

VISION



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STANDING

TALL

AT

EUROBASH

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CONTENTS

This is it, my last ever Edlines.

I was thinking of something pithy and poignant to say as I disappear, but then I thought about it a bit more, and the outcome was 'nah...'

Instead, I want to use this opportunity to pay tribute to a warm and wonderful lady; Linda Wilson. She deserves the moment more.

For those who didn't know her, Linda was a regular face at OGAE events and if you have sat at a table at Eurobashes past, there's a good chance Linda allocated you that seat.

A few months ago, Linda left us far too quickly after a short illness. To many people I know and care about, Linda was much more than a friend - she was family. They partied, they socialised, and, mainly, they laughed. Whenever I hear someone tell a Linda story, it's never a long wait for the laugh. We shared a fondness for daft telly, especially the more extreme storylines of *Dynasty*, and for many Fridays over lockdown, Linda was a constant presence at the weekly Zoom catch-ups with pals from all over the place. We still found plenty to gossip about, even if we were confined to our homes.

Linda also made a difference to many people's lives with the charity Moodswings. If you want to find out more, give their website a Google. If you can, please make a donation too.

I would never have known Linda if it wasn't for my inexplicable fondness for Eurovision. She was one of the many amazing pals I've made since joining OGAE and attending the different meet-ups. As I'm signing off from my days at Vision with this issue, and I'm thinking about these things more, perhaps that's the best thing this event has ever given me; proper, proper pals.

You'll find a longer tribute to Linda in this edition from her close friend Eddie de Souza, and before I sign off for the final time, I have to thank Hass, David, Marcus and Gordon so much for all their help during my time as Editor-in-Chief. A huge thank you to Alasdair too as he prepares to move out of the OGAE UK White House and congratulations to Vaughan, as he crunches up the driveway to start measuring up for new carpets and curtains. It's a grand old club to be in.

See yer.

Linda Wilson – The Girl	3-4
Eurobash 2021: Standing Tall	5-21
President's Pages	22-24
OGAE Second Chance Contest	25
Mapping The Stars	26-27
Ten Essentials	28-31
Euro Quiz	32-33
Small Talk	34-35
Five Moments In My Fandom	36-38
The Last Word	39
Battle Of The J's Winner	40
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NEXT ISSUE: OUT IN JANUARY/FEBRUARY 2022

TURIN AWAITS!



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



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UK SELECTION NEWS FROM THE BBC

The BBC has confirmed plans for the United Kingdom's participation in the 66th Eurovision Song Contest which will be held in Turin, Italy in May 2022. BBC Studios will once again produce the BBC's coverage of the biggest and most watched song competition in the world. For the 2022 contest the BBC and BBC Studios will be collaborating with TaP Music, the global music publishing and management company behind some of the world's most successful pop artists, such as Dua Lipa, Lana del Rey, Dermot Kennedy and Ellie Goulding, in order to choose a song and act that will represent the United Kingdom in the biggest and most watched music contest on the planet.

Kate Phillips, Controller Entertainment Commissioning for the BBC says: "In the UK our love for Eurovision is as big as ever and we have grand ambitions for the 2022 Contest, so we're really excited to announce this collaboration that will enable us to tap into some great music talent."

Suzy Lamb, Managing Director for BBC Studios says: "BBC Studios are proud to once again be producing the coverage of the biggest music competition in the world. We're excited to be collaborating with TaP Music. Their expertise in managing world class artists and finding huge international hit records speaks for itself and we look forward to working with them on the UK act and song for the 2022 contest." Ben Mawson, TaP Music says: "We're really excited to be teaming up with the BBC for this event and will use Eurovision to authentically reflect and celebrate the rich, diverse and world-class musical talent the UK is globally renowned for."

The broadcast of the Eurovision Song Contest Grand Final on BBC One continues to be one of the most popular Entertainment programmes on the BBC, with the most recent broadcast reaching an average audience of 7.8 million (BBC 30 Day All Screens) in the UK, making it the most watched Grand Final in the UK since 2014. It is also one of the most popular Entertainment programmes for younger audiences on the BBC with 1.5 million 16-34 year-olds tuning in.

For the latest information on the United Kingdom at Eurovision 2022, follow [@bbcurovision](https://twitter.com/bbcurovision) on Twitter and Instagram and BBC Eurovision on Facebook.

LINDA WILSON

THE GIRL

A tribute by **Eddie De Souza**



Linda with Eddie, Paul David Leigh and Chris Hills



moodswings
helping people recover from life's ups and downs

A positive approach to mental health and wellbeing

Home Who We Are What We Can Do For You What You Can Do For Us Student Support Employers and Employees Thumbs Up



Helping people recover from life's ups and downs



Take Me To Your Heaven

Whoever did the Eurobash table planning in 2011, thank you from the bottom of my heart. I sat down that Saturday afternoon in the Chancellors Hotel in Manchester, and next to me was a very friendly and fun woman who introduced herself as Linda Wilson. The rest as they say is history. I can't believe that ten years later, the evil that is cancer would have taken her.

Born in Hartlepool in the mid 1970s, it was her dad, Rob, that introduced Linda to the wonderful and magical world of Eurovision. And although her tastes stayed within the camp/pop/musical theatre genres, she embraced every Eurovision meeting, gathering, vote and party with joy, warmth and a cheeky glint in her eye.

I am so glad she made it to one contest in her life - Lisbon 2018 - I'll always remember her face, like a child at Christmas when she walked into the arena for the first time. Moldova was her favourite that year.

But Linda was more than just Eurovision. For many years, Linda ran the Manchester mental health charity, **Moodswings**. An amazing community organisation that has

helped thousands of people across the country. She was passionate about mental health and that no one should suffer on their own. She and her partner Tom worked tirelessly to ensure people who needed help, got it. She was always a people person - and that showed in everything she did. The charity will continue Tom and her legacy. A big thank you to all who attended the Bash this year and contributed a cracking £800 donation to the charity.

Many of you will remember Linda from Eurobash - she was the queen of table planning, assisted by Nicky and I. We would spend a few hours in Via on Canal Street trying to work out who knew who and trying to mix people to make the event more interesting. She was such a welcoming soul and even managed to become a Eurovision Cilla Black in 2017 when she played Cupid (with her wings) to Paul David Leigh and Chris Hills - who got married this year.

Her favourite part of the Bash was always Eurostars. She loved the good, the not so good and the bizarre. I nearly persuaded her to perform *Verona* with me but some things are never to be.



Her favourite Eurovision artist was Charlotte Perrelli - *Take Me To Your Heaven* was her all time favourite Eurovision song.

