

VISION

THE OGAE UK MAGAZINE

WINTER 2020

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SAHLENE



CHRISTER



NIAMH



EVERYWHERE CALLING

EUROBASH GOES
DIGITAL FOR 2020

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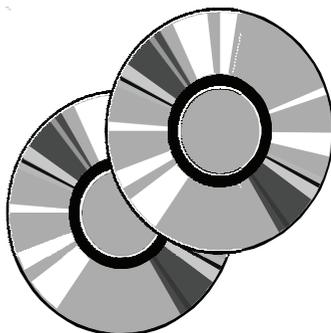
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VISION WILL ALSO BE AVAILABLE ONLINE FROM 2021

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I'm writing this the day after Eurobash went virtual for the first time ever.

What struck me before I started typing is that in a year without quarantine and lockdown restrictions, we may have struggled to find a venue big enough to accommodate the number of people who logged on from their part of the world for Eurobash 2020. It's just another indication of the loyalty, dedication and support between the members of OGAE UK that has shown itself so many times throughout this year. Perhaps when we look back at these times that nobody could ever have seen coming, we'll see that they made us just a wee bit stronger as a club. Who knows?

What I do know is that the guests who logged on to join us; Niamh Kavanagh, Sahlene and Christer Bjorkman, made for a panel more lively than we could ever have hoped, despite the miles between them and their audience at that moment.

Hopefully, 2021 will see us meet up in person again, perhaps in Rotterdam for Eurovision, and hopefully Bristol for the Bash. Whenever that is, there'll certainly be loads of hugs being swapped (restrictions allowing).

If anything else showed how strong the club is, it was the response to our survey to find out your first Eurovision record. Within 24 hours of the email going out, there were more than 100 responses with brilliant stories and anecdotes. I hope you enjoy the ones chosen for publication, it produced some interesting stats too.

But I've gone on for far too much, there's loads to see in this edition and I'm keeping you from it.

See you all soon, whether in a Zoom room or in person, wherever that may be.

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OGAE UK AGM

Please join us via Zoom on Saturday
 21st November for the OGAE UK
 Annual General Meeting.
 Details coming soon via email.
 Have your say!

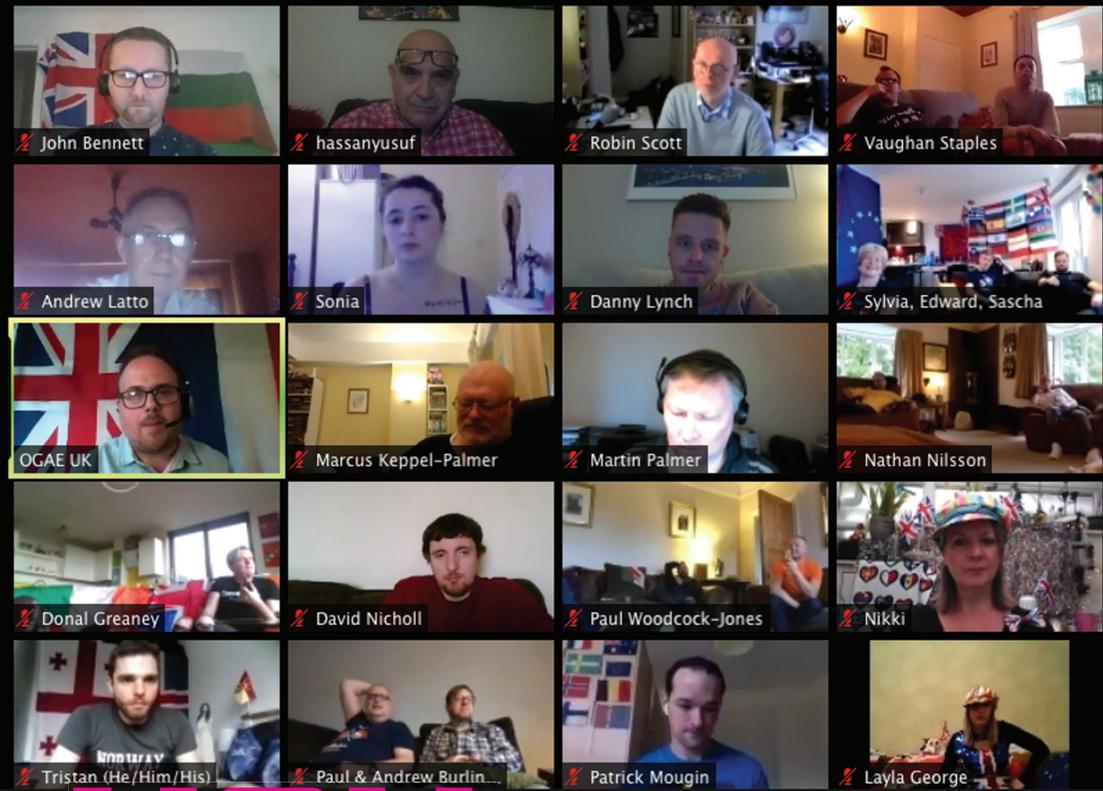
NEXT ISSUE: OUT IN JANUARY 2021

BACK ISSUES

Vision has a number of recent back issues available if you need to plug any gaps in the old collection. Here's what's tucked away in the cupboard.

- #115 (1973 retrospective)
- #116 (Michael Rice cover)
- #118 (The One That Got Away)
- #120 (The Year That Never Was)
- #121 (2020 cancelled Eurovision special)

Due to differing numbers of stock for each edition, please email jamiemcloughlin@hotmail.com to check availability before spending any money! Each individual edition requires a £2 SAE.

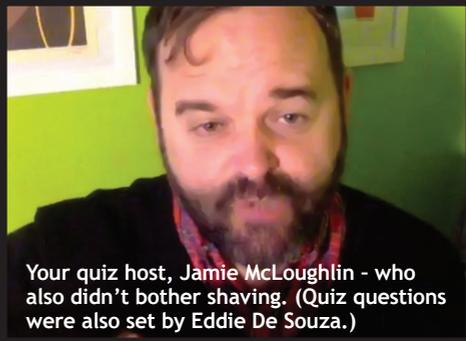


YOU CAN'T STOP THE BASH!

It was a Eurobash like no other, but that didn't stop it being any less enjoyable. Here's our report.



Alasdair Rendall opens Eurobash. He didn't bother shaving though.



Your quiz host, Jamie McLoughlin - who also didn't bother shaving. (Quiz questions were also set by Eddie De Souza.)

Fun? It's a bit like water. Always finds a way, no matter what's in its path.

And so it was that more than 200 OGAE UK members set themselves down in front of their laptops, tablets, mobiles and webcams for almost 12 hours of fully interactive Eurovision infused entertainment. Even in a pandemic, Eurobash carried on regardless and, somehow, the limitations forced upon the organisers helped make it one of the most successful, fulfilling and moving in its history.

In many ways, it was the same. All the

2020 event really lacked was a table plan, a hotel bar with salivating deals on bottles of Prosecco, a Friday night warm-up in a nearby pub, and diminishing levels of chips served up at midnight.

Warming up with a hello from our president Alasdair Rendall and the quiz (congrats to joint winners Timothy John Jumawan and the duo of Paul Marks-Jones and Peter Devine), it was time for one of the most animated guest panels ever.

Niamh Kavanagh may have been Zooming from the passenger seat of her car on the way to a rare Covid-era gig, Sahlene



Dean Asker interviews the guests. He also ran out of blades.



Niamh Kavanagh. Hurrah for red-heads!



The glittery and lovely Sahlene.

may have been hundreds of miles away, glammed up in her lounge with a drop of something fizzy, while Christer Bjorkman lingered patiently in the background in his rather stylish home office, but distance, circumstance and technical hiccups never stopped the stories pouring through the screen, all expertly moderated by Dean Asker.

Niamh remembered the 'Battle of the Redheads' from 1993 when she overcame the UK's Sonia (someone she has "still never really met") in the final rounds of voting. She also revealed how the night of

her Eurovision victory ended with a coach trip home to Killarney singing *In Your Eyes* on repeat, helped by the instrumental version on the cassette single which got a good battering through the stereo. She even forgave Bill Whelan for 'nicking her spot' in Dublin 1994 when the reigning champ was traditionally due to perform in the interval, admitting that she was thankful not to have to follow Riverdance with a song. There were certainly no regrets on her part for coming back in 2010. Even though *It's For You* didn't scale the scoreboard on the big night in

Christer Bjorkman strokes his stubble.





Danny Lynch introduced the Battle Of The Bash. He's also growing a beard.



THE BATTLE OF THE BASH

Oslo, Niamh would “never say never” to returning to Eurovision in some way and has the philosophy that the three minutes gifted to an artist by the event can really be used to achieve whatever they want.

