of course, and came close on various occasions to expanding the set, but was invariably outbid, usually – agonisingly – in the last few seconds of an auction.

Towel

By 2018 I'd spent a decade where the only additions had been the annual acquisition of the new programme. I hadn't made a dent for such a long time, I had practically thrown in the towel.

The collecting bug can go into remission, but I know I'm stuck with it for life. And so eventually, with some time on my hands, I decided to change my approach, and get serious. I asked myself two fundamental questions: who would still have vintage examples of Eurovision programmes and how do I track those people down?

Instead of focusing on other collectors, I



resolved to attempt overtures to those I knew had been present on the nights in question – performers, composers and production crew. The plan was to work backwards from 1979, Googling every name Wikipedia had to offer in connection with a particular contest, in the hope of finding contact details. I quickly widened my research sources by utilising other websites, like that of my friend Bas Tukker, which catalogues information on every conductor in Eurovision history.

One important factor struck me. Musicians who were at the height of their success a minimum of 40 years ago aren't necessarily the most tech-savvy today – or at least they're not sat in front of a screen all day like me. That is a generalisation, and it's certainly not a criticism, but it was a problem. Many emails went unanswered or returned promptly as 'undeliverable', for whatever reason.

Unfazed

There was, nevertheless, the occasional response. The first was from Lasse Samuelson, the Swedish maestro. Unfazed by my request, he assured me he would look through his archive (always a good sign) and let me know if he had anything suitable. I waited with baited breath and, sure enough, a few days later, some success: he had a few bits left and would send me them if I paid the postage. The haul included the 1979 programme, a raft of TVE stamped photos from 1969, and even Lasse's identity badge from the 1973

contest. I was staggered at the result and flummoxed as to why I hadn't tried this method before.

I quickly came to the conclusion that the glamour set, those who were front and centre at the time, were both less capable and less willing to help me. It was the behind-the-scenes bods – and, indeed, their relatives – who were much happier to hear from me and more inclined to assist. The daughter of Juan Carlos Calderón, the Spanish conductor, sent me a 1975 programme and ticket, free of charge. The graphic designer Frans Schupp supplied me with a pristine example from 1976. I purchased a Brighton 1974 programme from Mouth & MacNeal's record company executive. A former NOS sound engineer provided me with a 1970 programme, and 1977 duly followed, courtesy of an ex-BBC cameraman. My head was spinning at the rapid progress I was making. Some cost big bucks, others not a penny – but that was irrelevant: I was getting my mitts on items I'd assumed would be impossible to obtain.

On top of the acquisitions, I was actually having conversations – albeit electronic ones – with legends of the early years of the competition. Some were thrilled to reminisce about their performing days, including Dutch singer Milly Scott, the contest's first black competitor, who, after a little persuasion, sent me a signed 1966 programme. Nineteen sixty-six! This wasn't just a programme, it was a valuable antique, from the pre-pop days of monochrome broadcasting. The

unicycling interval performers, Barbro and Ola Nordström – still heavily involved in the world of circus performance – supplied me with a 1963 programme soon after.

Don't get me wrong, it isn't that easy. The successes I've had are the result of hundreds of hours of inquiry, thousands of emails and letters, and untold dead-ends and setbacks. But I've found that the hunt is almost as enjoyable as striking gold: sniffing out a lead, getting an address, translating a message in and out of English, and narrowing in on a victory. I am now in territory I'd once have thought laughable. The two most recent arrivals have been from the nascent era of the competition, the 1950s... Remarkably, the son of Otto Lington, the Danish composer from 1959, had an immaculate programme from Cannes just tucked away on his study shelf, and was happy for me to take it. A friend of a friend of a former NTS employee saw the Facebook post where I announced my 1959 find, and – within a fortnight – 1958 was being posted through my door.

Treasure

One man's trash is another man's treasure, and thank heavens for that: if the owners of some of the things I've unearthed valued them to the extent I do, there's no way I would have ever come to own them. Undeniably, programmes are sheafs of paper stapled together – but beauty is in the eye of the beholder.

More than anything, collecting Eurovision Song Contest programmes has sealed my adoration of this loopy festival more firmly than ever, and my appreciation for its history has only grown. One day I might complete the collection and will have to find some other strand on which to focus. But I've got the bug and the search continues. My name is Bill, and I'll always be a collector. ■

If you can help with programmes I'm missing, please get in touch!
bill-holland@hotmail.com



EURO QUIZ

This issue we challenge your knowledge on past Eurobash guests!



- 1 What was the original name of the band Live Report?
- 2 Who had their first appearance in their country's national final in 2005 with the song *Appreciate*?
- 3 Which act won the Best Song at the *International Song Festival* in Vina del Mar, Chile?
- 4 Who is William McPhail better known as?
- 5 Which singer wrote and recorded the Cardiff City FA Cup Final song *Bluebirds Flying High*?
- 6 Who had their first chart success as part of the group *Bus Stop*?
- 7 For which country has John Kennedy O'Connor announced the jury votes?
- 8 Zita Kaminska has been Head of Delegation for which country?
- 9 Which song did Bill Martin write for Luxembourg in the 1970s?
- 10 What was the first Eurovision Song Contest overseen by Svante Stockselius as Executive Supervisor?

THE ANSWERS

- 1 Midnight Blue
- 2 Glen Vella
- 3 Hera Björk
- 4 Scott Fitzgerald
- 5 James Fox
- 6 Daz Sampson
- 7 San Marino
- 8 Latvia
- 9 *Toi*
- 10 2004



PRESIDENT'S PAGE

A word from OGAE UK President Alasdair Rendall

So now we know. Eurovision 2020 will be held in Rotterdam, with the Grand Final taking place on Saturday 16 May. The battle between Maastricht and Rotterdam was hotly contested with rumour and counter-rumour, but we wish the organising team every success – we know they will work to put on a great show at the Ahoy Arena, and make it a memorable experience for the fans.