One of Linda's favourite songs from the national finals this year was *Still Young* by Perrelli. She also liked Arvingarna's *Tänker Inte Alls Gå Hem* but only cause it sounded rude!

In those moments where I feel sad or keep questioning what has happened to our dear friend, I remember Perrelli's lyrics and fondly remember Linda's lust for life.

There's no protocol or crystal ball that knows it all

And that's my message to you dear reader - we don't know what the future holds or what life has in store for us, and as Linda lived her life - say yes to new experiences and adventures. Embrace friendships and never say no to another glass of bubbles!

Linda - we miss you - you'll always get our Douze points! ■

(Linda Wilson, OGAE UK member who died this August aged 47)

moodswings.org.uk



eurobash

BRISTOL 2021

STANDING TALL

Jamie McLoughlin reports on our annual convention

The Eurobash Organising Committee was headed by OGAE UK President

Alasdair Rendall, working alongside:

John Bennett
Eddie de Souza
Tom Hughes
Danny Lynch
Jamie McLoughlin
Robin Scott
Vaughan Staples
Nicky Teare
Hass Yusuf

Plus:

Dean Asker
Jason D'Arcy
Dave Simmons



For one last time, Alasdair introduces Eurobash *sniff*



Eddie asks the questions - and knows the answers!

BRISTOL DITTIES

(or How to Get The Gang Back Together)

When Isambard Kingdom Brunel deployed his engineering genius to create the floating harbour which helped vessels in and out of his home city's waters, he could

only have dreamed of the momentous days that were to come.

That one weekend in a far flung early autumn, his Bristolian birthplace would welcome a couple of hundred reunion-hungry members of OGAE UK, two entrants from the 2021 Eurovision Song Contest and the man who made sure the name of the country that was singing appeared in the corner of your telly.

Sadly, Brunel didn't live to toast the moment, but plenty of others did.

And wasn't it brilliant for us all to be back together again?

After the understandable and inevitable cancellation of Eurobash 2020, the 2021 event was an opportunity to gather in the flesh for the first time in two years (or more). However, after last year's online only affair, there was something sad about the fact we wouldn't be trying to Zoom an interview with Niamh Kavanagh while she sat in her car in a lay-by en route to a gig.

Another tinge of sadness was the final welcome from outgoing (in both style and tenure) President Alasdair Rendall. We'll miss the tux and a regular mention of midnight chips a whole 12 hours before they're served, but if anyone needs a rest from being relentlessly asked about when Eurovision tickets are going on sale, it's Mr Rendall. He's been a truly remarkable ambassador to all of OGAE - so much so that *Arrested Development* sort-of wrote a song about him.

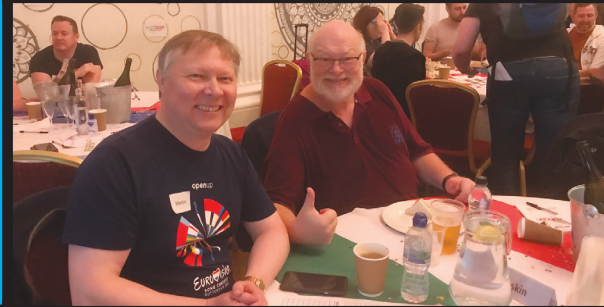


EUROBASHERS!

If you attended this year's Eurobash and aren't featured in any of these photos in this article it's only due to space reasons or more than likely you were out of focus! No doubt caused by the cheap Happy Hour bottles of Prosecco offered by the hotel's bar!



The Quiz winners – thanks to the flag of San Marino!



The opening quiz from Jamie McLoughlin and Eddie de Souza ended with some *Taskmaster*-style tiebreakers for the first time. Sean Bookless emerged victorious when his felt-tip drawing of the flag of San Marino included a picture of Valentina Monetta’s house (she’s got lovely nets).

The video vote this year was the Battle of the J’s (why not The J-Team?) in recognition of the many, many (many) UK entrants whose name have begun with J.

Who won? Check out the back cover of this *Vision*.

The vast function room of the Grand Mercure Hotel proved the ideal arena for interviewer Dean Asker to grill this year’s interviewees, none of whom were in a passenger seat.

This year’s UK entrant James Newman remains a jolly, upbeat fella who’s both philosophical and thankful for his Eurovision experience, even though it ended in the worst possible result. When he indicated he might give it another go one day, in a slightly more sweaty way than the first half of this sentence suggests, he got the support of the room.

Danny dressed for the occasion to introduce The Battle Of The J’s



BATTLE OF THE J’s

- Joe & Jake
- Jemini
- Bryan Johnson
- James Fox
- Jade Ewen
- Olivia Newton-John
- Samantha Janus
- Lucie Jones
- Javine Hylton
- Pearl Carr & Teddy Johnson
- Jessica Garlick
- Josh Dubovie
- (We didn’t include James Newman!)





The Guest List: Guy Freeman, Lesley Roy, James Newman and host Dean Asker



He's impossible to dislike. The definition of a proper lovely bloke.

Lesley Roy, who suffered a similar fate in Rotterdam for Ireland, albeit in the semi-finals, was also taking the positives out of her time on stage, even though she felt her ambitious staging never quite landed in the way it was intended.

Guy Freeman's Eurovision story covers a longer time, and he had some fascinating stories of his time with the UK delegation and producer of the 1998 contest in

Birmingham. It was his idea to have the name of the country in the bottom corner of the screen during a performance - and he admitted he's not that proud of the sections during the voting when the points were scattered around a map of Europe rather than the scoreboard. Surely he's being too hard on himself?

And then we had Eurostars - admit it, you scanned down the rest of the article just to read this bit.

After we saw a great act by Eurostars





It's a normal Saturday night out for Eurobash hosts Vaughan Staples and John Bennett



hosts John Bennett and Vaughan Staples, last year's winning act, Andrew Brook, was able to reprise his act - but live! It was worth the wait.

This year's event offered a varied line-up, which included one Gigliola Cinquetti, an Efendi, a Carl Espen and a Little Big - the winner was Eurobash debutante Jude Stevenson with an exuberant rendition of Tacji's 1990 entry for Yugoslavia, *Hajde Da Ludujemo*. You can't lose with a bit of schokolade.

And then, after James and Lesley sang for us, we danced.

And we ate midnight chips, 12 hours after Alisdair promised them.

And we danced again.

And we danced a bit more.

And it was amazing. Because we were all together again, Eurovision is absolutely blimmin' brilliant, and so is being in a room with about 200 people who love it just as much as you do.

We missed you, Eurobash.



Andrew Brook performs his winning song from last year's Eurostars. He's on the right. Can you guess the performer and song?



