



a
**MARI
WILSON**
illustrated
discography



1980-2007

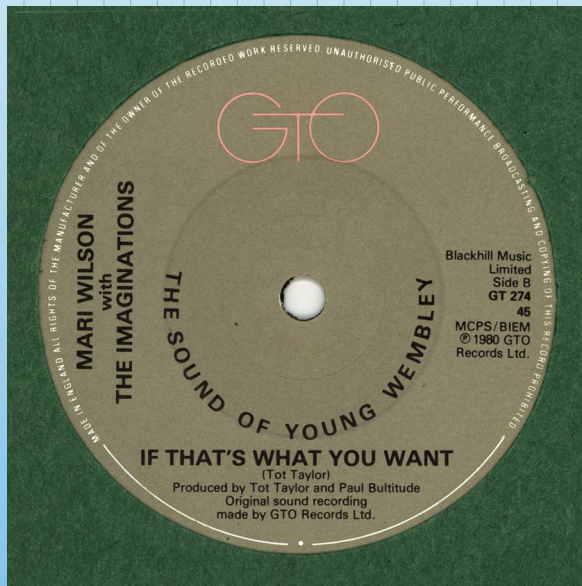
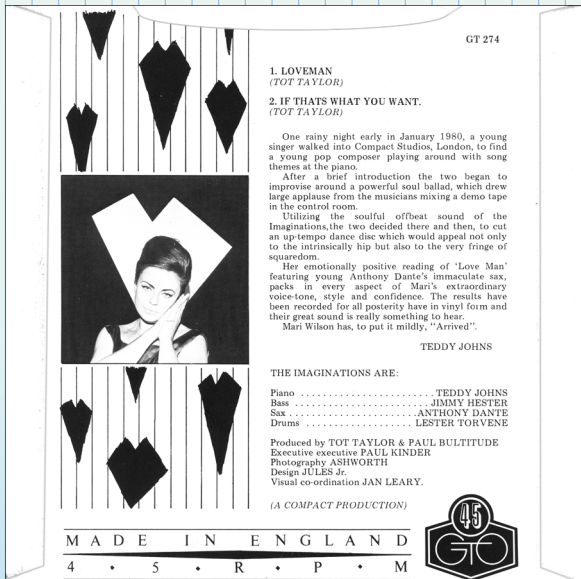


Love Man

UK 7" GTO Records GT274 • 1980

- A) Love Man**
- B) If That's What You Want**

This is a bit of an anomaly in Mari's career as this was the only of her seminal early singles to be issued on the GTO label instead of The Compact Organization's label. Maestro Tot Taylor (a.k.a. *tunemeister* Teddy Johns) was also signed to the label at the time but after he issued 3 stiff 45s there, he (and his protégé Mari) were given the boot. The rest of her early career would be spent on Tot's own Compact label - much to her benefit. There she would be nurtured in the perfect artistic environment. The production on these sides is spot-on '59-61 without a hint of the camp that would creep in on later recordings. Teddy Johns' sleeve notes set the very proper vintage tone.

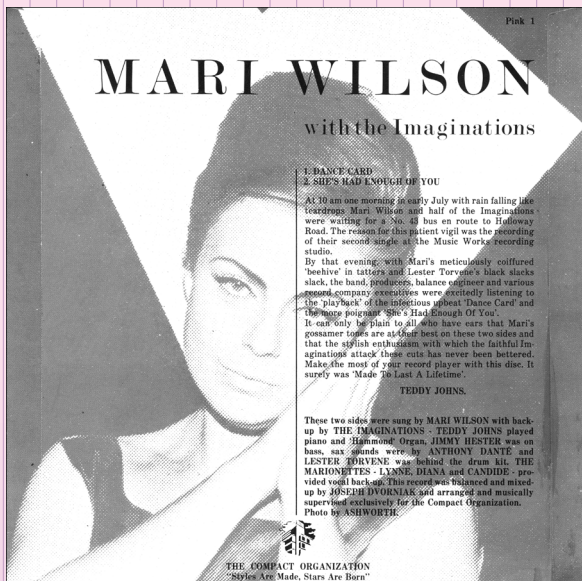
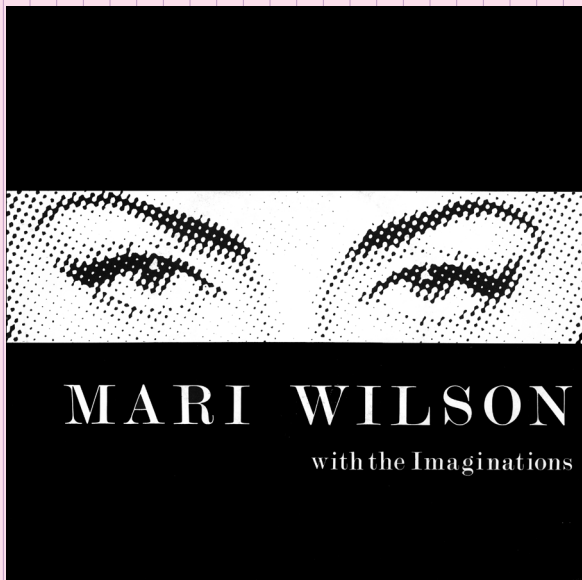


Dance Card

UK 7" Compact Records Pink1 • 1982

- A) *Dance Card*
- B) *She's Had Enough Of You*

Mari's second single has her ensconced now on The Compact Organization's label. Dance Card is a high-energy rave-up with a propulsive rhythm section underpinning the action. As with her first single, it would be one of many non-LP 7" A/B sides that preceded as well as followed Mari's "Showpeople" LP of 1983. The sleeve makes very effective use of monochrome and the same photo used on the flipside of her debut single sleeve. As with that single, her backing band is called The Imaginations here, which brought some flack from the UK funk band, Imagination. After this, her backing band would go under a differing name, *The Wilsations*.



Beat The Beat

UK 7" Compact Records Pink2 • 1982

- A) *Beat The Beat*
- B) *Glamourpuss*

Mari's third single has her shows her really hitting her stride with both songs. "Beat The Beat" is a classic Mari single with relentlessly upbeat backing vocals and compulsive handclap rhythms. The B-side, "Glamourpuss," is actually my favorite Mari Wilson song due to the campy intro by the backing band, still unnamed here. The sleeve notes are now penned by one "Rex Luxore," yet another Tot Taylor pseudonym. "Mr. Clark Mono," the head of The Compact Organization, was another. The sleeve makes effective use of 2 colors for a striking image. This pressing seems to be from Polydor in the UK. It features their distinctive relief printing of the label art directly into the disc instead of paper labels.



MARI WILSON



Baby It's True

UK 7" Compact Records Pink3 • 1982

- A) *Baby It's True*
- B) *You Look So Good*

Mari's fourth single is yet another non-LP opus. Tot Taylor is credited for production "By & For The Organization." All singles by Mari on Compact produced by Tot will bear this legend. The astute will notice a third label design in as many singles. The Compact image is nothing if not mutable!

Harry, Barry, Gary, Cary, Larry and Jim are the band.
 Hank, Kurt and Wilbur are the Marines.
 Candide and Amanda are the Marionettes.
 Executive Action: Universe Bros.
 Snagged by Adrian Boat/Steve Rappart.
 Snipped by 'Derek'
 The Virginia Heusen Strings conducted by Teddy Johns

MARI WILSON

In my hallowed position as chronicler of the comings and goings of that veritable hothouse of ideas collectively known as the Compact Organisation I've found nothing more element than being witness to the phenomenal rise to fame of that happy-go-lucky local with the meticulous hair-couffers - Miss Mari Wilson.

Watching from afar as Mari follows the crazy-pursing to success with her illustrious cottage falling in behind, my thoughts hark back to that daily evening a few weeks since when Gary and Kurt's treat of Mari's indispensable gigolos - excitedly played me the master-tapes of what was soon to become her next single cut.

No sooner had I made his tape-deck than a mission of Mr. Clark Mena burst into the room snatching said item from sound system and immediately raced up to the top floor to play it to the one we call 'the new Mami'.

The reason for this effervescent pillow-talk is that I've not heard the song - now retitled 'Baby, It's True' - from that day to this but its haunting chorus has been with me ever since. You are available as an exclusive disappointment on a shiny new 12"as recording to anyone not employed at Compact House this record is surely your *cris into Dreamland.*

Lip-homage:
Rex L.

Rex Lazore. London, April 82
 Mr Lazore returns to his position as editor of 'The Young Idea' in Pinkico where he will continue to comment on Mari's career.

The Compact Organisation
 "Passport to Pleasure"

The 'Ready-to-Hear' collection is on Compact Compact House, 67 Onslow Gardens, London N10 3JY Compact Listeners 1982





Baby It's True

UK 12" Compact Records PinkX3 • 1982

**A) *Baby It's True*
(discotheque arrangement)**

B1) *You Look So Good*

B2) *Baby It's True*

Mari's fourth single is also her first to make the leap into the then still a bit exotic 12" format with a sterling extension of the number featuring the extended intro that it was given when presented live. This arrangement also features a spiffy trumpet solo by Christopher Smith that lands on *that* side of the *jazz line*.

Harry, Barry, Gary, Cary, Larry and Jim are the band.
Hank, Kurt and Wilbur are the Marines.
Candice and Amanda are the Marines.
Executive Editor: Laurence Jones.
Staged by Brian Bost Steve Rappaport.
Staged by Derek.
The Virginia Hovess Strings conducted by Teddy Johns

MARI WILSON

In my hall-of-fame position as chronicler of the coming and going of that vertiginous hot-bed of ideas collectively known as the Compact Organisation I've found nothing more eloquent than being witness to the phenomenal rise to fame of that happy-go-lucky local with the not-to-be-hated hair-cuffies - Miss Mari Wilson.

Watching from afar as Mari follows the razor-sharp to success with her illustrious career falling in to hand, we thought back back to that dark evening a few weeks since when Gary and Kurt - two of Mari's indispensable gigolos - excitedly played me the masterpieces of what was soon to become her next single out.

No sooner had I gone to bed than I was woken by a message of Mr Clark. Maria burst into the room snatching said item from sound system and immediately raced up to the top floor to play it to the one we call 'the new heart'.

The reason for this effervescent pillow-talk is that I've not heard the song - now entitled 'Baby, It's True' - from that day to this but in listening there has been with me ever since. Now available as an exclusive disc-shipment on a shiny new 12ins recording to anyone not employed at Compact House this record is surely your cue into Dreamland.

Up-charge.

Dee L.

Dee L. returns to his position as editor of 'The Young Idea' in Pinkies where he will continue to comment on Mari's career.

Side A
Baby It's True
(Discotheque Arrangement)

Side B
1. You Look So Good
2. Baby It's True

The Compact Organisation
"Pleasant to Pleasure"

The 'Revolutions' collection is on Compact Compact House, 67 Oudine Gardens, London N10 3JY Compact Listeners 1982



Baby It's True

**UK 12" Compact Records PinkX3 • 1982
White Label Promo**

- A) *Baby It's True*
(discotheque arrangement)**
- B1) *You Look So Good***
- B2) *Baby It's True***

This is the pre-release white label copy of “Baby It’s True.” Though it’s mastered hot it still can’t hold a candle [soncially] to the pressing on the pic-label Mari Wilson Japanese EP to come later in this document.



