

**Vision**  
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**BRAVEHEART !**

*Affiliated to Organisation Générale des Amateurs Eurovision*

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## Edlines

Is it really October? Time flies when you're having fun and for those of you who will make the Reading Convention it promises to be a great time indeed!

There is also Junior Eurovision to look forward to, with the Grand Final taking place in Copenhagen during November. It's difficult to determine how this will compare with its long established cousin that we all love, but it will certainly make for interesting viewing and help to brighten the winter evenings.

Looking ahead to Eurovision 2004 some countries are already beginning to announce plans and you will find further information elsewhere in this issue. Additional announcements will be printed in the next edition or appear at [www.uk.ogae.net](http://www.uk.ogae.net)  
Happy reading!

## Gordon Lewis

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## Eurovision 2003 CD's ... and much more!

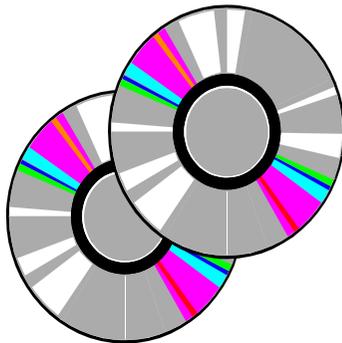
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# NOT JUST A BIG DAFT SONG CONTEST

by Michael Tarm



So you say there's nothing even vaguely subversive about the Eurovision Song Contest, that it's a wonderfully meaningless gala of glitz? Karl Pihelgas begs to differ. During Soviet communist rule, when Eurovision was a symbol of the carefree capitalist West, he and 12 other closet fans would quietly gather to watch it.

"It was one way to defy Soviet rule, a way to see the West, to feel you were part of the West," said the mild-mannered retiree, sporting a sweater and thick bifocals during an interview. Pihelgas, 71, wasn't by any means the only Estonian who tuned in—though he was distinguished by his passion to watch no matter what. He and the members of the Eurovision Club he founded gathered to watch every year for 35 years straight.

That opportunity came thanks to Finland, 90 kilometers across the Baltic

Sea; Finnish television waves just reached the Estonian coast. Northern Estonia, including Tallinn, was the only place in the Soviet empire where you could see Western TV. To receive the broadcasts, you had to affix a homemade antenna to your roof and point it north. If you didn't install a special gadget inside the TV, there was no sound.

"You had to want to watch," Pihelgas, who worked as an electrician at Estonian Radio, said from his two-room Tallinn apartment. "I wanted to."

It became an obsession. The start of his love affair with Western pop came as a boy in Estonia, when local radio broadcasts featured music from across Europe and the United States. But the Red Army invaded when he was 10, and one of their first acts was to confiscate all radios. When repressions eased after Stalin died, Pihelgas got his hands on as many radios as he could. In the 1960s, he bought his first TV.

Leading up to the show each spring, he'd monitor Finnish Eurovision ads, carefully jotting down the names of performers. He'd pound out lists on a crude typewriter and distribute them to the dozen members of the unsanctioned Song Contest club. He didn't mention the ritual at work on the off chance it'd raise suspicions.

Watching Eurovision wasn't likely to get him in trouble since most Estonians in range of Finnish TV did watch. But officials frowned on unsanctioned clubs of any kind.

He still keeps the meticulous catalogues of each Song Contest since 1966 on wispy, faded-yellow paper, stored on his living room shelves like so many love letters. That first year, Austria's Udo Jürgens won singing "Merci Cherie".

The executive producer of the 2002 Song Contest, 55-year-old Estonian

Juhan Paadam, said he never recalled Soviet authorities denouncing Eurovision. They conspicuously ignored it. When the opportunity arose, he said he also watched it with glee.

“Eurovision was a window on the Western world, absolutely,” he said. “Maybe it didn’t set musical trends, but it wasn’t unimportant either. For us, it wasn’t only a chance to hear Western pop. We could see how people interacted and dressed.”

The Soviets considered jamming Finnish TV to counter what they saw as insidious Western influences—but eventually abandoned the idea as unpractical. It wasn’t the likes of Eurovision they had foremost in their sights. What worried censors far more were Finnish grocery store commercials that drove home the contrast between shortage-ridden Soviet life and Western abundance. Worse, from the official perspective, was that Estonians could stay abreast of world affairs. They followed the challenges to communist rule in Poland in 1980 on the Finnish nightly news.

In part to offer a socialist alternative to Eurovision, Paadam said the television network of the Warsaw Pact countries, OIRT, even began staging an annual song contest of its own in Poland. But people here—who had always remained firmly rooted in the West, in mind and spirit if not in body—paid it little heed. Eurovision had far greater allure. Local bands would sometimes even do cover versions of winning Eurovision songs, with Estonian lyrics.

“Estonia was more liberal than elsewhere in the Soviet Union, so they could usually get away with it,” said Paadam. An exception was when someone recorded a rendition of the 1978 winning song from Israel, a country that was high up on the Kremlin’s list of enemies.

“That didn’t go over too well,” recalled Paadam. “There were calls from the Central Committee apparently. There was some heat on that one.”

Seeing Estonia take part in Eurovision for the first time in 1993 was a dream come true for Pihelgas. Watching a crisp, clear picture on local TV—plus never having to climb the roof to adjust the aerial—was an added bonus. To his delight, Estonia wasted little time making a splash at the Contest

“Estonia actually winning was something I never imagined would happen in my wildest dreams,” said Pihelgas, shaking his head. “Unbelievable.” Ironically, the surprise victory by Estonian duo Tanel Padar and Dave Benton marked the end of his Song Contest Club. Pihelgas said club members decided last year to disband it for good. He said too many of the original members had died and, he figured, he was also getting too old. He still spends much of his time listening to and recording pop music from the radio. And he still keeps his boxy, decades-old radios in working order, stacking them neatly around his tiny living room—a virtual monument to a bygone era.

But he was determined to have one last Eurovision hurrah. He and a few other old club members bought tickets to the 2002 Contest dress rehearsal the day before the final, he explained, reaching for a drawer and proudly pulling out his pink-green ticket. He watched the finals on his television at home.

Michael Tarm is Chief Editor of The City Paper- The Baltic States, an English language magazine based in Tallinn. A version of this article originally appeared in the City Paper, and is reprinted here with thanks to the City Paper. For more information about the City Paper please see [www.balticsww.com](http://www.balticsww.com)

# Retrospective 2003

## Part 2

*Darren Jenkins brings you the best of your 2003 comments, together with the results of the OGAE(UK) Retrospective vote. Not for those of nervous disposition!*

### Iceland

"Nice hair, nice teeth, nice tan, nice song" Martin Eccott

"Strongest start to a Eurovision in a long time" Barry Caughtry

"Cold, unimaginative mainstream pop" Barry Friend

"This performance was practically flawless" Oliver Shrivess

### Austria

"It appealed to my 11 year old son. Maybe that says it all" Terry Clarke

"If he seeks asylum here ban him" John Hastings

"Was that Linda Martin's mother on backing vocals?" Mark Sorrell

"Too early to find this funny. Like the birdie song gone wrong" Irene Revie

"There are too many irresponsible votes out there" Chris Nott

### Ireland

"We've got a song that's shite" Neil Abercrombie

"Terry goes quiet on voting politics when UK award this 12" Steve Goode

"Is it Darius singing 'Fly On The Wings Of Love'?" George Lyall

"Bit of a cutie. Singable, but probably because it sounds familiar" Irene Revie

"One of the Olsen Brothers and Grecian 2000" Chris Nott

### Turkey

"Four girls on all fours in skimpy tops. Mind blowing" Duncan Hartley

"Every shout that I can. Their first victory should have been in '97" Mark Sorrell

"Dancing over voice triumphs again" Chris Leese

"I'd like to wrap that round her neck and pull it tight" Andrew Mullen

### Malta

"One day their win will come" John Hastings

"Give Chircop the chop" Mark Sorrell

"So sweet I'm going to be sick" William Vickers

"Was Lisa Riley the backing singer on the right?" Carl Hayes

### Bosnia & Herzegovina

"I preferred the preview video. Bring back the camp dancing boys!" Eddie de Souza

"The two male backing singers looked bored to death" Barry Caughtry

"There's enough rope on her outfit to hang herself" Chris Leese

### Portugal

"Bad hair. Bad song. Same as ever from Portugal" Martin Eccott

"13 points? Portugal should withdraw in protest of such a travesty" Mark Sorrell

"She can win it for Portugal. Give her another go" Michelle-Louise Lewis

### Croatia

"I would wear a bikini if I looked like that!" Kath

"Britney wannabe. Pretty girl, but just not getting it" Irene Revie

"Grows on you, but total remix needed" John Bailey

### Cyprus

"No chest hair!" Eddie de Souza

"I felt quite dead after this" Andi Musson

"Yum Yum, but oh so repetitive" Irene Revie

"Disappointing showing for a great performance" Andi Musson

### **Germany**

"It's Linda La Hughes (from 'Gimme Gimme Gimme')"

Michelle-Louise Lewis

"Harmless, feelgood pop from Cilla's sister" George Lyall

"Great song for my step aerobics class" Davina Revie

### **Russia**

"With this performance it did not deserve the Eastern Bloc support it got" Terry Clarke

"Ne'voice. Ne'talent" Mark Sorrell

"Why couldn't they just run off the stage?" T J Loveridge

"Nice strobe effects and great lighting. t.A.T.u were excellent" Phil Ronald Price

### **Spain**

"Wow. Have Steps reformed?" Adrian Blakemore

"My favourite before the night. She sang it poorly, sadly" Steve Goode

"Beth looked fantastic and dancers were all co-ordinated" Phil Ronald Price

### **Israel**

"Benny Hill's girls are back!" Martin Eccott

"Austin Powers. Yeah Baby" John Bailey

"Boring, dated and quite frankly annoying" Oliver Shrives

"What a sleazebag" Irene Revie

### **Netherlands**

"I would give her more than one night" Neil Abercrombie

"Backing singers should've been 50 feet away in the dark" Duncan Hartley

### **United Kingdom**

"He is such a tit" Kath

"There must be an improvement on our early morning Radio 2 selection process" David Blunt

"Well deserved and the kick up the backside the BBC needs" Jess Cully

"I felt sorry for them. It wasn't Tony Blair singing" Kyp Koumi

"Backing singers look like they are in another profession" Alan Smith

"If the USA were in it we would've scored 12 points" Chris Nott

### **Ukraine**

"And the reason for the girl dancing in the box was?" Eddie de Souza

"He should've been solo. All the others on stage put me off" Terry Clarke

"Rather high pitched voice. A victim of Chernobyl?" Martin Frampton

"Where is the terminator when you need him?" William Vickers

"Unique voice, but distracted by the 'cirque de soleil' girl" Irene Revie

### **Greece**

"She can represent Greece in the shot put in Athens" Mark Sorrell

"Oh Medusa, that note was a mistake" Barry Caughtry

"Big song. Big chest" Andrew Mullen

"That dress is a feat of engineering! Don't let the strings go" Phil Ronald Price

### **Norway**

"David Sneddon will cover this in three months time!" John Hastings

"Proof that you don't need stage gimmicks to succeed at Eurovision" Chris Leese

"Jostein put his heart into this wonderfully calm ballad" Oliver Shrives

### France

"Understated performance. One of the travesties of the night" Gary Garland  
"Well performed, but Louise wasn't blessed with a great song" Phil Ronald Price  
"Should've had a victory over previous two years. The ethnic card won't work" Irene Revie

### Poland

"No borders? Except a big one to keep the UK out of Europe" Mark Sorrell  
"I think a few English words would've helped it" Kyp Koumi  
"He needs to clear his throat. Or cut it" William Vickers

### Latvia

"A shame Mars wasn't televoting" Eddie de Souza  
"Going from darlings to Euro D-list in 12 short months" Mark Sorrell  
"Mine's a Twix" Andrew Mullen  
"The lyrics make no sense at all" Irene Revie  
"F.L.Y. Got squatted on the night" Chris Nott

### Belgium

"That big woman could use some anti-frizz hair treatment" Kath  
"At least the words won't offend anyone" Barry Friend  
"Spine tingling. Haunting melody" Gary Garland  
"Zyxj Isolsy telizo" William Vickers  
"It's great that everyone gets to imagine their own lyrical meanings" Oliver Shriver

### Estonia

"Great song. I'd actually go out and buy this" Kath  
"The son of the Likely Lads" Martin Frampton  
"I'm off to the barbers to get a mullet" George Lyall

### Romania

"Break my heart? You lot shattered it" John Bailey  
"Katrina at the rave! Piercing voice like a cat playing a computer game!" Oliver Shriver  
"If she'd sung in English this would've done well" Mike Bailey

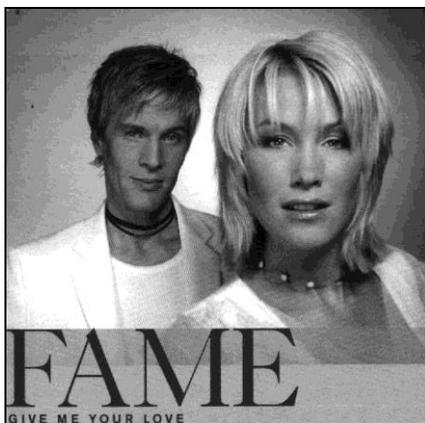
### Sweden

"Disjointed song that didn't go anywhere" Gary Garland  
"This is how you sing a duet Jemini. Fantastic performance" Chris Leese  
"Usual Swedish offering, but these always do well so who can blame them" Oliver Shriver

### Slovenia

"It's the pink ladies from Greece" Adrian Blakemore  
"Karmen, there is something dead on your shoulder" Barry Caughtry  
"She finally makes the ESC stage only to find that nobody likes her" Mark Sorrell  
"Na Na Na'. Shouldn't it have been 'Naf Naf Naf'?" Carl Hayes

## and the winner is ...



**Sweden**

## Results of Retrospective 2003

1 <sup>st</sup>	Sweden	722 pts	14 <sup>th</sup>	Spain	255 pts
2 <sup>nd</sup>	Netherlands	613 pts	15 <sup>th</sup>	Ukraine	211 pts
3 <sup>rd</sup>	Iceland	603 pts	16 <sup>th</sup>	Greece	205 pts
4 <sup>th</sup>	Germany	590 pts	17 <sup>th</sup>	Portugal	200 pts
5 <sup>th</sup>	Belgium	560 pts	18 <sup>th</sup>	Israel	188 pts
6 <sup>th</sup>	Turkey	529 pts	19 <sup>th</sup>	France	178 pts
7 <sup>th</sup>	Ireland	424 pts	20 <sup>th</sup>	Russia	171 pts
8 <sup>th</sup>	Norway	385 pts	21 <sup>st</sup>	Malta	170 pts
9 <sup>th</sup>	Estonia	326 pts	22 <sup>nd</sup>	Romania	168 pts
10 <sup>th</sup>	Latvia	292 pts	23 <sup>rd</sup>	United Kingdom	159 pts
11 <sup>th</sup>	Slovenia	278 pts	24 <sup>th</sup>	Poland	144 pts
12 <sup>th</sup>	Austria	270 pts	25 <sup>th</sup>	Cyprus	117 pts
13 <sup>th</sup>	Croatia	259 pts	26 <sup>th</sup>	Bosnia Herz.	101 pts

## Are You Ready For A Twist Of Aubrey Lemmon?

On 5<sup>th</sup> January 5<sup>th</sup> 2004 you will have the opportunity to become part of chart history. How? Well the story begins over two years ago when Aubrey Lemmon entered a song called "What In The World" into the 2002 Song For Europe. The track was successful enough to make the final 20. Since then the CD single has only been available to people visiting the groups website or joining their fan club. In less than six months all that will change as Aubrey Lemmon have established their own record label (Magic Number Records) and self financed the release of the label's debut single.

The group have been extensively gigging and touring schools over the past two years and "What In The World" has always received a good reaction. Earlier this year Aubrey Lemmon visited the Leveller's Metway Studios in Brighton, recording a new version of "What In The World" and a new song "Yellow Card" for the single. The songs were mastered at the world famous Abbey Road Studios in preparation for the 2004 release. In the summer Aubrey Lemmon completed the package by recording the video with the assistance of Stylorogue (who have already made videos for Holly Valance, Crowded House and Feeder among others). Now the package is complete all you have to do is go and buy the single when it's released on 5<sup>th</sup> January 2004.

Last year Mark Joseph made the Top 40 with a single that was just available in a handful of shops and earlier this year Southampton FC's 'unofficial' FA Cup anthem made the Top 20 through sales in their hometown alone. If enough of us buy the Aubrey Lemmon single in its first week of release who knows how high we can get it. As previously mentioned history is in your hands. If you would like any further info or listen to the original version of the track go to [www.aubreylemmon.com](http://www.aubreylemmon.com) - and tell your friends!

