

INSIDE: TRIBUTES TO PATRICIA BREDIN AND TOTO CUTUGNO



# VISION

THE OGAE UK MAGAZINE  
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ISSUE  
**133**



# DOUBLE WINNER!



# IT'S A MAGNIFICENT 7 FOR SWEDEN

# CONGRATULATIONS SWEDEN AND DOUBLE WINNER LOREEN



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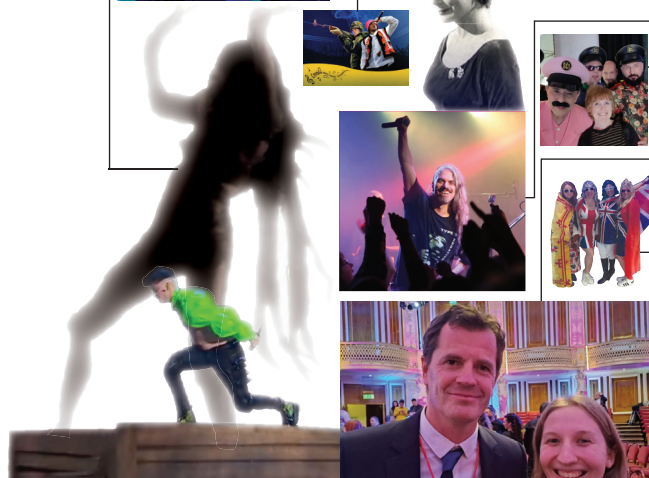
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All aboard the Eurovision express to a ferry across the Mersey!



While our result didn't go as we expected - I still can't believe Mae Muller received so few points - I thought *I Wrote A Song* was a top-notch composition. But it seemed we were hit by the curse of the host city - but Mae did her best so let's wish her well with her future career.



While it's **Vision's** policy to only have obituaries on UK performers and Eurovision winners - such as Patricia

Bredin and Toto Cutugno - we should also mention the passing of Yvonne Littlewood, the first female television producer and director in the BBC's light entertainment department. But more than that she was the director of Eurovision 1963 - when we hosted the contest in London.

## Welcome and apologies

Welcome to this bumper edition of **Vision**. It is of course very late - so apologies - but quite honestly we've had a 'perfect storm' of problems. There seems to have been a sense of utter exhaustion after this year's spectacular in Liverpool! A big rest was needed by all. And unfortunately some of us had to face health and personal disasters which further delayed matters. Condolences to all affected members.

Alas, real life sometimes takes over - and please remember that no one gets paid for running the club or producing **Vision**. We all volunteer for the work - but even though we might sometimes struggle or want to give it up, we still love what we do!

You've all paid to belong to the club, so you will receive the next edition much earlier. But please enjoy this special edition - and my thanks to all those who have contributed. I hope you feel you're receiving value for money! Besides the usual suspects, we've got articles from Eurovision historian, Chris West - along with other new contributors.

- If you were lucky enough to go to Liverpool, you would have found a city that really embraced Liverpool more than any other city in my opinion - and I've been to many host cities. And for the first time in years, it was a great excuse to bring out my special Union Jack outfit I had made for me (originally in 2007) in London's famous Carnaby Street. And how great it was to see so many people wearing the flag!

I made good use of my spare time, of experiencing the host city - it was so fab being able to meet up with old - and new - friends in Liverpool. I won't mention any names, (I'm bound to forget loads) but both the Euroclub and the Eurocafe were both great venues to meet up.

On a more personal matter, one of my all-time favourite songs is Gerry & The Pacemakers' *Ferry Across The Mersey* - and finally I managed to do just that!

- Our club President, Vaughan Staples, and the head of the Liverpool organising committee, Alasdair Rendall, explain more in this edition about the club's involvement with Liverpool City Council. And one other name we need to mention is Simon Bennett, who was always in the background making sure everything was working perfectly, as he wore his President of OGAE International hat. And the fan club gathering at the Euroclub was a huge success. So congrats to everyone involved with that great event.



The EuroVillage was very popular

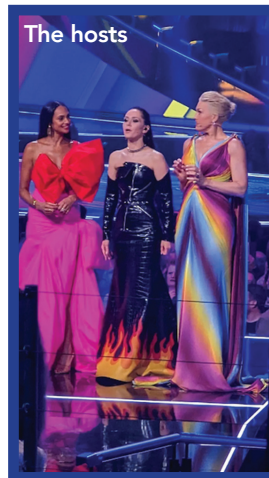


The night of the Grand Final - the arena was a sea of the best of British!

So... what of the contest itself? While I might be biased, I don't think we've ever had a more slick production! I even thought the hosts were great. Let's be honest, you really can't beat the BBC when they really try. It's a shame only 37 countries entered this year's contest - but we still got some great contributions! And congrats to Sweden and Loreen on their historic wins - for her and her country!

However, I have to admit, I was firmly in the Finland and Käärijä camp. The result has opened that old can of worms again - the power of the juries. I've never kept my opinion of the juries to myself, but as we see from Simon's analysis of this year's voting, elsewhere in the magazine, they still serve their purpose. (I smile through gritted teeth...)

But what really mattered is the show itself - and how it was perceived. It seemed like the whole country was in Eurovision frenzy! And the BBC with all its Eurovision-themed shows, did its bit. And as the club's demographics now shows we had loads of families join and our gender balance is the best it's ever been. Thank you for all those who answered the call for images of how you celebrated the event.



The hosts

One of the most pleasant surprises announced this year is that Luxembourg is finally returning to Eurovision! The country always punched above its weight - for such a small country it's already won the contest five times! To celebrate this great event, we've started the ball rolling with the Euro Quiz and Ten Essentials featuring the country - who I hope will give us more songs in French in the future. Hopefully, next time we'll start giving you a history of the country in Eurovision.



- The Organising Committee hope that all 7,000+ members are enjoying belonging to the club. We still seem to be growing and growing - and hopefully you'll all stick around for many years to come. Please see Simon's club news at the end of this edition for important membership info.

- Enjoy this edition of **Vision** - please write in if you want to participate in some of our regular features - but if you only read one article this issue can I suggest Steve Thornton's honest experience on how Eurovision has helped with his mental health. As the title suggests - at Eurovision we are all together!



# GOLDEN DREAMS OF YESTERDAY

## Patricia Bredin

14 February 1935 – 13 August 2023

Patricia Bredin, who held the honour of being the first singer to represent the United Kingdom at the Eurovision Song Contest, has died at the age of 88.

Born in South Wales but growing up in Hull, East Riding of Yorkshire, Patricia's early life was one that included music. Attending the local Methodist Chapel, where she would learn to sing and become a member of the choir, her mother also made sure that the young girl attended piano lessons. Looking back on her life while writing *My Fling On The Farm* (1989), Patricia describes

attending these lessons for "seven long years" which her piano teacher probably felt was "seven thousand years"! Nonetheless, for most of her long life, she admitted to never being far from a piano, frequently playing classical and music hall favourites.

After joining an amateur dramatic society, Patricia found that she could combine singing and acting within musical theatre and, soon after, won the Golden Voice award. The prize was her own radio broadcast appearance, with producers so impressed with her vocals



that Patricia was invited back time and time again. Her luck changed in the mid-1950s when, following a successful audition, she found herself joining the cast of *Wedding In Paris* at London's Hippodrome Theatre.

At the start of 1957, the BBC was looking for a female singer to perform *All* at the Festival of British Songs, and Patricia always said that she was discovered while performing in *Free As Air*. However, as the heats to choose the first United Kingdom entry for Eurovision commenced in January 1957,



while *Free As Air* did not open until June that same year, Patricia must have been mistaken unless, of course, the producer's secretary who discovered her had access to either auditions or rehearsals.

Whatever the truth of this situation, Patricia found herself performing *All* in the British final which, in a 2016 interview with the BBC, she claimed "nobody wanted to sing that terrible little song." Winning the show, she was swiftly flown to Frankfurt where she competed alongside nine other acts although, when writing for *Vision* back in 2007,



Eric Robinson conducts *All for Patricia*

Patricia added that the conductor, Eric Robinson, got the orchestra to play at his tempo rather than hers. This resulted in a performance lasting one minute 52 seconds, and a record that was only beaten by Finland's one minute 27 seconds in 2015. Despite a valiant effort by Patricia, *All* came seventh out of ten songs.

Unfortunately, Patricia was never given the opportunity to record her Eurovision entry, but sheet music was released with her image and proudly bore the announcement that it was "The Winning

Song of the B.B.C. Television "Festival of Songs". Sadly, when crooner Robert Earl released his version of the song a few months later, the sheet music was reprinted with his image to promote the record. It failed to chart!

**Comedy giants**

Within the years immediately after her Eurovision appearance, Patricia appeared in an episode of the TV series *Ivanhoe*, alongside the programme's leading man and future James Bond, Sir Roger Moore. This led to her being cast



A scene from *Desert Mice*



in the 1959 films *Left Right & Centre*, *The Bridal Path* and *Desert Mice*, although it was a cameo appearance as herself in *Make Me A Million* that ironically reflected her Eurovision appearance. Starring several comedy greats, including Sid James, Arthur Askey, Bernard Cribbins and Barbara Windsor, the film parodied the stuffiness of the BBC during the 1950s and the effect of television advertising.

Thankfully, no offence was taken and Patricia was one the headliners in the 1959 Christmas edition of the BBC's popular light entertainment show, *The Good Old Days*. Broadcast on Boxing Day that year, a young Morecambe & Wise were also on the bill, while the complete episode was shown again on Boxing Day 2016 (BBC 4). Performing *Till The Right Time Comes* from the film *Desert Mice*, Patricia then led the costumed audience in the singing of traditional British songs. For those seeking some old-fashioned music hall nostalgia and to hear more of Patricia's vocals, the programme can now be found on YouTube.

After a short-lived marriage in 1955 to Stuart Murray, which Patricia





Performing on *The Good Old Days*



Performing on the Frankfurt stage in 1957



rarely spoke about, she married Ivor Emmanuel, a Welsh singer and actor, in 1963 but the couple divorced within two years. Describing Emmanuel as a “singer, drinker and womanising buddy of Richard Burton” in her 2007 article for **Vision**, Patricia was not sorry when the relationship ended and, it seemed, her own acting career alongside. In 1970, while onboard Cunard’s new flagship cruise liner, Queen Elizabeth 2, Patricia met and fell in love with Canadian businessman Charles MacCulloch. It was a chance meeting while playing games on deck and he was described as the “perfect man”.

**Challenges**

Following their marriage, the pair settled in Nova Scotia where Charles had his home, but tragedy struck when, on a delayed honeymoon cruise, Patricia’s husband died unexpectedly and without any warning. Returning to Canada, she then found herself having to deal with legal challenges to the estate and, to bury her grief, she decided to invest in cows! For almost a decade from 1979, she managed a successful farm but, with too



many cows as she herself once said, the money ran out and she had to give up. Her only book, published in 1989 under the name Patricia Bredin MacCulloch, describes with subtle humour the ups and downs of this period in Patricia’s life.

**Money well spent**

During the past 30 years, Patricia continued to surround herself with music, if not cattle, and occasionally appeared on television and stage across her adopted homeland. When speaking to former **Vision** Editor-in-Chief, Gordon Lewis, in the early 2000s, she made no secret of the fact that she had paid for facial treatment to retain her youthful looks. “If it’s good enough for Joan Rivers, then it’s good enough for me” was her simple justification for what she added was “money well spent”!

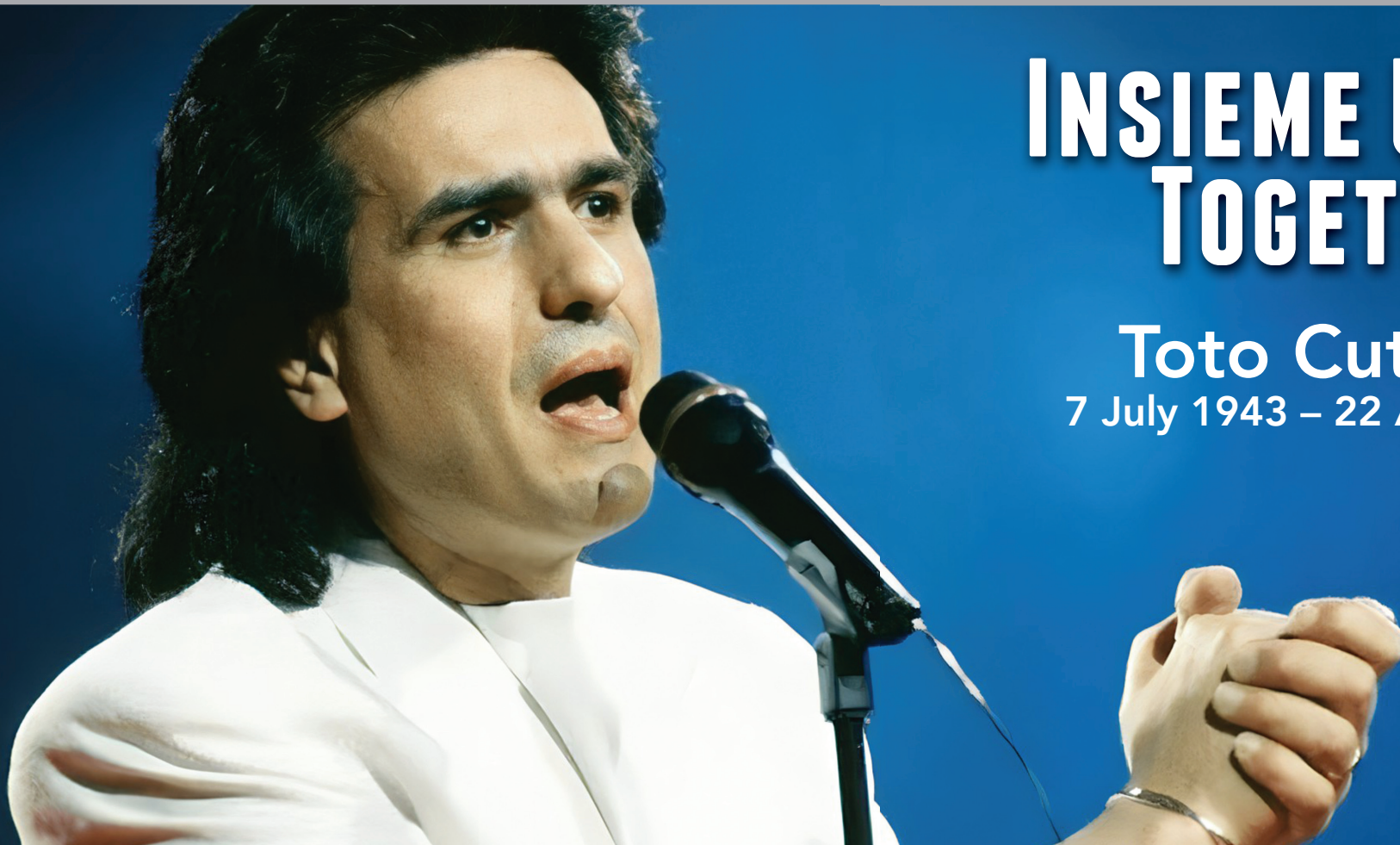
As Patricia’s health started to fail in recent years, she employed full-time

carers to look after her and provide company. Sadly, this did not stop or even delay the onset of dementia, which caused her to have good days and bad days. Sometimes she could not even remember being born in the United Kingdom, but on other occasions she could talk about past performances as if these had been yesterday. Above all, listening to music continued to give her much pleasure right up until her final days.

All may not be the most recognised or remembered Eurovision entry, while its singer never found chart success, but Patricia Bredin will always be known as the singer who preceded “All” other United Kingdom entrants right up to Mae Muller earlier this year, as well as those that will follow in the years to come. In summing up Patricia’s life it is, perhaps, appropriate to use some of the words she sang on the Frankfurt stage all those years ago.

*All we’ve shared throughout the passing years  
All the laughter, all the sighs, the tears  
All the joy of living, loving and forgiving  
These are all to me*

**GL**



# INSIEME UNITED TOGETHER

Toto Cutugno  
7 July 1943 – 22 August 2023

One of the most successful Italian singer-songwriters, who also won the 1990 Eurovision Song Contest, Toto Cutugno, has died almost seven weeks after celebrating his 80th birthday.

Salatore Cutugno, who became affectionately known as Toto, was born in Tuscany but, while he was still young, his parents moved to the region of Liguria where he spent his childhood. His early life was not without personal tragedy and, at the age of five, he witnessed the death of his seven-year-old sister, Anna, who died from choking. Another sister,

Rosanna, developed heart complications and became the first child in Italy to successfully receive heart surgery. Toto also had a brother named Roberto.

Always interested in music, Toto learned to play the drums and started the band Toto e i Tati. This was followed by another band, Albatros, together with Lino Losito and Mario Limongelli. Known for its disco style, Albatros entered the *Sanremo Music Festival* in 1976 and came joint third with *Volo AZ 504 (Flight AZ 504)*. Part spoken and part sung, with the incorporation of electronic synthesised



sounds that would become more commonplace during the late 1970s and early 1980s, the song was about two people saying goodbye as one of the couple boarded Alitalia Flight 504. The following year, Albatros failed to qualify with *Gran Premio (Grand Prize)*.

By the mid-1970s, Toto was also making his mark as a songwriter, working with French-American singer, Joe Dassin, on hits such as *L'été Indien (Indian Summer)*, *Et Si Tu N'existais Pas (What If You Didn't Exist)* and *Le Jardin Du Luxembourg (The Garden Of Luxembourg)*. This



would lead to him being recognised by other well-known acts, and Toto found himself writing and composing songs that went on to be recorded by established performers, including Johnny Hallyday, Mireille Mathieu, Domenico Modugno, Claude François, Gigliola Cinquetti and Gérard Lenorman among others.

**Number One**

Choosing to develop a solo career, Toto left Albatros in 1978 and, two years later, found himself at *Sanremo* once again where his song, *Solo Noi (Only Us)*, took first place. However, this did not lead to Eurovision participation at that time. In 1983, Toto returned to *Sanremo*, and a song co-written with Cristiano Minellono entitled *L'Italiano*. Despite only coming fifth, many now consider this song to be Toto's greatest achievement, achieving gold record status and reaching Number One in Italy, France, Switzerland and, perhaps more surprisingly, Portugal.

Including being part of Albatros, Toto entered the *Sanremo Festival* on 15 occasions, but failed to repeat his first place successes of 1976 and 1980. Coming second in 1984, 1987, 1988 and 1990, this led to many describing

him as 'l'eterno secondo' ('the eternal second'), although he did manage to win the Classic category in 2005 when he performed *Come Noi Nessuno Al Mondo (No One Else In The World Like Us)* with Annalisa Minetti.

In 1990, after the winners of *Sanremo*, Pooh, refused to accept the honour of representing Italy at the Eurovision Song Contest, second-placed Toto was approached by RAI. Rather than perform *Gli Amori (Loves)*, which was covered by Ray Charles as *Good Love Gone Bad*, Toto wrote and composed *Insieme: 1992 (Together: 1992)* especially for Eurovision. Seen as an outsider by many, the politically-themed song spoke of a united Europe that would appear once the Maastricht Treaty was ratified to create the European Union in 1992.

**Fierce**

The competition was fierce, but Toto managed to win the contest for Italy, scoring 17 points more than the joint-second placed entries from France (*Black & White Blues* by Joëlle Ursull) and Ireland (*Somewhere In Europe* by Liam Reilly). *Insieme: 1992* was not the chart success that many Eurovision winners have been, and only managed to reach number 14





Toto hosting Eurovision 1991 with Gigliola Cinquetti. Tensions?



Flirting away in Rome



Toto wins Eurovision 1990



at the number of 12, 10, 8 etc., points the two top countries had received, Sweden's Carola was declared the winner with *Fångad Av En Stormvind* (*Captured By A Lovestorm*), while Amina, who had represented France, was left in second place with the ethnically haunting *Le Dernier Qui A Parlé...* (*The Last To Have Spoken...*).

Ten years ago, Toto was back at the *Sanremo Festival* but, on this occasion, it was to receive the festival's Lifetime Achievement award. He continued with his singing and songwriting, regularly performing at concerts in New York and Atlantic City. Toto also built on his popularity that had become evident in Germany, Russia, Romania, Spain and Turkey, as well as his native Italy.

**Surgery**

In 2007, he was diagnosed with prostate cancer which had affected his kidneys. Choosing to have one kidney removed, the surgery was a success and allowed Toto to return to the stage. He even took part in the *Sanremo Festival* in 2008 and 2010, but failed to have any impact on the competition. Four years ago, Toto was invited to perform in Kyiv, but some member of the Ukrainian Parliament accused him of being "a Russian war supporter". Explaining that he had refused to perform in Crimea following the region's annexation by Russia in 2014, it was then agreed that the concert could proceed and was held on 23 March 2019.

Sadly, Toto's prostate cancer returned and, unlike his previous battle with this terrible disease, surgery was of no consequence this time. Admitted to Milan's San Raffaele Hospital, Toto Cutugno's life quietly ended on 22 August 2023. He is survived by his wife, Carla, who he had married in 1971, and his son, Nico, who was born in 1990 following an extra-marital affair between Toto and another woman.

GL

in the Italian charts. Its highest placing was in Portugal and, surprisingly, neutral Switzerland, with the song reaching number two in both countries.

**Mr Naef, Mr Naef!**

Tasked with organising the 1991 Eurovision Song Contest, RAI had intended to hold the event at Sanremo but, following the Iraqi invasion of Kuwait, Rome was considered to be a much more secure location. Hosted by what was then the only two Italian winners, Gigliola Cinquetti and Toto Cutugno, there appeared to be some onstage

tension between the pair in what has become something of an infamous event. Added to Toto's flirtatious, but innocent, approaches directed towards some of the female singers, while introducing Spain's Sergio Dalma as a younger Toto lookalike, no one will forget Toto's cries of "Mr Naef, Mr Naef" as the voting procedure descended into near chaos, with France and Sweden both receiving 146 points.