At the time of writing we do not have any details of ticket allocations for OGAE clubs, although things can and do change fast with – as we know from some previous years – little notice. Therefore the application process to be in the ticket ballot has now opened.

Please make sure that you have applied to be in the ballot by the deadline of 31st October (full details are on our website and elsewhere in this magazine). As ever we must plead for your understanding that we have no control in how many tickets may be offered to us, and with Netherlands being such a convenient destination for many of us, it is likely that demand will far outstrip supply.

It's anybody's guess as to what the BBC plans to do with regards to selecting a song to represent us in Rotterdam. I have been in touch with the organising team and offered a discussion on a way forward, as we did the last time there was a format change after 2015. A lengthy but interesting discussion that was held on our Facebook group shows that there are many different paths that could be followed. But at the end of the day, we just need a strong song, well sung, excellently performed, and with that – to coin a phrase – *je ne sais quoi*.

By the time you read this, Eurobash will have been and gone – a full review will take place in the spring 2020 edition of *Vision* (out in January), but I would just like to put on the record my thanks to everyone involved – organising team, guests and delegates.

In addition to Eurobash there have been many other events to keep Eurovision fans occupied in what used to be quaintly known as the off-season. Whether it be Eurofest with Anna Bergendahl, the annual EuroStarz concert with a diverse range of acts, Glasgow's *Ne Party Pas*, or Manchester Calling, we hope there has been something for everyone. We've also been keenly

supporting events held by partner clubs, such as the Eurovision Weekend in Malta, the Finnish Eurovision Cruise, or the forthcoming concert run by EC Germany in Cologne.

OGAE UK is very proud and excited to be hosting the OGAE

Song Contest this autumn. Thank you to everyone who nominated songs and voted in the UK heat, and we would like to wish the very talented Lewis Capaldi all the very best, with his big song *Someone You Loved*. Can we do the double? Fingers crossed!

Finally for this edition, we look forward to seeing as many of you as possible at this year's OGAE UK AGM which, once again, takes place at the Morpeth Arms in London. It's a chance to meet the committee and to find out what the club's been up to over the past year, and our plans going forward.

Until the next time – Happy Eurovisioning!



Image by Guido Pijper



Data driven design for Eurovision fans
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V AND THE AWARD GOES TO...



There's an increasing trend to give out gongs post Eurovision, so **Nicky Teare** offers a few reflections on what was an incredible Eurovision in Tel Aviv, flimsily dressed up as awards

AMBASSADOR

The award for greatest ambassador (or a chance to bang on about the fan 'experience')

Every random 'huge Eurovision fan' who had ever danced to Gina G in a club decided to go to Lisbon, but Tel Aviv was obviously a slightly less popular destination. Logistical reasons, tickets, expense and security concerns all took their toll on the number of fans attending, with some also citing political reasons.

In retrospect it's probably a good job

that the UK didn't triumph in Tallinn instead of coming joint third, which surely it would have done had *DJ Romeo* won Song For Europe, and suffer a similar boycott.

Many familiar fixtures of the fan circuit were in attendance and my opening night was an almost perfectly cast motley crew. 'Old' friends from the community, members of the press and some newer faces led to the gloriously awkward introductions that accompany any mixing of fan tribes, where people try to decide whether admitting to being aware of someone's existence



WINNER: **Jude Habib**, seen here with her biggest fan **Izhar Cohen**

actually constitutes friendliness, weakness, or signifies them as a crazed social media stalker. There was even a level of celebrity every truly worthy Eurovision gathering needs – a North Macedonian backing singer.

Somewhat ironically some may say, the Israelis certainly tried their best to overcome the press/non-press fan apartheid that can occur at Eurovision, with excellent Eurovision disco facilities. However, the existence of both EuroClub and Eurofan Cafe did mean a lot of people frequented one or the other,

rather than coming together as one gloriously egalitarian and integrated mass as happened in Stockholm. As the week went on, I saw less and less of my 'non-core' Eurovision friends, spotting Slavko and Mans more often than I did several stalwarts of the Eurovision circuit to exchange updates with.

However, no matter what the time of day or place, one person always seemed to be randomly on hand to see how you were – the incredible Jude Habib. Jude had spent a couple of weeks in Israel ahead of the contest and was always around in person and online with advice on logistics, practicalities and to ensure that things were running smoothly. Jude did more over the course of two weeks for Israel's reputation than Dana International and hummus combined ever have. In a just world she would be the next Mayor of Tel Aviv, but if not I hope this award is some recognition of her services.

FAKE NEWS

The £350m a week to the NHS award for publicity not quite living up to reality (or a chance to bang on about the host city)

I think the fearsome pre-contest reputation of Tel Aviv as a technologically advanced, security obsessed city full of slightly rude people has to be the winner.

Rumours obviously spread quickly during Eurovision week – my favourite of which was that Madonna had to move hotels because Sergey wouldn't leave the penthouse in her chosen place to stay – but the one that caused most excitement amongst people I knew was when someone claimed to have actually successfully connected to the city wide free Wi-Fi. This was soon proven to be a myth. After receiving their mobile phone bills for May, many fans are currently hoping that this issue of **Vision** reaches them before winter, so that they can use it as fuel for heating and cooking. (Oy! – Ed)

Upon arrival in Tel Aviv's Ben Gurion airport, myself and my two travelling companions



were hauled off to a room by a policeman, who kept asking us if we had drugs. As he menacingly pulled on his plastic gloves, there was a moment when I thought all three of us were going to be asked to strip naked and, with no noticeable privacy around, have our orifices roughly violated and probed, while the rest of the people in the room stood helplessly watching. Unfortunately, this wasn't the case. Instead, he searched our bags in a less thorough manner than the check-out assistant at Sainsbury's does when the "unexpected item in bagging area" noise goes off and sent us on our way with a friendly "Welcome to Israel".