# DO YOU KNOW WHAT YOU ARE MISSING?



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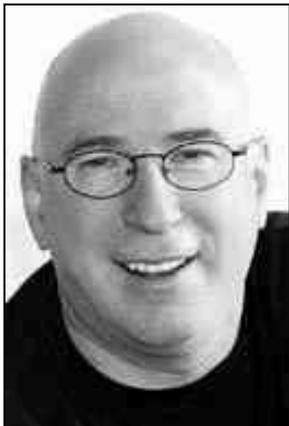
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# Braveheart

## In Conversation with Ken Bruce

by Marcus Keppel-Palmer



For many years now, the BBC has entrusted its Eurovision commentary coverage to a celtic duo. Although not as well-recognised as his Irish counterpart, Ken Bruce, whose deep burnished Scottish burr has enlivened the radio coverage since 1988, is easily identified as he exits the BBC Hallam Street door at the conclusion of his daily Radio 2 show.

We adjourn to the nearby BBC club (“a little like Raffles Hotel in Singapore” quips Ken) for a chat. Ken rues the day the BBC sold off the old bars which are now part of the Langham Hilton. Over cokes and water (belying both our reputations as connoisseurs of a drop of the hard stuff), our conversation starts with a review of Riga.

“I wasn’t as keen on Latvia as Estonia,” comments Ken, seasoned veteran now of fifteen contests. “But as a contest it was very well staged. Now they have the same production teams, there is a better continuity to the contests.”

Ken has been working for Radio 2 since the early 1980s and has had the mid-morning show since 1985. He is also an event broadcaster - Commonwealth Games, Olympic Games, National Music Day. Eurovision seems a natural fit for him. “If I’d thought in 1988, I’d still be doing Eurovision all these years later ....” Ken muses, “Well, I’d never have believed it.”

Ken Bruce took over the radio coverage from Ray Moore. How had he got the job? “I inherited the job by default. When Ray fell ill, he just suggested me as his replacement. Ray and I were good friends.” I suggest that it must be difficult doing a radio commentary on what is essentially a televisual event. “Not at all,” Ken responds. “I treat it as a concert event. I ignore the elements like the postcards - I don’t think I’ve ever seen a postcard - and try to paint an impressionistic picture of the performances. Now that the presenters speak in English by and large, there is less to fill in, not like say back in Yugoslavia, one of my first contests.”

I ask Ken how his Eurovision weekend normally pans out. “Well we normally fly out on the Thursday after I’ve done my show, and the first thing we sort out is where we are going to dine, on the Thursday and Friday nights - not the Saturday night of course!” Ken enjoys these social occasions. “There’s normally Terry (Wogan) and his wife, I and my wife (who didn’t come to Riga as the Bruces had recently had a son), Jo Gurnett (Ken and Terry’s agent) who always likes to come to Eurovision, and Paul Walters, who produces the radio show. Then on Friday morning, we do our normal radio shows from the local broadcaster. There’s never been a technological problem,” he says with a twinkle in his eye, “but sometimes the team back at the BBC say ‘your voice is a bit low’. It all depends on the night

out! Then I go to the Friday afternoon rehearsal. I just make notes there, perhaps jotting down any comments I want to make on the night. But I don't like to be over-prepared; I don't like working from a script. We do all the timings, the postcards, the introductions, to see how much time we need to fill. On Saturday morning - depending on how heavy the Friday night was - we will probably do some sightseeing. In the early days, we would only go to one rehearsal - I preferred it that way, it made the commentary more spontaneous - but now we also go to the Saturday afternoon rehearsal. The timings might change and the Friday run through is often not a full dress rehearsal. I then write my colour piece (for the opening) which might run as long as seven minutes" - and that's quite a chunk of time to fill.

What about the evening itself? "Well, not once has there been air conditioning," Ken complains. "Those commentary booths are so small and cramped, and are often tucked up high in the arena, so they get pretty hot! This year, there was a hole in the roof of the booth, but sadly it wasn't air conditioning. It was just a hole in the roof! This year, too, the booths were very public. Terry loves it; he likes to wave to the fans - he knows how important they are."

Speaking of Mr. Wogan and his controversial commentaries, would it surprise Ken to know there are a number of people who prefer to watch the pictures and listen to the radio commentary? "And there are equally a number of people who cannot stand my commentary," says Ken diplomatically. "It surprises me how many people listen. I know of political journalists who always have an Eurovision party. It certainly seems to be a trendy excuse for a party."

We talk about the style of coverage. "I don't think the BBC would ever go back to a straight style of presentation. There'll always be that ironic tone. I don't think any other country treats the Eurovision the way we do. The Irish may pretend to laugh at it, but they take it very seriously. Kevin Bishop, who has been producing the BBC Eurovision coverage, loves the contest - but I don't know what'll happen with all the changes afoot." Ken does not know yet what will happen with the semi-final in 2004, but believes that, if at all, it will only be shown on BBC3. However, there is some good news. "The BBC have said that they will continue to do Radio 2 coverage of the Eurovision so long as it remains on BBC1."

What about his Eurovision memories? "Well, to be honest, the memory banks are wiped clean almost immediately, almost by going through passport control. But I don't recall any bad experiences." He pauses ... "Well, maybe Rome. It wasn't well organised and we were stuck in a hotel miles away, meaning we were endlessly on busses. It was a shame being in the Eternal City and not seeing any of it." One of the joys of Eurovision for Ken is the variety of locations.

We talk generally about Ken's career. Radio was always a great love for Ken. He thought an announcer's job sounded like a good wheeze, particularly as announcers also popped up on comedy shows like "Round The Horne". Also, another attractive feature of the job was that you didn't appear to need any special skills. At the time, though, there were only limited opportunities - early applications to the BBC and BFBS were unsuccessful "although BFBS were very encouraging". So, with no commercial radio, Ken started out in his local Glasgow hospital and he still remains a

passionate fan and great supporter of Hospital Radio. - "there'll always be a place for hospital radio" he affirms - before moving to BBC Scotland in 1977. There he did everything from voice-overs to controlling the faders until he was offered his own daily show. "They told me I had to leave the staff and go freelance to take the show. But they said that if it didn't work out, they'd take me back on staff! And I've been on freelance contracts ever since - either one year or two year contracts. By the end of my current contract, I'll have done my Radio 2 show for 20 years - again, I'd never have believed that back at the beginning." From BBC Scotland, Ken moved in 1984 to Radio 2 and almost immediately took over the mid-morning show. "It seems pretty successful," agrees Ken of his Radio 2 show. "We have a different music policy to Terry's and research shows that the audience doesn't want any heavy features and too much chat at that time."

One of the successful features of the show is the Popmaster quiz. "I like quizzes," says Ken, "but I'd be too slow to do well on Popmaster. We've had some nightmare contestants; one, not long ago, seemed to be auditioning for Butlins, doing a joke with each answer. I got emails asking me to knock him down - and I was able to do it right at the end! That's a new feature, getting the emails in, that direct feedback. And we get text messages - but that doesn't seem to work often." I ask about the heads or tails machine. Ken tells me that it was genuine machine found by his producer, one that determined your fate. The noise it made was recorded just in case, but it never failed once. And the bell - well that was Ken's brought from home. High tech stuff! Apart from his show, Ken does many other programmes. He is a regular

guest on 'Countdown' ("I was on the first series, you know, back in 1984") and also presents 'Friday Night Is Music Night'; in fact, he was due to present that evening ("pre-recorded of course!"). Indeed, that is one of Ken's favourite assignments as he likes a lot of light opera ("Not Wagner stuff" he agrees) and light music like film music. "Film soundtrack music is the modern classical music", Ken asserts. "I really like film scores by John Barry and the late Ron Goodwin too. I was delighted to work with Ron Goodwin not long ago. But my favourite music is Motown." So you didn't like "Cry Baby" very much? Ken takes a diplomatic tack: "It's my job to be supportive as much as possible. As a performance, it wasn't very wonderful. But it didn't deserve to get 'nil points'. There was certainly, in my view, an element of political voting. The UK isn't very popular in Europe at the moment."

The half hour allotted has flown by and it's time for Ken to go home. I found him to be in person as charming as his radio image portrays and Eurovision seems to be in good hands with him. Not a fanatic, clearly, but someone with a tender regard for the contest. Just as he leaves, I ask him what's the best thing about his job. With that twinkle again, he deadpans: "I get to be in the pub at 12:00!"



# Eurovision 2004



## Date and Venue

In a joint statement issued by TRT and the European Broadcasting Union it was announced that the 49<sup>th</sup> Annual Eurovision Song Contest will be held on Saturday, 15<sup>th</sup> May 2004. The qualifying round will be held on Wednesday, 12<sup>th</sup> May 2004 within the same complex. The venue is likely to be Istanbul's Mydonose Showground Arena, subject to final confirmation.

## Participants and National Finals

Participating countries are still in the early stages of preparing the way in which their entry will be chosen, but the following information was available as "Vision" went to print:

### 1) Eurovision Grand Final Participants

**Austria** No information currently available.

**Belgium** It is the turn of the Flemish speaking TV station to select the Belgian entry.

**France** An internal selection is expected to take place.

**Germany** Look out for Countdown 2004 in the spring, although some changes may take place to the existing format. Alf Poier is rumoured to be entering the German final!

**Iceland** No information currently available.

**Ireland** Following nationwide auditions "You're A Star 2" will commence on 16<sup>th</sup> November 2003. Following last years successful formula, the show will eventually select the Irish singer and song.

**Norway** No information currently available.

**Poland** A 15 song final is planned for 24<sup>th</sup> January 2004.

**Romania** No information currently available.

**Russia** An internal selection is expected to be made.

**Spain** Operacion Triunfo 3 will commence on 29<sup>th</sup> September 2003.

**Sweden** Melodifestival is scheduled for 20<sup>th</sup> March 2004 and will follow four semi finals and a fifth wild card heat which commence on 21<sup>st</sup> February 2004.

**Turkey** TRT have appointed popular punk/ska band Athena to represent the host nation. Three songs will be presented to the television audience, one of which will go forward to Eurovision.

**United Kingdom** As "Vision" went to print an announcement was imminent, the BBC choosing to wait until after the UK heat of Junior ESC had taken place.

### 2) Qualifying Round Participants

**Albania** Tirana's Palace of Congress will stage a three day music event during December which will ultimately choose Albania's Eurovision song. 30 songs are anticipated with performers being a mixture of established artists and newcomers.

**Andorra** The singer will be chosen at the end of this year. Several songs will then be presented to the Andorran public between January and

March, one of which will then be chosen for Eurovision.

**Belarus** The first entry from Belarus will be chosen in Minsk on 25<sup>th</sup> January 2004.

**Bosnia-Herz.** Deen (aka Fuad Backovic) will perform nine English language songs in the next Bosnian final scheduled for February. Deen was previously the lead singer with popular boyband Seven Up.

**Bulgaria** Participation currently uncertain.

**Croatia** Dora 2004 is expected to take place in the spring.

**Cyprus** It is understood that CyBC are currently discussing their next entry with a leading Greek-Cypriot singer.

**Denmark** Still recovering from its disappointment in 2002, Denmark will not be holding any semi finals next year, preferring a one off event to choose an entry for 2004.

**Estonia** No information currently available.

**Finland** A national final will be held on 24<sup>th</sup> January 2004 in Tampere. 10 songs, chosen from two semi finals, will compete to represent Finland.

**Greece** Unconfirmed rumours suggest a Fame Academy style show, although ERT are also known to be inviting song submissions from new and established writers.

**Israel** A public final may be held later this year.

**Kosovo** Participation now seems unlikely.

**Latvia** No information currently available.

**Lithuania** Although undecided, a series of semi finals may be held ahead of a national final expected to take place in February.

**Macedonia** Popular singer Tose Proevski has been chosen as the next Macedonian singer. Five songs will be

performed in English during the spring of 2004.

**Malta** No information currently available.

**Netherlands** The Dutch final will be held in Amsterdam on 22<sup>nd</sup> February 2004. Like this year a series of semi finals will precede the Nationaal Songfestival.

**Portugal** Conflicting rumours are in circulation. One suggests that popular singer Sofia will sing for Portugal while the other indicates that a Operacion Triunfo contest will be held.

**Serbia & Mont.** The annual Beovizija Festival will be held in Belgrade during March, at which the Eurovision entry will be decided.

**Slovenia** Ljubljana will once again host an EMA style event which will also feature several semi finals in the overall selection process.

**Switzerland** The Swiss final will be held on 6<sup>th</sup> March 2004, although the venue is still subject to confirmation. The French, German and Italian regions of Switzerland will each submit four songs to the event.

**Ukraine** No information currently available.

### Tickets

No news has been received concerning tickets, although the venue is smaller than recent years and availability could be limited. In the event of OGAE being offered tickets, those who are genuinely travelling to Turkey and who are members of OGAE(UK) may request one ticket per person. Names will then be balloted at the appropriate time. This does not constitute any offer or guarantee that tickets will become available. Handwritten requests should be sent to "Vision", 51 Greenfields Avenue, Totton, Southampton SO40 3LU clearly stating your name, address and membership number.

## Junior Eurovision

The British heat of the inaugural Junior Eurovision Song Contest to be held later this year in Copenhagen was broadcast by ITV on Saturday, 6<sup>th</sup> September 2003.

Eight young singing/songwriting acts, all aged between 8 and 15, performed the short listed songs after which the viewing public were giving ample time to vote by telephone, culminating in a closely fought fight between two songs for the honour of representing the UK at the very first Junior ESC.

In a statement issued prior to the event ITV/Carlton's controller of Entertainment Mark Wells said: "We've been hugely impressed by the talent of the young songwriters and performers entering the contest. All of the eight acts who have made it to the UK Final are of a very high standard indeed, and viewers are going to have a tough time choosing just one to go forward to represent the UK in Denmark."

This was echoed by the show's presenters, Mark Durden-Smith and Tara Palmer-Tomkinson. "I am really excited about this", said Mark. "It's really important that Britain gets back to the heart of Eurovision - so stand up the next generation!" Tara added "I think it's great to do Junior Eurovision. I've got to say that the juniors put some of the adults to shame! Not only are they singing but they have written the songs themselves. It makes one proud to be British."

1. "Slumberland"  
Feature 5  
**35 points**                    **4th**
2. "Back To Love"  
Jack Brown  
**12 points**                    **7th**

3. "I Have A Feeling"  
Ellis de Bie  
**38 points**                    **3rd**
4. "Gonna Be Fine"  
Starrlite  
**10 points**                    **8th**
5. "Little Children"  
Sasha Stevens  
**29 points**                    **5th**
6. "Winter's Nearly Gone"  
Mr Cheerful  
**23 points**                    **6th**
7. "My Song For The World"  
Tom Morley  
**64 points**                    **1st**
8. "Please Don't Cry"  
Uzlot  
**62 points**                    **2nd**

10 year old Tom Morley from Cumbria now flies to Copenhagen with his sentimental, albeit topical, song for the world. He says the song was inspired by news footage of the Iraq conflict and his own feelings of helplessness.



The countries taking part in Junior Eurovision are Belgium, Denmark, Greece, Netherlands, Croatia, Latvia, FYROM, Malta, Norway, Romania, Spain, UK, Sweden, Belarus, Cyprus and Poland

## The Day I ...

### Gave my autograph to Jenny Frost

*Gordon Lewis, Editor of "Vision", recalls an unusual request*

June 1999. Precious, fresh from their Eurovision appearance in Jerusalem, were about to take the stage at Southampton's premier music event, Power in the Park. As editor of "Vision" I had been invited by their record company to meet them backstage and find out more about the five girls. That was the easy part! Getting the required pass was more difficult.

Power FM, the event sponsors, were less than enthusiastic about my role and considered me as yet another fan clamouring to meet the stars. Fortunately my determination, and further input from EMI, paid off and with some reluctance a pass was issued.

Arriving at Southampton Common I followed the various signs directing me to the designated area and, after signing in, familiarised myself with the facilities. Turning around I found myself face to face with a little known boy band who were about to take the stage and perform their first single. No one was taking too much interest in the four lads, but they seemed a pleasant bunch from my brief conversation with them. I would have continued the discussion if I had known what lay in store for A1.

Flaming June was already taking its toll and I was desperate for a drink. Finding my place in the queue I realised that I was standing next to Jo from S Club 7. "Jo", I stammered, "you're my daughter's favourite". She was delightful and willingly signed Sarah's autograph book before asking "would she like the others too?". The following morning my daughter was the envy of her school peers!

Soon it was the turn of Precious, but while I was waiting for their performance I caught glimpses, among others, of 911, 5ive, Hepburn and Next of Kin – remember them? The girls sang "Say It Again" and "Essential Love", before coming into the press area to meet me. Louise was clearly disappointed about not winning Eurovision, while Kali and Anya's reluctance to speak suggested that they had little enthusiasm towards Europe's biggest music show. In contrast Sophie and Jenny were bubbly and outgoing, eager to speak about Eurovision and their respective careers. Presenting all five with a copy of "Vision", I nervously asked for their autographs. "Only if you sign this for me" said Jenny, handing back her copy of the magazine. "It's a deal" came my reply.

