



VISION

THE OGAE UK WRITING
CONTEST 2021
WWW.OGAE.UK

125

THE CLASS OF 2021

Jamie McLoughlin Editor-in-Chief
Email: jamiemcloughlin@hotmail.com

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

David Ransted Assistant Editor/Photographer

Gordon Lewis Regular Contributor

Marcus Keppel-Palmer Senior Contributor
and Coordinator

Sagi Chaitas Website Coordinator

For all general OGAE UK enquiries,
please contact ogaeuk@gmail.com

MEMBERSHIP DETAILS
To update your personal details, check
your membership or change your
address, please log on to
www.membermojo.co.uk/ogaeuk

THE OGAE UK COMMITTEE

Treasurer & Secretary: Simon Bennett
Ticket Coordinator: Danny Lynch
Vision Editor-in-Chief: Jamie McLoughlin
OGAE UK President: Alasdair Rendall
Vision Editor & Designer: Hassan Yusuf



ED LINES

Jamie McLoughlin
Editor-in-Chief
jamiemcloughlin@hotmail.com



VISION IS
NOW
AVAILABLE
ONLINE
www.ogae.uk

CONTENTS

Scoreboard: How Europe Voted	4-9
Eurovision 2021: Moonlight In Rotterdam	10-34
Eurovision Poster	35
Voting Analysis	36-41
Five Moments In My Fandom	42-44
President's Page	45
Ten Essential Douze Points From The UK	46-49
Euro Quiz	50-51
The Vision Panel	52-56
Events	57
The Selector	58-61
ReVision	62-63
Small Talk	64-65
Databank	66-71

Cover image by Hass Yusuf from an idea by
Jamie McLoughlin. All images and elsewhere are
copyright © their respective owners.

NEXT ISSUE: OUT IN OCTOBER 2021

OGAE UK COMMITTEE ELECTIONS

From October 1st, all members will
get an opportunity to say who runs
the club and produces Vision for the
next three years.

The President (Alasdair Rendall) and
Editor-in-Chief (Jamie McLoughlin)
are both stepping down.

The committee is being increased
to seven members to fulfill various
functions.

The new committee will take over at
the AGM on November 20th.

All information will be distributed to
members via email and our website,
www.ogae.uk.

Tom Hughes has been appointed as
Election Co-ordinator.

WWW.OGAE.UK

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



DEADLINE All contributions for issue 126 of Vision should reach the Editor no
later than Friday, 17 September 2021.

OGAE INTERNATIONAL OGAE UK is affiliated to OGAE International with
branches across Europe. For details of full and affiliated members please see
www.ogaeinternational.org/about/ogae-national-clubs/

GENERAL DATA PROTECTION REGULATION (2018) For details of OGAE
UK's data protection and privacy policies please see www.ogae.uk/ogae-uk-data-protection-policy

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

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

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

© OGAE UK 2021

FOLLOW US ON:
www.ogae.uk Follow us for
updates
@OGAE_UK

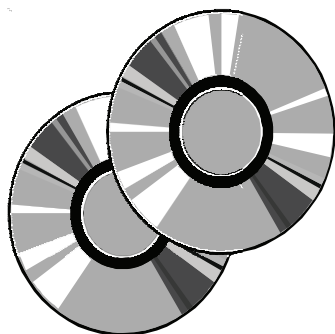
Eurovision CD's... and much more!

For full catalogue contact:

Bea de Vrind
Van Boisotring 41
2722 AA Zoetermeer
The Netherlands

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

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



Now that my time at Vision is drawing to an end,
I'm confident you'll be glad to see the back of me.
I shall endeavour to explain. It was back in 2018,
when I wrote Edlines for the first time (on a boat
trip in Hungary. Well, I had a quiet half-hour of
chugging through the countryside) that I ruminated
on the path the UK would take at Eurovision in the
coming years. As you've probably worked out for
yourself, that path led to two last places, a nul
points and a contest that never was. It's a good
thing I'm scooting off soon, I feel like a proper jinx.
Eurovision 2021 was a great night, even if it didn't
deliver the 'Anouk moment' British fans have been
waiting such a long time for now. Will we ever
crack the modern contest? I hope so. I really do.

I thought James Newman handled it brilliantly.
Waiting more than a year to get on the Rotterdam
stage and to get the worst possible showing
Eurovision's scoring system can offer is a whole
new kind of gutting, but I've nothing but
admiration for the positive way he handled it.
Hopefully he can convince his other pals in the
industry that going in for Eurovision isn't a bad
move, despite his result. And if James can't
convince a UK act how relevant Eurovision can be
in the 21st Century, then Maneskin's insane assault
on the world's singles charts must have a chance of
turning a few new heads towards the opportunity
those three minutes on stage can bring.

Anyway, wasn't it just luvverly to have Eurovision
back in our lives, and staged so brilliantly by Dutch
telly? I'd also like to take the opportunity to thank
all the people on the ground, in Rotterdam and in
spare rooms across the UK, who helped bring OGAE
UK's coverage live this year. That's Adrian, Danny,
Alasdair, Hass, Simon and everyone else who got
involved.

At the time of writing, I don't know who's standing
to take on this job in the next round of elections.
If any candidates fancy a chat about how Vision
works, please feel free to get in touch and I'll be
happy to pop the virtual kettle on for a chat.

SCOREBOARD

HOW EUROPE VOTED

SEMI-FINAL 1

Country	Act	Song	Points	Place
Malta	Destiny	<i>Je Me Casse</i>	325	1st
Ukraine	Go_A	<i>Shum</i>	267	2nd
Russia	Manizha	<i>Russian Woman</i>	225	3rd
Lithuania	The Roop	<i>Discoteque</i>	203	4th
Israel	Eden Alene	<i>Set Me Free</i>	192	5th
Cyprus	Elena Tsagrinou	<i>El Diablo</i>	170	6th
Sweden	Tusse	<i>Voices</i>	142	7th
Azerbaijan	Efendi	<i>Mata Hari</i>	138	8th
Belgium	Hooverphonic	<i>The Wrong Place</i>	117	9th
Norway	TIX	<i>Fallen Angel</i>	115	10th
Croatia	Albina	<i>Tick-Tock</i>	110	11th
Romania	Rpxen	<i>Amnesia</i>	85	12th
Slovenia	Ana Sokli	<i>Amen</i>	44	13th
Australia	Montaigne	<i>Technicolour</i>	28	14th
North Macedonia	Vasil	<i>Here I Stand</i>	23	15th
Ireland	Lesley Roy	<i>Maps</i>	20	16th

The top ten countries went through to the Grand Final. Germany, Italy and Netherlands also voted

SEMI-FINAL 2

Country	Act	Song	Points	Place
Switzerland	Gjon's Tears	<i>Tout l'Univers</i>	291	1st
Iceland	Daði og Gagnamagnið	<i>10 Years</i>	288	2nd
Bulgaria	Victoria	<i>Growing Up Is Getting Old</i>	250	3rd
Portugal	The Black Mamba	<i>Love Is On My Side</i>	239	4th
Finland	Blind Channel	<i>Dark Side</i>	234	5th
Greece	Stefania	<i>Last Dance</i>	184	6th
Moldova	Natalia Gordienko	<i>SUGAR</i>	179	7th
Serbia	Hurricane	<i>Loco Loco</i>	124	8th
San Marino	Senhit	<i>Adrenalina</i>	118	9th
Albania	Anxhela Peristeri	<i>Karma</i>	112	10th
Denmark	Fyr Og Flamme	<i>Øve Os På Hinanden</i>	89	11th
Austria	Vincent Bueno	<i>Amen</i>	66	12th
Estonia	Uku Suviste	<i>The Lucky One</i>	58	13th
Poland	Rafal	<i>The Ride</i>	35	14th
Czech Republic	Benny Cristo	<i>Omaga</i>	23	15th
Georgia	Tornike Kipiani	<i>You</i>	16	16th
Latvia	Samanta Tina	<i>The Moon Is Rising</i>	14	17th

The top ten countries went through to the Grand Final. France, Spain and the United Kingdom also voted



IMAGE BY ANDRES PUTTING

GRAND FINAL

Country	Act	Song	Points	Place
Italy	Måneskin	<i>Zitti E Buoni</i>	524	1st
France	Barbara Pravi	<i>Voilà</i>	499	2nd
Switzerland	Gjon's Tears	<i>Tout l'Univers</i>	432	3rd
Iceland	Daði og Gagnamagnið	<i>10 Years</i>	378	4th
Ukraine	Go_A	<i>Shum</i>	364	5th
Finland	Blind Channel	<i>Dark Side</i>	301	6th
Malta	Destiny	<i>Je Me Casse</i>	255	7th
Lithuania	The Roop	<i>Discoteque</i>	220	8th
Russia	Manizha	<i>Russian Woman</i>	204	9th
Greece	Stefania	<i>Last Dance</i>	170	10th
Bulgaria	Victoria	<i>Growing Up Is Getting Old</i>	170	11th
Portugal	The Black Mamba	<i>Love Is On My Side</i>	153	12th
Moldova	Natalia Gordienko	<i>Sugar</i>	115	13th
Sweden	Tusse	<i>Voices</i>	109	14th
Serbia	Hurricane	<i>Loco Loco</i>	102	15th
Cyprus	Elena Tsagrinou	<i>El Diablo</i>	94	16th
Israel	Eden Alene	<i>Set Me Free</i>	93	17th
Norway	TIX	<i>Fallen Angel</i>	75	18th
Belgium	Hooverphonic	<i>The Wrong Place</i>	74	19th
Azerbaijan	Efendi	<i>Mata Hari</i>	65	20th
Albania	Anxhela Peristeri	<i>Karma</i>	57	21st
San Marino	Senhit	<i>Adrenalina</i>	50	22nd
Netherlands	Jeangu Macrooy	<i>Birth Of A New Age</i>	11	23rd
Spain	Blas Cantó	<i>Voy A Quedarme</i>	6	24th
Germany	Jendrik	<i>I Don't Feel Hate</i>	3	25th
United Kingdom	James Newman	<i>Embers</i>	0	26th

SCOREBOARD

HOW EUROPE VOTED

SEMI-FINAL 1 JURY SCORES

Running order	Total score	Televoting score	Jury scores																				
			Lithuania	Slovenia	Russia	Sweden	Australia	North Macedonia	Ireland	Cyprus	Norway	Croatia	Belgium	Israel	Romania	Azerbaijan	Ukraine	Malta	Germany	Italy	Netherlands		
Lithuania	203	137			2	7	2		5	3		6	2	12	8		1	4	4	7	3		
Slovenia	44	8						3		6	4		3	7	4	4	5						
Russia	225	108		10		6	7	7	8	8	3	8	12	6	5	12		1	7	5	12		
Sweden	142	51	3		7		6	1	1	7	10		1	6	5	4	6	3	10	12	4	5	
Australia	28	2	8		1										2				1				
North Macedonia	23	11		4					2														
Ireland	20	4				1	3				2	1				3		2		1			
Cyprus	170	78	4	12	8	4	10	4	4			5	10			10	3		2	8	5	3	
Norway	115	77	2	3		8	1	2	3					7	2					6	4		
Croatia	110	53	1	7	3			8	10	5				1	1	1	5	8	3	2	2		
Belgium	117	47	10	5	6	2				4				4		7				10	10		
Israel	192	93	7	2	10	10	8	12		1	8	7	4			1	6		3	12	8		
Romania	85	27	5							10	2	3	5			7	7	12	6		1		
Azerbaijan	138	91		8	4	3	5	6	7		6										2		
Ukraine	267	164	12	1	5	5	4	5	6					4	10	8			7	8	6		
Malta	325	151	6	6	12	12	12	10	10	12	12	12	12	7	12	8	8	12	10	5	10	8	7

Germany, Italy and Netherlands also voted

SEMI-FINAL 2 JURY SCORES

Running order	Total score	Televoting score	Jury scores																							
			San Marino	Estonia	Czech Republic	Greece	Austria	Poland	Moldova	Iceland	Serbia	Georgia	Albania	Portugal	Bulgaria	Finland	Latvia	Switzerland	Denmark	France	Spain	United Kingdom				
San Marino	118	42			1	2	10	1	10	10	3	2	1	8		2	2	2	2	5	8	3	4			
Estonia	58	29					1		4	3			1	3		1	7		3	3		1	2			
Czech Republic	23	0					4			1						5	5				2					
Greece	184	80	10	3	5				12	8	7	8		10	3	10	6		1	2	12	7				
Austria	66	13		4							4	3	5	7	2	6	5	1	7	3		6				
Poland	35	17	12						2											3						
Moldova	179	123	8						12	2	7															
Iceland	288	148	1	8	10	7	10	3	6				4								1		3			
Serbia	124	68	4	5	4	3	6					2								3						
Georgia	16	15																								
Albania	112	38	7	2	1	6	3	6	5	5									8	4	4	5	10			
Portugal	239	111	2	6	12	5	7	1	2	8	7	10	1						8	4	4	5	10			
Bulgaria	250	101	5	10	7	8	8	5	12	10	10	8	2	12					12	6	12	6	4	5	7	
Finland	234	150	3	7	6			5	2		6	6	4	6	6					7	6	7	7	6		
Latvia	14	10									4															
Switzerland	291	135	6	12	8			12	8	7	12	5	12	12	7					10	10		12	3	12	8
Denmark	89	80																								

France, Spain and United Kingdom also voted

SEMI-FINAL 1 TELEVOTING SCORES

Running order	Total score	Jury votes	Televoting scores																				
			Lithuania	Slovenia	Russia	Sweden	Australia	North Macedonia	Ireland	Cyprus	Norway	Croatia	Belgium	Israel	Romania	Azerbaijan	Ukraine	Malta	Germany	Italy	Netherlands		
Lithuania	203	66			7	10	8	4	12	12	12	12	3	8	5	6	3	12	7	12	8	8	
Slovenia	44	36					3					5											
Russia	225	117	8	7		3	7	8	1	7	4	10	2	12	5	8	6	2	6	7	5		
Sweden	142	91	5	2	2			4	3	10				1	3	10							2
Australia	28	26		1																			
North Macedonia	23	12		8							1					2							
Ireland	20	16	1	a																			
Cyprus	170	92	4	1	5	4	6	6	6		3	6	3	6	4	4	4	12	1	2	1		
Norway	115	38	6	6	6	12	3			2	1		2	6	4	3	10	2	6	4	1	3	
Croatia	110	57		12	2	5	12	7	2	1				3		2			7				
Belgium	117	70	10	4	3	5		2			2			1	1		5		3	4	7		
Israel	192	99	2		4	6	4	1	5	10	5	4	4		10	12	7	5	5	3	6		
Romania	85	58						3	5														
Azerbaijan	138	47	3	3	10	1	1	7	4	6	8	5	7	7			10	8	2	5	4		
Ukraine	267	103	12	10	12	7	12	5	8	6	7	12	10	8	12	7		4	10	12	10		
Malta	325	174	7	5	8	8	10	10	10	8	8	8	7	12	10	8	6	8	8	6	12		

Germany, Italy and Netherlands also voted

SEMI-FINAL 2 TELEVOTING SCORES

Running order	Total score	Jury score	Televoting scores																					
			San Marino	Estonia	Czech Republic	Greece	Austria	Poland	Moldova	Iceland	Serbia	Georgia	Albania	Portugal	Bulgaria	Finland	Latvia	Switzerland	Denmark	France	Spain	United Kingdom		
San Marino	118	76			4		2		2		3	3	12	7					2		4	2		
Estonia	58	29					1				3													
Czech Republic	23	23																						
Greece	184	104	5			2					12	5	8	10	10	10	10	8	2	1	2	3	1	1
Austria	66	53									2				3						4	4		
Poland	35	18							1			7	1										1	7
Moldova	179	56	12	12	12	12	12	6	7		6	12												
Iceland	288	140	8	7	10	5	10	10	6		6	12												12
Serbia	124	56	7		5	4	12	1	1					1	4	2	10							
Georgia	16	1			3					3														
Albania	112	74	2			10	2		2		1	2			1	4	3			8				
Portugal	239	128	3	5	4	3	7	5	4	8	4			6		5	6	5	10	8	10	12	6	
Bulgaria	250	149	4	2	6	6	4	4	5	4	6	8	8	5		4	2	3	5	5	10	10		
Finland	234	84	10	10	8	8	5	12	8	10	10	6	5	6	12				8	6	10	2	6	8
Latvia	14	4		1										5										4
Switzerland	291	156	6	6	7	7	8	8	10	7	5	3	12	8	7	10	6			7	8	7	3	
Denmark	89	9	1	8	3	1	3	6			2	2	4	2	4	3	8	4	5		4	5	5	

France, Spain and United Kingdom also voted

SCOREBOARD

HOW EUROPE VOTED

GRAND FINAL JURY SCORES

Running order	Total score	Voting order													Ireland	Moldova	Serbia	Bulgaria	Cyprus	Belgium	Germany	Australia	Finland	Portugal	Ukraine	Iceland	Romania	Croatia	Czech Republic	Georgia	Lithuania	Denmark	Russia	France	Sweden	Switzerland	Netherlands	
		Israel	Poland	San Marino	Albania	Malta	Estonia	North Macedonia	Azerbaijan	Norway	Spain	Austria	United Kingdom	Italy																								Slovenia
Cyprus	94	44	3		7	4	2			6				12																								
Albania	57	35		2																																		1
Israel	93	20							8	3																											4	
Belgium	74	3	6	3							3																										6	
Russia	204	100	7	1							12																										8	
Malta	255	47	5	4	7	8					1	5	7	12	8	4																				3		
Portugal	153	27		8		7	5			5	7	7		6	5	6																				6		
Serbia	102	82				1																															7	
United Kingdom	0	0																																				
Greece	170	79			8	6	6				10		1	1																						3		
Switzerland	432	165	12	7	4	12	10	12	6			7	10	10	8																					12		
Iceland	378	180		10			8	4				2	7	12	10	8																				10		
Spain	6	0																																			7	
Moldova	115	62				5																														10		
Germany	3	0																																			4	
Finland	301	218		2	1	3	2	7																												8		
Bulgaria	170	30	1		3		6				1	6	4	5	5																					5		
Lithuania	220	165	10		6		2																													6		
Ukraine	364	267	4			5	4				6	3																								7		
France	499	251	8		12	10	3	10	7	4	4	12	8	12	3	2	5	3																		3		
Azerbaijan	65	33	2			2																															12	
Norway	75	60																																			2	
Netherlands	11	0																																			2	
Italy	524	318		5	10	4		8	3	10	3				12	4	8																			8		
Sweden	109	63																																			7	
San Marino	50	13		12		5	1																															

GRAND FINAL TELEVOTING SCORES

Running order	Total score	Jury score	Voting order													Ireland	Moldova	Serbia	Bulgaria	Cyprus	Belgium	Germany	Australia	Finland	Portugal	Ukraine	Iceland	Romania	Croatia	Czech Republic	Georgia	Lithuania	Denmark	Russia	France	Sweden	Switzerland	Netherlands
			Israel	Poland	San Marino	Albania	Malta	Estonia	North Macedonia	Azerbaijan	Norway	Spain	Austria	United Kingdom	Italy																							
Cyprus	94	50			8	2	2		6					12																								
Albania	57	22																																				
Israel	93	73																																				
Belgium	74	71																																				
Russia	204	104	10	2	1				6	1	6																											
Malta	255	208	5									3	3	2	6																						1	
Portugal	153	126																																			6	
Serbia	102	20					4		12																												8	
United Kingdom	0	0																																				
Greece	170	91				7	8																														10	
Switzerland	432	267	6	7	3	12		2	7	4	2	7	5	1																						7		
Iceland	378	198	1	8		3	12		5	3																											10	
Spain	6	6																																			7	
Moldova	115	53				6	7																														6	
Germany	3	3																																			4	
Finland	301	83	4	6	4	3	7	12	2	5	6	2	4	7	8	4	6	8																		4		
Bulgaria	170	140				2	5					8	8																								8	
Lithuania	220	55	3	4		6	10																														4	
Ukraine	364	97	12	12	5	4	1	5	4	8	5	6	7	4	12	7	5	6																		3		
France	499	248	8	5	10	6	3	7	5	2	4	12	6	5	1	6	8	3																		5		
Azerbaijan	65	32	2																																		12	
Norway	75	15		3			10	4		7																											6	
Netherlands	11	11																																			6	
Italy	524	206		7	10	12	10	12	8	8	10	7	10	8	3																					12		
Sweden	109	46																																			7	
San Marino	50	37																																				

EUROVISION

SONG CONTEST
ROTTERDAM 2021

MOONLIGHT IN ROTTERDAM

Hurrah - Rotterdam opened up! And what a contest it was! **Vision** editor, **Hass Yusuf**, gives a personal view and general round-up for each country, **Adrian Murphy**, our man in Rotterdam gives an insider's view, while regular Zoomsters from our nightly chats, **Alistair Cheetham**, **Denise Watts**, **James Martin**, **Neil Fulcher** and **Paul Tyzack**, give their comments (written before, during and after the live shows).