Unlike Niamh, Sahlene may not have a Eurovision win on the CV, but she did represent the host nation on home soil. Her involvement with Estonia’s *Runaway* in 2002 was so last-minute (the original artist was reported to have a sudden attack of stage fright, she told us), she had to give a live performance using cue cards to remind her of the lyrics. Unfortunately, they were

held upside down, but the pro that she is, she stormed on through. Even though her involvement with last year’s UK entry came with a poor result, she still spoke of the experience with fondness. However, her aim where Eurovision is concerned in the future is to get back on the stage as a main artist, as “I could deliver something else now.”

As someone whose day-to-day career has involved elements with a Eurovision connection for the best part of 20 years, it should be no surprise that the questions were flying in for Christer Bjorkman, the man who helped turn *Melodifestival* into



TULIA "FIRE OF LOVE"
POLAND 2019



JURIJ VEKLENKO "RUN WITH THE
LITHUANIA 2019



SABRINA "DANÇA COMIGO"
PORTUGAL 2007



WITLOOF BAY "WITH LOVE BABY"
BELGIUM 2011



the only national final that regularly earns international press coverage and has seen its template bleed into Eurovision itself over the past five years.

Passionate, but also a realist, Christer said he knew he would have been doing well in 1992 if *I Morgon Ar En Annan Dag*, the song with which he represented Sweden in Malmo, made tenth place. In his own words, "a ballad sung in Swedish by a man", didn't have that impressive a track record in the contest - and although it proved a self-fulfilling prophecy, at least Jan Johansen broke that jinx a few years later.

He also told us how he knew Anna Bergendahl would struggle as Sweden's entrant in 2010 - through the song choice rather than her talents as an artist - but this helped bring about changes in the *Melodifestival* selection process which ushered in a near-decade of far, far greater success in the Contest for his country.

Christer also introduced the producer-led running order for Eurovision itself (inspired, at least it seems in part, by Jedward and Eric Saade being so close together in the early section of the 2011 draw) and teased how one particular





Vaughan Staples and John Bennett introduce Eurostars. Only one of them shaved.



Mark and Nick are Koit and Laura. Let's not mention the obvious.

delegation had complained about the draw position handed to them in one year had been responsible for their poor result - but then came back stronger in another year with a more advantageous spot.

But it was when the guests chatted together that things got even more interesting. With pre-recorded backing vocals on the agenda for 2021, both Sahlene and Niamh had forthright opinions on what this could mean for singers in an industry already hit by the ongoing pandemic. Christer came back with how this could mean an easier way for

delegations from smaller countries to enter when financial difficulties are more pronounced throughout the world. It's a debate that will no doubt continue into the preparations for next year's contest - and perhaps one that should be live-streamed by the official Eurovision website, as the opposing views made for a sparky end to the panel.

A virtual dinner break followed, after our annual video vote Battle Of The Bash, expertly hosted by Danny Lynch and with video wizardry from Robin Scott. This year we celebrated the ten biggest also-rans,



Jennie is Nicole. Lovely hair.



Sam is Lesley Roy - with many faces.



Tanya is Kate Miller-Heidke. It was a well-balanced act.



Anne Marie is Conchita - false beard of course.

the ten songs that came the closest to making it to a Grand Final but just missing out. Portugal's Suzy was comprehensively declared the winner with 2014's *Quero Ser Tua*.

If anything proves the level of creativity that thrives in a tricky year, it was how eight different acts presented their Eurostars entries for 2020.

Preceded by Vaughan Staples and John Bennett with a rewritten version of *Husavik* from the Netflix Eurovision movie, everyone in attendance now has an even greater opinion of Preston and Birmingham than

ever before (did you know Preston had the first KFC in the country?).

We had Kate Miller-Heidke on a stepladder, Nicole playing a tennis racquet instead of a guitar, a video diary to accompany Lesley Roy's *Story of My Life*, Rasmussen with a knitted beard, cardboard longboat and portable snow machine and Conchita Wurst at home in her posh frock.

Congratulations to Tanya, Jennie, Sam, Helen and Anne Marie for their inspiring presentation, they didn't quite make the final three but were all thoroughly enjoyable.



Will is Cliff Richard. He's got powerful friends.



Helen is Rasmussen. Ooh, how fab - a knitted beard. Apparently it's now a scarf.



Andy wins as Francesco Gabbani - with just a bit of facial hair, but lots elsewhere.





These are just some of the Bashers. We salute you all (even if none of you were in focus).



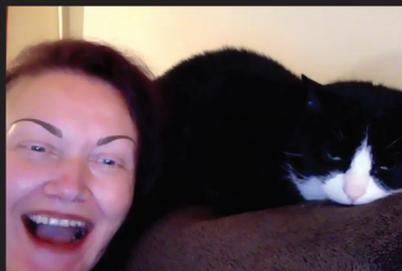
In this place, Marc and Nick gave us an inspiring trip to *Verona*, via Estonia's 2017 entry. Their trip to the Italian city, featured so memorably in Shakespeare's *Romeo and Juliet*, included Sutton Council's wheelie bins, a set of stairs and some smashing outdoors action. Well done gents on your bronze.

Will Howells, who was third last year, somehow managed to make himself part of the 1973 contest with some super-duper super-imposing for his performance of *Cliff's Power To All Our Friends* from 1973. And if you have ever wanted an outfit

like the one Mr Richard wore on stage in Luxembourg, consider getting yourself a red shirt, then adding panels of gaffer tape. It can earn you Eurostars silver.

But it seemed likely that gold was only going in one direction from an early stage.

He was second last year. In 2020, Andy Brook nudged one step further up the podium with a remarkable performance (and promo video) for Francesco Gabbani's *Occidentali's Karma*. At one point, Andy appeared on screen five times, as Francesco, three of his backing singers, and a gorilla. Technically brilliant in all





aspects, it proved unbeatable on the night.

The good mood generated by a fake primate was the perfect springboard for the disco. We may have been bopping along in our respective homes, but you could still feel the love, if you'll allow a reviewer to be soppy for a moment, shining through the screens.

We may not have held hands during the *Love Shine A Light* hokey cokey (or even hokey-ed. Or cokey-ed) but going virtual, if anything, showed the strength of the friendships that endure through

our wee club, no matter what the circumstances.

The ending (and maybe a bit of drink) brought many people to tears, with a rendition of *Hallelujah* and *Husavik* and some expert vision mixing on Zoom as we went round the country with live videos from guests waving good night.

We'll be back together in person one day. We'll hug, we'll dance together and we'll follow a meticulously orchestrated table plan too. We will. And it will be just so damn marvellous, we might just get enough chips for everyone at the stroke of midnight. ■



THE VISION PANEL

Alasdair Rendall leads another panel where, in this issue, new OGAE UK members give their views on Eurovision subjects



Alasdair Marie Cressida Mark Antony Emma

AR Alasdair Rendall

MB Marie Bennett

CD Cressida Darwin

MD Mark Dowd

AG Antony Gudgeon

EW Emma Walton

AR Rotterdam 2021 has a number of contingencies in place - how important is a live audience to the success of the contest?

MB I believe that performers are becoming more accustomed to singing and playing in empty or near empty venues, but there is nothing like a live audience. Hopefully, there will be at least some people in the venue. For the audiences around Europe (and beyond) watching on television, I'm sure there will be a way of creating sounds of applause, cheering, etc - in a similar way to that happening at some sporting events. Camera angles can also assist so that viewers will not be too adversely affected

AR Eurovision is going stateside! What are your thoughts about plans for a US version of Eurovision?

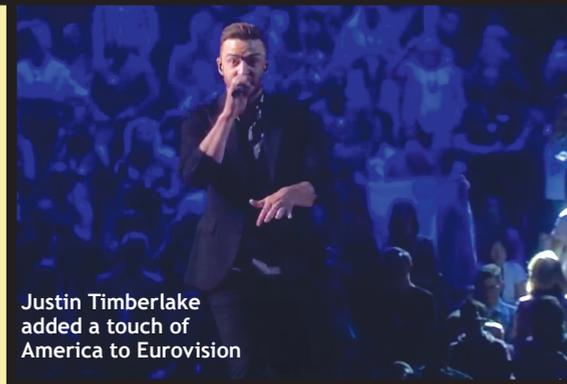
MB I think it will be hosted and staged very differently and will be seen as a very separate type of competition. I wish them well, but it doesn't really appeal to me as it does not have the same history as Eurovision.

CD My heart sinks a little. I can't see it having the same character as Eurovision. But I will try watching it!

and will still be happy to participate in voting for their faves.

CD Very important - for both the performers and audience watching at home. It's made so much better by the excitement of the audience, and would not feel the same without it (even if the audience had to be smaller than usual).

MD Of course we'd all love 'live audience' as a MUST, but we've gotta be flexible and imaginative and be prepared for a repeat of May 2020, but this time with more time to plan. The audience will make allowances, even the rushed together 2020 TV shows drew in a wide audience, but there was that missing competitiveness and the voting. The huge popularity of *Eurovision Again* and endless online events shows us that we can tap into a lot of energy and enthusiasm. We need songs to choose from in a setting that doesn't allow for unfair advantages; let the Eurovision organisers use their imagination. But we MUST have a contest.