The solution, as EBU co-ordinator Frank Naef attempted to explain, was far simpler that it appeared from Toto's own narrations. Using a process that looked



# EUROVISION 2023 LIVERPOOL UK

EUROVISION  
SONG CONTEST  
UNITED KINGDOM  
LIVERPOOL 2023



## SEMI-FINAL 1

The Top Ten went through to the Grand Final

Rank	Country	Participant	Song	Points
1	Finland	Käärijä	Cha Cha Cha	177
2	Sweden	Loreen	Tattoo	135
3	Israel	Noa Kirel	Unicorn	127
4	Czechia	Vesna	My Sister's Crown	110
5	Moldova	Pasha Parfeni	Soarele Si Luna	109
6	Norway	Alessandra	Queen Of Kings	102
7	Switzerland	Remo Forrer	Watergun	97
8	Croatia	Let 3	Mama ŠĆ!	76
9	Portugal	Mimicat	Ai Coração	74
10	Serbia	Luke Black	Samo Mi Se Spava	37
11	Latvia	Sudden Lights	Aija	34
12	Ireland	Wild Youth	We Are One	10
13	Netherlands	Mia Nicolai and Dion Cooper	Burning Daylight	7
14	Azerbaijan	TuralTuranX	Tell Me More	4
15	Malta	The Busker	Dance (Our Own Party)	3

Also voted: France, Germany, Italy

## SEMI-FINAL 2

The Top Ten went through to the Grand Final

Rank	Country	Participant	Song	Points
1	Australia	Voyager	Promise	149
2	Austria	Teya and Salena	Who The Hell Is Edgar?	137
3	Poland	Blanka	Solo	124
4	Lithuania	Monika Linkytė	Stay	110
5	Slovenia	Joker Out	Carpe Diem	103
6	Armenia	Brunette	Future Lover	99
7	Cyprus	Andrew Lambrou	Break A Broken Heart	94
8	Belgium	Gustaph	Because Of You	90
9	Albania	Albina and Familja Kelmendi	Duje	83
10	Estonia	Alika	Bridges	74
11	Iceland	Diljá	Power	44
12	Georgia	Iru	Echo	33
13	Greece	Victor Vernicos	What They Say	14
14	Denmark	Reiley	Breaking My Heart	6
15	Romania	Theodor Andrei	D.G.T. (Off And On)	0
15	San Marino	Piqued Jacks	Like An Animal	0

Also voted: Spain, Ukraine, United Kingdom

## THE GRAND FINAL

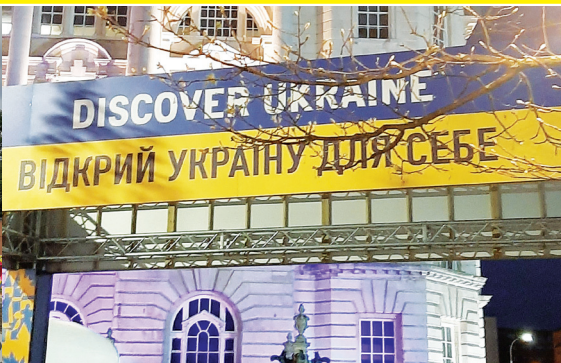
Rank	Country	Participant	Song	Points
1	Sweden	Loreen	Tattoo	583
2	Finland	Käärijä	Cha Cha Cha	526
3	Israel	Noa Kirel	Unicorn	362
4	Italy	Marco Mengoni	Due Vite	350
5	Norway	Alessandra	Queen Of Kings	268
6	Ukraine	Tvorchi	Heart Of Steel	243
7	Belgium	Gustaph	Because Of You	182
8	Estonia	Alika	Bridges	168
9	Australia	Voyager	Promise	151
10	Czechia	Vesna	My Sister's Crown	129
11	Lithuania	Monika Linkytė	Stay	127
12	Cyprus	Andrew Lambrou	Break A Broken Heart	126
13	Croatia	Let 3	Mama ŠĆ!	123
14	Armenia	Brunette	Future Lover	122
15	Austria	Teya and Salena	Who The Hell Is Edgar?	120
16	France	La Zarra	Évidemment	104
17	Spain	Ianca Paloma	Eaea	100
18	Moldova	Pasha Parfeni	Soarele Si Luna	96
19	Poland	Blanka	Solo	93
20	Switzerland	Remo Forrer	Watergun	92
21	Slovenia	Joker Out	Carpe Diem	78
22	Albania	Albina and Familja Kelmendi	Duje	76
23	Portugal	Mimicat	Ai Coração	59
24	Serbia	Luke Black	Samo Mi Se Spava	30
25	United Kingdom	Mae Müller	I Wrote A Song	24
26	Germany	Lord of the Lost	Blood & Glitter	18

# EUROVISION 2023: A REVIEW



Liverpool rocked! What a contest! What a city! Last time they previewed all the songs giving you the facts, now our reviewers are back giving you their opinions and what really happened. Images for all the 37 entries are by Alex Storer - rather than our usual close ups of the performers, this year we're presenting a view from a seat in the arena - showing you the vastness of the great set. Sit back and enjoy!

Images on these opening intro pages are by Alexa Dubreuil-Storer showing you how Liverpool embraced the contest - from the Euroclub to giant Liver Birds!





GRAND FINAL

# ALBANIA

**Song:** *Duje (Love It)*  
**Performers:** Albina & Familja Kelmendi  
**Songwriters:** Eriona Rushiti, Enis Mullaj

**ALBANIA**  
**Semi-Final 2**  
**Televote total: 83 points**  
**9th place**

**Grand Final**  
**Total: 76 points**  
**Juries: 17**  
**Televote: 59**  
**22nd place**

• After missing out on the Grand Final last year, the Balkan state scraped through from their semi. However, the Swiss public awarded them 12 points in the Grand Final.



You can't beat an old-fashioned Balkan romp! I didn't expect this to go through to the Grand Final - I thought its appeal might be limited, but was delighted to be proved wrong. While its Grand Final result wasn't great, at least it qualified from its semi. Albina and her family gave it their all - the siblings obviously inherited their lung power from their parents. And what made the performance work was the 'good feel' factor of the family singing together - you could sense how proud they all were. Of course helped by excellent chemistry as you would expect. The performance made good use of the stage with the family standing together at various stages while the mainly black and red lighting adding to the passion of the song. I especially liked the use of the waving red handkerchiefs. **Hass Yusuf**

# AUSTRALIA

GRAND FINAL



**Song:** *Promise*  
**Performers:** Voyager  
**Songwriters:** Daniel Estrin, Alex Canion, Ashley Doodkorte, Scott Kay, Simone Dow

**AUSTRALIA**  
**Semi-Final 2**  
**Televote total: 149 points**  
**1st place**

**Grand Final**  
**Total: 151 points**  
**Juries: 130**  
**Televote: 21**  
**9th place**

• Despite winning their semi-final, the voting public seems to have abandoned them in the Grand Final, though the juries helped them achieve a Top Ten position, with 12 points coming from Iceland and Portugal..



Carrying the weight of over 20 years' ambition with what may potentially have been Australia's final participation in the contest, Voyager clearly had a lot resting on their shoulders. Having pulled it out of the bag and won Semi-Final 2, there would be no stopping Danny and the gang, and indeed, there wasn't. Wheeling a real Toyota MR2 on to the stage is one way to do it, and Voyager packed the explosive energy of a full concert into the duration of *Promise*, culminating with a guitar vs keytar solo and slow, synchronised headbang. Voyager were on fire! The entire arena sang along with the song's anthemic chorus and looking at the elation on Danny, Simone, Scott, Alex and Ash's faces by the climax, they knew they'd done their country proud. **Alex Storer**



GRAND FINAL

# ARMENIA

**Song:** *Future Lover*  
**Performer:** Brunette  
**Songwriter:** Brunette

**ARMENIA**  
**Semi-Final 2**  
**Televote total: 99 points**  
**6th place**

**Grand Final**  
**Total: 122 points**  
**Juries: 69**  
**Televote: 53**  
**14th place**

• After a comfortable semi-final result, it was a somewhat disappointing outcome in the Grand Final. But the public in France and Georgia awarded Brunette 12 points each. Nice neighbour and diaspora!



Luckily Brunette held her balance - always brave to sing on a slope, but everyone wants to be different. You certainly got your money's worth here - *Future Lover* was essentially three songs in one spread across four acts, one of which seemed like a dance interval. It sort of worked. You could tell Brunette was loving it. There she was lying down with pink marbling lighting engulfing her, then suddenly she erupts in rather dramatic fashion with stark black and white lighting - making good use of her shadow and hair extensions. And she wanted us to know that she could dance as well (with fab thigh-length boots). The country has a good track record of getting through to the Grand Final, and this was yet another worthy effort. **Hass Yusuf**

# AUSTRIA

GRAND FINAL

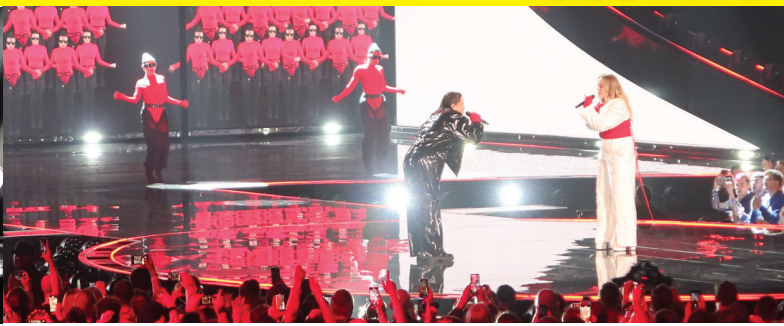


**Song:** *Who The Hell Is Edgar?*  
**Performers:** Teya & Salena  
**Songwriters:** Pele Lorian, Ronald Janeček, Selina Maria Edbauer, Teodora Spiric

**AUSTRIA**  
**Semi-Final 2**  
**Televote total: 137 points**  
**2nd place**

**Grand Final**  
**Total: 120 points**  
**Juries: 104**  
**Televote: 16**  
**15th place**

• The voting public didn't turn up for them in the Grand Final as they did in their semi-final. Though the Belgian jury gave them a 12.



Having sailed through the second semi-final in second place, any chance Teya & Salena, the ghost of Edgar Allan Poe and their multiple figures on the LED screen behind them, had vanished when the producers sacrificially chose the girls to open the Grand Final. This led to a finish in 15th place with 120 points. Even with its coruscating criticism of streaming royalty rates, following the contest the song had been streamed enough times to reach number 48 in the UK charts. While in Liverpool, both girls, who met on the TV programme *Starmania*, revealed they had been inspired to take to the stage when watching *Molitva* win for Serbia in 2007. The girls also discovered that Edgar Allan Poe had cropped up in a song by The Beatles, *I Am The Walrus*. **Marcus Keppel-Palmer**



SEMI-FINAL 1

# AZERBAIJAN

**Song:** *Tell Me More*  
**Performers:** TuralTuranX  
**Songwriters:** Tural Baghmanov, Turan Baghmanov, Nihad Aliyev, Tunar Taghiyev

**AZERBAIJAN**  
**Semi-Final 1**  
**Televote total: 4 points**  
**14th place**

• This was by far Azerbaijan's worst ever result with only three countries awarding it any points. Azerbaijan only failed to reach the Grand Final only once before.



With a strong Merseybeat influence which was given a McFly twist, TuralTuranX should have done much better with *Tell Me More*. Although the recorded voice intro was somewhat off putting and the rap section added little to the song, the twin brothers from Azerbaijan still managed to give a simple but effective performance at the first semi-final. The rapport with the audience did come across as somewhat muted, which may have affected the televote, but the song should not have ended up second from last on the Tuesday night. This is only the second time since making its debut in 2008 that Azerbaijan has failed to qualify for the Grand Final, but hopefully Azerbaijan will soon return to its former qualifying success before too long. **Gordon Lewis**

# CROATIA

GRAND FINAL



**Song:** *Mama ŠČ!*  
**Performer:** Let 3  
**Songwriters:** Damir Martinovic, Zoran Prodanovic

**CROATIA**  
**Semi-Final 1**  
**Televote total: 76 points**  
**8th place**

**Grand Final**  
**Total: 123 points**  
**Juries: 11**  
**Televote: 112**  
**13th place**

• The last time Croatia reached the Grand Final was in 2017. The difference between the jury and televote was vast. Though Let 3 only achieved one 12 and that was from its neighbour, Slovenia.



Beauty is in the eye of the beholder, but I am so glad the group stopped stripping once they reached their underpants. Yes, this was a fun act trying to tell a serious story. It will no doubt go down in Eurovision history as a novelty act. But maybe a bit unfair - as many would describe the act as 'pure Eurovision'. Visually, you couldn't really fault the performance. They told their anti-war story in a brash but fun way. Great outfits and props - and even better special effects. This is one act no one will probably forget, though the juries would probably like to. The public obviously 'got' it and appreciated the spectacle. Well done to Croatia for taking a chance with this act - at least they got noticed! And equally well done to the voting public who gave two fingers up to the boring juries! People power rules! **Hass Yusuf**



GRAND FINAL

# BELGIUM

**Song:** *Because Of You*  
**Performer:** Gustaph  
**Songwriters:** Gustaph, Jaouad Alloul

**BELGIUM**  
**Semi-Final 2**  
**Televote total: 90 points**  
**8th place**

**Grand Final**  
**Total: 182 points**  
**Juries: 127**  
**Televote: 55**  
**7th place**

• Gustaph achieved 12 points each from the juries in Australia, Georgia and Greece. The highest it got in the televote was a ten from the Netherlands. Clearly the jury vote helped the country achieve a Top Ten placing.



This is how Eurovision should be done and the audience were on Belgium's side from the very first note. Experience shows and Gustaph did not disappoint. Having already achieved almost 25 years in the music industry, the young looking and energetic 42 year-old (what's his secret?) was guaranteed a place in the Grand Final from the moment *Because Of You* was first made public. Mixing Motown sounds with disco, the staging was truly inspired, with Gustaph wearing white and pink while the projection and lighting effects cleverly used black and white to enhance the overall performance. The dancer added a moment of cheeky genius to the production which certainly helped with the song's qualification, not that it needed any assistance. **Gordon Lewis**

# CYPRUS

GRAND FINAL

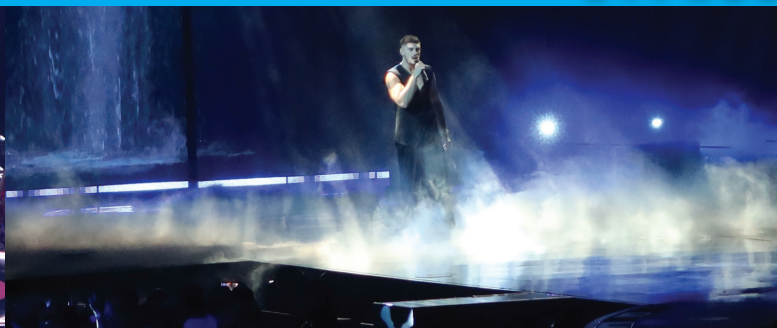


**Song:** *Break A Broken Heart*  
**Performer:** Andrew Lambrou  
**Songwriters:** Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Marcus Winther-John, Thomas Stengaard

**CYPRUS**  
**Semi-Final 2**  
**Televote total: 94 points**  
**7th place**

**Grand Final**  
**Total: 126 points**  
**Juries: 68**  
**Televote: 58**  
**12th place**

• Andrew only got three points from the Greek jury but normal service was restored by the Greek public with a 12.



After missing out last year, Cyprus were back in the Grand Final thanks to all its Scandi songwriters and the barefoot Australian singer, Andrew Lambrou. He proved to be the perfect performer with a decent vocal range for this angst-filled ballad. The imagery also helped tell the story of *Break A Broken Heart* - it starts off all in blue with mist and rain and erupts into red with flames galore. Andrew was able to command the stage on his lonesome, but there wasn't really much to the song to make it really stand out. There was nothing ethnic Greek about it at all, which was a shame. Nevertheless, it was a decent result for the country - which is still waiting for a win! **Hass Yusuf**



GRAND FINAL

# CZECHIA

**Song:** *My Sister's Crown*  
**Performer:** Vesna  
**Songwriters:** Kateryna Vatchenko, Patricie Kaňok, Tanita Yankova, Adam Albrecht, Michal Jiráň, Šimon Martinek

**CZECHIA**  
**Semi-Final 1**  
**Televote total: 110 points**  
**4th place**

**Grand Final**  
**Total: 129 points**  
**Juries: 94**  
**Televote: 35**  
**10th place**

- In the Grand Final, the Swiss jury awarded 12 points to Vesna, but the televotes from the semi didn't seem to materialise. Still, it was a Top Ten finish for Czechia.



I absolutely loved this going into the contest but had no idea how they were going to stage and, boy oh boy, did they stage the heck out of it. It was sleek, sophisticated, pointed and, well, brilliant! The song of female empowerment and standing up for all women (seems to be one every year or so) this year was utterly fabulous. Czechia are on a good roll, if they can keep this up then surely a contest in Prague is coming isn't it? **Lisa-Jayne Lewis**

# ESTONIA

GRAND FINAL



**Song:** *Bridges*  
**Performer:** Alika Milova  
**Songwriters:** Alika Milova, Nina Sampermans, Wouter Hardy

**ESTONIA**  
**Semi-Final 2**  
**Televote total: 74 points**  
**10th place**

**Grand Final**  
**Total: 168 points**  
**Juries: 146**  
**Televote: 22**  
**8th place**

- While Alika just scraped through to the Grand Final her Top Ten finish was due to the juries who seemed to have loved *Bridges* - unlike the televoters. The difference between both voting groups was staggering.

The bookmakers weren't certain about Alika with many suggesting that she wouldn't qualify from a televote-only semi-final. Not only were they proven wrong but once she qualified, Alika's self-playing piano became a hit with the juries ranking fifth among them to take an eighth place finish overall. Alika didn't change much from her performance at *Eesti Laul*, but the song's haunting elegance stood out as a beautiful ballad in a banger-heavy contest. Next year in Sweden, Estonia will be looking to qualify for the Grand Final for the third consecutive year for the first time since 2013. **Fin Ross Russell**



SEMI-FINAL 2

# DENMARK

**Song:** *Breaking My Heart*  
**Performer:** Reiley  
**Songwriters:** Bård Bonsaksen, Hilda Stenmalm, Rani Petersen, Sivert Hjeltnes Hagtvet

**DENMARK**  
**Semi-Final 2**  
**Televote total: 6 points**  
**14th place**

- All six points from the semi were awarded by Iceland. Denmark has never received so few points since the semi-finals began.



Reiley received a plum spot in his Semi-Final 2 running order, opening up the show and setting the bar for the following acts. The staging saw some upgrades on the national final performance with a Rosa Linn-esque rotating house and some cool camera filters brought in to both build the connection to TV viewers while energising the Liverpool arena. Unfortunately some pitchy vocals let down the TikTok star with only the Icelandic public giving the Faroese singer any points. The result marks Denmark's third consecutive non-qualification, the first time this has happened in the Scandinavian country's history at the contest. **Fin Ross Russell**

# FINLAND

GRAND FINAL



**Song:** *Cha Cha Cha*  
**Performer:** Käärijä  
**Songwriters:** Aleksi Nurmi, Jere Pöyhönen, Johannes Naukkarinen

**FINLAND**  
**Semi-Final 1**  
**Televote total: 177 points**  
**1st place**

**Grand Final**  
**Total: 526 points**  
**Juries: 150**  
**Televote: 376**  
**2nd place**

- In the Grand Final only two juries (neighbours Norway and Sweden) gave Käärijä 12 points, while he received 12 points each from 18 televoting countries! He was clearly the public's choice.



Wow!! This is a true winning song by far! A favourite with the majority of the Eurovision fans and rightly so. Many predicted that Käärijä should have won the contest but he was so close and yet so far. What a crushing experience to have victory snatched away in these circumstances. As expected it won the public votes and came fourth in the juries. It's been months since we all saw that performance, but it feels like yesterday. I'm still having trouble moving on but can't help thinking how great *Cha Cha Cha* was and still is to this day. Also, who would have thought that an artist from Finland would one day change the whole perspective on how non-Finns listen to songs in the Finnish language? It's crazy! It's party! **Shau Chan**



GRAND FINAL

# FRANCE

**Song:** *Évidemment*  
(Obviously)  
**Performer:** La Zarra  
**Songwriters:** Benny Adam, La Zarra. Banx & Ranx

**FRANCE**  
**Grand Final**  
**Total: 104 points**  
**Juries:** 54  
**Televote:** 50  
**16th place**

• The highest jury points the country got was a 10 from Sweden - and the same amount of points from the Armenian televoters. The country has yet to capitalise on its runner-up ranking in 2021.



I never really got the hype around this. It's a decent enough song and La Zarra clearly performs the socks off it, but I just can't see how people were calling it as a dark horse winner. For me the beginning of the song is far more interesting than when the beat kicks in - it sort of becomes a bit something and nothing after that. I managed a lovely interview with La Zarra and she's clearly a clued up and switched on artist, but something about this just didn't click with me. France did give us the only fire curtain this year though, credit to them for that! **Lisa-Jayne Lewis**

# GERMANY

GRAND FINAL



**Song:** *Blood & Glitter*  
**Performer:** Lord Of The Lost  
**Songwriters:** Anthony J. Brown, Chris Harms, Pi Stoffers, Rupert Keplinger

**GERMANY**  
**Grand Final**  
**Total: 18 points**  
**Juries:** 3  
**Televote:** 15  
**26th place**

• Since 2015 the country has been out of the bottom two only once (in 2018)! This year only the juries in Czechia and Iceland thought it worthy of points - but at least the televotes of its neighbours, Austria and Switzerland, liked *Blood & Glitter*, as well as those hard rockers in Finland.