Hass Adrian Alistair Denise James Neil Paul



Images on this page by Adrian Murphy

ALBANIA

GRAND
FINAL

Song: *Karma*
Performer: Anxhela Peristeri

You can always expect a bit of old-fashioned class from Albania - their singers are always in great form and always offer a serious act. There was a sense of mysticism in *Karma* - effective special effects with the red smoke - and you can't go wrong with a wind machine. Anxhela looked stunning in her sparkling outfit. Not sure it actually suited the story of her song though.

Image by Thomas Hanses



ALBANIA
Semi-Final 2
Total: 112 points
Juries: 74 points (highest: 10 from Denmark)
Televote: 38 points (highest: 10 from Greece)
Tenth place

Grand Final
Total: 57 points
Juries: 22 (highest: 12 from Malta)
Televote: 35 (highest: 10 from Italy, North Macedonia)
21st place

- Albania scraped through Semi-Final 2 to make the Grand Final for the tenth time. Only four juries out of a potential 38 voted for *Karma* in the Grand Final, where it was allocated the dreaded Number Two position in the running order.

Albania know what they want from Eurovision, and what they want to send. Anxhela's vocals were stunning, and when mixed with visuals that looked like a mix of Iveta's for Armenia in 2016 and Eleni for Cyprus in 2018, she totally sold the song. She stood alone on that stage, but totally owned it.

ALISTAIR CHEETHAM

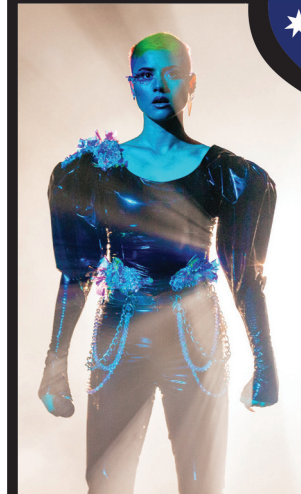
AUSTRALIA

SEMI-
FINAL 1

Song: *Technicolour*
Performer: Montaigne

Well this act certainly lived up to its title! Lots of colour as you might expect - but all those key-changes just made for a very disjointed performance. And the song just seemed too big for Montaigne. Though you could see how much it meant for her - but it did sound quite shrieky in places - well actually most of the time! It was however worthy of going to the Grand Final when you consider the subject matter, but it was not to be. As we know - nothing is guaranteed.

Image by Jess Gleeson



AUSTRALIA
Semi-Final 1
Total: 28 points
Juries: 26 (12 from Ukraine)
Televote: 2 (1 from Russia, Ukraine)
14th place

- Australia missed out on the Grand Final for the first time in six attempts and came last in the televote in Semi-Final 1.

Not a natural fan of this but I have to say this is her best performance at Semi-Final 1. Most remarkably it was so polished that she actually could have been there without anyone knowing it.

PAUL TYZACK

AUSTRIA

SEMI-FINAL 2

Song: Amen
Performer: Vincent Bueno



While nothing is guaranteed in Eurovision, it's always a shock to see an outstanding performance not get through to the Grand Final! If there was ever a song which made a strong impression in Rotterdam, it was this. It struck a chord with many of the fans. Vincent sang with great passion - you could really feel the emotion of the lyrics - and what a great voice! Vincent seemed very relaxed and owned that stage. Hopefully we'll see him again.

AUSTRIA
Semi-Final 2
Total: 66 points
Juries: 53 (7 from Albania, Switzerland)
Televote: 13 (4 from Denmark, Switzerland)
12th place

- Austria saw an improvement in performance over 2019 but suffered badly in the Semi-Final 2 televote, with points from only four countries.

An emotional song, sung so well. Not initially a fan but he's improved since it's initial release.

PAUL TYZACK



AZERBAIJAN

GRAND FINAL

Song: Mata Hari
Performer: Efendi

I loved the way the Azeris recycled their non-entry from last year, *Cleopatra*, into a song about another famous female figure in history! It deserved a better placing in the Grand Final, but this was a memorable act - great effects and fab sounds - and for once a bit of ethnicity from Azerbaijan - but trying to do a Middle Eastern dance with stiletto heels and buttocks galore looked...odd!



AZERBAIJAN
Semi-Final 1
Total: 138 points
Juries: 47 (8 from Slovenia)
Televote: 91 (10 from Russia, Ukraine)
Eighth place

Grand Final
Total: 65 points
Juries: 32 (8 from Russia)
Televote: 33 (4 from Bulgaria, Romania, Russia, Serbia)
20th place

- Azerbaijan must be one of several countries wishing that the 2020 contest had gone ahead, when Efendi's *Cleopatra* was one of the hot favourites. While *Mata Hari* made it to the Grand Final, it was the country's third-lowest result in 13 contests entered.

Before the show I was really underwhelmed by what I thought was the most obvious tribute to their missed song of 2020. However, Efendi and her cohort totally sold the song with their production, and arguably, they had the very best use of visuals and pyrotechnics in the whole contest, together with spectacular armography and hair flicking!

ALISTAIR CHEETHAM

OUR MAN IN ROTTERDAM

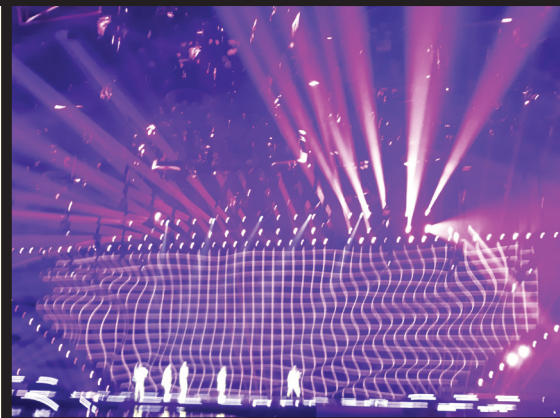
Adrian Murphy was there!

I was lucky enough to see Eurovision 2021 from two angles - reporting from in the press centre, and then leaving the press centre behind, as an audience member. The regulations did not allow for press to be both at the arena shows and in the press centre, so I decided to forego the latter in favour of the former.

This was my first time being part of the press centre, but from what I know of other times, while it was lovely, it wasn't a patch on the past.

The press centre adjoined the main Rotterdam Ahoy Arena, and is housed in several very large rooms. I think that these were tennis courts on the last time I visited Ahoy (for the annual Rotterdam Open tennis championship in early 2020).

In the rooms, there are many tables for journalists and fan media to work from, as well as a room for Meet & Greet and Press Conferences (all done with social distancing). Each person had to be masked and stay 1.5 metres from



Images by Adrian Murphy

We could watch the first rehearsals on big screens. I think the online press centre gave a better experience for this, toxic comments notwithstanding.

For the second rehearsals, we were allowed into an area of Ahoy to watch in person.

I was slightly late in arriving for the first of the second rehearsals, and got into a queue for a group that was to be escorted into the arena. Some of this group were kicking up a fuss as they were kept waiting, complaining that they were missing the rehearsals. Eventually, a guy eventually brought us out of the press centre... and into the Green Room.

Lithuania were rehearsing then. The poppy beats, the lights, the sheer oomph of the sound all around brought me to tears. Oh my god, Eurovision 2021 was happening and I was there! In. The. GREEN ROOM of all places! We stayed there for maybe two run-throughs. I was enthralled by the laser lights and the totality of it all.

Soon enough, someone realised where we were and came to shoo us out and to our rightful place. But those few five minutes were amazingly special and I'll never forget the feeling of being there. ▶

others. Every table had not just a tub but a bucket of sanitiser wipes.

To get into the press centre, or anywhere backstage, everyone needed to show a negative Covid test to be taken every 48 hours. It was initially a little nerve-wracking but something you quickly became accustomed to. I spied Måneskin queuing up to have their tests, TIX was there too (wanting to take photos), some of the North Macedonia delegation and Elena Tsagrinou's devil dancers with their full makeup on.



BELGIUM

SEMI-FINAL 1



Song: *The Wrong Place*
Performer: Hooverphonic

Ye Gods - is there no justice in the world?! This Belgian entry should have been in the top five! I guess the televoters had too much choice. Yes, that must have been it. This was my second favourite entry this year - it just oozed class. The whole act looked moody with the wonderful effect of Geike's angst-ridden expressions! It was the perfect pop song which added to the greatness of Eurovision. And Hooverphonic deserve kudos from having their backing musicians and vocalist on stage with them. *The Wrong Place* was in the right place - just the wrong placing!

BELGIUM
Semi-Final 1
Total: 117 points
Juries: 70 (10 from Italy, Lithuania, Netherlands, Ukraine)
Televote: 47 (10 from Lithuania)
Ninth place

Grand Final
Total: 74 points
Juries: 71 (7 from Lithuania)
Televote: 3 (2 from Lithuania, 1 from Ukraine)
19th place

- Belgium returned to the Grand Final for the first time since 2017. *The Wrong Place* was ranked left-hand side by the juries, placing 13th, but was virtually ignored by televoters, with points from just two countries.

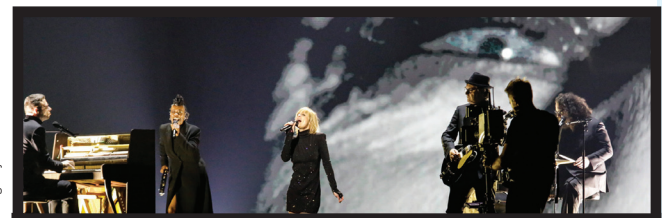


Image by Thomas Hanees

Dark, moody and dramatic. The meaning of the song however may be lost in the staging.

PAUL TYZACK

BULGARIA

SEMI-FINAL 2



Song: *Growing Up Is Getting Old*
Performer: Victoria

Again, too much choice for the televoters? But another magnificent entry from Bulgaria - who really know their Eurovision stuff. This act was full of emotion from Victoria who performed it with great class. The act was given a great set - very apt - as were all the effects. It was a nice touch with Victoria putting her fingers through the 'sands of time'. Not everyone knows the backstory, but the whole performance was worthy of a top five position.

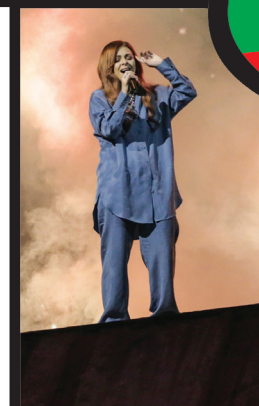


Image by Thomas Hanees

BULGARIA
Semi-Final 2
Total: 250 points
Juries: 149 (12 from Finland, Moldova, Portugal, Switzerland)
Televote: 101 (10 from Spain, United Kingdom)
Third place

Grand Final
Total: 170 points
Juries: 140 (12 from Moldova, Portugal)
Televote: 30 (8 from Spain, United Kingdom)
11th place

- One of last year's favourites, Victoria was again hotly tipped for 2021 and *Growing Up Is Getting Old* finished third in Semi-Final 2. While jury support held up in the Grand Final, televoter support fell away sharply, denying Bulgaria a Top Ten placing.

This was so emotive. The story was well publicised, but even so, it was very touching. The staging was also very clever, with the sands and picture, and the pain in Victoria's voice was heart-breaking. It is a very pretty song, and it didn't surprise me that it resonated with juries, I did, however, expect a better audience reaction.

ALISTAIR CHEETHAM



As I was coming into the press centre one day, I was asked two funny questions.

"Are you a dancer for Eurovision?," asked the young woman taking my covid test when I quipped that the breath test procedure was like a dance routine. "Strictly amateur" was my reply.

"Have you ever been to Nerja in Spain?" asked a security guard, seeing the word on my t-shirt, "there's a restaurant there called Fuego". I told him all about Eleni Foureira.

These little interactions remind me that Eurovision happened this year thanks to a huge number of people and not just the regular staff and volunteers that are needed every year. There are more cleaners, covid testers, security personnel, health and safety staff.

All of them, and the volunteers, did a fantastic and friendly job keeping those of us on-site safe and brought us an amazing Eurovision.

You can read everything we wrote about the rehearsals on www.ogae.uk. Some memories that jump to mind a month later are...

Manizha brought such amazing energy with every rehearsal. Stefania for Greece didn't look as great in the arena (green a-go-go) but the effect worked on screen. I was worried for Lesley Roy for Ireland not engaging the arena audience. Måneskin's first rehearsals were incredible. In the arena, you got more of a sense of the

movement of the stage (it literally opened up) than perhaps came over on-screen.

For the Grand Final, a few moments stand out for me. My seats were very much in the back row that was actually a blessing: nobody breathing on you and plenty of space to go *Loco Loco* dancing to Hurricane. Our seats were near where Romy Monteiro was delivering the Dutch jury votes - so close to seeing Duncan Laurence nearby (had he not got covid!). ■

CROATIA



SEMI-FINAL 1

Song: Tick-Tock
Performer: Albina

This really was the year of the warrior woman with legs galore and a sexy shiny super-hero outfit! Croatia are doing a bit of soul-searching at the moment - they've lost that Grand Final mojo. This modern up-tempo dance number just missed out - maybe it lacked originally - or a purpose? Albina looked happy with her performance - as she should've been. The country needs a new hook next time - something with more meaning?

CROATIA
Semi-Final 1
Total: 110 points
Juries: 57 (10 from Ireland)
Televote: 53 (12 from North Macedonia, Slovenia)
11th place

- Croatia narrowly missed out on qualification from Semi-Final 1 – despite two sets of 12 points in the televote – finishing in 11th place and just five points behind Norway's TIX. It's the third contest running that Croatia has missed out on the Grand Final.

Although I wasn't a fan originally, she really upped the energy and her performance was fun and energetic.

PAUL TYZACK

CZECH REPUBLIC



SEMI-FINAL 2

Song: Omega [slang for Oh My God]
Performer: Benny Cristo



Benny had that cheeky chappy aura about him - a really nice personality - but it all went wrong! And after he even chopped off his dreadlocks for a cropped white look - to give him perhaps a more original look? But originality was really needed with this song and act. Strutting around with a bunch of mates talking about sex didn't quite hit the spot and nor did some of his vocals. But it was a fun contribution but was missing that 'wow' factor.

CZECH REPUBLIC
Semi-Final 2
Total: 23 points
Juries: 23 (6 from Georgia)
Televote: 0
15th place

- The Czech Republic was the only country to be awarded zero points in either the jury vote or the televote in either of the semi-finals, a disappointment after two strong results in 2018 and 2019.

Perhaps if I hadn't heard the official music release, I wouldn't have realised how weak his vocals were. The song and the staging were neither nothing nor something I'm afraid.

NEIL FULCHER

CYPRUS



GRAND FINAL

Song: El Diablo
Performer: Elena Tsagrinou

And here we go again - more skin-tight glittery outfits! This really was the year of sexualised females! Nothing wrong with that of course (go for it!) though it shouldn't really be necessary. However, it made perfect sense for this act which was all about a bit of slap and tickle - sex with the Devil? Shocking! While I thoroughly enjoyed *El Diablo*, Cyprus need to put *Fuego* to bed. Eurovision has moved on and so should they if they really want to win the contest.



CYPRUS
Semi-Final 1
Total: 170 points
Juries: 92 (12 from Slovenia)
Televote: 78 (12 from Malta)
Sixth place

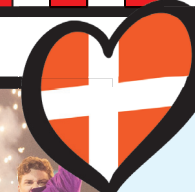
Grand Final
Total: 94 points
Juries: 50 (12 from Greece)
Televote: 44 (12 from Greece, Russia)
16th place

- Confident and in-form, Cyprus easily qualified for the Grand Final for the sixth consecutive contest. Despite opening the Grand Final with a strong performance, both jury and televoter support was lacklustre amid an abundance of strong and sometimes similarly-presented competition, and in both rounds of voting most countries did not vote for *El Diablo*.

A well-crafted pop song, but unfortunately too derivative of *Bad Romance* to make any real impact. CyBC really now need to stop trying to make *Fuego 2.0* happen and look at a new approach, or juries and viewers alike are going to start to notice a lack of original ideas.

JAMES MARTIN

DENMARK



SEMI-FINAL 2

Song: Øve Os På Hinanden (Practice On Each Other)
Performers: Fyr Og Flamme

It took me ages to really get this song - couldn't see what the fuss was about - but then I became hooked! While it looked like a pastiche of the 1980s there was none of the counterculture that was synonymous of that era. But what a fun performance this was. I think the running around probably confused many viewers - too much ants in the pants? That vest probably wasn't a good idea, but at least it showed off a fab tattoo of a red rose. A sad miss for the Grand Final.



DENMARK
Semi-Final 2
Total: 89 points
Juries: 9 (4 from Austria)
Televote: 80 (12 from Iceland)
11th place

- One of the early fan favourites, Denmark was left behind in the semi-finals for only the third time in the past 15 contests. Although finishing in 11th place overall in Semi-Final 2, Denmark picked up only nine points from four countries in the jury vote.

As with *Destiny* in the first semi-final, Fyr & Flamme looked like they enjoyed every second of their performance. I think that they may have come across as though they were having a joke, and were sending up the 1980s, and this could have cost them votes in the semi, when ironically it could have worked in their favour in the Grand Final. Can someone explain the running during the bridge though?

ALISTAIR CHEETHAM

ESTONIA

SEMI-FINAL 2

Song: *The Lucky One*
Performer: Uku Suviste

Clearly Uku, like most blokes has no idea how to construct a bow tie! This was a very worthy effort by him - superbly sung and really got the message of the song across. He looked slightly 'vulnerable' all alone on stage, but I guess that was the idea. It's a real shame his luck ran out in this tough semi, but he should be proud of his performance.

Image by Andres Puiting



ESTONIA
Semi-Final 2
Total: 58 points
Juries: 29 (7 from Bulgaria)
Televote: 29 (10 from Latvia)
13th place

- Estonia's jury vote tally exactly matched the televote. Sadly, Uku wasn't the lucky one with his second-place draw in the running order, and the song was somewhat overshadowed in an exceptionally strong semi-final.

This was an unsurprising non-qualifier for me. It always fell into that 'I like it, but not enough' category that results in poor scores. Uku can clearly sing, and he is most definitely gentle on the eye, but his song just did not connect strongly enough.

ALISTAIR CHEETHAM

FRANCE

GRAND FINAL

Song: *Voilà (Here)*
Performer: Barbara Pravi

This was my gold medal winner for 2021 - pure class from start to finish. And perhaps one of the best performances ever in the history of the contest! While French chanson may not be to everyone's taste, the style brings out a lot of emotion. The lyrics are important in chanson, so while I don't speak French, Ms Pravi really sold her song that I understood everything. Bravo! Let me repeat - pure class.

Image by Andres Puiting



FRANCE
Grand Final
Total: 499 points
Juries: 248 (12 from Germany, Ireland, Netherlands, San Marino, Serbia, Spain, Switzerland, United Kingdom)
Televote: 251 (12 from Belgium, Netherlands, Portugal, Spain)
Second place

- Although hotly tipped to win, second place was still the best result for France since 1991.
- France was one of only three countries to be awarded points by every country in the Grand Final televote, alongside Italy and Ukraine.
- This year marked the first time ever that a UK jury has awarded 12 points to France (the previous best was 10 points in 2002).