EUROSTARS
Sam is Norway's
Wig-Wam
In My Dreams



EUROSTARS
Sara Jane is
Greece's Stefania
Last Dance



EUROSTARS
Andrew is
Italy's Toto
Insieme: 1992



EUROSTARS
Donna is Italy's
Gigliola Cinquetti
Non Ho L'eta



EUROSTARS
Jude is Yugoslavia's
Tačji
Hajde Da Ludujemo



EUROSTARS
Sonia and Stuart (with friend)
are Russia's Little Big
Uno





EUROSTARS
Georgina is
Greece's
Helen Paparizou
My Number One



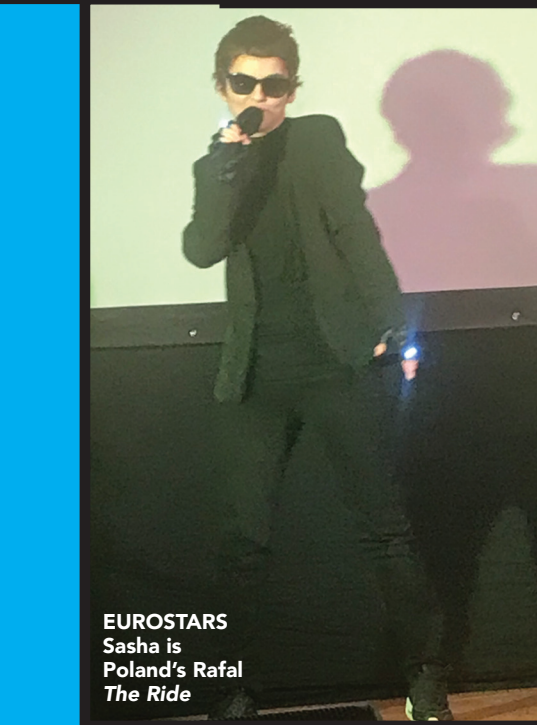
EUROSTARS
Nico is
Frances's
Frida Boccara
Un Jour, Un Enfant



EUROSTARS
Helen is
Azerbaijan's Efendi
Cleopatra



EUROSTARS
Jamie is
Denmark's Fyr & Flamme
Ove Os Pa Hinanden



EUROSTARS
Sasha is
Poland's Rafal
The Ride



EUROSTARS
Will is
Norway's Carl Espen
Silent Storm



EUROSTARS
And the winner is...
JUDE!

Watch the performances at: <https://www.youtube.com/watch?v=wQYDnPV7fLY>

STANDING TALL
is Lesley Roy



STANDING TALL
is James Newman



EUROBASH - A NEW MEMBER'S PERSPECTIVE

When I walked through the doors of the Mercure Grand Hotel, I immediately felt at home. For the first time ever, I was with my people. OK, we need to rewind a little...

I've loved the Eurovision Song Contest since I first watched it in 1990, at the age of 11. After that contest, I would dance around my living room to the VHS recording of Tacji's *Hajde Da Ludujemo*. After that, the contest became an annual event for me from the comfort of a sofa, first with my parents, and then as I grew older, with partners, and then friends and colleagues. But no one really got, or understood, the 'pull' of Eurovision that I experienced. I just didn't realise that somewhere, out there, there were other people like me who I might actually meet some day. This was how it was until the

spring of 2020 when I stumbled across *ESC Fan TV* on Facebook and saw that they were streaming a watch-party of Eurovision 1999 (one of a series of online events that they were hosting) to fill the void of the cancellation of the 2020 contest. I entered the chat room and before I knew it, I had about 15 new Facebook friends, all of whom shared a love of Eurovision. It didn't take long before I got the questions: "Jude, you haven't joined OGAE yet?" "Jude, you've never been to Eurobash? It's awesome!" So last year I attended the online Eurobash and not long after, I joined OGAE UK.

In October 2021, when I walked through the doors of the Mercure Grand Hotel, I immediately felt at home. For the first time ever, I was with 'my people'. Well, actually, people even more pumped about Eurovision than me! They had BEEN to contests and I was totally fangirling everyone there. As well as meeting the *ESC Fan TV* gang in person for the first time which was amazing, I also met a whole new group of friends: OGAE UK faces I knew from last year's online Eurobash, who already felt like family. The daytime

events were so much fun and I was starstruck seeing the performers on stage just a stone's throw away. This was a whole new experience for this previous lone ranger of Eurovision addiction. Another new, well actually, first time experience, was that I entered Eurostars. Since the age of 11, I had memorised every single word (phonetically) to Tacji's *Hajde Da Ludujemo*. I feared that choosing a song from 1990 that didn't even make the top five was a risk, so I was accepting of the fact that I would not rank in the competition. Not to mention that all of the performers were absolutely amazing! Still, I wore the least forgiving pink dress ever, donned a blonde wig, and gave it everything on stage. I could not believe it when I won: I felt like I was flying and everyone understood the huge deal it was as they love Eurovision just like me.

There is NO doubt in my mind that I'll be there for Eurobash 2022. To anyone who has not been to Eurobash before, OGAE UK is family that you simply haven't met yet. I can't wait to see them again and meet more new faces as our family continues to grow.

Lots of love, Jude Stevenson. ■



PREZ PAGES

A final word from OGAE UK President Alasdair Rendall



I'll be honest, this is quite a difficult President's Page(s) to write - my final one! I've started and re-started a number of drafts, but here goes (and apologies if it's a bit longer than usual... forgive me!)

Firstly I just want to say a big thank you to everyone who's sent really kind messages since I announced in the summer that I would be stepping down at this year's AGM; it wasn't a decision I took lightly, and I'd given it a lot of thought, but I think it's the right decision. Six years has been a good stretch, doing it for almost a decade could push me over the edge!

Before I reflect on what the club has achieved over the past six years, I just want to take this opportunity to comment on the return of an in-person Eurobash this year. It was so nice to see so many of you in Bristol, and it was particularly lovely to see all the many new faces. I hope you all had an enjoyable weekend (even with the slightly 'unpredictable' aircon system in the venue!) and seeing everyone on the dancefloor at 2:00am for the obligatory *Love Shine A Light* circle was really quite an emotional moment.

I'd like to thank everyone who helped to make the weekend run smoothly, including the rest of the organising team, Jason for a fab pre-party, and Dean for an excellent Guest List. We enjoyed hearing from Lesley, James and Guy - the friendly and intimate setting of Eurobash really does make for insightful and honest contributions from our special guests.