Someone has to come last and for the second year running it's Germany. I don't think Lord of the Lost and this song deserved that dreaded last place in the Grand Final. *Blood And Glitter* was such a great entry as one of the stand-out songs that brought so much adrenaline and energy to the Eurovision stage. Probably this was one of the best performances on the night, but I don't understand how the best songs always end up in last place - and hard to tell why it didn't score as well as expected. Chris Harms, the lead singer, has a pretty extensive vocal range, and as expected there were good special effects with pyros and flashing lights. After the contest they signed up for a headline tour around Europe as well as supporting heavy metal band Iron Maiden on their UK tour. **Shau Chan**



SEMI-FINAL 2

# GEORGIA

**Song:** *Echo*  
**Performer:** Iru Khechanovi  
**Songwriters:** Beni Kadagidze, Iru Khechanovi, George Kukhianidze

**GEORGIA**  
**Semi-Final 2**  
**Televote total: 33 points**  
**12th place**

• The country hasn't made it through to the Grand Final since 2016. Though the televoters of its neighbour, Armenia, awarded Georgia its only 12 points this year.



No one can deny that Iru was a striking figure on that stage. She looked like a dangerous vestal virgin - all helped along with, literally, striking special effects. There certainly was a storm brewing - but yet again the country failed to make it through to the Grand Final. Clearly the song, *Echo*, failed to make any impact - its key changes were maybe too awkward and probably too shouty. And was it wise to just let Iru stand on a small little round stage? Maybe a bit of movement and adding more people to the act might have been a bit more memorable. As it was it just got lost in the mix - which is a shame as the country, year after year, tries hard to impress. Let's hope for a bit more oomph next year. **Hass Yusuf**

# GREECE

SEMI-FINAL 2



**Song:** *What They Say*  
**Performer:** Victor Vernicos  
**Songwriter:** Victor Vernicos Jørgensen

**GREECE**  
**Semi-Final 2**  
**Televote total: 14 points**  
**13th place**

• Only two countries voted for Greece this year, Armenia and Cyprus - and naturally the viewers in the latter awarded 12 points. Nevertheless the country still has a decent record of qualifying for the Grand Final.



All credit to 16 year-old Victor Vernicos who represented his country with the self-penned *What They Say*. This is a great contemporary song in the style of James Arthur, but it just didn't work on the Eurovision stage. Victor was struggling to overcome his nerves as he began to sing and, unfortunately, he didn't really recover his composure from thereon. Hopefully he will have a successful career ahead of him but, for now, his inexperience of major live performances was his downfall. The choreography appeared awkward and, perhaps, the song would have had more impact had Victor not run around the stage while doing Busted-style jumps. A brave effort and, in a few years from now, it would be good if Victor could be given another chance. **Gordon Lewis**



SEMI-FINAL 2

# ICELAND

**Song:** *Power*  
**Performer:** Diljá  
**Songwriters:** Diljá Pétursdóttir, Pálmi Ragnar Ásgeirsson

**ICELAND**  
**Semi-Final 2**  
**Televote total: 44 points**  
**11th place**

• The country just missed out qualifying for the Grand Final, but it still got 12 points from its old mate, Denmark.



What an amazing and energetic performance from Dijia, providing a profound message of finding inner strength, and embracing new beginnings along with a flawless song and choreography on the stage. Such strong, powerful vocals give POWER to all who will listen. Iceland normally send great entries in the past but hard to know where they went wrong with this entry and whether it was the staging. I thought the running around the stage was confusing and I wasn't sure if taking off the jacket partway through the performance was a good idea. That said, I really loved this song when it won the national final but was very disappointed that it didn't qualify for the Grand Final coming 11th in the second semi-final. **Shau Chan**

# ISRAEL

GRAND FINAL



**Song:** *Unicorn*  
**Performer:** Noa Kirel  
**Songwriters:** Doron Medalie, May Sfadia, Noa Kirel, Yinon Yahe

**ISRAEL**  
**Semi-Final 1**  
**Televote total: 127 points**  
**3rd place**

**Grand Final**  
**Total: 362 points**  
**Juries: 177**  
**Televote: 185**  
**3rd place**

• Third in its semi and third in the Grand Final, Israel were back after not qualifying last year. In the semi it achieved four 12s from the televoters as was the case in the Grand Final - but the televoters went one further with five 12s.



Noa certainly put on a show in Liverpool highlighted by her exhausting dance routine to finish off the performance; and it worked. Noa finished third in Semi-Final 1 and then went on to finish on the podium in the Grand Final, taking bronze with 362 points. Benefiting from a good draw in the Grand Final Noa channelled inspiration from Dana International in her performance to edge out Italy into third place. Since Eurovision, Noa has met Israeli Premier Benjamin Netanyahu and started working on a new album. Will it contain her version of *The Unicorn* written and performed by Donovan and Paul McCartney in 1968? **Marcus Keppel-Palmer**



SEMI-FINAL 1

# IRELAND

**Song:** *We Are One*  
**Performers:** Wild Youth  
**Songwriters:** Conor O'Donohoe, Edward Porter, Jörgen Elofsson

**IRELAND**  
**Semi-Final 1**  
**Televote total: 10 points**  
**12th place**

• The highest points achieved this year were three points each from Malta and Norway. The last time the country qualified for the Grand Final was in 2018.



Nobody was entirely sure which version of Wild Youth were going to turn up to the Liverpool stage for Semi-Final 1. Their national final performance showcased all-black outfits while their music video introduced the band in sparkly hoods and finally Conor O'Donohoe walked into the arena on Tuesday night with a gold sparkly outfit reminiscent of something Elvis might have worn towards the end of his career. Wild Youth's 12th place finish is Ireland's best since Ryan O'Shaughnessy qualified for the Grand Final in 2018 but has still sparked a public inquest regarding their trajectory at the contest. **Fin Ross Russell**

# ITALY

GRAND FINAL



**Song:** *Due Vite (Two Lives)*  
**Performer:** Marco Mengoni  
**Songwriters:** Davide Petrella, Marco Mengoni, Davide Simonetta

**ITALY**  
**Grand Final**  
**Total: 350 points**  
**Juries: 176**  
**Televote: 174**  
**4th place**

• Italy are making a habit of being in the Top Ten - and this year they got near identical votes from both the juries and televoters. Five juries gave the country 12 points, though only two 12s from the televoters.



Marco Mengoni singing *Due Vite* for Italy was another artist making a return to Eurovision after finishing seventh in 2013. He is a big star in Italy and seemed relaxed and confident throughout the week and even found time to make some social media videos with his friend and fellow Italian Eurovision veteran, Mahmood. It was a classy performance with strong vocals and understated staging that allowed the music to take centre stage. The background trampoline artists were rather lost on the audience in the arena but looked good on TV against a backdrop of the Earth from space. Mengoni himself looked a little nervous particularly towards the end of the song and seemed very relieved to get through a vocally challenging number. **Simon Bennett**



SEMI-FINAL 1

# LATVIA

**Song:** *Aijā*  
**Performer:** Sudden Lights  
**Songwriters:** Andrejs Reinis Zitmanis, Kārlis Matīss Zitmanis, Kārlis Vārtiņš, Mārtiņš Matīss Zemītis

**LATVIA**  
**Semi-Final 1**  
**Televote total: 34 points**  
**11th place**

- Latvia just missed out on reaching the Grand Final which they haven't been part of since 2016. The highest points they got this year was an 8 from the Rest of the World.



This song and the performance is all kinds of brilliant. Going into the contest I thought this was a sure fire non-qualifier, I just couldn't quite see how they were going to stage it and whether it would connect with the audience. Then having seen the rehearsals I really thought that Latvia might have broken their now eight year curse and made it through to Saturday, but it was not to be and that makes me very sad as *Aijā* is completely wonderful. **Lisa-Jayne Lewis**

# MALTA

SEMI-FINAL 1



**Song:** *Dance (Our Own Party)*  
**Performers:** The Busker  
**Songwriters:** David Meilak, Jean Paul Buge, Matthew James Buge, Michael Joe Ghir, Sean Meachen

**MALTA**  
**Semi-Final 1**  
**Televote total: 8 points**  
**15th place**

- This was a poor result for Malta, coming last in the semi-final. The country has still to win the contest.



Despite being given the 'death spot' of performing second in the first semi-final, the boys from Malta performed with a joyous exuberance. The Busker were one of the few acts with physical props on stage and even a stage set, which allowed *Dance (Our Own Party)* to split into three 'acts'. Dav Jr led the way through a blaze of vibrant pinks and yellow before the climactic moment where his baggy sweater was replaced by a shimmering silver jumper. The 'hey, wait' hand gesture was perhaps one gimmick too many in a fun but busy mix, though the audience ardently sang along to every chorus. The Busker's commitment deserved to see them through to the Grand Final, but performing after the puzzlingly popular *Queen of Kings* was always going to be a challenge, and sadly it didn't pay off. **Alex Storer**



GRAND FINAL

# LITHUANIA

**Song:** *Stay*  
**Performer:** Monika Linkytė  
**Songwriters:** Kristis Indrišonoks, Monika Linkytė

**LITHUANIA**  
**Semi-Final 2**  
**Televote total: 110 points**  
**4th place**

**Grand Final**  
**Total: 127 points**  
**Juries: 81**  
**Televote: 46**  
**11th place**

- Two countries awarded Lithuania 12 points in the semi. While they got no top votes in the Grand Final from either the juries or televoters they still achieved a very successful result.



From the moment she returned to UK soil, Monika looked at home. The lack of changes from the national final performance meant Monika and her team could get used to the surroundings easily. *Stay* stood out as a slow song in a fast year, placing it fourth in Semi-Final 2 and a very respectable 11th in the Grand Final. Lithuania's impressive recent record at Eurovision means they travel to Sweden next year aiming to make it four consecutive qualifications for the first time in their history at the contest. **Fin Ross Russell**

# MOLDOVA

GRAND FINAL



**Song:** *Soarele Si Luna (The Sun And The Moon)*  
**Performer:** Pasha Parfeni  
**Songwriters:** Yuliana Parfeni, Andrei Vulpe, Cătălin Temciuc, Pasha Parfeni

**MOLDOVA**  
**Semi-Final 1**  
**Televote total: 109 points**  
**5th place**

**Grand Final**  
**Total: 96 points**  
**Juries: 20**  
**Televote: 76**  
**18th place**

- The country is on a good roll in qualifying for the Grand Final - they achieved two 12s from the televote.



Pounding drum guys? Check. Mysterious horned female vocalists? Check. Epic flute guy? Check. All the ingredients were in place for some classic Eurovision staging for *Soarele Si Luna*. Moldova gave us three minutes of driving, atmospheric ethnotronica which visually, was one of the evening's high points. However, Pasha Parfeni's vocals were weak and often lost in the bass-heavy mix, only saved by his on-stage ensemble. The compelling choreography – including Pasha's dance-off with the demonic Sergiu and his kaval – told the story well and in terms of energy, staging and lighting, this performance had it all, along with that hypnotic beat to draw you in. It's just a shame we couldn't hear more of Pasha. **Alex Storer**



SEMI-FINAL 1

# NETHERLANDS

**Song:** *Burning Daylight*  
**Performers:** Mia Nicolai & Dion Cooper  
**Songwriters:** Dion Cuiper, Duncan de Moor, Jordan Garfield, Loek van der Grinten, Mia Nicolai

**NETHERLANDS**  
**Semi-Final 1**  
**Televote total: 7 points**  
**13th place**

- Considering the Netherlands has qualified for the Grand Final since 2016, this was a very bad result for the country.



A big disappointment for the Netherlands this year as Mia and Dion only got seven points and finished 13th in Semi-Final 1. Despite a song from previous contest winner, Duncan Lawrence, the pair performed adequately but with little chemistry and failed to engage with the voters. The duo was beset by problems in the run-up to Eurovision and even had to alter the song quite late in the day. A chart placing of 21 in the Dutch Top 40 did not make up for the first failure to qualify for the Grand Final since 2015. They might have spent the time better staying at the Amsterdam Hilton for the week as John and Yoko did in 1969 in their famous 'bed-in' as referenced in The Beatles hit *The Ballad Of John And Yoko*.  
**Marcus Keppel-Palmer**

# POLAND

GRAND FINAL



**Song:** *Solo*  
**Performer:** Blanka  
**Songwriters:** Bartłomiej Rzeczycki, Blanka Stajkow, Maciej Puchalski, Marcin Górecki, Mikołaj Trybulec

**POLAND**  
**Semi-Final 2**  
**Televote total: 124 points**  
**3rd place**

**Grand Final**  
**Total: 93 points**  
**Juries: 12**  
**Televote: 81**  
**19th place**

- Clearly the televoters were more in tune than the juries. It was a great result for them in its semi-final coming third, but struggled to emulate that popularity in the Grand Final.



*Solo* was always a song which sparked opinions from all sides. From the moment Blanka won the Polish national selection, it was clear that her course to Liverpool would not be the smoothest. However, when her pronunciation of the song's opening line became a meme, she channeled her frustrations into her performance. The song's updated staging had a little bit of everything from a vintage filter to a fish eye lens to a stage hologram of Blanka and a dance break thrown in for good measure. The song sailed through its semi and rode the wave of a Top Ten televote score to finish 19th. A respectable result for an act who will never be forgotten. **Fin Ross Russell**



GRAND FINAL

# NORWAY

**Song:** *Queen Of Kings*  
**Performer:** Alessandra  
**Songwriters:** Alessandra Mele, Henning Olerud, Linda Dale, Stanley Fernandez

**NORWAY**  
**Semi-Final 1**  
**Televote total: 102 points**  
**6th place**

**Grand Final**  
**Total: 268 points**  
**Juries: 52**  
**Televote: 216**  
**5th place**

- The televoters in the Grand Final loved this song - only the Lithuanian public failed to give it any points.



One of my pre-contest favourites and it came out of *MGP*, as most things do, oven ready and good to go. Alessandra can deliver it well but there is always some jeopardy as to whether she will. I didn't feel that this was her best vocally speaking but it was good enough not to put her in the danger zone. I enjoy the somewhat operatic notion of this song, but I HATE the fact that the first words sung in this year's contest were on the backing track - that rule needs to go and go fast if you ask me. Another strong year for Norway, surely their fourth win is approaching. **Lisa-Jayne Lewis**

# PORTUGAL

GRAND FINAL



**Song:** *Ai Coração (Oh Heart)*  
**Performer:** Mimicat  
**Songwriters:** Marisa Mena, Luís Pereira

**PORTUGAL**  
**Semi-Final 1**  
**Televote total: 74 points**  
**9th place**

**Grand Final**  
**Total: 59 points**  
**Juries: 43**  
**Televote: 16**  
**23rd place**

- Getting two 12s in the semi-final certainly helped Portugal get to the Grand Final, but the points didn't materialise on the night from the televoters.



If anyone had a guilty pleasure this year, the chances are it was this *Moulin Rouge* inspired offering from Portugal. Mimicat had the audience in the palm of her hand from the moment she took to the stage, while the red and black theme added to the slightly risqué but sophisticated performance. The semi-final revealed the song to be powerful perfection, but the Grand Final saw Mimicat throw caution to the wind with an even stronger performance, much to the obvious delight of the live audience and viewers of home. The dancers were professionally precise to the very last second, while *Ai Coração* combined Parisien sounds with traditional fado. A Top Ten semi-final finish was a great qualifying result, but coming 23rd in the Grand Final was far too low for such a stand-out and toe-tapping entry. **Gordon Lewis**



SEMI-FINAL 2

# ROMANIA

**Song:** *D.G.T. (Off And On)*  
**Performer:** Theodor Andrei  
**Songwriters:** Luca De Mezzo, Luca Ștefan Udățeanu, Mikail Jahed, Theodor-Octavian Andrei

**ROMANIA**  
**Semi-Final 2**  
**Televote total: 0 points**  
**15th place**

• After a superb run of reaching the Grand Final, Romania has only qualified once since 2017. It has yet to win the contest.



To nobody's great surprise, Theodor's psychodrama about a toxic relationship – and the poor lad is only 18 – failed to qualify from Semi-Final 2, finishing with nul points. The staging didn't help with Theodor alone and rather dwarfed by gigantic images of him and red-hot lava on the screen behind. In the run-up to Eurovision Theodor recorded and put up on YouTube two medleys, one of Eurovision songs and one of songs by The Beatles. You feel either of these may have been more successful. Afterwards, Theodor returned to school to successfully sit his Bacalaureate exams and graduate on to acting school, where he wants to learn to become a director. When asked about Eurovision, he said "I'll never sign up again! God forbid! If you want to go, go at your own risk!" **Marcus Keppel-Palmer**

# SERBIA

GRAND FINAL



**Song:** *Samo Mi Se Spava (I Just Want To Sleep)*  
**Performer:** Luke Black  
**Songwriter:** Luke Black

**SERBIA**  
**Semi-Final 1**  
**Televote total: 37 points**  
**10th place**

**Grand Final**  
**Total: 30 points**  
**Juries: 14**  
**Televote: 16**  
**24th place**

• Luke just scraped through to the Grand Final where he failed to impress neither the juries or televoters. Regardless, the country still has a great record of qualifying.



Ah yes, a performance to dazzle the brain! This was in my top five this year - I found the whole performance weird and wonderful. I had no idea what was happening, but I gave up trying to make sense of Eurovision years ago. This entry was made out to resemble a computer game - with great imagery - a bit of a mind-fest really. I actually loved the techno-sound and Luke Black's performance. It however failed to impress at the Grand Final - maybe a bit too post-modern for juries and the public? And it probably produced a few nightmares! But I loved everything about it. This was probably the most original performance (along with the country's neighbour, Croatia) of the contest this year. Bravo! (But it should've been in the Top Ten!) **Hass Yusuf**



SEMI-FINAL 2

# SAN MARINO

**Song:** *Like An Animal*  
**Performers:** Piqued Jacks  
**Songwriters:** Andrea Lazeretti, Francesco Bini, Marco Sgarrella, Tommaso Oliveri

**SAN MARINO**  
**Semi-Final 2**  
**Televote total: 0 points**  
**16th place**

• This was a bad result for San Marino coming last in its semi-final and failing to score any points. The country has only qualified three times to the Grand Final since it entered the contest.



*Like An Animal* was always one of the weaker songs in arguably a weak semi-final and probably suffered from being performed immediately before Austria's memorable crowd-pleaser. Unfortunately, despite the valiant efforts of the lead singer, the song suffered from patchy vocals and over intrusive backing vocals. The staging itself, while understated and quite classy with its black and red theme, was a little incoherent. While the lead singer did his best to carry the song, the other members of the band seemed to be trying a little too hard to give the impression of being rock bad boys. The song was very repetitive and generally weak, so it was not completely surprising that the Piqued Jacks scored zero. **Simon Bennett**

# SLOVENIA

GRAND FINAL



**Song:** *Carpe Diem (Seize The Day)*  
**Performers:** Joker Out  
**Songwriters:** Bojan Cjetičanin, Jan Peteh, Jure Maček, Kris Guštin, Nace Jordan

**SLOVENIA**  
**Semi-Final 2**  
**Televote total: 103 points**  
**5th place**

**Grand Final**  
**Total: 78 points**  
**Juries: 33**  
**Televote: 45**  
**21st place**

• The success in the semi-final never materialised in the Grand Final, but still got 12s from the Serbian jury and Croatian public.



One of the most heartening results from Eurovision this year was the success of Slovenian indie band, Joker Out who did indeed seize the day and propel themselves onto a wider stage. They may have finished 21st in the Grand Final – eschewing using pyros might not have been the best decision - but immediately took themselves off on a European tour featuring gigs in the UK, Scandinavia, Ireland and the Balkans as well as major headline concerts in Slovenia. *Carpe Diem* charted in ten countries following Eurovision, while the lads collaborated with Liverpool legend, Elvis Costello on a track called *New Wave* which has now been released. Look out for more from Joker Out in the coming years... **Marcus Keppel-Palmer**



GRAND FINAL

# SPAIN

**Song:** Eaea  
**Performer:** Blanca Paloma  
**Songwriters:** Alvaro Tato, Blanca Paloma, Jose Pablo Polo

**SPAIN**  
**Grand Final**  
**Total: 100 points**  
**Juries:** 95  
**Televote:** 5  
**17th place**

• The juries seem to have seen something in this act that the public couldn't appreciate. Spain failed to capitalise of its success last year, but nevertheless coming 17th is a decent result for the country compared to more recent years.



Blanca Paloma performed *Eaea* with a powerful precision and stunning staging to match. Pulsing red ambience and blinding flashes of white light perfectly suited this unique fusion of traditional, haunting flamenco and modern electronica. This was a story-telling performance of the utmost standard, but it was purely designed for television – though unlike Loreen's smoke-puffing, oversized panini grill, this was absolutely mesmerising. Granted, this style of vocal may be an acquired taste, but anybody who failed to be drawn into this moving work of art, needs to check for a pulse. You can't deny the quality of Blanca's magnetic, hypnotic performance here – yet receiving only five points from the public is undeniably one of the biggest crimes of this year's contest. **Alex Storer**

# SWITZERLAND

GRAND FINAL



**Song:** Watergun  
**Performer:** Remo Forrer  
**Songwriters:** Argyle Singh, Ashley Hicklin, Mikolaj Trybulec

**SWITZERLAND**  
**Semi-Final 1**  
**Televote total: 97 points**  
**7th place**

**Grand Final**  
**Total: 92 points**  
**Juries:** 61  
**Televote:** 31  
**20th place**

• The televoters much preferred this act in its semi-final rather than the Grand Final. But Switzerland has now reached the Grand Final four in a row - which it's never achieved since the semi-finals began.