Strong contender favoured to win. Simple and sophisticated and sung beautifully although her Grand Final performance sounded nervous and edgy. Barbara got me worried at an early press conference when asked where she would like the French 2022 contest to be held after her win, maybe this was the 'kiss of death' for her.

DENISE WATTS

FINLAND

GRAND FINAL

Song: *Dark Side*
Performer: Blind Channel

Image by Andres Puiting



Good to see rock doing well in Eurovision this year. But actually the genre is popular with Eurovision viewers. In some ways I preferred this to the Italian winner - so well done Finland, home of the brave, the bold and the brash! (And hurrah for tattoos.) There was such energy here - and with a great beat. They describe their music as 'violent pop' - basically rock with a bit of pop influence. Who could ask for more? They say there's more to them than the middle finger - yep, and I'll give them the thumbs up!

FINLAND
Semi-Final 2
Total: 234 points
Juries: 84 (7 from Denmark, Estonia, France, Latvia)
Televote: 150 (12 from Bulgaria, Poland)
Fifth place

Grand Final
Total: 301 points
Juries: 83 (10 from Italy, Serbia)
Televote: 218 (12 from Estonia, Iceland, Sweden)
Sixth place

- Blind Channel sailed in to the Grand Final where predictions that Italy and Finland would cancel out each other's votes proved unfounded (in the televote every country voted for Italy and every country except Georgia voted for Finland).
- Sixth place for *Dark Side* was in fact Finland's joint second-best result from all of their 54 entries over 60 years..

It's a rock song, which doesn't always work at Eurovision but it will surely appeal to a certain demographic.

PAUL TYZACK

GEORGIA

SEMI-FINAL 2

Song: *You*
Performer: Tornike Kipiani

Image by Thomas Hanses



Tornike went for the casual look, so much so that you might be forgiven for thinking why he bothered to turn up. In one of his rehearsals he just started humming the song! *You*, however, was an impressive entry - quite a beautiful song really - and Tornike really put his soul into it. He was clearly trying to convey an 'everyman' feel to the performance. While it was worthy of a Grand Final position, the voters weren't impressed.

GEORGIA
Semi-Final 2
Total: 16 points
Juries: 1 (1 from Bulgaria)
Televote: 15 (3 from Estonia, Poland, Portugal)
16th place

- A solitary point from Bulgaria's jury left Tornike in last place in the Semi-Final 2 jury vote, although televoters were more generous. This year marked the fourth contest in a row that Georgia has failed to make it to the Grand Final.

A stand out because it's so gentle and he really gives so much to the song. Against the other songs I feel perhaps a little lost.

PAUL TYZACK

GERMANY

GRAND FINAL



Song: *I Don't Feel Hate*
Performer: Jendrik

Who says the Germans don't have a sense of humour? And a big BOO! to Europe! Honestly, what was there not to like? A fun act with a performer who had personality. The song also had a strong message which should've resonated with many - but I guess not. A real shame as it added a bit of colour, energy and a lot of bonkers for the Grand Final. Well, I felt love.

GERMANY
Grand Final
Total: 3 points
Juries: 3 (2 from Austria, 1 from Romania)
Televote: 0
25th place

- Germany finished 25th for the third time in the past four contests and has finished outside the Top 20 in six of the past eight contests.



Image by Andres Putting

Quirky and risqué the two fingers may have been misinterpreted by televoters. Catchy and original, staging would be difficult following the video. Executed well every time. Jendrick was a fine ambassador for his country and definitely, once again, did not deserve zero from the televote.

DENISE WATTS

ICELAND

GRAND FINAL



Song: *10 Years*
Performer: Daði og Gagnamagnið

Confession time. I never liked last year's non-entry and this was the case again! However, I know I'm in a minority and can easily see what the fuss is about. Daði og Gagnamagnið are a very professional outfit. Just the sort of quirkiness we like from the Icelanders. The song did grow on me though - a nice sentiment to it - but what is impressive is that everyone in the band has a role to play - which they do superbly. They all deserve their individual pixillated emblems. An animated series must come next...

ICELAND
Semi-Final 2
Total: 288 points
Juries: 140 (12 from Latvia, Serbia, United Kingdom)
Televote: 148 (12 from Finland, Denmark, United Kingdom)
Second place

Grand Final
Total: 378 points
Juries: 198 (12 from Austria)
Televote: 180 (12 from Australia, Denmark, Finland)
Fourth place

- Iceland may well have been hosting this year's contest if the 2020 edition had gone ahead. While many fans thought *10 Years* was a weaker entry than *Think About Things*, fourth place was Iceland's equal third-best result in 33 contests since debuting in 1986.

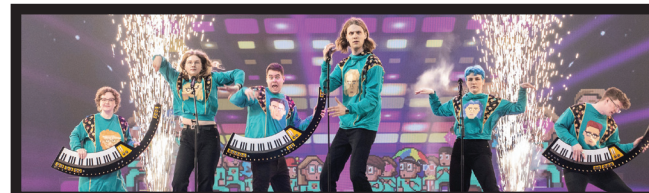


Image by Andres Putting

They are destined for great things I don't think their fourth place will deter them from conquering the world (world tour already sold out)! I'm also proud to have sung in Dadi's choir on this track!

DENISE WATTS

GREECE

GRAND FINAL



Song: *Last Dance*
Performer: Stefania

It must've been fun seeing these strange men dressed in green at the arena. (Or creepy.) Stefania really looked like a super-hero in her purple and silver outfit. Not sure what the act actually had to do with the song, when you consider the Greek mythology imagery of her video. But in Eurovision you'll do anything to get that visual hook. The effects failed in a few places, but Stefania was in great form - and what a voice!

GREECE
Semi-Final 2
Total: 184 points
Juries: 104 (12 from France, Poland)
Televote: 80 (12 from Moldova)
Sixth place

Grand Final
Total: 170 points
Juries: 91 (12 from Cyprus, France)
Televote: 79 (12 from Cyprus, Georgia)
Tenth place

- An easy qualification and tenth place in the Grand Final marked a welcome return to form for Greece, the first Top Ten placing since 2013 for a country that had a run of eight consecutive Top Ten places starting in the 2000s.



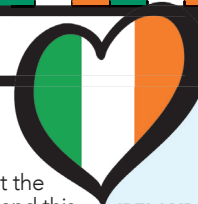
Image by Thomas Hanses

It's not a personal favourite but Thursday night was never going to be her 'last dance' (see what I've done). Some said the 'green screen' had tech problems, but I doubt the average viewer noticed them. It was always going to qualify.

NEIL FULCHER

IRELAND

SEMI-FINAL 1



Song: *Maps*
Performer: Lesley Roy

Sometimes you can get the special effects wrong - and this is what probably happened here. It certainly did not deserve to come last in its semi, as *Maps* was a very decent pop and up-tempo number. Lesley was given far too much to do - she was out of breath after those exhausting three minutes. Instead of concentrating on the song she had to consider getting in synch for those (cheap looking) special effects. A real shame.

IRELAND
Semi-Final 1
Total: 20 points
Juries: 16 (3 from Australia, Azerbaijan, Belgium)
Televote: 4 (2 from Australia)
16th (last) place

- Ireland remains Eurovision's biggest winner with seven victories, but incredibly it's now 25 years since their last win. Ireland finished in last place in the semi-final for the second contest in a row and must be another of the countries ruing their missed opportunity last year.



Image by Andres Putting

I feel for Lesley. *Story Of My Life* was probably one of the two best songs RTÉ have submitted in years but *Maps* fell short of that high standard. Furthermore, the staging was so overcooked I felt it completely distracted Lesley from the job in hand. RTÉ's fall from grace is in many ways more spectacular than ours. Eurovision in Dublin. Those three words are why we need an Irish win!

JAMES MARTIN

ISRAEL



GRAND FINAL

Song: *Set Me Free*
Performer: Eden Alene



Image by: Andries Putting

This was a nice enough entry, though I can't say I was impressed by the highest pitched note (and probably wasn't appreciated by pet dogs!). Eden, was however, an excellent performer and looked quite stunning before and after the costume change. And what a fab hair-piece! The televoters from the semi (usually thought to be mainly fans) obviously preferred it to Grand Final viewers where politics may play a bigger role. Just saying...

ISRAEL
Semi-Final 1
Total: 192 points
Juries: 99 (12 from Italy, North Macedonia)
Televote: 93 (12 from Azerbaijan)
Fifth place

Grand Final:
Total: 93 points
Juries: 73 (8 from North Macedonia, Norway)
Televote: 20 (12 from Azerbaijan)
17th place

- Israel qualified strongly from Semi-Final 1 with points from all but three countries in the jury vote and all but one in the televote. Surprisingly, only four countries' televoters awarded points in the Grand Final but Israel has now featured in all of the past six Grand Finals.

Set Me Free was a perfectly good and inoffensive pop song, designed to do well but not so well it keeps KAN's accountants awake. Israel also scored 93 more points than the UK did, which has helped finally extinguish the 'Europe Hates Us' theory when it comes to Le Royaume-Uni, nul points.

JAMES MARTIN

LATVIA



SEMI-FINAL 2

Song: *The Moon Is Rising*
Performer: Samanta Tina

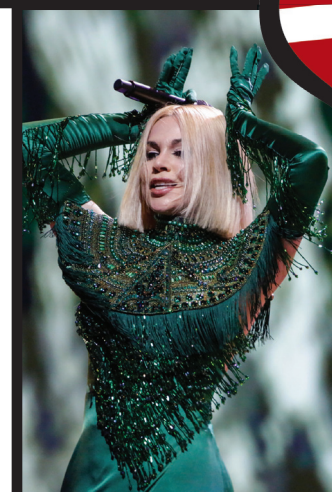


Image by: Thomas Hanses

Samanta and her green friends looked stunning - and she gave a great performance - but this wasn't for me. Alas, I just couldn't get into it and just found it a bit too shouty. Samanta gave it her all, but also gave the impressive that she was God's gift to music. However, there was great imagery in the performance, but that constant 'moaning' as the background beat drove me bonkers!

LATVIA
Semi-Final 2
Total: 14 points
Juries: 4 (4 from Moldova)
Televote: 10 (5 from Georgia)
17th (last) place

- Latvia finished last in Semi-Final 2 with jury points from only Moldova and televote points from just three countries. Ten of Latvia's last 12 entries have failed to make the Grand Final.

Now I have a more than sneaking admiration for this. I was a little disappointed it FTQ. I think she looked great in green, the dancers less so. It was a solid performance of a song that was perhaps quite Marmite.

NEIL FULCHER

ITALY



GRAND FINAL

Song: *Zitti E Buon (Shut Up And Be Quiet)*
Performer: Måneskin

Well isn't this typical! For years Italy has usually been in my top three (and I have been desperate for them to win), but in this very strong year they were squeezed out. I loved this since Måneskin won *San Remo*. I thought it might have been a bit brash for Eurovision, but so delighted to be proved wrong. They certainly captured the imagination of Europe with their look, energy and superb performance. Glam rock rules! I hope they host it in a manic way - think of the fun...

Image by: Thomas Hanses



ITALY
Grand Final
Total: 524 points
Juries: 206 (12 from Croatia, Georgia, Slovenia, Ukraine)
Televote: 314 (12 from Bulgaria, Malta, San Marino, Serbia, Ukraine)
First place

- Italy's scoring in the Grand Final jury vote was somewhat mixed with four 12's (Switzerland and France picked up eight each) and ten juries missing out Italy altogether. However, in the public vote every country voted for *Zitti E Buoni*, including five 12's (the joint highest number).
- Italy's emphatic win in the televote (51 points ahead of second place Ukraine), may be seen by some as justice after *Il Volo* won the televote in 2015 but finished third overall.

Måneskin looked and sounded great. Their stage presence was striking. Zitti E Buoni grabbed you on the first bar and refused to let go for the entire three minutes. The way Måneskin have gone on to crack the British charts will do the show's image the world of good locally.

JAMES MARTIN

LITHUANIA



GRAND FINAL

Song: *Discoteque*
Performers: The Roop

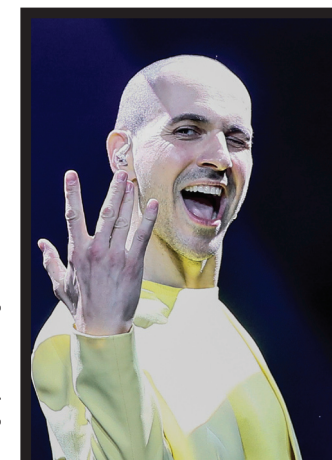


Image by: Andries Putting

The Roop rule! I thought their non-entry last year was superb - as was *Discoteque!* I really expected it to win - it ticked all the right boxes for a winner. Hopefully they'll be back for 'third' time lucky. The whole performance just worked from start to finish - a toe-tapping beat - superb choreography - excellent outfits - great special effects - perfect vocals - top notch finger-tutting - good team-work. Its Top Ten placing was well deserved!

LITHUANIA
Semi-Final 1
Total: 203 points
Juries: 66 (12 from Israel)
Televote: 137 (12 from Cyprus, Germany, Ireland, Norway, Ukraine)
Fourth place

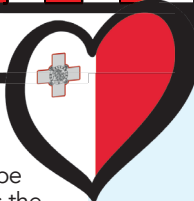
Grand Final
Total: 220 points
Juries: 55 (12 from Italy)
Televote: 165 (12 from Germany, Ireland, Latvia, Norway, United Kingdom)
Eighth place

- Lithuania was a firm favourite so eighth place was a disappointment, even though it was the country's second best result and only the third time they have finished in the Top Ten. As with several other countries, it is a case of 'what might have been', had the 2020 contest gone ahead.

The perfect opening song to the show almost like the Zoom parties we've been enjoying in the last year.

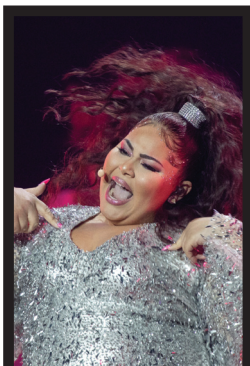
PAUL TYZACK

MALTA



GRAND FINAL

Song: *Je Me Casse (I Break)*
Performer: Destiny



Despite a great placing, maybe what ruined it for Destiny was the act itself. Nothing really worked and could it be that they tried to make her something she's not? Of course she should be proud of her body - just check out her official video - she looked magnificent, sexy and mature! And you must go to YouTube and watch the symphonic version of *Je Me Casse* - my goodness, this girl can sing! She won Junior Eurovision - and she can win the adult version.

MALTA
Semi-Final 1
Total: 325 points
Juries: 174 (12 from Australia, Croatia, Cyprus, Ireland, Norway, Romania, Russia, Sweden)
Televote: 151 (12 from Belgium, Netherlands)
First place

Grand Final
Total: 255 points
Juries: 208 (12 from Australia, Norway, Romania, Sweden)
Televote: 47 (8 from Australia)
Seventh place

- Malta scored no fewer than eight 12's in the Semi-Final 1 jury vote.
- Destiny and her team were visibly disappointed at their Grand Final jury vote - however, this was Malta's best result since 2005.

What went wrong here? Yes, it was one of the strongest fields in history, but this was such a great song tapping into a timeless theme, a sexy brass hook and we all know Destiny can sing for Europe. It looked and sounded great on TV and had 'Song of Summer 2021' written all over it.

JAMES MARTIN

NETHERLANDS



GRAND FINAL

Song: *Birth Of A New Age*
Performer: Jeangu Macrooy



A bonkers result - and yet again little respect is given to the host nation. If *Birth Of A New Age* was featured in a theatre show it would've won awards galore! It was good enough to be in the top five - not in the bottom five! I like to hope racism wasn't involved. Regardless, Jeangu and friends put in a great emotive performance with a really powerful message.

NETHERLANDS
Grand Final
Total: 11 points
Juries: 11 (3 from Austria, 3 from Australia)
Televote: 0
23rd place

- Several host nations have suffered from very poor results on home soil in recent years, and the Netherlands sadly continued that trend, even though *Birth Of A New Age* was highly fancied. The Netherlands was one of four countries this year to receive no points in the Grand Final televote.

I really liked this and hadn't ruled out a home win. Given how much racial equality was in the spotlight during our year off, moving people so much that they felt the need to publicly protest despite a global pandemic, I fail to understand why this song failed to land with the European public.

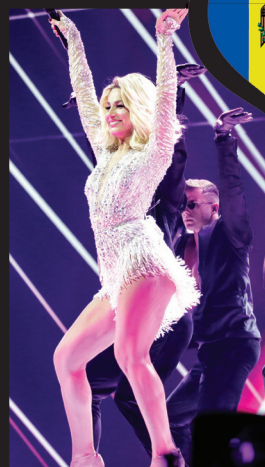
JAMES MARTIN

MOLDOVA



GRAND FINAL

Song: *Sugar*
Performer: Natalia Gordienko



This was a pleasant enough entry - a feel-good up-tempo bit of candy floss. And why not? Not everything has to be serious - and Moldova knows how to do Eurovision well. It was a compact act with everything cleverly happening on the small platform. But this really was the year of the backing track. Natalia's ad-lib voice sounded very different to her singing voice - but that was an impressive long note at the end...

MOLDOVA
Semi-Final 2
Total: 179 points
Juries: 56 (12 from Bulgaria, Greece)
Televote: 123 (12 from Czech Republic, Estonia, France, Greece, Latvia, Portugal, San Marino, Serbia)
Seventh place

Grand Final
Total: 115 points
Juries: 53 (12 from Bulgaria, Russia)
Televote: 62 (12 from Czech Republic, Romania)
13th place

- Moldova received eight 12's in their semi-final televote and might have expected to fare much better. On the big night only six juries voted for *Sugar* - with a similar style to several other songs, support may have been diluted.

People - there's no rule that says your staging has to mimic the official video. Her vocals were very suspect until the backing vocals kicked in (make of that what you will). There were probably better songs went home (certainly from SF1), but that's how Eurovision works.

NEIL FULCHER

NORTH MACEDONIA



SEMI-FINAL 1

Song: *Here I Stand*
Performer: Vasil



Well I love a bit of musical theatre and had this in my personal top three. The bad result wasn't really expected, but Vasil got a lot of flack when he came out as gay (some countries need to grow up). Hardly a surprise as *Here I Stand* does stand out as a bit of a gay anthem. But putting all that aside, this was a virtuoso performance and who doesn't love a human glitter-ball? A loss for the Grand Final.

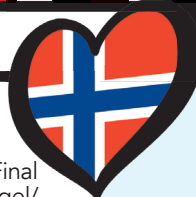
NORTH MACEDONIA
Semi-Final 1
Total: 23 points
Juries: 12 (6 from Romania)
Televote: 11 (8 from Slovenia)
15th place

- After 2019's breakthrough for North Macedonia it was a hard landing for the country: in both the jury and the public vote in Semi-Final 1 only three countries awarded points.
- Only two of North Macedonia's past 13 entries have made it to the stage on Saturday night.

I wouldn't normally comment on a non-qualifier but this was magnificent. Even Vasil, with silver crown opening ceremony performance, sparkling jacket, fabulous voice and great staging couldn't nudge himself into the Grand Final. One of my absolute favourites. A trained opera singer, and it showed.

DENISE WATTS

NORWAY



GRAND
FINAL

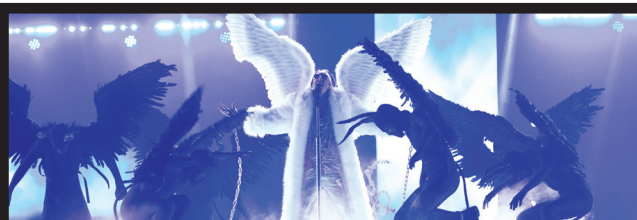
Song: *Fallen Angel*
Performer: TIX

I didn't really rate this on first hearing, but by Grand Final night it became a favourite - and I just love all that angel/devil imagery - those demons were my favourite dancers of the contest. The televoters preferred this more than the juries - many viewers probably could resonate with TIX's life story and all the hurdles he had to tackle. As a pop song, *Fallen Angel*, hits the right spot which was performed perfectly with emotion and conviction. Very fab.