Justin Timberlake added a touch of America to Eurovision



The maddening crowds make the show

Though some fans do get carried away - usually by security...

CENSORED!



AG If you'd have asked this question before COVID-19, I would have said that a live audience is critical to the success of the contest, but now with everything going on, I think we're all keen to see some sense of normality so would welcome a show without a crowd. However, I'm under no illusions that the atmosphere in the arena can be felt through our TV screens, bringing living rooms and the performances to life, so in that respect a live audience is an important aspect of the show. Hardcore fans will always love the spectacle that is Eurovision, but my concern is that the general public may switch off after 2021 if this becomes the 'new normal'.

EW Obviously I'd be gutted if I weren't able to attend again this year, but I'd love to see a 'live' at home audience. Something like *Britain's Got Talent* seem to be doing this year. It would be tough to get the same atmosphere without some kind of audience shown during the show.



MD Love the US idea and as someone who has travelled widely in the US, I'm intrigued to see how this would work. More than a danger that it might divide and polarise an already split society (hard to see old confederate Mississippi voting for liberal Yankee Massachusetts for example), but it's worth a go.

AG I can't speak for the rest of Europe, but I struggle to think of a British TV classic victim to an America remake that has truly been remarkable - *The Inbetweeners*

anyone? The beauty of the European continent is that it is home to a vast array of cultures, nationalities, languages and musical styles - that brings appreciation and excitement to the contest and I just don't think America can match this diversity. For me, that's the underlying cause of the doubts and trepidation I have with Eurovision going stateside.

EW I just hope they get it, and that there's still a couple of odd entries that we love despite their weirdness... or because of?



Singing for Estonia with Tanel Padar, Dave Benton became Eurovision's first BAME winner



AR How successful - or not - has Eurovision been in reflecting the diversity of European society?

MB In some ways, it is a shame that so many songs are now sung in English, as a plurality of languages really highlights the diversities in European society in a positive way. I believe that the contest offers a 'safe space' where everyone is welcome, regardless of ethnicity, religious beliefs, etc - and celebrates minority communities.

CD I think Eurovision still has a lot of opportunities to better reflect the

diversity of European society, although it has got a lot right too.

MD I think Eurovision has made limited moves forward: varied music styles still get an airing, especially among the Balkan and Hungarian entries from time to time and of course, since Dana International in 1998, the LGBTQ+ dimension has been the subject of great focus and publicity... but racial diversity. One BAME winner in 2001 with Estonia (I think that's true?) and very limited ethnic variety on display from many countries a lot of the time...

I think Eurovision needs to gently absorb the impact of Black Lives Matter and ask if

AR Would a UK win be enough to change perceptions of the contest in the UK? Or is something more fundamental needed?

MB One of the main issues for people who just tune in for the contest is that there is too little publicity beforehand regarding the UK entry. There needs to be a real boost in terms of promoting the song and artist in advance of the contest, given that most of the UK performers are unknown to the average UK viewer. Ideally, it would be good to have a representative who has had recent chart success as this would help the contest gain credibility, but I realise that is wishful thinking. The problem at the moment is not so much that we are not winning, but not even finishing in the Top Ten, so people tend to see the competition as irrelevant.

CD No, it wouldn't be enough on its own - we also need to send a really good song! I think it would also really help if we sometimes considered other genres of music in choosing our song - we produce lots of fantastic music in the UK and it would be good to see more of this represented.

MD A UK win is so hard to conceive of, this seems purely hypothetical! I am sure a win would do a lot to dent the 'In the rest of Europe they all hate us' brigade, but my impression is that these people were never great fans of Eurovision anyway!

AG I think the negativity surrounding 'our' perception of the contest is deeper rooted than the UK just not winning. I think the music industry in the UK, which is one of



racially, we are doing enough to encourage wider participation and inclusion. It's indisputable that Eurovision exposes all who watch it to the beauty and diversity present within European society, but it's not everything it could be.

AG Eurovision 2020 would have noticeably been more culturally diverse than before as there were several BAME artists selected to represent their countries, but before now, these numbers weren't so great. This is not the fault of Eurovision itself though which has done and continues to do wonderful things towards educating Europe on LGBTQ+ issues. I think it is very

much at the mercy of the individual state members of the EBU and sadly can reflect the level of openness to diversity across the participating countries. Ultimately though, Eurovision allows me to be unapologetically me - I'll take that.

EW Something that always draws me towards a song is use of traditional instruments or harmonic structure, I think this is an important part of Eurovision. More can always be done to support our changing society, but I'm confident those of us who love Eurovision will support greater diversity and inclusion going forward.

the most widely distributed in the world, needs to take it seriously. Eurovision has become a bit of a stomping ground for reality 'stars' and I think that's part of the problem - reality TV is throw-away, and short term, and it's having a similar effect on how the UK views the contest. I may also be unpopular here when I say that our commentators play a significant part in this too, and as much as I enjoyed Sir Terry, and am fond of Graham - it's likely that a commentator who takes the show seriously, would encourage the viewing public to do the same.

EW I would certainly hope so! Though I'm not sure we can necessarily wait for a UK win... and Brits certainly love having something to grumble about, that would be ruined if we won! Ha. ■

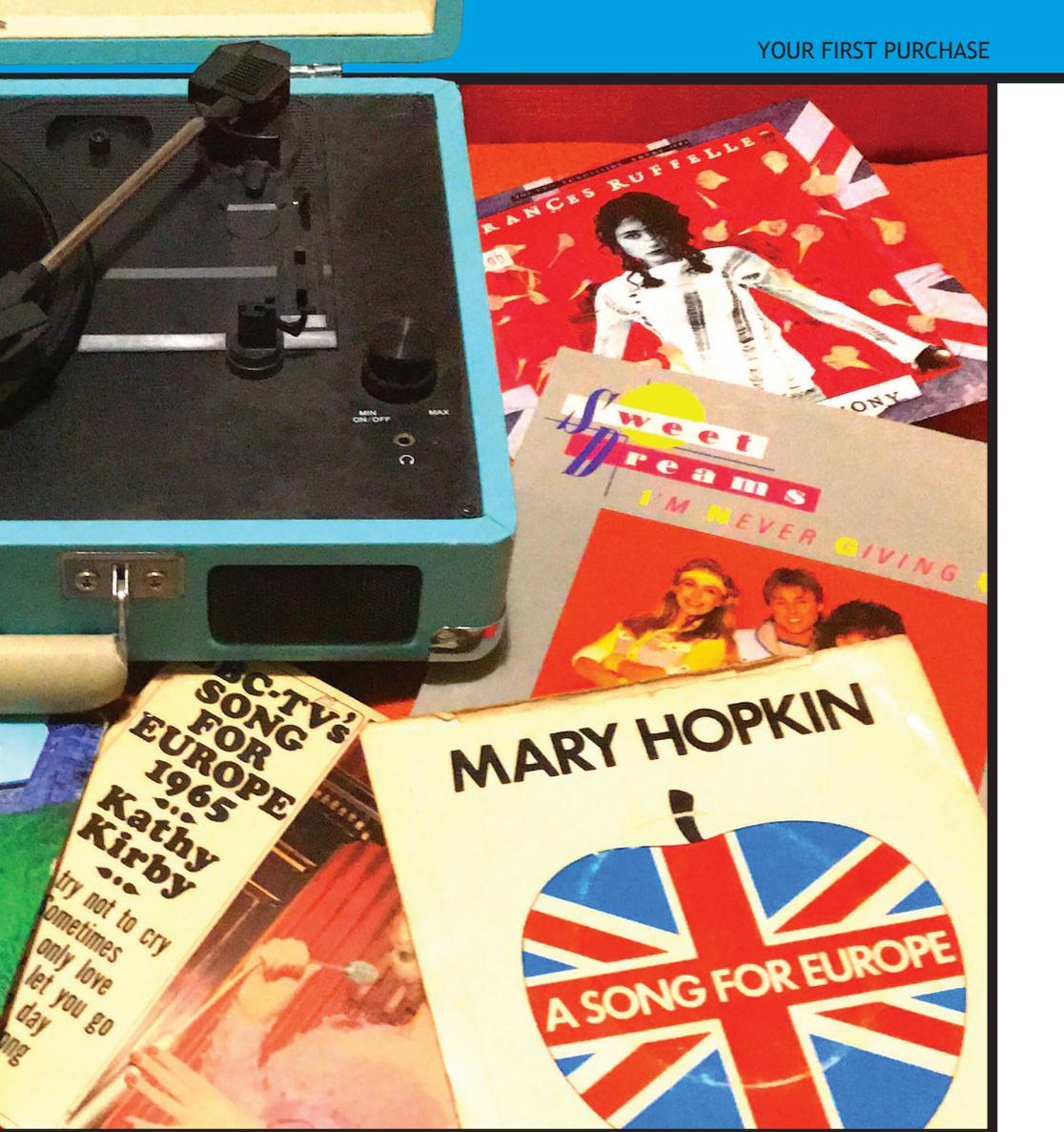




MAKING THOSE BUCKS FIZZ!