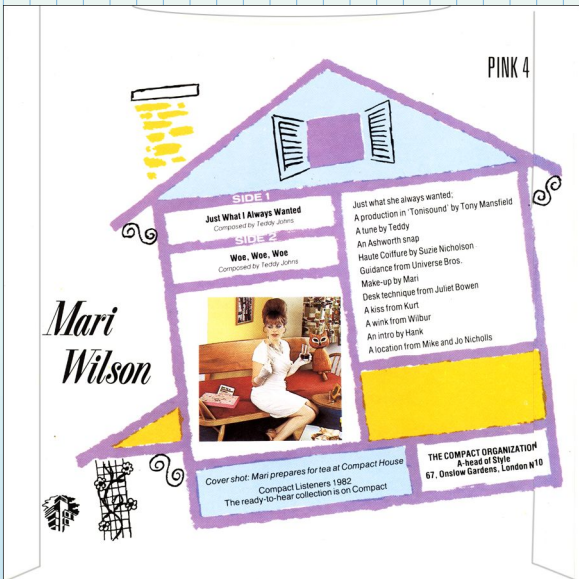
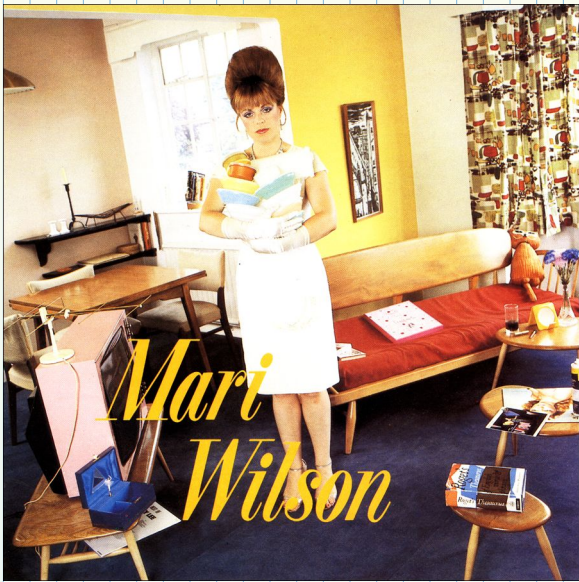
Just What I Always Wanted

UK 7" Compact Records Pink4 • 1982

A) *Just What I Always Wanted*

B) *Woe, Woe, Woe*

Mari's fifth single exploded into the UK top 10 with all of the effervescence of a case of pop rocks dumped into a sea of club soda. Producing this time was Tony Mansfield, the cut-rate Trevor Horn (and resident genius of GTO act New Musik). The vintage retro sound is updated here with a host of machines that Tony was known for.. Somewhere, Joe Meek was smiling. The end result has more hooks than an angler. The intro literally transports the listener to a perfect pop world. By the time Mari whispers "Let's Go," the listener is willing to follow her anywhere. The (full-color) cover features Mari holding Tupperware. A reference to her famous quote, "Diana Ross sells love... I sell Tupperware." And the B-side, only available here, is another Tot Taylor production complete with a skit appended to the song's fade-out.



Dance Card

UK 7" flexi Compact Records PinkF4 • 1982 A) *Dance Card*

The 7" if "Just What I always Wanted" came with a bonus flexidisc of Mari's second single, "Dance Card" as a bait for the adoring masses.



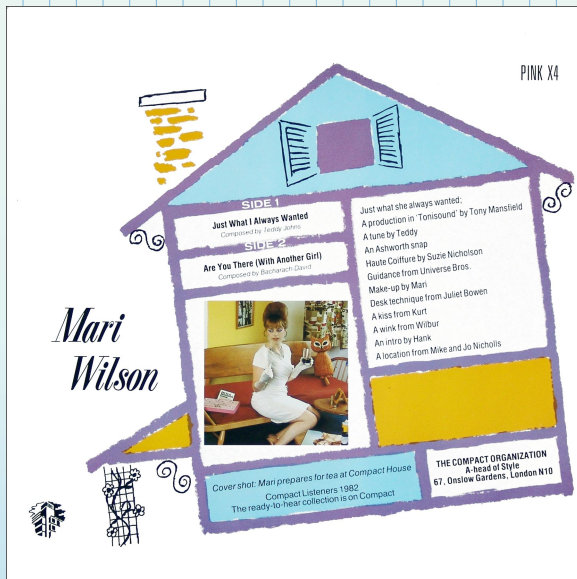


Just What I Always Wanted

UK 12" Compact Records PinkX4 • 1982

- A) *Just What I Always Wanted*
(extended version)
- B) *Are You There (With Another Girl)*

The A-side features a nifty Tony Mansfield extended remix. The flip differs from the 7" version in that instead of "Woe, Woe, Woe" the listener finds a cover of the Bacharach/David classic "Are You There (With Another Girl)," taken from the "Showpeople" LP instead.



J *ust What I Always Wanted*

JAPAN 12" London Records L15P1154 • 1983

**A1) *Just What I Always Wanted*
(extended version)**

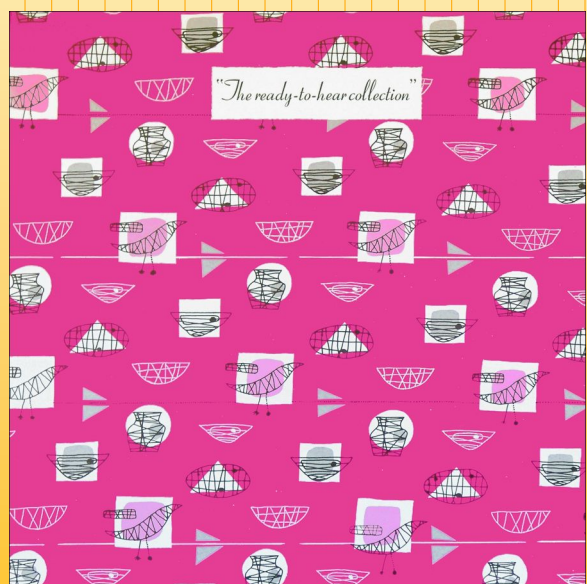
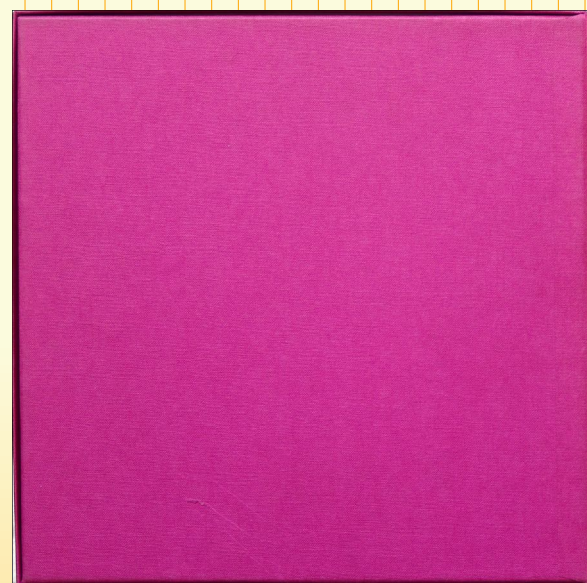
A2) *Beat The Beat*

**B1) *Baby It's True*
(discotheque arrangement)**

B2) *Tu No Me Llores*

London issued a lovely 12" EP in Japan with 4 non-LP Mari cuts in 1983. The disc sported the large pic-labels that were in vogue for Japanese EPs at the time and a kinky silk-screened outer sleeve. Interestingly enough, this, as in all other masterings of "Tu No Me Llores," features what sounds like all the world like record surface noise, even though in that pre-CD era, no one EVER simulated surface noise unless invoking the prewar era- there was no need.





A Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp1 • 1982

- A1) Virna Lindt: Attention Stockholm**
- A2) The Beautiful Americans: Sparkletones**
- A3) The Popheads: Headpop**
- A4) Mari Wilson: Beat The Beat**
- A5) Shake/Shake: Shuttle Service**
- B1) Mari Wilson: Ecstasy (demo)**
- B2) Shake/Shake: Shake/Shake**
- B3) Cynthia Scott: Dancing With You**
- B4) Mari Wilson: Rave (live excerpt)**
- B5) Virna Lindt: The Dossier On Virna Lindt**





Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp1 • 1982

**C1) *The Beautiful Americans:
The Beautiful Americans (part 1)***

C2) *Virna Lindt: Model Agent*

C3) *The Popheads: The Popheads In Space*

C4) *Tot Taylor: Living In Legoland*

C5) *Virna Lindt: Letter To Sergei*

D1) *Cynthia Scott: The X-Boy*

D2) *Shake/Shake: Yellow Ditty*

D3) *Virna Lindt: Man Talk*

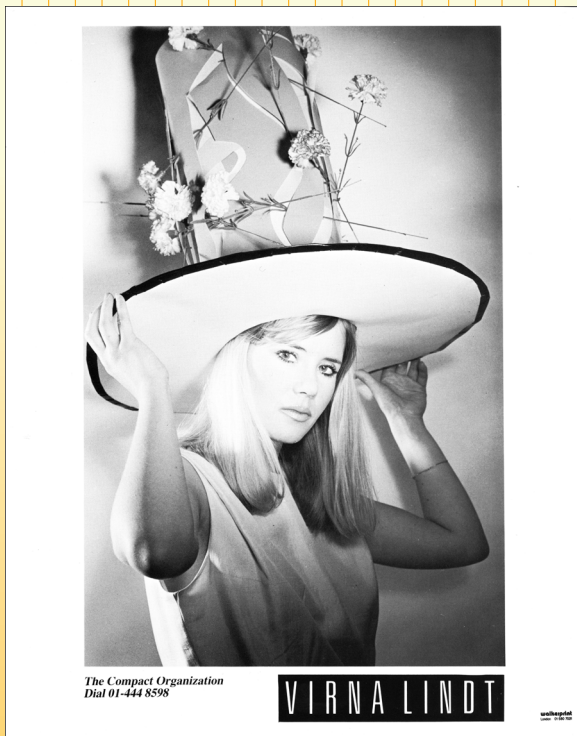
D4) *Mari Wilson: Dance Card*



A Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp1 • 1982

The Compact Organization issued this elaborate boxed set on the occasion of their first anniversary. The tradition of presenting the demo of "Ecstasy," rather than the LP version begins here. In fact, only on the original LP or the French compilation, "Cry Me A River" can one find the Tony Mansfield production. All other issues of the song are of the faster tempo Toy Taylor production. I can only assume that Mr. Taylor must *really hate* the LP version! For some reason the live performance of "Rave" is only an excerpt though looking at the original LP reveals several minutes of mastering time that were not used as the side's runout groove is fairly wide. The box has an plethora of tschotchkes to enhance one's enjoyment of the presentation: 3 B/W 8"x10" glossies and a button, as seen here.





A Young Person's Guide to Compact

Comp 1

Rex Luxore, Pimlico, June '82.

Love comes in many different disguises but sometimes it's just not worth dressing up. So raise a lyric from inside this gift-box. But to those purveyors of taste and quality collectively known as the Compact Organization it's always worth dressing up. Easy for all who have sampled the Compact product to see that here is an item which hasn't been hastily assembled by some music executive from a huge recording conglomerate but which is a meticulously perfect representation of premeditated pop in its finest format.

The record with which the Organization chose to launch their 'ready-to-hear' collection was called 'Attention Stockholm', an aggressively glamorous pop collection displaying all the hallmarks of a classic - infectious melody, enticing rhythm, delightful performance and above all, large dollops of charm - that secret ingredient possessed only by the gifted and lovingly nurtured on all of the Compact recordings. A connoisseur of sound myself, I knew on first hearing this opus that its perpetrator, a soft Swedish soubrette called Virna Lindt and variously described as 'April Dreamer out of Alphaville' and 'the personification of the Sixties Dream Girl', had to be investigated and that here at last was a recording syndicate which would supply me with the discs of my dreams.

What you have before you is the young person's guide to Compact, their very own pop portfolio - a selection of musical vignettes showcasing the 'hallmark of quality' which places their every release in a kind of luxurious quarantine.

In this specially prepared festive gift-box designed to celebrate one year of the existence of the Organization the listener will be able to leaf through a spectacular brochure in sound showcasing the many and various musical adventures chosen by the Compact artists to represent their work. The Beautiful Americans - Skip, Tab and Rock - describe their American homage as 'a sophisticated cocktail of the great American ballad, T.V. sound and early Stravinsky built onto a sublime Jangle around a riveting melody'. With their guest vocalist Dale the Berg boys also branch out into the effect of a landing in another galaxy on 'Sparknotes'.

Mart Wilson - 'Miss Bookie', the Neander Queen of Soul' and former diving-board champion for the London borough of Brent - appears on the previously unrecorded 'Ecstasy', her Compact Detroit-based debut 'Dance card' and on the label's

first excursion into '82, the dazzling 'Beat the Beat', With Mart, of course, are the Gilded Wiltonians (Harry, Gary, Larry, Barry, Cary and Jim), those young-men-about-town the Marinna (Hank, Kurt and Wilma) and those debaucher-on-the-loose the Marinnettes (Candide and Amanda). These staggering performers are armed with a bouquet of melodies specially commissioned for them from the Compact songwriter-in-residence Mr Teddy John.

The Popheads - one man and his computer - expand their technoprototype on 'Headpop' and 'The Popheads in Space', and it is the cold-war balladry of Virna's powder-pop 'Dossier' which brings side two to its conclusion.

Another intricate sketch, Model Agent (previously only available on the cassette in 12" form), is included on the second record here as is her parson to 'Serge', a Rachmaninoffian rendition which displays her talents as pianist.

Shake/Shake - four north London teenagers - put the second part of the 'ready-to-hear' giftset into place with their self-styled literary disc which delighted many discotheque-wise last autumn and have now put the finishing touches to their anthem to the underground system 'Shuttle Service'.