The Swiss have done well in recent years with slightly weird songs and this year saw a continuation of this track record. Remo Forrer was a popular artist throughout the week, always smiling, happy to engage, and clearly enjoying his time in the Eurovision bubble. Finishing seventh in his semi, he eventually placed 20th in the Grand Final unsurprisingly scoring better with the juries than public. The song was well-staged and presented on TV, with four supporting dancers and a dark backdrop. Unusually, the Swiss made use of falling fireworks that reinforced the war associations of the song and certainly added to the stage narrative. Remo's vocals were powerful throughout and he made good use of the whole stage, ending the song alone on the island section. Looking slightly vulnerable but satisfied with a job well done. **Simon Bennett**



GRAND FINAL

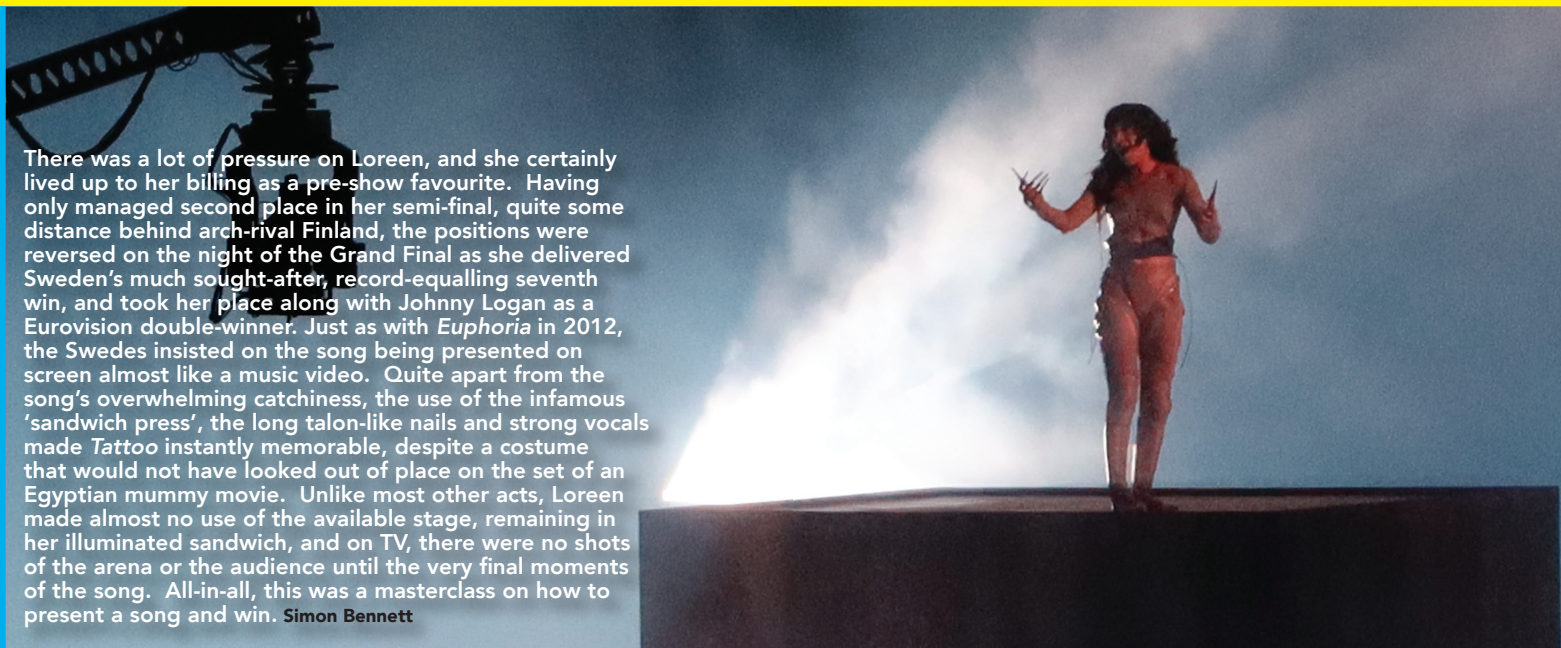
# SWEDEN

**Song:** Tattoo  
**Performer:** Loreen  
**Songwriters:** Jimmy Jansson, Jimmy 'Joker' Thörnfeldt, Loreen, Moa 'Cazzi Opeia' Carlebecker, Peter Boström, Thomas G:son

**SWEDEN**  
**Semi-Final 1**  
**Televote total: 135 points**  
**2nd place**

**Grand Final**  
**Total: 583 points**  
**Juries:** 340  
**Televote:** 243  
**1st place**

• Loreen went one better in the Grand Final and gave Sweden its seventh victory.



There was a lot of pressure on Loreen, and she certainly lived up to her billing as a pre-show favourite. Having only managed second place in her semi-final, quite some distance behind arch-rival Finland, the positions were reversed on the night of the Grand Final as she delivered Sweden's much sought-after, record-equalling seventh win, and took her place along with Johnny Logan as a Eurovision double-winner. Just as with *Euphoria* in 2012, the Swedes insisted on the song being presented on screen almost like a music video. Quite apart from the song's overwhelming catchiness, the use of the infamous 'sandwich press', the long talon-like nails and strong vocals made *Tattoo* instantly memorable, despite a costume that would not have looked out of place on the set of an Egyptian mummy movie. Unlike most other acts, Loreen made almost no use of the available stage, remaining in her illuminated sandwich, and on TV, there were no shots of the arena or the audience until the very final moments of the song. All-in-all, this was a masterclass on how to present a song and win. **Simon Bennett**



GRAND FINAL

# UKRAINE

**Song:** *Heart Of Steel*  
**Performers:** Tvorchi  
**Songwriters:** Jimoh Augustus Kehinde, Andrii Hutsuliak

**UKRAINE**  
**Grand Final**  
**Total: 243 points**  
**Juries: 54**  
**Televote: 189**  
**6th place**

• The voting public showed their continued support for Ukraine, which is more than juries did. Though the jury in Georgia did give Ukraine 12 points, and the same points continued from the televoters in Georgia, Moldova, Poland and Portugal. The Top Ten placing further continues Ukraine's success in the contest.

Well, the pressure was on the duo to produce the double, but that was probably asking too much. The country needs some sort of stability at the moment! But as we've come to expect from Ukraine, this was a very polished and professional performance - full of great techno-imagery. The effects really added to the act - as did the gold and blue lighting. Even the two dancers added to the atmosphere of *Heart Of Steel*. Jimoh's voice sounded great and Andrii's production was spot on. While this wasn't a host country song as such, it was worthy of one. The juries seemed too afraid to award too many points, but the voting public, rightly so, showed no qualms. As usual - Ukraine delivered!

Hass Yusuf



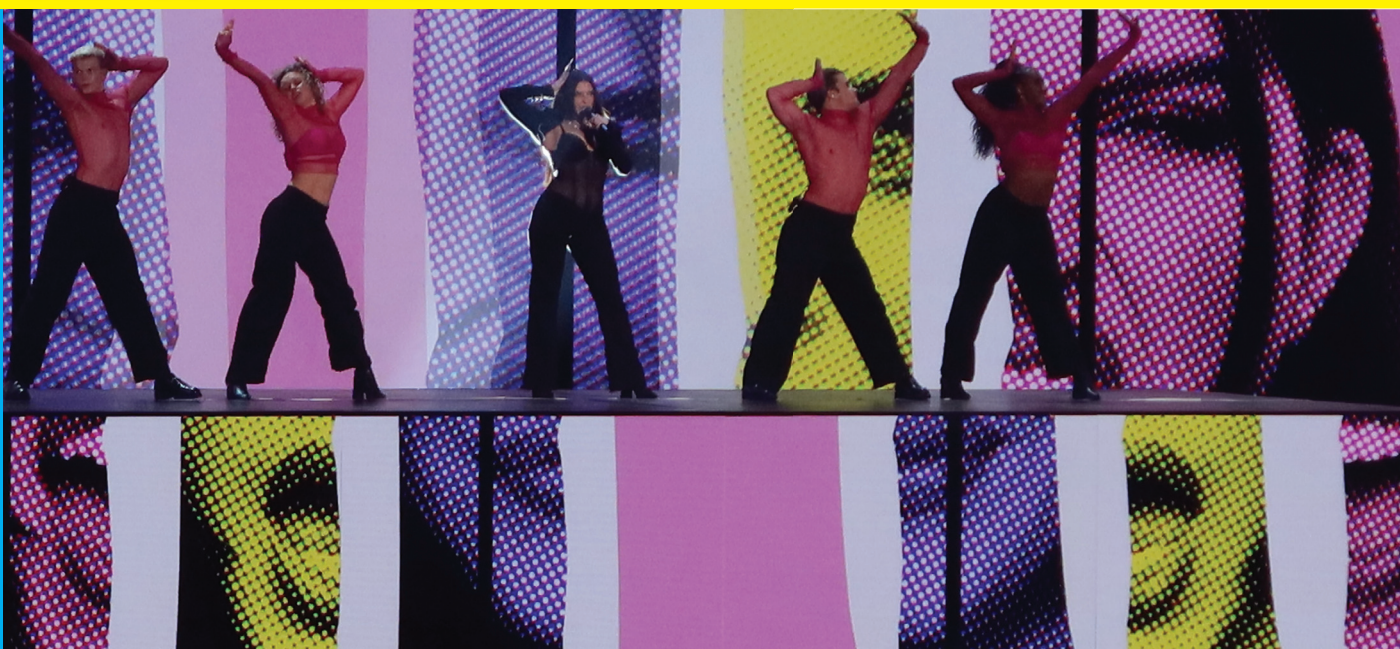
GRAND FINAL

# UNITED KINGDOM

**Song:** *I Wrote A Song*  
**Performer:** Mae Muller  
**Songwriters:** Karen Poole, Mae Muller, Lewis Thompson

**UNITED KINGDOM**  
**Grand Final**  
**Total: 24 points**  
**Juries: 15**  
**Televote: 9**  
**25th place**

• The curse of the hosting country continues. Mae Muller failed to impress either the juries or the televoters. Other than last year, the United Kingdom has been in the bottom two since 2018.



Ok, there isn't much to say about this that hasn't already been said. I wanted to be wrong about it, but in the end I wasn't. It was obvious from the start that Mae was going to struggle to deliver this live and while it's a boppy little pop number, it's nothing to the other boppy little pop numbers. The staging was good, but ultimately it doesn't matter how much tech and staging witchcraft you throw at something, if the singer can't sing it then you're basically out on your ear! I know Mae had some big shoes to fill following Sam, it was a tall order for anyone, but that TaP even thought this was the right way to go sort of shows that they are not the right route for the UK. What is the right way to go though, is seemingly a Holy Grail that the BBC are still chasing. I was hoping that Sam wasn't just a fluke, but my suspicion is just that. Lisa-Jayne Lewis

# PREZ UPDATE



Vaughan with Steve Rotherham, Liverpool City Region Mayor



From Ukraine - Jamala!

## A few words from OGAE UK President Vaughan Staples (ogaeukpres@gmail.com)



Well, I promised the biggest party and celebration of our lifetimes and I hope you agree, that is what Liverpool 2023 achieved. It has taken some time to sit down and write this edition's Presidents page. The journey this past 18 months I have been President which has culminated in our hosting of the contest has been one of the most emotional, tiring, and incredible time of my life.

### LIVERPOOL 2023

From the very start of this journey, it was clear that Liverpool meant business, and took on their hosting duties like no city had done before. The disappointment of Turin became a distant memory as the entire city and region got behind the contest and that was clear from the atmosphere across the city the entire Eurovision week and seeing Eurovision displayed on public transport, in every shop, and on every street corner was a truly emotional sight and a sight many of us in the UK have been waiting to see for some time.

In a real first OGAE UK were seen as a valued partner at this year's contest and our input and experience was called upon by the organisers including the EBU, BBC, Liverpool City Council, and the City Region. Over several months we have worked with Liverpool

City Council and Culture Liverpool to ensure the fans' experience in Liverpool was the best yet. This included input into the EuroVillage and the opportunity to join the Turquoise Carpet and Welcome Party in St. Georges Square exclusively for our members as well as suggestions on how the city should be decorated and embrace the contest.

Our partnerships with Avanti West Coast and West Midlands Trains to bring the EuroTrains to Liverpool as well as the City Region who provided the welcome carnival as the trains arrived and ensured our members were welcomed in style and highlighted the fans as an integral part of the festivities. Working with Mersey Ferries our EuroFerry set sail across the Mersey to the sound of Eurovision, and we showed the locals how Eurovision fans party on water and our annual EuroSocial allowed UK members old and new to catch up and make new friends.

Our main venues for the week of the EuroCafe at Peacocks which provided daytime activities and a place to relax and listen to non-stop Eurovision music proved a popular daily meeting place for many and finally but by no means least was our amazing EuroClub at Camp and Furnace. Heralded as the best EuroClub to date, headline acts

filled two huge spaces as well as space to meet inside and out and party all night long. A personal emotional moment for me was introducing Charlotte Perrelli on stage, after seeing her win 24 years previously as a teenager and falling in love with her, *Take Me To Your Heaven* and Eurovision itself, it felt a full circle moment and one I will cherish forever.

Huge thanks to all the OGAE UK volunteers who played a huge part of the success of this year's contest in particular Simon Bennett as OGAE International President, OGAE UK Secretary and Treasurer and Alasdair Rendall who headed up our Liverpool Organising Committee. None of what took place would have been possible without the support of you the fans and members, now counting at over 7,000, who supported the events and created such a welcoming, safe, inclusive, and joyful atmosphere for everyone who came to the contest.

### EUROVISION 2023

Not only did Liverpool host the best party but arguably the BBC produced one of the best Eurovision shows for many years. From the opening and intervals to the staging of the songs and postcards, the quality, humour, warmth,



With the lovely Fleur East



A message to the heart of Samantha Womack

## MALMO 2024

Many of us will have been enjoying the relative calm of the off season despite the Swedes been super organised and already announcing Malmö as host city for 2024. I know many people have questions, but I would ask that you have patience and await further announcements in due course. Before Malmö however we have our annual Eurobash in October where we will be returning to Liverpool, be joined by some special guests from

Eurovision past and present and give us all a chance to see out this very special year in style.

Whether in Liverpool or holding your own celebration in your own part of the world, I hope you have enjoyed Eurovision this year and are looking forward to the Eurovision season starting again very soon. Thank you to all members for their support and wherever you are, continue to share your passion for this fabulous contest of ours. ■



Vaughan's in heaven with Charlotte Perrelli

and balance between UK and Ukrainian culture was spot on as many of you have commented. We may not have scored as highly as we would have hoped this year and there may be many different reasons for that, notwithstanding the challenge of being the host entry last to perform, but nothing will beat the reception Mae received from the audience in that arena once her performance had ended and it is great to see that her career has continued to flourish despite her placing.

This year it really does feel finally the tide has turned and Eurovision has become the buzz word that the nation has been talking about and a contest that many are now eager to be part of. The positivity from the varied range of broadcasters across TV, radio, print, podcasts and online that covered the event and many of you who were interviewed show that there really has never been a better time to be a Eurovision fan in the UK and we look forward to seeing what the coming years bring and the legacy that can grow from Liverpool 2023. Huge congratulations to Loreen on her second win and we stand ready to support Melodifestivalklubben (OGAE Sweden) as they prepare to host next year.

**EUROBASH**  
EUROVISION FAN CONVENTION

ANNE-MARIE DAVID  
WINNER LUX 1973

RYAN O'SHAUGHNESSY  
IRELAND 2018

GUSTAPH  
BELGIUM 2023

**SATURDAY 7th OCTOBER**  
**CAMP & FURNACE IN LIVERPOOL**

**OGAE UK**  
EUROVISION FAN CLUB

# EUROVISION 2023 VOTING ANALYSIS



**Simon Bennett** offers his annual opinion and factual analysis of how the public and juries voted for this year's contest in Liverpool. He still hasn't recovered!



Liverpool was the perfect host city!

**W**

hat a difference a year makes! From the moment that the UK was confirmed as the host for the 2023 Eurovision Song Contest, it was clear that the country would embrace the contest wholeheartedly. Liverpool proved a fantastic host, bringing a level of enthusiasm to the contest that has not been seen in years, if ever. All this is stark contrast to the almost complete lack of interest shown by last year's host city.

Ironically, the Turin authorities were very vocal in how beneficial the contest had been to the city, although many Euro fans were a little alarmed to hear that they were offering advice to their opposite numbers in Liverpool. Given the huge week-long Euro-festival that Liverpool hosted, it is amazing that the city allegedly spent far less than Turin did in 2022.

## Liverpool embraced

We must not forget that the spectre of Covid still hung over the contest in 2022 and Liverpool was the first opportunity for a 'normal' contest since 2019. It was great to have a Euroclub again and a fantastic Eurovillage, but the most exciting development was the way the host city completely embraced the contest while striking what most thought was a very considered and appropriate balance between local pride and hosting on behalf of war-ravaged Ukraine. Only the nightmare of the ticketing and the exorbitant

accommodation prices marred the experience.

A 'home' contest, albeit a Ukrainian one, meant that a record number of OGAE UK members had an opportunity to attend a live show, a rehearsal or just soak up the atmosphere in the city. For many it was their first live Eurovision experience, and they are now hooked. It would be as well to remember, however, that Liverpool was very special, and not all Eurovisions are quite so memorable.

Sam Ryder's success in Turin meant that there was a great deal of speculation as to this year's UK act. The consensus of the rumour mill seemed to be that the BBC would take advantage of the contest's new credibility to try to sign up a big established name. In the end, the announcement of Mae Muller seemed a bit of an anti-climax to many, although she seemed confident and enthusiastic, and her song seemed much more Eurovision-friendly than almost any UK entry for the last 20+ years.

The BBC bombarded the country with Eurovision trailers and related programming, almost outdoing the other great event in May, King Charles' coronation. They even roped the new King and Queen into inaugurating the Liverpool stage.

Once rehearsals began, it was immediately clear that things would not run smoothly for the UK. Privately, people were extremely worried by Mae's live performance and confidence



SWEDEN



seemed to ebb away very quickly during the weeks running up to the Grand Final. On the night, despite the most amazing local support, the UK song flopped, and it was back to the disappointment of recent years with a second last finishing position. *I Wrote A Song* only attracted points from six countries, and all the hopes and dreams of 2022 were crushed.

Most fans would agree that 2023 was not a classic year for Eurovision songs. There was a small number of crowd-pleaser upbeat songs but otherwise the field was rather lacklustre. The voting scandal of 2022 led the EBU to introduce some important rule changes,

most notably abolishing jury votes for the semi-finals. More bizarrely, they also introduced a 'Rest of the World' televote, an innovation few seemed to think necessary or appropriate. Interestingly, however, they have still resisted calls for the Big Five plus reigning winner to at least perform their songs in the semi-finals.

**SEMI-FINAL 1**  
The strong one!

The first semi-final was generally regarded as by far the stronger and most competitive of the two. This was mainly down to the participation of the

two big favourites, Sweden and Finland, as well as other much-fancied entries from Israel and Norway.

When the semi-final results were finally published, there were few surprises other than the fact that Finland scored a very decisive victory, 42 points ahead of Sweden who were only just ahead of Israel. In hindsight, this result was probably obvious given the lack of a jury vote. Käärijä scored seven 12 points and five ten points, receiving points from all participating countries. Loreen by contrast only scored two 12 and four ten points (with the Finnish public only giving her five points perhaps in an attempt

to boost their own song's chances). Israel scored four 12s including that from the new Rest of the World vote.

Moldova received 12 points from both Italy and Portugal, while the latter received maximum points from both France and Switzerland, all of which proved that diaspora voting is still alive and well. Eleven countries awarded Latvia points, but they still failed to qualify, missing out on the crucial tenth place by just three points. The Netherlands scored just five points, Azerbaijan three, and poor Malta just two (one each from Israel and the Rest of the World).



SEMI-FINAL 1 VOTES

Voting was entirely by televote	Total score	Norway	Malta	Serbia	Latvia	Portugal	Ireland	Croatia	Switzerland	Israel	Moldova	Sweden	Azerbaijan	Czechia	Netherlands	Finland	France	Germany	Italy	Rest of the World
Norway	102		10	5	4	3	2	6	3	10	8	10	2	10	5	10	1	3	10	
Malta	3									2										1
Serbia	37		5					10	6			1	3	3		4	2		1	2
Latvia	34			2		4	4				1		6	1	1	3	3	1		8
Portugal	74	2	4	3			1	5	12	3	4	4		2	7	2	12	5	2	6
Ireland	10	3	3		1	2			1											
Croatia	76	4		12	7		5		5	5	3	5		4	2	6		10	5	3
Switzerland	97	8	6	1	3	5	7	2		4	7	8	7	5	8	8	6	8	4	
Israel	127	5	8	7	8	7	6	7	7		12	3	12	12	4	1	8	2	6	12
Moldova	109	6	1	4	6	12	10	3	2	6		6	4	7	3	7	10	6	12	4
Sweden	135	10	12	6	10	8	8	4	8	7	10		10	6	12	5	5	4	3	7
Azerbaijan	4				2			1		1										
Czechia	110	7	2	8	5	6	3	8	4	8	5	7	5		6	12	4	7	8	5
Netherlands	7	1				1					2	2	1							
Finland	177	12	7	10	12	10	12	12	10	12	6	12	8	8	10		7	12	7	10



AUSTRALIA



LITHUANIA



POLAND

## SEMI-FINAL 2

### A tough fight!

The second semi was definitely the weaker of the two and the scores were all over the place. No fewer than 12 of the 16 competing countries scored at least one maximum 12 points. Australia and Slovenia secured three 12 pointers, Poland, Lithuania, Armenia and Albania all scored two 12 pointers, with Austria, Cyprus, Belgium, Iceland, Georgia and Greece all securing one maximum 12 points.