Most people also seemed far from rude. While I wouldn't want to stereotype a whole nation based upon a small cross section I met, I'd say the Israelis were perhaps slightly more direct than average, but also with a

wonderful sense of humour. The feared overly stringent security also wasn't really a noticeable issue. The "inevitable" terrorist attack proved about as much of a tangible threat as the Millennium Bug. While on an excursion though, I did notice an unattended bag on a seat near me on the coach and alerted the driver. "It's Israel – it's probably a bomb" was his response.

Of course, not everyone was as fortunate to escape the menacing Israeli security forces so lightly. Fans rightly feared for the fate of Icelandic act Hatari as they waved Palestinian scarves during the voting at the Grand Final. Would they get out alive? As expected, a diplomatic incident unfolded the next day when the boys felt the full force of Mossad come down on them as they were summarily punished and tortured for their political protest by being assigned centre seats on the plane on the way home. Not just any middle seats, but ones near the toilets. Fans in OGAE Iceland report that the boys are still suffering from some flashbacks, but want to remain strong and are looking to SuRie's bravery last year for their inspiration.

OTHER AWARDS



The Award to commemorate the certain death of pure pop and Schlager as a competitive Eurovision force – This year's *Verona* – Norway for winning the televote.



The Award for being sick of experts – North Macedonia, the 'professional' jury winner, which went on to receive less points in the televote than San Marino.



The Award for dead good adding up – The EBU and the Belarus 'aggregated vote'.



The Award for Russian gifts being entirely coincidental to any goodwill received – Members of the press and the expensive perfumes gifted by Mr Kirkorov. What a gent.

DJ TAKE ME AWAY (and play Eurovision songs!)



With the rise in Community Radio in the UK, there has been an explosion of Eurovision radio programmes. **David Mann** investigates.



For a country that, these days, aside from us fans, might be described as ambivalent when it comes to Eurovision, a fairly unusual media event occurred on the day of this year's first semi-final in Tel Aviv, Tuesday May 14th, 2019.

On that day, no less than five local community radio stations across the UK aired Eurovision-centred radio shows, broadcasting not only on FM in their local areas, but also of course worldwide via the internet, either through their station's own websites, or through major web audio relay platforms such as TuneIn. And all these shows were fully presented productions too, rather than just being a continuous automatic mix of Eurovision music. David Horton kicked things off at midnight with his 60-minute Eurovision show on WCR-FM in Wolverhampton, Declan Garner was on air at Spark Sunderland, the city's own University-based FM local radio station at 11.00, Martin Palmer was broadcasting direct from Tel Aviv for *Let Me Be The One*, his regular Eurovision show on Bradley Stoke Radio (BSR 103.4FM) based near Bristol at 13.00 and, in the evening, two more dedicated Eurovision shows were broadcast simultaneously – David Webster with his seasonal Eurovision Special on Gateway 98.7 based in Basildon, Essex, and Tommy Ferguson with his

regular *Eurovision Show* on Mearns FM, based in Stonehaven on the east coast of Scotland.

On Sunday May 12th, Ciaran Urry-Tuttiett had broadcast his regular *Eurovision Showcase* programme on Forest FM in Hampshire. The evening before the first semi-final, on Monday May 13th, I presented the last of my own seasonal *Eurovision Preview* specials on Norwich's Future Radio, and of course, on the Wednesday night, I made my regular contributions to Eurovision Radio International (now broadcast live to air on FM and DAB+ in Malta but available worldwide on the web). On Grand Final day itself, Saturday May 18th, I presented a special three-hour Radio International preview show, in the final run up to 'zero hour' in Tel Aviv, live from the studios of Radio Wymondham, the newly-established community radio station in my own home town in Norfolk.

So, while fans in Tel Aviv were sunning themselves on the beach or in the Eurovision Village and wondering just 'how' a bottle of water could cost that much, a dedicated team back home were 'flying the flag' for Eurovision across the wavebands during Eurovision Week! Some of those mentioned tell us how they got involved in getting Eurovision on to the UK airwaves.



CIARAN URRY-TUTTIETT

Eurovision Showcase on Forest FM

I started the *Eurovision Showcase* in October of 2014 with Forest FM, after I

had approached the station's manager about hosting a Eurovision Song Contest themed show. He was reluctant at first, but grew to embrace the idea of broadcasting a show about the world's biggest singing competition that would, at the same time, make our on-air service more diverse. Not only that, but music performed in different languages doesn't get much coverage on any of the big radio stations either. So, here on the south coast of the UK, we could be a beacon for music which is truly diverse.

I really wanted to share my passion for the contest I love and celebrate the power that it has to bring the people of Europe, and beyond, together too! Having been able to attend the Grand Final of the 2014 Eurovision Song Contest in Copenhagen and witnessed Conchita Wurst winning for Austria, it was a truly magical moment for me that, after becoming a local radio presenter two years previously in Southampton, I was now able to give the contest that I love more presence on the airwaves all year round.

● **Eurovision Showcase is broadcast year-round at 17.00 UK every Sunday on Forest FM.**



MARTIN PALMER

Let Me Be The One on Bradley Stoke Radio BSR-103.4FM

I'm Martin Palmer, long time Eurovision fan, six years a blogger with *Let Me Be The One - Eurovision Through The Ages* and since 7th August 2018, the Eurovision radio host on Bradley Stoke Radio, a community station broadcasting from just north of Bristol. My show is called *Let Me Be The One* and it grew out of being the so-called Eurovision expert in this geographical area and helping out BSR presenter, Classical Chas, with his Eurovision review shows, just before each Eurovision, for the previous four years. Chas suggested that I join properly as a volunteer in June 2018; I had the legal and practical training in July and my practice show became my show number one! I initially had a one hour slot but that changed in 2019 to two hours, with a three-hour special aired before I went out to Tel Aviv for this year's contest. I think that I was fortunate to join when there were lots of free slots available on the station during the week and also lucky enough to apparently have a 'good radio voice'.