A newcomer to the microcosm of Compact is Miss Cynthia Scott, equipped with a degree in sculpture from the Rhode Island School of Design and a nose from heaven, whose artistry shines brightly on 'Dancing with You' and her forthcoming single 'The X-Boy' written by Compact composer and city guru. To Taylor quavering with his orchestra on 'Living in Logoland', lamenting the up and down routine of 'Crazy' melancholia where swinging housewives thrill to the nautic and whir of the latest Honor and where Ideal Homes are far from ideal.

There are a few of the highlights designed by Compact to occupy your playlists. Mr Clark Moon, our very own Commander-in-Chief, has asked me to pass on to you his gratitude for your support in the past and pledges to provide you, the Compact Listener, with Compact product honed to perfection for the years to come.

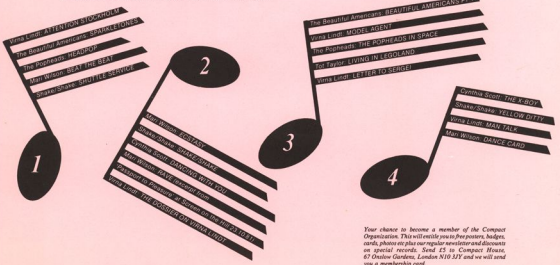
Time has once again beaten us but I must just tag on to this my own personal lip-homage my thanks to the Organization for allowing me to give my reflections upon this gala pageant and present in order of appearance...



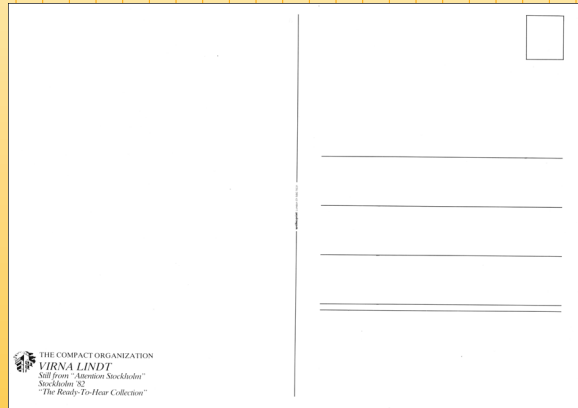
Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp 1 • 1982

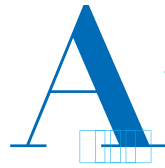
The insert features yet more of Rex Luxore's grandiloquent liner notes, as only he can pen! This maxi-sized postcard of Virna Lindt was also included. No doubt sending this A4 postcard off called for an enormous amount of postage!



Four choice to become a member of the Compact Organization. This is a limited edition item, available only while stocks last. The gift set contains two discs on special records. Send 25 to Compact House, 61 Chichester Street, London W1D 7ET and we will send you a membership card.



THE COMPACT ORGANIZATION
VIRNA LINDT
Still from 'Attention Stockholm'
Stockholm '82
'The Ready-To-Hear Collection'

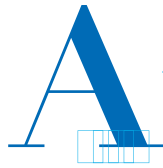


Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp1 • 1982

Finally, the box sported two posters, this smaller, 12" x 16" Mari Wilson photo was one.





Young Person's Guide To Compact

UK 2xLP Box Compact Records Comp1 • 1982

And this huge, 35" x 25" subway poster for "Baby It's True," Mari Wilson's fourth single was the second poster in the box.

the Compact Organization presents

MARI WILSON

with Harry, Gary, Barry, Larry,

Cary & Jim

The Marionettes

The Marines

her new single

*Baby It's
True*



Showpeople

UK LP Compact Records Comp2 • 1983

- A1) *Wonderful To Be With*
- A2) *The End Of the Affair*
- A3) *One Day Is A Lifetime*
- A4) *Dr. Love*
- A5) *Remember Me*
- A6) *Cry Me A River*
- B1) *Just What I Always Wanted*
- B2) *This Time Tomorrow*
- B3) *Are You There (With Another Girl)*
- B4) *I May Be Wrong*
- B5) *Ecstasy*
- B6) *This Is It?*

The classic Mari Wilson album features Tony Mansfield production with a gleaming modern sheen coloring the retro vibes. As the astute reader can see, this particular copy of “Show People” is personally enhanced by the signatures of Mari, Cinderella, Kurt L’Amour, Hank B. Hive, Cary, Gary & Jim!



Showpeople

UK LP Compact Records Comp2 • 1983

The inner sleeves featured lots of “candid” photos.



Showpeople

UK LP Compact Records Comp2 • 1983

A foldout calendar in the style of Julie London's "Calendar Girl" LP was also included with the LP. Here is January through July.



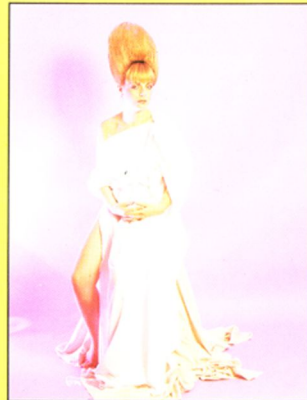
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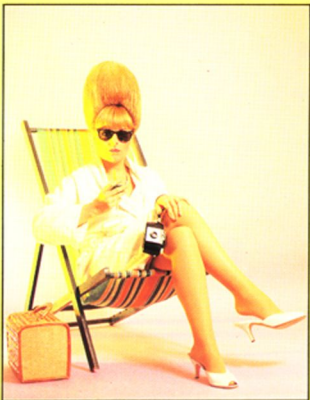
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Showpeople

UK LP Compact Records Comp2 • 1983

And here is August through December. You may notice how Mari has to crouch down to fit her beehive in the shots!



APRIL

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DECEMBER

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Showpeople

UK LP Compact Records Comp2 • 1983

The third panel of the calendar foldout featured hugely desirable Mari Wilson merchandise! Oh, what I wouldn't give for some of these goodies now!

Mari Wilson
Official Tour Merchandising



When they're not on stage, there's nothing Hank, Wilbur and Kurt like more than to get their top quality American T-shirts on.

The Sweatshirt

On those chilly winter nights you'll find Mari nestling around the fire in her fetching grey sweatshirt embroidered with her own fair mug. Made in the USA naturally.

The Head Scarf

Driving in their open top coupé the Marionettes are always sure to be wearing the head scarf to be seen in. Emblazened with the group's names, black on white, this is a real must.

The Enamel Badge

Even Teddy Johns is to be seen sporting this beautiful enamel badge in turquoise and gilt.

The Button Badges

A selection of four different one inch badges with Mari's face on each one.

Order Form

Please complete the whole coupon in BLOCK CAPITALS and return the order form to:
Fusion Merchandising Ltd., PO Box 95, London SW15 2TN.
And accompanied by Cheque, Postal Order or Money Order made out to:
Fusion Merchandising Ltd.
Please ensure that your name and address is filled in on the back of cheques.
Please allow 28 days for delivery.
If not satisfied we will refund your money immediately.

	Quantity	S	M	L	XL	Price
MMM Nice T-Shirt						£5.00
Neasden Queen T-Shirt						£5.00
Haute Coiffure T-Shirt						£5.00
Sweatshirt						£9.10
Scarf (27" x 27")						£4.00
Enamel Badge						£1.30
Button Badges						£1.00

Total amount sent £

Name

Address

If undelivered please return to:

Fusion Merchandising Ltd., PO Box 95, London SW15 2TN.

Name

Address

If undelivered please return to:

Fusion Merchandising Ltd., PO Box 95, London SW15 2TN.

Cut Here

The Decca Record Company Ltd would like to make it clear that all offers contained on this insert are made by Fusion Merchandising Ltd and all queries or purchases should be made in the knowledge that no purchaser may have recourse to the Decca Record Company Ltd.

Showpeople



US LP London Records 810 118-1 R-1 • 1983

- A1) *Just What I Always Wanted***
- A2) *The End Of the Affair***
- A3) *One Day Is A Lifetime***
- A4) *Baby It's True (I Can't Stop Myself)***
- A5) *Ecstasy***
- B1) *Wonderful To Be With***
- B2) *Doctor Love***
- B3) *(Beware) Boyfriend***
- B4) *Are You There (With Another Girl)***
- B5) *Cry Me A River***

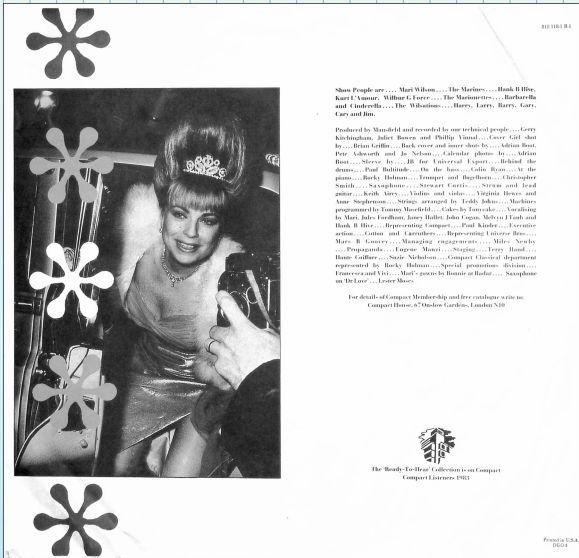
The North American edition of "Showpeople" features a radically resequenced album with many substitutions. The heretofore non-LP singles "Baby It's True" and "Beware Boyfriend" have been added to the sequence. And missing are cuts "Remember me," "This Time Tomorrow," "I May Be Wrong" and "This Is It?" Also the "bold statement" cover shot has been compromised by the addition of (gasp!) *typography!*



Showpeople

US LP London Records 810 118-1 R-1 • 1983

The US copy features the same inner sleeve in B/W on flat paper. My personal copy came with this B/W promo 8"x10" glossy! Unlike the prints in the "Young Person's Guide" UK box, this is an actual photographic print.



Just What I Always Wanted

US Promo 12" London Records MK235 • 1983

A) *Just What I Always Wanted*
(US remix)

B) *Just What I Always Wanted*
(US instrumental remix)

In the US there was a different remix of “Just What I Always Wanted” by remixer Ivan Ivan. But this was a promo-only 12” in a plain sleeve with custom sticker.

For promotional use only
Special club remixes

Mari Wilson
with the Wilsons

Side One
Just What I Always Wanted
(remix) 4:50

Side Two
Just What I Always Wanted
(instrumental remix)
4:50

Produced by
Tony Mansfield
Remixed by Ivan Ivan
Remix engineers:
Scott A. Noll
Remix tape assistants:
Warren Bruleigh,
Ronald Palmer

From the London album
Showpeople
(810 168-1)

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Avenue, New York, New York 10019
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MK 253
LONDON®
PolyGram Records



Beware Boyfriend

UK 7" Compact Records Pink5 • 1982

- A) *Beware Boyfriend*
- B) *It's Happening*

Mari's sixth single is yet another non-LP opus. Tot Taylor is credited for production "By & For The Organization." The B-side is the swinging "It's Happening."



Mari Wilson with the Wilsontons
A Beware Boyfriend
B It's Happening

PINK 5

Vocalist: Mari
Refrein: The Marionettes; Barbarella and Cinderella
Crowning: The Mariners; Hank Kurt and Wilbur
Sound barrier: The Wilsontons; Harry, Barry,
Larry, Gary, Cory and Jim
Composer: Teddy Johns
Haute Couture: Suzie Nicholson
Camelback operations: Universe Bros
Cover Girl by Aston Corbly
inspired at the Astoria
Back cover image by Diane Miller
Lip homage: Rex Laxore
courtesy of The
Young Eds!
Technical production
by Mansfield
This is a Compact
441 vert record
Compact
Listeners 1982

Stardate: 1.11.82

Mari compared the thrill of it all to the excitement she had felt winning the title 'dive board champion for the London borough of Brent' at the age of fifteen.
The location was a record studio somewhere in west London. Miss Wilson had just popped out from the cover of Q&A magazine to receive the news that her current record had topped into the Top Ten. A bulletin carried by Mari's very own personal computer, the very scholarly looking, Teddy Johns. Immediately Mari ascended Mr Hank B. Hise (lord of the rolls) from his horizontal position under the tall Stromas and the other members of her faithful Wilsontons strewn about the studio floor in deepest slumber and inspected the exhilarating news. It was now Sam and the group, celebrating with a lilac marzipan gâteau left over from the previous night's affairs, were near to completing their first catalogue of songs for the Compact label.
'Beware Boyfriend' swept along by Mari's sparkling voice and the injection of brass from Harry and Barry Wilson was the song the band had been working on that night and is the choice for their new single. I carried back from my Eastbourne home to find the record on my 'Wilson's' mat and a note from the people at Compact asking me to write some sleeve notes. Suffice to say that in my opinion the record is sensational and is surely designed to reiterate to the world that Mari Wilson is here to stay. I hope that the record, fashioned with you in mind can find a place in the west wing of your heart. Here comes glamour!'
Ever yours,
Rex L.