I'd also like to note the announcement from

the BBC earlier in the autumn about the change in approach for Eurovision 2022. While, on the face of it, this sounds like a positive step, we've had a number of false dawns, so I hope you'll forgive me if I reserve judgement until I've seen and heard the finished product. But it is encouraging that there appear to be genuine efforts to get the music industry properly on side, and so let's offer the BBC and TaP our support, and fingers crossed it leads to a great result in Turin.

So how have the past six years been?

Well there is a lot to celebrate but, of course, things that I'm sure could have been done differently. I'm delighted that over the past six years we have taken a number of positive steps forward. These include giving the website a much-needed overhaul and bringing in the member area and the accompanying launch of online *Vision* (including uploading the archive - which includes some fascinating insight into how the contest, and fandom, has developed over the years). *Vision* magazine itself is looking fresher and brighter than ever, and always contains a great range of interesting features, and it's great to have an increased number of contributions from new members.

The club is now a lot more active on social media, with a more engaging Twitter account, a launch of our Instagram, and who knows, maybe

my successor will get OGAE UK onto TikTok? On Facebook, we finally created a member-only Facebook group. Although this is not an 'official' communications channel, it has been a great way for members to engage in Eurovision related chat and gossip, but without some of the nastier elements that I'm afraid the old public group contained. Of course it is regrettable that every now and then comments appear that don't strike the right tone, but that's the nature of social media unfortunately. Thanks to Cardskipper we've also found another avenue of communicating to members, alongside *Vision* and our monthly e-newsletters.

On events, we've brought the Eurobash to new cities and even bigger locations - in fact it has probably reached its limit in terms of size for its current format. I know there is always a demand for 'bigger', but it would be a shame if Eurobash was ever to lose the friendly and welcoming atmosphere it is known for. We've become an official sponsor of the London Eurovision Party and we have supported events run by fans around the country and done pre-parties for the UK National Finals, our 2018 'Eurovision Revisited' event in Birmingham (and more were planned if a certain pandemic hadn't got in the way), and fan events in the host city of each Eurovision. We've also embraced Zoom during the pandemic, and it's important that these events still continue to ensure there is something for those members who may not wish to go to a physical party or event.

One initiative over the past six years has been the introduction of the OGAE UK 'day out' during Eurovision week - and I think the OGAE trip to Chernobyl in 2017 will rank as one of the most surreally brilliant days in my Eurovision life. You had to be there!

On a more internal basis, we've made some changes, including a successful vote to modernise the constitution and expand the committee, as well as tweaking the cut-off dates for the two ballots for the annual ticket ballot, to try and prevent people joining solely for the sake of applying for tickets.

There's also been success in the *OGAE Song Contest*, which we won for three successive years, and a big thank you to Fin Ross Russell for his work here. Thank you as well to Gary Speirs for his work in boosting interest still further in the annual *Second Chance Contest*.

And of course the club itself has grown - we've overhauled our membership system thanks to *Membermojo*, and the club has hit record levels, well in excess of 2,000 members, becoming the world's biggest Eurovision club! We've also boosted the club's media presence, which has been a great 'shop window' for us.

We haven't got everything right. One of the biggest disappointments is, of course, that the past six years has coincided with a really poor run for the UK at Eurovision. We've maintained a positive and professional relationship with the BBC, but perhaps we should have been more challenging? Our involvement in the selection



OGAE UK members gather in Lisbon



Dean Asker and John Bennett introduce Eurostars at Eurobash 2017



Eurobash 2020 on Zoom



OGAE UK members at the 2019 AGM



Of the many OGAE contests that take place throughout the year, one of the most hotly awaited is the *Second Chance Contest*, which gives members across the network the chance to crown their favourite song that failed to make it through a national final.

Given the cancellation of the 2020 Eurovision Song Contest and the fact that many acts were automatically 'rolled over' to 2021, this year's *Second Chance Contest* was obviously smaller than previous ones, but there was still a good range of songs on offer.

Countries that didn't have a national final - including the UK of course - were a guest jury, meaning we could vote even though we weren't one of the 14 competing entries.

Hosting duties this year came from OGAE Sweden, following Anna Bergendahl's win in 2020 with *Kingdom Come*.

To be honest the other 13 songs needn't have bothered turning up this year as it was a runaway victory for OGAE Norway, with KEiiNO's *Monument*, which won with 441 points, almost a hundred points higher than the second place song from hosts OGAE Sweden, with Eric Saade's *Every Minute*. OGAE Italy completed the Top Three with Irama's *La Genesi Del TuO Colore*.

Our congratulations to OGAE Norway and KEiiNO, proving their status as one of the biggest Eurovision fan favourites of recent years.

process from 2016-2018 started promisingly but failed to deliver. And despite our best efforts (as people will know, I rarely turn down a media opportunity!) we've still not really turned the ship around in terms of media perception of the contest in the UK, but we're getting there hopefully...

So what should the priorities for the new committee be?

Well, I think finding that balance of maintaining professional relations with the BBC while still being a critical friend. A broader range of events will be needed - the pandemic has shown how much people just enjoy getting together, which doesn't always need to be via the more traditional route of a large-scale party or club night. We've definitely increased our number of younger members, but that's definitely an area to ensure remains a priority, while avoiding alienating long-standing members. And then there are more fundamental questions to be answered about what the role of a 'fan club' should be in an ever-changing world, where tribes organically gather together on various social media platforms, away from the more traditional structure of an organised club. And OGAE UK should never just be a ticket agency.

And so to end - a few thank-yous. Firstly to my predecessor Paul Marks-Jones who had big shoes to fill, and who has provided a lot of wise

counsel over the years. Then to the rest of the Committee - over the years Danny, Gordon, Hass, Jamie and Simon have all done so much work, much of which goes un-noticed, but which really helps to ensure the smooth running of the club. They've also been a great sounding board for discussions about the future of the club (and have been a useful reality check for some of my wackier suggestions..!). And, it's worth reminding people, that we're all volunteers - none of us do this for any financial reward, we all have day jobs, we do this for the love of it!

Thank you as well to my husband John for being such a great support to me over the years. He's been there when I've needed to rant when there's been a questionable post in the Facebook group, or there's been a last-minute Eurobash stress (the moment the AV company told me, just a couple of weeks before the Bash in 2018 that they didn't realise we had live singers involved was a particular highlight...). I like to think on he's taken on the role of First Lady with finesse!

And last, but by no means least, a huge appreciation to you, the members of the OGAE UK. You have been an absolutely brilliant group of people - I've made so many lifelong friends over the past six years. We all have a shared love for this amazing, silly, life-affirming, baffling, emotional, frustrating, wonderful thing called the Eurovision Song Contest. And it's bloody brilliant.