NORWAY
Semi-Final 2
Total: 115 points
Juries: 38 (8 from Sweden)
Televote: 77 (12 from Sweden)
Tenth place

Grand Final
Total: 75 points
Juries: 15 (7 from Ireland)
Televote: 60 (8 from Denmark, Sweden)
18th place

- Perhaps surprisingly Norway only scraped through Semi-Final 1 even though all but one country awarded points in the televote. In the Grand Final it was once again the voting public who were more generous, with only five juries awarding points to *Fallen Angel*.
- In the 12 years since Norway last won, ten Norwegian entries have made it to the Grand Final.



A good song, one which TIX put his heart in to. This shines through in the performance.

PAUL TYZACK

Image by Julia Marie Naglestad

POLAND



SEMI-
FINAL 2

Song: *The Ride*
Performer: Rafal

While TIX wore sunglasses to help his condition, Rafal wore them to look cool. And to be honest it was a bit downhill from there. His first rehearsals were disappointing, and there wasn't enough improvements by second rehearsals. Rafal's vocals weren't up to it - which is a shame as *The Ride* was a really good pop song! But its non-qualification wasn't unexpected.

Image by Andres Putting



POLAND
Semi-Final 2
Total: 35 points
Juries: 18 (12 from San Marino)
Televote: 17 (7 from Moldova, United Kingdom)
14th place

- 2021 marked the third consecutive contest where Poland has failed to qualify for the Grand Final and 14th place in Semi-Final 2 equals the country's worst result of the past decade.

I'm sorry - he's a TV presenter who thinks he can sing. Lead vocal dubs on the backing track were banned this year weren't they? Why anyone felt this would qualify is beyond me! A quote from RTE's Marty Whelan "He's also a great man for a bit of wrestling, so don't argue with him!"

NEIL FULCHER

eurostars athome

What to do before the night of the Grand Final? Well OGAE UK decided to have a Zoom EuroClub! One of the highlights was **Eurostars at Home!** It was a fab event full of inventive renderings of seven of this year's songs. Costume changes! Visual Effects! Devils! Angels! Nudity! We had it all! Let's meet the Magnificent Seven...

<https://vimeo.com/553440740/a86d5fd7ad>

AUSTRIA
Andy is Vincent
Bueno
Amen



LITHUANIA
Marc is
The Roop
Discoteque



CYPRUS
Nicolas is Elena
Tsagrinou
El Diablo



UKRAINE
Wendy is Go_A
Shum



DENMARK
Jamie is Fyr & Flamme
Ove Os Pa Hinanden



BULGARIA
Tristan is Victoria
Growing Up Is
Getting Old



NORWAY
Will is TIX
Fallen Angel

PORTUGAL



GRAND FINAL

Song: *Love Is On My Side*
Performers: The Black Mamba

Portugal's results since they won in 2017 have been disappointing, but they were back with this superb entry! There's a sense that Portugal is one of the countries that is usually ignored - but you couldn't ignore this really emotive ballad. And what a wonderful voice Pedro Tatanka has - absolutely full of the right sentiment for the story. The only thing that wasn't right was that animated 'lady of the night'. Well done Black Mamba and Portugal.

PORTUGAL Semi-Final 2

Total: 239 points
Juries: 128 (12 from Czech Republic)
Televote: 111 (12 from Spain)
Fourth place

Grand Final

Total: 153 points
Juries: 126 (12 from Czech Republic)
Televote: 27 (8 from France, Switzerland)
12th place

- In Semi-Final 2 every jury voted for *Love Is On My Side*, along with all but one country in the televote. In the Grand Final Portugal placed seventh among the juries although the televote was disappointing.
- Aside from Salvador's 2017 victory, this was Portugal's best result in more than 20 years



Image by Andres Putting

My dark horse of the competition, I loved it and so did the bookies as it gained power through rehearsals. What a wonderful voice this man has. Pure talent and noticeably was so confident in his own skin he never sang it the same, pure genius. The staging was perfection.

DENISE WATTS

ROMANIA



SEMI-FINAL 1

Song: *Amnesia*
Performer: Roxen

It's been a while since Romania bothered the top spot which is a shame. This was however a worthy effort with a good message. All the mist on stage added the right sort of atmosphere, but there was too much movement which clearly affected Roxen's vocals. It would've been better if she just stood there and sang her heart out and let the dancers convey the visuals. At least she didn't go for the skin-tugging glitter! Romania have it in themselves to produce a win.

ROMANIA Semi-Final 1

Total: 85 points
Juries: 58 (12 from Malta)
Televote: 27 (10 from Italy)
12th place

- Until 2018 Romania had a 100% record of qualifying from the semi-finals to the Grand Final but the past three entries have all missed. *Amnesia* did at least let Romania bounce back from the country's lowest-ever finishing position in 2019.



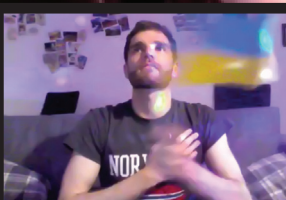
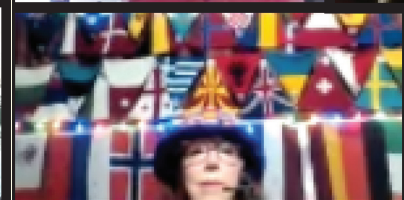
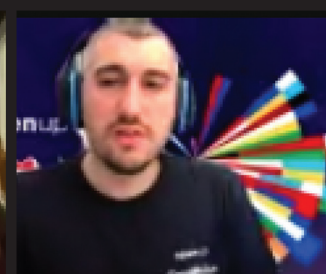
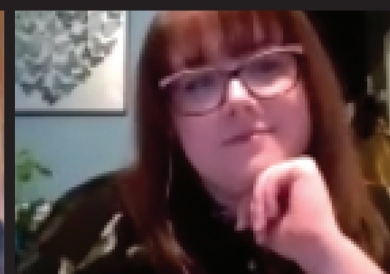
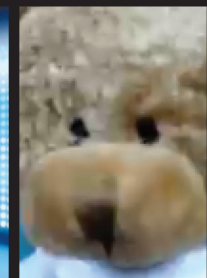
Image by Andres Putting

I had this down as a qualifier. Interesting song sung with a very delicate vocal. As soon as I heard her perform last night I knew she wasn't going through. She's a recording artist not a performing artist. Which is unfortunate.

NEIL FULCHER

EuroClub athome

You've seen the EuroStars at home, now it's time to highlight some of you OGAE UK fans who joined our Zoom event - well, only if you were in focus (sort of)...



RUSSIA

GRAND FINAL



Song: Russian Woman
Performer: Manizha



Manizha was quite a personality - standing up for human rights! While the song might have been a bit disjointed - it was performed in various segments, but nevertheless was held together by Manizha's masterful performance. And let's not forget the great imagery throughout. There were lots of encouraging statements - especially from the videos of hundreds of Russian women at the end. Really good effort.

RUSSIA
Semi-Final 1 :
Total: 225 points
Juries: 117 (12 from Azerbaijan, Belgium, Netherlands)
Televote: 108 (12 from Israel)
Third place

Grand Final
Total: 204 points
Juries: 104 (12 from Azerbaijan)
Televote: 100 (12 from Moldova)
Ninth place

• Russia finished a strong third in Semi-Final 1 and made the Top Ten in the Grand Final for the seventh time in the past nine contests, where points for *Russian Woman* were almost evenly split between jury and public votes.

From its beginnings it's improved, got better and tonight Manizha has brought it to life and the staging was impressive.

PAUL TYZACK

Image by Thomas Hanses

SAN MARINO

GRAND FINAL



Song: Adrenalina
Performer: Senhit



Image by Thomas Hanses

I'm not a great lover of rap - however when it appears in Eurovision, it really works! I found myself waiting for the rapper to appear (Flo Rider's stand-in at rehearsals was just as good). This was a favourite of mine - just full of great energy and a really good tune - so the bad televote result was a surprise. Senhit looked fab, but clearly the backing vocalist seemed to do most of the work. Still, great stuff.

Senhit played a great 'will-he-won't-he' PR game in the lead-up to the competition as well as keeping her profile high in the fandom with the *Freaky Trip To Rotterdam* series. But on the night, it seemed a very desperate plea for votes.

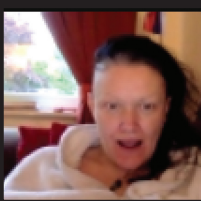
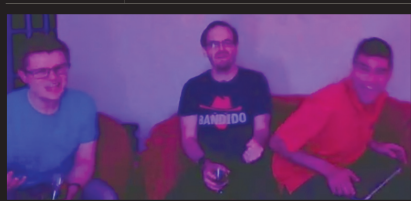
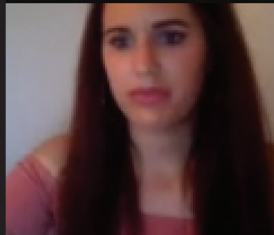
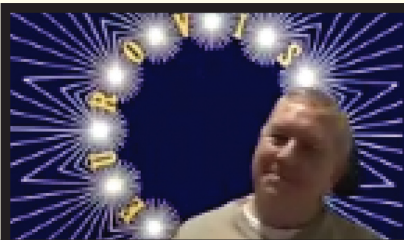
JAMES MARTIN

SAN MARINO
Semi-Final 2
Total: 118 points
Juries: 76 (10 from Greece, Moldova, Poland)
Televote: 42 (12 from Georgia)
Ninth place

Grand Final
Total: 50 points
Juries: 37 (12 from Poland)
Televote: 13 (7 from Georgia)
22nd place

• After all the hype surrounding Flo Rida's participation and expectations of a high finishing position, in the event *Adrenalina* wasn't even San Marino's most successful entry (in fact, no country had its best-ever result in 2021). In the Grand Final public vote only three countries voted for San Marino.

More EuroClubbers



SERBIA

GRAND FINAL



Song: Loco Loco (Crazy Crazy)
Performers: Hurricane



Image by Thomas Hanses

Normally I would consider this sort of 'fluff' as semi-final fodder - but not this time. This was a fabulous effort for its genre. All of the girls performed their part really well - and all that energy was crazy! They also seemed to have great chemistry between them - and their vocals meshed well together as well. And for once the glittery outfits made sense. And might as well mention it now - this was the year of the high-length boot. Nice.

Again not the sort of music I normally listen to, but it stood a good chance even without Balkan help. Another quote from Marty Whelan on RTE "One of them used to be in a church choir, I'll let you ponder that!"

NEIL FULCHER

SERBIA
Semi-Final 2
Total: 124 points
Juries: 56 (6 from Austria)
Televote: 68 (12 from Austria, Switzerland)
Eighth place

Grand Final
Total: 102 points
Juries: 20 (12 from North Macedonia)
Televote: 82 (12 from Austria, Croatia, North Macedonia, Slovenia, Switzerland)
15th place

• Serbia comfortably qualified for the country's fifth Grand Final in the past six contests. *Loco Loco* polarised support: in the Grand Final jury vote only three neighbours awarded points; in the televote only 12 countries awarded points, but five of these awarded 12 points.

SLOVENIA



SEMI-FINAL 1

Song: Amen
Performer: Ana Soklič



You can usually count on Slovenia to offer a class act - and they did it again. However, having a song also called *Amen* they went the way of Austria and missed out on the Grand Final. Ana gave a great performance - she owned that stage all on her lonesome. She let her vocals tell the story of this gospel-inspired anthem. It deserved a better result.

SLOVENIA
Semi-Final 1
Total: 44 points
Juries: 36 (7 from Romania)
Televote: 8 (5 from Croatia)
13th place

- Second in the running order - between Lithuania and Russia - was always going to be tough, and only neighbours North Macedonia and Croatia voted for *Amen* in the televote of Semi-Final 1.

Image by Andries Putting

Possibly the best female vocal in the competition. Executed well and also she co-wrote it. This song was lost sadly in the strong semi final and deserved more. She never put a foot wrong and came across well in press conferences. Loved the key-change and the choir.

DENISE WATTS

SWEDEN



GRAND FINAL

Song: Voices
Performer: Tusse



What a shock that Sweden was given a great position at the Grand Final - not! Despite their great record I don't think the country has really sent in a winning song since they last won. I'm afraid *Voices* did nothing for me. It's not Tusse's fault - he could've done better with a more inspirational song that had a better hook. But the lad had character so deserves another chance.

Image by Andries Putting

This was always Swedish pop by numbers, and even when he had performed - which wasn't a bad performance - I still could see the possibility of this not qualifying. In short, this was OK, but not to the standard we have come to expect in the last decade from Sweden.

ALISTAIR CHEETHAM

SWEDEN
Semi-Final 1
Total: 142 points
Juries: 91 (12 from Germany)
Televote: 51 (10 from Malta, Norway)
Seventh place

Grand Final
Total: 109 points
Juries: 46 (10 from Norway)
Televote: 63 (10 from Denmark, Iceland)
14th place

- Sweden finished outside the Top Ten for the first time since 2013 and only the second time in the past ten contests but remains the most in-form country over the past decade.

SPAIN



GRAND FINAL

Song: Voy A Quedarme (I Will Stay)
Performer: Blas Cantó

It's difficult to analyse why this song did so badly. Blas had a great voice - and he showed it off expertly. And there was actually nothing wrong with the song. While it wasn't outstanding, it was a nice ballad that slowly built up its tempo. Maybe it was too safe? Did it need more of a hook? The giant moon looked great though - perhaps the idea was to show our insignificance in the grand scheme of things? Or maybe it just looked good.

Image by Thomas Haines



SPAIN
Grand Final
Total: 6 points
Juries: 6 (4 from Bulgaria, 2 from United Kingdom)
Televote: 0
24th place

- Spain finished outside the top 20 in the Grand Final for the sixth contest running and the eighth time in the past ten contests. Spain was one of four countries to score zero in the public vote this year, along with Germany, the Netherlands and the UK.

A beautifully sung ballad with a sweet message. The 'massive world' in his staging was puzzling - took the emphasis away from a sad but sweet ballad. It should have done much better, but in a very strong field it got lost. Zero from televote - what is going on?

DENISE WATTS

SWITZERLAND



GRAND FINAL

Song: Tout l'Univers (All The Universe)
Performer: Gjon's Tears



What's all this comparison with *Arcade*? And who cares - this was better! Yes, better! This would've been a worthy winner. And isn't French such a fabulous language for song? Gjon's voice was amazing - what a great range. Too much criticism was made of his outfit and stage act - as if any of that ultimately mattered. A great song performed perfectly! Bravo!

Image by Andries Putting

This was an excellent performance, but I personally didn't get the hype around it, feeling it was too derivative of *Arcade*. However, given you've got to go back to Switzerland's last win with Celine Dion a whole 33 years ago to get the last Francophone victory, it was excellent to see the French language occupy two of the podium finishes, and all three of them in native tongue.

JAMES MARTIN

SWITZERLAND
Semi-Final 2
Total: 291 points
Juries: 156 (12 from Albania, Austria, Denmark, Estonia, Georgia, Iceland, Spain)
Televote: 135 (12 from Albania)
First place

Grand Final
Total: 432 points
Juries: 267 (12 from Albania, Belgium, Denmark, Estonia, Finland, Iceland, Israel, Latvia)
Televote: 165 (12 from Albania)
Third place

- After ten of Switzerland's previous 12 entries had failed to make it to the Grand Final, and only one entry in 26 years had finished in the Top Ten, Switzerland has now made the top four in two consecutive contests.
- Switzerland won the Grand Final jury vote but was only equal sixth in the public vote.

UKRAINE



GRAND FINAL

Song: *Shum (Noise)*
Performer: Go_A

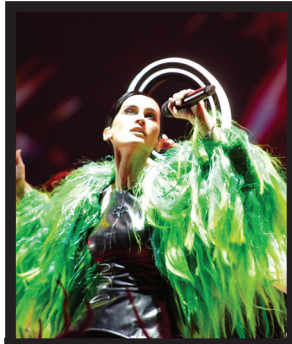


Image by Thomas Hanses

Wow. Wow. Wow. Thank you Go_A and Ukraine for another superb sound. *Shum* was sung in the authentic folklore technique called 'white noise'. Well, this was fantastic noise! I certainly like my noise at high-speed - and I didn't care if I couldn't understand the lyrics. Kateryna had a sort mesmerising and menacing look about her. Yes, Kateryna... I will vote for you... on repeat...

UKRAINE
Semi-Final 1
Total: 267 points
Juries: 103 (12 from Lithuania)
Televote: 164 (12 from Australia, Croatia, Italy, Lithuania, Romania, Russia)
Second place

Grand Final
Total: 364 points
Juries: 97 (10 from Lithuania)
Televote: 267 (12 from France, Israel, Italy, Lithuania, Poland)
Fifth place

- And then there was one: with Australia's failure to qualify, Ukraine is now the only country never to have failed to qualify from a semi-final to the Grand Final, where Go_A picked up televote points from every country, finishing second to Italy among the voting public.

I make no secret that Ukraine were my favourite going into the contest and remain so afterwards. Kateryna's vocals were incredible, and the staging was superb - especially creating helmets using the lights from halos! The roars as the song built up were a highlight of the semi for me.

ALISTAIR CHEETHAM

UNITED KINGDOM



GRAND FINAL

Song: *Embers*
Performer: James Newman

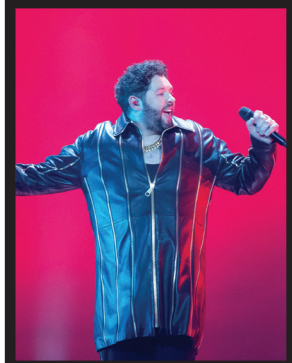


Image by Andres Putting

Oh well, here we go again. One thing we have to remember is that every country can only vote for ten other countries - so it needs to be really special to get selected into anyone's Top Ten. *Embers* was a decent pop song sung to the best of his ability by James - but alas this year the competition was far too fierce. But you could tell James did his absolute best. We couldn't ask for more. Thank you James.

UNITED KINGDOM
Grand Final
Total: 0 points
Juries: 0
Televote: 0
26th (last) place

- Another tough year. The UK finished in last place for the second contest running and is the first country to finish in last place twice since the new system of split jury and public votes was introduced in 2016.

Did not deserve zero from the jury or televotes. James Newman was well liked by the delegations and took his demise graciously and with a lot of applause. I don't think it was a bad song, maybe it's just the others hit the spot whereas ours didn't. I'm at a total loss why even one jury didn't grant the UK votes, but he was in the UK's top 50 in the first week after Eurovision above ALL other 2021 Grand Finalists, something is wrong somewhere!

DENISE WATTS

EUROVISION SONG CONTEST WINNERS

Celebrate the return of Eurovision with this limited edition 500mm square print. The poster includes key statistics about each winning entry: year, country, song title, artist and score.

Each print is individually numbered with space for future contests, free update label artwork is available by email request until 2025.

£25 each including recorded delivery (UK only)
Exclusively available from: softoctopus.co.uk/shop

VOTING ANALYSIS



Who gave who their points? Was there a trend? Did neighbours vote for each other? Every year Eurovision throws up some voting surprises. Luckily **Simon Bennett** was prepared to delve in deep and analyse how Europe voted.



It was worth the wait! Surrounded in doubt and uncertainty for so long and with so many songs getting a less than enthusiastic reception from some fans, the 2021 Eurovision Song Contest proved a huge hit and was one of the most watched of recent years. Certainly, a year without the contest meant that fans were desperately awaiting this year's show, but, perhaps more importantly, the return of Eurovision also marked the resumption of a more normal schedule of big annual events. Many people who would ordinarily not call themselves fans realised that they had missed Eurovision, while others, with fewer entertainment options on offer, gave Eurovision another try after years of absence. Whatever the audience's motivation for watching, they were treated to what we fans recognise as the usual spectacular and professional show. However, while many returning viewers may have continued to scoff at the songs, no one could have failed to be gripped by the excitement of the voting that once again came right down to the wire.