"Pioneered for Britain"
The Compact Organization
67 Osbourne Gardens, London N10 3JY

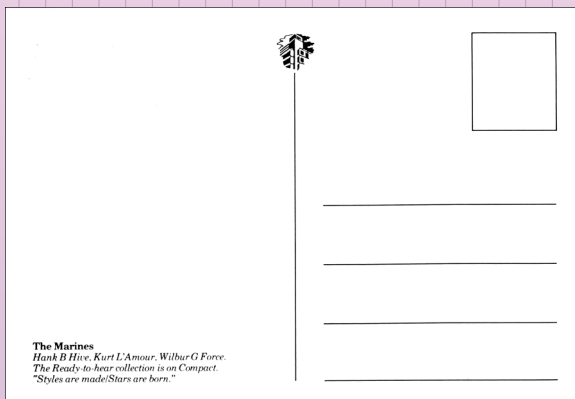
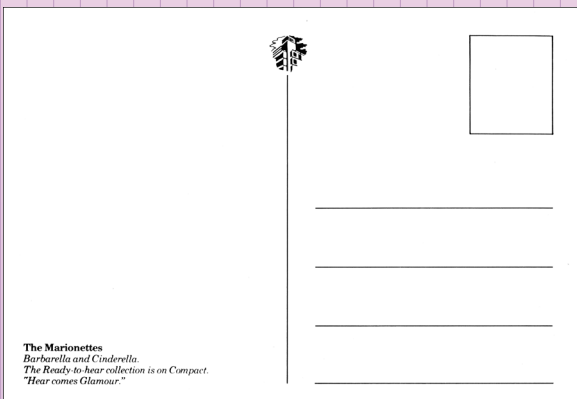
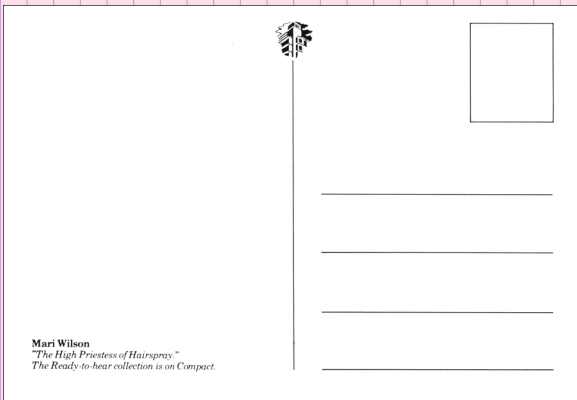


Beware Boyfriend

UK 7" Compact Records Pink5 • 1982

- A) *Beware Boyfriend*
- B) *It's Happening*

"Beware Boyfriend" came in other issues with 1/3 postcards either featuring Mari, The Marionettes or the Marines. Of course, at the left side of the Marionettes card is future star Julia Fordham who would eventually go on to a successful career of her own. Mari even sang backup on her first album, on the track "Woman of the 80s."

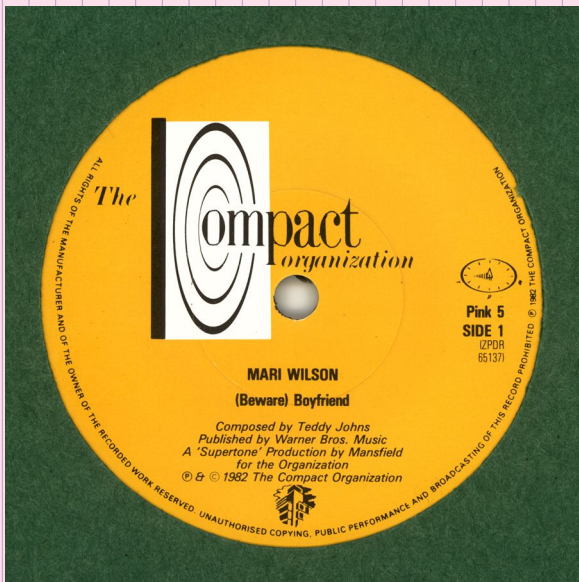


Beware Boyfriend

UK 7" Compact Records Pink5 • 1982

- A) *Beware Boyfriend*
- B) *It's Happening*

As with many single in my collection, the pressings either have UK Polydor silver and black or full color paper labels. These latter ones seem to indicate MPO French pressings.



Beware Boyfriend

UK 12" Compact Records Pink5 • 1982 X

- A) *Beware Boyfriend*
- B) *It's Happening*


"Beware Boyfriend" was also issued on UK 12" single but in a rare move, is identical to the 7" version in every way except for the differing Anton Corbijn cover shot. His tactile imagery seems to be a bad fit for the fantasy that Compact sells with Mari.



Mari Wilson with the Wilsontons
A Beware Boyfriend
B It's Happening

PINK X6

Vocals: Mari
Refrain: The Marionettes, Barbarella and Cinderella
Crowding: The Marionettes, Hank Kirtman, Wilson
Sound barrier: The Wilsontons, Harry, Barry,
 Larry, Gary, Curran and Jim
Composer: Teddy Johns
Bank Clipping: Susan Nicholson
Combined operations: Universe Bros
Cover Girl: Anton Corbijn
inspired at the Adlight
Back cover snaps: by Diane Miller
Leg homage: Rex Launce
 (courtesy of The
 Young Man)
Timonoff production
 by Mansfield
 This is a Compact
 AA vert. record
 Compact
 Listeners 1982



Shardate: 1.11.82

Mari composed the thrill of it all to the excitement she had felt creating the title live-based champion for the London borough of Brent at the age of eleven. The location was a record studio somewhere in west London. Mari Wilson had just peered out from the cover of *Elle* magazine to receive the news that her current record had topped inside the Top Ten. A ballad inspired by Mari's very own personal composer, the very scholarly looking, Teddy Johns. Immediately, Mari awoke Mr Hank B. How (lord of the reels) from his horizontal position under the tall Stomper and the other members of her faithful Wilsontons across the studio floor in deepest slumber and imparted the exhilarating news. From now then and the group, celebrating with a little martini and gin, left over from the previous night's leftovers, were near to completing their first catalogue of songs for the Compact label.

"Beware Boyfriend" swept along by Mari's sparkling voice and the injections of brass from Harry and Barry Wilson was the song she had been working on that night and is the choice for their new single. I arrived back from my Eastbourne home to find the record on my "Welcome" mat and a note from the people at Compact asking me to write some sleeve notes. Suffice to say that in my opinion the record is a musical gem and is surely designed to resonate in the world that Mari Wilson is here to stay. I hope that the record, fashioned with you in mind can find a place in the west wing of your heart. Here comes glamour!

Rex L.

"Pioneered for Britain"
 The Compact Organization
 67 Overton Gardens, London N10 3NY



Cry Me A River

UK 7" Compact Records Pink6 • 1983

- A) *Cry Me A River (smootch mix)*
- B) *Rave (live version)*

Strangely enough, for the single of “Cry Me A River,” despite the enlistment of arranger Andrew Powell in producing the LP version, the 7” features a more spartan Tot Taylor production. The 12” labels the A-side the “Smootch Mix” but it is the same version as on the 7” version. “Rave” sounds live in the studio as opposed to the live in concert excerpt on “A Young Person’s Guide To Compact.”



PINK 6

Cry Me A River, composed by Arthur Hamilton. Rave, composed by Teddy Johns. A side, arranged by Teddy Johns – specially for Mari. Accompanied by Larry Wilson on the Saxophone and Harry Wilson on Saxophone, with the shimmering strings of Karin Padgham. Sound Control by Gerry Kitchingham. The Organization would like to thank Rocky Holman (representing Compact Classical) for a spectacular piano arrangement and Mr Stewart Curtis without whom ... Produced by and for the Organization. B side featuring Mari Wilson with the Wilsations recorded on the occasion of Rex and Evelynne Luxon's engagement at the Livingston Studios Complex. ... sound consultant Nic Kinsey ... A COMPACT PRODUCTION ... Cover girl snapped by Brian Griffin. Back cover photo lovingly captured by Adrian Boot. Side A to be found on Mari's album 'Showpeople' Comp 2 along with eleven other sparkling gems for Compact home listening while you hold the one you love ...

Mari Wilson

Compact Listeners 1983
 "Often borrowed ... seldom returned"
 The Compact Organization, Compact House,
 67 Onslow Gardens, London N10



Cry Me A River

UK 12" Compact Records PinkX6 • 1983

- A) Cry Me A River (smooch mix)**
- B1) Tu No Me Llores**
- B2) Rave (live version)**

The 12" of "Cry Me A River" features an additional track, the Spanish translation of the A-side as produced by Andrew Powell.

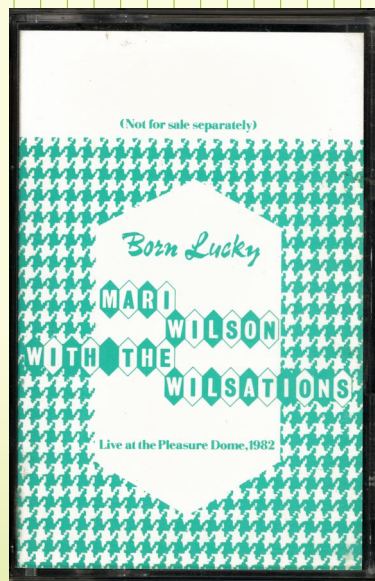
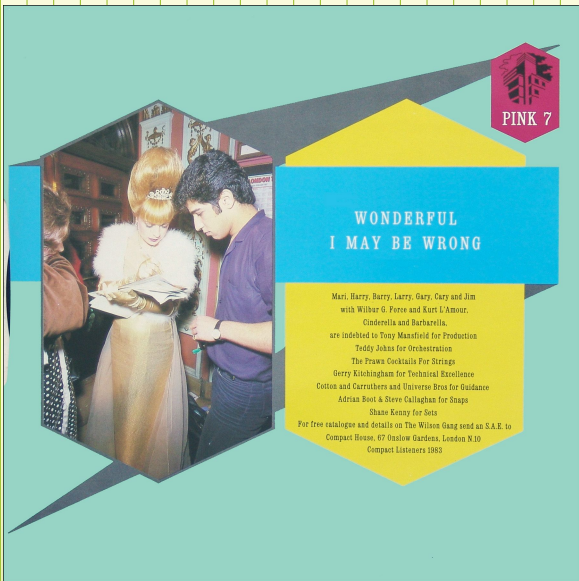


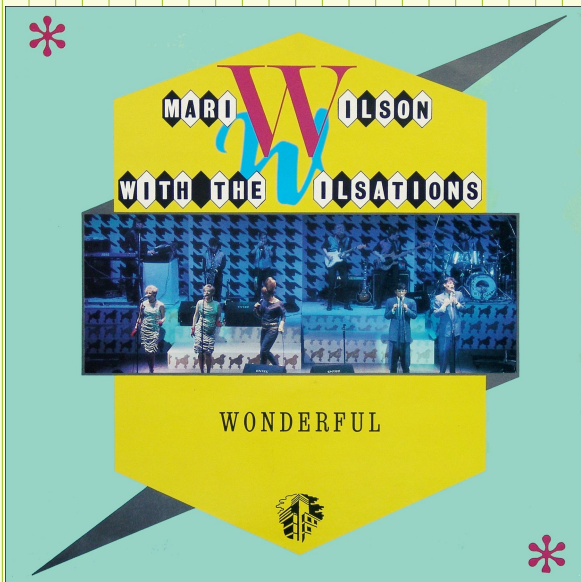


UK 7" Compact Records Pink7 • 1983

- A) *Wonderful*
- B) *I May Be Wrong*

Mari's eighth single featured two cuts pulled from "Showpeople" with no non-LP B-side. But the Cassette included with 7" copies, "Born Lucky," more than made up for the omission!