Happy Eurovisioning. And thank you. ■



KEiiNO

Eric Saade

Irama

MAPPING THE STARS

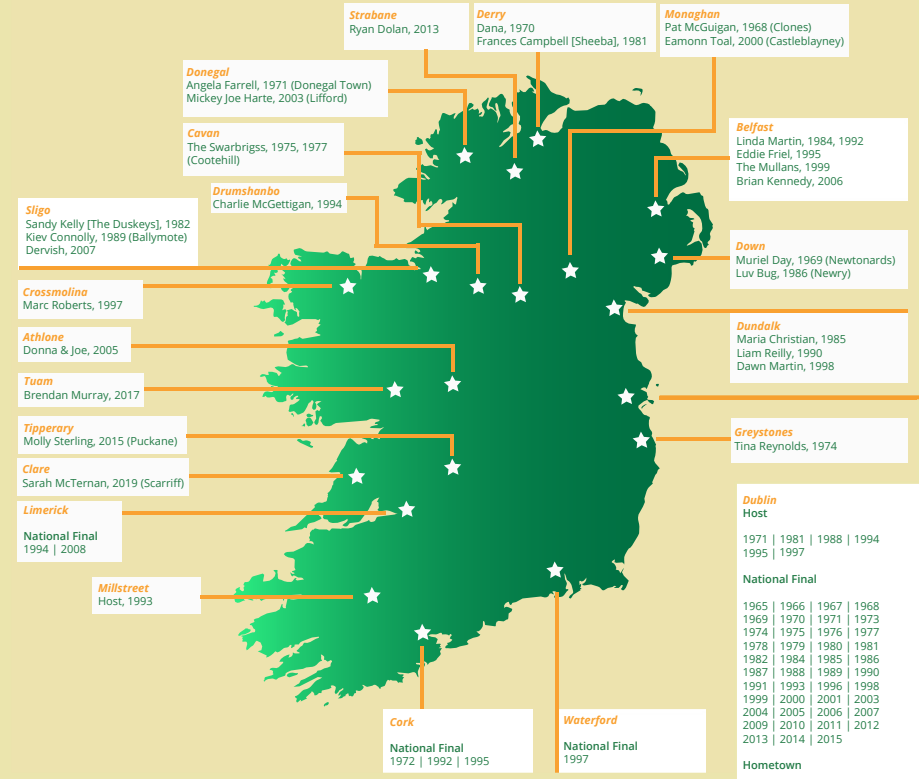
IRELAND



Many of us love looking at maps. **Adrian Murphy** goes a step further – he creates them! The second of this series features Ireland - where we reveal where all those Irish performers came from – and all those Eurovision cities!



From Dublin



THE 10 ESSENTIAL BENNY & BJORN SONGS



With the excitement that was engendered among Eurovision fans – certainly those of a certain age – and ABBA fans of all ages of the announcement and release of the new ABBA album *Voyage* and the scrabble for tickets for the hologram show, this time the 10 Essentials, as chosen by **Marcus Keppel-Palmer**, looks at songs written by Benny and Bjorn – but not the ones by ABBA. Here, we run down ten songs written by the two 'Bs' but performed by other artists. Hold on to your hats, there will be some *Melodifestival* in here.



HEP STARS A FLOWER IN MY GARDEN

This was one of the earliest songs written by Benny and Bjorn and appeared on the Hep Stars album, *Songs We Sang 68*. The Hep Stars was the band in which Benny rose to prominence, often touted as the Swedish Beatles. However, by the time they released this Bjorn had joined the band as well which also contained Svenne & Lotta, the married couple who would be regulars in *Melodifestival*. The group broke up shortly after this and the song was re-released under the names of Svenne & Lotta and became a big hit in Denmark.

BRITA BORG LJUVA SEXTITAL

Co-written with Stig Anderson, this la-la-la schlager song was a huge hit in 1969 staying in the Swedish charts for 20 weeks. The lyrics reflected on the events of the 1960s, including the then current moon landing. Back Brita on the single was Sven-Olof Walldoff's Band - Sven-Olof would of course act as the conductor at Eurovision 1974. Brita was no stranger to the competition - she had represented Sweden in 1959 with *Augustin*.

JAN ÖIWIND SWAHN LJUVA SEXTITAL

BRITA BORG



LENA ANDERSSON SÄJ DET MED EN SÅNG CECILIA



LENA ANDERSSON SÄG DET MED EN SÅNG

This beautiful ballad was written by Benny, Bjorn and Stig for the 17 year old Lena who had been signed to Polar Records. The song was entered into *Melodifestival* 1972 where it finished third. Undaunted by this, the song was released as a single and it topped the Swedish charts. Later that year, Lena entered the *Tokyo World Music Festival* (backed by Benny and Bjorn) and won first prize with *Better To Have Loved*, the English language version of *Säg Det Med En Sång*. Lena would have further hits including a version of *Hasta Manana* and would be a long term backing singer for ABBA.

JARL KULLE JAG ÄR BLOTT EN MAN

This lilting schlager was performed by the actor Jarl Kulle as the theme for the film *Ture Sventon - Privatdetektiv* released in 1972 and based on the series of children's books by Åke Holmberg. Kulle played the lead role in the film and was one of the leading stage and screen actors in Sweden. He had appeared in a number of films directed by the great Ingmar Bergman, including the Oscar winning *Smiles On A Summer Night*. Benny and Bjorn re-used the song (using the same backing track) as *I Am Just A Girl* on the *Ring Ring* album.

JARL KULLE Jag är blott en man

(Tema från Sandrew-filmen "Ture Sventon")



Ture Sventon

SVENNE & LOTTA *BANG-A-BOOMERANG*

Written by Benny and Bjorn for their old group colleagues, this was entered by Svenne & Lotta into *Melodifestival* 1975 but only finished third, preventing the ABBA team from having the Swedish entry on the home turf Eurovision. Svenne & Lotta recorded the song in both English and Swedish and had a big chart hit with it, both in Sweden and also in Denmark. The married couple would return to *Melodifestival* in 2000. ABBA of course recorded the song for the ABBA album using the same backing track as Svenne & Lotta.



MURRAY HEAD *ONE NIGHT IN BANGKOK*

The other big hit from *Chess* was this driving track which opens Act 2 of the musical as the chess tournament moves from Italy to Thailand. Actor and singer Murray Head had performed in the original London cast of *Hair* before being asked by Tim Rice and Andrew Lloyd-Webber to appear on the original album of *Jesus Christ Superstar* on which he performed *Superstar* itself. The chorus of *One Night In Bangkok* is actually sung by Anders Glenmark of the band the Glenmarks and who was another ABBA backing vocalist.