During my time so far, I have covered the whole 2019 season and that allowed me to play as many current songs as possible – not only the ones that made it to Tel Aviv, but also as many of the national finalists that I could find and play. I managed to air the entire playlists from Czech Republic, Norway and Australia this year – with help from several of the artists who kindly provided tracks before they were officially released – I hope to increase that number for 2020! I also produced one show in Tel Aviv and got it sent back to the UK to play in my absence. I think that being a radio presenter, as well as a blogger, definitely helped with my press application via Australia this year too. I try to either have a theme running through the songs played or use material relating to the news of the week – any interviews I have been lucky enough to obtain also get aired too (EuroStarz 2018 and 2019, London Eurovision Party 2019 and three Eurofests being the sources). I'm not sure what 2020 will bring but, having passed the show's first anniversary, I'm looking forward to playing more Eurovision material on *Let Me Be The One* as the new season gets into its stride.

● **Let Me Be The One is broadcast live on Bradley Stoke Radio on Tuesdays at 20.00-22.00.**

DAVID HORTON

The David Horton Show on 101.8 WCR-FM

The David Horton Show started life on internet radio based in Wolverhampton, on a station called Gorgeous Radio and led to my first outside broadcasts from Eurovision garnering a listenership of over 3,000, a record number for the station which still stands to this day. The show moved to the local community station called WCR-FM where it underwent a transformation going from two to one hour and broadcasting at the more Euro Club-friendly time of midnight until 1.00am into Tuesday.



The show contains the latest news, reviews and club mixes from all parts of the Eurovision spectrum, with several exclusives in the run up to the contest, including coverage of the pre-parties and I've also managed to air some exclusive interviews not found elsewhere.

The show ties into the DJ-ing side of my life, and I have gone on to specialise in the Euro genre, making several residencies and travelling all over the world to DJ at Eurovision parties. All of this from humble beginnings and a small show dedicated to one of the loves of my life!

● The David Horton Show is broadcast weekly on WCR-FM from Midnight until 01.00 Tuesday mornings.

TOMMY FERGUSON

Tommy's Eurovision Show on Mearns FM

I began my Eurovision radio show in 2015. The reaction from the radio station, Mearns FM, was 'what a brilliant idea!' I had no problem at all with launching the show.



The thing is, I tied the shows in with a dedicated Facebook group, which meant I could connect with people from all over

Europe. They in turn could give instant reaction to the songs I played. The formula works well and those contributing are an important part of the show, bouncing off my quick wit and, importantly, each other.

I am a very private person really and very rarely go to Eurovision events – partly of course because my hometown of Stonehaven is such a long way from, say, the Café de Paris in Leicester Square! I'm quite happy though spending hours alone creating and editing shows, now not just Eurovision-based, but also a wide variety of other documentary and music shows too, all of which can be found on my Mixcloud channel. I guess this 'hobby' has stemmed from doing the Eurovision shows and I thank everyone for their kind support for what I do.

● Tommy's Eurovision Show is broadcast weekly on Mearns FM on Tuesdays from 20.00.



DECLAN GARNER

The Eurovision Show on Spark Sunderland 107.0FM

My name is Declan Garner, aged 20, and I'm the presenter and producer of *The Eurovision Show* on Spark, a university-based community radio station in Sunderland, Tyne & Wear.



The main reason I wanted to start making this show was to find a way to share my love and passion for the fantastic contest we are all fond of and, at the same time, to enhance my studies in my Media Production degree at the University of Sunderland. Having fallen in love with the contest from Istanbul, Turkey, back in 2004,

it's remained a part of my DNA ever since and I wanted to really encapsulate my passion in something which everyone can enjoy. The station's target demographic of 16-25 year olds aren't necessarily as engaged in Eurovision as other age groups, so I felt it was even more important to have the chance to expose the contest to even more people.

Getting the show on air was pretty straight forward really. I approached the management of the station with my application form, and really made an application that I hoped would create a lasting impression; a reason for the show to exist. They were open to the exploration and showcasing of other cultures and countries through the power of Eurovision music and the contest, and it all just fell into place, with me already being involved in other shows and teams within the station as well. There was such excitement from everyone too, because people know how much the contest means to me, and I think for them it was important for me to have somewhere to express my passion and important for our audience to be able to explore other places around Europe (and Australia, of course).

The show ran from January of 2019 until the end of the university year in early summer, and came on leaps and bounds. I was lucky enough to interview Michael Rice (UK 2019), Anisa (Eurovision: You Decide 2019) and KEiINO (Norway 2019) within the first few weeks of being on air. That's when I felt I was connecting even more closely to the contest and that was something extremely special and a feeling I'll never forget.

● The Eurovision Show on Spark Sunderland is, at the time of writing, currently off-air for the summer.



DAVID MANN

Future Radio and Eurovision Radio International

My involvement with radio came about accidentally when I put on a Eurovision themed party, on Eurovision night itself, for a 'significant birthday' back in 2005. Much to my surprise, the event was featured in a two-page colour spread in the regional daily newspaper the following Monday. And that was the end of it, or so I thought. Until Eurovision came round again the next year, when the newspaper, and Future Radio, Norwich's community radio station, both contacted me for my 'expert analysis' of the 2006 contenders. Not wishing to shatter their illusions that I might have any more idea than anyone else about who was going to win (I'm usually hopelessly wrong, despite the fact that I've been watching the thing for 50 years or so)



I played along, and it turned into an annual invitation at Future Radio. I reported live from Dusseldorf into their *Pride Live* show in 2011, but the next year recovery after a major operation kept me at home in May. It was then that Future Radio's *Pride Live* show producer suggested that, when their regular presenters wanted time off from their weekly programme (Bank Holidays, Christmas etc.) perhaps I'd like to come and stand-in with a Eurovision themed-show instead – and I've just presented my eighth annual August Bank Holiday show for Future.

Having recovered sufficiently later in 2012, I attended Junior Eurovision in Amsterdam that November where, by pure chance, I sat next to Radio International's host Juergen Boernig (known to all as 'JP') in the Junior Eurovision Press Centre. We got chatting and the rest, as they say, is history, and as well as doing a whole host of other duties, I've now presented almost 350 editions of the weekly *Eurovision Covers Spot* for Radio International and interviewed a large number of Eurovision artists too. I'm also involved with our new community radio station here in my own home town of Wymondham. If only they hadn't put my pictures in the paper in 2005...