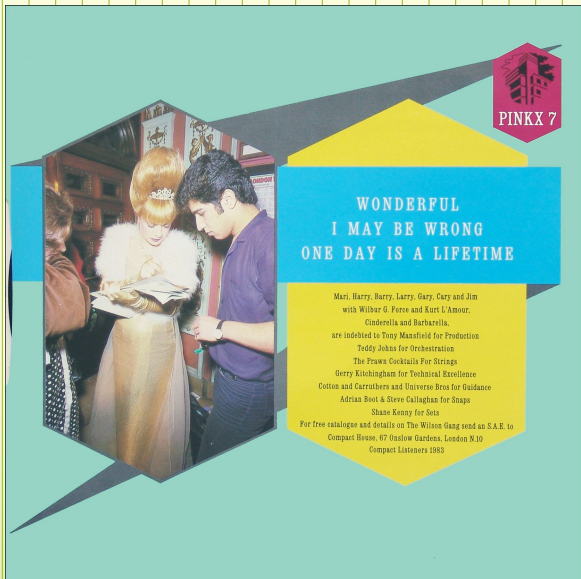
UK 12" Compact Records PinkX7 • 1983

A) *Wonderful*

B1) *I May Be Wrong*

B2) *One Day Is A Lifetime (demo version)*

On 12", "Wonderful" featured some bait for the collector; a demo version (produced by Tot Taylor) of "One Day Is A Lifetime."



**Wonderful
I May Be Wrong
One Day Is A Lifetime**

Mari, Harry, Larry, Gary, Gary and Jim
with Wilbur G. Force and Kurt I. Amour.
Cinderella and Barbaraella
are indebted to Tony Mansfield for Production
Teddy Johns for Orchestration
The Prava Cocktails For Strings
Gerry Kitchingham for Technical Excellence
Gotton and Cartubiers and Universo Bros for Guidance
African Boy & Steve Callaghan for Snaps
Shane Kenny for Sets
For free catalogues and details on The Wilson Gang send an S.A.E. to
Compact House, 67 Goslow Gardens, London N10
Compact Listsavers 1983

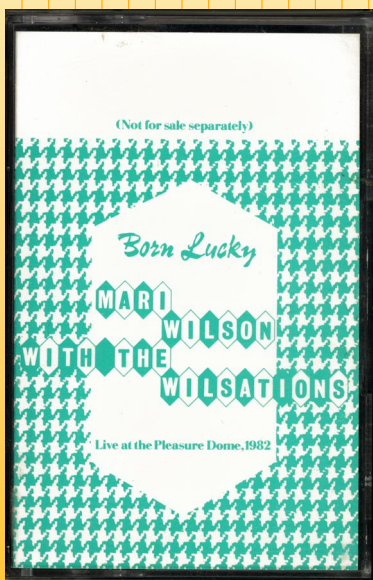
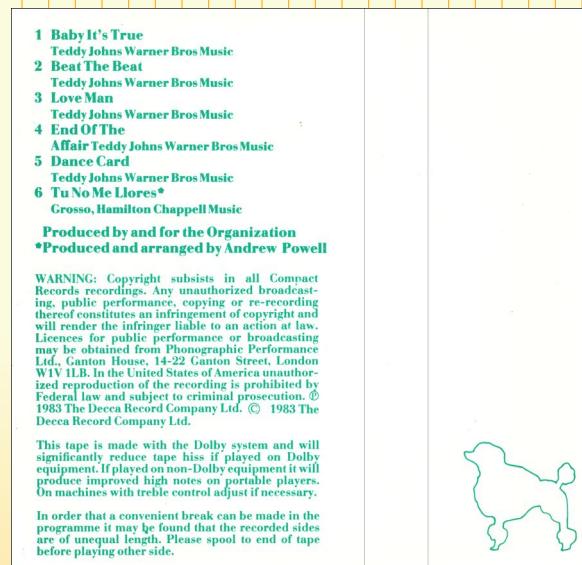
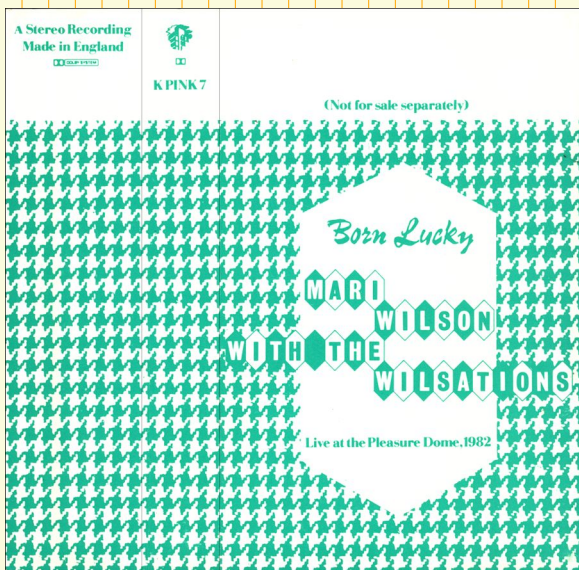


Born Lucky

UK Cassette Compact Records KPink7 • 1983

- 1) *Baby It's True (live)*
- 2) *Beat The Beat (live)*
- 3) *Love Man (live)*
- 4) *End Of the Affair (live)*
- 5) *Dance Card (live)*
- 6) *Tu No Me Llores*

This amazing cassette of live recordings was given away with the 7" of "Wonderful." Mari's 11-piece band shines on these magnificent live cuts. The Spanish translation of "Cry Me A River" is appended to the end of the running time. The same program is repeated on both sides of the cassette.



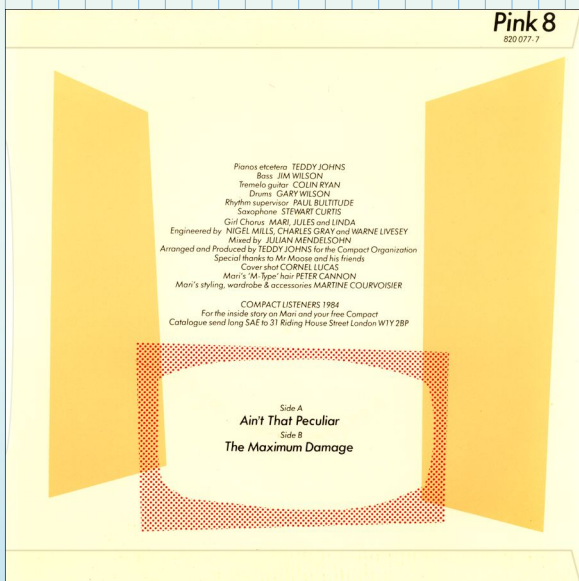
Ain't That Peculiar

UK 7" Compact Records Pink8 • 1984

A) *Ain't That Peculiar*

B) *The Maximum Damage*

Mari's ninth single is a non-LP cover of the Smoky Robinson tune. The B-side, is a "new dance" craze tune. This single came in three different sleeve color variations. This is the red version. It came with a bonus single of "Just What I Always Wanted" as bait.

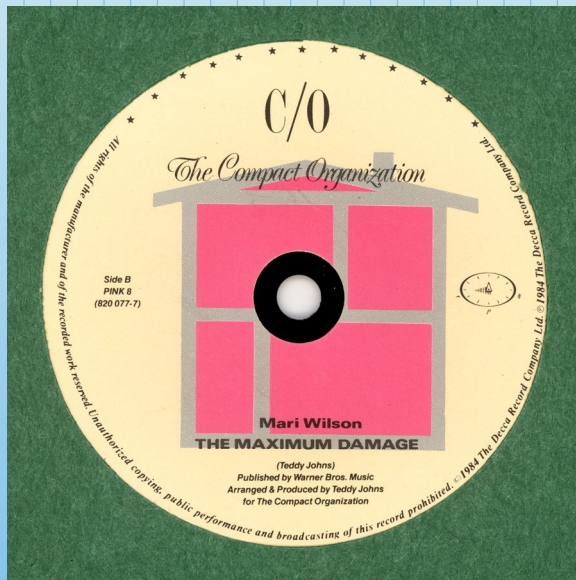
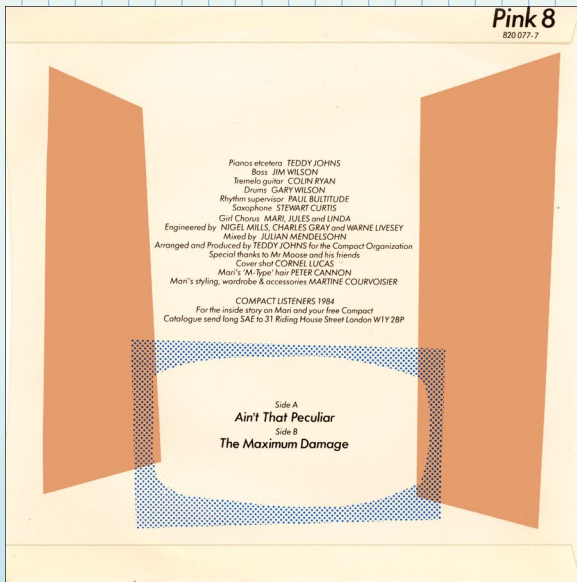


Ain't That Peculiar

UK 7" Compact Records Pink8 • 1984

- A) *Ain't That Peculiar***
- B) *The Maximum Damage***

The blue version came with a free poster. The labels on this pressing are paper.



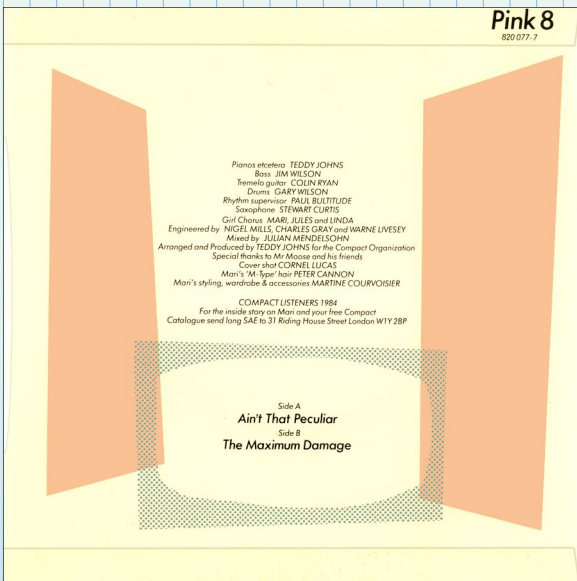
Ain't That Peculiar

UK 7" Compact Records Pink8 • 1984

A) *Ain't That Peculiar*

B) *The Maximum Damage*

The last variation was a green sleeve.



*A*in't That Peculiar

UK 7" Compact Records Pink8 • 1984

A) *Ain't That Peculiar*

B) *The Maximum Damage*

This was the poster included with the 7" single. It features Mari's "classic" beehive hairstyle.



Ain't That Peculiar

UK 12" Compact Records PinkX8 • 1984

A) *Ain't That Peculiar*
(extended version)

B1) *The Maximum Damage*

B2) *Use Him*

The 12" version of "Ain't That Peculiar" has extreme value for money. It includes a great extended version of the A-side, another non-LP B-side and a different poster from the 7" version.



*A*in't That Peculiar

UK 12" Compact Records PinkX8 • 1984

The poster in the 12" version of "Ain't That Peculiar" features a shot of Mari's "M Type" hairstyle as shown on the 7" version of the sleeve.



Let's Make This Last

UK 7" Compact Records Pink9 • 1984

- A) *Let's Make This Last*
- B) *Let's Make This Last*
(stereo shift mix)

Mari's tenth single features Tony Mansfield back in the producer's chair and a computerized production sounding not a whole different from the typical Frankie Goes To Hollywood singles that dominated the UK in 1984. As such, it is Mari's least personable and charming recording. The "Stereo Shift Mix" is the same track as the second band on the B-side of the 12" version of this record; called there "Let's Make This Last (A Bit Longer) Loop 2." The best thing about this record is the cover art, featuring a pudgy fan imagining Mari walking out of her wall of Mari memorabilia and into her room. Thankfully, I own virtually every artifact on that wall, save for a few magazines and the occasional gig poster.



Let's Make This Last

UK 12" Compact Records PinkX9 • 1984

- A) *Let's Make This Last*
- B1) *Let's Make This Last A Bit Longer (Loop 1)*
- B2) *Let's Make This Last A Bit Longer (Loop 2)*

Surprisingly, the 12" A-side is the same cut as on the 7" version of this single. The B-side contains two more remixes, the second of which is identical to the renamed flip on the 7" B-side.