Let's go down memory lane where **Vision's** Editor-in-Chief, **Jamie McLoughlin**, examines the stories behind your first Eurovision records. There won't be a dry eye in the mag.



ou never forget your first time.

For me, it happened in one of the aisles of Woolies in Birkenhead in the spring of 1994. I was 17, I was on my way to the library to tuck myself away for some A-Level revision. I needed an incentive to get me through the session, a wee treat to look forward to when I was

done. So I stayed on the bus for a few extra stops to see if the cassette single of Frances Ruffelle's *Lonely Symphony* was in stock yet. I had become obsessed with the twirly-pop anthem since that year's Song For Europe previews and was convinced it would romp home untroubled in Dublin at the end of April. We had a new telly with a headphone socket and I must

Tony Chambers



Tony Chambers

Ding-A-Dong

Teach-In

(Netherlands 1975)

I emigrated from Zimbabwe to Ireland in April 1974 at the age of five. On our first night in Cork, ABBA won the Eurovision Song Contest. I had never seen anything like it in my life before and that was the night that I became a huge Eurovision fan. The following year, I saved up my pocket money to buy the winning song from Teach-In and it is still in my possession. My love for Eurovision continues and is something that I have somehow managed to pass on to my 15 year-old daughter... who is obsessed with Eurovision!

Pete Lambert

Love Enough For Two

Prima Donna

(UK 1980)

I'd been so excited by the nail-biting finish of *A Song For Europe* 1980 that dad got me a copy of Prima Donna's winner as an early seventh birthday present.

Over dinner he enjoyed telling us "I asked the man in WH Smith's if he'd got *Love Enough For Two*, and he said 'very kind of you to ask but I'm happily married, sir!'". Mother was NOT amused but my teenage siblings collapsed in giggles, and I finally got the joke about ten years later.



Pete Lambert

have listened to my VHS recording of her winning reprise at the national final about 100 times before I finally got my hands on the tape itself, wrapped in a cardboard sleeve carrying an intriguing art school approach to the Union flag design and Frances herself in a stringy top and sultry look. It couldn't have been more different than Sonia in her cap and blazer on the CD

single of *Better The Devil You Know* the year before.

Of course, I got it the wrong way round. I should have revised first and bought the cassette later. All the time I was at the library, I swear that bag was staring at me, twitching at me, begging for the contents to be taken out and tickled. I didn't revise for very long and within the hour I was back



Steve Thornton

The Bad Old Days

Co-Co
(UK 1978)

I bought this single in 1990 when I was seven years old. I'd developed an interest (or obsession) with Eurovision the previous year and already had a few VHS tapes of various contests but not yet got any singles. I lived in Harrogate and there was a bric-a-brac sale happening in one of the halls next to the International Centre. Mum took me along to try and find a record or memorabilia from the 1982 contest that had taken place in the adjoining building. We didn't find any records from that year but I did come home with the UK's 1978 entry, *The Bad Old Days* by Co-Co, for just 20p.

Duncan Ferguson

Colours Of Love

English version of *L'amour Est Bleu*

Vicky Leandros
(Luxembourg 1967)

It was in 1967 and bought from Cann's record shop in Sheffield for 6s 8p.

I was 13 and although I'd heard of Eurovision and had a vague interest after hearing and liking *Poupée De Cire*, *Poupée De Son* on Alan Freeman's *Pick Of The Pops* radio show in 1965, I didn't actually start watching until 1968.

I remember the tremendous publicity after the UK won for the first time in 1967 and a friend who had watched the contest told me she thought the best song was the one from Luxembourg. I listened out for it on the radio, heard it, loved it and asked my mum to see if she could buy it (preferably in French) when she went in to town.

She did but could only obtain the English version. In fact, I never heard the French version until years later. I remember playing it almost non-stop on the Dansette record player. I still think it is one of the best entries.

home, jamming that tape into my Walkman and marvelling at how much deeper the backing singers were in the studio than on the telly. Regardless, I'd done it. Popped my cerise. I had bought my first Eurovision song in an official format, and would keep on doing it until Precious in 1999.

That was my First Eurovision Record story, but thankfully, there are lots more

out there which are loads more interesting, and don't involve libraries. When Vision put out the call for members to tell us theirs, you really did us proud. We had almost 140 responses and it was impossible to list them all - but here are just some of them. And Woolworths' music department, rest its soul, turned out to be a recurring feature in many of your tales.



Gemma Hawkes

Gemma Hawkes

Diva

Dana International

(Israel 1998)

It was 1998 and I was 17. Still basking in the glory of the UK's win the previous year, I watched Dana International win the contest performing at the National Indoor Arena via my TV at home in Solihull.

As a Birmingham local, I felt a strong connection to the contest that year, having spent time at the arena in the 1990s, watching basketball and the filming of *Gladiators*. I can't remember where I bought the cassette single, probably a local music shop and probably for the usual price of 99p. It remains the only Eurovision single I have ever bought so it must have made quite an impression!

I remember taking it with me on a college trip and listening on my Walkman on the coach ride to the English and Hebrew versions alternating on repeat, cheering me up and giving me the confidence to go about my business as a 1990s teenager.

Lisa Jayne-Lewis

(Sort of) *Better The Devil You Know*

Sonia

(UK 1993)

I'm cheating just a little bit, because I actually bought the album *Better The Devil You Know* because I wanted the other songs that had been up for the UK entry that year too and a good few of them appeared on the album.

I was 15 and I bought it myself with the money I was earning working Saturdays in a CD and video shop called That's Entertainment (they have long since gone out of business) and as I was working there I got a discount too. I made this

Jonathan Lowe

Love Games

Belle & the Devotions

(UK 1984)

I had been watching Eurovision for a few years but did not become interested in buying records until I was 13, in 1984. I watched Song For Europe and Belle & The Devotions were my favourite, so I was ecstatic when they won. I must've seen the release date in *Smash Hits* because I went into my local town of Walsall on Saturday to Woolworths... and they didn't have it!

I tried WH Smith, John Menzies, Boots, none of them had it. I was distraught. Fortunately, I was meeting my brother who suggested Sundown Records, the only independent record shop in Walsall - but I was too scared to go in on my own as it seemed full of 'musos'. So, he took me in, asked for it, and they'd got copies on display on the counter. I was so impressed with that shop, I spent a lot of time (and money) in there over the next 30 years in that wonderful shop. It's now sadly gone.

'Album of the Week' and gave it the spotlight position in the window display (much to the hatred of my colleagues!) I decorated it with roses like the ones Sonia is wearing on the front.

It's pretty much the only CD I have left from my teenage years. I was a HUGE fan of Sonia. When she was announced for Eurovision in 1993 I was beside myself with excitement and was convinced that the UK was going to win, alas it was not to be but Sonia will always have a place in my heart and *Better The Devil You Know* will always be the first Eurovision song I owned (that I hadn't recorded off the telly on to a tape!)

Lisa Jayne-Lewis



David Mann

Puppet On A String
Sandie Shaw
(UK 1967)

A single in 1967 wasn't a cheap purchase for a youngster in the first year of secondary school. So Eurovision coming in April, fortuitously before my birthday in late May, meant that the half-crowns and five shilling postal orders received inside birthday cards from 'rich' great aunts I barely knew could be put to use buying the single of the UK's first winner.

I'd watched the selection show of course and by the time I bought *Puppet On A String* with my birthday money, the official chart archive indicates that Sandie Shaw's winner was already on the slide after its three-week run as the UK's Number One.

At the time, you could buy an LP of cover versions of popular chart hit songs on Woolworth's own Embassy label, for not very much more money than the cost of an original artist's 45 rpm 7" single, so I recall my parents rather frowned upon singles as 'wasting your birthday money'.

WE LOVE EUROPE

It's not just the UK entry which had fans popping to the shops to break their entry-buying duck.

David Graaf managed to seek out Finland's 1977 entry *Lapponia* via WH Smith in York (and played it continuously through his Prinzsound headphones when he got home). Switzerland's 1996 ballad *Mon Coeur L'Aime* was Jess Cully's maiden buy - helped by finding a fellow fan in the Netherlands through OGAE UK. Amina's *C'est La Dernier...* which oh-so nearly won for France in 1991 was bought by Mark Fearn and Samantha Banner, who was a student in Manchester at the time. She said: "I learned the lyrics off by heart (obvs) and spent the rest of the year wearing a long floaty chiffon scarf à la Amina..."

Helena Hayes



WE NEED TO TALK ABOUT SONIA

It wasn't just Lisa Jayne-Lewis who fell under the spell of the bewitching Scouse songstress in 1993. Sonia's *Better The Devil You Know* was a first buy for more of you, so give yourself a pat on the back for helping this become the first UK entry to make the Top 15 in the UK chart since *Love Games* nine years earlier.