Such was the spread of scores that, despite receiving 12 points from Denmark, and points from 11 other

countries, Iceland took the dreaded 11th place, 30 points behind Estonia. Georgia took 12th place with Greece in 13th scoring two points from Armenia and 12 from (surprise, surprise) Cyprus. Iceland returned the favour by awarding Denmark all of its six points, leaving Romania and San Marino to share the ignominy of scoring zero.

Many were surprised to learn that Australia won the semi with 149 points, with Austria and the much-maligned Poland not far behind. Only 50 points separated the first six qualifiers, but it was interesting to see Belgium, who had proved so popular in the arena only finish in eighth position.

The UK voted in the second semi-final and, in what has become something of a tradition, Lithuania and Poland topped the British televote, probably reflecting their large communities living in the UK. The points were awarded as follows:

- 12 points** Lithuania
- 10 points** Poland
- 8 points** Australia
- 7 points** Austria
- 6 points** Belgium
- 5 points** Albania
- 4 points** Cyprus
- 3 points** Slovenia
- 2 points** Estonia
- 1 point** Iceland

## THE GRAND FINAL

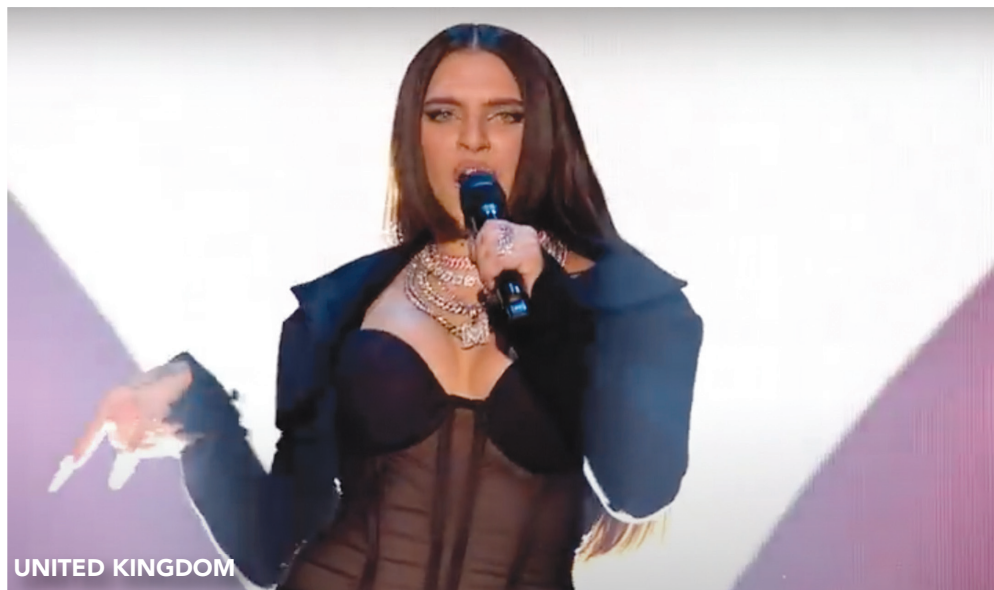
### Such excitement!

*(Tables are at the end of the feature.)* After an electrifying show we settled down for the voting and the first appearance of the 2023 juries. It soon became clear that Loreen was on course for a big score with no fewer than 15 juries awarding the maximum 12 points. Käärijä only received top marks from two juries (neighbours Norway and Sweden) while both Israel and Italy received 12 points from five juries each. Sweden piled on the points amassing 340 out of a maximum 444 jury points (77%) and taking an

### SEMI-FINAL 2 VOTES

Voting was entirely by televote except for San Marino where they had to use a jury

Total score	Denmark	Armenia	Romania	Estonia	Belgium	Cyprus	Iceland	Greece	Poland	Slovenia	Georgia	San Marino	Austria	Albania	Lithuania	Australia	Spain	Ukraine	United Kingdom	Rest of the World	
Denmark	6						6														
Armenia	99		6	3	12	10		8	5	1	12	4	4	8	1	2	10	3		10	
Romania	0																				
Estonia	74	1	6	5		2	3	3	3	2	5	2	10	3	2	10	4	1	8	2	2
Belgium	90	8	1		4		4	7	1	3	7	3	5	12	3	5	7	8	1	6	5
Cyprus	94	4	10	4	5	4		5	12	7	4	5	1	2	6	4	10	3	4	4	
Iceland	44	12			2	1					3	6	7	1	1	2	5			1	3
Greece	14		2				12														
Poland	124	7	8	3	8	7	6	10	5		8	8	2	7	7	12		4	12	10	
Slovenia	103	2	5	12	7	3	2	1	2	12		1	10	4	7	8	12	6	3	6	
Georgia	33		12	2	1						7	1			3	1		2		1	
San Marino	0																				
Austria	137	6	3	7	6	10	5	8	6	10	10	4	8		10	6	12	6	5	7	8
Albania	83	3	7	8		8	1	2	10	4	12		6			3	2		5	12	
Lithuania	110	5	1	10	5	8	4		6	2	10	12	5	5		6	5	10	12	4	
Australia	149	10	4	10	12	6	7	12	4	8	6	7	6	8	12	8		7	7	8	7



UNITED KINGDOM



enormous lead at the halfway mark of 163 points over Israel. The latter's popularity with the juries is a little perplexing as it seemed to be more of a crowd pleaser, while Italy perhaps underperformed expectations from the jury vote.

Conspiracy theorists and cynics interpreted *Tattoo's* commanding jury win as evidence of where the dark powers of Eurovision wanted the contest to go in 2024 for the 50th anniversary of ABBA's victory. However, Loreen's song was always going to perform strongly especially in such a varied field.

As expected, the televote was a very different story indeed, and we were treated to another nail-biting

finish. Finland's *Cha Cha Cha* scored a massive 376 out of a maximum possible 456 points (82%) from the televoters, receiving maximum points from no fewer than 18 countries. Sweden on the other hand did not top the televote in any countries and was 133 behind their arch-rival. Alessandra from Norway came in a very strong third place with a total of 216 points but only scoring one 12 points from Finland in what looked suspiciously like a tactical move to stop Loreen.

### Plight

Ukraine took fourth place in the televote perhaps reflecting the presence of large refugee communities in a number of countries as well as continued public sympathy for the plight of the Ukrainian people.

Having done so well in their semi-final it was interesting to see that Australia's *Voyager* only managed 20th place overall scoring just 21 points from the public compared to the 149 they scored in the preliminary round. Gustaph from Belgium meanwhile went from 90 points in the semi to 182 in the Grand Final, finishing in a solid seventh place in the overall televote.

Only Sweden and Finland received points from every country, with Finland scoring a double 12 from two countries (Sweden and Norway). Similarly, Israel managed to score a maximum 24 points from both Azerbaijan and Armenia, with Ukraine scoring 24 from Czechia. Predictably, the Greek public awarded Cyprus' Andrew Lambrou a maximum

12 points although the Greek jury only gave him four points perhaps providing the clearest evidence that the juries may well still have a purpose.

The biggest discrepancies between the jury and public votes were unsurprisingly for Spain and Croatia. Blanca Paloma's haunting yet slightly weird *Eaea* finished ninth with the juries, amassing 95 points, the public meanwhile placed Spain last with just five points (three from neighbouring Portugal and two from the new Rest of the World vote). Croatia's *Mama ŠĆ!* was a novelty act in the best traditions of Eurovision and so it was no surprise that they finished a dismal 25th with the juries but a very creditable seventh place with the public vote.

Unfortunately, after the fantastic result in 2022 it was very much back to business as usual for the United Kingdom with a return to the bottom of the scoreboard. Just six juries awarded Mae Muller points and the performance with the public was even worse with just Malta and Ukraine awarding the UK points. To some extent, host countries have traditionally performed badly, but the UK's final score was probably due mainly to the rather weak vocals that marred the performance. In reality, the powers that be at the BBC probably breathed a huge sigh of relief as it is hard to imagine that the broadcaster could have hosted again in 2024 after the gargantuan effort that they put into Liverpool 2023.

## HOW THE UK VOTED

The UK awarded its points in the Grand Final as follows:

	JURY	TELEVOTE
12 points	Sweden	Finland
10 points	Australia	Lithuania
8 points	Lithuania	Poland
7 points	Belgium	Norway
6 points	Estonia	Belgium
5 points	Spain	Sweden
4 points	Israel	Ukraine
3 points	Armenia	Israel
2 points	Italy	Australia
1 point	Slovenia	Moldova

The split between the jury and televote sums up the overall voting, with Sweden finding favour with the juries and Finland with the public. Had Finland just been able to muster a few more jury votes, the end result might have been very different. Again, Lithuania, Poland and Ukraine scored with the public vote probably because of the large communities living in the UK. The only surprise was perhaps that the UK jury only awarded Italy two points.

## REST OF THE WORLD

The EBU introduced a Rest of the World vote in each of this year's shows. Viewers from non-participating countries were able to vote on-line to add an extra dimension to the competition. Given the contest's popularity in North and South America, the RoW was expected to bring points





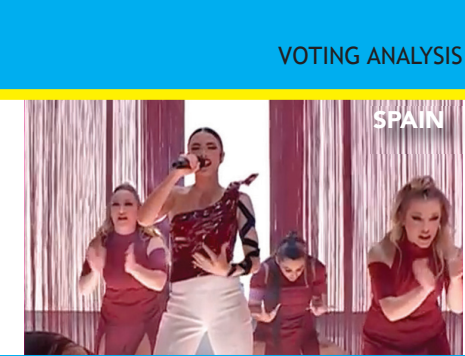
ALBANIA



BELGIUM



IRELAND



SPAIN

to the likes of Ireland, Spain and Portugal, while other countries with large diasporas outside Europe were also expected to benefit. Some even suggested Australia could profit from people in New Zealand voting, although this argument probably did not take into account the rivalry between the two nations.

In the end the RoW voters awarded their points as shown below.

Generally, the RoW voting seems to have reflected the various organised diasporas around the world. Countries like Israel, Armenia and Albania seem to be particularly effective at mobilising their overseas communities. It must also be remembered that the RoW vote provided a forum for voters in countries like Bosnia & Herzegovina, Montenegro, Slovakia and Kosovo which border participating countries and sometimes share ethnic communities. Countries such as Ireland, Portugal and Spain with large diasporas or related

populations but which seem less able to mobilise these communities did less well.

The addition of the RoW vote seems unnecessary and yet another example of the EBU's obsession with trying to widen the contest's appeal beyond Europe and participating countries. It also served to further reinforce the diaspora voting just as the abolition of the semi-final juries removed the only counterbalance to such votes. Given the ever-growing popularity of the contest and its status as the world's premier live music competition, it is strange that the EBU seems to be constantly looking for ways to further increase viewership while risking the intrinsic Europeanness of the contest which must be one of its core strengths. This very much seems to be a case of 'if it ain't broke, why fix it' but the EBU (and SVT) will no doubt come up with yet more 'improvements' next year.

	SF1	SF2	GRAND FINAL
12 points	Israel	Albania	Israel
10 points	Finland	Armenia	Finland
8 points	Latvia	Austria	Armenia
7 Points	Sweden	Australia	Sweden
6 points	Portugal	Slovenia	Albania
5 points	Czechia	Belgium	Ukraine
4 points	Moldova	Lithuania	Norway
3 points	Croatia	Iceland	Croatia
2 points	Slovenia	Estonia	Spain
1 point	Malta	Georgia	France

## END OF THE JURIES?

After the infamous "voting irregularities" last year, it was perhaps unsurprising that the EBU and Contact Group decided to abolish the juries as part of the main voting for the semi-finals this year. Many fans have taken this as an indication that the juries' days are numbered but that may not be the case. The juries are there for a reason and fulfil a very important purpose. They act as a vital counterweight to diaspora/ neighbour voting as well as being a brake on novelty or comedy acts. Without the juries there would be a very serious risk of a rush to the bottom, with countries entering populist acts or employing increasingly ridiculous stagings designed to attract votes like internet click bait.

## Supervision

The current 50/50 system has served the contest well and the juries help to maintain the standard of the songs entered, even if it is frustrating that the "people's favourite" does not always win. Clearly the juries are only as good as the jury members, and there is certainly a case for increasing the size of juries and having additional supervision and oversight, but the EBU will hopefully approach any further changes very carefully. They may prefer to instead consider having a separate trophy for the public vote winner or tweaking the voting system so that no country (or artist) faces the humiliation of nul point.

## LANGUAGE DIVERSITY

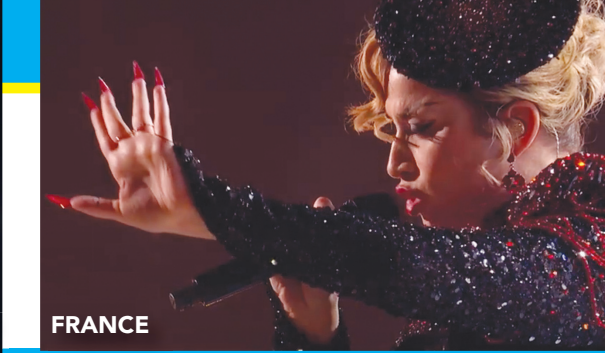
The level of language diversity seems to have remained fairly constant with ten of this year's finalists sung in a native language (12 if we include the UK and Australia). This is very much in line with last year. Only two of the Top Ten were sung entirely in a native language, well down on last year. Interestingly, however, all the non-qualifiers were sung in English.

Given that the contest was being staged in the UK for the first time in a quarter century, and that the host city was the home of the Beatles, it was perhaps to be expected that English would dominate, but foreign languages are thankfully still very much in evidence. Perhaps the EBU could consider a one year-only return to the language rule when the contest reaches its 70th anniversary.

Liverpool was definitely one of the best organised, best staged and best hosted contests ever. The line up of songs may not have been the greatest, but the top two places were taken by songs that have already proved to be commercial successes and which seemed destined to become future Eurovision classics.

*(See over for full Grand Final Jury and televote voting.)*





# THE GRAND FINAL JURY VOTE

	Total score	Jury vote score	Televoting score	Ukraine	Italy	Latvia	Netherlands	Malta	Moldova	Ireland	San Marino	Azerbaijan	Austria	France	Finland	Belgium	Germany	Portugal	Croatia	Estonia	Armenia	Poland	Romania	Iceland	Serbia	Cyprus	Norway	Switzerland	Australia	Denmark	Spain	Israel	Sweden	Georgia	Czechia	Slovenia	Greece	Albania	Lithuania	United Kingdom			
Austria	120	104	16				1	1			6			10	2	12	2				2			8	6	10		7	6	7	6					3	7			8			
Portugal	59	43	16				5	3	8					5	3				1									2		6								10					
Switzerland	92	61	31		4		6	6				4	4	3	10			2				2				2							6				1	2	7				
Poland	93	12	81	6												2					1		1									2											
Serbia	30	14	16		1												3	4						1														1					
France	104	54	50				3			5					7	1					7					4				6	5		10								6		
Cyprus	126	68	58			6		5	4				2		1						5	10	6				7		3	5		1	1	3				4	4	1			
Spain	100	95	5			8	7		3		2	7				6	7	10		6	2	6			3	3	6	1	3	4						3	2		1		5		
Sweden	583	340	243	12	8	10	12	12	12	12	4	10	10	6	12	8	12	5	10	12	10	7	10	7	5	12	10	6	7	12	12	12			4	10	7	6	12	12	12		
Albania	76	17	59						1			8											5														3						
Italy	350	176	174	2		3		10	10		12	6	12	2	6	7	4					6	12		2	5	6	8	1		10		7	8	4	12			2		2		
Estonia	168	146	22	5	6	12			7		10	1					10	8				8	8					10	8		7	5	2	5	2	10			8	5	6		
Finland	526	150	376				10	8		8		3	8	8		5								10	7	3	12		5	8	1	8	12	1	5							3	
Czechia	129	94	35	7	7		8			3			5	4	8	3	5	7						6	1	1	4	12				4	3			6							
Australia	151	130	21	8					5	4	5	5				4	8	12			8	4	3	12		8	5	2		2					2	7	4	5	3	4	10		
Belgium	182	127	55		2	2	4			10	7		3		5			6			6	5	2	5				12	3	4	3			12		5	12	5	7	7			
Armenia	122	69	53		5	1			2	6			1	7							3	1					4	5		3				10	8			10		3			
Moldova	96	20	76								3									2			7																				
Ukraine	243	54	189		10	4			6			2		1							7	3														12					2		
Norway	268	52	216					2			1						6	1						4				4		10	2	10	8										
Germany	18	3	15																					2																			
Lithuania	127	81	46	10	3	7		4		1	8		7				1					3						10	4					6		8					8		
Israel	362	177	185	1	12	5	2	7		7		12		12		10					8	4	12	12	4		10	7	3	1			8		5	7			8	6	10	4	
Slovenia	78	33	45	3									6													12										6							1
Croatia	123	11	112															3								8																	
United Kingdom	24	15	9	4						2					4															1			4										



# THE GRAND FINAL TELEVOTE

	Total score	Jury vote score	Televoting score	Ukraine	Italy	Latvia	Netherlands	Malta	Moldova	Ireland	San Marino	Azerbaijan	Austria	France	Finland	Belgium	Germany	Portugal	Croatia	Estonia	Armenia	Poland	Romania	Iceland	Serbia	Cyprus	Norway	Switzerland	Australia	Denmark	Spain	Israel	Sweden	Georgia	Czechia	Slovenia	Greece	Albania	Lithuania	United Kingdom	Rest of the World				
Austria	120	104	16				4								2										3			7																	
Portugal	59	43	16											5														7			4														
Switzerland	92	61	31		1							1	2		1		3				4	2					5			4				8											
Poland	93	12	81	12			2		4	8	1					4	4				3	5			7		2	6			5							1		1	8	8			
Serbia	30	14	16					2												7								1									6								
France	104	54	50					1								2		2																1	2			3	3	3	1		1		
Cyprus	126	68	58						3		5	6									8	4	1					2		8	2						12	7							
Spain	100	95	5															3																									2		
Sweden	583	340	243	3	3	8	8	10	8	6	8	10	4	3		10	1	7	2		10	7	7	8	10	6	8	10	5	10	8	5	4		7	6	4	8	10	7	5	7			
Albania	76	17	59		7			3					3			3	8		6																		7	4					6		
Italy	350	176	174				3	12	5		7	4	8	7		7	10	6	8		2	3		7	1	2	6	7	10		3	6	7	6	5	1	8	5	12	6					
Estonia	168	146	22			6	5																																				5		
Finland	526	150	376	10	6	12	12	8	7	12	12	8	12	6		12	12	10	10		12	6	10	10	12	12	7	12	8	12	12	12	12	12	12	12	8	10	10	10	6	12	12	10	
Czechia	129	94	35	2	2	1			1			3				10										4									2	3				1					
Australia	151	130	21					1								8					6				3																			2	
Belgium	182	127	55				10			3							2		1									3	6	3		7					2				6				
Armenia	122	69	53						2								12																		2	3		12	2		2			8	
Moldova	96	20	76	6	12					4	3						8	3																	1	1	5		3	5			2	1	
Ukraine	243	54	189		8	7		5	12	7	6	7	5	4		1	7	12			8	1	12	4	2		10	1			7	10	8	4	10	12					10	4	5		
Norway	268	52	216	7	10	3	7	7	6	5	4	2	7	1	12	8	5	4	5		7	4	8	5	8	5	5		2	6	10	8	10	10	10	2	7	5	6	4		7	4		
Germany	18	3	15										6		5														4																
Lithuania	127	81	46	4		10				10	2										5		1																					10	
Israel	362	177	185	1	5	5	6	6	10	1	10	12	1	10		5		5	4																										12
Slovenia	78	33	45			2						5				7					1		2	2		8				1															
Croatia	123	11	112	8	4	4				2			10		4		6												6	4					6	5	1	4	12		8	4		3	
UK	24	15	9	5				4																																					

# JURIES: A QUESTION OF BALANCE



Once more the jury system has caused controversy. Is it time to rethink the voting process again? Eurovision historian **Chris West** has doubts.

Isn't it time to ditch the juries? Since 2016, when the current system of awarding points began, no artist apart from Kalush Orchestra has gained more public votes than Käärijä. Last year, six juries were accused of cheating, and Moldova's Trenulețul was the second most loved entry by the public but gathered a measly 14 jury points. In 2019, KEiiNO were the public's favourite but were ranked 18th by the juries. Juries came back in 2009 after a string of complaints about bloc voting and excessive gimmickry. Eurovision has moved on.

However, I shall argue that the jury system is still useful – but needs to be reformed.

Why is it still useful?

First, it creates a broader contest. The public do tend to vote for extravagantly-staged entries. This year, Estonia's

simple *Bridges* was moving, well-crafted and well sung, but only got a handful of public votes. Spain's *Eaea* was creative, unusual and imaginative, and fared even worse. Eurovision is richer for songs like these, but to have them, it needs to incentivise artists like Alike and Blanca Paloma with the possibility of doing well. Juries provide this incentive.

There is also the excitement of the current system of announcing the results. It really isn't all over till it's over – even this year, I felt Finland might be so super-popular with the public that it would triumph. That is a huge improvement on the old days when runaway winners could emerge after a handful of results.

How could the system be reformed? Like creative agencies, Eurovision juries are only as good as the brief they



Finland's Käärijä won the public vote

are given. The EBU website tells us that they are currently asked to vote on four criteria:

- **Composition and originality of the song**
- **Quality of the performance on stage**
- **Vocal capacity of the performer(s)**
- **Overall impression of the act**

There was a rumour that this was being changed for this year. It wasn't.