THE STUDS *FUNKY FEET*

The Australian duo originally known as The Silver Studs were officially permitted to release *Funky Feet* as a single by Benny and Bjorn after it was decided that the similarities with *Dancing Queen* meant that *Funky Feet* was not included on the *Arrival* album. Svenne & Lotta got first dibs on the unused song and released it in Sweden, but disco bunnies The Silver Studs were officially licensed to record and release it in Australia. A bit of a sleeper *Funky Feet* ended up as a Top 10 hit in 1977 for Gino Lattore and Lance Reynolds. The duo faded away after this success, but this is one to check out on YouTube.



GEMINI *ANOTHER YOU ANOTHER ME*

Which brings us neatly to this song recorded by brother and sister Anders and Karin Glenmark under the name Gemini. Another *You Another Me* was released in 1985 by Gemini on their self-titled debut album and as a follow up to the hit single *Just Like That* which had been demoed by Bjorn and Benny for ABBA. Anders and Karin had narrowly missed out on Eurovision the previous year, losing out to The Herreys. Gemini would release one more album under that name. Steps fans may remember H and Claire releasing their cover of the song as a duo when Steps took a sabbatical.

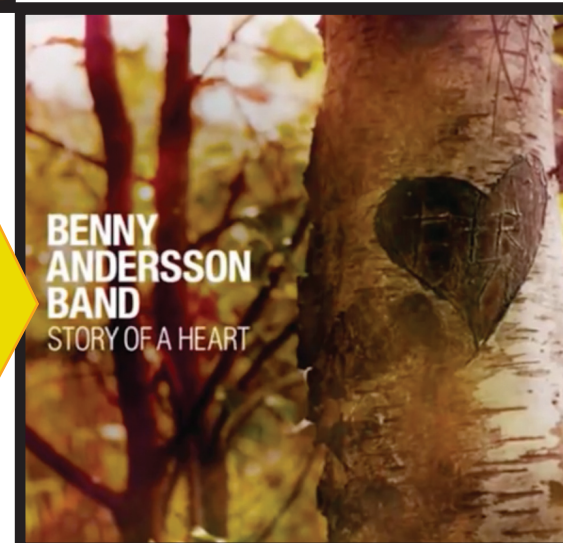


ELAINE PAIGE & BARBARA DICKSON *I KNOW HIM SO WELL*

We couldn't ignore this titanic duet from two of theatre's greats from the musical *Chess* which Benny and Bjorn wrote with Tim Rice following the dissolution of ABBA. In the musical, the duet is performed by the wife and the mistress of the Russian chess player. In the charts, it reached Number One in the UK in 1985. The chorus of the song was repurposed by Benny and Bjorn from the ABBA song *I Am An A* performed live on ABBA's 1977 tour but not recorded at the time. They never threw anything away!

BENNY ANDERSSON BAND *STORY OF A HEART*

It caused a splash when Benny and Bjorn got back together in the late 1990s to write some more songs including this very Abba-esque song released by Benny with his then band the Benny Andersson Orkester. Helen Sjöholm provides the vocal on the album version. Once Steps reformed they dipped into the Benny & Bjorn catalogue and successfully recorded this song on their *Tears On The Dancefloor* album. ■



EURO QUIZ

This time our quiz looks at Eurovision's Soldiers of Fortune – artists who have represented countries other than their own. Good luck!



How many countries has songwriting maestro Ralph Siegel composed entries for?

5



12

In 2015 Ukrainian singer Eduard Romanyuta prepared a song for his fourth attempt to represent his own country but was eventually selected to represent neighbouring Moldova with the same song. What is the song?

13 Which Israeli singer was runner-up in the contest for Switzerland in 1963, and what is the name of the novelty song duet that was a worldwide smash hit for this artist five years later?

14 Who was the first Czech singer in the contest?

15 Who are the three Canadian female solo artists who have represented Switzerland?

16 All but two of the acts representing Monaco over the years were French. Who were the two exceptions?

17 Which American-born contestant had previously been a *Playboy* magazine 'Playmate of the Month'?

18 Which Ukrainian singer won the Russian national final in 2009 with *Mamo* and two years later attempted to represent her own country with *Action*?

19 Which Peruvian-born singer took Spain to second place in the contest in 1979?

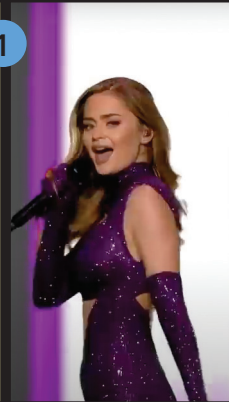
20

Which Irish violinist, one half of the duo Secret Garden, performed the Norwegian winning song *Nocturne* in 1995, effectively giving Ireland participation in five consecutive winning songs?



At the 2021 contest, singer Stefania achieved tenth place for Greece. Which country had Stefania previously represented in the Junior Eurovision Song Contest?

1



6 Which two French solo artists have each represented both Luxembourg and Monaco in the contest?

7 How many of Ireland's seven winning songs were performed by artists born in the Republic of Ireland?

8 Which 17 year-old Russian singer gave Bulgaria its best result to date (second place) in 2017 with *Beautiful Mess*?

When Toto Cutugno won for Italy in Zagreb in 1990 with *Insieme: 1992*, his backing singers were a group who had previously represented Yugoslavia. Who was the group, and in which year did they participate?

2



In 1990 and 1992 France was represented by Joëlle Ursull and Kali respectively. Which good hair French Caribbean islands do Joëlle and Kali come from?

9



3 Who was the first artist to represent two different countries at Eurovision?

4 In Rotterdam this year, Jeangu Macrooy became the third solo artist born in Suriname to represent the Netherlands. Who are the two previous artists?

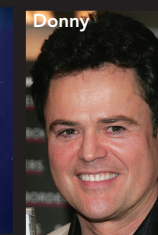
10 Which solo artist has won the contest for another country and also finished in the top three for their own country?