Four years later and Precious have faded into history, but Jenny has gone on to fame and fortune as a member of the highly successful Atomic Kitten. I have often wondered if she still has that signed copy of "Vision" and whether she remembers that meeting in Southampton during the summer of '99.



*If you have any recollections you would like to share, please contact Marcus Keppel-Palmer at [Marcus.Keppel-Palmer@uwe.ac.uk](mailto:Marcus.Keppel-Palmer@uwe.ac.uk) or write to Vision at the usual address.*

# Friends Are Friends

## In conversation with Valahia

by Marcus Keppel-Palmer

One of the quiet stories of the last two song contests has been the strides up the voting charts made by Romania. The format of the pre-selection run by TVR is clearly attracting some well known and popular acts. Waiting in the wings to appear at Eurovision, having now participated in the last three pre-selections are the popular male duo, Valahia, known for their prodigious vocal range. Vision caught up with them in Munich, where they were working with Ralph Siegel.

Valahia consist of the duo Dorin and Mihai (Michael). How did they meet? Dorin explains. "Michael has been playing piano since he was seven years old and I started playing guitar when I was 14. In 1998 Michael won a vocal award at a song contest and I contacted him. That's the beginning of Valahia as it is now." Mihai takes up the story. "Originally, Valahia was a six-piece rock group in which Dorin played guitar. After the contest, I gave Dorin my phone number and we met up in a recording studio and recorded our first songs together." "The old group split, then the new Valahia started out with three members", Dorin continues, "the third member was difficult, so we decided to exclude him."

Song contests play an important part of East European musical life. In Romania there are several famous ones, including the Mamaia and the Golden Stag festival at Brasov. According to Dorin Valahia's popularity increased as a result of their participation. "The Mamaia and the Golden Stag are two important festivals in Romania. We

participated for four years consecutively at Mamaia and once at Brasov. Every time we won some awards. At the beginning, we took the first place in the Mamaia."

So why participate the Romanian pre-selections? Mihai explains. "I watch Eurovision every year, for I love music and I love competitions." Dorin adds "The high point of our career so far for me is the Romanian finals for Eurovision, the *cantec pentru Eurovision*." Although Dorin says that, their appearances have been shrouded in controversy. In the 2000 pre-selection, Valahia entered with "Why", a ballad which showed off the duo's vocal pyrotechnics. It was well received in the hall and by the televoters finishing a close second to "Luna" by Taxi. There were rumours of irregularities. "Yes, in 2000 there were some irregularities in the televoting. 'someone' prolonged the televoting purposefully. That's it!" Mihai comments, still obviously rankled. In fact, the televoting was due to last one hour - at the end of which Valahia were clearly leading - but it was extended for three hours. Valahia complained and threatened legal action at this blatant alteration in the rules, but were overruled by TVR.

Undaunted, Valahia returned in 2002 with "Mama", which was popular in the televoting (coming second to winners Monica Anghel and Marcel Pavel), but not with the expert jury. What were their reactions to coming so close again? Dorin prefers to remain positive and not be drawn into further speculation. "Mama' is the best song we ever wrote. That's why these days we are making a videoclip for this song." In 2003, with a Siegel/Meinunger song "Friends Are Friends", Valahia were again in the running behind Nicola, again scoring highly with the televoters and not with the jury. Will they try again next year?

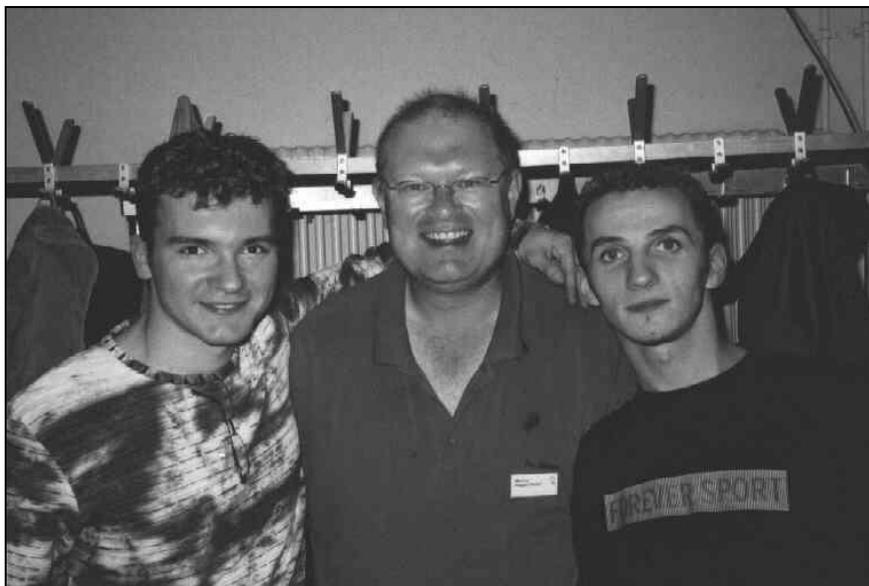
"Of course, we'll participate at the Eurovision final next year," affirms Mihai. "We will simply try again and again until we succeed - even if it takes forty or fifty years! In the Eurovision Song Contest, the things that count are luck, money, contacts and business, rather than talent. Despite that we will try again." Perhaps 2004 will be their chance.

One of the features of Valahia's music mainly dance based is the amazing vocal range of the duo, particularly of Mihai. How much training and practice do they do? Mihai grins and says "I practise about eight hours every day. Dorin is a little slothful!" Dorin interjects, perhaps to change the subject. "We have released three CDs "Why", "Pisicuta" and "Te iubesc atat de mult". "Why" is the best album we have recorded. Although each album has one slow song, in the future we'll continue to primarily write dance and

pop music. We were recently touring in Japan and it was very instructive... another civilisation. In a couple of weeks we have to go to the US to perform to the Romanian communities. That'll be a new experience."

To end our brief conversation, I ask the boys about social life. There doesn't seem to be much of that. Mihai says "I am now studying computers in the fourth year at university." And Dorin? "I have just completed the Marine Academy and I am now an officer!" Have they any time for anything else? "Ya, we both have a girlfriend..." grins Dorin, but time doesn't allow me to discover whether they have one between them, as they are whisked off to do more recording. I guess that friends are friends! Maybe 2004 will see the vocal gymnastics of Valahia grace the stage in Istanbul.

*With additional input from Marco Brey*



Marcus Keppel-Palmer, centre, with Valahia

## Viva La Diva

*Graham Welch profiles Swiss polyglot and two time Eurovision entrant Paola*

Born in October 1950 in St Gallen, by the age of 14 Paola Del Medico was appearing in various amateur song festivals – winning as often as not. At 16 she began an apprenticeship with a local fabric manufacturer.

In 1967 she released her first single, 'Für allen Zeiten' (For all times), and became something of a regular on Swiss television. Her choice as the country's entrant for the 1969 Eurovision was perhaps inevitable. 'Bonjour, bonjour', with its mix of French and German was typical Eurovision fare and Paola finished fifth, behind the four joint winners.

Capitalising on her appearance in Madrid, she went on tour in Germany and took part in its famous Schlager competition, coming second with 'Stille Wasser, die sind tief' (Still waters run deep), her first chart hit in Germany.

A change of direction the following year saw her appear in a musical in Zurich and in various international song festivals. She also retained a high profile on Swiss television.

A switch of record company in 1974 took her singing career to new heights. Hits such as 'Capri-Fischer' (Capri fisherman) and 'Addio, mein Napoli' (Goodbye, my Naples) helped her win the Golden Bear award for most popular female singer in Switzerland.

In 1977 she tried again for Eurovision glory with 'Le livre blanc' (The white book), but came second to her erstwhile TV co-presenter, Pepe Leinhard. A year later she enjoyed her greatest success with a cover of the Roy Orbison/Linda Ronstadt song 'Blue bayou', which entered the Swiss charts a record seven times and spent six months in the German charts.

A 1979 attempt to represent Germany at Eurovision with a shameless Abba copy failed. Though 'Vogel der Nacht' (Night bird) finished only third, it was a big hit in Germany. Spurred on, she took part in the following year's Swiss national final, winning with the French-language 'Cinéma', which, after finishing fourth in the Hague, saw her finally crack the German top ten.

At a personal and professional high point, she married Swiss television presenter Kurt Felix and enjoyed a number one in both Switzerland and Germany with 'Der Teufel und der junge Mann' (The devil and the young man), backed by a children's choir.

Together with her husband, Paola then began presenting a Saturday night television show, which ran for eight years, until 1991. At the height of their popularity, the pair retired. Their final show was watched by 18.5 million Germans, 48% of the viewing public, and a biography sold well.

In 1998, a five-hour documentary on the couple was the most watched programme of the year in Switzerland. Two years later, to celebrate her 50th birthday, Paola starred in several TV specials, including one called 'Mein Geschenk für dich' (My gift to you) after her cover of the 1980 UK Song for Europe entry, 'Happy everything'. Most recently, she's taken to modelling a catalogue fashion collection.



*Paola became the undisputed queen of 1980s Swiss TV light entertainment*

# Give Me Hope, My Old Joanna

## Part 2

by Jamie McLoughlin



In the first half of this foray into the ebony and ivory sections of Eurovision history, five songs were picked to pieces, leaving another five for inspection this time around. Udo Jurgens has produced the only piano-based winner so far, so there are no podium-toppers in the conclusion to the list, but rest assured, there's at least one umbrella and a shockingly bad hairdo.

By the way, I know I should really have included *Pas Pour Moi*, but I don't have it on video and 1986 won't be on the *Eurovision Jukebox* for ages yet. Oops...

6) *Rock Bottom* performed by Lynsey De Paul and Mike Moran, United Kingdom 1977 (2nd)

In my bumbled opinion, there are some nations under the ESC umbrella incapable of doing wrong in the eyes of your average fan (Sweden, France and any Eastern European competitor you

care to mention instantly springing to mind).

However, there are two (UK and Ireland), who could produce the Eurovision equivalent of *Imagine* every year and get nothing but an unrestrained shower of vitriol from some corners.

*Rock Bottom* is a good example of this anti-Brit sentiment.

If this had been performed in French on behalf of Monaco with Catherine Ferry and Romuald sharing the piano stool whilst Franck Pourcel used his broly to keep the band in time, this daft ditty, catchier than German measles, would be hailed a quirky classic.

Instead, it was sung in English by one slightly-fading popstrel and her mate with the big sunglasses, with the man who inflicted the *Last of the Summer Wine* theme tune on the world leading the orchestra, so of course, it must be rubbish.

I digress. The reason why *Rock Bottom* is, in my humble opinion, worthy of a place in the Eurovision tusk-tickling pantheon is the way it plays around with the concept.

Firstly, you've got two pianos for the price of one (bet the scene shifts at the Wembley Conference Centre weren't feeling quite so patriotic when this took an early lead and they may have had to move the hefty things back on stage again), ergo you have double the visual impact.

Secondly, this pioneering pair even chuck in a prop - a mock-up of the Financial Times, and bring in probably the only seated dance move in contest history; a well-synchronised wiping of the hands which must have taken (ahem) hours to get right.

All that, and they were dressed as dandies about town as well.

You see, kids, piano songs are allowed to be fun too.

7) *Could It Be* performed by Paul Geordimaina and Georgina, Malta 1991 (6th)

A lesson in how to do half-a-piano song.

It all looked so promising when Paul Geordimaina, he of the worrying hairstyle, sat earnestly at his chair to belt out Malta's first shot at the trophy for 16 years.

Admittedly, the song isn't up to much - so with *Merci Cherie* as the yardstick, this one falls several fathoms short - but let's not forget the last Malteser to grace the Eurovision stage before this looked like Jeremy Beadle and had sleeves you could strangle a bag of cats with, so one can't be too choosy.

Back to pianos though, and how Paul is soon lured away from his stool by the subtle appearance of temptress Georgina in the wings, with her come-to-bed microphone and dress, the top half of which would be dyed peach by the cost-conscious Beeb for use by Samantha Janus seventeen songs later.

It's all downhill from here as the piano is so quickly abandoned and Paul seizes every opportunity to dance back to back with the aforesaid Georgina and occasionally hold her hand.

This could have been an absolutely cracking piano song, but the woman in the blue dress went and ruined it. I don't know, tssch...

8) *Lied fur Einen Freund* by Maxi and Chris Garden, Germany 1988 (14th)

In 1988, Ralph Siegel proved himself the man least likely to write *Bring Your Daughter to the Slaughter* by teaming up Maxi and Chris Garden (I'm not sure which one's the Mum and which one's the daughter) for a melodic tour-de-force so undeniably Eurovision, he had

to send his best friend into the shop to buy the single for him.

For once, the boy Siegel done good, as although this song is sickeningly nice, it does have an infectious charm helped along by yet another Ralphriff so absurdly simple you really do wonder why no-one ever thought about it before.

Utilising the De Paul/Moran manouevre of 11 years earlier by having two pianos on stage (both white this time, and look - the daughter's is smaller than the mother's - worra gimmick we got!), this really did have winner stamped all over it when Pat Kenny - the most irritating presenter in ESC history? - passed the screen over to the proud mother with the PTA hairdo and her clearly nervous daughter.

That this did so badly is a great surprise. 1988 was an extremely weak year which the yawning gap between the top two and the rest of the field shows, but *Lied fur Einen Freund* always seemed at least half-a-forehead above your *Mangups* and your *Shangri-Las*.

That's another thing with piano songs - you've just got to catch the juries on the right night, as Udo would no doubt have told you after his appearances in Copenhagen and Naples.

9) *Vivre* performed by Guy Bonnet, France 1983 (8th)

The first pop tart jammed into the electric toaster that was the Munich '83 stage was indeed Francophonic singing sensation Guy Bonnet, having his first crack (at the contest, not the narcotic) for 13 years and a man who seemingly styled himself on the latest resident in *Countdown's* Dictionary Corner.

This is another example of how piano songs don't always work. I'm sure this Clayderman-esque tune sounded quite

enchanting at the Conservatory, but it didn't seem to work in a hall full of people looking forward to the likes of Carola, Daniel and Ofra.

I mentioned previously piano songs don't date, and I still don't think they do, but you can certainly put the wrong type of song in front of the wrong type of audience, and this is one of them.

It's a shame, as I'm sure both the singer and the song have a lot of admirers out there, but I've heard it a few times now, and I'm still struggling to remember how it goes as I write this. Oh well.

10) *Colgado De Un Sueno* performed by Serafin Zubiri, Spain 2000 (18th)

And we end with a twenty-first century boy.

Surprisingly, the second blind pianist in the list (George Nussbaumer got the nod in the last issue) and someone who had already had a go in 1992, Master Zubiri isn't unlike Stevie Wonder.

It's purely a physical comparison; whereas one remains a thoroughbred of the Motown stable and continually reinvents the sounds he commits to disc, it's fair to say Serafin won't be taking that particular route, but hey-ho, each to their own.

The reason Serafin closes this study of all things piano-y in some ways shows how the changing face of the contest has affected the pianosong.

Just as Koit Toome suffered at the hands of the televoters by being engulfed in Dana International's hi-NRG avalanche, Serafin was spectacularly ignored by crowds baying for EuroBritney and an ultimate winner which had everything in it besides a piano.

*Colgado Du En Sueno* is not that bad a song, if a tad anonymous, and the single makes it difficult to imagine this

was actually performed by someone sat at a piano, but it did feature that classic on-stage formation favoured by Messrs Bonnet and Nussbaumer, with a phalanx of backing singers in an aesthetically pleasing queue next to the instrument itself.

And perhaps queue is an ironic word to use, because we could have a long wait on our hands before a bona-fide piano song once more takes the Eurovision Song Contest title.

Now, if we could just get Elton John to salsa and strip at the same time...It's not unfair to say that both *contesteisseurs* and the general public tend to put Eurosongs into one of two pigeonholes; if that entry which international tunesmiths have been slogging over in their personal Brill Buildings for countless months isn't being wedged into the balladic category, then it's destined for the most up-tempo cheese board the continent has to offer. And why not?

However, such classification means one neat little sub-category always tends to be overlooked, and it's a real shame, as it's one which has already produced a winner and more than a fair few contenders over the years - the piano song.

Just one brave soul (perhaps two), with the occasional backing troupe and obligatory moody backdrop and Bob's your uncle, but do make the most of the three minutes available to you.

So, perhaps belatedly, let's pay a quiet nod of respect to ten of Europe's ivory tinklers - time served for more than forty years, yet tragically ignored. Until now, of course.



# Whatever Happened To

## BIDDU

by Marcus Keppel-Palmer

In the last issue of Vision, we profiled Carl Wayne who participated in the 1977 Song For Europe. Carl sang song number six that year, while one of the men behind song five, "Just For You" sung by High Society, was Indian disco guru Biddu who co-wrote the song with two of his then collaborators, Gerry Shury and Ron Roker. Coming sixth in the voting, Biddu did not have the opportunity to grace the Eurovision Song Contest, but he has an interesting career oscillating between England and his native India.