Helena Hayes

The first Eurovision I remember was Michael Ball in 1992, when I was six. I thought it was amazing and so exciting that we came second. In 1993, I was so happy that Sonia was our entry, me and my sister were big fans and used to listen to her all the time. I remember watching the show and was so sure she was going to win, and was so sad when she didn't. I

MAKING YOUR WINNERS FOR ME

We're a patriotic lot in OGAE UK. Two of the most popular first-buys in our survey were the UK winners with the shortest gaps between them; Brotherhood of Man's *Save Your Kisses For Me* from 1976 and *Making Your Mind Up*, performed by Bucks Fizz in 1981. Here's what some of you had to say.

Andy Roberts said: "[*Save Your Kisses For Me*] was the perfect storm. My formative years and a musical awakening, furiously flying the flag for the UK and

then celebrating a champion song that truly captured the hearts of music lovers across the continent. Like it or not, the sales figures speak for themselves!"

Regarding Bucks Fizz, Karl Harman said: "It was bought by my mum for me in Woolworths. They had run out of picture covered vinyl, so it had to be a bog standard black cover as the demand was pretty high. I just remember my mum coming back home with it,

OOH.. AAH... A LITTLE BIT FIRST

In the near 150 responses we had in our survey, 60 different songs featured as your 'firsts'. That meant there wasn't a lot of room for duplication, but some titles cropped up more than others. Here are the most popular, proving we're a sucker for a winner, and something that gets

you on the dancefloor. Sonia aside, all of the below were either a Number One or two hit in the UK as well.

- 1st Ooh... Aah... *Just a Little Bit*
- 2nd= *Waterloo*, *Save Your Kisses For Me*
- 4th *Better The Devil You Know*
- 5th= *Puppet on a String*, *Making Your Mind Up*, *One Step Further*

And not that we're trying to carbon date anyone, but 65 (47%) of you bought

bought the song on cassette myself, and even though I've got rid of most of all my cassettes over the years, I've always kept Sonia. She and Kylie are the only ones to survive the cull!

Bill Holland

I bought *Better The Devil You Know* at WH Smith Hitchin, Hertfordshire in April 1993, after watching the song win Song For Europe. The cassette got a lot of play before the big night in Millstreet - my friend Ben and I used to do miming dance-offs in his bedroom to the track, scoring each other out of ten. We were clearly the missing link between *Stars In Their Eyes* and *Strictly*.

Also buying *Better The Devil You Know* were: Jamie Barrett, Andrew Haywood, Mike Bailey and Monica.

mortified, as she had no clue about records and had to go and ask the assistant.

"Unfortunately, she got the B and the F the wrong way around, asking for F... Bizz!"

Other Brotherhood of Man purchasers were Lynn Wyeth, Adrian, Alistair Cheetham, Michael Gerrow, Richard Farnham, Lev Pedro and Philip Hammond.

Bucks Fizz buyers were Ben McMullen, Colin McKnight, Stuart Calder, Jane George and Simon.

your first Eurovision record on vinyl. CD singles were the next most popular format (22.3%). Cassette singles, that format where you had to be really patient if (a) your Walkman had auto-reverse, (b) the B-side was a bit rubbish and (c) you were waiting for the A-side to come back round again, well - 13.67% of you bought your first Eurovision single that way.

Will Howells

Euro-Vision

Telex

(Belgium 1980)

I know the exact date I bought my first Eurovision single - because it was this year!

Looking for a lockdown diversion, I started idly searching eBay for Eurovision related records to play on the antiquated player I retrieved from my parents' house at Christmas. On June 6, I bought *Euro-vision* - a classic ahead of its time - and Sheeba's gloriously catchy *Horoscopes*.

A day later it was *Disco Tango*, *Bandido*, *Play Back*, *Det' Lige Det* and *La Det Swinge*. It's interesting to hear the obscure B-sides but my favourite of these singles are the ones where the Eurovision version is on one side and the English release is on the flip. It escalated quickly and within a week I was collecting all of the UK entries and the 1960s Song For Europe releases.

Andy Roberts



FACING MY WOOLWORTHLOO

Perhaps unsurprisingly, ABBA's 1974 winner inspired many a fledgling Eurofan (and even some established ones) to take a trip to the record department of Woolies in the weeks after the contest. It was the first Eurovision record for eight of our respondents. Here's a few of the stories where your Eurovision singles collections were Bjorn.

Nigel May

The first tv show I remember watching was the 1974 Eurovision at Brighton when I was five. I watched it with my folks.

I had no real idea about the competition itself at first but I instantly fell in love with ABBA and their crazy-costumed rendition of *Waterloo*. I danced around to it so much my dad went out and bought it for me on single when it became a hit. It's still one of my ultimate Euro tunes and it still sounds incredible almost 50 years later! It also started my love with the Eurovision Song Contest from then on!

Colin Taylor

I was 14 years old. I was so desperate to own the record, I went into the record shop every few days asking if it was in stock yet from the Monday after the contest. I seem to remember it took three weeks for it to get in the shop, which seemed an eternity at the time. I still have the single.

Andy Foster

It wasn't the first single I ever had but I think it was the first one I'd gone and bought myself. Aged ten, and a trip into Coventry on the number 17 bus alone. ABBA had mesmerised me in the 1974 contest and I just had to have that record.

I think it was the first time I'd ventured into HMV on my own. It was quite daunting, trying to find my way around but I found it. The image of the 45" with its bright yellow label in a plain white paper sleeve is something I remember well. I still have that single.

Waterloo was also a debut purchase for Gary Spiers, Caroline Pritchard, Mark Trevena, Andrew Baxter and Andy Lawrie.

Ross Tilbrook

Congratulations Cliff Richard (UK 1968)

I was born on Thursday, April 4, 1968 and that year's Eurovision Song Contest was to be held on the following Saturday, April 6. My aunt bought the vinyl single of the UK entry, *Congratulations*, by Cliff Richard for my mum on hearing about my birth, and so my life-long love affair with the contest began. I always associated the contest with my birthday when it used to be held in April and of course, Bucks Fizz won with *Making Your Mind Up* on the day I turned 13 in 1981!



FORTY-NINE YEARS OF FIRST-TIME BUYERS

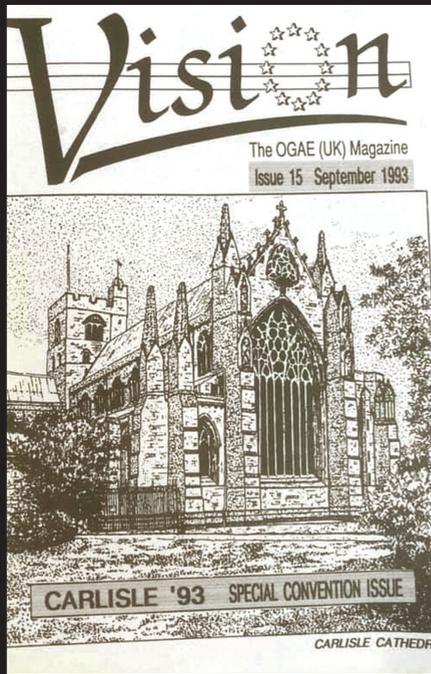
There was an impressive gap between the oldest and most recent purchases by our members.

Chris Cowling takes the award for the earliest buy. When he was five, he bought his mum Ronnie Carroll's 1963 UK entry *Say Wonderful Things* for six shillings and eight pence.

Fin Ross Russell is the most up-to-date of everyone. Loreen's winning song for Sweden in 2012, *Euphoria*, was his first buy - but it was in a very new-fangled format called a download. I hear that this downloading thing was once very popular with young people on the streets (I wouldn't know, I was listening to a wax cylinder of Pearl Carr and Teddy Johnson while blowing the froth from my evening cocoa at the time). ■

REVIEW

Beginning a new series where we look back on the stories from years gone by from your favourite magazine – this time from Autumn 1993 issue 15



OGAE Song Contest 1993

The National Organiser of the OGAE Song Contest, Michael Potter, has contacted me with the results of this year's search for the OGAE(UK) representative. Let's hope it can do better than last year's effort Michael writes...

Many thanks for the support for this year's OGAE Song Contest. I am sure you'll agree that we have a top quality song to go forward to the contest proper. The voting this year was very close, going right to the wire with Martyn Clark determining the winner with his top mark. Anyway, best of luck to "Don't Be A Stranger" sung by Dina Carroll.