Is this still helpful? Criterion three is particularly problematic. Some great artists have poor 'vocal capacity'. Rappers don't have a huge range – they don't need it. Leonard Cohen? Bob Dylan? And don't criteria one, two and four really all add together into one simple question: was the song three minutes of magic? The juries could be asked simply to rank the songs in order of 'memorability' – of impressiveness, 'three-minutes-of-magic-ness'.

The way the juries vote could change. Currently each juror awards places (and thus points) and these are then added up to create a master list. The process could be more collaborative, with members discussing and agreeing on one single list. Eurovision's answer to the movie *Twelve Angry Men*. This process would be particularly effective if...

...There was a fan on the jury.

Currently, there are five jurors in each country, selected by their broadcaster, all with (to quote the EBU) 'a solid musical/artistic background and relevant professional experience (with proven track record)'. (Shouldn't 'knowledge of the contest' be a criterion, too?) Adding a local fan would make the number up to six – half a courtroom jury. I suspect there would be no shortage of volunteers from OGAE branches all round Europe and beyond.

The clamour to scrap the juries is understandable. Having loved the three songs to have suffered most under them in recent years, I am almost convinced. But not quite. Juries bring balance and artistic diversity to the contest. Let's keep that good side, and evolve the worse side away. ■



This graphic has been making the rounds on Facebook and shows Finland came top with the public in 18 countries, while Sweden, who won the contest, failed to get any top marks!



# LOVE AND PEACOCKS

Former OGAE UK President **Alasdair Rendall** explains how the club delivered the Liverpool Eurovision experience to the many members and visitors



Alasdair on the Euroclub stage

## “The UK will host the Eurovision Song Contest”

A year since we first heard that phrase uttered on the news bulletins, it still feels utterly surreal that this actually happened. Was it a dream? Did we really spend the most amazing week in Liverpool?

When it was first announced that the UK would be hosting Eurovision, I must admit to feeling rather bittersweet. While it was obviously amazing that the UK would host, I did feel a sense of disappointment, having stepped down as OGAE UK President only the previous year, after six years where hosting the contest seemed like a pipe dream.

I was therefore delighted and honoured to be asked to chair the Liverpool Organising Committee, which was given the mammoth task of organising not only the Euroclub,



but the overall fan experience for the thousands of OGAE members coming to Liverpool from across Europe and beyond.

In the autumn of 2022, through discussions with Liverpool City Council (who were an absolute pleasure to deal with throughout), it was revealed that Camp & Furnace would be designated the Euroclub. And, in a change to some previous years, it would not be run by the host broadcaster, but would be run as a commercial entity, open to



Charlotte Perrelli performs



Liverpool embraces Eurovision



Simon Bennett



John Bennett, Alasdair, Vaughan Staples and Euroclub staffer



Ferry across The Mersey

the public, with the venue taking the commercial risk, and with OGAE being tasked with creating the content. A great honour for OGAE, but also a huge responsibility for the club.

At the end of November, myself, OGAE UK President Vaughan Staples and OGAE International President Simon Bennett went for an initial meeting at Camp & Furnace. From the moment we walked in, we knew this would be something special. The enthusiasm of the team there – particularly Paul Speed, Jack Clarke and Greta Speed – was incredible.

Although I think it's fair to say that even then they were probably unaware of what hosting a Euroclub would actually involve! As we left the venue after that initial visit, Vaughan, Simon and I were almost in stunned silence at just how perfect the venue was, and the possibilities that lay before us in terms of putting on a Euroclub that would make the UK, Liverpool and OGAE proud.

The first task was to get an organising team together. We had many applicants,

and it was a tough job selecting, but I'd really like to extend my thanks to the rest of the hosting committee, who did a fabulous job. Our initial planning meeting took place just a week before Christmas, but even then we were throwing ideas around about particular guests, DJs, formats etc. We were all clear that, as Sam Ryder said, while we were hosting, it was Ukraine's party, and we wanted to ensure that Ukraine was well represented.

**PLOTTING**

The first two months of 2023 really seem to be a bit of a blur. It felt like I spent every evening and most weekends having multiple email conversations with the managers of Eurovision acts past and present, slowing plotting things on a giant spreadsheet (and in the initial phase – a large A3 piece of paper on my living room floor, plotting the various acts and their fees per night). Thankfully, after a decade of running London's Eurofest, as well as involvement with a number of Euroclubs I had some experience of

liaising with Eurovision acts, and some contacts to draw upon. Post-pandemic, costs have risen substantially, and of course it's not just the performance fee that we have to pay for – there will be flights, baggage costs, airport transfers, hotels, plus various other incidentals. Let nobody ever say that Eurovision is a cheap hobby!

I was keen to get a mix of acts from a variety of styles, with a mixture of familiar faces, and ones that hadn't done a Eurovision party for a while, as well as ensuring a good representation of UK and Ukrainian acts. I was particularly happy that we were the first venue to secure the return of

Jemini and I'm delighted that, thanks to the contacts book of our very own Dean Asker, we were able to bag a performance from none other than Samantha Janus/Womack! The DJ line-up was also crucial to Euroclub's success and we were therefore lucky to draw on the established OGAE DJs from across Europe, but also a number of UK-based DJs in the OGAE community who gave some excellent sets, and I hope we will see them asked to DJ at future Euroclubs.

Of course, it's not just about live performances, and there was work to do for the team, and our friends at Camp & Furnace, for everything



A message to our hearts with Samantha Janus/Womack



The Eurocafé was very popular



Jemini reunited!

from doing the social media updates, to press releases. I'd also like to thank Mark Bowerman for pulling together a great Euroclub website at a moment's notice! Everyone pulled together, and all the teams at Camp & Furnace were a pleasure to work with.

While all this was going on, I was working on some of the other aspects of the fan experience. After an afternoon walking around various bars of Liverpool (it's a tough job but someone's gotta do it...) I settled upon The Peacock as the venue for the daytime Eurocafé. Again, I don't think they quite knew what they were letting themselves in for, but they embraced their role with enthusiasm. There was also work with Mersey Ferries to secure an exclusive ferry cruise for OGAE members, there was working with the Museum to have use of their space, producing the Euroclub polo shirts, the list goes on...

Eurovision fortnight was soon upon us, and time to see whether all our meticulous planning and panicked staring at spreadsheets (oh \*\*\*\* I

think I've forgotten to include the accommodation costs for [enter name here]) would be worth it. We got things warmed up with three days of meet & greets at Camp & Furnace. Despite this being a pretty short-notice event, and before many of the fans had actually arrived, turnout was still good, and I'd like to thank co-hosts Simon and Dean for excellent chairing. With a bit of modification I hope this is something that OGAE is able to be involved with in future years, as it was well received by many of the fan press and the acts.

### BLUR

As for the rest of the week...well after the doors opened for Euroclub on the first Friday evening, through until the moment we stumbled out into the morning sunshine (and a McDonald's breakfast that became the unofficial after-after-party) following final night, the week passed in a bit of a blur. The acts did their turn, the crowds packed the Euroclub (were you Team Camp, Team Furnace, or were you Team....&),

the 3.00am bratwursts and supplies of Lonkero kept the fans happy, the sun (mostly) shone on Eurocafé, the tech (mostly) worked for Sean's fab Euroquiz, the Euroferry sailed.

I want to take this opportunity to put on the record some thank yous – to Vaughan, Simon, and the boards of OGAE UK and OGAE International for great collaboration. To all the acts and DJs. To Paul, Greta, Jack, Shirley and everyone at Camp & Furnace (some of whom are now OGAE members!) for being the most amazing venue to work with. To Maureen and the team at The Peacock. And of course to everyone on the hosting committee for all your hard work and good humour – John B, Nathan, Mario, Jack, Catherine, John L, Dean, Jane and Christian.

And thank you to everyone who came along to enjoy the experience. Let's hope we did OGAE UK proud! ■



Alasdair with Jedward. Alasdair is the one in the middle.



“I feel better in my sweater, but hey, wait... Do you want to dance?”, no, no I don’t, I’m far too socially awkward for that. But here I am, a few gas station champagnes down the hatch and, like cha cha cha, to the front of that arena I’m heading!”

# EUROVISION TOGETHER

Steve Thornton tackles a rising and serious problem in society. Here’s his very personal account of what Eurovision has meant to him.

**T**he Eurovision Song Contest has been an unexpected lifeline for me, providing comfort, friendship, and a renewed sense of purpose during my battles with chronic anxiety, depression, and various health problems. As someone who has often felt socially isolated, the Eurovision fandom has become a safe and supportive place where I have found lifelong friends and a sense of belonging. In some of my darkest times when leaving the house seemed impossible, connecting with friends online in the Eurovision world became a beacon of light, offering a connection to the outside world and something to eagerly anticipate. The winter months hit especially hard for me, but in recent years the dark weekend nights have transformed into something I look forward to with our marathons of national finals.

It was for Eurobash in Bristol 2021 when I decided to step way out of my comfort zone and attend my first in-person OGAE event. I was filled with nerves, especially



I made that week will stay with me for a lifetime - a bucket list item proudly checked off. The whole experience proving that I could face my anxieties head-on and emerge stronger. Though I embarked on the journey to Liverpool alone, I quickly realized that I was never truly alone. Liverpool had truly embraced the contest in a way I'd not ever anticipated, it was living and breathing Eurovision. For what has felt like a very niche obsession to find myself in a city embracing the contest so much felt like a dream.

**CONCERNS**

First setting foot in the arena is a moment that'll stay with me a lifetime. I had so many concerns, would my tickets work (oh the barcode drama that morning!), how would I feel going alone, would it be too loud, crowded, stressful... but standing at the front of the arena, the heat of the pyros on my face and the acts I love performing right there, I just looked around and thought... wow.

Mental health is a vital subject that demands open dialogue and empathy. The Eurovision Song Contest, with unifying spirit, has inadvertently become a platform for discussions surrounding mental well-being. My experience within the Eurovision community highlights the healing effects of finding acceptance, friendship, and shared passions within a supportive network. The Eurovision Song Contest has become a celebration of resilience, connection, and unity for many of us.

My hope is that by sharing my story others feel empowered to make those steps too. The Eurovision bubble doesn't just last until May, there are so much to get involved in throughout the year, be that on the Facebook group, local meet-ups, the annual EuroBash, and so much more. ■

when walking into the crowded pub for the Friday night drinks alone. What awaited me that night was a heartwarming surprise - a welcoming and accepting crowd. As I mingled with fellow Eurovision enthusiasts, I felt an instant connection, I'd found my people. I left that weekend on an exhilarating high, having met friends I had only known online and forged new friendships that allowed me to let my guard down and be my authentic self.

**ANXIETY**

This year with the contest so close to home, it was time to pursue a long-held dream - attending the Eurovision Song Contest in person. Anxiety and the fear of the unknown had always held me back, but this time, I felt a newfound confidence. The sheer scale of the week, the scale of the planning involved, the fear that the whole thing would just become too much, it was all a bit overwhelming, but the fear of missing out was huge! From the moment I arrived, I was surrounded by a network of like-minded individuals and the worries I'd had leading up to the week quickly settled. The memories



In the words of Käärijä:  
 “I don't usually go and drop my guard, not me. But now I am that guy, now I am that guy. I head towards dance floor, Like a cha cha cha, And this world ain't making me scared no more”

# QUIZ LUXEMBOURG IN THE CONTEST

At this year's Grand Final in Liverpool we were given the wonderful news that Luxembourg is to return to the contest next year. Our quiz this time celebrates Luxembourg's history in the contest. Good luck!



**1 Anne-Marie David won for Luxembourg in 1973. When she represented her native France in 1979, how many points did the Luxembourg jury award her?**

- 2 Including 2024, how many times has Luxembourg entered the contest, and when was their first entry?
- 3 Luxembourg has won the contest five times, as many as the UK. What were the years and the host cities?
- 4 Of Luxembourg's entries to date, how many were performed by acts who were from Luxembourg itself?
- 5 Luxembourg was the first country to win two contests in a row outright. True or False?
- 6 Three solo artists represented both Luxembourg and another country over the years. Who are they and which other country did they represent?
- 7 When Luxembourg achieved their five wins, who was runner-up on each occasion?
- 8 When Luxembourg last entered the contest, what was their entry, and what was the host city?



**9**

**The most commercially successful Luxembourg entry was *L'Amour Est Bleu*, by Vicky [Leandros] in 1967. In what position did it finish in the contest?**

- 10 Three American singers represented Luxembourg over the years, one as a solo artist, one as a member of a vocal group and one as the lead singer of a band. Who are they?
- 11 Which former entrant for Luxembourg released an introspective collection of songs in 2020 until the title *The Lockdown Sessions*?
- 12 After winning the contest two years in a row, Luxembourg declined to host the contest for a second consecutive year in 1974. Which city hosted the contest instead?
- 13 The last Luxembourg entry performed entirely in Luxembourgish was *Sou Fräi* in 1992. What does *Sou Fräi* mean and who performed the song?
- 14 Who is the only Canadian solo artist to have represented Luxembourg?



**16**

**Luxembourg was represented in 1990 by Nice native Celine Carzo. What was the song?**



**20**

**Who is this artist who represented Luxembourg in 1984, the last time they hosted the contest?**

**When Luxembourg last hosted the contest in 1984, who is the pictured compere?**



**15**

- 1 12, of course!
- 2 38 times. Luxembourg first took part at the very first contest in 1956.
- 3 1961 in Cannes, 1965 in Naples, 1972 in Edinburgh, 1973 in Luxembourg, 1983 in Munich.
- 4 Nine.
- 5 True, in 1972 and 1973. Spain won two in a row in 1968 and 1969 but the latter was a four-way tie for first place.
- 6 Romuald (Luxembourg 1969, Monaco 1974), Ireen Sheer (Luxembourg 1974, Germany 1978), Anne-Marie David (Luxembourg 1973, France 1979).
- 7 United Kingdom in 1961, 1965 and 1972; Spain in 1973; Israel in 1983.
- 8 *Donne-Moi Une Chance*, performed by Modern Times. It finished 20th out of 25 in Millstreet, Ireland.
- 9 Fourth.
- 10 Jeane Manson (1979), Diane Solomon (1985) and Maggie Parke (fronting Park Cafe in 1989).
- 11 Lara Fabian, who came fourth for Luxembourg in 1988 with *Croire*.
- 12 Brighton.
- 13 *So Beautiful*. It was performed by Marion Welter and the band Kontinent.
- 14 Sherrisse Laurence. She came fourth with *L'Amour De Ma Vie* at the 1986 contest in Bergen.
- 15 *Désirée* Nobsusch.
- 16 *Quand Je Te Reve*.
- 17 The Netherlands. The song was *Toi, performed by Geraldine*.
- 18 *Puppet On a String*, the UK winner in 1967 performed by Sandie Shaw.
- 19 Jean-Claude Pascal (won for Luxembourg in 1961, 11th for Luxembourg in 1981), Vicky Leandros (fourth for Luxembourg in 1972), Anne-Marie David (won for Luxembourg in 1973, third for France in 1979).
- 20 Sophie Carle. She finished ninth with 100% *D'Amour*.

## ANSWERS

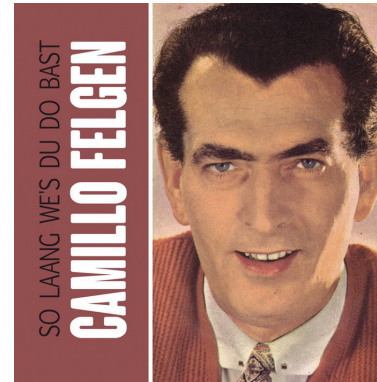
# THE 10 ESSENTIAL LUXEMBOURG ENTRIES



With the news that 2024 will see the return to the Contest of The Grand Duchy, it falls to **Marcus Keppel-Palmer** to look back over the storied history of Luxembourg at Eurovision

## VICKY LEANDROS *L'Amour Est Bleu* (1967)

Luxembourg has won Eurovision on five occasions, with Vicky Leandros victorious in 1972. However, the song from her selected is her earlier appearance in 1967 which finished fourth on the night. Vicky sang about love being blue and grey, despite the show being in black and white. The string laden ballad was delivered emotionally by Vicky, who had snuck over from Hamburg, and she would go on to record versions of the song in several languages including English (*Colours Of Love*). However, the tune is best remembered in the instrumental hit version by Paul Mauriat and his Orchestra.



## CAMILLO FELGEN *So Laang We's Du Do Bast* (1960)

Camillo, like Vicky, represented Luxembourg twice at Eurovision, in 1960 and then again in 1962, before going on to commentate for RTL in later contests. For his first entry, Camillo sang a typical chanson ballad, which while melodic lacked any spark and came last. What distinguished *So Laang We's Du Do Bast* is that it was the first, and for a long time only entry from the Grand Duchy performed in Luxembourgish rather than French. Camillo, who came third in 1962, was also an oddity, being a performer who actually was from Luxembourg. Later in his career, he would host the TV show, *Jeux Sans Frontieres*.



## JEAN CLAUDE PASCAL *Nous Les Amoureux* (1961)

Jean Claude was another two-time representative of Luxembourg (he returned in 1981) and this chanson ballad written by Jacques Datin and Maurice Vidalin about lovers who were thwarted in their love won the contest with 31 points. *Nous Les Amoureux* was very much ahead of its time as the song is about gay lovers – as Pascal himself revealed later on. Pascal, who was gay, explained that the genders of the lovers were never revealed, hence coded for the gay affair. Pascal was also a fashion designer, had a lengthy and successful film career, as well a singer-songwriter and author.

## SOPHIE & MAGALY *Le Papa Pingouin* (1980)

The Luxembourg entry for 1980 came from the pen of Ralf Siegel and was a spritely schlager song performed by 18-year-old twins Sophie and Magaly Gilles. Memorable for the dancer dressed up as the eponymous penguin, Sophie and Magaly finished a somewhat lowly ninth on the night but were rewarded with a big hit in France. This was one of three entries from the pen of Siegel, here co-composed with Bernd Meinunger, Pierre Delanoe and Jean-Paul Cara, who had written France's winner in 1977. *Le Papa Pingouin* had a new lease of life in 2006 when a version of the song by the animated character Pigloo was released and topped the French charts.



**GERALDINE****Toi (1975)**

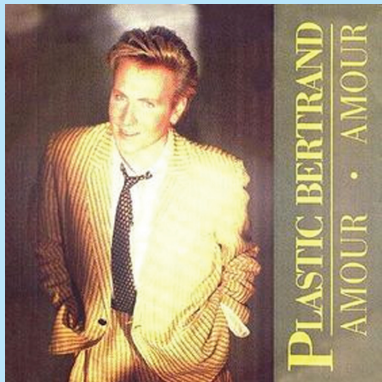
Another example of the net cast far and wide by RTL in finding Eurovision entries was in 1975 when they commissioned Ireland's Phil Coulter to write a song for Ireland's Geraldine Brannigan, who sang *Toi* into a respectable fifth place, despite her inability to speak French. Geraldine had been in a band called Geraldine & The Brannigans before catching the eye of Coulter, who had co-written the UK 1967 winner as well as Cliff's *Congratulations* for 1968. Much in love with Geraldine, they married in 1998. Coulter persuaded his songwriting partner, Bill Martin, to collaborate on the song, with French lyrics supplied by Pierre Cour.

**BACCARA****Parlez-Vous Francais (1978)**

In 1978 Luxembourg sent one of the most classic entries of all-time (if the performances of it at OGAE conventions are anything to go by!). Mayte and Maria, both Spanish flamenco dancers, formed the duo Baccara and immediately topped the charts worldwide, including the UK, in 1977 with *Yes Sir I Can Boogie*, one of the biggest selling singles ever. *Sorry I'm A Lady* also reached the UK Top Ten and it seemed that the similar sounding *Parlez-Vous Francais*, from the pens of Rolf Soja and Frank Dostal would win Eurovision. Disappointingly it finished seventh but remains one of the most beloved Luxembourg songs.

**PLASTIC BERTRAND****Amour-Amour (1987)**

The Belgian punk rocker Plastic Bertrand was the somewhat surprising choice as Luxembourg's entrant in 1987. *Ça Plane Pour Moi* had been a big worldwide hit in 1978 reaching number eight in the UK for Bertrand, while later that year his version of the Small Faces' *Sha-La-La-La-Lee* also reached the UK Top 40. The Eurovision entry, co-written by Bertrand, was a lively bubbling typical 1980s song performed by the hyperactive vocalist, who was wearing a pink jacket with prominent shoulder pads that would have fitted right in to *Dynasty*. Four points was the measly return for this and a last but one finishing placing.

**SARAH BRAY****Un Baiser Volé (1991)**

Luxembourg would withdraw from Eurovision in 1993 but in their last throes they sent this gem of a power ballad. Sarah (or Mick Wersant as she normally performed) from the band Skara Bray gave the song all she had, belting it out while wearing distractingly large earrings. The 1991 contest was very strong and Sarah only finished 14th with 29 points. The song was co-written by Mick and Patrick Hippert from the band Skara Bray as well. Since then Hippert has had a career writing music for film and television, while Wersant has changed career and now works as a beautician.

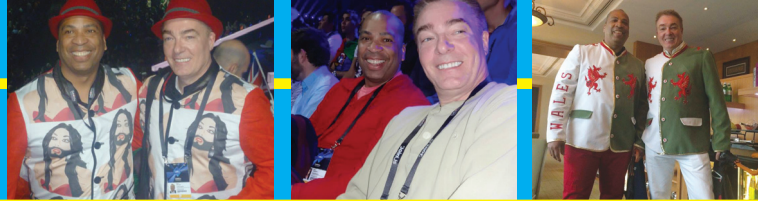
**JEANE MANSON****J'ai Déjà Vu Ca Dans Tes Yeux (1979)**

Another example of the international provenance of performers for Luxembourg was the choice of the American singer, Jeane Manson. She started her career by modelling for *Playboy*, before moving to Paris and finding acting roles in films with Charles Bronson, Mickey Rooney, Christophe Lambert and more. Her music career started working with Sacha Distel, but really took off when she started working with songwriter Jean Renard. Jeane had a worldwide hit with *Avant De Nous Dire Adieu*. Renard also wrote the Eurovision ballad with which Jeane finished 13th.