Country/ Running order	Total votes	Televote votes	Jury votes
Lithuania	203	137	66
Slovenia	44	8	36
Russia	225	108	117
Sweden	142	51	91
Australia	28	2	26
North Macedonia	23	11	12
Ireland	20	4	16
Cyprus	170	78	92
Norway	115	77	38
Croatia	110	53	57
Belgium	117	47	70
Israel	192	93	99
Romania	85	27	58
Azerbaijan	138	91	47
Ukraine	267	164	103
Malta	325	151	174

Country/ Running order	Total votes	Televote votes	Jury votes
San Marino	118	42	76
Estonia	58	29	29
Czech Republic	23	0	23
Greece	184	80	104
Austria	66	13	53
Poland	35	17	18
Moldova	179	123	56
Iceland	288	148	140
Serbia	124	68	56
Georgia	16	15	1
Albania	112	38	74
Portugal	239	111	128
Bulgaria	250	101	149
Finland	234	150	84
Latvia	14	10	4
Switzerland	291	135	156
Denmark	89	80	9

PREDICTABLE FIRST SEMI-FINAL

The week kicked off on Tuesday with what many believed was the weaker semi-final. The results were fairly predictable although Croatia's failure to qualify with the abjectly 'Eurovisiony' *Tik Tok* surprised and disappointed many, not least in Croatia itself where this provoked much soul searching about future participation.

The eventual release of the detailed voting revealed few surprises with Malta a comfortable winner by a margin of some 58 points over Ukraine, with Russia a perhaps somewhat surprising third. Norway scraped into the Grand Final just five points ahead of Croatia.

The top eight countries all received votes from all the voting countries, with the exception of Lithuania's *The Roop* who proved far more popular with the televoters

than with the juries and failing to get any points from Slovenia at all. Croatia actually got points from more countries than Belgium, but Hooverphonic's fame helped to bolster their points total.

The organisers did a brilliant job of incorporating MONTAGNE's performance seamlessly into the show despite her not being able to travel to Rotterdam. However, Australia for the first time tasted the bitter pill of failing to qualify for the Grand Final. The once all-conquering Ireland also failed to make the final again after a controversial performance by Lesley Roy. Ireland seems to be stuck in a similar rut to the UK - perhaps the British Isles are just not hip and trendy or warm and cuddly in a way the two countries may have been in the past, and so each has to work a little bit harder for votes.

FEW SURPRISES IN SECOND SEMI-FINAL

Thursday's second semi-final was billed as the more competitive and included many fan favourites. Switzerland was the eventual winner ahead of Iceland, Bulgaria and a surprisingly strong Portugal. Perhaps unsurprisingly Gjon's Tears did not receive any 12 points from the televoters while topping the jury votes of seven countries. It was in fact Finland's Blind Channel who just pipped Iceland's Dadi og Gagnamagnid by two points to win the televote.

Denmark's *Fyr & Flamme* proved a crowd pleaser and came seventh in the televote, but it was not so well received by the juries, and in the final qualification, lost out to Albania's Anxela Peristeri who had come 11th in the

televote - much to the Ahoy audience's disappointment.

The Czech Republic scored zero from the televoters while the diaspora vote probably helped Serbia's Hurricane score 12 points from the televoters of both Switzerland and Austria. Other curiosities included the San Marino jury giving their 12 points to Poland which a cynic might argue could have helped Senhit's chances of qualifying for the final.

Perhaps the biggest surprise, and certainly the biggest eye-brow raiser when the final vote details were released, was Moldova's strong result. Natalia Gordienko came seventh overall having received 12 points from eight countries' televoters and 12 from two juries. More of Moldova later.



NAIL BITING FINALE

The Grand Final was the fantastic spectacle we have come to expect and missed so much in 2020. There was huge disappointment that Iceland could not perform live because of a COVID case among the band, but just like with Australia in the semi-final, their recorded performance was knitted into the show extremely well.

As we all know, Switzerland topped the leader board after the jury voting, ahead of France, and offering the rare sight of two French language songs heading up the scoreboard. Interestingly, Malta was third in the jury vote ahead of both Italy and Bulgaria. Gjon's Tears scored the maximum 12 points from eight juries, with Måneskin only receiving 12s from four juries.

The televote of course changed things dramatically with Italy storming to victory, receiving points from all countries, although only scoring 12 points from five (one being the ever-mysterious San Marino televote). Ukraine was the only country to give Italy the full 24 points, with Måneskin's lowest scores coming from the UK (three points) and the Netherlands (two points).

Many had thought that the two rock songs would split the 'rock-vote' but in the end Finland and Italy both did very well. Blind Channel's more aggressive song played less well with the juries but they still finished in a very respectable sixth, ahead of fan favourites Malta and Lithuania. Russia surprised many by finishing in ninth place despite perhaps feeling the absence of both Armenia and Belarus.

GRAND FINAL

Country/ Running order	Total votes	Televote votes	Jury votes
Cyprus	94	44	50
Albania	57	35	22
Israel	93	20	73
Belgium	74	3	71
Russia	204	100	104
Malta	255	47	208
Portugal	153	27	126
Serbia	102	82	20
United Kingdom	0	0	0
Greece	170	79	91
Switzerland	432	165	267
Iceland	378	180	198
Spain	6	0	6
Moldova	115	62	53
Germany	3	0	3
Finland	301	218	83
Bulgaria	170	30	140
Lithuania	220	165	55
Ukraine	364	267	97
France	499	251	248
Azerbaijan	65	33	32
Norway	75	60	15
Netherlands	11	0	11
Italy	524	318	206
Sweden	109	63	46
San Marino	50	13	37

JURIES CONTINUE TO CAUSE RAISED EYEBROWS

As mentioned previously the votes for Moldova were quite interesting. The Moldovan song was co-authored by Philipp Kirkorov who has worked on Moldovan entries in the past and who has a long association with Eurovision. He is originally from Bulgaria but is very well known in Russia and other former Soviet countries. He is perhaps a controversial figure for a variety of reasons. The juries of his country of birth and his adopted homeland gave *Sugar* 12 points in both the semi-final and Grand Final. One of the other members of the *Sugar* writing team was Greek and interestingly the Greek jury awarded the song 12 points in the semi. In the Grand Final the Greek jury was confronted with a dilemma owing to the presence of Cyprus. Unsurprisingly, their 12 points went to *El Diablo* leaving Moldova with only ten!

The behaviour of the Bulgarian, Russian (and perhaps Greek) juries does seem rather strange given that only three other juries felt *Sugar* worthy of points, let alone any 12 points. Even more interesting is the fact that in the semi-final, all five members of the Bulgarian jury, and four of the five Greek jury members rated Moldova as their winner - amazingly consistent views! In the Grand Final 3/5 of the Bulgarian, Greek and Russian juries still voted Moldova as their winner, despite the fiercer competition. It is notable that the televoters in these three countries did not rate Moldova nearly as highly, indeed the Greek public voted Moldova 21st!

There were some other shenanigans from

national juries, most notably in the semi-finals where Malta gave their 12 points to Romania, and San Marino gave theirs to Poland. In the Grand Final, Malta's jurors continued their rather erratic choices by ranking Albania as their winner.

While the opinions of jury members may be very genuine and based on musical tastes, these rather strange results do little to bolster confidence in the jury system. An unkind cynic might even conclude that some of the scoring was designed to maximise their home country's chances of qualifying for the Grand Final, while others may have been influenced by personal connections within the local music business.

There will no doubt be renewed calls for the abolition or reform of the jury votes, although there is little evidence that they materially impact the final results. The EBU might want to consider a system used in some judge-based sports whereby the top and bottom juror's scores are discounted thus eliminating any unusual extremes. They may also want to consider perhaps having nine songs qualify from each semi-final and two remaining qualifiers being determined by the non-qualifying songs that received the highest number of televoter points.

The level of transparency provided by the publication of the full jury votes is excellent and to be commended. The full disclosure of the exact number of televotes cast would be even better, although potentially quite embarrassing.



HOW THE UK VOTED

Points given by televoters

12	Lithuania
10	Iceland
8	Bulgaria
7	Finland
6	Malta
5	France
4	Ukraine
3	Italy
2	Norway
1	Switzerland

Points given by the jury

12	France
10	Iceland
8	Switzerland
7	Portugal
6	Israel
5	Bulgaria
4	Finland
3	San Marino
2	Spain
1	Belgium

DESPITE APPEARANCES, ENGLISH STILL DOMINATES

The 2021 contest felt as if it marked a resurgence in national language songs. In reality, 31 songs were still in English with only eight in another language. Perhaps the main difference was that seven of the eight non-English songs qualified for the Grand Final and four of those finished in the top five. It was certainly refreshing to see so many non-English language songs doing so well, but only time will tell if this has an impact on future entries.

Arguably five of the top six finishers were not really classic 'Eurovisiony' songs. Two rock songs, two French ballads and a Ukrainian something-or-other definitely mark a change from the types of song that have traditionally done well at Eurovision. It is difficult to know whether the various health restrictions in place across Europe made any difference to the type of people watching and voting. It is quite possible

that demographic groups who would in normal times be out partying on a Saturday night might have had fewer options this year and so watched the show. Similarly, the angst and fury many have felt after so many months of restrictions and bad news may have contributed to the success of two quite angry-sounding rock songs.

While the final result may have been a surprise to many, the 2021 contest has probably been good for the credibility of Eurovision across the world and has certainly increased its visibility in Italy that has arguably been a somewhat unenthusiastic participant since their return to the Eurovision fold in 2011. Two Big Five countries at the top of the scoreboard must also be good news, although the three others were at the opposite end of the final classification.

SAME OLD STORY FOR THE UK

At home this year's Eurovision was also one of the most watched and talked about for years. Unfortunately, much of the discussion centred on yet another abysmal result for the UK. James Newman was an enthusiastic, friendly, and optimistic representative who was clearly proud to be representing his country. By all accounts he was a popular figure in the Eurovision bubble, and he handled himself with great dignity even in the most humiliating circumstances. This year's UK entry may have been a great song, but it was just not an appropriate Eurovision entry and it failed spectacularly on almost every level. Many British Eurovision fans had feared (and even expected) a poor result but the ultimate humiliation of a double zero and last place was still a shock and arguably unjustified given the competition.

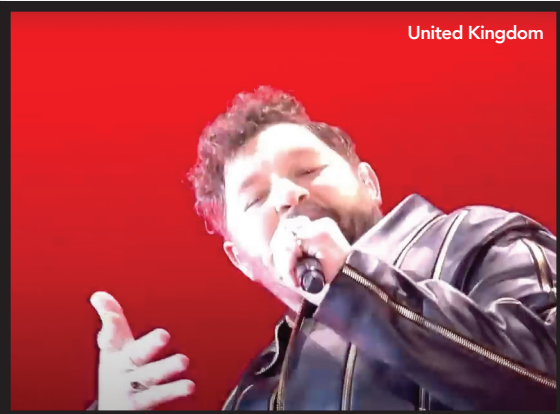
The detailed results hold little comfort for

the UK. It is probably no surprise that the jury vote was slightly more favourable than the televote. On average the juries placed *Embers* 20th with Poland giving the UK its best jury ranking at 11th, tantalisingly close to scoring a point! The Czech jury ranked the UK 13th, the Bulgarians and Serbians 14th, and Malta and Latvia 15th. Only four juries actually ranked the UK last, the same number of juries as ranked Spain and Azerbaijan in that position. In comparison, Moldova was rated last by six juries.

The televote was even more dismal. Malta ranked the UK 14th but otherwise all countries placed the UK in the 20s and the average ranking was 23rd thus sealing the double nul point.

While *Embers* may have been a respectable song, it was a very safe choice. It was a good pop song, not edgy, not controversial, not whacky but also not very memorable in the context of a competition. Leaving aside national loyalties, anyone who watched the show would have been hard-pressed to conclude that the UK's result was not justified. Ironically, this may eventually prove to be a positive, especially with more non-Eurovision fans tuning in. The UK's finishing position was clearly justifiable and could not be put down to the usual diaspora/neighbour/everyone-hates-us justifications that we have all heard as excuses for past failures. We can only hope that the BBC takes note.

Here's hoping for a better 2022. ■



FIVE MOMENTS IN MY FANDOM

Eurovision is full of personal moments for all of us. For some it was being mesmerised by seeing the show for the first time. Maybe it was a special song. **Elaine Dove** doesn't actually explain how she first heard of Eurovision – but she hit it like a storm – usually with a drink in hand. Some of us are still recovering...



THE MOMENT...



I JUST LET IT BE

I've realised as I run through these special Eurovision moments that alcohol is heavily involved and I make no apologies for this - I soon realised that alcohol and Eurovision mixed in copious amounts made for the best holidays - unfortunately in 2010 the trip was to Oslo and this turned out to be a very expensive hobby - but undeterred by the cost I decided it was go large or go home. Also up for a good time were the Welsh guys representing Cyprus that year - John Lilygreen & The Islanders liked to party so it was no coincidence that we bumped into them frequently and on one night we were at the same party on the roof of a hotel and he was having a jam session with the band with the very guitar that he used live on stage - very uniquely patched up with black tape. I'm not really sure how it came about (hazy memories) however I found myself hunkered down on the floor in the middle of the jam session and playing *Let it Be* on John's actual guitar! Still one of my favourite and most surreal moments.



THE MOMENT...

IT ALL STARTED

In 2008 I travelled to Belgrade for my first ever Eurovision Song Contest. With no idea what I was letting myself in for and no idea what kind of obsession was about to take over my life, I arrived like an excited puppy wanting to see everything, meet everyone and have the best two weeks of my life. I had met Glen Webb, who was working behind the scenes at Eurovision, at a function previous to arriving so imagine my delight when he called me to say that BBC 3 wanted a UK fan who was new to the contest and full of enthusiasm to be interviewed live during the second semi-final. I was invited to join the UK delegation in the press box for the evening and my instructions were to dress up colourfully. I had not realised they meant with UK colours and flags so when I turned up in my luminous psychedelic outfit the look on Paddy O'Connell's face was a picture! I think I was described as "interference on the screen" by one kind viewer. It was a fantastic highlight of my first Eurovision and also resulted in me meeting the beautiful Caroline Flack who let me into her biggest showbiz secret - that her gorgeous purple dress for the live show didn't actually fit, the zip was half way down her back but it didn't matter as she would only be filmed from the front.



THE MOMENT...

I ELEVATED MY EUROVISION JOURNEY

During the trip to Düsseldorf in 2011 I purchased tickets to get on the Euro Boat for a party night with Nicki French. By this point in my Eurovision journey my dressing up box had swelled somewhat and I had an outfit for every occasion. Decked out in my Union Jack frock, I quaffed prosecco and danced the night away into the small hours. We discovered that elevator between the two decks of the boat was a perspex rectangular box - and filled by fizz and adrenaline I decided to climb inside and give a full performance of Josh Dubovie's *That Sounds Good To Me*. Nicki arrived at the lift entrance and joined in as everyone danced, sang and clapped along with me until... someone on the lower deck called the lift and as I disappeared into the abyss I could hear the cackling of laughter from above. Undeterred I continued the performance as I arrived on floor one and unsurprisingly the chap decided not to get in so the lift started up again once more and I rose like a Phoenix back up onto floor two still in full performance mode to rapturous applause and much heckling and hilarity. It was just one of those ridiculous moments covered by the statement "Only at Eurovision would you see..."



THE MOMENT...



I BECAME GEORGIAN

Georgia became my adopted Eurovision country in 2012 when myself and David Elder (fellow Scottish fan and great friend) got hideously drunk at the Georgian party in Baku. We were invited to join the delegation after we danced a very drunken routine to their entry that year *I'm A Joker*. We were advised to try the Georgia 'cha cha' and only after we downed three each were we warned - "don't drink this along with the Georgian wine - stick to one or the other" - big oops!! Never mind - after that party we became firm friends with the Georgians and were very proud in 2013 to be presented with our Georgian hats at the Georgian embassy in Malmö - to this day we refer to it as our Georgian coronation, but we both wanted to be the Queen!

THE MOMENT...



WE ALL SAID YES!

Picture the scene - we are in Vienna, it's the night of the Irish semi-final and we are all crammed into the local Irish bar drinking and singing the night away.

Back home in Ireland the importance of this night is unfathomable

and something that will change its history if the result goes the right way - but of course I'm not talking about the semi-final result!!

Ireland had its same sex marriage referendum on 22nd May 2015 - an event so important it saw many fans flying home from Vienna and back out again to make sure they were able to cast their vote! It was an absolute privilege to be able to share in the emotion and elation of this occasion with the Irish fans in Vienna when the result came in a resounding Yes!! No jokes, no stories of me getting up to nonsense - just complete and utter joy for my friends and fellow Eurovision fans! ■



PREZ PAGE

A word from OGAE UK President Alasdair Rendall

Congratulazioni Italia, and Gefeliciteerd Rotterdam!

Well it was worth the wait wasn't it? After the cancelled 2020 contest, expectations were high ahead of Rotterdam 2021, and I think most people would agree that the EBU and the Dutch hosts didn't disappoint. It's easy to get caught up in the moment and throw about phrases like "best contest ever", but from my point of view it really was one of the best contests we've had.

A cracking line up of songs, slick hosting and an overall simple yet effective production, it all added up to an outstanding show, and more than made up for the disappointment that many of us could not be there in person.

We'd like to send congratulations to Italy and Måneskin for securing their country's third victory in the contest, thanks to a memorable performance and a stand-out song. They are already turning into a bit of a crossover band, not only has their winning song made it into the UK charts (alongside a number of this year's songs), but their song *I Wanna Be Your Slave* has, at the time of writing, made it into the UK Top Ten.

Obviously we have to mention the fact that for the UK, it was another disastrous result, getting - for the second time in our Eurovision history - the dreaded nul points. All credit to James who took the result with good grace. However questions must be asked about where we go from here. As we have informed members in our newsletters, we are writing to the BBC to express our disappointment at the UK's continued run of poor results; other countries are upping their game, while we just coast along. We will be looking to provide robust but constructive suggestions - and hopefully 2021's poor result will lead to a real re-think, but of course we've had far too many false dawns before...

I'd like to thank everyone who engaged with us in the run-up to the contest - the online press centre worked very well and we were able to provide content from the rehearsals and press conferences in a more agile and flexible way than before. One thing we trialled this year was the daily video catch-ups to provide a bit more backstage gossip and info - we really enjoyed doing this and thanks to everyone who joined in. It was a great way to

stay connected with members and we hope that, whatever happens next year, we will be able to do something similar.

As yet we have no details regarding Eurovision 2022, nor what the situation will be as regards tickets, however we can confirm that a new ballot will be carried out, rather than rolling over the 2020 ballot for yet another year.

Can I take this time as well to welcome all the new members to the club? We had over 20 people join during the contest itself - and we're delighted that we've now breached the 2,000 mark once again, after a Covid dip. I can't wait to meet you at one of our events in due course.



Image by Nathan Reinds

Covid continues to make its presence felt, but we hope that positive change is on its way and, to that end, we are currently working hard making plans for Eurobash 2021 in Bristol. We have all fingers crossed that we can meet as planned on Saturday 2nd October - details will be communicated separately to members.

Aside from Eurobash, the other big piece of work for the club in the coming months is the elections. Details will be sent out separately, but I'm afraid this is where I have an announcement to make. I have decided not to seek a third term as President of OGAE UK. Being President of OGAE UK for the past six years has been an absolute honour and a privilege, but to do it for almost a decade may just push me over the edge!

I will reflect more fully on my time as OGAE UK President in the next edition of Vision but for now I just want to thank everyone for their support and friendship - it is you the members who make the club what it is.

Until the next time, Happy Eurovisioning!

THE 10 ESSENTIAL DOUZE POINTS FROM THE UK

1977 Ireland
Swarbriggs Plus Two
It's Nice To Be In Love Again
 Catchy tune - yes! Sung in English - yes! Performed immediately after the UK - no, but it was the song which opened the contest so our jurors were still paying attention. So we voted for our neighbours this time - but so did everyone else as Ireland finished third in 1977 (we finished second!!). You may say that our jurors recognised the Swarbriggs from their 1975 appearance - just as they recognised Peter, Sue and Marc the year before. Is this a pattern?