● Eurovision Radio International, currently celebrating 21 years on air, is broadcast live every Wednesday at 19.00UK time on Galaxy 105FM in Malta and on Castlepoint FM in the UK. *Pride Live Eurovision Specials* can be heard on Bank Holiday Mondays and over Christmas and New Year, on Norwich's Future Radio.

All the presenters welcome new listeners of course, and if you'd like to listen to any of the shows mentioned, rather than provide a long list of links here, just put the show name and radio station into any internet search engine. You should soon be able to find the appropriate website. Many of the shows are available for free streaming on Mixcloud too, and most have a presence on Facebook and Twitter. Again, a simple search should soon take you to the correct place! Happy Eurovisioning and happy listening from the UK Eurovision broadcasting team! Who needs Auntie anyway?

THE VISION PANEL

Alasdair Rendall leads another panel where OGAE UK members give their views on Eurovision subjects



Alasdair



Lisa-Jayne



Jordan



Joanne



David

- AR** Alasdair Rendall
- LJL** Lisa-Jayne Lewis
- JnP** Jordan Potts
- JeP** Joanne Powell
- DB** David Bridgman

AR: There are a few countries still to register their first win. Which country would you like to see win next, and why?

LJL: I can't possibly pick just one! I would love a Slovenian win and I think they've got it in them to do it in the next few years – seriously who wouldn't want a couple of weeks in Ljubljana?! We had such an amazing time in Tbilisi, Georgia for Junior Eurovision in 2017 that I would love the whole Eurovision world to experience this beautiful and mystical place. And of course I want

Montenegro to win, but I may have a vested interest in that one!

JnP: I would love Malta to win. I have been to the island and the people are so lovely and the setting is stunning. I think they would put on a great show – I'm just not sure how feasible it would be for such a small island. We need Chiara to come back and snatch the crown!

JeP: I think Iceland. Selfish reasons. I've always wanted to visit there and this would be the perfect excuse. I would be on that organised OGAE trip for sure! I also love their history in Eurovision. I adored their entries in the early 1990's, particularly Sigga's three attempts and had an Icelandic pen-pal who sent me *Naetur* as a gift as soon as it was

point swap that happens every year – now that really doesn't have anything to do with music and everything to do with politics. As far as the UK is concerned there is no more politics in the Eurovision result as there is in the UEFA Cup result or the Wimbledon Championships, however I don't see this conversation dying down any time soon.

JnP: Politics I think has always been a part of Eurovision and it always will. However I do think we see less of it recently than in previous years, but you only have to look at the jury votes of certain Eastern European countries to see that they rank the same country top time and time again – and I

AR: The "it's all about politics" phrase has become a cliché in recent years, so let's get the question out of the way - is there a modicum of truth in it, or is it just an excuse that we need to knock on the head once and for all?

LJL: It depends what you mean by politics doesn't it? With a broad-brush I would say that a lot of what is spoken about as 'political' is really 'cultural'. It's not so much political that Greece votes for Cyprus and vice versa, but more a shared culture, language, music industry, TV programmes, magazines, radio, etc. The only thing overtly political that I can see is the Armenian/Azerbaijan zero



Sigga sings *Naetur*



Hatari restores national pride!



Snatch the crown Chiara!

released over there, complete with English version. I would love to meet her one day.

DB: I'm looking firmly northwards in the hope that the next 'first win' will go to... Shetland! No, seriously I'm casting a glance in the direction of Iceland. The country has had 30-odd years of musical ups and downs. I was somewhat concerned by the numerous bland offerings served up recently (Maria Olafs was particularly grim) but the 2019 entry gives me hope for the future. The national broadcaster, RUV, would probably throw the kitchen sink at their staging of the event and make it a year to remember. Hatari, controversial though they were, went some way to restoring national pride and maybe increased the possibility of the glittering prize heading to Iceland in the near future.

don't think that's due to the quality of song selection year after year.

JeP: I saw a comment from a non-UK fan last year before Eurovision: You Decide giving me the impression we were a 'joke' even among fans. What hope do we have with the general public if that's the case? Politics does play a part, it has to, but it's just an excuse to hide behind. It's a small piece in a much bigger puzzle, one that involves changing the perception of the public so politics cannot be used as an excuse. Top notch national final on prime-time TV and well-known names would be a start. Like how it used to be. The Aussies did a great job of theirs.

DB: I'm not even sure that it is about hardcore politics, more lazy tribalism. The Greece/Cyprus love-in carried more resonance when they at least could point to the shared language of their entries. Now it looks vaguely ridiculous when the so-called 'professional' jury tows that line. It diminishes them. I also firmly believe that alluding to Brexit as being the cause of UK failures is a toothless argument. The UK failed because the songs were not very good and no one liked them. Perhaps the most worrying aspect of 'politics at Eurovision' though is the intransigence of Armenia and Azerbaijan. Enough already!

AR: The UK has such a diverse music scene – are there any genres that you would like to see in a UK final, or even representing the UK?

LJL: Yes loads – I am Anglo-Indian so naturally I would love to see some awesome Bhangra at Eurovision! I would love the UK to look beyond the sterile, inauthentic, middle-class, English pop that seems to be the only thing considered. What about looking north to Scotland or exploring some of the amazing performers with African roots or Celtic music or metal or ska or jazz? There is so much that the Eurovision community are missing out on.

JnP: I would personally (like a lot of others) prefer more song choice and diversity in the national final. With more songs

naturally I think more genres would make their way to the final selection. I think the typical Euro fan loves a ballad or a banger – however if the show was more mainstream Radio 1/BBC 1 prime time – I would love R’n’B and grime to at least mix things up a bit. We’ve tried everything else so why not give something else a go. Personally being a Welsh boy I would love to see a Welsh language song in the national final but I never see that happening.