**ANNE-MARIE DAVID****Tu Te Reconnaîtras (1973)**

Luxembourg has won on five occasions so far and we cannot end without selecting another winner. Arise Anne-Marie who was born in Morocco and so joins the pantheon of international artists to represent the Grand Duchy. Representing Luxembourg as host nation held no fear for Anne-Marie who performed the classic ballad with panache and at the end she narrowly won ahead of Spain and the UK. Under the English lyric of *Wonderful Dream*, Anne-Marie reached number 13 in the charts. She would return to Eurovision in 1979 representing France and finishing third.





## THIS ISSUE MARTIN PHILLIPS

Darron and Martin in Malmo 2013

Martin Phillips grew up in Swansea, went to university in London and left the UK in 1989 for a short assignment working for a Rockefeller heiress at the iconic 30 Rock building in New York City. That assignment lasted six months, but he has remained in New York and Connecticut ever since with his fellow Eurovision fan husband Darron, and they will celebrate 30 years together while in Malmo next year. Martin has held various corporate HR roles in a number of industries and is currently in a global role with a medical device company.

While HR and Darron have been constants in his life for 30 years or more, the Eurovision Song Contest has been so for more than 50 years. Martin's first vivid memory of Eurovision was coupled with a major sense of indignation, when Ireland's Dana beat Mary Hopkin in 1970 (Mary grew up only four miles away from Martin in Pontardawe on the outskirts of Swansea, and he was outraged that his next-door neighbour Tina, who was from Ireland, could claim victory over his Mary). There was a dark period during the 1990's and early 2000's when, living in New York, there was no access to British TV and he was only ever able to see the contest on video after the fact. That changed when he and Darron attended the contest for the first time in Athens 2006. They have attended every Eurovision since, except of course 2020.

Given 50 plus years of personal experience of Eurovision, it's almost impossible to choose five favourites, and those favourites can change as current songs take precedence (*Cha Cha Cha*). One way of measuring the longevity and standing of a song is the degree to which Martin whistles the songs, and four of the following five songs often emanate from the shower in the morning.



### SPAIN 1973 Mocedades Eres Tu

A true classic, but definitely not a song that I wanted to win Eurovision at the time. This was one of the few times my favourite at the time actually won - Anne-Marie David's entry for Luxembourg - *Tu Te Reconnaîtras*. However *Eres Tu* has definitely stood the test of time and provokes quite an emotional response to this day. It's also a song

I 'share' emotionally with my friend Michael Harrison who I bonded with at junior comprehensive school in Llansamlet, Swansea. It was also his mother's favourite song and Michael and I had a little 'moment' in Liverpool this year listening to the song (as he lost his lovely mother Jean just a few weeks earlier). Michael would be the one who kept my love of Eurovision alive during the 1990s. I'd make a bee-line for his home in Wimbledon each summer to watch Eurovision on video.



### LUXEMBOURG 1979

#### Jeane Manson J'ai Déjà Vu Ça Dans Tes Yeux

The year of the fabulous *Dschinghis Khan*, Betty Missiego's *Su Cancion*, and Anne-Marie David's return to Eurovision for her native France. However, in lowly 13th place came Luxembourg's Jeane Manson with the beautiful and powerful *J'ai Déjà Vu Ça Dans Tes Yeux*. This was the first song I ever physically translated for myself to better understand the lyric beyond what my O'Level French could give me. It's a powerful song title and performance but the rules must have been different in 1979, since this is a rehashed (but infinitely better version) of a song by Petula Clark recorded 12 years earlier called *Absent Pour Raisons D'Amour*. Jeane's song is probably my number one most whistled song of all time.





## UNITED KINGDOM 1972

### The New Seekers *Beg, Steal Or Borrow*

So many songs to choose from, but unfortunately so few by the United Kingdom. I long ago dispensed with my feral, unquestioning support for the UK after the terrible British selection of *Long Live Love* in 1974 - my eyes were opened up by Gigliola Cinquetti, ABBA and Mouth & MacNeal that year. However, The New Seekers put on a magnificent performance in Edinburgh in 1972, only to be pipped at the post by an equally fabulous Vicky Leandros. Peter Doyle's and Lyn Paul's vocals were exceptional on the night, and to me, this was perhaps the first entry by the UK that sounded like a true contemporary pop song that could have been a major hit without the help of Eurovision, which back in the day DID often propel songs to the Number One spot! *Beg, Steal Or Borrow* reached number two in the UK.



## ICELAND 2008

### Euroband *This Is My Life*

A child of the 1970's, glam rock, Queen, Kiss, Sweet, the 1980's New Romantic era etc, I realise my Eurovision heart beats for those times. However, there are MANY songs since 2006 when Darron and I first attended that have really entranced me. Eurovision has been a major part of my life since 2006 in that it has provided me such

absolute joy for six months each year. Yes, it's frivolous, glitzy, and over the top, and yes all of my four brothers despise it for the very reasons the middle gay son loves it. I remember the first time I saw the amazingly kitsch video for Euroband's *This Is My Life* with the outrageous (but correct) claim of being "the best Eurovision video evah!" - I was bowled over. The video speaks to anyone who has mimed with a hairbrush or, in this case a feather duster, to their favourite song, or dreamed of being glammed up in a pop video. Euroband's performance in Belgrade was outstanding, but the votes failed to come in as heavily as I expected, leaving them in a disappointing 14th place. This is the one song of my five that I don't whistle, but whenever I need a little pick-me-up, I play the original video. Apart from being a classic song, this also introduced me to the powerhouse vocals of Fridrik Omar



## GERMANY 1975

### Joy Fleming *Ein Lied Kann Eine Brücke Sein*

What on earth happened in 1975 that this song came 17th out of 19 entries? I

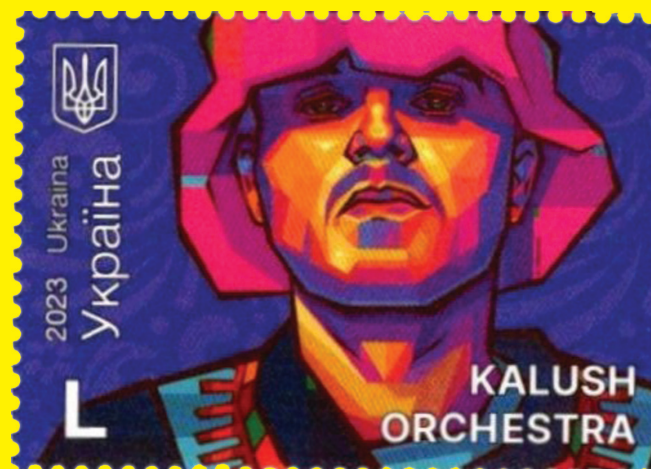
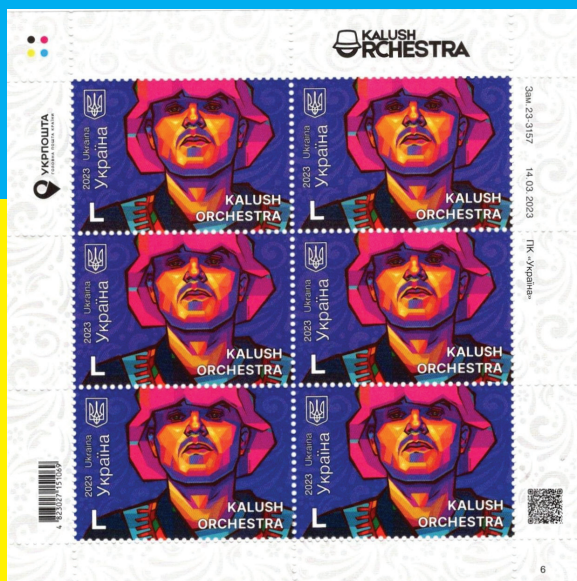
need to watch the 1975 Eurovision again, as I remember little to nothing about it other than Teach In and The Shadows. That said, given that nothing stands out for me that year, it's an even greater sin that Joy failed so miserably. Could it have been her somewhat manic moves, her rather unflattering green dress? Joy from Rockenhausen really rocked the song and her performance got a rousing reception from the audience in Stockholm, but it didn't translate into votes, not even after slipping some English in at the last moment. Probably my second most whistled song ever. I was saddened to learn of Joy's death at only 72 six years ago - she has brought me a lot of joy over the years, even though her name was really Erna Raad.



and Regina Osk. Fridrik is for me the talented, beautiful, living embodiment of Eurovision, and a singer/songwriter who should be known to the world, not just us Eurovisionistas. Anyone who knows me, knows of my love for Iceland, and I hope that Fridrik or another Icelandic talent will be able to ensure that Reykjavik hosts Eurovision in the near future. ■

# ON STAMPING EUROVISION UPDATE

**Gordon Lewis** takes a brief look at the latest philatelic collectables to be released



Celebrating Liverpool's hosting of the 2023 Eurovision Song Contest on behalf of Kyiv, Ukrposhta issued a miniature sheet of six identical stamps during April. Featuring Kalush Orchestra's Oleh Psiuk, the stamp was also available as a single item. A first day cover envelope depicts a caricature of Oleh as a child being held by his mother, Stefania, who inspired the band's Eurovision winning song. An accompanying postcard shows Oleh singing on stage as well as him dressed in combat gear while firing a rifle. However, irrespective of the ongoing war between Ukraine and Russia, this image does not seem to reflect Eurovision's more peaceful objectives.

# CHACHACHA CHANGES



How much has Eurovision changed since the first contest in 1956? Author **Chris West** explores...

**A** man in black tie ushers two cute, deferential children onstage to present the lady with bouquets. The conductor brings in the orchestra. 'Refrain d'amo-oo-our,' croon the backing singers. Strings swirl. The lady begins to reprise her song in her precise, elegant voice, about how she looks back on her 20s, when she first fell in love... Lys Assia has just won the first Eurovision Song Contest, in 1956.

The people's winner of 2023. Bare-chested, bondage-collared Käärijä smashes his way out of a box, half-singing, half-rapping about how he is going to get drunk tonight.

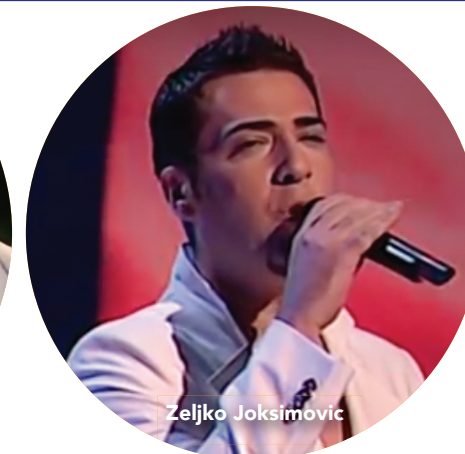
## Change, change, change

If there is one theme to all the changes we have seen in Eurovision over the years, it has to be ever-increasing diversity. This has been geographic: the 'Europe' of Eurovision 1956 was largely the nations of the original European Economic Community. The contest expanded to include more of Western Europe, then the Balkans, then the old Soviet Bloc. With this came an ever wider array of cultures. The UK's slick late 1960s pop professionalism. The myth-laden visions of the Nordic countries (*Lapponia*, Monica Aspelund, Finland 1977). Haunting Balkan *sevdah*. *Lautar*, gypsy punk, *saudade*. Zeljko Joksimovic, Rona Nishliu, Salvador Sobral, *Konstrakta*. Ukraine, so special even before its current hideous travails. Russia, Turkey and Hungary, trying to fit in but, in the end, finding our liberalism too much.

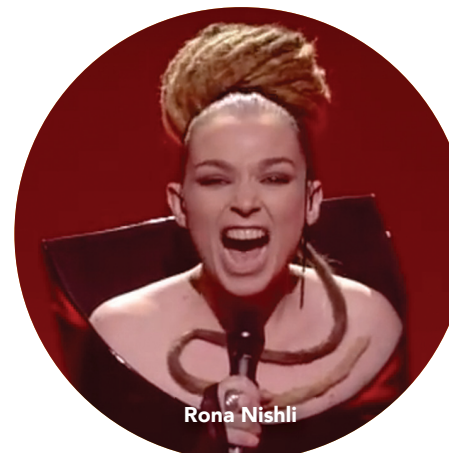
Eurovision has mirrored changes in how we love. In the



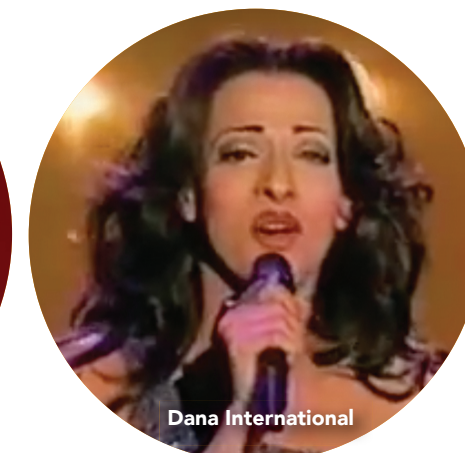
Monica Aspelund



Zeljko Joksimovic



Rona Nishli



Dana International



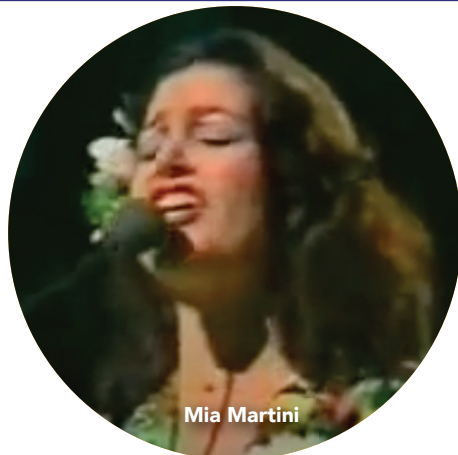
Paul Oscar



Jean-Claude Pascal



Tommy Körberg



Mia Martini



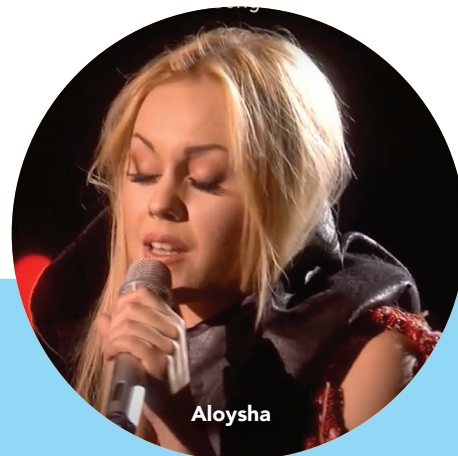
Sertab Erener



Dany Dauberson



Katja Ebstein



Aloysya

1950s, love was sweet but by the book, in a duty-driven society. We became more emotionally ambitious. We want to love our own way, sang Tommy Körberg (bizarrely in front of a Francoist emblem) in 1969 and Mia Martini in 1977 – ‘in love, but not bound to you’. Later, love became darker, more troubled. Paul Oscar, in 1997, seemed weary of the whole business. But we got more physical too. A lot more: Sertab, Slavko, Chanel...

Who we loved changed radically, as well. Love was heterosexual in the early days of Eurovision – on the surface, anyway. Not for Dany Dauberson back in 1956, despite the lyrics of her song, or 1961 winner Jean-Claude Pascal – check out the lyrics to *Nous, Les Amoureux*. Yet we had to wait till 1997 for Paul Oscar (what a pivotal song!) and 1998 for Dana International's win. The culmination came with Conchita's spine-tingling 2014 victory.

Our diversity isn't just in Eurovision, it is actively celebrated by it. This, the contest tells us, is what it means to be European. In tough, angry, populist times, it helps us to cling on to that faith. And to continue to build it: let's see more black artists and hear even more national languages in the contest!

Our changing European/Eurovision life is also about technology. The few Europeans who had TVs in 1956 watched on tiny, bulbous black-and-white sets. Colour came to the contest in 1968 – as it did to many Europeans then, with the collapsing of old social barriers and the opening of new opportunities, for example for travel. As Eurovision quit theatres for stadia in the late 1990s, the

scope for extravagant staging exploded. This year, the lasers, LEDs and over a thousand other light-sources were operated from an area front of house that looked like Mission Control, Houston.

However, technology hasn't been all beneficial. Our ability to fashion our environment increases our ability to wreck it. Eurovision has protested about this since Katja Ebstein in 1971. Aloysya, so superb in 2023, did this best of all, perhaps, in 2010.

And of course there are the changing fashions – do we really want to look like Hugo et Nicole from 1973 or have hair like Céline Dion in 1988? (To have Céline's voice would be nice...)

## Change, change, change!

Yet in a way, Eurovision also tells us nothing has changed. We're still just human, with all the pain, delight and difficulty that brings. Though their reactions to it are radically different, Lys Assia and Käärijä are both essentially singing about vulnerability. She is full of regret at lost love; he drinks to escape the shell that society insists he inhabit. Plus ça change, plus c'est la meme chose. ■



Chris West is the author of *Eurovision! A History of Modern Europe Through the World's Greatest Song Contest*. The revised edition is out now from Melville House UK. <https://www.mhpbooks.com/books/melville-house-uk-eurovision/>

# VOYAGER

Voyager in concert  
 Boston Music Room, London  
 20th April 2023  
 Review and images by  
**Alex Storer** and **Alexa Dubreuil-Storer**



Ahead of their Eurovision appearance, this show was Australian progressive synth-metal band Voyager's only headline concert, and quite an intimate one, too. The 250-capacity venue was sold out, and despite the rain, there was a buzz in the air as fans were filmed outside, eagerly waiting to be let in from the cold.

Fresh from the Eurovision pre-party circuit, Voyager – Danny, Alex, Simone, Ash and Scott – took to the stage and played a solid 90-minute set

which mostly comprised of songs from their most recent albums, *Colours In The Sun* (2019) and *Ghost Mile* (2017), plus recent singles *Submarine* and arguably the two most-anticipated songs of the evening, *Dreamer* and *Promise*, both of which brought the house down and provided a flavour of the band's new album, *Fearless In Love*. The crowd soon became a sea of banging heads and arms in the air, with everyone singing along to the anthemic chorus hook of *Promise*.

As expected, this was a loud, powerful gig, and the band were evidently relishing every second of playing live. It was an absolute joy to witness this hugely talented group of musicians performing their vibrant fusion of progressive rock, metal and electronica, all glued together by Danny Estrin's distinctive vocals. Danny is a frontman who knows how to work and entertain the crowd; there was a lot of humour on stage and banter

with the audience – this was Voyager's party.

Chatting with the band after the show, their genuine passion for Eurovision really came across; it was clear they were loving every minute of a journey for which they've worked so hard. It was a show that felt special to be at, and a privilege to watch a band at the top of their game, on the eve of a long-held ambition: to represent their country on the Eurovision stage. ■

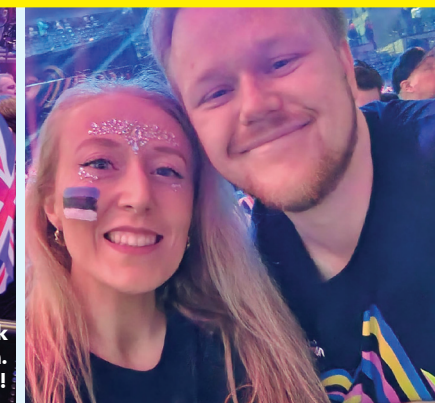
# CELEBRATING EUROVISION 2023

## PART 1

Your club! Your magazine! The call went out on our Facebook site to send in your photos of how you celebrated Eurovision - in Liverpool or at home. Did you meet any of the performers? The response was amazing! So much so that we're having to spread all the love over a number of editions. All members featured in this issue have been chosen at random - or rather in the order **Vision's** Editor noted them down - so if you sent in photos at least one of them will be used - if not here, then next time.



Britt Ashford and pals spent Eurovision week supporting the UK, Sweden and Estonia. Obviously spreading the love. How very fab!



◀ Lesley Sim and Bryan Thomas sat behind ye old Editor for the three live shows. Just as well they behaved themselves! Now don't fret - Bryan isn't turning into a Smurf - it's just the weird lighting in the arena. But strange that it didn't affect Lesley...



▶ Anita and Steven Newport have certainly made the effort to look lovely and smart.

▼ Alexa Dubreuil-Storer and Alex Storer met up with this year's Belgian performer, Gustaph and our old friends KEiINO at Fusion. They all fell in love with EUgene the bear. But Alexa and Alex kept him well within their sights...



◀ James Martin bumped into Rylan, but Denise Gobey looks amazed! (Actually, so does James!)



◀◀◀ Stephen Pettifer gets a selfie with Mia and Dion from the Netherlands, and on the Turquoise Carpet, he's joined by his partner Wendy where they met Lord Of The Lost from Germany, Remo from Switzerland and Käärijä from Finland - who gave them a CD. As Stephen says - they were Cha Cha Chuffed!





The Dynamic Duo aka Nikki Hamann (left) and Layla George. Liverpool hasn't recovered yet!



Bumping into Nicki French!



Yes, we're also wondering why there's a giant halo above Layla and Nikki! And what on earth is Jeremy Vine up to?

▶ Ye old Editor met the lovely Victoria Brown at the Eurocafe, but here she is with Harry Emambocus and Paul Dillon at the Euroclub

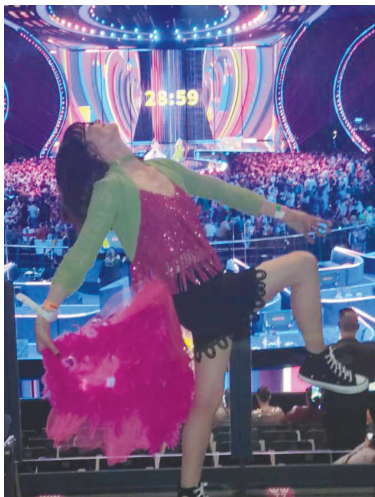


◀▶ So Gemma Williamson - that's where all those pink hats went to! You can't go wrong with a pink hat.