The most stable voting system in Eurovision history has been the 'douze points' voting system. Whether the points have been calculated by jurors, televoters, or a combination of the two, there has always been mutterings of favouritism or political voting or more sinister shenanigans. But the UK has always risen above that. Or have we? Do we favour our Irish neighbours? **Marcus Keppel-Palmer** looks at some of the songs the UK has given its maximum marks to over the last five decades.



1986 Germany
Ingrid Peters
Über Die Brücke Geh'n
 In 1977 we had given our seven points to Germany's Silver Convention. This time we gave our douze to plucky Ingrid who was crossing bridges! Catchy tune - yes! But not performed in English, nor around the UK song, nor at the top of the running order. Ingrid only received one set of douze points, but again our jury picked the song that finished one place below our own entry! In our selection, this is clearly an outlier for the UK jury.



1976 Switzerland
Peter Sue and Marc
Djambo Djambo
 Catchy tune - yes! Sung in English - yes! Performed immediately after the UK - yes! You could tell that the UK jury was paying attention and this, the second of four entries for Peter, Sue and Marc, richly deserved to finish in the top five in the year Brotherhood of Man swept all before them. A deserved 12 points from our jury.

1987 Ireland
Johnny Logan
Hold Me Now
 Or maybe we just liked the songs Germany sent in the 1980s. In 1987 Germany got our ten points, but like seven other countries, our jury picked the winning song to give its 12 points to. Even though the song was sung in English, from our neighbours and from a returning contestant, I'm not sure anyone can say anything other than we recognised and voted for the best song in the contest. And we had given Johnny L our douze points in 1980 as well.



1996 Cyprus
Constantinos
Mono Gia Mas

Ten years on and Ireland was winning most years, so once again our jury ignored the non-English songs and honed in on the one in the language we are most familiar with! Yes, in the 1996 qualifying contest we gave our 12 points to Ireland, but on the night of the contest itself our jury went in quite a different direction. Our 12 points went to Cyprus and to Constantinos on his first appearance at Eurovision. Well it was performed three slots after Gina G, so the jury was still awake, and Cyprus of course had our armed forces stationed there. But shocker, our jury gave nothing to Ireland - but that didn't stop Eimear Quinn sweeping to victory. Curious.



2007 Turkey
Kenan Dogulu
Shake It Up, Sekerim

Once again our televote was consistent between the semi final and the Grand Final where our douze points went to the Turkish rhythms of Kenan. While it may seem like a bit of diaspora voting, Kenan got four other sets of 12 points votes and finished in the top four on the night, so you may say that our televoters were again spot on the money. You might note that Kenan also performed shortly after the UK entry - spot the theme? - and it was in the 'home from the pub' slot too.



1997 Ireland
Marc Roberts
Mysterious Woman

No worries, the following year we had seen the error of our ways and returned to the fold giving our douze points to Marc and his ballad, which finished second on the night - but of course many points behind our all-conquering Katrina. The difference this year may be the fact that the UK vote was a televote - we were one of five countries to use the televote in 1997 - and our only other English language option was Malta. Still voting for the song that came second is hardly out of kilter.



2016 Georgia
Nika Kocharov and the Young Georgian Lolitaz
Midnight Gold (Jury)

Another decade on and televoting is now discredited, so much so that juries are brought back to 'balance' out the diaspora voting. The score was now 50% jury vote and 50% televote. Our jury was headed up by One Direction's vocal coach and featured a young singer who aspires to be Jimi Hendrix. Nobody knows what our jury saw in Georgia - the only douze points Georgia received in the contest. Perhaps indie rock is what direction One Direction were taking?

2006 Finland
Lordi
Hard Rock Hallelujah

A decade on and televote is all the rage - plus the free language rule. So our televoters can pretty much choose any song. As yet, diaspora voting hasn't taken hold in our Sceptred Isle, and in both the semi-final and in the Grand Final we were won over by rock music sung by monsters. Yes, Lordi won the Contest, so you can say we were right on the money there. But Lordi performed shortly after the UK entry, and also we had the 'home from the pub' element voting. Great song though!



2016 Lithuania
Donny Montell
I've Been Waiting For This Night (Televote)

If our 2016 Jury vote was somewhat strange, the same could be said for our televote. In tune with our good neighbours - and fellow diaspora - Ireland, we gave our douze points to Lithuania! Nice though Donny Montell is, nobody can suggest that it was the best song in the contest. Not to worry, our ten points went to Poland and our eight points went to Bulgaria. How things had changed since 1976. Ireland wasn't in the Grand Final to be voted for. And Georgia? - our televote gave the Young Georgian Lolitaz 'nul points'.



EURO QUIZ

After achieving the double this year – Eurovision and the Euros – let's go Italian...

- 1 What was Italy's winning score in Rotterdam?
- 2 Which Italian cities have hosted the contest before?
- 3 How many times has Italy entered the contest?
- 4 Which performer represented Italy when the country last hosted the contest?
- 5 Italy returned to the contest in 2011 after a long absence. What was their previous entry?
- 6 What is the name of the venue that is host to the *Sanremo Festival*?



10

As we know, this year's contest was won by the band Måneskin. What does 'Måneskin' mean?

- 11 Which Italian Eurovision entrant is fluent in the Sardinian language, describes their music as 'Moroccan pop' and has said that their biggest influence is the American singer Frank Ocean?
- 12 Italy has twice been represented by a [then] married couple. Which movie star from the Golden Age of Hollywood was the father of one of this duo?



13

One of the most successful and enduring hits to come out of Eurovision was Italy's entry *Nel Blu, Dipinto Di Blu* – more popularly known as *Volare* – performed and composed by Domenico Modugno. In what year was it entered?

- 8 Which Italian entry is the all-time most viewed of any Eurovision entry on YouTube, and the first Eurovision entry to achieve 100 million YouTube views?
- 9 Which countries won the contest when Italy has hosted the event in the past?



14

Gigliola Cinquetti, who gave Italy its first win in 1964 with *Non Ho L'eta Per Amarti*, is one of three solo artists to have finished both first and second in the contest (alongside Switzerland's Lys Assia and Ireland's Linda Martin). What was the name of her runner-up entry?



17

Who is this?

- 15 How many times has Italy finished in the top three?
- 16 Who represented the UK on the last occasion Italy hosted the contest?

- 18 All but one of Italy's entries have been sung entirely or mostly in Italian or in a combination of Italian and English, but which entry was performed in a regional language, and what was that language?
- 19 Gigliola Cinquetti is one of two female solo artists to have represented Italy twice in the contest. Who is the other?



20

Italy's entry for 1984 was *I Treni Di Tozeur* by Alice & Franco Battiato. Where is Tozeur?

The answers

1. 524 points (206 points from the juries and 318 points from the televoters).
2. Naples (1965) and Rome (1991).
3. 46 (not counting the year 2020, when the contest was cancelled, and counting 1956 – when each country had two songs – as a single entry).
4. Peppino di Capri (real name Giuseppe Faiella), in 1991.
5. *Fiumi Di Parole (River Of Words)* by Jalisse.
6. Teatro Ariston. It has hosted the *Sanremo Festival* since 1977.
7. Emma Marrone. She represented Italy in 2014 with *La Mia Città (My City)*.
8. *Occidentali's Karma* by Francesco Gabbani (sixth place, 2017). It has now exceeded 200 million views on YouTube.
9. Luxembourg (1965) and Sweden (1991).
10. 'Moonlight' (in Danish).
11. Mahmood, who came second for Italy in 2019 with *Soldi (Money)*.
12. Tyrone Power. He was the father of Romina Power who, with Al Bano (Albano Carrisi), represented Italy in 1976 (seventh place) and 1985 (seventh again).
13. 1958 (finishing in third place). It was a worldwide hit and at the first ever Grammy Awards, in 1959, it won both Record of the Year (awarded to the artist) and Song of the Year (awarded to the composer). It has been covered by more artists than any other Eurovision song.
14. *Si (Yes)*, which came second to ABBA's *Waterloo* in 1974.
15. 11 times: three wins, three second places and five third places. Almost a quarter of Italy's entries have finished in the top three.
16. Samantha Janus (now Samantha Womack), who finished equal tenth with *A Message To Your Heart*.
17. Renata Mauro. She was the compere when Italy first hosted the contest in 1965.
18. *Comme È Ddouce 'O Mare (How Sweet Is The Sea)*, performed by Peppino di Capri at the 1991 contest in Rome. It was sung in Neapolitan.
19. Mia Martini. Mia achieved 13th place in 1977 with *Libera* and fourth place in 1992 with *Rapsodia*.
20. Tunisia.

THE VISION PANEL

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



Alasdair Graham Anna Kevin Jude Paul

AR Alasdair Rendall
GA Graham Ashwell
AK Anna King
KS Kevin Sherwin
JS Jude Stevenson
PT Paul Tyzack

AR What was your overall view of Eurovision 2021?

GA Eurovision is all about the songs - and Eurovision 2021 did not disappoint. One of the best contests, if not THE best contest yet! Selecting one favourite song was nearly impossible, and the Grand Final was packed full of tracks that I loved. Heading into the contest, Måneskin were one of my least favourite acts, but it was still a delight to see them win: they provided a much needed energy and fresh approach to the competition. The fact that four songs received the dreaded 'nil points' from the audience was a testament to the quality of the other songs in the

competition. But the most amazing thing about Eurovision 2021 was the fact that it happened at all, after the competition in 2020 was cancelled. It truly was an emotional experience, both the contest itself, and the opportunity to see up to five friends indoors for the first time in many months. What stood out most about Eurovision 2021 was that it was the year of the bands. Måneskin were the first band or group (other than duos) to have won since Lordi 15 years ago - and groups from Italy, Iceland, Ukraine, Finland and Lithuania all made the top eight! This, then, is perhaps the direction in which Eurovision is headed...

AK The overriding view I have is how normal it all looked in a time when we're still not there yet. It was very much needed, not just by us fans but by everyone. It was a symbol of the world slowly getting back to where we were, and countries really brought their A-game as well. I've heard very little of the 'It's all



rubbish anyway' comments from people, because anyone who actually saw it would agree that it was a fantastic year. My only criticism would be the number of female-led uptempo songs. The Grand Final could have done with a tad more variety. But they did help the party atmosphere so I can't be too critical.

KS Despite the pandemic I thought Eurovision 2021 was pretty much business as usual. I was one of the lucky ones that attended the event. The City of Rotterdam was covered in Eurovision posters, we even had traffic lights near the Ahoy that played *Waterloo*. The press centre was full of the usual faces and even the artists would interact with the press there. For the fans there was no Euro Club or Euro Village this year but we still had the red carpet event. On Grand Final night the 3,500 audience gave the usual enthusiastic support to all the artists on stage. Rotterdam put on a great show, Yes socially distancing and covid tests every

48 hours for press and a PCR test for fans who went to the live shows. Eurovision was back!

JS I honestly thought that this was best contest since 2015 (my recent personal favourite) and one of the best in a long time. There was a wide variety of songs from musical theatre through to rock and there was something for everyone!

PT Overall it was a fantastic show with 26 individually amazing songs. The winner could have been one of at least four different choices. It's been the first in a good few years where the winner wasn't so pre determined which, added to the excitement of the final results. The Netherlands put on a fantastic show and while many of us couldn't be there live we were there in spirit following the journey through other channels. It was the exact tonic everybody needed after such a trying time of the last year.





AR A question I feel we ask far too often... but where next for the UK at Eurovision?

GA Despite the disappointing result, I do feel that selecting James Newman to represent the UK was a step in the right direction. James is a great contemporary songwriter, with a beautiful voice in his studio performances, but not necessarily a first class live performer. We need to select a credible artist and songwriter with a track record of powerful live performances, and preferably one who is already gaining widespread acclaim across the UK. Quite a tall order! And if we want to win? Then we need to send an artist with all of the above, but who is also unique and novel. But PLEASE, no more reality karaoke artists (unless they go by the name of Destiny).

AK I seem to be the only person who thinks that drag queens might not be a terrible idea. *RuPaul's Drag Race* is huge in Europe, and there is some genuine singing talent among the queens. I've no problem with novelty entries if there's charisma, uniqueness, nerve and talent behind them. We wouldn't win with that, but we'd gain some badly needed televote popularity and a good placing should be our first goal. I agree with what others are saying about potentially tapping into our alternative music scenes as well. Straight pop isn't going to cut it from the UK.

KS Every year we as a nation do the 'autopsy' on the UK at Eurovision and sadly for the past few years we've not done well. I wonder if in Spain they ask the same

questions. Personally I'd like to see a type of Swedish approach for the UK: four semi-finals of six songs with the top two from each semi voted only by the public (no so-called music 'experts'), making eight to the final. Alternatively have 50 songs made available online and have 1,000 people sign up to listen and vote and each person given a unique code to vote once. Top eight go forward to the live final. That way it costs nothing to produce - only the one off final.

JS I feel that the UK has honestly tried to shake things up at Eurovision from electro-swing, ballads, and pop. That being said, the songs tend to be 'safe' options and lack the wow and memorable factor. The UK could continue to press boundaries with more

genres but the question is: can they move outside of the safe zone?

PT It is a regular question but this year I hope (and believe) that things have changed. James didn't win but he did manage to create a following and an awareness. This I hope will make someone realise that with the right song and the right artist we can end up at least on the right side of the board. France and Italy have really polished their act in previous years and if the BBC did the same perhaps we could be in the same position. I think it's important that it was two Big Five countries that finished in first and second place. This I hope is a wake up call and an argument against the usual excuses people use to justify our position.

AR Italy will be hosting their first contest in over 30 years, what are you hoping for from Eurovision 2022?

GA Regardless of location, I would like to see 2022 continue where 2021 left off - a wealth of quality songs from excellent performers. Countries finally realising that they need to send artists who can genuinely break through to the mainstream. More bands, more unique artists - but please don't fall into the trap of being a Måneskin copycat (the Netta and Duncan copycats didn't go down well with the televoters, and though they provided some of the best songs in the competition, we lack diversity if everybody sends an Eleni Foureira wannabe). But most of all, I am hoping for a competition that we can all attend in person.

AK 1991 is still a raw memory for many and Italy have a chance to prove that they are actually capable of organising such a huge event. Will they be up to the task? I'm not sure. The main thing I'm hoping for is that the EBU ditch the pre-recorded backings rule, or at least massively tighten it up. They should be aiming to reintroduce live elements, not take more of them away. Some of this year's entries had so many pre-recorded vocals that the artists had a very easy workload, but it will harm the contest if we can't identify a really exceptional vocal performance anymore.

KS I think the new EBU executive supervisor will be delighted that one of the bigger TV companies has won as producing the show can be a nightmare for small inexperienced broadcaster. Yes, OK Rome 1991 was memorable for many reasons. Italy have the incentive to reignite Eurovision after the pandemic and I hope they pull out all the stops and produce a classic. Personally I hope plenty of fan packages are made available.

JS I'd like to see Eurovision continue in the direction that we saw this year in 2021 with a variety of songs to appeal to a wide audience. It was also incredible to see four out of this year's top five sang in the country's native language and I'd love to see more of that (if it suits the artist and the song, of course).

PT Over the past few years Italy have really shone through as perhaps the most deserving of the Big Five. 1991 perhaps wasn't the best example of what they could do. I imagine something polished, slick and unique. Along the same lines as *San Remo* but not as long otherwise we could see the final results at sunrise. I feel the Italian public are behind it and I imagine they will be very proud to host what could be the first post-covid edition.



AR We've seen fairly unprecedented chart success for Maneskin, do you think this will have an impact on how Eurovision is viewed in the UK?

GA Yes! The combined impact of Måneskin, Duncan Laurence and Daði Freyr has started to change views of Eurovision. The number of people seeing it as an irrelevance is declining (especially among the younger audience), and it is becoming more acceptable to watch Eurovision. But the biggest hurdle we have in the UK is the 'We always lose because everyone hates us' attitude. Hopefully the success of these three artists will encourage more credible artists to be involved with Eurovision, leading to a change of fortunes for the UK. Only a change in fortunes will change the attitudes of those who believe that the UK has a right to win everything with little effort.

AK While Maneskin weren't my personal winners, I think we could not have had a better winner in terms of perceptions of the contest. They could be on for an ABBA-style launch here, which will hopefully inspire more acts to come forward. They're showing that doing Eurovision is not the poisoned chalice to careers that it used to be.

KS It appears that the Eurovision winner of 2021 has drawn the attention of a whole new younger audience as the song hits the charts. Let's be realistic a lot of us 'Eurovision dinosaurs' gave up on the Top 40 many years ago. Maneskin has shown that Eurovision can be won by rock bands and

hopefully this will introduce the contest to a whole new audience. Perhaps it's time to 'pass on the baton' to a new younger generation and bear that in mind for choosing our 2022 artist. Ask them who Katie Boyle was or throw in the "I don't have it" comment and they'll look at you like your an idiot. We have to bring Eurovision into the modern world and I think Italy have done that. Like policeman, Eurovision fans are looking younger.

JS Honestly, I am not sure if this will change the UK's view of Eurovision, largely. A success story is truly amazing and I'm so happy for Maneskin, but the majority of UK viewers still approach the Eurovision Song Contest with grey-tinted glasses and pre-conceived ideas. However, if it does encourage more viewers to tune in, most likely younger viewers, it's a great opportunity for people to discover what I believe is the best annual event ever.

PT I always feel a lot of people regard Eurovision as not 'cool' or trendy. For something like Maneskin to come from Eurovision and to be so successful can only have a positive impact on how people view the show. Perhaps it could also serve as a lesson to what can be done with the right song. I also feel that it could show artists and other talent that Eurovision can be a positive thing for a music career not with stigma of getting zero points as in the past few years. James Newman has made a success of sorts here at home and he got no points. ■



OGAE SONG CONTEST Cardiff/Caerdydd 2021

LAUNCHING IN SEPTEMBER

More information at www.ogaesongcontest2021.co.uk

eurobash

BRISTOL 2021

Saturday 2nd October

More information and ticket details at
www.ogae.uk

THE SELECTOR



THIS ISSUE MELISSA BAYLY

Just five Eurovision songs. How do you choose? Do you go for five favourites or do you go for five songs that have a special meaning to you? Well, Australian fan, **Melissa Bayly**, has made her selection – killer hooks, new discoveries, jaw-dropping moments – it's all here!

I've been a fan of Eurovision since 2002 and ever since attending my first live show in Oslo in 2010 the contest has been a huge part of my life. As an Australian, we've always felt a bit like the third wheel in the relationship between Europe and their favourite music TV show, however the passion many of my fellow countrymen felt towards that glorious Saturday night in May was just as strong as some others who saw their flag on TV and on the scoreboard. While not initially sold on the idea of my country competing in 2015, the reception we felt from Europe when we showed just as much passion and determination to compete was the warm friendly hug us long-time Aussie fans craved.

I've held many hats since my first contest in 2010, running the gamut from spectator to delegate. The biggest thing that has stood out to me was how knowledgeable, prominent and passionate the UK fans are - how much they value the nostalgic element of the contest and how so many of the OGAE members seem to be friends outside of the contest realm. It really is something beautiful - I honestly don't see it in any other Eurovision community and it's something I wanted to be a part of even when Australia launched their own club in 2016. The OGAE UK community is an absolute joy to be a part of and I look forward to seeing you at a future Eurobash – one of my bucket list experiences!



Isaiah is pleased to meet Melissa

FINLAND 1985 **Sonja Lumme** ELAKOON ELAMA

I don't know about you guys, but during the last year of lockdowns I participated my fair share of Eurovision YouTube parties. We often had nights where we'd draw a year out of a hat (or online randomiser in my case) and have to choose a song for the playlist for that night's party. The biggest joy out of having these Zoom parties with my Euro friends was discovering songs that don't typically get played at Euroclub

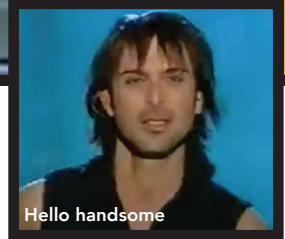


Giving out lots of na,na,na,nas and distressed denim...