Title	Artist	Nominating Region	Total Votes	Position
Summerlands	Beijing Spring	GL	30	8
Heaven is...	OMD	MN	11	20
Who do you think you are	Kim Wilde	SE	39	3
The game of love	Tony Hadley	SUO	15	16
From me to you	Sonia	WW	14	17
Captain Nemo	Sarah Brightman	GL	17	14
Moments of love	Cathy Dennis	MN	18	= 12
That's what love can do	Boy Krazy	SUO	32	7
The woman I love	The Hollies	SE	13	19
My light	Sonia	WW	28	= 9
Don't be a stranger	Dina Carroll	GL	54	1
Being with you	Cathy Dennis	MN	22	11
The higher you climb	Tasmin Archer	SE	28	= 9
Not gonna be the one	Olivia Newton John	SUO	36	4
Best years of our lives	OMD	MN	33	6
Why did I let you go?	Dina Carroll	SE	35	5
Deeper than a river	Olivia Newton John	SUO	49	2
Baby	Billy Mackenzie	GL	14	17
Not what I call love	Sonia	WW	18	= 12
Next to you	Sonia	WW	16	15

The jury consisted of Michael Potter, Kevin Muir, Philip Ronald Price, Andy Roberts, Chris Mossy, Brian Gilbert, Jason Williams, Brian Craythorne and Martyn Clark.

Most successful region: Scotland, Ulster, Overseas (SUO) – 132 points, Greater London (GL) – 115 points, South East (SE) – 115 Points, Midlands & North (MN) – 84 points, Wales & West (WW) – 76 points.

If you have any queries or comments on the event, or would like full details of the above voting, please contact Michael Potter directly at 3 Ash Court, Woodfield Park Estate, Blackwood, Gwent, NP2 0BZ.

The front cover featured a line drawing of Carlisle Cathedral - not because there were talks that Song For Europe would be held there, but because Carlisle was the venue for the OGAE UK Convention. Different from today's Eurobash, there was no Stars In Their Eurovision Eyes/Eurostars, but a quiz still featured in the three day event. With no internet at the time, access to past contests was limited, so delegates thrilled to watching past contests on VHS video. And a record fayre was the place to find past entries. Were you in Carlisle back then?

The main talking point was the forthcoming relegation that countries would face from 1994 onwards, so as to allow new countries to join the contest. With little in the way of detail, *Vision* was speculating about the impact. "Bloody ridiculous" was Gaynor Roberts' view on the prospect of half the field being relegated, Mick Elliott said "I am in now in favour" of the new system, hoping it would "encourage songwriters to produce better material", as the alternative to relegation would be for the contest to drag on for days. Steven Kerr suggested

VISION

Elsewhere in issue 15

- Dina Carroll and *Don't Be A Stranger* was selected as OGAE UK's representative for the 1993 OGAE UK Song Contest. Runner up? Olivia Newton John.
- Sonia was treading the boards in London in *A Slice Of Saturday Night* while down the road Sally Ann Triplet (of Bardo) was in *Grease*.
- Michael Ball had a new album out, Celine Dion was in the French Top Ten, and a new line-up of Baccara was releasing a 12" single
- And finally, Jan Stenhaug in Norway was producing the Euro-Cap with a hand-knitted OGAE logo on it. Did you buy one?



Sally Ann Triplet as Rizzo in *Grease*

getting rid of the introductions and saving time so as to allow new countries to participate, while Eric Harrison was against relegation "It's a bad day without Luxembourg, which to me is Eurovision. I hope the EBU drastically changes its mind." It would take ten years.

NO BUZZ

Another Feature, topical for the current issue, was the sales of Eurovision singles with independent record shops reporting in. "Years ago people wanted to buy records by the runners up as well as

the winners, but this doesn't happen anymore. Nowadays we hardly sell any of the winner's song," was the report from Rotherham's Circles store. Caroline Music in Londonderry said: "There's no buzz about the contest anymore" and FAB Records in Finchley reported "It's not a true reflection of our music". Gemini Records in Belle Vale thought there was no point stocking Eurovision singles: "Most music from the other European countries wouldn't sell even if it was played 50 times a day on Radio One." Ah those pre-internet days. ■

GONGS FOR EUROPE



There may not have been any medals or monetary prizes awarded at Eurovision in 2020, but over the years a number of collector's items have been made available. **Gordon Lewis** takes a look at what he has uncovered so far.



Covid-19 may have cancelled the Eurovision Song Contest this year, but many collectors of records, CDs and other memorabilia have taken the opportunity to review and add to their existing collections. One of the items issued by the Royal Dutch Mint for 2020 was a commemorative medal to celebrate Rotterdam hosting the contest, but it wasn't the first time that a medal or coin had been issued to celebrate the musical extravaganza that is loved across the globe.

Back in 1979, Jerusalem hosted its first contest and, to celebrate the event, a bronze medal was commissioned which was also available in silver- and gold-plated versions. With a diameter of 59 mm

and weighing 91 grams, these remain the largest Eurovision medals to date and are increasingly difficult to find at a reasonable price. The medal featured that year's stage on the front, with a Biblical verse taken from the *Song of Solomon* which reads "the time of the singing bird is come" on the reverse.

A second medal commemorating the 1979 contest has recently been discovered, having the same diameter as the ones mentioned above but weighing just 80 grams. The front depicts a treble clef and microphone, while the reverse shows a globe-style map of Europe next to the skyline of Jerusalem. Whether this was an earlier design that was scrapped or a medal that was only given to official delegations is



The recently rediscovered 1979 medal



not known and further research is needed into the origins of this particular issue.

After Dana International's victory at Birmingham in 1998, the contest was once again heading to Jerusalem and it was no surprise that a medal was issued to celebrate the event. Made of nickel, it weighs 26 grams and measures 40 mm in diameter. The front features the 1999 logo, while a view over Jerusalem towards the Kidron Valley is shown on the reverse.

Eight years later, Helsinki hosted its first ever Eurovision having waited more than 40 years to do so. The Mint of Finland issued a cupro-nickel medal with a 27 mm diameter and a ten grams weight. It was issued as part of a 2007 presentation pack





containing a complete set of Finnish euro coins from the same year. The corporate Eurovision logo was shown on the front of the medal, with a combination of music and stars surrounding a microphone on the reverse. Although highly collectable, it is still possible to find this for sale at an affordable price.

The following year, the European Broadcasting Union commissioned what was expected to become an annual issue of commemorative medals, but which ceased after just four years. Each medal was made of cupro-nickel and presented in a clear plastic box containing an inlay that detailed the participants in each respective contest. The first of these medals had a









diameter of 38 mm and weighed 27 grams. It featured the skyline of Belgrade and corporate Eurovision logo on the front, with the Serbian heart and contest date on the reverse. One year later, a similar medal with the same specifications was issued, the Moscow skyline replacing that of Belgrade and the Russian heart on the reverse. Both the 2008 and 2009 medals were limited to an issue of 5,000.

The 2010 medal had a diameter of 39 mm and weighed 28.5 grams. Commemorating the contest being held in Oslo, the front and reverse were far more imaginative in design, with only the Eurovision logo maintaining something of a corporate image. Despite 10,000 medals being issued, it is still very difficult to find. Düsseldorf 2011 saw what would become the last medal to be commissioned by the EBU. Returning to an issue of 5,000 pieces, a 38 mm diameter and a slightly lighter weight of 27 grams, it also resurrected the design of the first two medals, meaning that the Eurovision logo was featured alongside the Düsseldorf skyline, with the German heart on the reverse.

It was another five years before the next medal or, more appropriately, coin was issued to celebrate Eurovision when Kyiv hosted its second song contest in 2017. Made of German silver with a diameter of 35 mm and weighing 16.54 grams, the coin was legal tender to the value of five hryvnias. Of course, whether anyone actually spent these is a different matter. With 40,000 coins issued by the National Bank of Ukraine, some of which came in presentation packs, technology allowed the Ukrainian logo, which surrounded the corporate logo, to appear in colour, while the reverse showed the skyline of Kyiv above the monetary value of the coin.

The latest Eurovision medal was issued by the Royal Dutch Mint to celebrate the contest that never was. Because the medals were already in production when the 2020 event was cancelled, both the mint and the Dutch organisers decided that it



should still be issued. Made of cupro-nickel with a diameter of 33 mm and a weight of 15.5 grams, this medal is one of the most extraordinary and clever designs ever issued, containing every winning Eurovision song from 1956 and Lys Assia through to 2019 and Duncan Lawrence. The concept of making this a reality is almost beyond comprehension, but a short video at https://www.youtube.com/watch?time_continue=10&v=DKjipQu99yA&feature=emb_logo reveals how this seemingly impossible task was completed.

Limited to 6,500 units, the Royal Dutch Mint no longer has stock of this medal although, at the time of writing, a limited quantity is still available from the official

Eurovision shop at <https://shop.eurovision.tv/> There was also a gold version weighing 62.2 grams but, with just ten issued and a price tag in the region of £4600, this not only sold out quickly but is likely to become Eurovision's most elusive piece of memorabilia ever. A silver version at 31.1 grams is still available from the Royal Dutch Mint at www.royaldutchmint.com but, with just 3,000 issued, you will need to be quick if you want to obtain one.