JeP: I am a bit of a Rock Chick at heart and it would be good to get an up to date rock band involved in some way. It’s not the favoured genre of Eurovision of course but would make a change, and well, you never know, it may just work!

DB: In an ideal world, or perhaps a

AR: A growing criticism of the contest is that many of the contests in recent years have become very ‘samey’ – is there anything you think the Dutch could do differently next year?

LJL: I guess I am one of the few people who doesn’t mind so much the pattern that Eurovision has fallen into with its production. Of course I want every host nation to be able to mould the show in their way, but there are certain things that need to be in place in order for the show to go ahead. I’m excited to see what the Dutch do and how it all pans out for 2020 – specifically they can just make sure that there are plenty of Stroopwafels on hand, that would be essential I think!



JnP: I would love the Dutch to go back to two hosts. Recently there have been four hosts and it’s too much. You don’t get to know them and their personalities. The Dutch should slightly take it back to basics and keep it simple. Less is often more with Eurovision.



Seth Lakeman with Lucie Jones

nightmarish one where I was responsible for selecting the UK entry, an offer would have been made to Seth Lakeman. I threw his name in there before adding ‘folk musician’. Worry not! Lakeman doesn’t stand around in a knitted Arran jumper

puffing on a pipe. His brand of folk (give *Blood Red Sky* a listen) would go down a storm on the Euro stage. Ballys vocals and dynamic orchestration would hopefully propel us back into the Top Ten. Come on BBC – make it happen!

JeP: Make past Eurovision artists/winners the stars and don’t sign a multi-million dollar A-lister unless they are Eurovision crazy and want to absorb themselves in the whole experience! Seriously, I’m in the ‘bring back the live Orchestra’ camp and would love to see it, however I just don’t know if that would

happen again, or even be practical. Wouldn’t it be amazing if they did though?

DB: It would be hard to argue that the contest hasn’t become somewhat generic in the past decade. Rather than a flourish of independent, national creativity, we seem to be annually subjected to ‘X Factor writ large’. Year after year of indistinguishable sets, honking hosts and lame scripts. Personally I had high hopes that RTP would buck the trend in 2018 but Lisbon proved to be as beige as those that had gone before. The Dutch broadcasters may well choose to go down the same route, but wouldn’t it be nice to have, say, no more than two presenters? How about a stage set that didn’t scream ‘Saturday night talent show’? Maybe drop the tedious visits to the Green Room that simply exist to pad out (as if it needs it) a long show? This is a chance for Dutch TV and creativity to shine. It would be so sad to see this descend into another festival of LED presided over by a football team of mediocre presenters. *Verras ons Nederland!* ■

STAMPING ON EUROVISION



Gordon Lewis reports on the latest Eurovision releases within the world of philately

UPDATE

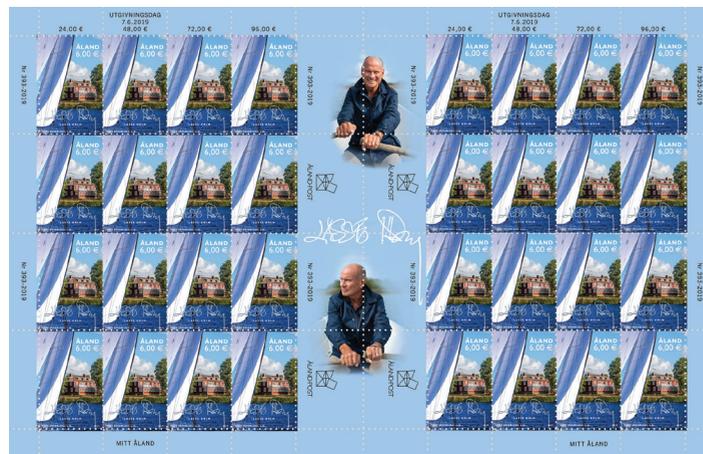


To celebrate Tel Aviv hosting the 2019 Eurovision Song Contest, the Israel Postal Company released an ATM printable stamp for worldwide use. This was accompanied by a celebratory miniature sheet featuring nine identical beach scene stamps alongside nine decorative stamps depicting the official Dare To Dream logo.



Elsewhere, the Åland Islands released a stamp earlier this year as part of its occasional My Åland series. The stamp shows the signature of Swedish singer-songwriter Lasse Holm (Sweden 1986) and the house on the tiny island of Gripen where he spent many holidays in his younger days. As well as representing his homeland alongside Monica Tornell with *E' De' Det Här Du Kallar Kärlek*, Lasse is also responsible for writing other Swedish entries including *Dag Efter Dag* (1982), *Främling* (1983), *Bra Vibrationer* (1985) and *Eloise* (1993). A miniature sheet comprising 32 stamps and two photographs of Lasse is also available although, at 192 euros per sheet, this is probably for the serious collector only.

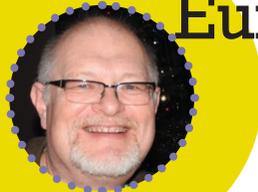
The release of Lasse Holm's stamp also led to the discovery of another one issued in 2016 as part of the same series. This stamp features the signature of another Swedish singer-songwriter and, of course, former ABBA member, Björn Ulvaeus. The main picture used on the stamp depicts the inlet of Karlby on the island of Kökar which is one of Björn's favourite places to visit. Although it is possible to purchase a full sheet of the stamp, there do not appear to be any additional photographs featured on this.



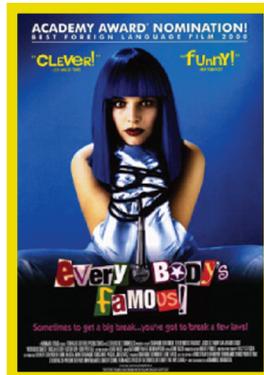
Finally, a miniature sheet was released in Netherlands back in 2012 which celebrated the country's strong ties with Indonesia which was formerly known as the Dutch East Indies. Featuring architects, writers and musicians, one stamp depicts Andy Tielman, who was one of the most important figures in Dutch popular music during the 1950s and 1960s, alongside none other than Anneke Grönloh who represented Netherlands in 1964 with *Jij Bent Mijn Leven*.