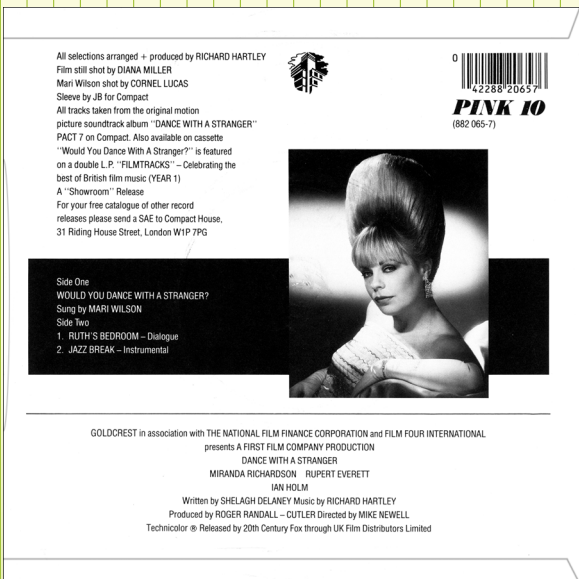
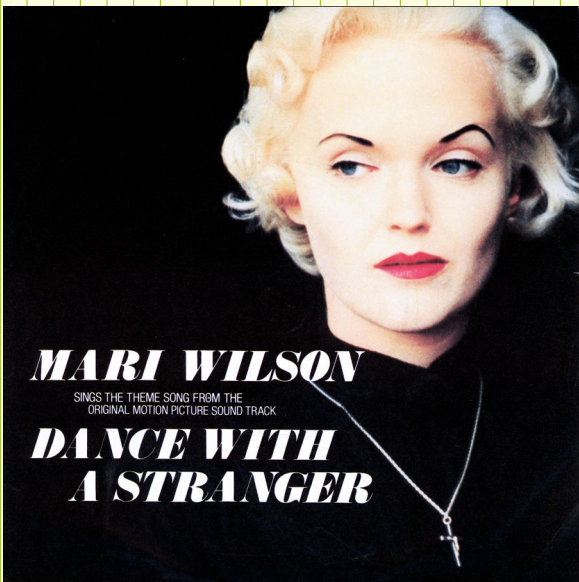


Would You Dance With A Stranger

UK 7" Compact Records Pink10 • 1985

- A) *Would You Dance With A Stranger***
- B) *Dialogue "Ruth's Bedroom" / Jazz Break (instrumental)***

Mari's eleventh single was taken from the soundtrack to the film of the same name, which catapulted Miranda Richardson to the public eye in 1985. The producer for these sides was Richard Hartley, marking the only time in this sequence that Mari Wilson was produced by neither Tot Taylor or Tony Mansfield. The trad jazz tune presages where Mari would head when she next surfaced with new material in 1991.





Young Person's Guide To Compact



JAPAN CD Wave Records EVA3005 • 1989

- 1) **Virna Lindt: Attention Stockholm**
- 2) **The Beautiful Americans: Sparkletones**
- 3) **The Popheads: Headpop**
- 4) **Mari Wilson: Beat The Beat**
- 5) **Shake/Shake: Shuttle Service**
- 6) **Mari Wilson: Ecstasy (demo)**
- 7) **Shake/Shake: Shake/Shake**
- 8) **Cynthia Scott: Dancing With You**
- 9) **Mari Wilson: Rave (live excerpt)**
- 10) **Virna Lindt: The Dossier On Virna Lindt**
- 11) **The Beautiful Americans: The Beautiful Americans (part 1)**
- 12) **Virna Lindt: Model Agent**
- 13) **The Popheads: Popheads In Space**
- 14) **Tot Taylor & His Orchestra: Living In Legoland**
- 15) **Virna Lindt: Letter To Sergei**
- 16) **Cynthia Scott: The X-Boy**
- 17) **Shake/Shake: Yellow Ditty**
- 18) **Virna Lindt: Man Talk**
- 19) **Mari Wilson: Dance Card/Stop & Start**
- 20) **The Beautiful Americans: The Beautiful Americans (part 2)**



This CD version of the classic Compact boxed set features a slightly different track listing and none of the goodies. Nevertheless, this was quite a find when it first made CD in 1990, thanks to Wave. Here in one fell swoop one got to hear many other artists that The Compact Organization felt worthy of recording. A mastering error has “Stop & Start” as part of track 19.

A Young Person's Guide to Compact

- ①ヴァーナリント "ATTENTION STOCKHOLM"
- ②ビューティフル・アメリカンズ "SPARKLETONES"
- ③ポップヘッズ "HEADPOP"
- ④マリウイソン "BEAT THE BEAT"
- ⑤シェイク/シェイク "SHUTTLE SERVICE"
- ⑥マリウイソン "ECSTASY"
- ⑦シェイク/シェイク "SHAKE/SHAKE"
- ⑧シンシアスコット "DANCING WITH YOU"
- ⑨スクリーン・オン・ザ・ヒルにおけるコンパクト・ナイト・ライブ(司会:ヴァーナリント)〜マリウイソン "RAVE"
- ⑩ヴァーナリント "THE DOSSIER ON VIRNA LINDT"
- ⑪ビューティフル・アメリカンズ "BEAUTIFUL AMERICANS PART 1"
- ⑫ヴァーナリント "MODEL AGENT"
- ⑬ポップヘッズ "POPEHEADS IN SPACE"
- ⑭トット・テイラーと彼のオーケストラ "LIVING IN LEGOLAND"
- ⑮ヴァーナリント "LETTER TO SERGEI"
- ⑯シンシアスコット "THE X-BOY"
- ⑰シェイク/シェイク "YELLOW DITTY"
- ⑱ヴァーナリント "MAN TALK"
- ⑲マリウイソン "DANCE CARD"
- ⑳ビューティフル・アメリカンズ "THE BEAUTIFUL AMERICANS PART 2" (EXTRA TRACK)

'Charm'. Charm you cannot buy. Sometimes people with bad art have it but it beats technique anyway and it is an undefinable and priceless asset. Compact had charm and that still shines on this little record.

In the golden era of the independent label circa '79-'83 with labels such as Rough Trade, Mute and Factory the Compact Organization never really fitted in with the philosophy of despairing youth anthems and xerox-sleeved hell-noise. Most of that stuff sounded harsh to our ears. They appeared to be fostering a plot to overthrow the world but really they just wanted a piece of the record business. Their idea of 'pop' was to make everything 'real' and to be opposed to 'image' and packaging. We loved 'image', were totally opposed to anything 'real' and wanted everything to be make pretend. In the early years everything was invented, created, discovered and developed by us and that was the way it worked best.

The set-up lasted for four existing but stressful years during which time we managed to release about sixty records. Afterwards I began a new venture London Popular Arts on which to release my own records and Paul Kinder now has his own 'Ghetto Recording Company'. Doubtless in little ways some of the Compact beliefs will creep into some of our future releases—yes, we'll always incorporate some silly idea! But what of the artists? Well, Virna, Mari, the Popheads, Shake/Shake, the Beautiful Americans and all those that came after went back to their own little islands in the sky, a bit like Peter Pan or Bill and Ben, the Flowerpot Men and maybe one day they'll all come out again—who knows!

Every effort has been made by Mr. Mason Akashi and Wave Records to present this release now on CD in its original form and all those ex-Compact people and the Compact members around the world will be delighted to see and hear this marvellous package from the era of 'haute-coiffure'. Once again this is 'the ready-to-hear collection'.

Tom Taylor—Muswell Hill, London, Spring 1989.



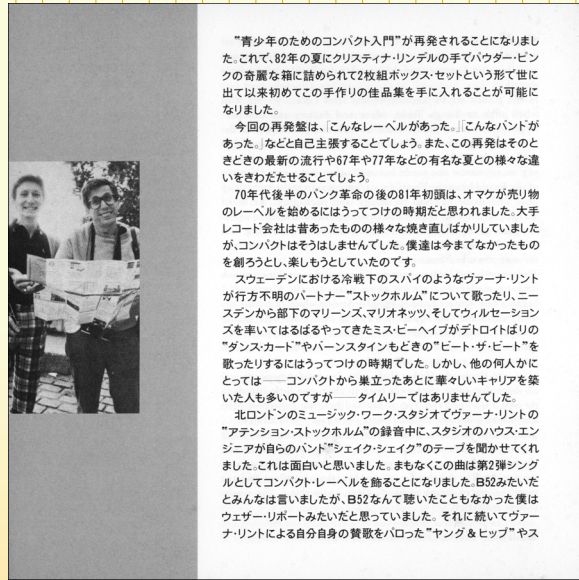
The reissue of "A Young Person's Guide To Compact" will be the first time that this collection of artefacts has been available since its debut as a double-album boxed-set clothed by Kristina Lindell in a powder-pink chocolate box in the summer of 1982. This reissue shouts "this was a label!", "this was a band!" etc. It also highlights the many differences between the state of contemporary now, then and in other famous summers—'67 and '77.

After the punk revolution of the late seventies it seemed the time was right in early '81 for a label specializing in novelty. The trend of the major record labels being to supply more copycat varieties of what is already there was not for Compact. We tried to create what was not there. We were very serious about being funny.

The time was right for Virna Lindt, a Swedish cold war spy-type singing about her missing partner, agent 'Stockholm' and it was right for Miss Beehive all the way from Neasden with her Marionettes, her Marionettes and her Wilsons with their Detroit-adroit 'Dance Card' and sub-Bernstein 'Beat The Beat' and maybe it would never have been right for some of the others many who flowered in their careers after being launched on Compact.

While we were making 'Attention Stockholm' at the Music Works studios in North London the house engineer played me a tape of his own band Shake/Shake and impressed as I was this soon became the second single to be adorned with the Compact label. People kept telling me it was like the B52s but having not really heard them I thought it reminded me of Weather Report. Next came Virna Lindt's anthem about herself the send-up 'Young & Hip' and Cynthia Scott's jingly 'The X Boy' on which hard plastic studio chairs were used as drums. While Shake/Shake ended up producing Transvision Vamp at the last count former sculptress Cynthia also sang on 'Blue Aria' on the Sound Barrier 'Suburbia Suite' LP and ended up with a one line bit part in Alien 2!

'Beautiful American Part 1' was a song we spent a lot of time recording (for Compact)—at least a day and a half. The orchestral sections had to be put together piece by piece as we only had one violin, one cello and synthesizer French Horn. It still remains a firm



“青少年のためのコンパクト入門”が再発されることになりました。これ、82年の夏にクリスティナ・リンデルの手でハウター・ビンの奇麗な箱に詰められて2枚組ボックス・セットという形で世に出て以来初めてこの手作りの佳品集を手に入れることが可能になりました。

今回の再発盤は、こんなレーベルがあった。こんなバンドがあった。などと自己主張することでしょう。また、この再発はそのとき最新の流行や67年や77年などの有名な夏の様々な違いをきかたたせることでしょう。

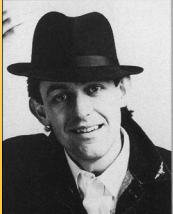
70年代後半のパンク革命の後の81年初頭は、オクガが売り物のレーベルを始めるにはうってつけの時期だと思われました。大手レコード会社は昔あったものの様々な焼き直しばかりしてしまいが、コンパクトはそうはしませんでした。僕達は今までなかったものを創ろうとし、楽しもうとしていたのです。

スウェーデンにおける冷戦下のスパイのようなヴァーナリントが行方不明のパートナー“ストックホルム”について歌ったり、ニースデンから部下のマリーネス、マリオネット、ステウイール・シオンズを率いてはるばるやってきたミス・ビー・ベップが Detroit はりの“ダンスカード”や“バースタインもどきの”“ビート・ザ・ビート”を歌ったりするにはうってつけの時期でした。しかし、他の何人かにとっては——コンパクトから巣立ったあとに華々しいキャリアを築いた人も多いのですが——タイムリーではありませんでした。

北ロンドンのミュージック・ワーク・スタジオでヴァーナリントの“アテンション・ストックホルム”の録音中に、スタジオのハウス・エンジニアが自らのバンド“シェイク・シェイク”のテープを聞かせてくれました。これは面白いと思いました。まもなくこの曲は第2弾シングルとしてコンパクト・レーベルを飾ることになりました。B52みただとみんなどは言いましたが、B52なんて聴いたこともなかった僕はウェザー・リポートみただと思っていました。それに続いてヴァーナリントによる自分自身の賛歌をハロッド“ヤング & ヒップ”やス

favourite around Compact homes mainly due to Dale Hargreaves' beautiful vocal. I guess this was probably our stab at an eighties version of the Walker Brothers. The Popheads headhopped their way from obscurity and back again on 'Headpop' and 'Popheads In Space' by using a Pro One, the prototype Lindrum, a Revox and Blair Cunningham's ideas (he ended up drumming in Haircut One Hundred and The Pretenders.) and my own 'Living In Legoland'—a little family history about an ideal home—was extracted from the just released 'Playtime' album. You can also hear a brief excerpt from our six hour extravaganza at the Screen On The Hill cinema in London where we launched the label and where all of the acts appeared—it was rather like Eurovision with good songs—and Mari Wilson's demo for 'Ecstasy' which appeared on the 'Show People' album. All that and of course much more besides.