Born in Bangalore, Biddu's career started out in the 1960s singing both as a solo artist and in a pop group. At the time, Indian pop music wasn't particularly well-focussed on indigenous Indian music, so Biddu's style was of an easy, crooning style of the Andy Williams variety, whilst the group was

influenced by the Beatles. Biddu had soaring ambition, so he decided to leave India and relative success and head for the Mecca of music, London. He literally hitchhiked his way across Asia and Europe to London in a gypsy like manner. It's as well he did, because while holed up in Beirut Biddu heard "Reach Out I'll Be There" by The Four Tops playing in a shop, the first time he had ever heard black music and became so enthused he now saw this as his way forward.

Success did not come easy for Biddu once he came to London. He eschewed his singing career concentrating on taking over the production chair and concentrating on writing and composing. At first, he had to supplement his income by working as a hamburger chef. Musically, Biddu began writing and producing small-scale dance records, but it was through meeting Gerry Shury that he began to get well known. Shury was a talented musical arranger, who worked particularly with Ron Roker on acts like Sweet Dreams and Polly Brown.

Biddu's first real assignment with Shury was to provide the soundtrack to a new Richard Roundtree film called "Embassy" in 1972. At the time, Roundtree had just been in "Shaft" which had an iconic soundtrack provided by Isaac Hayes. One of the vocalists used on the soundtrack was Carl Douglas, who had come to Biddu's attention as a Northern Soul artist. A lot of Biddu's productions at the time were aimed at the Northern Soul dance market based around the Wigan Casino club, which was not really a chart factor and sold in limited quantities, and many of these productions were covers of American records, mainly from the Philadelphia sound.

Success for Biddu came about in an unlikely manner. Looking for a singer to

record a song he had found, "I Want To Give You My Everything" (written by Larry Weiss who would write "Rhinestone Cowboy"), Biddu remembered balding Jamaican, Carl Douglas, and got him in to the studio. For the B-side, Douglas had some lyrics about the craze for martial arts and Biddu worked out a quick melody. Allegedly recorded in 10 minutes, "Kung Fu Fighting" became a huge hit after Pye decided to release it as the A-side, against Biddu's better judgment. Starting out as a club hit, the simple song with its Kung Fu effects was an autumn 1974 number one in the UK and not long after a US number one hit. At this time, disco was just starting - the first real Disco hit was George Macrae and "Rock Your Baby" in 1974 - and Biddu was in the right place at the right time. His genius was to moderate Shury's soul instincts with his own more orchestral pop sensibility, often with a slight latin flavour. Biddu signed his own deal with Epic and recording as the Biddu Orchestra first releasing the club hit "Blue Eyed Soul", the title of which would describe the British disco movement as well as providing the title of Biddu's first album. He continued to work with Carl Douglas but the identikit follow-up "Dance The Kung Fu" proved less successful.

The Biddu Orchestra hit the charts in 1975 with a discofied version of "The Summer Of 42", the Michel Legrand composed theme to the film, reaching number 14 and achieving US success too. The follow up album, "Rainforest" spawned a minor hit in its title track, but gained more notice on the New York dance floors for its mix of Philly, Orchestral and Latin beats on tracks like "Chic-Chica-Chic-Chica-Chic". Biddu was awarded 4 Ivor Novello awards including best instrumental for "Rainforest".

Biddu also worked with other artists at the time, many of whom had been knocking around the soul circuit for some time, like Jimmy James and the Vagabonds for whom he created the Top Five hit "Now Is The Time" in July 1976, and most successfully Tina Charles who had sung in 5000 Volts. Wrapping Tina's charged vocals around an irresistible beat "I Love To Love (But My Baby Just Loves To Dance)" raced to the top of the charts and remains today one of the most recognisable of all 70s disco songs. In the next two years, Tina would have six more hits under Biddu's mentoring, two more reaching the top 10 ("Dance Little Lady Dance" and "Dr Love"). Biddu also worked with the Real Thing on "Let's Go Disco".



Two more Biddu Orchestra albums followed in 1977 and 1978. "Eastern Man" saw no hits, but was notable for the track "Boogiethon" and the increasing use of sitars and indian music in the songs, while the final album "Futuristic Journey" saw a minor

hit in "Journey To The Moon". 1978 also saw Biddu composing the soundtrack for the Joan Collins movie "The Stud". He would also compose for the follow up film, "The Bitch". That same year Biddu and Tina Charles won the World Popular Music Song Festival in Tokyo with "Love Rocks".

But another event in 1978 proved of greater long term significance to Biddu's career. For some time, the rumour mill suggested that Gerry Shury was the genius behind the Biddu sound rather than Biddu himself. Whilst undoubtedly Shury was an excellent arranger, Biddu also came up with the concepts and of course there were excellent musicians. So there may have been some truth in the rumour. However, driving back from a club in Brighton after seeing his charges Rokotto play, Gerry was killed in a car crash. And suddenly, the Biddu magic dried up and the hits just stopped.

At the time, the Indian pop scene was hardly happening with almost all popular music featured in Bollywood films. In 1980, famed Bollywood director Feroz Khan who had heard the Tina Charles songs approached Biddu and asked him to provide music for the film "Qurbani". Biddu agreed provided he could stay in London and use an UK based singer. He found the 15 year old Pakistani girl Nazia Hassan and with the song "Aap Jaise Koi", Biddu's new career was born. If the song sounded a bit like "Dance Little Lady Dance", it was new to Indian ears. And of great significance, Nazia Hassan crossed the Pakistan/India divide (until General Zia restricted Pakistani culture) and proved that you didn't need to be in films to sell albums. Biddu's assault on the Indian music scene continued when Nazia teamed with her younger brother Zoheb and the album "Disco Deewane", the first Indian disco record and a major hit

all around Asia, selling at the time more records than any other in Indian history. In Pakistan, TV could only show Nazia from the waist up and there were vigorous complaints about a brother and sister, below, dancing with each other. Three further albums were born from the collaboration between Nazia, Zoheb and Biddu - "Star" in 1982 (soundtrack to a flop film), "Young Tarang" in 1984 and "Hotline" in 1987.



The Biddu disco sound was a major influence on Indian producers of the 80s and 90s and he himself was much in demand. He would produce Bollywood film soundtracks such as "Goonj" and worked abroad in Japan with Akina Nakamora having a number one hit with "The Look That Kills" in 1992. Alternating between quiet and busy periods, Biddu resurfaces regularly in the 90s with special projects. He particularly liked to work with female Bollywood performers starting in 1993 with Shweta Shetty and "Johnny Joker" and following that up with the largest selling Hindi dance album ever, Alisha Chinai and "Made In India" (1995) which was helped by MTV regularly playlisting the title track and "Lover Girl". Biddu then produced an album of mixes called "Boom Boom" with himself as front person, although all the songs were old ones sung by the

Hassans, and the following year tried to recreate the magic with another brother/sister duo, Shaan and Saagarika on "Naujawan". There were some failures in amongst the hits - most notably his attempt to put together an all-girl band, the Models in 1996.

Biddu was in another prolific phase of his career, working in Pakistan with Junaid Jamshed, lead singer with hit group Vital Signs, ("On My Own" 1996), releasing a solo album "Farebi" on which Biddu sung again (albeit duetting with many singers), the title track of which was a big hit (1997), working with male singer Sonu on "Kismat" (1998), releasing his own instrumental album "Eastern Journey" in 1998, on which Biddu demonstrated that he could gel

together all the sounds that influenced him from all over Asia in a homogenous mix with Western music, and then working with another all girl band project Sansara.

Since 2000, Biddu has gone quiet again, although he was partly responsible for introducing A.R. Rahman to Sony and then on to Andrew Lloyd-Webber and "Bombay Dreams". Biddu remains a controversial figure; just as his influence on British Disco is disputed, so too is his position as kick-starting Indi-pop and Hindi dance is challenged by others in the industry. Whatever his lack of success in Song For Europe, Biddu is one of the more unique stories to have graced the Eurovision picture.

## Quiz Time

*With thanks to Marcus Keppel-Palmer and Martin Faulkner – answers on page 51*

In honour of Alf Poier and Austria

1. Austria has won the ESC just once. What was the name of the song and the artist?
2. A second Austrian singer won the contest singing for another country. Who and when?
3. How many of Austria's neighbouring countries took part in ESC 2003?
4. As well as being relegated in 1998 and 2001, Austria has taken two periods of self-imposed exile from ESC in which years?
5. Manuel Ortega's "Say A Word" was eventually cleared of allegations of plagiarism involving which early-70s rock classic?
6. Which Austrian ESC entry opens with the lines "Music is love for you and me, music is money for the record company"?
7. How many times has Austria received the dreaded "nul points"?
8. Austria was the first country, other than the UK, to sing a section of its ESC entry in English. In which year?
9. Austria first entered the Eurovision Song Contest in 1957 with a song called "Wohin, Kleines Pony". What was the name of the artist, and what was his real name?
10. How many times has Gary Lux appeared on the ESC stage?
11. The first verse: 26 composers. The second verse: 22 musical terms. Which Austrian entry?
12. To date, two Austrian entries have been sung in dialect – "Weil Der Mensch Zählt" in Styrian, and "Musik" in .....?
13. The Czech Republic has yet to take part in ESC, but a Czech singer *has* represented Austria before. Name the singer and year?
14. Udo Jürgens has written or co-written the Austrian entry on how many occasions?
15. The biggest-selling single of the year so far in Germany, "We Have A Dream" by the German Pop Idol stars, is actually a rewrite of which Austrian ESC entry?

## Euro Curios

by Thomas Latham

As I write this I am currently in the United States, so I thought that it might be nice to have an American theme.

Not many British Eurovision entries were covered by American artists, but there are a few out there. To start us off, there's Patty Page's version of "Say Wonderful Things" (UK63), which was released on 1<sup>st</sup> June 1963 on Columbia 42791, and got to number 81 on the American charts during a seven week run. It used to be available on the CD "Dreaming" but this has long since been deleted. The good news is that it will soon be available to buy on CD again. Collectables Records have decided to release two of her albums "Say Wonderful Things/Love After Midnight" on one CD (COL 7598), so her wonderful (pun intended) version will be available again by the end of the year. Sheet music exists for a version of "Puppet On A String" by Al Hirt, so it presumably also exists on record somewhere - probably an instrumental. Peggy March's cover version of Lulu's 1969 winning song was eventually released in the United States in 1971 (a couple of years after its German release). Ms March had relocated to Germany because she started having more success there than in her native America. You'll find "Boom Bang A Bang" on RCA Victor 74-0136 with Lilac Skies as the b-side (i.e. the same as the second of her two German singles covering Lulu's song - the other b-side is "Es war Höchste Eisenbahn"). I've only heard her German language version, but I assume that the American release is in English.

Not to mention Bobby Vinton's cover of "Save Your Kisses For Me" (ABC ABC12186) which was released in

1976. It was also available on the album "Serenades of love" (ABC ABCD 957), which was released the same year. More recently Gina G's 1996 offering "Ooh Aah Just A Little Bit" was covered on a variety of CDs released by the Countdown Singers as part of their series on Madacy Records. As the Countdown Dance Masters, and you'll find their cover on either "All Night Dance Party" (B00004Z3XR), or "Tic Tac Let's Dance" (B000000K7Y), and as the Countdown Kids, it's available on (for example) "Club Mix" (B000009CF8). There may be others.

As for failed UK preselection songs, again there are a number available, though with some of them it's hard to imagine how they came to be covered. Two of Matt Monro's songs from 1964 were covered in America. Ron Goulet and Sammy Davis Junior both recorded Lionel Bart's "Choose", while the latter also recorded a version of the Leslie Bricusse written "Ten Out Of Ten". You can find the Ron Goulet cover on the CD "My Love Forgive Me/ Sincerely Yours..." on Collectables Records (COL 5847). It originally appeared on the 1964 Columbia LP "My Love Forgive Me" (CL 2296). Sammy recorded "Ten Out Of Ten" around October 1964, and it appeared on his Reprise LP "If I Ruled The World" (R-6165) which was released the following year. His version of "Choose" appeared on the Reprise LP "The Big Ones For Young Lovers" (R-6131) in 1964, but it also appeared on an EP in 1964 with the tracks "Bee-Bom", "Jalousie" and "Not For Me" (Reprise - RVEP-60049), and on single in 1965 as the b-side to "Bee-Bom" (Reprise 0278) as well as a compilation album the same year - "The Stars Salute Dr. Martin Luther King" (Warner Bros. - W-1591). Unfortunately, neither of his SFE covers seem to have appeared on CD as yet.

Kenneth McKellar's song "Country Girl" (SFE66) written by Robert Farnon was recorded by Tony Bennett. It can be found on the four CD Sony box set "Forty Years: The Artistry of Tony Bennett" (CAK 65412). As well as being available on 7" (Columbia 45: 4-43954) it was originally on the LP "Tony Makes It Happen" (CL 2653/CS 9453), and recorded in New York on 26<sup>th</sup> November 1966 (one of at least three tracks finished that day with conductor/arranger Marion Evans), although the album was not released until 6<sup>th</sup> March 1967. The song also found its way onto "Get Happy" which was recorded live with the London Philharmonic Orchestra (C 30953) and released on 22<sup>nd</sup> September 1971. I think I may have previously mentioned jazz singer Carmen Macrae's cover of the Sandie Shaw song "Ask Any Woman", which appeared on her LP "portrait of Carmen" in 1967 (Atlantic – 8165). It can be found on the CD "Sound of Silence/Portrait of Carmen" on Collectables Records. There are a couple of American cover versions of the Gary Benson penned "Don't Throw It All Away" performed by the Shadows in 1975. There's Stacy Lattisaw's version which was produced by Narada Michael Walden. Released as a single in 1982 (COTILLION 47011), it reached the top ten in the R&B chart. Originally on Stacy's fourth LP "Sneakin' Out" (Cotillion COT50906), it is now available on the CD "The Very Best of Stacy Lattisaw" on Rhino Records. Before that though, Dave & Sugar had already recorded their version. Originally appearing on the 1977 LP "That's The Way Love Should Be", it was a Country hit for them as a single (RCA JH-10876), and can be found on the unfortunately deleted Renaissance CD "Anthology".

Speaking of 1975 and the songs performed that year by the Shadows. "This House Runs On Sunshine" was recorded by Lacosta Tucker (Tanya Tucker's sister) and appears on their joint CD "Sisters: An Anthology" (Renaissance – RMED205). Lacosta released it as the a-side to a single on Capitol in 1975.

The Polly Browne song "Do You Believe In Love At First Sight" from SFE76 was recorded by Dionne Warwick and released in 1977 as a single (WBS 8419). It later popped up on the Warner Brothers 1983 compilation LP "The Best Of Dionne Warwick 1972 – 1977". It can be found on three CDs: "Her Classic Songs Vol. 2 – Say A Little Prayer" (Curb Records), "Love At First Sight" (which is a CD reissue of a Japanese only album –BS 3119 - on Wea International - WPCR-10659), and the various artists' compilation "Rare Soul: Beach Music Classics, Vol. 3" (Rhino Records).

Another song from 1976 can be found on jazz tenor Kenny Colman's 1998 CD "Dreamscape" (Justin Time - JTR 8466-2) which features, "I Couldn't Live Without You For A Day" with accompaniment by the London Philharmonic Orchestra. The song was, of course, originally sung by Hazel Dean in 1976's revamped "Song For Europe". It's an odd choice for Colman to decide to sing, and the only way he could have known about the song is through Placido Domingo's much earlier cover version. So really it's more of a cover version of that cover version (if you see what I mean).

If you have any information which you would like to see appear in a future Euro curios for all to enjoy, then please contact: Thomas Latham, 286 Russell Court, Woburn Place, London, WC1H 0NF.

## Richard's Round Up

Hi and welcome to this edition of Round Up. We start with the usual story of unreleased singles. So often these days singles are sent out to radio to play and a release date scheduled but for a variety of reason the commercial release never hits the shops. At present Celine Dion's "I Drove All Night" is one of those singles. Despite being sent to radio and a hit over most of Europe a UK release has yet to materialize. However, the track has been picked by Chrysler for their latest TV ad, so it may see a release yet. For the time being, Sony have decided instead to go with the title track from Celine's current album, "One Heart". Another single yet to see the light of day is t.A.T.u.'s cover of the Smiths classic "How Soon Is Now". Although UK promo's exist (TATU 3) the only singles hitting UK shores (at present) are the European issue which features their ESC entry. Somebody who has no problem with hit singles these days is Elton John who has just registered his sixth UK number one with "Are You Ready For Love". The track was originally a hit in 1979 and follows on from his number one with Blue of "Sorry (Seems To Be The Hardest Word)". In fact, apart from "Don't Go Breaking My Heart", all of Elton's number one singles have been songs that he's previously charted with. Elton has worked with Lulu on several occasions and they are both still friends and fans. Another fan is former Take That member, Mark Owen. Mark said in a recent interview that Lulu was signed to a new label, so we look forward to hearing some new material soon. Cliff Richard fans have an expensive time ahead not only have EMI issued "Sings The Standards" and "My Songs" in August, but there is a new Christmas

compilation out in November followed by his new album, recorded in Nashville, in January.