There may be other medals and coins waiting to be discovered, so if you know of any that are not featured in this article, please email gordon_lewis@hotmail.com and every effort will be taken to include these in a future edition. ■



PREZ PAGE

A word from OGAE UK President Alasdair Rendall

Of the four editions of *Vision* that come out during the year, writing the President's Page for the fourth one is always the trickiest. The post-contest excitement has died down, and preparations for the following year's contest are still in their early stages.

This year of course it's even more difficult - there are known knowns and known unknowns galore. What we do know from September's announcement by the EBU is that there will definitely be a Eurovision 2021, and it will definitely be in Rotterdam. As I'm sure you will have read, a number of different scenarios have been planned, from a full-on bells and whistles contest, through to entries being beamed in from their home nations. We hope to have an update in the New Year, and we will of course communicate any details regarding the impact on tickets, etc, as soon as we have more information. As Covid-19 cases continue to rise again I admit I am feeling less optimistic about what will happen than I was a month or so ago. But we are living in such unpredictable times that it is still too early to say what will happen.

One constant for this edition, however, is the fact that we can report on our annual fan convention, Eurobash. This year we were forced to cancel our plans to move to the new host city of Bristol and bring it to the new host city of Zoom (which, like many of you I suspect, I hadn't heard of 12 months ago). A full report appears elsewhere in *Vision*, but I would just like to place on record my thanks to all those who helped out, and all those who took part. It was a really rather moving event - the sight of members waving goodbye at the very end was a very emotional moment (and it wasn't just due to the drink, honest guv).

We look forward to seeing you online on 21st November for our AGM, which is your chance to approve our annual reports. Internally OGAE UK is making some changes which we hope you will be welcoming. By the time you read this the vote on the proposed constitutional changes will have closed. If approved, this will mean a small increase in the number of elected committee members, which represents the huge growth in the size of the club since the

constitution was initially drafted. As you will have seen we are also finally introducing an online edition of *Vision*, something that I know many of you have called for. But rest assured we plan to continue with the print edition as well, which I know takes pride of place on many a fan's bookcases. And can I just take a moment to thank Jamie and Hassan for some really fantastic magazines recently - the quality of design and content is second to none.



And as this is the final of the four editions of *Vision* for this year, I'd just like to pay a big tribute to all of you, the loyal OGAE UK membership for supporting the club in such sizeable numbers this year. A cancelled Eurovision has actually brought out the best in our fans; whether it's taking part in online quizzes or organising online socials (I'd personally like to thank Ray and Paul Duffy for organising some brilliant 'Virtual Euroclubs' over the past few months, but I know many others have also been going on for various groups of fan friends) or gathering together for the phenomenon that is **#EurovisionAgain**, or quite simply just being there, it's been a privilege to be part of the fan community.

Writing this in early October it feels far too early to wish you a Merry Christmas, but the next edition you receive should be at the start of 2021, so for now I'll just wish you a relaxing and peaceful end to the year.

Stay safe, and happy Eurovisioning. ■



ESSENTIAL SPANISH ENTRIES

Not quite one of the originals, but still an early participant, Spain is still waiting for another victory following its dual success in the late 1960s. With Spanish pop music established as a successful phenomenon, Spain has tended to keep to its tried and trusted sound at Eurovision. Let's remember here some hits and misses from over the years! Y viva Espana cries out **Marcus Keppel-Palmer** as he clacks his castanets!

Conchita Bautista *Estando Contigo*

Spain's very first entry opened up the 1961 contest and at the end Conchita finished in ninth place. Born in Sevilla, Conchita moved to Madrid and started appearing in films in the mid-1950s and recording singles and albums a couple of years later. She clearly enjoyed her Eurovision experience as she returned to the thrilling stage in 1965, ending up with a dreaded 'nul points'.

1961



Thrilling

Karina***En Un Mundo Nuevo***

Like Conchita, Karina came from Andalusia and finished second behind Monaco's Severine. Leaving behind her parents, the wonderfully named Trinidad and Salvador, she moved to Madrid as a teenager, initially finding work in television and performing in the prevalent continental girl singer 'ye-ye' style. Her first recordings were in 1964 and she rose to fame covering *Poupee De Cire, Poupee De Son* in Spanish. After Eurovision, she starred in a film also called *En Un Mundo Nuevo*, married four times (each marriage lasting only two years), and moved to Mexico where she lives now.

1971

Ye-ye



Disco

1981**Bacchelli*****Y Solo Tu***

The Spanish entrant in 1981 was Catalan, Jose Ortega from Barcelona. Styled as Bacchelli, he first appeared at the *Benidorm Song Contest* and his first single was also called *Bacchelli*. His Eurovision song was in the light Mediterranean disco style and sounds reminiscent of the theme tune for the TV show *Moonlighting*. Bacchelli went on to finish 14th and after that moved to Ecuador where he both recorded and acted in soap operas.

**Sergio Dalma*****Bailar Pegados***

One of my all-time favourite Spanish entries, Sergio (or the 'little Toto' as host Toto Cutugno quipped) emoted the heck out of this big sweeping ballad including a wink as he controlled the Rome stage being the master he is. Nobody noticed that the song had been butchered down to get into the three-minute maximum. Since then Sergio has gone from strength to strength and remains one of the major stars of the latin pop field.

1991

Wink

David Civera

Dile que La Quiero

In the early 2000s, upbeat latin pop was all the rage thanks to Ricky Martin, and David Civera tapped into the zeitgeist with a hip-swivelling upbeat dance track. Written by the 1994 entrant, Alejandro Abad, Civera finished sixth on the night and would go on to perform in Spain's version of *Dancing With The Stars*, while releasing an album of tango music. In the intervening years, no Spanish entry has finished as high as David Civera.

2001



Hip-swivelling



2017

Manel Navarro

Do It for Your Lover

Indeed Spain has finished last on five occasions, most recently with Manel's jolly surf and sun paean to the good times. Navarro came through the selection programme *Objetivo Eurovisión 2017*, although many fans would have preferred Mirela, and entered Eurovision with his self-composed song. Since Eurovision, Manel has released two singles from his forthcoming first studio album. You know, listening again to *Do It For Your Lover*, it really didn't deserve to come last.

Jolly

Pastora Soler

Quedate Conmigo

Tenth was all this classic ballad could reach in the era that Spain turned to Thomas G;sson to write their entries. A huge song, with a huge vocal, it came as a surprise to many in Baku that there were nine better songs - maybe a conspiracy to prevent the Seville native the glory she so richly deserved. A star with ten years behind her of Flamenco-pop by the time she went to Eurovision, her failure to secure the win has scarcely stopped Pastora from her ongoing success - Number One albums and also roles as a judge on *The Voice*.

2012



Glory

1966

Raphael
Y Soy Acquel

The first of his two consecutive entries saw Raphael balling up his fists, stamping his feet and giving 100% and finishing seventh. The following year he finished sixth, but Raphael declined to continue representing Spain for the next five years, leaving Spain to win in 1968 with *La La La*. Raphael has recorded since the early 1960s, acted in movies as well and toured regularly - most recently with a symphony orchestra. As a recipient of a liver transplant, he also still actively campaigns for transplant donors.



Fists

1969

Salome
Vivo Cantando

A winner on home territory, albeit that Salome had to share with three others, nobody can deny the upbeat quality of this entry. I live to sing is surely something that sums up Eurovision. Born Maria Rosa Marco Poquet, Salome recorded her Eurovision winner in eight different languages. She had to be lifted off the stage by a fork-lift truck because her dress weighed 14 kg and it was made of small chalk blue porcelain cylinders and she was also wearing also three 1-kg necklaces. Note: that may not be factually accurate!



Porcelain

1995

Anabel Conde
Vuelve Conmigo

It's not often an artist comes off stage in tears only to find themselves runner-up in the contest, but such was the case in 1995. Again, it was the dress to blame (actually a theme with Spanish entrants), but Anabel performed a great tune and deservedly hoovered up the votes, the last time Spain topped 100 points. After Eurovision, Anabel withdrew from the music industry, but returned in 2005 to Eurovision as a backing vocalist for Andorra. A square in Fuengirola is named in her honour. ■

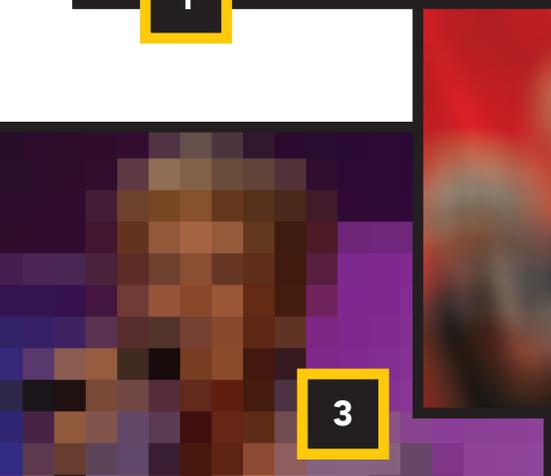
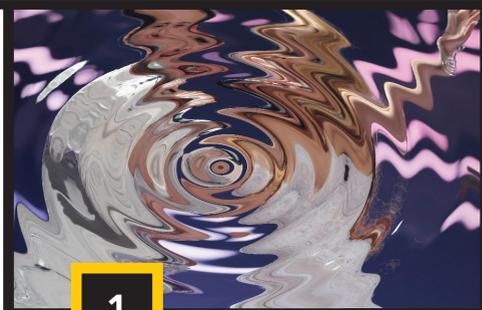


Hoovered

EURO QUIZ

DO NOT
ADJUST
YOUR EYES

Fret not dear reader you're not drunk, unless you really are, but **Vision's** Editor, **Hass Yusuf**, offers you another visual quiz. Just identify all the well-known stars from these distorted images. Clue – they're all from different countries. Is there a prize we hear you ask? No.