An important area of the Compact Organization was of course its design-consciousness. Taking over from where the 1951 'Festival Of Britain' style left off and using its left-overs we favoured bright colours over the omnipresent 'designer-black' of the time and we prided ourselves on the attention to detail like the 45rpm clock which had the hands pointing to 45 minutes past the hour and the ridiculous sleeve notes by Rex Luxore which accompanied every release (of course I can't hope to match that eloquence). We also ran a Compact Membership scheme where members would receive a regular newsletter rush-released every three months (or when we felt like it). Our little office behind Oxford Circus was a hive of hyperactivity long into the night as myself and my partner Paul Kinder would pack records, dream up ideas and set master-plans into action. But that was from the second era of compact, the era of chart success, competition and nightmares. This little gem comes from the first era, a time for euphoria at actually getting the records released, naïveté end ideas. Because this is a sweet record. It is not tainted by studio trickery or the availability of very much money but it has integrity and purpose and most of all charm. If Compact wasn't called Compact it should have been called



タジロの硬いプラスチックの椅子をドラム代わりに使ったジャンク風の“X-ボーイ”がリリースされました。シェイク・シェイクがトランスヴィジョン・クラブのプロデュースを終える一方で、もともと彫刻家であるシンシアはサウンド・バリアのLP“サブ・ビタス・イ”の“フルー・アリア”を歌い、エイリアン2で台詞が一言だけの端役の任を果たしました。


“ビューティフル・アメリカンズ・パート1”はコンパクトにしては時間をかけて作った曲です。少なくとも旧半はかけました。このオーケレーションの部分は、ヴァイオリン、チェロ、フレンチ・ホルンの音のるんせサイズがそれぞれ1つづつしかなかったため、少しづつ重ねなければならなかった。デイル・ハーグリーブスの美しいヴォーカルのおかげで今でもこの曲はコンパクト・ファンの間では根強い人気を誇っている曲です。僕らのウォーカー・ブラザーズの80年代版を全てた作品としてとって、ポップヘッズは忽然と姿を現し“ヘッドポップ”と“ポップヘッズ・イン・スペース”の2曲をプロ・ワンとリンドラムのプロトタイプ、リヴォックス1台、それにブリテンダースやヘア・カット100でドラムをプレイすることになるブレイク・カンガムのアイデアを使って仕上げ、そしてまた姿を消しました。僕自身の“リビング・イン・レゴランド”は——理想の小家庭を求めた小家族の物語です——出たばかりのアルバム“プレイタイム”に収められていた曲です。そして僕達がコンパクトをスタートさせ、コンパクトのすべてのアーティストが出演したロンドンの片隅にある映画館スクリーン・オン・ザ・ヒルでの6時間にも及んだお祭り騒ぎからちょっとした抜粋が聴けますし——数々の名曲を生んだユーロ・ヴィジョン風です——また、マリウイソンの“ショウ・ビープル”に収められた“エクスタシー”のデモもお聴きになれます。こんなところがさすがにも盛り沢山。

コンパクト・オーガニゼーションで忘れてはならないのがその良心的デザイン。1951年の“フェスティバル・オブ・ブリテン”のスタイルの残したものを引き継ぎ、また流用して、デザイナーが黒を



好きなものは当時も同じでしたが、僕達はそれ以上に明るい色を好んで使いました。いつも45分過ぎを指している45分を指す45回転時計やどの作品にも付けられていたレックス・ラグゾワの手になる言語道断なライナーノーツももちろん僕らがこの雄弁さにはかなうはずありませんが」といった細部にこだわることこそ僕達の誇りとするところでした。また、僕達はコンパクト・メンバーシップという会員制度をスタートさせました。会員は3ヶ月ごとに(または僕達が出したと思ったとき)大急ぎで発行される定期的な会報を受け取れるという仕組みでした。オックスフォード・サーカスの裏手にある僕達の小さな事務所は僕自身やパートナーであるポール・キンダーがレコードをバックしたり、アイデアをつくりだしたり、マスタープランを練ったりするために夜遅くまで働きつづめる働きバチの巣みたいなものでした。でも、それはチャート入りする作品が出たり、競争したり、悪夢を見たりした第2期以降のことです。この小さな宝石(この作品は第1期の産物です。それはレコードリリースが実現した喜びや無邪気さ、そして理想の時代でした。というのも、これは愛すべき作品だからです。誠実さ、目的、そしてほとんどどりとあらゆる魅力を兼ね備えているのです。スタジオでのごまかしや金儲けとは無縁でしたが、もしコンパクトがコンパクトという名前でなかったら「チャーム・魅力」と名付けられたでしょう。魅力はお金では買えないものです。不器用な人というのは魅力があったりするものです。いつの日か必ずテクノロジーに勝るものです。魅力は定義することも値段をつけることもできない大切な財産です。コンパクトは魅力あるものでした。そして今でもこの作品は魅力で輝いています。

ラフトレード・ミュー、ファクトリーなど、79年から83年頃はインディレーベルの黄金時代でした。コンパクト・オーガニゼーションは絶望した若者の自画自賛やゼロックスコピーのスリプに包まれた地獄のような騒音などは肌が合いませんでした。そうしたものの多くは僕達には耳障りなものでした。彼らは世界をひっくり



1. VIRNA LINDT - ATTENTION STOCKHOLM (Tot Taylor)
2. THE BEAUTIFUL AMERICANS - SPARKLETONES (Snizzer/Berg)
3. THE POPHEADS - HEADPOP (Popheads)
4. MARI WILSON - BEAT THE BEAT (Teddy Johns)
5. SHAKE/SHAKE - SHUTTLE SERVICE (Shake/Shake)
6. MARI WILSON - ECSTASY (Teddy Johns)
7. SHAKE/SHAKE - SHAKE/SHAKE (Shake/Shake)
8. CYNTHIA SCOTT - DANCING WITH YOU (Tot Taylor)
9. Live from Compact night at Screen on the Hill Oct. '81 presented by Virna Lindt - MARI WILSON - RAVE (Teddy Johns)
10. VIRNA LINDT - THE DOSSIER ON VIRNA LINDT (Taylor/Lindt)
11. THE BEAUTIFUL AMERICANS - BEAUTIFUL AMERICANS PART 1 (Snizzer/Berg)
12. VIRNA LINDT - MODEL AGENT (Tot Taylor)
13. THE POPHEADS - POPHEADS IN SPACE (Popheads)
14. TOT TAYLOR & HIS ORCHESTRA - LIVING IN LEGOLAND (Tot Taylor)
15. VIRNA LINDT - LETTER TO SERGEI (Tot Taylor)
16. CYNTHIA SCOTT - THE X-BOY (Tot Taylor)
17. SHAKE/SHAKE - YELLOW DITTY (Shake/Shake)
18. VIRNA LINDT - MAIN TALK (Tot Taylor)
19. MARI WILSON - DANCE CARD (Teddy Johns)
20. THE BEAUTIFUL AMERICANS - BEAUTIFUL AMERICANS PART 2 (Snizzer/Berg)


Produced by Tot Taylor except 5,7 & 17 by Dwornick/Bridgeman and 15 produced by Virna Lindt. Published by Warner/Chappell except 10 published by Warner/Chappell & Compact Composers Ltd and 12,13 & 18 published by Songmatic. A Compact Production. Produced by and for the Compact Organization 1989. Originally released 1982 by the Compact Organization as a boxed set Original box and accessories designed by Virna Lindt. Re-mastered for CD by Noel Summerville. The Compact Organization are: Tot Taylor, Paul Kinder, Kristina Lindell. This release co-ordinated in London by Cape Compact 89. The Ready-To-Hear Collection. A Cultural Revolution from the Compact Organization. Cape Compact c/o London Popular Arts, P.O. Box 562, London N10 3LJ. Released under license from London Popular Arts. © & © 1989. Made & printed in Japan.

返す除罪を心に抱いて登場してきたのに、実際にはレコードビジネスの恩恵にあずかっていただけでした。彼らのいう"POP"は全てを"現実"にすることであり、それは"イメージ"やパッケージングとは完璧に相反しています。僕らは"イメージ"が好きだったので、"現実"的なあらゆるものは反対に他人の空気を萎めたかったのです。コンパクトの初期は全てが僕達自身によって発明、創造、発見、発展させられたものです。そして、それがうまく行く方法でした。

この組織はときめくような思いもりましたが、ストレスに悩まされ続けた4年間でした。なにせこの間に僕達は60枚ものレコードをリリースしたのです。この後、僕は自分のレコードを出すためにロンドン・ポピュラー・アーツという事業を始めました。ポール・キンダーも今は"ゲットールーディング・カンパニー"という会社を経営しています。コンパクトの信念は僕達が将来リリースする作品の中にささやかに忍びこむことはまちがいありません。——そうです、僕達はいつも何かくだらないアイデアを取り入れます!アーティスト達ははどうしてですって? ウェーナ、マリ、ポップヘッズ、シェイク、ビューティフル・アメリカンズ、そして彼らに続く全てのコンパクトのアーティスト達は、ピーターパンやビル＆ベン、そしてフラワー・ボットムの様に自らの島のある大空へと帰っていきました。でも、いつか、みんな再び姿を見せてくれることでしょう。そんなことありえないなんてわかりますか!

今回のオリジナル・トラックによるCD発売はすべてメイソン・アカン氏とウェイヴ・レコーズの尽力によるものです。ここに登場する元コンパクトの面々や世界中のコンパクト会員はこの驚くべき高髪型(オートコワフェール)時代のパッケージを目にして、このCDに耳を傾け、喜ぶことでしょう。今一度「レディトゥ・ヒア」コレクション」なのです。

1989年春、ロンドン、マズウェル・ヒルにて トット・テイラー



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Mari Wilson

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Shake/Shake

The Beautiful Americans

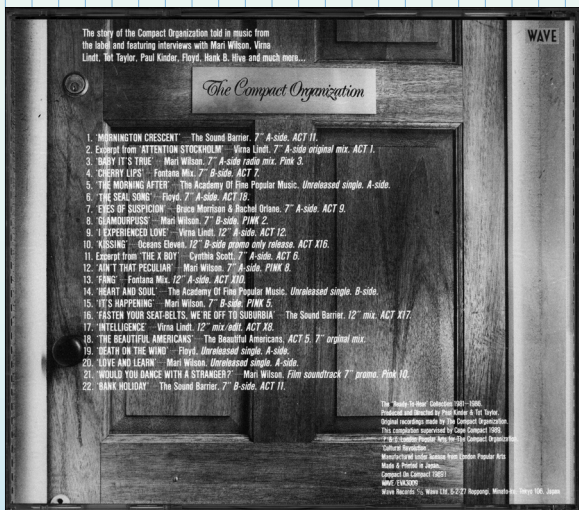
Cynthia Scott

Tot Taylor

Single Compact

JAPAN CD Wave Records EVA3009 • 1989

- 1) *The Sound Barrier: Mornington Crescent*
- 2) *Virna Lindt: Attention Stockholm (excerpt)*
- 3) *Mari Wilson: Baby It's True*
- 4) *Fontana Mix: Cherry Lips*
- 5) *The Academy Of Fine Popular Music: The Morning After*
- 6) *Floyd: The Seal Song*
- 7) *Bruce Morrison & Rachel Orlane: The Eyes Of Suspicion*
- 8) *Mari Wilson: Glamourpuss*
- 9) *Virna Lindt: I Experienced Love*
- 10) *Oceans Eleven: Kissing*
- 11) *Cynthia Scott: The X-Boy (excerpt)*
- 12) *Mari Wilson: Ain't That Peculiar*
- 13) *Fontana Mix: Fang*
- 14) *The Academy Of Fine Popular Music: Heart & Soul*
- 15) *Mari Wilson: It's Happening*
- 16) *The Sound Barrier: Fasten Your Seat Belts, We're off To Suburbia*
- 17) *Virna Lindt: Intelligence*
- 18) *The Beautiful Americans: The Beautiful Americans*
- 19) *Floyd: Death On The Wind*
- 20) *Mari Wilson: Love & Learn*
- 21) *Mari Wilson: Would You Dance With A Stranger*
- 22) *The Sound Barrier: Bank Holiday*