For those of you who missed Michael Ball in "Chitty Chitty Bang Bang" there is now a CD recording of the show and a DVD of the making of the stage musical. Talking of West End shows Sally Ann Triplet leaves her recent role in "Chicago" to head the cast of "Anything Goes". The show opens on the 24<sup>th</sup> September at the Theatre Royal, Drury Lane. It's incredible to think that "ABBA Gold" is now 10 years old. It's still a regular visitor to the chart and has been re-launched by Universal to commemorate it's 10<sup>th</sup> birthday. All this promotion worked as the CD went back in the charts at number 30. Is there anyone who doesn't own a copy of this CD? Universal have also released a DVD compilation of the group's singles (also called "Gold") and there will be further ABBA DVD's soon. Eve Graham recently appeared in the national press complaining about her lack of royalties from the group's recordings over the years. Eve and Danny have now retired to Norfolk, but New Seekers material is still hitting the shops. This month sees the release of a live DVD and a compilation CD titled "The Singles". Another lady in the press recently is Kathy Kirby with excellent articles in both Record Collector and Yours. Julio Iglesias made a rare appearance in the UK charts with "Love Songs" (Columbia 5126042). The compilation reached number 64. Also returning to the charts are The Cardigans who's latest single, "You're The Storm", peaked at a disappointing 74 on the singles chart.

Mickey Harte is having no such problem in Ireland where his Eurovision entry is still in the charts and it's follow up, "Never Wanna Let You Down" recently joined it when it entered at

number 2. The album from which both singles are taken, "Sometimes Right", sailed to number 1. No news yet on a UK release though. Alcazar failed to climb higher than number 2 in Sweden with "Alcazarized" (BMG) despite the success of the second single from it "Menage A Tois". It was kept off the top spot by Carola, and then Per Gessle (from Roxette). Castle have re-issued the Ronnie Carroll compilation "Roses Are Red" (PIESD 295) which contains both of his ESC entries and they also have a double CD of material from Lita Roza. "But Beautiful" contains her pre-selection song "This Is My Town" and her cover of "Volare" (CMDDD 777).

Former Hear'say vocalist, Kym Marsh, recently hit the Top 10 with her debut solo album. Much of it is written and produced by occasional Sissel collaborator, Espen Lind. Paul Mauriat has a new "Best Of" CD released by Mercury in France (636872) which is available in the UK through Discovery. They are also distributing Nana Mouskouri's latest CD "Fille De Soleil" (633242). Baccara make a welcome return with "Yes Sir I Can Boogie" being currently used to advertise Clarks shoes. Maybe it'll spark a re-issue of the classic 70's track. Watch out for a new female foursome who go under the title "Fortyfiend". The group consist of

three former song for Europe entrants, Jane Alexander, Sonia Jones and Zee Asha. Look out for their debut single "Pass It Around".

No news yet on the Welsh charity single by Jessica Garlick but watch this space. Sertab's excellent version of Bob Dylan's "One More Cup Of Coffee" finally get's a UK release on the soundtrack album of "Masked & Anonymous" (5125562). Available through Sony the CD consists of Bob Dylan songs recorded especially for the film. A bit late I know, but Fabrizio Faniello released a seasonal single last year entitled "Just 4 Christmas". Apparently a new Olivia Newton John biography and album have been issued in America, while EMI have released two new compilations by SFE artists. Shane Fenton's (Alvin Stardust) sixties recordings are featured on "A's B's & EP's" and The Shadows are the subject of a compilation called "The Essential" (5818822). Marc Roberts has just released his second album, "Meet Me Halfway", and it's available from his web site [www.marcroberts.ie](http://www.marcroberts.ie).

Well, that's all for now. Hope to see you at the convention. My thanks to Thomas Latham, Paul Toseland, Bart Renting, Marcus Keppel Palmer, George Bennett and Roy at Riff Raff Records for supplying me with information for this issue.

### EUROCAT IS SERVED

A pleasant little number, vintage 2000+, 72 pages well stuffed with 7" rarities galore and bargains on the side. Would Sir/Madam like to see the excellent LP/CD compilation dishes, the 6 for 10 pounders, the press and programmes menu? There's much more. Very tasty! A superb choice. To be taken with a little fine wine in your favourite chair.

Not on the mailing list yet? Rush me £1.80 in cash/stamps or 3 IRC's and I'll send you the finest catalogue of Eurovision goodies you've ever seen. Whether you're starting your collection or have practically everything, you cannot afford to miss this!

**Frank Robinson, 4 Drève des Hêtres, Beau Site, 1330 Rixensart, Belgium**

## Girls On Song

Twelve months after winning the OGAE Song Contest, and it's the UK's turn to arrange the 2003 event. Part of this process included the selection of the song that would attempt to pull off a second consecutive victory for the host nation.

Girls Aloud with their second hit, "No Good Advice", were selected by the British jury narrowly pushing Robbie Williams and "Feel" into second place. It's less than one year since Girls Aloud were formed live on television, but what a year it has been for them so far. Nadine Coyle, Cheryl Tweedy, Sarah Harding, Kimberley Walsh and Nicola Roberts were the five lucky girls who were transformed into Girls Aloud having received the public vote on "Popstars – The Rivals". Their first single, "Sound Of The Underground", went straight to number one in time for Christmas! Since then the girls have

been very busy, recording their debut album and releasing their second single, "No Good Advice". A third single is planned for later this year.

Girls Aloud have also become the first all female group to debut at number one, as well as being the first band to claim the Christmas number one spot (2002) with their debut single.

Full coverage of the OGAE Song Contest 2003 will be featured in a forthcoming edition of Eurosong News. OGAE(UK) would also like to thank Ace Frehmen for his valued support as UK Co-ordinator for the OGAE Song Contest. Unfortunately, due to unforeseen personal circumstances, Ace has now found it necessary to relinquish this position and it is hoped that a suitable successor can be found. If you wish to be considered for this post, please write to "Vision", 51 Greenfields Avenue, Totton, Southampton SO40 3LU. Should it not be possible to appoint a replacement future entries will be chosen internally.



## Results of the OGAE (UK) Song Contest 2003

Pos.	Song	Performer	Points
1 <sup>st</sup>	"No Good Advice"	Girls Aloud	119
2 <sup>nd</sup>	"Feel"	Robbie Williams	113
3 <sup>rd</sup>	"If You're Not The One"	Daniel Bedingfield	110
=4 <sup>th</sup>	"The Last Goodbye"	Atomic Kitten	104
=4 <sup>th</sup>	"Anyone Of Us"	Gareth Gates	104
6 <sup>th</sup>	"Love Ain't Gonna Wait"	S Club	102
7 <sup>th</sup>	"The Day It Rained Forever"	Aurora	101
8 <sup>th</sup>	"Treat Me Like A Lady"	Zoe Birkett	100
=9 <sup>th</sup>	"Here It Comes Again"	Melanie C	98
=9 <sup>th</sup>	"Little By Little"	Oasis	98
=9 <sup>th</sup>	"When You Believe"	Claire Sweeney	98
12 <sup>th</sup>	"You And I"	Will Young	97
13 <sup>th</sup>	"Sound Of The Underground"	Girls Aloud	96
14 <sup>th</sup>	"Just A Little Girl"	Amy Studt	95
15 <sup>th</sup>	"Walking On Water"	Atomic Kitten	94
16 <sup>th</sup>	"Please"	Robin Gibb	93
17 <sup>th</sup>	"Here"	Pet Shop Boys	92
18 <sup>th</sup>	"Keep Me A Secret"	Ainslie Henderson	91
19 <sup>th</sup>	"Mocking Bird"	Darius	90
=20 <sup>th</sup>	"Incredible"	Darius	87
=20 <sup>th</sup>	"Automatic"	Sarah Whatmore	87
22 <sup>nd</sup>	"You Said No"	Busted	85
=23 <sup>rd</sup>	"Hidden Agenda"	Craig David	83
=23 <sup>rd</sup>	"Gold"	Beverley Knight	83
25 <sup>th</sup>	"Love Bomb"	Girls Aloud	80
=26 <sup>th</sup>	"You Don't Miss Your Water"	Craig David	78
=26 <sup>th</sup>	"All I Need (All I Don't)"	Girls Aloud	78
=26 <sup>th</sup>	"DJ"	H & Claire	78
=26 <sup>th</sup>	"Stuck Inside A Cloud"	G Harrison & J Lynne	78
30 <sup>th</sup>	"He Don't Love You ..."	Daniel Bedingfield	77
=31 <sup>st</sup>	"Slow Burn"	David Bowie	73
=31 <sup>st</sup>	"Lady Luck"	The Proclaimers	73
33 <sup>rd</sup>	"Supersexual"	Blue	68
34 <sup>th</sup>	"Angels With Dirty Faces"	Sugababes	66
35 <sup>th</sup>	"Ring-A-Ding Ding"	Appleton	64
36 <sup>th</sup>	"Brainwashed"	G Harrison & J Lynne	63
37 <sup>th</sup>	"What's In A Goodbye"	Will Young	62
38 <sup>th</sup>	"Sanctimonious"	Halo	61
39 <sup>th</sup>	"Night Vision"	Hell is For Heroes	49
Disq.	"Almaz"	Dina Carroll	----

# ESC On Line

by Martin Faulkner

Hello and welcome to another issue of "ESC Online". We're well into the quietest time of the year for ESC fans, and it shows – there's not a great deal going on in the online ESC world right now!

The forthcoming Junior Eurovision is at least causing a minor stir, though. At the time of writing, the EBU had yet to launch an official website for this year's competition, but if you're interested in seeing what's going on with the pre-selection processes in some of the other participating countries, here are some potentially useful links:

## **Belgium:**

<http://www.eurosongforkids.be/>

**Denmark:** <http://www.dr.dk/zoom/mgp/>

## **Norway:**

[http://www.nrk.no/programmer/tv/melodi\\_grand\\_prix\\_junior/](http://www.nrk.no/programmer/tv/melodi_grand_prix_junior/)

## **Sweden:**

<http://svt.se/svt/jsp/Crosslink.jsp?d=2020&a=82440>

There's also a good independent site providing general information on the competition at <http://esc-dk.dk/ESCC2003/> – sadly it's only available in Danish at the moment, but it's quite easily navigable all the same.

Elsewhere, one fascinating site I only stumbled upon recently is <http://members.fortunecity.com/mcdeil69/index.htm> which, alongside other features, hosts an extensive collection of ESC record and CD covers. Arranged by both year and country, it's a real treasure trove of nostalgia – as well as a reminder of just how much money it's possible to spend on this hobby of ours! The site is inevitably rather image-heavy, which means it can take a while to load, but it's generally fairly quick and is well worth a visit for a stroll down memory lane. You may

even be able to fill some of the gaps in the collection...

Likewise, you may be able to answer some of the open questions at the "Eurosong Q&A" at [http://www.jcwchan.clara.net/eurosong\\_qa.htm](http://www.jcwchan.clara.net/eurosong_qa.htm), or add some questions of your own. This is one of the most useful features on Johnny Chan's site, alongside some comprehensive databases which can be useful if you're searching for that elusive titbit of ESC information.

And finally, one site which I forgot to mention in my round-up of online shops last time round was, of course, the daddy of auction sites, eBay. ([www.ebay.co.uk](http://www.ebay.co.uk))

Regular users will know that eBay can be a veritable goldmine of ESC music and other related goodies and paraphernalia. As always, though, caution and common sense should be exercised – some fairly common items go for sky-high prices, and the occasional unscrupulous user will try to pass off pirated CDs as original material. If in doubt, ask and ask again! However, for that rarity that will make your collection complete, it's always worth a look.

That's all for this issue. As always, if you have any comments or suggestions for inclusion in this column, don't hesitate to drop me a line at [m.d.faulkner@hamburg.de](mailto:m.d.faulkner@hamburg.de). Happy surfing!



## Sorrell Song Contest 2003

As well as OGAE's annual event, there is also SSC to look forward to! Mark Sorrell and colleagues have listened to songs from 62 countries, reducing these to 25 who will now compete for the Sorrell Song Contest Grand Prix. Anyone wishing to vote will be able to do so online by visiting [www.fortunecity.com/lavendar/dale/289/ssc\\_1.htm](http://www.fortunecity.com/lavendar/dale/289/ssc_1.htm) where it will also be possible to listen to excerpts from each song.

Please note that registration is required in order to participate, together with payment of a small administration fee. The contest starts at the end of September and votes will be counted approximately four weeks later.

Alternatively interested parties may wish to register as a stand by (postal) juror by writing to Mark Sorrell, 5 Cherry Chase, Tiptree, near Colchester, Essex CO5 0AE for further details, remembering to enclose an IRC/SAE.

Country	Song	Performer
Sweden	"Evig Kärlek"	Nanne Grönvall
Morocco	"Kan Mali"	Samira Said
Latvia	"So High"	F.L.Y.
Israel	"Chuppi Chuppi"	Lior Narkis
Germany	"Golden Key"	Isgaard
Norway	"Bli Hos Meg"	Dina
USA	"I've Got You"	Catherine Porter
Egypt	"Wehyati"	Ghada Ragab
Russia	"Mama"	Prime Ministr
Belgium	"Galicia"	Urban Trad
Croatia	"Ko Me Zove"	Magazin
Portugal	"Nao Ha Pior Inferno Que O Amor"	Rita Guerra feat. Ovelha Negra
Turkey	"Kumsalda"	Sertab Erener
Estonia	"Let Me Be The One"	Alternature feat. Evelin Samuel
Libya	"Inta Ana"	Cheb Jilani
France	"Je L'aime En Secret"	Lââm & Jay
Slovenia	"Saki Saki"	Sestre
Netherlands	"Rauw (Ik Lust Je)"	Sasja Brouwers
Lithuania	"Gera Daina"	Asta Pilypaite
Bosnia Herz.	"Mac Sa Ostrice Dvije"	Amila Glamocak
Greece	"To Paizeis Sexy"	Sabrina
Bulgaria	"Kolko Mi Lipsvash"	Karizma
Serbia & Monte.	"39.2 (Body Temperature)"	Ceca
United Kingdom	"Until The End Of Time"	Sarah Brightman
Spain	"Mi Razòn De Vivir"	Ainhoa

## Eurovision Memorabilia

Every Eurovision fan probably has one piece of memorabilia that they are particularly proud of, but Malcolm Whitehouse possibly has one of the more unusual items of all!

Malcolm, with his partner Rita, offered to assist with the OGAE information stand located within the press centre at Riga's Skonto Hall. He found himself unexpectedly caught up in the second t.A.T.u press conference and was amazed at the numbers of journalists in attendance, as well as the disinterested attitude of the two Russian girls who doodled their way through the session.

After the delegates had left Malcolm returned to his post, casually walking by the press table where he noticed that one of t.A.T.u, possibly Yulia, had left her doodles behind. No one else seemed interested, so Malcolm is now the owner of what could be the closest thing anyone has to an autograph!

Incidentally, Malcolm was able to have the doodles analysed by a handwriting expert on his return to the United Kingdom. It was suggested that whoever had made these drawings, reproduced below, had been in a relaxed mood but became increasingly frustrated within a short space of time. It certainly matches the body language that was apparent in the press conference!