CYPRUS 2002 **One** GIMME

This was the song that got me hooked. After watching an interview with Anna Vissi and a documentary called *Estonia Dreams Of Eurovision*, it was the 2002 edition of the contest that struck a passion for something that really would shape a huge part of my life. Performing in the opening slot in Tallinn, this song represents the early 2000s to a tee – an attractive boy band decked out in sleeveless tops with bizarre large font and distressed denim... Constantinos Christoforou, arguably the most attractive Cypriot guy to grace this earth was rocking a questionable hairstyle but nailing the lead vocal. The live performance also had three crosses on Eurovision Bingo cards – Firstly the footage was interrupted with the postcard VT for the next song, secondly it contained Eurovision's most used lyric... "Na, na, na, na..." and finally, an epic key change... into "Na, na, na, na..."



Hello handsome

Favourite discovery



and certainly are unfamiliar to the Australian audience. *Elakoon Elama* was probably my favourite discovery from the last year.

The instrumentation (along with the Eurovision logo) is iconically 1980's – electric guitar riffs, heavy synthesiser despite the presence of an orchestra - it's just glorious. It's a true shame it only ended up in ninth place, as no other song above it in the scoreboard (apart from Izhar Cohen's *Ole Ole*) could match Sonja's spark and that killer hook.



Jaw-on-the-floor moment!

3

AUSTRALIA 2019 *Kate Miller Heidke*
ZERO GRAVITY

'It's called the Eurovision SONG Contest, why didn't the best song win?' – how often have we heard this said by the casual viewer, particularly here in Australia annually. To be honest, if we were to vote on the best song they may as well just have a three-hour radio show. *Zero Gravity* was one of those entries that really needed staging that would live up to the inevitable *Fuego* copies we saw in Tel Aviv and Kate delivered in spades. Penning a song about post-natal depression certainly deviates from the 'Love, Love, Peace, Peace' themes we're used to hearing, and the "Stone in my shoe" lyric is memorable and relatable.

When Kate was wheeled out at the first rehearsal and the footage of her performance was being leaked out in dribs and drabs, I felt an inner elation I hadn't felt since San Marino qualified in 2014. The stunning shot of her and the other two artists swinging around on a flexipole while singing "Nothing holding me down" was a true jaw-on-the-floor moment and had me actually believing we could win the contest.



Transcending language barriers

5

SERBIA 2007 *Marija Serifovic*
MOLITVA

After the previous year of Lordi's *Hard Rock Hallelujah*, I guess it was time for a song that was just pure quality song writing and a voice that hits your soul. It starts unassuming enough – Marija doesn't look like the typical pop-singer; she begins the song with an untied bow-tie, hand in her pocket, white sneakers and looking like Masi Oka's long-lost sister. But while also being flanked by backing singers with over-teased hair, Marija released the most powerful vocal performance I've heard in years.

When the girls join hands and creating two halves of a heart drawn on their metacarpals in prayer, it's a performance that transcends language barriers, so when she was announced as the winner in 2007 it came as no surprise to anyone who felt that same spine-shiver that I did. It made me fall in love with the Balkans and fall in love with the Serbian language, and as the first non-English winner since *Diva* in 1998 it proved that sometimes it's better to stick to a message that you can communicate effortlessly – it certainly paid off for Marija. ■

ISRAEL 1983 *Ofra Haza*
HAI

4

As an artist ahead of her time and with an entry that in 1983 celebrated life, it was absolutely criminal this only ended up in second place. I can recite this entry more than any of the Israeli winners - Yes, even more than Netta's *Toy* or Dana International's *Diva*. The dancing may be naff and an attempt at square dancing, but *Hai* features crystal clear vocals and a killer hook. An iconic hook – The chorus is toe-stamping good.

I often think of this song as the Israeli version of what *You're The Voice* is to Australians, or what *Sweet Caroline* is to Americans.... You gather in a group on the dance floor of a club and shout the lyrics as out of tune as possible in a state of inebriation. It's a song to celebrate your time spent with friends and loved ones and I always perk up when the opening instrumental starts.



An iconic and killing hook!



Melissa shocks it to Jedward!

RE-VISION

Marcus Keppel-Palmer looks back at a past Vision magazine
This time: Christmas 1993 (issue 16)

NEWS UPDATE

On Monday 15th November, RTE held a press conference at which details of 1994's draw and venues were announced. We had unfortunately not received official confirmation of this news by our deadline date, but are reliably informed of the following. Full details, of course, next issue...

THE VENUE

ESC'94 will be staged at The Point Depot in Dublin, with the other 'favourite' venue - Cork Opera House - receiving the consolation prize of Irish National Final!

ORDER OF PRESENTATION

Italy withdrew from next year's contest prior to the draw being made and so have been replaced by Cyprus. I understand that now the draw has taken place, any further countries to drop out will NOT be replaced

- | | |
|-------------------|------------------------|
| 1) SWEDEN | 14) GERMANY |
| 2) FINLAND | 15) SLOVAKIA |
| 3) IRELAND | 16) LITHUANIA |
| 4) CYPRUS | 17) NORWAY |
| 5) ICELAND | 18) BOSNIA HERZEGOVINA |
| 6) UNITED KINGDOM | 19) GREECE |
| 7) CROATIA | 20) AUSTRIA |
| 8) PORTUGAL | 21) SPAIN |
| 9) SWITZERLAND | 22) HUNGARY |
| 10) ESTONIA | 23) RUSSIAN REPUBLIC |
| 11) ROMANIA | 24) POLAND |
| 12) MALTA | 25) FRANCE |
| 13) NETHERLANDS | |

Other UNOFFICIAL news to date involves Romania possibly having to withdraw due to financial constraints and there is also a doubt over Greece's participation. The last time that the ESC was held on this weekend in 1986, Greece withdrew due to the day being Good Saturday (i.e. the day before the Resurrection) for the Orthodox. This will also be the case in 1994, although a final decision over any withdrawal has not yet been made.

UNITED KINGDOM

The BBC announced on October 11th that Frances Ruffelle is to represent the United Kingdom at the 1994 Eurovision Song Contest. A relative unknown in the pop world - I'd never heard of her! - I'm indebted to Mark Godfrey and the Music Publishers Association for the following biography...

Eurovision hits the West End...briefly!

THE STAGE WAS SET...

A few members may have been aware of a play entitled 'Eurovision' which was staged at London's Drill Hall in May 1992. This play was written by Tim Luscombe and was a London Gay Theatre Company production. Unfortunately, the play passed many people by as it was a 'fringe' event most definitely aimed at a gay audience. Reviews, however, were enthusiastic. "A clear move away from the sombre AIDS tragedies of the '80s towards a flamboyant celebration of life and love..." said the Guardian. "Highly enjoyable comedy," said the Evening Standard. "Excellent...a joy!" said Time Out.

Encouraged by such good reviews, it was obviously felt that the play deserved a wider audience and Andrew Lloyd Webber recently revived the play at the Vaudeville Theatre in London's West End. Unfortunately, once the play became more mainstream it obviously became less fashionable because the same publications which had previously written over the production this time sided with the unanimously bad reviews - a selection of which are reproduced here - unfortunately kept audiences away and the play closed a mere two weeks after officially opening.

The reviews here tell you the plot, and the production company were also kind enough to send me a handbill for every member which I am still enclosing with this 'Vision' for your reference and any cutting collectors! It's a real shame that the play - which, by all accounts, didn't have THAT much to do with the Eurovision Song Contest! - wasn't successful. Those who did attend were on the whole very enthusiastic...it was obvious, however, that the show could never survive the critics' onslaught.

As a permanent reminder of the play, one of the few original songs in it - 'Bim-Bam-Bom' the 'Greek' entry - was scheduled for release as a single at the end of November. It was not clear at press time whether the release would still go ahead given the show's demise.

Steve Middleton.

PREVIEWS FROM 2 NOVEMBER OPENS 10 NOVEMBER



and JAMES DREYFUS in City
CHARLES EDWARDS in Town
Choreography by RICHARD SHARPE
Lighting design by BENNY CAKE
Sound design by NICK COOPER
Original Songs by JASON CABR
Designed by ROB HOWELL
BOX OFFICE AND CREDIT CARDS
071-836 9987
24 HOUR CREDIT CARDS
071-855 7727 (weekends only)
075 344 6444 (weekends only)
VAUDEVILLE THEATRE
LONDON
BOOKING INFORMATION
071-836 9987
075 344 6444

OGAE SONG CONTEST 1993

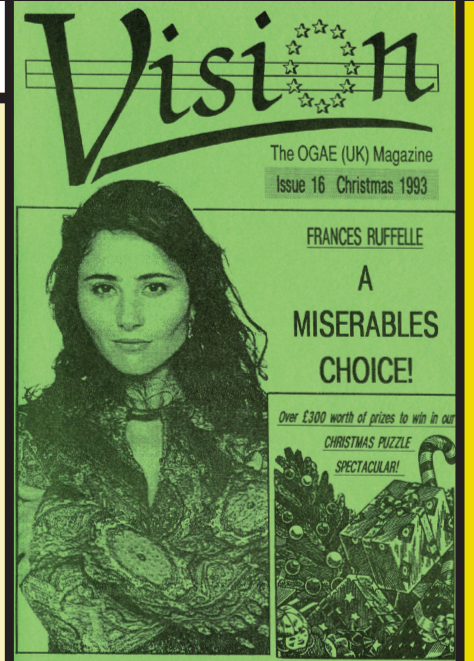
The final of the 1993 OGAE Song Contest was held at Montargis in France on October 30th, with the UK represented by Dina Carroll's 'Don't be a stranger'. Our entry was allowed to stand because it was nominated before it became such a massive hit. The result was as follows...

COUNTRY	TITLE	ARTIST	TOTAL POINTS	POS.
Spain	Volaba yo	Ola Ole	63	9
Belgium	Babylone	Jo Lemare	61	10
Italy	La Solitudine	Laura Pausini	154	1
Finland	Kukka Kekki Rakkauden	Kajia Koo	72	6
UK	Don't be a stranger	Dina Carroll	98	4
Germany	Wer die Augen schliesst	Mut zur Menschlichkeit	44	12
Greece	Filakisse me	Mando	45	11
Denmark	Lev Livet nu	Dodo & the Dodo's	14	18
Japan	Chotto	Maki Ohguro	81	5
Slovakia	Mozno sa ti stajal	Miroslav Zbirka	7	20
Luxembourg	J'voudrais qu'en reste amia	Phil Barney	24	16
Netherlands	Nog een Kans	Vera Mann	64	8
Switzerland	Freund	S. Simo & M. Rima	9	19
Norway	Dansa mot Var	Elisabeth Andreasson	125	2
Israel	Ani Af	David De'or	108	3
Cyprus	Possu ligo me xeris	Evriddi	68	7
Ireland	Rosin	Mary Black	37	15
Sweden	Bilder av dig	Starfar Hallstrand	37	14
France	Rien que de l'Eau	Veronique Sanson	38	13
Austria	Tiranica	Falco	23	17

At least we did better than last year! Congratulations, then, to OGAE Italy who also won the contest in 1990...we look forward to them hosting the event in 1994.

* Audio tapes of the 1993 event including songs, voting and commentary from the hosts at OGAE France are available from Michael Potter, 3 Ash Court, Woodfieldside, Blackwood, GBAE(UK). Voting details for this year's contest and/or UK heats are also available from Michael on receipt of an SAE/IRC. Photocopies of past programmes are available from Ace Frehmen, please write to him for details.

* National Controller Michael Potter is looking for suggestions on how to revamp the UK selections in future years, perhaps - for example - scrapping the regional heats or even writing DIRECTLY to him with your ideas.



THE FRONT COVER: Adorning the cover of this Christmas edition is Frances Ruffelle, who had just been selected as the UK representative for the 1994 Eurovision. The BBC's choice was announced in October and many had not heard of the musical theatre star before then. Mark Godfrey supplied a biography which included the titbit that the very first single Frances purchased was none other than Eurovision winner *Save Your Kisses For Me!* Regular correspondent Chris Moysey was in favour of the choice, commenting that Frances "may be the closest thing the UK has ever had to all those doe-eyed brunette ballad singers who always seem to do so well for the likes of Luxembourg, Switzerland and France". Ah, those were the days! John Hastings reflected on his surprise at the choice of Frances Ruffelle.

How had he heard about it? Via ITV's Teletext service!

THE MAIN STORY: Plenty to choose from here! Hamish Bruce reported on the shenanigans that occurred at the 1993 OGAE UK Convention held in Carlisle. Not only had it made the local papers, but also BBC Radio Cumbria interviewed Gaynor Roberts and Richard Crane live from the convention! There was a quiz, won by then-President Bary Bowman, videos of previous contests with votes to see if we agreed with the winners, and of course a record fayre. There was also an impromptu Kathy Kirby karaoke! Steve Middleton and Ace Frehmen both reviewed the new play called *Eurovision* by Tim Luscombe which opened at Andrew Lloyd-Webber's Vaudeville Theatre starring Anita Dobson and a young James Dreyfus

(later to appear in *Gimme Gimme Gimme*). The musical, described as a joyous comedy by reviews, featured the ghost of Emperor Hadrian reincarnated as the Spanish entrant in the Eurovision held in Rome. Confused? You would be!

MORE TITBITS: An interview with Malta's William Mangion revealed that he might consider doing Eurovision again (he hasn't!)... Dublin beat Cork for the joy of hosting Eurovision 1994 and announced it would be held at The Point... Italy withdrew from the contest and was replaced by Cyprus, while rumours were that Greece and Romania might withdraw from the Final starting runners and riders (they both stayed in the line-up)... Finland announced that their national selection would be chosen by the novel approach of televoting... Sinitta

was reported to be in *Hair*, Sonia was starring in *A Slice Of Saturday Night*, while Sally Ann Triplet was treading the boards in *Grease...* Cilla Black covered Maribelle's *Ik Hou Van Jou* on her latest album (in English of course)... Italy with Laura Pausini won the OGAE Song Contest 1993... And of course Celine Dion had a new album out called *Colour Of My Love!*

FINALLY: As a Christmas special *Vision* reproduced the *Radio Times* coverage for both the 1962 and 1963 Song For Europe contests. Back in those days the show was prime time weekend entertainment with an audience of 15 million viewers watching on TV. Each *Radio Times* featured pictures of each singer and in 1963 details and pictures of the songwriters too. Both contests were won by Ronnie Carroll! ■

WITH EDDIE DE SOUZA



Occupation: I work at Arts Council England - I'm in charge of our grant making operations.

First Eurovision you watched: 1988 - I turned the TV off when the UK lost by a point (although Bucks Fizz was my favourite band from the age of four).

Favourite Eurovision year: 1993 - so many good songs and although our Sonia was robbed, it was by an amazing winning song (best Irish winner for me).

Which Eurovisions have you attended, if any? 2013, 2016 and 2018 - all different and all amazing! Have also been to a load of national finals in Denmark, Norway, Sweden and even the UK (I was there in 2005 for the Jordan moment!).

Favourite Eurovision entry: Denmark 1989 - *Vi Maler Byen Rød* by Birthe Kjær. The moment I saw her on stage and heard the song, I knew I was hooked on Eurovision!

Favourite UK entry: *Where Are You?* by Imaani. Great voice and the song has aged really well.

Favourite winner: Katrina & The Waves - the live version still gives me goosebumps.

What are your interests or hobbies outside Eurovision: Travelling (both beach and city), theatre, baking, music of all sorts, especially classical (I trained as a cellist and composer at Uni).

Favourite movie: *Sister Act* - I want to be Sister Mary Clarence.

Who do you most admire? My parents - without them, I wouldn't be here!

If you could bring something extinct back to life, what would it be? Am I allowed to say White Maltesers?

What is the worst job you've done? 27 minutes as a double glazing salesman.

Favourite actor and actress: Tom Hanks and Judi Dench.

A night on the town or a quiet night in? House parties with friends are the best.

Best and worst Eurovision moments?

Best - UK winning in 1997.

Worst - SuRie's stage invasion, no performer should have to deal with that.

Favourite non-Eurovision song? Jessie J - *Domino*.

Who was robbed (at Eurovision)? Dami Im - such a great song and very well performed. It's the sort of song the UK should be sending.

If you could go back in time, where would you go? The moment and place cake was invented - just to thank the inventor.

Which yet-to-win Eurovision country would you most like to see win? Malta - they have had mixed fortunes but having visited the wonderful island in 2019, I know the whole place will be buzzing when they win and then host.

Apart from Eurovision, who was the last music act you saw perform live? Steps (and no, I don't think they should do Eurovision).

Which words or phrases do you most overuse? So, totally, indeed.

What did you want to be when you were growing up? Apart from Eurovision presenter? It was between pilot and languages teacher.

What advice would you give your 16 year-old self? Two things:
1 - Grab chances when they appear.
2 - Give it a few years, you will meet other Eurovision fans who will become amazing friends and like you, will be double hand clapping to Eläköön Elämä.

What's on your playlist? Dua Lipa, Sia, Kylie, Mika, Soundtracks (especially from *Juliet* and *The Greatest Showman*).

Guilty pleasure: *Golden Girls* - I must have watched each episode about 100 times.