11 Which British artist has represented both Luxembourg and Germany as a solo performer in the contest?

The answers

1. The Netherlands, in 2016 (as a member of the group Kisses).
2. *Pepel in Kr* (which means 'Ashes and Blood') represented Yugoslavia in Stockholm in 1975.
3. French singer Jean Philippe: he represented France in 1959 and Switzerland in 1962.
4. Humphrey Campbell (1992) and Ruth Jacott (1993).
5. Five: Germany (14 entries), San Marino (five), Luxembourg (three), Switzerland (one) and Montenegro (one).
6. Romuald (Monaco 1964 and 1974, Luxembourg 1969) and Michèle Torr (Luxembourg 1966, Monaco 1977).
7. Three (1993, 1994, 1996). Dana (1970) and Linda Martin (1992) were born in Northern Ireland; Johnny Logan (1980, 1987) was born in Australia.
8. Kristian Kostov.
9. Guadeloupe (Joëlle) and Martinique (Kali).
10. Anne-Marie David, winner for Luxembourg in 1973 and third place for her native France in 1979.
11. Ireen Sheer, from Romford in Essex. Ireen represented Luxembourg in 1974 and Germany in 1978 and was also part of a vocal group representing Luxembourg in 1985.
12. *I Want Your Love*.
13. Esther Ofarim. Esther & Abi Ofarim's 1968 parody duet *Cinderella Rockefeller* was a UK Number One.
14. Karel Gott, who represented Austria in 1968.
15. Céline Dion (1988), Annie Cotton (1993) and Rykka (2016).
16. Tereza (Keszovija) represented Monaco in 1966 and returned to represent her native Yugoslavia in 1972. Mary Christy who represented Monaco in 1976, was born in Luxembourg.
17. Jeane Manson, who represented Luxembourg in 1979.
18. Anastasia Prikhodko.
19. Betty Missiego.
20. Fionnuala Sherry.

WITH DENISE WATTS



Occupation: Civil servant - that's all I'm allowed to tell you.

First Eurovision you watched: 1967 where Sandie Shaw won (barefoot) with *Puppet On A String*. My mum was an addict and that's how I'm still a huge fan today. In those days contestants sat in the front row awaiting their turn to sing. Hosted in Austria for the first time with only 17 contestants.

Favourite Eurovision year: Stockholm 2016 as it was the very first time I attended in person. Stockholm didn't disappoint but the results left me and many others deflated - I didn't like Jamala's 1944 for several reasons. For me the biggest highlight was seeing Justin Timberlake in the flesh and raised my street cred with 'non-Eurovision' friends 100% (they suddenly became very interested)!

Which Eurovisions have you attended, if any? 2016 Stockholm, 2018 Lisbon, 2019 Tel Aviv, 2020 Rotterdam - but from the UK with online press accreditation which was awesome - first time it's been done I believe.

Favourite Eurovision entry: I actually have lots, but I've always had a soft spot for Belgium's Laura Tesoro - *What's The Pressure*, Stockholm 2016. She won through to the Grand Final, but being on first did her no favours.

Favourite UK entry: *Making Your Mind Up* by Bucks Fizz.

Favourite winner: *Rise Like A Phoenix* by Conchita Wurst.

What are your interests or hobbies outside Eurovision: Supporting Exeter City Football Club, I'm a season ticket holder and former Chairman; my newly-found gardening skills due to lockdown; I also love to cook; enjoying watching my two sons maturing and trying to steer them in the right direction.

Favourite movie: *City Of Angels*... Nicholas Cage and Meg Ryan. I cry like a baby every time I watch it. I believe in the afterlife so this gets me every time.

Who do you most admire? My Dad, Reg Gobey, who at 93 years old still lives independently in Gloucestershire. His legs are giving up, he takes lots of medication but he's still very much with it and keeps on going. He also nursed my mum with Multiple Sclerosis until she died aged only 53. He's helped me and my brother bring our children up correctly. I cherish every minute I have with him.

If you could bring something extinct back to life, what would it be? Vegetarian dinosaurs.

Most embarrassing moment: Getting a puncture on the M5 southbound, shredded the tyre, came to a grinding halt on the motorway in Bristol, in my PYJAMAS... don't ask!

What is the worst job you've done?

Delivering leaflets door to door for 1p each with my mum when I was a young girl. I'm lucky enough to have enjoyed all the jobs I've done in adult life... I have been very lucky indeed.

Favourite actor and actress: Nicholas Cage and Julia Roberts. When I realised that Nicholas Cage had a house in the South West and had been spotted regularly in Weston-Super-Mare, I embarked on a weekly visit on a Saturday to find him. I truly believe I'm to be the next Mrs Cage - imagine those conversations... he's been married to Elvis Presley's daughter for heaven's sake!

A night on the town or a quiet night in? Night on the town - always!!

Favourite non-Eurovision song? *Sorrento Moon* by Tina Arena.

Best and worst Eurovision moments?

Best: On my first 'live' Eurovision in the Globe, Stockholm when I first walked into the arena... mind blowing. Plus at this Eurovision I met Sean Dwyer and his husband Steve and been friends ever since. Sadly Steve has now passed, but Sean and his fiancé Ian are like my brothers, I love them both to pieces - I'll be forever indebted to Eurovision for this.

Worst: When it was announced that Eurovision 2020 was not to go ahead... I was devastated and inconsolable for weeks.

If you could go back in time, where would you go? The 1950's and Swinging Sixties. Rock'n'Roll dancehalls and The Beatles/Beatlemania.

Which yet-to-win country would you most like to see win? Cyprus because they have been pipped at the post a few times sadly.

Apart from Eurovision, who was the last music act you saw perform live? Basement Jaxx in Plymouth Pavilions - awesome.

Which words or phrases do you most overuse? 'Absolutely', 'going forwards', 'large vodka slimline tonic please'.

What did you want to be when you were growing up? A policewoman.

What advice would you give your 16 year-old self? Don't get a credit card, tell your parents you love them every day - and don't smoke.

Guilty pleasure: Donny Osmond/The Osmonds (have met them all personally) - Donny in Bournemouth (a VIP meet and greet), Jimmy in Exeter; Merrill, Jay and Wayne on a UK tour meet and greet - and Marie when shopping in Bournemouth, when she and Donny brought their Vegas Tour to the UK.

Tell us a secret: I've been on a few dates with a famous footballer from a few years ago. ■



FIVE MOMENTS IN MY FANDOM

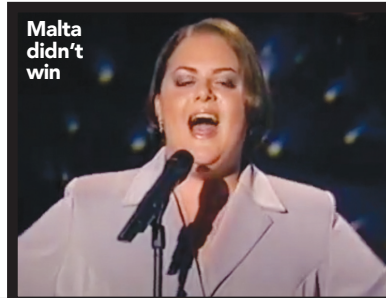
Eurovision is full of personal moments for all of us. Maybe it was a special song or being mesmerised by seeing the show for the first time. Outgoing OGAE UK President, **Alasdair Rendall**, thought he could make a quick get-away after he wrote his last President's Page. No such luck! **Vision** tackled and bound him up until we got his five fannish moments!



THE MOMENT...