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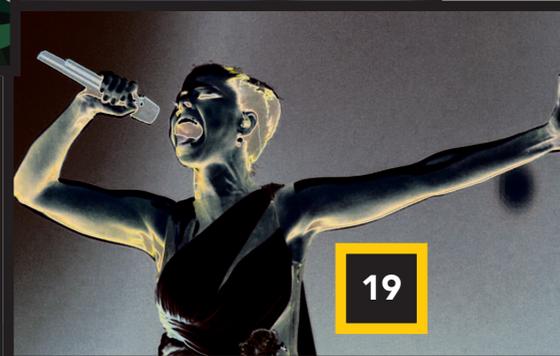
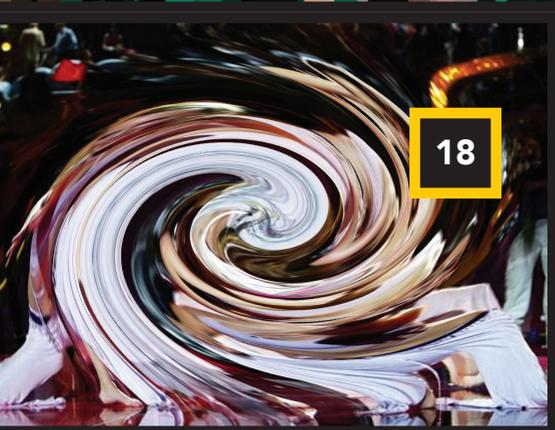
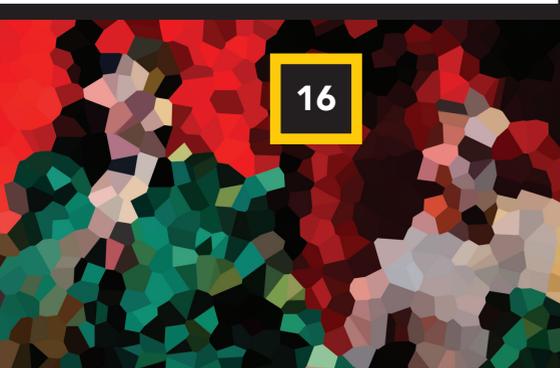
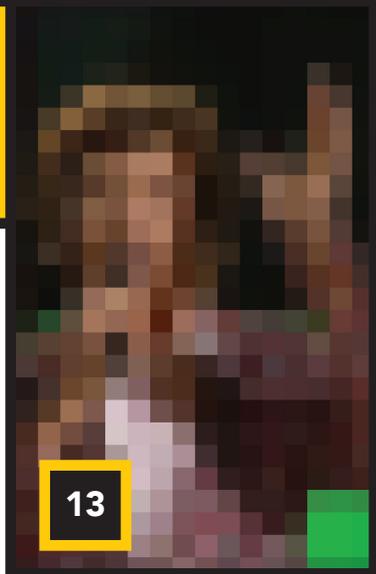
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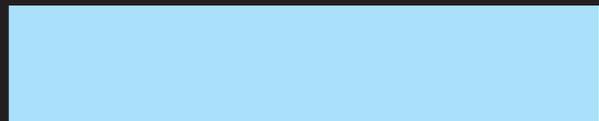
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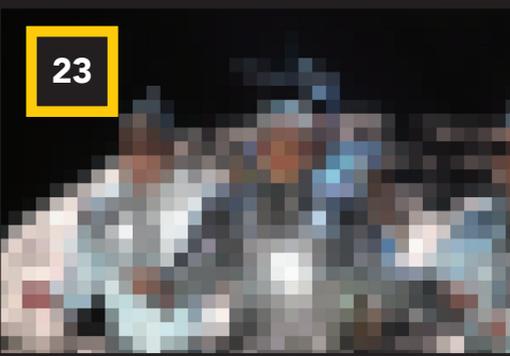
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ANSWERS

- 1 AZERBAIJAN Ell & Nikki
- 2 ITALY Alice & Franco Battato
- 3 UNITED KINGDOM Nicki French
- 4 SERBIA Marija Sertiovic
- 5 FRANCE Bilal Hassani
- 6 GREECE Helena Papanizou
- 7 GERMANY Guido Horn
- 8 ISRAEL Netta
- 9 NR MACEDONIA Tamara Rodevska
- 10 MONACO Severine
- 11 LUXEMBOURG Vicky Leandros
- 12 SWEDEN Loreen
- 13 LATVIA Brainstorm
- 14 RUSSIA Dima Bilan
- 15 MOROCCO Bitakat Hob
- 16 PORTUGAL Conan Osiris
- 17 Bosnia & HERZ. Laka
- 18 TURKEY Sertab Erener
- 19 SPAIN Pastora Soler
- 20 SAN MARINO Valentina Monetta
- 21 FINLAND Lordi
- 22 SWITZERLAND Lys Assia
- 23 UKRAINE Verka Serduchka
- 24 BELGIUM Loic Nottet
- 25 NETHERLANDS Ruth Jacott



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SMALL TALK

WITH

SCOTT ROSS



David Ransted posed the questions

Occupation

Personal Banker (now 15 years in the bank).

First Eurovision you watched

It was 1993 – I was 11 years old and was hoping for Sonia to triumph.

Favourite Eurovision year

Tough one, I like 1985, 1990, 1999 and 2016.

Which Eurovisions have you attended?

Malmö 2013 was the first and been every year since.

Favourite Eurovision entry

I have favourites from each year. Too hard to choose just one.

Favourite UK entry

Ooh... Aah... *Just A Little Bit* by Gina G (1996).

Favourite winner

I have four! France 1977, Luxembourg 1983, Sweden 1991 and Ukraine 2004.

Interests outside Eurovision

I'm known for being keen on my travels, but I'm also a fan of Formula 1, James

Bond, old British comedies, graphic design, and currently marathon running!

Favourite movie

I've three equal favourites – *Oliver!* (1968), *Willy Wonka And The Chocolate Factory* (1971), *The Goonies* (1985).

Favourite place

Istanbul, Turkey.

Who do you most admire?

Those that have overcome great hurdles in their life.

How European countries have you visited?

I've done 48 of the 50 European sovereign states. Leaving only Azerbaijan and Cyprus.

Favourite book

Anything written by Michael Palin (my hero).

Most embarrassing moment

I host a number of events and one evening my trousers split in front of an audience of more than 200 folk! Thankfully an old lady had a sewing kit in her handbag.



Scott with the Ukrainian hosts





Scott with Lys Assia

Favourite actor and actress.

Christoph Waltz and Meryl Streep.

A night on the town or a quiet night in?

Nights in don't have to be quiet!

Favourite non-Eurovision song

Nothing specific but I'm a huge 1980's fan.

Which six people (alive or resurrected) would be your ideal dinner guests?

Roger Moore, Telly Sevalas, Sir Captain Tom Moore, Sophia Loren, Molly Sugden and Michael Palin.

Which yet-to-win Eurovision country would you most like to see win?

Slovakia! Hosting Eurovision would make such a difference to this often forgotten central European country. I hope they return to the contest.

Comedy or drama?

Comedy, the world needs to laugh more!

Apart from Eurovision, who was the last music act you saw perform live?

The Prodigy – what a contrast to Eurovision!

What trait do you most admire in others?

Kindness and those that stand by their word.

What trait do you most deplore in others?

Arrogance and drama queens.

And what trait do you most deplore in yourself?

My lack of patience – but I've got better over the years.

What's on your playlist?

1980's music of course!

Guilty pleasure

I'm not sure if it's guilty, but I do enjoy a packet of crisps.

Tell us a secret

I used to live in Estonia and my friend at PowerHit Radio introduced me to Vanilla Ninja. They told me that they wouldn't try for Eurovision again having lost the national final. A few months later it was announced that they'd represent Switzerland. Fibbers! ■



SILVER LININGS

COMING SECOND

2017 BULGARIA
Kristian Kostov
Beautiful Mess



2018 CYPRUS
Eleni Foureira
Fuego



2019 ITALY
Mahmood
Soldi