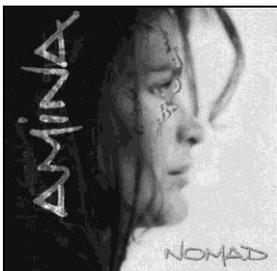
*If you have your own piece of Eurovision memorabilia and a story to tell, why not send a short piece to "Vision" for inclusion in a future issue. Please send any contributions to "Vision", 51 Greenfields Avenue, Totton, Southampton SO40 3LU or e-mail [editor\\_vision@hotmail.com](mailto:editor_vision@hotmail.com)*

## Record Reviews

**ABBA** *Oro Grandes Exitos*  
Polar EU 5431292

This compilation was originally released in 1992. It has now been 'remastered', given a new cover (similar to ABBA "Gold") and had five tracks added to it. "Oro Grandes Exitos" is a collection of tracks ABBA recorded in Spanish, the original compilation featured 10 tracks but this re-issue adds "Happy New Year" ("Felicidad"), "Andante Andante", "Slipping Through My Fingers" ("Se Me Esta Escapando"), "When All Is Said And Done" ("No Hay A Quien Culpar") and "Ring Ring". At a time when few groups were recording in anything rather than English it's surprising that ABBA even wanted to record in another language but the South American market had, so far, resisted the magic of ABBA. A Spanish recording of "Chiquitita" changed all that and "Oro Grandes Exitos" proves it was a good move. Apart from "Ring Ring" all the tracks were recorded in 1980 and 1981. "Ring Ring" was recorded in 1973 and wasn't discovered until 1993. This is the first time it has appeared in full. It's a shame they never recorded a Spanish version of "Waterloo". This compilation is an amazing testament to the quality and, continued, standing of ABBA. RC

**AMINA** *Nomad – Best of*  
Mercury France 5489352



Ten years after "Le Dernier Qui A Parle" almost gave France it's sixth winner Mercury France have issued a compilation taken from Amina's three albums to date. There are 13 tracks that will already be familiar to fans and two songs that appear to have been previously unreleased, "Ya Baba" and "Ederlezi". Once again there is little information in the booklet to give a hint of where these tracks may have come from. That said Amina has yet to record a disappointing track and "Nomad" shows why she's so successful. It's a pity that some of the radio mixes of singles weren't used instead of the album versions but that minor gripe aside this is superb introduction to her work. RC

**BETH** *Otro Realidad Vale*  
Music V/LCD220-1  
Beth's debut album arrived no sooner than she returned home from Riga and includes 13 tracks alongside "Dime" The girl has a good voice and the production is good. However, if you are expecting this album to sound like "Dime" then be prepared to be surprised. For here is a more soft pop rock/mellow Beth! The album is full of soft and

gentle guitar driven music, and "Dime" really does not fit in! "Eclipse" has got the Jamaican holiday sound. The material (if converted into English) could easily find a place within the current UK charts. Apparently there are cover versions in here too - "La Luz" (It's Summer In My Heart), "No Quiero Aceptar" (Light Years Apart) are both listed as being 'adaptions into Spanish', but neither song I personally know! Beth has written a track herself entitled "Roy", but you won't find her other two songs from the final stages of OT2 on this album. Beth clearly had enough new material to avoid the need! There is also an interactive section featuring photos and her recording sessions at Abbey Road studios. A pleasant album that will sound better in the summertime, or when eating by candlelight with that special person. A total contrast to Rosa's debut album! I think I know whose career will last longer. MS

**MAJA BLAGDAN** *Moje Ime Je Ljubav (Majveci Hitovi)*  
Croatia Records CD5521822  
Here is the brand new and seventh album from the marvellous Maja Blagdan. The title track is also her superb 2003 Dora entry which translates "My Name Is Love". This song has similarities to "Sveta Ljubav" (HR96) with a few lovely oriental/eastern touches. Hearing this song for the first time made me excited about the musical content of her next album. However, there are only three new tracks here which, for a fan, is a let down as I was expecting a

completely new recording. This effectively another 'best of', but in a better Croatian release than the strange previous Slovenian release and features many of her better known songs from her first four albums. The remaining two new tracks are "Pjesma Za Tebe" (from Zagrebfest 2002) and "Zlatne Ure" (Dalmatinska Sansona Sibernik 2002). A CD Rom is also included featuring the videos for "Sveta Ljubav", "Ja Zvim Za Tebe" and "Cura Za Sve" - the later being Maja's cover version of "It's In His Kiss"! MS

**BRAINSTORM** *Adaybefore-tomorrow* EMI EU 5849192 / MRCD 204

Brainstorm's third English language album is, quite simply, their best yet. Last issue Marcus advised you to listen to the Latvian / English version of the album "Dienaskaldidlauksparaktals" and I whole heartedly agree with him. Now that the album is completely in English there's no need for you to quibble. Incidentally the title track is the song that opened this years interval act in Riga. Go buy! RC

**DAN AR BRAZ** *Celtiques* Columbia France SAN 5104302

It's almost 10 years since Dan Ar Braz released "Heritage Des Celtes" since then he released another three albums featuring his unique blend of Celtic influences. Last year he moved away from that sound and produced "La Memoire Des Volets Blanc". At the time I said that I found the new material disappointing

and maybe a fall in sales has prompted this compilation. Although there is very little release information all these tracks have been culled from those five albums. Like Secret Garden it's a joy to have these tracks in a different setting with live tracks sitting comfortably between the studio tracks. "Celtiques" is a joyful celebration of the variety and depth of all things Celtic. My only minor gripe is that the live version of "Diwanit Bugale" is included instead of the studio recording. Otherwise just light the candles and drift away. RC



**SARAH BRIGHTMAN**  
*Harem* Angel EU 72435575352

Once again Sarah Brightman confounds her critics by producing another worldwide hit album. The only exception seems to be the UK. "Harem" has yet to gain a UK release but the timing couldn't be better. The album is full of middle eastern influences and even includes vocals from Ofra Haza on "Mysterious Days". There's no indication of where the vocals originate from but the death of Ofra Haza has left a void in the music industry. I don't think that Sarah Brightman is trying to fill that

void but "Harem" certainly helps reduce it. Whilst the title track is a tour-de-force for Miss Brightman's vocals other more familiar tracks include "What A Wonderful World", "Stranger In Paradise" and Puccini's "It's A Beautiful Day". Sarah is joined by Nigel Kennedy on two tracks and Don Black has co-written "The Journey Home". "Harem" is full of Eastern promise and a journey you'll want to take again and again. I just hope the British public get on board when it's released. RC

**BUCKS FIZZ** *Greatest Hits* BMG Camden 82876507182

It's been six years since Camden last released a Bucks Fizz compilation. Like this compilation there were 16 tracks but this time "Thief In The Night" has been removed in favour of "Magical" (which reached number 57 in 1985). The only other difference is the, welcome, addition of the extended versions of "Talking In Your Sleep" and "I Hear Talk" (both of which make their CD debuts). The only two RCA singles missing from this otherwise faultless collection are "You Love, Love" recorded in 1982 but not released until 1988 and the groups final hit "Heart Of Stone" which made number 50 in 1988. RC

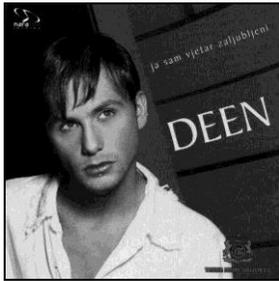
**CAPERCAILLIE** *Choice Language* Vertical VRTCD 006

When various members of a group go off to do solo projects it can either strengthen the group or destroy it completely. I'm glad to say that the members

of Capercaillie have done the former. "Choice Language" is a return to form and the groups strongest release since 1995's "To The Moon". It's full of traditional Celtic music and traditional tunes given that Capercaillie twist. RC

**COLONIA** *Milijun Milja Od Nigdje* Croatia Records CD 5433545

This group entered the Croatian pre-selection in 1998 with "U Ritmu Ljubavi" when they came fourth. Three years later they released this album which is full of great Euro-dance tracks none of which would sound out of place on UK radio today. Favourite tracks include "Nikad Vise", "Takvi Kao Ti" and "Jos Jednom Za Kraj". If you like Scooter's style of Euro-dance then you'll love this. If only Croatia would enter something this contemporary in ESC. RC



**DEEN** *Ja Sam Vjetar Zaljubljeni* Naraton Bosnia NTCD 530

This former member of 7UP spat his dummy out when he came second to Mija Martina in this years Bosnian pre-selection. It is currently rumoured that he will be the singer of next years Bosnian ESC entry (maybe as a

consolation for missing out this year!). This album was released last year and contains eleven contemporary tracks that are, hopefully, a good indication of what to expect next year. He sounds similar to Justin Timberlake, with a more latin feel, and following on from Dino and Nino, Deen is likely to do well in Eurovision (given the right song) and even if we don't see him next year it won't be long before he appears on that Eurovision stage. He just needs to lose the petulant look and the lip stud before he does! Favourite tracks "Poljubi Me" and "10 Millona Ljubavi". RC

**NUSA DERENDA** *Vzemi Me Veter* Helidon/Sazas 6750935

This is Nusa's debut album released in 1999 when she had a more 'conservative' look and minus her 'Hi-Nrg Disco Pants'! She's clearly had a dramatic "This Morning" style makeover in the last four years and it would be true to say that her image, both now and then, is reflected in the type of music Nusa has produced. There's clear evidence here of a voice that had great potential. This album includes her 1999 EIMA entry "Ne Kaj Lepega Je V Meni", but the best songs are the title track, "En Pogledas Me" and "O Ne Govori". Then, right at the end, comes a sign of what was to come from Nusa with a dance mix of "Poletna Noc" which is another of the better tracks in it's original format. This album is recommended and not just because this is

where it all began! For Derenda Devotees it is of course essential to complete the collection! MS

**CELINE DION** *One Heart* Columbia 5108772

Since "A New Day Has Come" Celine seems to have got back on track. "One Heart" is her most contemporary album too date. "Love Is All We Need" sounds like Christina Aguleria singing "When Doves Cry" and "I Drove All Night" makes a strong starter. The power ballads are here and there's even a return to her native tongue on "Je T'aime Encore" (written by Jean-Jacques Goldman). "Reveal" is co-written by Cathy Dennis. It's not difficult to see why this is already the 10<sup>th</sup> biggest seller in the U.S. So far. Celine's career is back on track. RC

**DORIS** *Malo Mi Za Sricu Triba* Croatia Records CD 5504535

The latest CD from Doris Dragovic (YU86/HR99) is here! Doris seems to be trying to be a 60's film star judging by booklet cover - looking all glamorous with a lovely lime green scarf over her head. Or perhaps she is auditioning for a role in 'Heartbeat'! Ten tracks here, including a duet with Hari (lead singer of Bosnian supergroup Hari Mata Hari) called "Ni Da Mora Nestane" - a typical Hari song that is more suited to his vocals than hers. Also included is her recent Zadarfest entry "Nije Mi Vrime". These two songs are more uptempo than most of the offerings, as

this is a very mellow collection from a very reflective sounding artist. The stand out track is "Moja Jube Lipi Cvite", but it will be hard for Doris to top "Maria Magdalena" - every artist reaches a peak! The song material and production are good due to big named song writer contributors - Tonci Huljic (of Magazin) plus Niksa Bratos and Remi Kazinoti (who also writes material for Danijela). You don't need this reviewer to say no Doris fan should drag their heels before adding this album to their collection. However, I'm afraid I rather prefer Doris in her Diva mode in preference to her 'I'm going for a Sunday afternoon stroll around Zagreb' mood! MS

**F.L.Y.** *Never Look Back* Microphone Latvia MRCD 214

Take three well established stars in their own right, three songwriters, three charismatic personalities and three artists who have all participated in Eurovision pre-selections, add some very catchy songs and you have the perfect group or Eurovision, don't you? For reasons I will never understand F.L.Y. Failed to soar high in Riga. They did all the right things, they did a whistle stop tour of Europe prior to the contest, they performed with most of the other performers in Riga and they were seen everywhere that should've been seen. Hopefully "Never Look Back" will put the injustice's of May 24<sup>th</sup> 2003 right and, hopefully F.L.Y. Will never look back. Looking forward their CD is

one of my favourite albums of the year. It opens with "Hello From Mars" and "Who May Say" has the lingering sadness of some of Roxette's haunting ballads. "7 Days" is classic pop whilst "Feel The Beat" has a gentle electronic pulse running through it making it vibrate it's way through every part of your body. "I've Never Asked For Me" would've made a great single by Steps, "Fly With Me" has an 'urban' sound, whilst on "Don't Be Blind" they could be mistaken for Ace Of Base. The album ends with the title track on which their voices sound so fragile that you think they're gonna shatter. There's a bonus track on the end which is an alternative version of "Hello From Mars" which is performed in a far more laid back style. "Never Look Back" is a fantastic CD and a testament to the talents of Martins Freimanis, Lauris Reiniks and Yana Kay. I hope we haven't heard the last of F.L.Y. But, if so, I am sure it won't be long before at least one of the trio brings Eurovision back to Riga. RC

**PETRA FREY** *Das Ist Mein Leben* Koch Universal 324 986

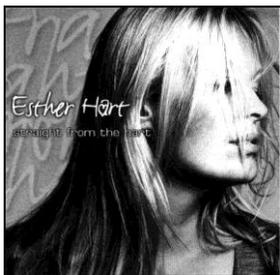
Like Nicole Petra Frey appears to understand exactly what her audience wants, and gives it to them on a regular basis. This 2002 release features 15 tracks which won't disappoint fans. Amongst the tracks is a duet with Oliver Haidt called "Trennen Uns Auch Meere" which participated in the "Grand Prix Des Volkstumlichen Schlagern".

There is also a new version of her 1994 Eurovision entry "Fur Den Frieden Der Welt" which doesn't add or detract from the original. There's a few Latino influenced numbers which makes this a very pleasant listen. RC



**FRANCOISE HARDY** *Messages Personnels* Virgin EMI 5849392

Last time I reviewed the three CD box set with the same title. This is the condensed version and the perfect introduction to Françoise Hardy's work since 1967. The only well known track (outside France) here is "Comment Te Dire Adieu". It features tracks from her recent albums "Clair Obscur" and "Le Danger" but it excludes recent single only collaborations like "Jeanne" (with Air), "To The End" (with Blur) and "Revenge Of The Flowers" (with Malcolm McLaren). There's nothing either from "One Nine Seven Zero" or "Star" released in 1970 and 1977 respectively. That said it's rare to get a Françoise Hardy album released in the UK and for those only familiar with her early sixties recordings it's a chance to hear how Françoise Hardy has kept changing with the years to remain contemporary and relevant. RC



**ESTHER HART** *Straight From The Heart* Dino /EMI Holland 5843862

Esther Hart should be a star by now but her career seems to take a detour just when she's on the verge of success. By rights she should have been our entry this year but the fates intervened and by rights "One More Night" should have performed better and then this album would have got a UK release and would have been a hit. Unfortunately it doesn't include "Now & Forever" but it does include her Dutch ESC entry and eleven other great tracks. There's almost a country tinge to many of the tracks but no more or less than Shania Twain or Sheryl Crow but most of all Esther reminds me of Julia Fordham and Catherine Porter. Fans of any of those artists should check out this accomplished debut, which (I'm sure), will be the first of many. Favourite tracks "Hollywood Ending" and "Underneath The Stars". RC

**JAN JOHANSEN** *X My Heart* M&L Records MLCDD004

Daddy's back! An album to personally lift my spirits. Jan's last CD "Fram Til Nu" was a retrospective way

back in 2001 and I was worried that we'd hear 'no more of him!! I was proved wrong when Jan appeared at MF02 singing "Sista Andetag", and again this year (in a duet with Pernilla Wahlgren) with the anthemic "Let Your Spirit Fly" which eventually came second behind those pop tarts Fame! The song is included, plus "United" which is the English version of "Sista Andetag" and appears on CD for the first time. This album is entirely in English and the ballads are far classier than the uptempo material. A superb cover of "Let It Be Me" sung with Jill Johnson (SE99) is a highlight. The title track is also a duet, this time with Mia Lofgren. "Fallin'" has a real Beatles feel to it and the backing vocals really sound like the Fab Four! "Let's Not Fade Away" is easily the best uptempo track. It has real potential and is very radio friendly, but the rest of the uptempo tracks are on the average side, quite predictable and certainly very American radio in style. Having said that, eight out of the 12 tracks here are outstanding pieces. Keep it up Jan! MS

**YANA KAY** *The Russian Album* Platforma Latvia PRCD 081

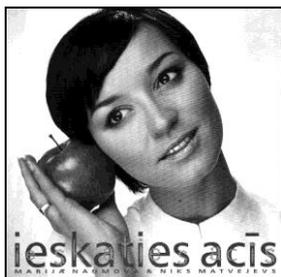
**YANA KAY** *Loveland* BPI Records Latvia BPCD 043  
Yana Kay as a soloist is into dance music and the Russian album (sorry I can't type or pronounce the correct title) is full of hot sweaty club tracks and was released last year. "Loveland" was released in

2000 and is less frantic but it still contains some great dance tracks. It also includes her 2000 pre-selection entries "Set My Heart On Fire" (which came second to "My Star"), "Waterfall" (6<sup>th</sup>) and the withdrawn entry "If Only Stars Could Speak". I have to say out of the three I prefer the one that got withdrawn, but if Yana had won in 2000 we might never have heard of BrainStorm. RC

**MOUTH & MACNEAL** *The Singles Plus* BR Music Holland BS 8127-2

In 1995 BR Music released "The Singles" which was a 21 track compilation featuring the majority of Mouth & MacNeal's singles both solo and together. This new compilation includes all those 21 tracks but adds another 23 to the story. The first two tracks are from 1971 and weren't on the previous collection, they are both solo tracks and both cover versions. Mouth tackles the Shangrilas classic "Remember (Walkin' In The Sand)" whilst Maggie MacNeal performs "I Heard It Through The Grapevine". This compilation adds the following Mouth duets with Little Eva: "Yo-de Lay-dee" from 1975, "Love Me Baby" and "Daddy Won't You Play With Me" both from 1976, "Welcome Home" from 1977 and the solo single "Mamy Oh Mamy" from the following year. Maggie MacNeal has the following singles added "Make The Man Love Me" from 1976, "Ooh!" and "(I Want The) Night Time" both from 1979, "Be My Friend" a year later, "Be My Lover