If you know of any Eurovision-related stamps that have not previously been featured in *Vision*, please email Gordon at gordon_lewis@hotmail.com

THE TEN ESSENTIAL Films & TV Shows With Eurovision Connections



In a recent edition we listed ten films that had loose Eurovision connections. As a result of that, a number of readers contacted **Vision** with other films and TV parodies which take Eurovision as an inspiration. So, with thanks to Hazel Ford, Thomas Latham and Martin Faulkner, **Marcus Keppel-Palmer** rounds up ten further examples.



10 *Everybody Famous (Iedereen Beroemd)* 2001

This Belgian film is a comedy about a shy, chubby girl and her father's dream for her to win Eurovision. Marva Vereecken was named after a 1970s Belgian popstar and her father, Jean, is convinced she can follow in her namesake's chart-topping footsteps – despite the fact her awful Madonna impersonations place her at the bottom of local talent competitions. Eventually Jean resorts to kidnapping to secure a break for Marva. Outstanding performances and a surprisingly suspenseful conclusion lift this irresistible film far beyond the ordinary. In fact, it was nominated for the Academy Award for Best Foreign Language Film in 2001.

Souvenir 2017

This French film from 2017 starred film superstar Isabelle Huppert as a faded singer who was once very famous in her country and came second to ABBA in the 1974 Eurovision. (I know, France didn't participate in 1974 and I haven't a clue what the great Gigliola Cinquetti would have made of this fable!) She has now slid into obscurity through a lot of bad mistakes and breaking up with her manager/songwriter husband. She now works in a pâté factory where she is discovered by a young 20-something who falls in love with her and then becomes her manager with a view for her to stage a major come-back by entering her in the French national finals. The song that she came second with in 1974 was called *Souvenir* and was written especially for the movie, along with the soundtrack, by Pink Martini. Our favourite contest is referred to as the "European Song Contest" but this was probably due to copyright procedures.



8 *Iris Blond (Sono Pazzo Di Iris Blond)* 1996

This Italian film stars Carlo Verdone as washed up singer Romeo Spera, who had hits in the 1970s, including appearing in Eurovision, but is now resigned to singing on cruise ships. Abandoned by his girlfriend who has run off with another member of his band, Romeo finds a Belgian woman, Marguerite, who sings Jacques Brel songs. They move to Brussels, but while there Romeo meets another girl, a waitress called Iris who gradually acts as his muse and leads Romeo to writing and singing again. Together they form an electropop duo called Iris Blond & The Freeze, but after initial success a music producer is interested only in Iris and not Romeo. The film then plays out as to whether Iris and Romeo will stay together or split up for their respective careers.

7 *Wild Dances* 2017

This short Australian film takes place on the night of the 2004 Eurovision and looks at the magic Ruslana spreads into the lives of a gay Australian boy and a Ukrainian girl in a small rural Australian town. The two teenagers come into conflict with their families on the night; 17-year-old Todd is quizzed about his sexuality by his family, being asked whether he will take a girl to the upcoming school dance. Across town, Lesia Lysenko, the only girl from an immigrant family at the Catholic High School, clashes with her strict, Ukrainian father, who insists that Lesia take her younger brother to chaperone her to that same school dance. Todd practises the dance moves from Ruslana's song in his family's tool shed and hatches a secret plan to get the song played at the disco. At the film's climax, Lesia and Todd find themselves dancing to *Wild Dances*.





6

Hallelujah 2003

It's 1979 and Israel is hosting Eurovision for the first time ever. And this comedy road trip film puts Israeli Eurovision music at front and centre of this story of Shooki, who is in the middle of his military service in Sinai. He decides it's time to ask his girlfriend's father for her hand in marriage and to do so he needs to steal his commander's car. Shooki's commander, Major Magen David, understandably isn't happy with this turn of events, and chases after Shooki to return him to his place on watch in occupied territory. On the other hand, as Milk & Honey hope to do the double, Shooki has to evade the Major, meet his hopefully future father-in-law, and watch the Eurovision before the contest ends, all the while hoping for a second Israeli victory in a row.

The League of Gentleman 1999

The spoof group Crème Brulee featured in the TV comedy, *The League of Gentlemen*. Commercial success evaded Royston Vasey's answer to The Sweet, although they "nearly signed to Pickwick in '76, had a minor hit with *Voodoo Lady*, and were in the Eurovision Song Contest heats "the year that Bucks Fizz won". Former guitarist and occasional hospital radio DJ Les McQueen found himself overlooked for a reunion tour, but convinced lead singer Tony Cluedo to take him back and gives him his life savings to solve 'a funding problem'. Sadly, it's all a scam.



3

Jubilee 1978

Derek Jarman's punk rock film only makes passing reference to Eurovision when the character of Amyl Nitrate (played by Jordan who would go on to manage Adam & The Ants) is introduced as "England's representative for this year's Eurovision" and she sings a version of *Rule Britannia*. That's not the only weirdness in this dystopian tale of Queen Elizabeth I catapulted into the world of punk. As well as Jordan, the film also featured those in the punk milieu including Toyah Wilcox, Jayne County, and a pre-fame Adam Ant. In parts shocking, in parts now quaint, the film is an acquired taste. How Amyl Nitrate does at Eurovision is never mentioned sadly.

5



2

Heartburn Hotel 1998

This TV comedy series featured an episode in which the delegation from the impoverished Eastern European state of Zagrovia, recovering from a recent civil war, stayed in the grotty Birmingham hotel run by Tim Healy's character whilst taking part in that year's Eurovision Song Contest.

Although the country in question is, of course, fictitious, the contest had of course been held in Birmingham that year, and the programme notably included some specially filmed footage of the Zagrovia 'entry' – entitled *Lik, Lik, Lik (Love, Love, Love)*, sung by Saskia – being performed on the actual Eurovision stage at the National Indoor Arena, complete with commentary by Terry Wogan.