I FIRST GOT TICKETS TO THE CONTEST

Once hooked, I spent the 1990s as an avid member of the fan club, reading all the latest info in the quarterly magazine, dialling the 'newsline' (those were the days!) in the lead-up to the contest and basically boring anyone I could with my love for the contest. So to actually go to the contest in 1998 remains one of the most exciting days of my life. I had school on Saturday morning, was whisked off to Brum straight after lunch, had dinner down by the canals, and then headed into the arena. The excitement of that amazing contest (still, I think, one of the best ever) remains with me to this day. I remember the absolute tension as the final votes came in (me and my mum both wanted Malta to win!). I knew from that moment on that the 1998 contest wouldn't be the last Eurovision I'd attend. There have been many great moments at contests since, but it's true what they say - you never forget your first time.



THE MOMENT...

I BECAME HOOKED!

I have very vague memories of watching the 1988 contest, and I remember my parents talking about the "mad conductor" in 1989, but it was 1990 where it all took off. I was eight years old and had been on a day out to Blackpool on the day of the contest, and we got home just in time for Spain, and the chaos of the opening of *Bandido*. From that moment I was hooked - it was unlike anything I had ever seen before. I was already a young devotee of music shows like *Top Of The Pops*, but this just took it to another level - all these funny languages, all those flags, the excitement of countries phoning in their votes from across Europe. I must have spent the summer of 1990 watching the contest on VHS (and the 1989 contest which we'd also taped) over and over again, ranking the songs, learning all the tunes - to the extent that at one point my mother (who was also a huge fan of the contest) had to snap at me "Alasdair, will you PLEASE stop going on about Eurovision". I don't think her reprimand worked somehow...

THE MOMENT...

I SPENT A YEAR BEING FOLLOWED BY A FILM CREW

One of the more bizarre moments in recent years was when I was approached by Franco-German 'highbrow' channel Arte to be featured in a documentary they were making about the contest. Expecting this to just be a one-off interview I said yes, not realising however that a camera crew would end up following me at a number of Eurovision events over the coming nine months. The initial set-up shots involved me looking wistfully through my record collection saying such profound things like "Ah yes, now I remember buying Samantha Janus's record at Woolworths", before being followed backstage at the London Eurovision Party, at the press centre in Stockholm and on the Eurovision Cruise, to name but a few. Sadly the documentary (entitled, quite simply, *Eurovisions*) has never aired in the UK, but at least a smattering of viewers in Germany, Ireland and Luxembourg will have some awareness of my early 1990s record buying habits.





With Conchita (left)

THE MOMENT...

I INTRODUCED CONCHITA WURST ON STAGE IN LONDON

One of my most enjoyable Eurovision-related activities in recent years has been running *Eurofest*, something I've done at London's Royal Vauxhall Tavern since January 2012. Over the years we've had a number of Eurovision acts come and perform, from Linda Martin to Magnus Carlsson and from Chiara to KEiINO. But for me, one of the proudest, and most emotional, moments was when we were treated to a live performance from Conchita Wurst, shortly before winning Eurovision 2014. In fact she had been due to perform in January 2013, but her flight was grounded in Vienna due to snow! So they owed us a bit of a favour and so agreed to perform at the RVT as part of her pre-contest promotional tour a year later. Her performance on the RVT's small, sweaty and intimate stage was nothing short of spell-binding. There is a rather wonderful video filmed during her performance where you can hear the notoriously noisy *Eurofest* audience go almost silent as she reaches the climax of her performance - we knew we had witnessed something very special indeed.

THE MOMENT...



A day like no other

I TOOK THE FAN CLUB TO CHERNOBYL

In Ukraine 2017 we introduced a new initiative - the OGAE UK day-out. It occurred to me that we were altogether in a country that many of us had not visited before, and that we were just down the road from one of Europe's, if not the world's most surreal tourist destinations, Chernobyl. And so a coach was commandeered to take a load of OGAE UK members to the infamous site. Truly a wonderful yet bizarre day out, it coincided with similar days out by other groups of fans,

so we were bumping into old friends in abandoned swimming pools in a nuclear wasteland. We also managed to have four seasons in one day - it actually snowed for the first time in a Eurovision week (well at least I hope it was snow). As if the day couldn't get any more bizarre, a number of us were dropped off to then go straight to the British Ambassador's reception! All in a day's work as a Eurovision fan. ■



A word from *Vision* editor Hass Yusuf

THE LAST WORD



OGAE UK President election result

Vaughan Staples	224
John Partington	170
Scott Ross	146
Sam Rabey	56

This is a sad time for *Vision* as we bid farewell to OGAE UK President Alasdair Rendall and Editor-in-Chief Jamie McLoughlin. We can't let them go without giving them a proper thank you.

When Jamie took over from Gordon Lewis three years ago, he had very big boots to fill - but he did so - and some! He brought along a special sense of humour to the magazine along with some great ideas - and that was his forte - as an ideas man. His Five Moments In My Fandom feature is proving a hit. And if that wasn't enough, he was also a dab hand at designing a cover or two! He designed *Vision* covers for 115 and 118 - and even got ace designer Ben Morris to produce our first illustrated cover (123).

Alas, Alasdair is also leaving us after six years of steering the club to new heights! He also had big boots to fill when he took over from Paul Marks-Jones, but working closely with the Organising Committee Alasdair has helped make this branch of the OGAE organisation the biggest in Europe. His enthusiasm for our annual convention, Eurobash, was also very obvious - it seems to get better with every passing year. His regular feature for *Vision*, The Vision Panel, has always been fun to read. And what a superb ambassador he was for the club on social media and TV appearances. The BBC seems to have a lot of respect for the club and Alasdair played a big part in that. He was born for the role!

On behalf of the Organising Committee I would like to raise a glass of thanks to both gents!

I would like to thank the club for the trust they have put in me and Secretary/Treasurer Simon Bennett. While the elections failed to produce a replacement for Jamie, we do now have a new President in the form of Vaughan Staples. Vaughan was a clear winner, but we must also thank John Partington, Sam Rabey and Scott Ross for taking up the challenge. All four candidates had superb manifestos, but of course there can only be one winner - but their participation was very much appreciated. We'll be getting to know Vaughan better next time.

And let's welcome back Danny Lynch - and new Committee members Lisa-Jayne Lewis and Fin Ross Russell. We'll get to know them better next time as well.

As we are a person down from a new seven-member Organising Committee this will all be discussed at the OGAE UK AGM that we'll report on next time.

While this edition of *Vision* is quite small, we do have big plans ahead, so please contact me if you have any ideas on hassan.yusuf@hotmail.com. Please make this *your* magazine!



**EUROBASH
WINNER!**

**Jessica Garlick
*Come Back***