Tonight" from 1981, "I've Got You (You've Got Me)" and "Still Can't Believe It" from 1983 and "Only Love" from 1997. The other additions are mainly Mouth & MacNeal b-sides but Eurovision fans will be pleased to know that this includes "Liefste", which came second in the Dutch pre-selections in 1974, and Maggie MacNeal's 1977 pre-selection song "Jij Alleen". The only two surprising omissions are the exclusion of the English version of "I See A Star" and Maggie MacNeal's duet with Katrina Leskanich "Old Friends" from 1999. Other than that, minor gripe this is a superb collection full of detail and great music. RC



**MARIJA NAUMOVA & NIKS MATVEJEVS** *ieskaties Acis*  
BP Latvia BPCD 048

**MARIE N** *Ma Voix Ma Voie*  
Baltic Records Latvia  
BRGCD 114

**MARIE N** *On A Journey*  
Baltic Records Latvia  
BRGCD 135

Three very different albums from last years winner. "ieskaties Acis" is from 2000 and features a very laid back Marie. The album wouldn't sound out of place between Enigma and Sarah Brightman as it's choral feel makes it a beautifully

relaxing album. Also relaxing is 2001's French album. Marie played several tracks from this whilst in Tallinn and it's as far away from "ieskaties Acis" as you could possibly get. It has influences of jazz and Edith Piaf and makes you dream of romantic nights by the Seine. "On A Journey" was released last year and features a new version of "I Wanna". Once again Marie has moved in a different direction with a far more upbeat jazz feel, it reminds me of Sade. Sadly none of her earlier re-selection entries have appeared on any of these CD's and neither is "I Feel Good". "On A Journey" has also been released in Latvian and her debut album was sung in Russian. Marie N is truly an international star. RC

**ONE** *The Best Of Live Eto Aykabhtto* EMI Greece  
5840442

Following the recent departure of Constantinos EMI must have been keen to get another album out whilst the group were still "hot". Unfortunately this live album is hardly what the group deserved. Like many "boy bands" One's vocal limitations become all too apparent during live performances, although the crowd are obviously enjoying themselves. The show kicks off with "Gimme" and they go on to perform many tracks taken from their earlier albums. Also included is a cover of George Michael's "Careless Whisper". It's a pity that the groups reputation is spoilt by this 'cash in' but the new single is

a step in the right direction and I look forward to hearing the new album. RC

**OZLOS** *Augstak Talak Stiprak* Piedava Latvia  
PRCD 094

**OZLOS** *Ozlos Lauļa* Latvia  
LACD 027

**OZLOS** *OzRaps / 0'79* Riga  
Records Latvia GGCD 273

Whilst abroad I like to try and buy something that represents local music and whilst in Riga I went overboard. Apart from the Eurovision related artists I also brought CD's by the Hobos, Kuba and Ozlos and I couldn't have chosen more different styles of music. Ozlos is Latvia's answer to Eminem and although my original attraction to his CD's was his topless poses on the covers I have to admit to actually liking his music. They also have an ESC connection in that Ozlos is joined by Yana Kay on "Panemt Visu" and "Vspominaj Mena" (on the first and second albums). The first album also includes with Janis Stibelis from this years Latvian pre-selection. Ozlos is popular in Latvia but to gain a wider audience he will need to start rapping in English. I hope it's soon. Not for the faint hearted! RC

**PRATA** **VETRA**  
**(BrainStorm)** *Izlase '89 - '99* Microphone Latvia  
MRCD 141

This album collects together tracks from Brainstorm's Latvian releases prior to "My Star" (4 albums and 1 mini album) unfortunately there's no indication of which tracks are taken from which album. All though every track is in

Latvian this is still an essential purchase as it contains the only release, so far, of the "Issavienojums". The Latvian version of "My Star". "Izlase" is a snap shot of Prata Vetra just before the conquered most of Europe. RC



**NINO PRSES** *Zeni Se*  
Denim Productions Germany  
CD 0900 112011

**NINO PRSES** 1/1 Terra  
Germany NTCD 332

"Hano" will always be one of my favourite Eurovision entries. Like "Every Way That I Can" it retained it's ethnic feel whilst having a contemporary sound. Nino's first album sounds very Turkish and at times he reminds me of Tarkan but there's an edge that makes it unique. "Sad Mi Krivo" gives an indication of things to come, with it's down beat sound and almost rap lyrics. Recorded in 1999 "Zeni Se" contains just eight tracks but every one is a gem. "1/1" was obviously released and then re-released to add the ground breaking "Hano". The biggest surprise here is a track titled "Mix" as it turns out to a medley of two songs the first one being "Simarik (Kiss Kiss)" sung in Bosnian, which makes my comparison to Tarkan even more spooky!

Once again Nino blends cultures with sounds and the result is a stunning and unique. If this was performed in English then it would be described as 'ground breaking' but the chances of joe public hearing this is minimal. However it's interesting to note that both albums have been released by companies based in Germany. "A Da Je Srece Bilo" features pan pipes and then Nino starts to rap over them! I'm sure Eminem hasn't done that! Three tracks are written or co-written by Goran Bregovic including the drum and bass sound of "Durdevdan Je". "Od Kad Sam Se Rodo" is based on the Run DMC / Aerosmith classic "Walk This Way". The album finishes with a new version of "Sad Mi Krivo" which loses none of it's original charm. A new album is long overdue and Nino's web-site isn't working so if anyone knows of any news about his current activities please let me know. In the meantime will always be thankful that Eurovision brought me "Hano". RC

**Lauris Reiniks** *Planet 42*  
Platforma Latvia PRCD 073

**Lauris Reiniks** *Lidot Savadak*  
Platforma Latvia PRCD 105

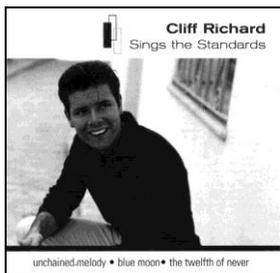
"Planet 42" was Lauris's debut album and it contains his two pre-selection entries, "I Wish I Knew" (with Linda Leen) which came second to Arnis Mednis and "My Memory Tape" which was runner up to "I Wanna". Marie N also makes an appearance on "Planet 42" on the duet "Tell Me". "Planet 42" is sung totally in English

and gives an indication of what was to come. "Lidot Savadak" was released this year and is sung in Latvian with the exception of the beautiful "There's No Way" and "Hello From Mars" which is added on the end. Lauris's vocals are more confident on "Lidot Savadak" and the whole sound is more accomplished than on "Planet 42". The majority of the tracks are co-written with Martin Freimanis and this influence has given some of the songs a rockier edge. Like Martin and Yana, Lauris is a name to watch and whether together or solo these three will continue to fly high for many years to come. Excellent Latvian pop. RC

**CLIFF RICHARD** *My Songs*  
EMI 5909652

According to the booklet Cliff Richard has written or co-written over 50 songs since 1961. This may surprise some readers, however you have to question EMI's 19 track selection presented here. There's no denying that Cliff can pen a great song ("Don't Talk To Him") but once again EMI have opted for material that's been available on CD before. There is a single of exception, "Love Ya" (the B side of "My Pretty One" and it's good to see later B sides appear on an album but did we really need three tracks from "31<sup>st</sup> Of February Street"?. Those tracks, and several others, have all just been issued on CD so why repeat them here? Tracks like "The Night" (the B side of "Wind Me Up (Let Me Go)" and "One Time Lover Man"

(B side of "Some People") would have made far worthier additions to "My Songs". On the plus side the sleeve notes are interesting and there's added comments from the composer. It's good to see Cliff getting the credit, he so obviously deserves, as a song writer but EMI could have been a bit more adventurous with their choices. RC



**CLIFF RICHARD** *Sings The Standards* EMI 5910592

This is, sadly, another missed opportunity by EMI. "Sings The Standards" is a dull compilation of Cliff singing songs better known by other people. There's nothing wrong with the concept it's just that the choice is so uninspired. I'm sure there are plenty of Cliff cover versions that have yet to surface on CD but instead we have "Unchained Melody", "Blueberry Hill", "As Time Goes By" and "Amazing Grace". Every one of the 22 tracks here has previously appeared on CD and I'm sure there must be some other B-sides and album tracks that could have been included. Not EMI's finest moment but Cliff is in fine form on many of the tracks. For fans only. RC

**SABRINA** *Camera* (Single) / *Breakfast Time* (Album) Limited Edition 2CD Box Set (also available separately) Alpha Records 10170 (Single) / Alpha Records 2062 (Album)

Personally speaking, here is the best song in the 2003 Greek Final, "Camera" by Sabrina (real name Alexandra Tserkanou) in a limited edition box set with her latest album. The single features a Eurovision edit, an Electrolux remix, plus two other tracks, "Armchair" and "Without" which are loosely based around the main track. If "Camera" had gone to Riga, Greece could've been in the final top five. Sabrina's sexually charged dance routine, featuring some beef men dressed up in leather gear, would've been a main talking point too! The album has 11 tracks and is sung mostly Greek, although the title track is sung partly in English. It has rather saucy lyrics such as "I wanna have breakfast with you" and "I wanna taste your coffee and squeeze your juice!" It has the campest bell ever heard, as Sabrina seductively calls 'breakfast time!' The album is commercial, but it never loses its Greek roots with a traditional bazouki heard on the main ballads "Egina Gia Sensane Cali" and "H Sumperifora Sou". "Nai", "Na Pas Sto Kalo", "XXX Trelamenh" and "To Paizeis Sexy" are very Euro/Greek/Gay club material, and "To Paizeis Sexy" has an extremely catchy chorus! However, it must be mentioned that "Camera" is not on this

album, but there are many hits which are! MS

**SIMONE** *Ganz Nah Koch* EU 06024 9865361

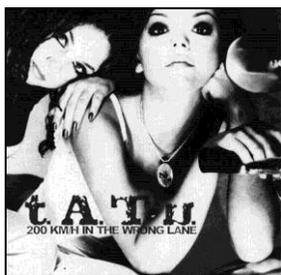
With "Ganz Nah", Simone has made her most accomplished album to date. It's still 'pop' but it's less Billie Piper and more Avril Lavigne. Maybe the fact that the majority of the tracks are written and produced by members of Troje has something to do with this subtle change in style. Whatever the reason this is Simone's best album to date. I don't know what her fans will make of it but I love the new direction. RC

**KARMEN STAVEC** *Karmen Men* Art/Sazas

383102381362

This brand new album was released just days after Karmen won EMA 2003, and it also makes up for the strange happenings of her debut CD "Ostani Tu". First and foremost, her victorious EMA entry appears in both Slovenian ("Lep Poletni Dan") and English ("Na Na Na"). It also includes her 2002 runner up "Se In Se" and its English version "Upside Down", previously omitted from her earlier CD! If her EMA/ESC material is all you want, you don't need to shell out for the albums as you will find all this material on the promotional single for "NaNa Na"! Karmen proves she is more than just a singer who's pretty in pink, having co-written all 12 tracks herself with her rather hunky fella Martin Stibernik. Featured is "Koga Ljubis Zdaj" - a duet with Goran Karan (HROO), plus more

catchy tunes like the excellent "Ena In Edina", "Tvoje Oci" and "Vroce" which all sound like hits. "Prepametno Dekle" is more rocky and reminded me a bit of "Sound Of The Underground" by Girls Aloud - not necessarily a good thing! The catchy pop formula is working so far for Karmen, and even if the songs sound a touch too similar they are generally stronger than her first album. Karmen is a bubbly artist and she is growing in both confidence and popularity at home. I have a feeling Karmen will enter the EMA again some day! MS



**t.A.T.u** *200 KM/H In The Wrong Lane* Universal 0674562

**t.A.T.u** *200 KM/H In The Wrong Lane* Universal INTW 32044

The original version of this album had already reached the UK Top 20 before the girls entered Eurovision. It features both hit singles, too date, in English and Russian as well the European hit "How Soon Is Now". The original version also included a "behind the scenes" CD Rom and the video for "All the Things She Said". After Eurovision the album was hastily repackaged to include

"Ne Ver, Ne Boisia", a poster and a DVD documentary. Probably due to the negative UK press the girls received during Eurovision week the repackage failed to set the charts alight but despite the hype and controversy t.A.T.u are still one of the best things that happened to Eurovision since Dana International five years ago. Lyrically and musically this is a strong album but prejudice seems to blind many people from this fact. Unfortunately I believe the pressures will become too great and t.A.T.u. will probably implode before they get a chance to prove their critics wrong. RC

**TROJE** *Keine Grenzen* Koch EU 00440 0678182

If, like me, you liked this years Polish entry then you will love this album. Not only does it include the German and the Polish versions of "Keine Grenzen" but it also includes the German pre-selection entry "Liebe Macht SpaB". The two versions of "Keine Grenzen" feature different female vocalists. To my ear it sounds like the Polish version is the same vocalist we saw on stage in Riga. Justyna Majkowska joined the group in April 2001 and she sings on the Polish version whilst Elli Mucke sings the German version. Whilst most of the tracks bear a similarity to "Keine Grenzen", "Nur Mit Dir" is an uptempo rock number which reminded me of Nena. My favourite track is the tender and haunting "Du Bist So Nah". I hope it's not too long before we can all enjoy Troje in English. RC

**URBAN TRAD** *One 0 Four* Universal Belgium 0144112

**URBAN TRAD** *Kerua* Universal Belgium 0385272

Every year, prior to going to Eurovision, I like to hear other material by the artists participating. This give me a chance to ask more interesting questions and be aware of the artists musical influences and background. 2003 proved to have more established artists than usual at ESC, so I set about tracking down material from Sertab, Mando, t.A.T.u., Ich Troje, the various members of F.L.Y. And Urban Trad. "Sanomi" was one of my favourites and I was determined to track down further material by this intriguing group. Eventually I found "One 0 Four" and I wasn't disappointed. Urban Trad are a combination of early Corrs, Secret Garden and Dan Ar Braz and yet, like those groups, still unique. "One 0 Four" was recorded during 2000 and 2001 and features some great uptempo numbers like "Vodka Time" and "Rap-a-doo". Many tracks have a Medieval feel to them but only "Scarborough Fair", appears to be, a cover version. "La Belle Jig" has a Polynesian feel whilst "Bamboo" and "Brass Corto" are very Parisian. "Kerua" was released shortly after Eurovision and has already reached the Top 5 in Belgium. Fans of "Sanomi" will not be disappointed as the whole album flows in a similar vein using the same 'language' as "Sanomi". The version of "Sanomi" is slightly different to the Eurovision version which

leads me to believe it has been re-recorded for the album. There's also an extended version which doesn't detract from the original. In a world of fast music, fast living and turmoil tearing you apart, you occasionally need something that helps get your body, soul and mind back together. Urban Trad are the cure. RC

**VARIOUS** 18 *Unieke Eurovisiesongs – Favoriet Van Follet* Magic Records Belgium 180 328-2

This compilation is part of a CD series released by Michel Follet in Belgium. Other exciting titles are "18 Vergetten Superhits" and "18 Fonkelende Ballads" - these include big named artists but no ESC connections. Belgium's 1969 entry "Jennifer Jennings" by Louis Neefs opens the CD, but in its Italian version!! This is followed by "Touch The Wind", being the English version of "Eres Tu". The other 16 are less unusual. Tracks included are "Lapponia", "Bra Vibrationer", "One Step Out Of Time", "I Evighet", "Den Vilda" and ending with the Olsen's 2000 Danish winner. A nice mix of entries, it is more pleasant listening than outstanding. With a price tag in the region of €11 it won't break the bank should you decide to purchase! MS

**VARIOUS** *Dora – Godina 20 Pjesama* Croatia Records CD 5521808  
Celebrating a decade of Dora this CD has been released by Croatia Records - and what a splendid idea too. Needless to say the

main reason to purchase it is the fact all Croatian entries (from Put in 1993 to Vesna Pisarovic in 2002) are included, making it an excellent way to fill any gaps in collections considering the actual singles and promos are increasing in value! However, the versions used are 'mixed'. Most are the ones you know, but it must be said that ENI (1997) is slightly different and Danijela (1998) is the original version that appeared on the 1998 compilation before being radically improved for the CD single. Vesna's entry appears in Croatian not English! Ten non winners also appear (from 1994-2002) including tracks by Jelena (now lead singer with group Magazin), Petar Graso, Guilliano, and Al Turner with Emilija Kocic (from Riva). Most of those featured came close to winning, and some are still regulars at the festival. A nice compilation that does prove the songs in Dora are often up to the high standards of HRT's presentation of it. Let's hope the next decade will produce more songs matching those of the first ten years, and not to the standards both seen and heard this year! MS