4

Beautiful People 2009

Jonathan Harvey's TV series told the story of the Doonan family, with young Simon growing up gay in Reading in the 1990s and longing to live among the 'beautiful people'. In one episode, young Simon (Luke Ward-Wilkinson) and his friend Kylie (Layton Williams) are taken by their teacher to the rehearsals of the 1998 Eurovision. Through a series of accidents, the pair find themselves backstage with Dana International, who appears as herself, ultimately ending up on stage. If that is not enough to recommend the series to you, the fact that Olivia Colman plays Simon's mother should swing your vote!

1



Europigeon 1998

John Shuttleworth (aka Graham Fellows) is determined to get to Eurovision 1998 with his song, *Pigeons In Flight*, which he lovingly records on cassette in his kitchen. In this endeavour he is aided by Terry Wogan's spirit that appears as a garden gnome, a genie of the kettle and finally a newspaper photo, who offers support, advice and through the medium of clips from Eurovision past, inspiration. However, representing the UK looks a forlorn hope as BASCA destroys his cassette, until Terry suggests that John takes the song to Norway. Will NRK be won over? Can John Teigen work his magic? Can John afford a pint of beer in Oslo? And will pigeons ever take flight in Birmingham?

TEL AVIV OR BUST!

Part Two

The annual OGAE UK gathering, this year in Tel Aviv, was a great success. Here are the remaining images. See you all next year in Rotterdam!



This image by Robin Scott



This image by Robin Scott

SMALL TALK WITH... SCOTT MITCHELL

David Ransted posed the questions



Name: Scott Mitchell (some confusion, I'm known as Scott Murphy on Facebook as I intended to change my surname after getting married, but I'm not bothering now!).

Occupation: Contracts Manager

Favourite Eurovision Year: 2016 – it literally felt like the last party on Earth. Sweden went hell for leather – and a stellar year for songs too.

Which Eurovisions have you attended, if any? 2013 should've been a one-off, but it's now an annual event, having been to every one since (aside from 2017) with my fellow Euro buddy and OGAE member, Colin Bailey.

and Paul Van Dyk, it's truly embedded in pop history now.

Favourite City: Copenhagen. There is something so effortlessly cool about the place. The craft beer is worth the flight alone, not to mention amazing cafes. But, equally, I never tire of my home town Manchester – It has a certain identity and swagger that's unique.

Interests/Hobbies: Music dominates my interests, particularly dance/electro music and 1980s pop. I'm currently on a pursuit to visit every country in Europe, planning to visit two new countries every year. I also adore cats and would have a house full of them if my allergy (and husband) allowed it.

who use basic rhetoric as a method to solve complex political issues really grind my gears. Another scenario of narrow-mindedness I get very irritated by are picky eaters!

And what trait do you most deplore in yourself? Overthinking. I practically have a masters degree in it! I can complicate the most basic of everyday tasks. For example, it took me about 100 driving lessons to pass my test.

How do you relax? I'm a very restless person, so I'm rubbish at relaxing. It's probably going to the gym!

Favourite Movie: *Shirley Valentine*. Don't judge me...

What would your last meal? A cheese board with really good bread. And the stinkier, the better.

What advice would you give your 16 year-old self? There's a saying I once read that goes like "What other people think of you is none of your business". It would've saved me a lot of wasted energy, had I applied that way of thinking sooner.

What is top of your bucket list? A trip away to Iceland.

What is the worst job you've done? I worked at a well-known high street clothes store in order to stop me signing on when I was 21. I lasted four hours!



Scott struts it out!



Scott with Poli... who sings his Euro fave



Gina G



Loreen



Shirley Valentine



Hot Chip



Shine On



Secret tears

Favourite Eurovision entry: Poli Genova – *If Love Was a Crime*. It makes my head explode and heart sing – and Poli absolutely sizzled on the night! Delighted to meet the diminutive starlet in the flesh at last year's EuroBash, as pictured.

Favourite UK entry: Gina G's *Ooh Ahh... Just A Little Bit*. That opening riff is like a siren to the dance floor. *Where Are You?* and *Lonely Symphony* are solid runners-uppers.

Favourite Winner: Loreen with *Euphoria*. I make no apologies for choosing an obvious favourite. Like the lovechild of Kate Bush

When are you at your happiest? A good bottle of red wine, pizza and a classic comedy.

Which living person do you most admire and why? Kylie Minogue. I'm always in awe of how she started out with cute, giddy pop and yet maintained a rock and roll edge. She seems to command a crowd with just her persona alone and always seems so grounded and lovely. She is amazing.

What trait do you most deplore in others? Narrow-mindedness. Specifically, without using the dreaded B word, people

Who would play you in the film of your life? Joey Barton. I question his acting credentials, but he's officially my doppelgänger.

What is your most treasured possession? My cat, Cynthia. I'm under no illusion, however, that it's actually me that is possessed.

What did you want to be when you were growing up? A DJ. I had decks throughout my teens and genuinely thought it would be my career. I did manage a two-year residency at Edge Hill Uni, where I studied Media.

Favourite non-Eurovision song: *Shine On* by Degrees of Motion. I love 1990s house music and, for me, this epitomises the genre – it's so uplifting.

Apart from Eurovision, who was the last music act you saw perform live? By the time you're reading this, Hot Chip.

Guilty pleasure: I love Stock/Aitken/Waterman records. Even the really, really awful ones.

Tell us a secret: I wept when Saara Aalto qualified for the Grand Final. ■

SILVER LININGS

COMING SECOND



1999 ICELAND
Selma
All Out Of Luck



2000 RUSSIA
Alsu
Solo



2001 DENMARK
Rollo & King
Never Ever Let You Go



2002 MALTA
Ira Losco
7th Wonder



2003 BELGIUM
Urban Trad
Sanomi



2004 SERBIA & MONTE.
Željko Joksimovic & Ad-Hoc
Lane Moje