▼ Honestly - Graham Norton! Stop photo-bombing Lucy and Steven Bear! Shocking!



▶ Harry and Paul also met up with Spain's Blanca Paloma and Ukraine's Tvorchi, where they all practiced their pointing abilities.



◀▶ With just over half an hour to go Claire Jarvis's Eurovision dream was about to come true at the Grand Final. And hopefully these lucky youngsters now know everything about Edgar Allan Poe!



▶▶▶ Denise Knightley, is with the Fab Four, while her daughter, Olivia Harvey-Williams, has bumped into Rylan - who seemed to be everywhere! Let's hope he's not after free membership...





◀ ▶ It's cheeky love to the UK and Ukraine by Susan Harrison and daughter Shelly Hopgood. And don't think we haven't noticed the music to the prelude from *Te Deum* on your t-shirts! Susan is tempted to go for a sauna in Finland's mobile unit outside the arena.



▶ ▶ Martin Palmer bumped into Albania's debut performer, Anjeza Shahini at the British Music Experience and at the Eurocafe, Scooch! What some people will do for a complimentary pack of salted peanuts...



◀ ▼ Now, who did experience Käärijä's sauna - as sent in by Michael Rutherford - were pals Derwin, Kai, Michael himself and Robert - who were interviewed by Liverpool Live Radio. Chests out and legs crossed lads! Michael, Kai and Derwin also met TuralTurax at the Euroclub.



Michael, Kai and Derwin were also flying the flag aboard the Eurovision Party Cruise. More bare knees we notice.



And here we have Robert, Derwin, Marius, Michael, Chris and Andy on the walk from the arena to the Eurovillage - but just stopping for a pose. More naked legs! There's no shame is there? And *Vision* is meant to be a family mag!



◀ ▶ ▶ Donna Sluggett is definitely pointing in the right direction. But wherever you looked you could find her...



...with pals at the Eurocafe...

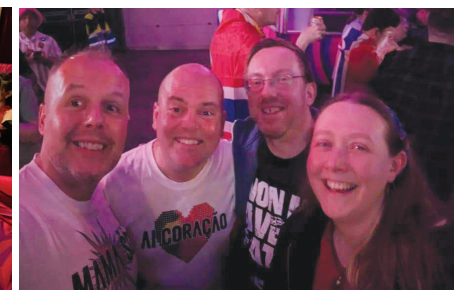


...posing with the performers from San Marino, Piqued Jacks...



...watching a show at the Everyman Theatre...

...and with her partner, Ian, bumping into David Onion and Andrew Moffat...



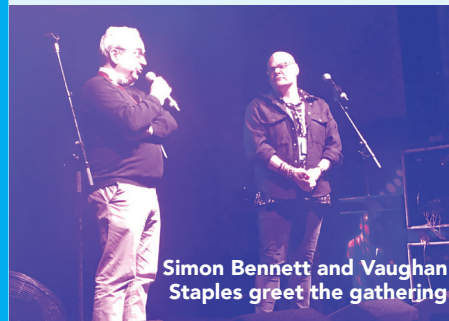


▶▶ Shau Chan was a hard working volunteer in Liverpool (read about her experience in the next issue of **Vision**). But in her time off she met up with loads of friends including Jonathan Caughtry and Barry Caughtry (above) and Neil Mathur (right).



# THE GREAT GATHERING 2023

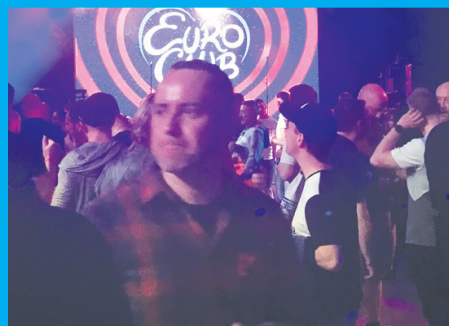
The good, the bad, but never the ugly of OGAE UK gathered at the Euroclub for the special annual get-together. Here are a few images...



Simon Bennett and Vaughan Staples greet the gathering



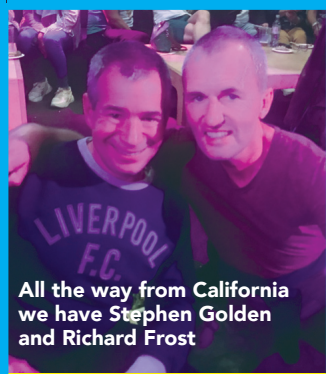
◀▶ We're not really convinced that they are the real Graham Norton, Sam Ryder or Rylan... But all is revealed! Ashley Jones (centre) is here with his wife Natalie (who's loving being in the arena) and his father-in-law Mark. Mark was the person that got Ashley into Eurovision! How fab!



Mandy Norman and Nico Pittortou



It's hats off to Ian Whitwick and Peej Whitwick. Yes, Peej - believe it - that is Jedward! (But that's not a real Sam Ryder...)



All the way from California we have Stephen Golden and Richard Frost





▶▶ Hello there! Yes - love was in the air in Liverpool! Lee Lewis and Sam Miller clearly invested in some impressive shirts for the live shows!



◀◀ Cheers chaps! Mark Ralston and Darren Edward Funnell were enjoying the good life in Liverpool - and they were joined by Jonathan Burgin on a trip across The Mersey.



▲ What a dilemma for Jayne Davies - what to wear, what to wear... popular pink hat, or the strange umbrella headgear? **Vision** likes the latter - who can trust the British weather?

▼ Eurovision fans get younger and younger! Little Edward is obviously getting a great upbringing from Kate and Steve. Apparently Edward is now walking! And he still insists on listening to *Cha Cha Cha*! What great taste that boy has...



▶▼ Eurovision was a family affair this year for grandparents Ben and Elaine Jason. At the Family Show at the arena we have three generations! Back row: Peter Nower, Elaine Jason, Ben Jason, Karen Nower. Front row: Alma Nower and Etta Nower. We reckon they were partial to the Finnish song. And Ben says he and Elaine loved their "best-ever selfie" with Käärjä (who seemed to have met every fan in Liverpool!) Elaine also seemed happy to meet the band from Croatia, Let 3.



◀◀ Louise Lavelle is dancing, singing and *Flying The Flag*! Liverpool definitely rocked! And what a fabulous city!



And that's it for this edition - space was unfortunately limited, but there will be a bumper Part 2 of this feature next time with the rest of your pics!

# EUROFACTS

## MEDALS TABLE 1956-2023

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	2023	56	1st	1970, 1980, 1987, 1992, 1993, 1994, 1996	7	4	1	12	21%	3	3	18	32%	Ireland	1st
2nd	▶	Sweden	1958	2023	62	1st	1974, 1984, 1991, 1999, 2012, 2015, 2023	7	2	5	14	23%	3	9	26	42%	Sweden	2nd
3rd	▶	United Kingdom	1957	2023	65	1st	1967, 1969, 1976, 1981, 1997	5	16	2	23	35%	6	1	30	46%	United Kingdom	3rd
4th	▶	France	1956	2023	65	1st	1958, 1960, 1962, 1969, 1977	5	5	7	17	26%	7	2	26	40%	France	4th
5th	▶	Netherlands	1956	2023	63	1st	1957, 1959, 1969, 1975, 2019	5	1	1	7	11%	2	2	11	17%	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	2023	45	1st	1978, 1979, 1998, 2018	4	2	2	8	18%	2	2	12	27%	Israel	7th
8th	▶	Italy	1956	2023	48	1st	1964, 1990, 2021	3	3	5	11	23%	3	5	19	40%	Italy	8th
9th	▶	Ukraine	2003	2023	18	1st	2004, 2016, 2022	3	2	1	6	33%	1	1	8	44%	Ukraine	9th
10th	▶	Denmark	1957	2023	51	1st	1963, 2000, 2013	3	1	3	7	14%	2	5	14	27%	Denmark	10th
11th	▶	Norway	1960	2023	61	1st	1985, 1995, 2009	3	1	1	5	8%	3	3	11	18%	Norway	11th
12th	▶	Germany	1956	2023	66	1st	1982, 2010	2	4	5	11	17%	4	3	18	27%	Germany	12th
13th	▶	Spain	1961	2023	62	1st	1968, 1969	2	4	2	8	13%	2	1	11	18%	Spain	13th
14th	▶	Switzerland	1956	2023	63	1st	1956, 1988	2	3	4	9	14%	6	2	17	27%	Switzerland	14th
15th	▶	Austria	1957	2023	55	1st	1966, 2014	2	0	1	3	5%	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	2023	64	1st	1986	1	2	0	3	5%	4	2	9	14%	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	2023	15	1st	2011	1	1	1	3	20%	1	1	5	33%	Azerbaijan	20th
21st	▲	Finland	1961	2023	56	1st	2006	1	1	0	2	4%	0	0	2	4%	Finland	21st
22nd	▼	Greece	1974	2023	43	1st	2005	1	0	3	4	9%	0	2	6	14%	Greece	22nd
23rd	▼	Estonia	1994	2023	28	1st	2001	1	0	1	2	7%	1	1	4	14%	Estonia	23rd
24th	▼	Latvia	2000	2023	23	1st	2002	1	0	1	2	9%	0	1	3	13%	Latvia	24th
25th	▼	Serbia	2007	2023	15	1st	2007	1	0	1	2	13%	0	1	3	20%	Serbia	25th
26th	▼	Yugoslavia	1961	1992	27	1st	1989	1	0	0	1	4%	3	0	4	15%	Yugoslavia	26th
27th	▶	Portugal	1964	2023	54	1st	2017	1	0	0	1	2%	0	0	1	2%	Portugal	27th
28th	▶	Malta	1971	2023	35	2nd	2002, 2005	0	2	2	4	11%	0	1	5	14%	Malta	28th
29th	▶	Iceland	1986	2023	35	2nd	1999, 2009	0	2	0	2	6%	2	0	4	11%	Iceland	29th
30th	▶	Bulgaria	2005	2022	14	2nd	2017	0	1	0	1	7%	1	1	3	21%	Bulgaria	30th
31st	▶	Cyprus	1981	2023	39	2nd	2018	0	1	0	1	3%	0	3	4	10%	Cyprus	31st
32nd	▶	Australia	2015	2023	8	2nd	2016	0	1	0	1	13%	0	1	2	25%	Australia	32nd
33rd	▶	Poland	1994	2023	25	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	2023	23	3rd	2005, 2010	0	0	2	2	9%	1	0	3	13%	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	2023	18	3rd	2017	0	0	1	1	6%	0	0	1	6%	Moldova	37th
38th	▶	Croatia	1993	2023	28	4th	1996, 1999	0	0	0	0	0%	2	1	3	11%	Croatia	38th
39th	▶	Armenia	2006	2023	15	4th	2008, 2014	0	0	0	0	0%	2	0	2	13%	Armenia	39th
40th	▶	Hungary	1994	2019	17	4th	1994	0	0	0	0	0%	1	1	2	12%	Hungary	40th
41st	▶	Albania	2004	2023	19	5th	2012	0	0	0	0	0%	0	1	1	5%	Albania	41st
42nd	▶	Lithuania	1994	2023	23	6th	2006	0	0	0	0	0%	0	0	0	0%	Lithuania	42nd
43rd	▶	Czechia	2007	2023	11	6th	2018	0	0	0	0	0%	0	0	0	0%	Czechia	43rd
44th	▶	Belarus	2004	2019	16	6th	2007	0	0	0	0	0%	0	0	0	0%	Belarus	44th
45th	▶	Slovenia	1993	2023	28	7th	1995, 2001	0	0	0	0	0%	0	0	0	0%	Slovenia	45th
46th	▶	North Macedonia	1998	2022	21	7th	2019	0	0	0	0	0%	0	0	0	0%	North Macedonia	46th
47th	▶	Georgia	2007	2023	15	9th	2010, 2011	0	0	0	0	0%	0	0	0	0%	Georgia	47th
48th	▶	Montenegro	2007	2022	12	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	2023	13	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 1956-2023

	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	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
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	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
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	4=	10=		
Israel	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	7=	11	6	11	1	1	-	7	2	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	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	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	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	18	-	-	-	-	-	-	-	-	-	-	-	-
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		

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

# EUROFACTS

## FINISHING POSITIONS 1956-2023

	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	2022	2023	
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	12 SF1	22	
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	-	20	14	
Australia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5	2	9	20	9	14 SF1	15	9	
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	15 SF1	15	
Azerbaijan	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8	3	5	1	4	2	22	12	17	14	11 SF1	8	20	16	14 SF1	
Belarus	-	-	-	-	-	-	-	-	-	-	-	-	19= 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=	-	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	19	7	
Bosnia & Herz.	-	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	16 SF1	-	
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	11 SF1	13	
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	12 SF2	12	
Czechia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	28 SF	18 SF2	18 SF1	-	-	-	-	-	13 SF2	25	13 SF1	6	11	15 SF2	22	10	
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	13 SF1	14 SF2	
Estonia	-	DNQ	24	-	5	8	12=	6	4	1	3	21	11= 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	13	8	
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	21	2	
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	21	16	
Georgia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12	11	DNS	9	9	14 SF2	15	15 SF2	11	20	11 SF1	18 SF2	14 SF1	16 SF2	18 SF2	12 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	25	26	
Greece	5	9	14	12	14	12=	20	-	3	17	17	3	1	9	7	19 SF2	15 SF2	-	22	24	10	5	20	19	8	21	12 SF1	-	-	-		
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	23	11 SF2	
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	15 SF2	12 SF1	
Israel	6	24	-	8	DNQ	-	1	5	22	16	12	19	11= SF	4	23	24 SF	9	16	14	15 SF2	13 SF1	14 SF2	9	14	23	1	23	17	13 SF2	3		
Italy	4	12	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-	-	-	2	9	7	21	3	16	6	5	2	1	6	4	
Latvia	-	-	-	-	-	-	-	-	3	18=	1	24	17 SF	5	17	16	12	19 SF2	17 SF2	17 SF2	16 SF1	17 SF2	13 SF1	6	15	18 SF1	12 SF2	15 SF2	17 SF2	14 SF1	11 SF1	
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	14	11	
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	16 SF2	15 SF1	
Moldova	-	-	-	-	-	-	-	-	-	-	-	-	-	6	20	10	12 SF1	14	22	12	11	11	16 SF1	11 SF1	17 SF1	3	10	12 SF2	13	7	18	
Monaco	-	-	-	-	-	-	-	-	-	-	-	-	19= 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	-	17 SF2	-	-
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	11	13 SF1	
North Mace.	-	-	-	-	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	11 SF2	-	
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	8	13 SF2	10	15	6	18	10	5	
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	12	19	
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	9	23	
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	18	15 SF2	
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	14 SF2	16 SF2	
Serbia	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	6	10 SF2	13	14	3	11 SF1	-	10	18	11 SF2	19	18	15	5	24	
Serb. & Mon.	-	-	-	-	-	-	-	-	-	-	-	-	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	17 SF1	21	
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	3	17	
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	4	1	
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	17	20	
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	1	6	
UK	2	2	10	10=	8	1	2	12=	16	15	4	26	16	22	19	22	25	5	25	11	25	19	17	24	24	15	24	26	26	2	25	
Yugoslavia	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

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

# SMALL TALK WITH ELLEN CANNELL



It looks like Ellen is good to go...



Ellen on Blue Peter



Flying the flag with Slovenia's LPS



Looking cool with Ireland's Brooke



Nina Equinox



**Favourite UK entry:** I consider *Love Shine A Light* to be my favourite UK song but *Space Man* has brought so many happy memories.

**Favourite winner:** While my favourite winner in my lifetime is Duncan Laurence's *Arcade*, *Nocturne* by Secret Garden is my favourite overall.

**What are your interests or hobbies outside Eurovision:** My main interest is learning languages because languages are essential and exciting. As well as studying Spanish and French at university, I also teach myself Dutch, Italian, and Slovene.

**Favourite actor and actress:** David Tennant and Sally Hawkins.

**Favourite movie:** *Pride and Prejudice* 2005

**Favourite TV series:** I love the Spanish drama on Netflix *Chicas Del Cable/Cable Girls*.

**Favourite novel:** *Persuasion* by Jane Austen.

**A night on the town or a quiet night in?** A quiet night in.

**Favourite non-Eurovision song?** *Osem Korakov* by LPS

**If you could go back in time, where would you go?** I find ancient Rome fascinating. So much archaeological and written evidence from the period has survived but I would love to go back and see daily life as it was then.

**Which yet-to-win Eurovision country would you most like to see win?** It would be really nice for Malta and Cyprus to win because they have waited so long for their first victory despite having sent many amazing songs to the contest.

**Apart from Eurovision, who was the last music act you saw perform live?** In December 2022, I went to a concert in the Netherlands where many artists sang Christmas songs with a symphonic orchestra and choir which was unforgettable!

**What did you want to be when you were growing up?** I liked the idea of being a florist with a cafe.

**What's on your playlist?** All things Eurovision and also Taylor Swift, Nina Nesbitt and Marina.

**What's your favourite animal?** Frogs!

**Favourite City?** Amsterdam is both a beautiful and unique city and I have many happy memories of being there. ■



S10



Secret Garden

By OGAE UK Secretary & Treasurer, **Simon Bennett**

As at the start of September our total membership stood at 7,310 and we continue to attract a steady stream of new members. It will be interesting to see how many members renew their memberships when they expire and so we will only get a proper idea of how our core membership numbers have changed towards the end of this year. Here are a few updates on current developments and initiatives.

## Eurovision 2024 Tickets

We are already getting a lot of enquiries about tickets for Eurovision 2024. Nothing has yet been announced regarding tickets and OGAE International ticketing procedures are currently being reviewed. OGAE International is responsible for ticket negotiations and will then decide how many tickets are allocated to OGAE UK. Members should be under no illusions about the availability and price of the tickets. The capacity of the Malmö arena for the contest has not yet been finalised but the quantity of any tickets made available to the entire OGAE network will be limited and OGAE UK's share will probably be smaller than in 2023. We have no indication yet of ticket prices, but they are very likely to be in line with the prices in Liverpool.

We will communicate details of the OGAE UK ticket application and allocation process, including those for accessible tickets, as soon as they are finalised.

## Membership Details

Please remember that all membership details can be accessed at any time on [www.membermojo.co.uk/ogaeuk](http://www.membermojo.co.uk/ogaeuk). You do not need a password to log on to **Membermojo** and you will find instructions on how to access your account on the start page. Once logged on, you will be able to check your membership details as well as update personal details such as your postal or email address.

If you have an OGAE International membership card you can find your UK membership number at the bottom on the right under the flag. **Please provide this number if you are writing to us with any queries.** Please do not use the card number as this is only used by OGAE International and not by us.

## Committee structure

Those who attended last year's Annual General Meeting may recall that the Committee undertook to bring forward some proposals for restructuring the club's governance and for addressing the vacant committee member position. Making such changes is quite a long and complicated process and it was always going to have to wait until after this year's Eurovision given that most committee members were working so hard on arrangements for Liverpool.

We had hoped to present our proposals and action plan by now but various factors have meant that this proved impossible. Circumstances have changed slightly and new club elections are due within a few months, but the Committee is still working on its proposals and will present them as quickly as possible.

We are currently working on arrangements for this year's Annual General Meeting. The AGM is a formal meeting where the Committee reports back on the membership on the club's activities during the year and gives a summary of the club's finances and plans for the future. A date and venue will be announced in the coming weeks. Unfortunately, the minutes of the last AGM were not circulated to members as promised. We are working to address this issue as quickly as we can and apologise for this unacceptable delay.



The Malmö Arena

**Website:** We are aware that there have been problems with our website recently. Rest assured that we are working on the problem and hope to have it fixed and the site back up and running as soon as possible.

## Membership Renewal

You can easily check the expiry date of your membership by logging on to **membermojo**. The vast majority of memberships expire on 31 October 2023 and renewal is NOT automatic. For those members who joined since this year's contest, your membership may be valid until 31 October next year, you can easily check on **membermojo**.

For those memberships that are expiring, you will receive an email notification 30 days in advance and two further reminders. The emails will provide all the details you need to renew but you can access this at any time from early October by logging on to **membermojo**. Do not worry if you miss the 31 October expiry date, you will still be able to renew and maintain your continuity of membership for several weeks after this date.

If you do not want to renew your membership there is no need to take any action. Simply ignore the expiry messages and your membership will lapse on 31 October.

• Please remember, however, that if you allow your membership to lapse but later rejoin, you may lose your qualifying years of membership for future ticket ballots.

## Membership Cards

The vast majority of members have an electronic membership card delivered through the Cardskipper app. The only exceptions will be people who joined very recently or who have not provided unique email addresses or mobile phone numbers.

These cards are issued and controlled by OGAE International. All UK cards expire on 31 October 2023 regardless of the expiry date of your UK membership. Cards will be renewed as required in November but please remember that our membership details and the cards are maintained on completely separate systems and it will take a little time to update your cards after you renew (especially if you do so after 1 November).

Membership cards are only issued to members over 16 years of age and please remember that you may only have one membership card, even if you are a member of multiple clubs.

Please do not email the main club address with queries about membership cards. Instead, if you do not have an OGAE International membership card or are having issues accessing it, please register your issue using this link <https://forms.gle/T8sr52Z8D9uPhmtt6>. We appreciate that the text for this link is rather convoluted so we will be sending out an email with a direct link to the reporting database.

• Please do not try to set yourself up on Cardskipper without receiving a link by email or text message as the system will not recognise you.

# VISION *Style*



**THE BEST OF BRITISH!**