Tell us a secret: I used to work in theatre, producing pantos. One year, at the press night, I may have kissed the actress who played Mrs McCluskey in *Grange Hill!* ■



The Village People with Jason Brannan, Linda Wilson, Jamie McLoughlin and Eddie



Birthe Kjær



Eddie with Hera Björk



Katrina



Eddie with Joe & Jake



Imaani



Eddie with Linda Pritchard

EUROFACTS

MEDALS TABLE 1956-2021

Compiled by David Ransted

Rank	Movement from last year	Country	First year entered	Latest year entered	Number of years entered	Best result	Best year(s)	1st	2nd	3rd	Top 3	% in top 3	4th	5th	Top 5	% in top 5		
1st	▶	Ireland	1965	2021	54	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996	7	4	1	12	22%	3	3	18	33%	Ireland	1st
2nd	▶	Sweden	1958	2021	60	1st	1974, 1984, 1991, 1999, 2012, 2015	6	2	5	13	22%	2	9	24	40%	Sweden	2nd
3rd	▶	United Kingdom	1957	2021	63	1st	1967, 1969, 1976, 1981, 1997	5	15	2	22	35%	6	1	29	46%	United Kingdom	3rd
4th	▶	France	1956	2021	63	1st	1958, 1960, 1962, 1969, 1977	5	5	7	17	27%	7	2	26	41%	France	4th
5th	▶	Netherlands	1956	2021	61	1st	1957, 1959, 1969, 1975, 2019	5	1	1	7	11%	2	2	11	18%	Netherlands	5th
6th	▶	Luxembourg	1956	1993	37	1st	1961, 1965, 1972, 1973, 1983	5	0	2	7	19%	5	1	13	35%	Luxembourg	6th
7th	▶	Israel	1973	2021	43	1st	1978, 1979, 1998, 2018	4	2	1	7	16%	2	2	11	26%	Israel	7th
8th	▲	Italy	1956	2021	46	1st	1964, 1990, 2021	3	3	5	11	24%	2	5	18	39%	Italy	8th
9th	▼	Denmark	1957	2021	49	1st	1963, 2000, 2013	3	1	3	7	14%	2	5	14	29%	Denmark	9th
10th	▼	Norway	1960	2021	59	1st	1985, 1995, 2009	3	1	1	5	8%	3	2	10	17%	Norway	10th
11th	▼	Germany	1956	2021	64	1st	1982, 2010	2	4	5	11	17%	4	3	18	28%	Germany	11th
12th	▼	Spain	1961	2021	60	1st	1968, 1969	2	4	1	7	12%	2	1	10	17%	Spain	12th
13th	▶	Switzerland	1956	2021	61	1st	1956, 1988	2	3	4	9	15%	6	2	17	28%	Switzerland	13th
14th	▶	Ukraine	2003	2021	16	1st	2004, 2016	2	2	1	5	31%	1	1	7	44%	Ukraine	14th
15th	▶	Austria	1957	2021	53	1st	1966, 2014	2	0	1	3	6%	1	4	8	15%	Austria	15th
16th	▶	Russia	1994	2021	23	1st	2008	1	4	4	9	39%	0	1	10	43%	Russia	16th
17th	▶	Belgium	1956	2021	62	1st	1986	1	2	0	3	5%	4	2	9	15%	Belgium	17th
18th	▶	Monaco	1959	2006	24	1st	1971	1	1	3	5	21%	3	2	10	42%	Monaco	18th
19th	▶	Turkey	1975	2012	34	1st	2003	1	1	1	3	9%	3	0	6	18%	Turkey	19th
20th	▶	Azerbaijan	2008	2021	13	1st	2011	1	1	1	3	23%	1	1	5	38%	Azerbaijan	20th
21st	▶	Greece	1974	2021	41	1st	2005	1	0	3	4	10%	0	2	6	15%	Greece	21st
22nd	▶	Estonia	1994	2021	26	1st	2001	1	0	1	2	8%	1	1	4	15%	Estonia	22nd
23rd	▶	Latvia	2000	2021	21	1st	2002	1	0	1	2	10%	0	1	3	14%	Latvia	23rd
24th	▶	Serbia	2007	2021	13	1st	2007	1	0	1	2	15%	0	0	2	15%	Serbia	24th
25th	▶	Yugoslavia	1961	1992	27	1st	1989	1	0	0	1	4%	3	0	4	15%	Yugoslavia	25th
26th	▶	Finland	1961	2021	54	1st	2006	1	0	0	1	2%	0	0	1	2%	Finland	26th
27th	▶	Portugal	1964	2021	52	1st	2017	1	0	0	1	2%	0	0	1	2%	Portugal	27th
28th	▶	Malta	1971	2021	33	2nd	2002, 2005	0	2	2	4	12%	0	1	5	15%	Malta	28th
29th	▶	Iceland	1986	2021	33	2nd	1999, 2009	0	2	0	2	6%	2	0	4	12%	Iceland	29th
30th	▶	Bulgaria	2005	2021	13	2nd	2017	0	1	0	1	8%	1	1	3	23%	Bulgaria	30th
31st	▶	Cyprus	1981	2021	37	2nd	2018	0	1	0	1	3%	0	3	4	11%	Cyprus	31st
32nd	▶	Australia	2015	2021	6	2nd	2016	0	1	0	1	17%	0	1	2	33%	Australia	32nd
33rd	▶	Poland	1994	2021	23	2nd	1994	0	1	0	1	4%	0	0	1	4%	Poland	33rd
34th	▶	Serbia & Montenegro	2004	2005	2	2nd	2004	0	1	0	1	50%	0	0	1	50%	Serbia & Montenegro	34th
35th	▶	Romania	1994	2021	21	3rd	2005, 2010	0	0	2	2	10%	1	0	3	14%	Romania	35th
36th	▶	Bosnia & Herzegovina	1993	2016	19	3rd	2006	0	0	1	1	5%	0	0	1	5%	Bosnia & Herzegovina	36th
37th	▶	Moldova	2005	2021	16	3rd	2017	0	0	1	1	6%	0	0	1	6%	Moldova	37th
38th	▶	Croatia	1993	2021	26	4th	1996, 1999	0	0	0	0	0%	2	1	3	12%	Croatia	38th
39th	▶	Armenia	2006	2019	13	4th	2008, 2014	0	0	0	0	0%	2	0	2	15%	Armenia	39th
40th	▶	Hungary	1994	2019	17	4th	1994	0	0	0	0	0%	1	1	2	12%	Hungary	40th
41st	▶	Albania	2004	2021	17	5th	2012	0	0	0	0	0%	0	1	1	6%	Albania	41st
42nd	▶	Lithuania	1994	2021	21	6th	2006	0	0	0	0	0%	0	0	0	0%	Lithuania	42nd
43rd	▶	Czech Republic	2007	2021	9	6th	2018	0	0	0	0	0%	0	0	0	0%	Czech Republic	43rd
44th	▶	Belarus	2004	2019	16	6th	2007	0	0	0	0	0%	0	0	0	0%	Belarus	44th
45th	▶	Slovenia	1993	2021	26	7th	1995, 2001	0	0	0	0	0%	0	0	0	0%	Slovenia	45th
46th	▶	North Macedonia	1998	2021	20	7th	2019	0	0	0	0	0%	0	0	0	0%	North Macedonia	46th
47th	▶	Georgia	2007	2021	13	9th	2010, 2011	0	0	0	0	0%	0	0	0	0%	Georgia	47th
48th	▶	Montenegro	2007	2019	11	13th	2015	0	0	0	0	0%	0	0	0	0%	Montenegro	48th
49th	▶	Slovakia	1994	2012	7	18th	1996	0	0	0	0	0%	0	0	0	0%	Slovakia	49th
50th	▶	Morocco	1980	1980	1	18th	1980	0	0	0	0	0%	0	0	0	0%	Morocco	50th
51st	▶	San Marino	2008	2021	11	19th	2019	0	0	0	0	0%	0	0	0	0%	San Marino	51st
52nd	▶	Andorra	2004	2009	6	12th, SF	2007	0	0	0	0	0%	0	0	0	0%	Andorra	52nd

EUROFACTS

FINISHING POSITIONS 1956-2021

Compiled by David Ransted

	1956	1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991		
Albania	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Andorra	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Armenia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Australia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Austria	-	10	5=	9=	7	15=	13=	7	6	4	1	14=	13=	-	-	16	5	-	-	-	5	17	15	18=	8	17	9	9=	19	8	18	20	21	5	10	22		
Azerbaijan	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Belarus	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Belgium	U U	8=	5=	6=	6	15=	13=	10	10=	15=	4=	7	7=	7=	8=	14=	17	17	9=	15	8	7	2	18=	17	13	4	18	5=	19	1	11	18=	19	12	16		
Bosnia & Herzegovina	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-w	
Bulgaria	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Croatia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Cyprus	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	6	5	16	15	16=	20	7	DNS	11	14	9	-	
Czech Republic	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Denmark	-	3	8	5	10=	5=	10=	1	9	7	14	-	-	-	-	-	-	-	-	-	-	-	16	6	14	11=	17	17	4	11	6	5=	3	3	8	19		
Estonia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Finland	-	-	-	-	-	10=	7=	13=	7	15=	10=	12=	16=	12	-	8	12	6	13	7	11	10	18=	14	19	16	18	11=	9	9	15	15	20	7	21=	20		
France	U U	2	1	3	1	4	1	5=	4=	3	16	3	3	1=	4=	10	11	15=	DNS	4	2	1	3	3	11	3	-	8	8	10	17	14	10	8	2=	2		
Georgia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Germany	U U	4=	7	8	4=	13	6	9	13=	15=	10=	8=	6	9=	3	3	3	8=	14=	17	15	8	6	4	2	2	1	5	13=	2	8	2	14	14	9	18		
Greece	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	11	-	13	5	8	8	13	8	DNS	14	-	16=	DNS	10	17	9=	19	13	
Hungary	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Iceland	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	16	16	16	22	4	15	
Ireland	-	-	-	-	-	-	-	-	-	6	4=	2	4	7=	1	11	15	10=	7=	9	10	3	5	5	1	5	11	-	2	6	4	1	8	18	2=	10=		
Israel	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	7=	11	6	11	1	1	1	7	2	-	5	19	8	7	12	18	3	-		
Italy	U U	6	3	6=	8=	5=	9	3	1	5	17=	11	10	13=	8=	5	6	13	2	3	7	13	12	15	6	-	-	11=	5=	7	-	3	12=	9=	1	7		
Latvia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Lithuania	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Luxembourg	U U	4=	9=	-	13	1	3	8	4=	1	10=	4	11=	11	12	13	1	1	4=	5	14	16	7	13	9	11=	6	1	10	13	3	21	4	20	13	14		
Malta	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	18	18	-	DNS	12	DNS	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	6	
Moldova	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Monaco	-	-	-	11	3	10=	2	5=	3	9	17=	5	7=	6	8=	1	16	8=	4=	13=	3	4	4	16	-	-	-	-	-	-	-	-	-	-	-	-	-	
Montenegro	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Morocco	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Netherlands	U U	1	9=	1	12	10=	13=	13=	10=	11	15	14=	16=	1=	7	6=	4	14	3	1	9	12	13	12	5	9	16	7	13=	-	13	5=	9	15	15	-		
North Macedonia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Norway	-	-	-	-	4=	7	10=	13=	8	13=	3	14=	13=	16	-	17	14	7	14=	18	18	15	20	11	16	20	12	9=	17	1	12	9	5	17	21=	17		
Poland	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Portugal	-	-	-	-	-	-	-	-	13=	13=	13	12=	11=	15	-	9	7	10=	14=	16	12	14	17	9	7	18=	13	13	11	18	14	18	18=	16	20	8	-	
Romania	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Russia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
San Marino	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Serbia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Serbia & Montenegro	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Slovakia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Slovenia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spain	-	-	-	-	9	13=	12	12	15=	7=	6	1	1=	4=	2	10	2	9=	10	16	9	9=	2	12	14	10	19=	3	14=	10	19	11	6	5	4	-		
Sweden	-	-	4	9=	10=	14	7=	13=	-	10	2	8=	5	9=	-	6=	13	5	1	8	-	18	14	17	10	10	8	3	1	3	5	12	12=	4	16	1		
Switzerland	1 U	8=	2	4	8=	3	10=	2	13=	8	6	17	13=	5	4=	12	8	12	14=	6	4	6	9=	10	4	4	3	15	16	12	2	17	1	13	11	5		
Turkey	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	19	-	-	18=	DNS	15	18=	15	19=	12	14=	9	22	15	21	17	12	-
Ukraine	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
United Kingdom	-	7	-	2	2	2	4=	4	2	2	9	1	2	1=	2	4	2	3	4=	2	1	2	11	7	3	1	7	6	7	4	7	13	2	2	6	10=	-	
Yugoslavia	-	-	-	-	8	4=	11	13=	12	7=	8=	7=	13=	-	11	14=	9	15=	12	13=	17	-	-	-	-	-	15	14	4	18	-	11	4	6	1	7	21=	
	1956	1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991		

Note: Two songs were judged for each country in 1956 U = Unplaced DNG = Did not qualify DNS = Did not start DQ = Disqualified

EUROFACTS

FINISHING POSITIONS 1956-2021

	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2021	
Albania	-	-	-	-	-	-	-	-	-	-	-	-	7	16	14 SF	17 SF	17	17	16	14 SF1	5	15 SF2	15 SF1	17	16 SF2	14 SF1	11	17	21	
Andorra	-	-	-	-	-	-	-	-	-	-	-	-	18 SF	23 SF	23 SF	12 SF	16 SF1	15 SF1	-	-	-	-	-	-	-	-	-	-	-	
Armenia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8	8	4	10	7	12 SF1	-	18	4	16	7	18	15 SF1	16 SF2	-	
Australia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	2	9	20	9	14 SF1	
Austria	10	14	17	13	10=	21	-	10	14	-	18	6	21	21 SF	-	27 SF	-	-	-	18	18 SF1	14 SF1	1	26	13	16	3	17 SF2	12 SF2	
Azerbaijan	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8	3	5	1	4	2	22	12	17	14	11 SF1	8	20	
Belarus	-	-	-	-	-	-	-	-	-	-	-	-	9= SF	13 SF	22 SF	6	17 SF2	13 SF1	24	14 SF2	16 SF2	16	16	12 SF1	12 SF2	17	16 SF1	24	DQ	
Belgium	20	25	-	20	16=	-	6	12=	24	-	13=	2	22	22 SF	12 SF	26 SF	17 SF1	17 SF1	6	11 SF2	17 SF1	12	14 SF1	4	10	4	12 SF1	13 SF1	19	
Bosnia & Herzegovina	-	16	15	19	22	18=	-	7	-	14	13=	16	9	14	3	11	10	9	17	6	18	-	-	-	11 SF1	-	-	-	-	
Bulgaria	-	-	-	-	-	-	-	-	-	-	-	-	-	19 SF	17 SF	5	11 SF2	16 SF1	15 SF2	12 SF2	11 SF2	12 SF2	-	-	-	4	2	14	-	11
Croatia	-	15	16	6	4	17	5	4	9	10	11	15	13	11	12	16 SF	21	18	13 SF2	15 SF1	12 SF2	13 SF1	-	-	23	13	17 SF1	14 SF2	11 SF1	
Cyprus	11	19	11	9	9	5	11	22	21	-	6	20	5	18	15 SF	15 SF	15 SF2	14 SF2	21	18 SF2	16	15 SF1	-	22	21	21	2	13	16	
Czech Republic	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	28 SF	18 SF2	18 SF1	-	-	-	-	-	-	13 SF2	25	13 SF1	6	11	15 SF2
Denmark	12	22=	-	5	DNQ	16	-	8=	1	2	24	-	13 SF	10	18	19 SF	15	13	4	5	23	1	9	13 SF1	17 SF2	20	9	12	11 SF2	
Estonia	-	DNQ	24	-	5	8	12=	6	4	1	3	21	1= SF	20 SF	18 SF	22 SF	18 SF1	6	14 SF1	24	6	20	12 SF1	7	18 SF1	14 SF2	8	20	13 SF2	
Finland	23	17	22	-	23	-	15	-	18=	-	20	-	14 SF	18 SF	1	17	22	25	11 SF1	21	12 SF1	24	11	16 SF1	15 SF1	12 SF1	25	17 SF1	6	
France	8	4	7	4	19	7	24	19	23	4	5	18	15	23	22	23	19	8	12	15	22	23	26	25	6	12	13	16	2	
Georgia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12	11	DNS	9	9	14 SF2	15	15 SF2	11	20	11 SF1	18 SF2	14 SF1	16 SF2
Germany	16	18	3	23	DNQ	18=	7	3	5	8	21	11=	8	24	15	19	23	20	1	10	8	21	18	27	26	25	4	25	25	
Greece	5	9	14	12	14	12=	20	-	-	3	17	17	3	1	9	7	3	7	8	7	17	6	20	19	16 SF1	19	14 SF1	21	10	
Hungary	-	DNQ	4	22	DNQ	12=	23	-	-	-	-	-	-	12	-	9	19 SF2	15 SF2	-	22	24	10	5	20	19	8	21	12 SF1	-	
Iceland	7	13	12	15	13	20	-	2	12	22=	-	8=	19	16 SF	13 SF	13 SF	14	2	19	20	20	17	15	15 SF2	14 SF1	15 SF1	19 SF1	10	4	
Ireland	1	1	1	14	1	2	9	17	6	21	-	11=	23	14 SF	10	24	15 SF1	11 SF2	23	8	19	26	12 SF2	12 SF2	15 SF2	13 SF2	16	18 SF2	16 SF1	
Israel	6	24	-	8	DNQ	-	1	5	22	16	12	19	1= SF	4	23	24 SF	9	16	14	15 SF2	13 SF1	14 SF2	14 SF2	9	14	23	1	23	17	
Italy	4	12	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-	-	-	2	9	7	21	3	16	6	5	2	1	
Latvia	-	-	-	-	-	-	-	-	3	18=	1	24	17 SF	5	17	16	12	19 SF2	17 SF1	17 SF2	16 SF1	17 SF2	13 SF1	6	15	18 SF1	12 SF2	15 SF2	17 SF2	
Lithuania	-	-	25	-	-	-	-	-	20	-	13	23	-	16 SF	25 SF	6	21	16 SF2	23	12 SF2	19	14	22	11 SF2	18	9	17 SF2	12	11 SF2	8
Luxembourg	21	20	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Malta	3	8	5	10=	10=	9	3	15	8	9	2	25	12	2	24	25 SF	14 SF2	22	12 SF1	11 SF1	21	8	23	11 SF2	12	16 SF2	13 SF2	14	7	
Moldova	-	-	-	-	-	-	-	-	-	-	-	-	-	6	20	10	12 SF1	14	22	12	11	11	16 SF1	11 SF1	17 SF1	3	10	12 SF2	13	
Monaco	-	-	-	-	-	-	-	-	-	-	-	-	9= SF	24 SF	21 SF	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Montenegro	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	23 SF	14 SF1	11 SF1	-	-	-	15 SF1	12 SF1	19	13	13 SF1	16 SF1	16 SF2	16 SF1	-
Morocco	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Netherlands	9	6	23	-	7	22=	4	8=	13	18=	-	13	20	15 SF	20 SF	21 SF	13 SF1	17 SF2	14 SF2	19 SF2	15 SF2	9	2	14 SF1	11	11	18	1	23	
North Macedonia	-	-	-	DNQ	-	-	19	-	15	-	19	-	14	17	12	14	10 SF2	10 SF1	15 SF1	16 SF2	13	16 SF2	13 SF2	15 SF1	11 SF2	15 SF2	18 SF1	7	15 SF1	
Norway	18	5	6	1	2	24=	8	14	11	22=	-	4	24	9	14	18 SF	5	1	20	17 SF1	26	4	8	13 SF2	10	15	6	18		
Poland	-	-	2	18	15	11	17	18	-	20	-	7	17	11 SF	11 SF	14 SF	24	12 SF2	13 SF1	19 SF1	-	-	14	23	8	22	14 SF2	11 SF1	14 SF2	
Portugal	17	10	8	21	6	24=	12=	21	-	17	-	22	15 SF	17 SF	19 SF	11 SF	13	15	18	18 SF1	13 SF2	-	11 SF1	14 SF2	-	1	26	15 SF1	12	
Romania	-	DNQ	21	-	DNQ	-	22	-	17	-	9	10	18	3	4	13	20	19	3	17	12	13	12	15	DQ	7	11 SF2	13 SF2	12 SF1	
Russia	-	-	9	17	DNQ	15	-	-	2	12	10	3	11	15	2	3	1	11	11	16	2	5	7	2	3	DNS	15 SF2	3	9	
San Marino	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	19 SF1	-	-	16 SF1	14 SF1	11 SF2	24	16 SF2	12 SF1	18 SF2	17 SF2	19	22	
Serbia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	6	10 SF2	13	14	3	11 SF1	-	10	18	11 SF2	19	18	15	
Serbia & Montenegro	-	-	-	-	-	-	-	-	-	-	-	-	2	7	DNS	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Slovakia	-	DNQ	19=	-	18	-	21	-	-	-	-	-	-	-	-	-	-	18 SF2	16 SF1	13 SF2	18 SF2	-	-	-	-	-	-	-	-	-
Slovenia	-	22=	-	7	21	10	18	11	-	7	13=	23	21 SF	12 SF	16 SF	15	11 SF1	16 SF2	16 SF2	13	17 SF2	16 SF1	25	14	14 SF2	17 SF1	22	15	13 SF1	
Spain	14	11	18	2	20	6	16	23	18=	6	7	8=	10	21	21	20	16	24	15	23	10	25	10	21	22	26	23	22	24	
Sweden	22	7	13	3	3	14	10	1	7	5	8	5	6	19	5	18	18	21	11 SF2	3	1	14	3	1	5	5	7	5	14	
Switzerland	15	3	19=	-	16=	22=	25	-	20	-	22	-	22 SF	8	16	20 SF	13 SF2	14 SF1	17 SF2	25	11 SF1	13 SF2	13	17 SF2	18 SF2	12 SF2	13 SF1	4	3	
Turkey	19	21	-	16	12	3	14	16	10	11	16	1	4	13	11	4	7	4	2	13 SF1	7	-	-	-	-	-	-	-	-	-
Ukraine	-	-	-	-	-	-	-	-	-	-	-	14	1	20	7	2	2	12	10	4	15	3	6	-	1	24	17	DNS	5	
United Kingdom	2	2	10	10=	8	1	2	12=	16	15	4	26	16	22	19	22	25	5	25	11	25	19	17	24	15	24	26	26	26	
Yugoslavia	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Note: Two songs were judged for each country in 1956 U = Unplaced DNQ = Did not qualify DNS = Did not start DQ = Disqualified