**VARIOUS** *Eirodziesma 2003* Platforma Latvia LTVCD 001

Like so many other countries (except the UK!) Latvia has produced a CD of all 15 participants in this years pre-selection, plus the three tracks that didn't make the final. It's another indication of the strength of Latvian Pop at the moment that there are

so many good songs here. It obviously includes "Hello From Mars" but my favourites are Nicol's "One More Dance" and the dramatic "Away From You" by Madara Celma. I'm sure it won't be long before we see both of these artists on the Eurovision stage. RC

**VARIOUS** *Frohliche Weihnachten Uberall* VM Records Austria CD 153028  
"Merry Christmas Everywhere" is collection of German sung Christmas songs featuring a mixture of old favourites and new material. Amongst the contributions are tracks by Tony Christie, Mary Roos and Atlantis but the most interesting selection is 1996 re-recording of "Mistletoe & Wine" which features Cliff Richard and Claudia Jung. Claudia sings in German whilst Cliff's new vocals make the combination far more uplifting than the original. An interesting collection for anyone who's a Cliff Richard fan, likes German vocals and Christmas! RC

**VARIOUS** *Made In Latvia* Baltic Records Latvia BRG 147

Like Microphone's "The Best Of Latvia" (reviewed in Vision # 53) this excellent compilation is designed to promote Latvian music. It features 16 music tracks and four "sounds of Latvia" (birds and animals in the country side and the sounds of the sea). Only two music tracks are duplicated and both of them are duets featuring ESC artists one is "Not To Fall Again" by Linda Leen &

Arnis Mednis and the other is "Tell Me" by Lauris Reiniks and Marie N. Yana Kay's dance anthem "Run Away" is included alongside three further offerings from Marie N (including "I Wanna"). Other tracks worth special mention are Ladybirds upbeat pop number "Move On Automatic", the Hobos guitar based "Christian" and the haunting pre-selection entry "Away From You" by Madara. Other former pre-selection artists featured are Julian and Andris Abelite. Both compilations are an excellent introduction to Latvian music but better still search out the albums by the individual artists featured here. You won't be disappointed. RC

**VARIOUS** *Reborn In The USA* Universal 0382842  
It's difficult to judge how successful "Reborn In The USA" was but so far it's failed to re-ignite any of the participants careers. Although Tony Hadley has enjoyed some chart success since winning the show there's been no sign of any new material from Michelle Gayle (the true star of the show) or Sonia or Gina G. This 17 track collection features songs that the artists performed during the show but some get three tracks where as Sonia only gets one ("Evergreen") and Gina G gets two. "I Can't Make You Love Me" is pleasant enough but I prefer Niamh Kavanagh's version and "Don't Leave Me This Way" is surprisingly flat. It's a pity that they didn't include Gina's storming version of "Fever" now that was hot! My

only hope is that out of this shambles both Gina G and Sonia will make a return to our charts. Alongside Michelle Gayle and the wonderful Elkie Brooks. RC

**ANNA VISSI** *X* Columbia Greece COL 5100922  
Anna Vissi releases her strongest album to date with "X". As soon as you look at the cover you know you're in for something different and "X" is full of contrasts from the ethnic opening track to the theatrical sounding closing number. It's a roller coaster journey that will leave you breathless, there's soaring ballads, grinding rock and passionate dance all of which make this an unmissable journey. So buy your ticket and strap in tight! Co-incidentally the album is produced by George De Angelis who wrote "Lonely Symphony (We Will Be Free)" for Frances Ruffelle in 1994. RC

**WIND** *Das Beste* Koch EU 06024 9800189  
This is at least the third 'best of' from Wind and once again the line up appears to have changed. "Fur Alle" is present (in it's 1994 recording) and "Lass Die Sonne In Deine Herz" has been re-recorded for 2003 there are seven other new tracks and two more 2003 re-recordings. One of the new tracks is "Nur Sieger Steh'n Im Licht" which turns out to be ABBA's. This collection also features "Fernando" maybe Wind consider themselves as the German equivalent of ABBA but realistically they're more like Boney M, not that's

there's anything wrong with that, they just make good German pop. RC

## In Brief

The following CD's have also been recently released:



**MICHAEL BALL** *I Dreamed A Dream* Spectrum 0678732  
Yet another budget compilation of Michael's material. This one concentrates on his musical and film recordings. RC

**CILLA BLACK** *Best Of 1963-78* EMI 5841242  
80 track career retrospective featuring previously unreleased material and several tracks making their CD debut. Includes several tracks written by SFE composers but unfortunately not "I Can't Go On Living Without You". RC

**THE CARDIGANS** *Long Gone Before Daylight* Polydor 0381092  
The groups fifth album is their strongest to date. Includes the hit singles "You're The Storm" and "For What It's Worth". RC

**PETULA CLARK**  
*Kaleidoscope Sanctuary* SANCD 169

42 French language recordings including three new tracks. RC

**PETULA CLARK** *Best Of*  
BMG Camden 82876501912  
17 track budget compilation including 12 UK hits. RC

**MORGAN FISHER** *Hybrid*  
*Kids 1* Blueprint BP 262CD  
Ex Mott The Hoople keyboardist records bizarre version of "Save Your Kisses For Me". RC

**JAMES GRANT** *Sawdust In My Veins* Survival SURCD 022  
Solo album from Capercaille main stay features Karen Matheson on backing vocals. RC

**MURRAY HEAD** *Nigel Lived* VoicePrint GAH106CD  
1972 album features Sunny and Sue on backing vocals. RC

**MURRAY HEAD** *Innocence* VoicePrint GAH115CD  
Recorded in 2000 this album features Sally Ann Triplet on backing vocals. RC

**MURRAY HEAD** *Sooner Or Later* VoicePrint GAH113CD  
Dating from 1986 this album features Sally Ann Triplet on backing vocals. RC

**THE HOLLIES** *Greatest Hits* EMI 5820122  
46 Hits plus one new recording, "How Do I Survive", featuring new vocalist Carl Wayne. RC

**PATRICK JUVET** *Best Of* Barclay 5277652  
1995 compilation includes "I Love America" and his ESC

entry "Je Vais Me Marier, Marie". RC

**BRIAN KENNEDY** *On Song* Curb CURCD 128  
Brian Kennedy gets to record some of his favourite Irish songs, alongside a handful of originals, and includes a new recording of "You Raise Me Up", which was originally recorded with Secret Garden. RC

**MATT MONRO** *The Essential* EMI 5820842  
Previously released at "The Best Of Matt Monro" (EMI 5284982). 20 tracks but only four hits. RC

**OLSEN BROTHERS** *The Collection* Disky DSI 250792  
Compilation of pre-ESC win, including some pre-selection entries. RC



**PRATA (BrainStorm)** Marana 02  
This CD doesn't appear on any Prata Vetra (Brainstorm) discography and I'm not sure of it's origins. It was recorded in 1998 and appears to be some sort of "show". Having said that it's still enjoyable and it shows a different side to the group. RC

**SANDRA** *The Essential* EMI 5814332

Repackage / Re-issue of "18 Greatest Hits". RC

**THE SHADOWS** *A's, B's & EP's* EMI Gold 5831102  
24 track compilation of early 60's material. RC

**ANNE SHELTON** *Best Of* EMI Gold 5840152  
Newly remastered recordings from the mid-fifties. RC

**JO STAFFORD** *Meet Jo Stafford* Sepia 1014  
25 tracks taken from the original 78's including the CD debut of two duets with Teddy Johnson, "There's A Small Hotel" and "The Moment I Saw You", both from 1952. RC

**VARIOUS** *60's Brit Girls* Castle Select SELCD 528  
Compilation including tracks by Sandie Shaw, Petula Clark and two early recordings by Kathy Kirby, "Danny" and "I Can't Say Goodbye" (both of which make their CD debut here). RC

**VARIOUS** *Divas Las Vegas* Epic 5087813  
CD and DVD combo which features Cher, Dixie Chicks, Shakira and Celine Dion. Features live versions of "I'm Alive" and "A New Day Has Come" alongside her duet with Anastacia and an Elvis medley performed with the other Divas. RC

**VARIOUS** *Driving In The Rain* 3am - Songs To Get Lost To Bongobeat BB 1960-2  
Laid back sounds including the previously unreleased "Restless Ocean" by

Kimberley Rew and "That's Just The Woman In Me" by Katrina & the Waves, both dating from 1983. RC

**VARIOUS** *Hooked On Number Ones* K-Tel ECD 3270

This non stop medley of number ones originally reached number 25 in 1984 and features vocals from Lynn Paul, Craig Douglas, Sunny & Sue and Mike Redway, amongst others. Included in the medley are "Congratulations", "Save Your Kisses", "Waterloo" and "Puppet On A String". RC

**VARIOUS** *Lullabies From Paris* Microphone Latvia MRCD 209

Beautiful melodies from a variety of French artists including Serge Gainsbourg, Etienne Daho, Brigitte Bardot, Jane Birkin, Charles Aznavour, Air and, of course, Françoise Hardy. RC

**VARIOUS** *New Wave Hits of the '80s Vol.9* RhinoR2 71702

This American issue from 1994 includes the Song For Europe Entry "Dancing In Heaven (Orbital Be-Bop)" by Q-Feel. Which, despite only coming 6<sup>th</sup> in 1982, was still a U.S. Hit. The other 15 tracks include U.S. hits by ABC, the Beat, Kajagoogoo, Heaven 17, Duran Duran and the Belle Stars. RC

## Singled Out

**ALCAZAR** *Not A Sinner Nor A Saint* BMG Sweden 82876515722

This is the song that should have represented Sweden at

Riga but, inexplicably, wasn't chosen. Enjoy it here in it's four track glory, featuring the radio edit, disco club mix, FL's heaven & hell mix and a sing-a-long version. RC

**BRAINSTORM** *Colder* EMI EU 5523042

Taken from the album "Adaybeforetomorrow" this is classic Brainstorm and it also features a stunning live recording of "Maybe" and a demo version of "Two Letters". RC

**THE CARDIGANS** *You're The Storm* Stockholm 9809673

The second single taken from "Long Gone Before Daylight" is one of the groups finest songs. The single features the album version, Sandvick Session version, the video and "Hold Me". RC

**ANN CHRISTY** *Gelukkig Zijn / Oh Boy* AMC 14.061

Despite the fact that it finished 15<sup>th</sup> in 1975 this scarce Belgian entry makes a welcome appearance on CD. The second track is a pleasant cover version of the Brotherhood Of Man hit "Oh Boy (The Mood I'm In)". RC

**CELINE DION** *I Drove All Night* Epic 6735582

Already a hit for Roy Orbison and Cyndi Lauper this has, so far, failed to get a UK release. This Australian CD single features the album version, the Hex Hextor Extended Vocal Import Mix, the Dub Import Mix and "Ten Days" taken from "A New Day Has Come". The European issue may contain some alternative mixes. RC

**JAMES GRANT** *Hey Renee* Vertical VERTCD 058

Taken from his new CD "My Thrown Glory" this is the latest offering from Capercaille main stay, James Grant. "Hey Renee" and "Plastic Flowers" are less Celtic than the groups material but folk fans will still enjoy them. The third track is a live recording of "You're Not The Only One" featuring vocals from Karen Matheson. RC



**ESTHER HART** *You'll Never Know* Dino / EMI NL 5526492

The follow up to "One More Night" has a similar feel and won't disappoint fans of Esther's voice (which sounds like Sharleen Spiteri to me). This single features the title track and "Underneath The Stars". RC

**YANA KAY** *Tears In The Rain* Microphone Latvia MRCX 046

Like Lauris and Martin, Yana keeps her solo career going. This is the latest single and it's another excellent dance track. This single features 6 versions including the BTH radio mix. BTH are well established in Latvia and almost became the first Latvian group to chart in the UK when their version of

"Last Christmas" narrowly missed the Top 75 last year. It's a pity that someone doesn't collect together all Yana's solo singles and put them on one album. RC

### **CHARLIE MCGETTIGAN**

*The Very Ground You Walk Upon* Jargon JCDS01

This two track single dates from 2001 and also includes "The Life Of A Miner". RC



### **MARIE MYRIAM** *L'oiseau*

*Et L'enfant* BMG France 74321942872

Like many artists before her Marie Myriam has chosen to re-record her Eurovision winner from 1977. The new version is far more laid back and works on a different level to the original. I have to say I prefer the original but I wouldn't turn this off either. The second track is "Tout Est Pardonne" from '87. RC

### **MARIE N** *I Feel Good*

Baltic Records BRGCD 149  
One quarter of this years interval act this Latvian only single features the original version, a radio edit and a karaoke version of what is Marie's latest single in her home country. RC

**ONE** *Kpata Me* EMI Greece 5524342

With Dimos Van Beke replacing Constantinos, One have a new sound. It's fuller and more mature this new single reminds me of "Hazard" by Richard Marx but it's a good sign. If this is the new One then I can't wait for the album. RC

**BOBBY SOLO** *Una Lacrima Sul Viso / Se Piangi, Se Ridi* AMC 14.016

AMC's latest batch of "45 Hit Collection" releases include the Italian entry from 1965 which came 5<sup>th</sup>. RC

**t.A.T.u** *All The Things She Said* (UK) Universal 0196972

The number one single features the radio version, the extension 119 club edit, the video and "Stars". RC

**t.A.T.u** *All The Things She Said* (EU) Universal 0193312

As above but the video is replaced with "Ya Shosla S Uma" (the Russian version of "All The Things..") RC

**t.A.T.u** *All The Things She Said* (EU) Universal 0193322

Features the radio version, extension 119 club edit, Mark's Intellectual Vocal Mix & HarDrum remix. RC

**t.A.T.u** *Not Gonna Get Us* (UK) Universal 9806961

The number six single features the radio version, the video, "All The Things She Said" (Running & Spinning Mix)" and, of course "Ne Ver, Ne Boisia". The same issue was also released in some EU countries. RC

**t.A.T.u** *How Soon Is Now* (EU) Universal 04403899025

The Smith's cover version has yet to secure a UK release but the EU import features "How Soon Is Now", "Ne Ver, Ne Boisia", "30 Minutes (Remix)" and "Not Gonna Get Us (Hardrum Mix)". RC

**TROJE** *Liebe Macht SpaB* Koch / Universal 0198152

Their German pre-selection entry has now been deleted on CD so please don't ask me where you can get it from! Already on the Countdown 2003 CD and their own "Keine Grenzen" the single features a club mix as well. RC

**XTM & DJ CHUCKY** presents **ANNIA** *Fly On The Wings Of Love* Serious SER62CD

The gravity defying hit single features the radio mix, the flip & fill remix, original 12" and the video. RC



## **ERRATUM**

To purchase Matheson Bayley's CD featured in the last issue, the correct e-mail address is : [music@jmathesonbayley.com](mailto:music@jmathesonbayley.com)

The e-mail for Emma Reynolds is [candid@eircom.net](mailto:candid@eircom.net) - Vision apologies for any inconvenience these misprints may have caused.

## Vision Smalls

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### WANTED

Does anyone have good copies of Eurovision 1956-1992 on video please? If so, write to Anthony Mansell, 145 Queensway, College Estate, Hereford HR1 1HQ

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## Quiz Answers

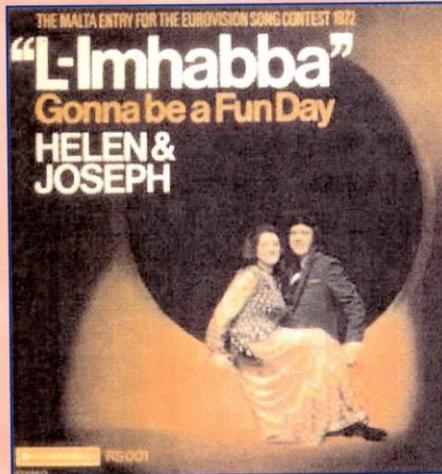
1. "Merci Cherie" by Udo Jurgens
2. Gitti Frei – otherwise known as Getty Kaspers, singer with Teach-In in 1975
3. Two (Germany and Slovenia) 4. 1969-70, 1973-75
5. "All Right Now" by Free 6. "Boom Boom Boomerang"
7. Three (1962, 1988 and 1991)
8. 1963 ("Vielleicht geschieht ein Wunder") 9. Bob Martin; Leo Heppo
10. Six (1985/87 solo; 1983 member of Westend; 1984/93/95 backing singer)
11. "Du bist Musik" 12. Viennese 13. Karel Gott (1968)
14. Four (1964, 1965, 1966 and 1968) 15. "Zusammen geh'n".

## Competition Winners

Last issue "Vision" asked 'who recorded the original Turkish version of "Kiss Kiss"'? Surprisingly only one, yes, ONE reader named Tarkan as the correct answer. Therefore, a copy of Sertab's two track CD is now on its way to Paul Johnston of Dunfermline courtesy of OGAE Turkey. The remaining nine copies will now be used for future competitions both within "Vision" and at the annual Convention.

# The 'Last' Page

## Malta 1972



*L'imhabba*

Helen & Joseph

Received 48 points

All 18 participating countries were required to award a minimum of 2 and a maximum of 10 points to each song

*The 'Last' Page is supported by Frank (Eurocat) Robinson*