- ①サウンド・バリア"MORNINGTON CRESCENT"
- ②ヴァーナ・リンド"ATTENTION STOCKHOLM"より
- ③マリ・ウィルソン"BABY IT'S TRUE"
- ④フォンタナ・ミックス"CHERRY LIPS"
- ⑤アカデミー・オヴ・ファイン・ボビュラー・ミュージック"THE MORNING AFTER"
- ⑥フロイド"THE SEAL SONG"
- ⑦ブルース・モリスンをレイチェル・オーレイン"EYES OF SUSPICION"
- ⑧マリ・ウィルソン"GLAMOURPUSS"
- ⑨ヴァーナ・リンド"EXPERIENCED LOVE"
- ⑩オーシャンズ・イレヴン"KISSING"
- ⑪シンシア・スコット"THE X-BOY"より
- ⑫マリ・ウィルソン"AIN'T THAT PECULIAR?"
- ⑬フォンタナ・ミックス"FANG"
- ⑭アカデミー・オヴ・ファイン・ボビュラー・ミュージック"HEART AND SOUL"
- ⑮マリ・ウィルソン"IT'S HAPPENING"
- ⑯サウンド・バリア"FASTEN YOUR SEAT-BELTS, WE'RE OFF TO SUBURBIA"
- ⑰ヴァーナ・リンド"INTELLIGENCE"
- ⑱ビューティフル・アメリカンズ"THE BEAUTIFUL AMERICANS"
- ⑳フロイド"DEATH ON THE WIND"
- ㉑マリ・ウィルソン"LOVE AND LEARN"
- ㉒マリ・ウィルソン"WOULD YOU DANCE WITH A STRANGER?"
- ㉓サウンド・バリア"BANK HOLIDAY"

Cape, Compact '89 would like to thank again Mr Mason Akashi and the team at Wave for their interest, care and attention to detail on this compilation and also to the stars in the Compact galaxy and all the backroom boys and girls including...
the Marines, Hank, Kurt and Wilbur, the Marionettes, Cinderella and Barbarella, Julia Fordham, Janey Hallet, Michelle Collins, Terry Iland, Melvyn J. Taub, Paul Bultitude, Keith Airey, Colin Ryan, Michael Atavar, Neil Robinson, Eddi Reader, Mark E. Nevin, Bruce Morrison & Rachel Orlane, Mick Bass, Gus Goad, Jonny Whetstone, Oscar Morse, Bruce Panday, Stuart Skinner, Richard Curtis, Thomas Meinecke, Richard Skinner, Reinhardt Künze, Keith Hancock, Warne Liresey, Sam Livingston, Ware Panther, The Garden, The Lodge, The Music Works, Eden, R.G. Jones, Olympic, The Strongroom and Rooster Studios, Virna Lindt, Dale Hargreaves, Teddy Johns, Tin-Tin, Alan Denning, Floyd, Louise Newman, Julian Balme, Crispin Cole, Rupert Everett, Miranda Richardson, Roger Randall-Cutler, Alan Jacoby, Colin James, Julian Mendelsohn, Peter Ind, Dennis Smith, Jo Dworniak and Duncan Bridgman and all the millions we've missed out.

Fotos by Peter Ashworth, Lewis Ziolek, Nexus, Adrian Boot, E.A. Janes.
Design ideas by Virna Lindt, Julian Balme and Tot Taylor.
Tapes from the Paul Kinder archive.
Re-mastered for Compact Disc by Noel Summerville.
Cape Compact '89

'often borrowed/seldom returned'

Another volume of rehabilitated Compact Organization recordings under the pseudonym 'SINGLECOMPACT' (after 'Single Marilyn' and 'Single Pigeon' I suppose) follows hot on the heels of the Wavey 'A Young Person's Guide To Compact' and the pure surf of 'The Dossier On Virna Lindt'.

When you're very closely involved in the initial idea, the recording and the release of a record, you tend to never listen to it again once it actually comes out, at least I never do. So very often the fans know more about the records than the creators do. Listening to all this Compact stuff again after five years or so of not hearing it, I had mixed feelings of interest, anxiety and pre-shock. Now having heard it all again after all this time, I am only pleased, relieved and laughing. It's not bad. In fact it's OK. The ideas were always worth a million but some of the execution I remember as being crude. I'm obviously an amnesiac (though not in the Oscar Levant class) as it all sounds so good.

The Sound Barrier's 'Mornington Crescent' and 'Bank Holiday', the two bookends of this set, were two snazzy instrumentals from that ego and alter ego Teddy Johns. Both recorded in one two-hour morning session. There would have been more except that the Hammond organ was stolen during the lunchtime break, and so we ended up with a single instead of an EP as planned. 'Attention Stockholm' the label's first ever record sort of became our trademark (we did write a theme tune for the company but never got round to recording it) and 'Baby It's True' served as a set opener

リハビリを果たしたコンパクト・オーガニゼーションの曲の数々、またの名"シングルコンパクト"("シングル・マリリン"と"シングル・ピジョン"にちなむものと思いますが)は、ウェイヴィーなヤング・ハーソンス・ガイド・トゥ・コンパクトのホットな足跡、そしてドシエ・オン・ヴァーナ・リンドの単身渡乗りを経てリリースです。

レコーディング、レコード・リリース等に最初から密接に関わっている場合、いったんレコードが出てしまえばたいしてそのレコードを聴かなくなるのが通例です。少なくとも僕はそうでした。それ故、制作者よりファンの方がレコードについて詳しくなる事が往々にしてあります。この5年間でそこら、全く聴く事のなくなったこれらコンパクトのものを改めて聴き直してみようとした時、僕は興味、不安、心の準備等の入り混じった複雑な気持ちになってしまいました。実際、全てを再び聴いた後、僕の心は晴れやかで、安堵に微笑みを浮かべたのです。悪くない。全くのところOKだ。中には惨めな出来ばえのものもありましたが、アイデアはどれも100万ポンドの値打ちはある。それにしてもこれらがこんな風に素晴らしい(聞こえてしまう僕は間違いなく健忘症の傾向にあるでしょう)オスカー・ルヴァントのクラスでは決してそうではありませんでした(が)。

このセットのいわばブックエンドになっているサウンド・バリアの 'Mornington Crescent' は、デビュー・セッションのエゴとアルター・エゴからなる洒落たインストルメンタルです。両曲とも2時間のモーニング・セッションで録音したもの、昼食の休憩時に Hammond オルガンが盗まれた以外にも理由はあったと思いますが、当初計画していたEPは作れず、結局シングルになってしまいました。'Attention Stockholm' はレール最初の一枚で、コンパクトのトレードマークになったものです(レールのテーマ・ソングを作った事もありませんでしたが、レコーディングには至りませんでした)。'Baby It's true' はマリ・ウィルソンがライブのオープニングに数年間使った曲です。その濃厚なバリスは、MCのハンク・ビー・ハイヴのカーソルソング風前口上の裏

pink sleeve and there follows on this selection two of our 'anti-bomb' songs, Virna's 'Intelligence' and Floyd's 'Death On The Wind'.

The Beautiful Americans anthem although already on the 'Guide' CD deserves to be included again, as I couldn't possibly prepare a singles pack and dare to leave it out, and 'Kissing' was one side of a 12" promo-only release by Oceans Eleven who were fronted by actor George Cole's son Crispin Cole. Unfortunately they sank without trace in that ocean. That really only leaves Cynthia Scott's 'The X-Boy' (see the Beautiful Americans) and the theme song from the film 'Dance With A Stranger', something we were both proud and very lucky to have on the label.

That's about it. The weather forecast was good for those Compact boys and girls. They did come out to play again and had a lot of fun by the sound of it. I reckon you might hear from some of them again. You've already Mari's backing singer Julia Fordham in her new guise as Ecover girl and Michelle Collins from TV's biggest soap opera 'Eastenders' was also in the Mari Wilson ranks. Mark E. Nevin's Fairground Attraction won both the best single and best album award at the British Phonograph Industry's recent dinner, and they'll be eating out for some time to come. As for the rest of them? I don't know, I don't keep in touch, but I wish I could find that ex-press agent Rex Luxore so I wouldn't have to keep churning out these sleeve notes. If you know his whereabouts please get in touch with the Wave label in Tokyo. I think they might be planning something else...

Tot Taylor, Muswell Hill, London, Autumn, 1989

で、メロドラマティックな味を添加しています。'Cherry Lips'はフォンタナ・ミックスの最初のシングル 'Catwalk' のB面の曲です。彼らの名前はジョン・ケージの奇想のひとつにちなみだもので、今は申し訳なく思っているのですが、彼らのレコーディング予算はジョン・ケージの音楽にミニマルであったようです。

ここで収められたアカデミー・オヴ・ファイン・ボビュラー・ミュージックの2曲はダブル・Aサイドのシングル用だったのですが、これは実現せず、代わりにコンビレーション・セット 'Do they mean us' に収められるにとどまりました。でも、作曲者のマーク・ネヴィンとシンガーのエディ・リダーは後にフェアグラウンド・アトラクションとして、ナンバー・ワン・レコードを射止める事になりました。パーフェクト。

ある汗ばむ陽気の日、僕はオクスフォード・サーカスの裏手にあるコンパクトの事務所に昼食時一人でした。その時です、あるハレーイのグリスをつけた、想像の産物のようなバikerが現われ、唸りました「曲を書いたんだがな」。こうです。僕は「こっちは。交換するの」と言いかけたのをやめて、ツナ・サウンド・ワッチをあきらめると、これまで聴いた中でも最低のものと思われるデモテープを聴く事にしました。後に 'Do they mean us' のレコードに使えるような安っぽいアクトがないものかと考えていた時、このグリス男の事が僕の頭に浮かびました。フロイドというニックネームの、けんかつ早い小男である彼は、どうもコンパクトからアルバム一枚、それも最高の一枚、を出すまでになりました。反省のかけらもない 'Seal Song'、息を呑むような 'Death On The Wind' (彼はこの曲を"エイドリアン・モール"言うところのホロコースト"と呼んでいました)、今回これらの曲を加えたのは、これが最後の登場になるかもしれないと思ったからです。もしこれらの曲が永遠に忘れ去られてしまうとすれば、それは本当に残念な事です。

ブルース・モリスンとレイチェル・オーレインをコンパクトのペット・デュオと呼んでも差し支え

Single Compact

JAPAN CD Wave Records EVA3009 • 1989

This amazing compilation is technically Japan-only, but for the most part contains much of the content of “Do They Mean Us?” and “Pens, Guns & Riffs.” In between the songs, various lo-fi radio interviews with the artists appear in excerpt. The package included a fold out poster as seen on the next page.

ないでしょう。Eyes Of Suspicionはバーゲンのくずに埋もれる事なく、トップ・テンにはいってもおかしくない傑作でした。安値をつけられてしまった我らがドル箱はセッションのあと口論の末、夕暮れに消えていったのです。

'Ain't That Peculiar'はマリ・ウィルソンのたしか2曲めのカヴァー曲です。この優しいサイケデリアはスモーキー・ロビンソンのアイロニックなソウルに乗じたもので、'Cry Me A River'と共に僕にはレコードで聴ける彼女のベスト・ヴォーカルのように思えます。フォンクナ・ミックスは、メアリッシュティエーの宣伝文句通り、世界で最も貴族なバンドで、コンバクトに在籍した間も、おそらく最も美しいバンドだったと思います。しかし、マイケル・アタグワエーの頭はアイデアの殿堂でした。彼が何を意図していたのか今でもわからない所がありますが、彼は常に真剣で、素晴らしい人物で、レコードの売れ行きなどみじんも気にかけていない様子でした。まさに僕のタイプです。5年経ち、彼はFミックスという会社でビデオ・ディレクターとして成功し、ロイド・コール、プリミティブスをはじめ、スターやその他諸々のスペース・ジャンクのビデオを制作しています。

マリの'It's Happening'をレコーディングした頃の僕達は皆コマーシャルなものを作る事にうんざりしていました。カッティングはある日の午後数時間を費やしただけ、日面はバツとしない出来だったものの僕らのフェイヴァリットとなりました。'Love & Learn'もシングル予定していた曲ですが、これもあれやこれやの理由で今日に至るまでそうならなかった一曲です。

'Fasten Your Seat-Belts, We're Off To Suburbia'インの如きタイトルはさておき、これは可愛いピンク色のスリヴ入りのリミックス・12インチで、この曲の後に僕らの反核爆弾ソング、ヴァーナ・リントの'Intelligence'とロイドの'Death On The Wind'の2曲が続きます。

ビューティフル・アメリカズの頌歌はすでにア・ヤング・バーナズ・ガイドのCDに収めら

れていますが、今一度登場する価値はあるでしょう。何かシングル・バックを用意立てることも出来なかったし、はずす事も出来なかったのです。オーヤンズ・イレヴンの'Kissing'はプロモーション・オンリーの12インチの片面の曲で、グループの中心人物は俳優ジョージ・コールの息子クリスピン・コールです。残念ながら彼らの大海(オーヤン)に乗り出すことなく沈んでしまいましたが、さて、残りはシニア・スコットの'The X-Boy'(ビューティフル・アメリカズと同様の経緯です)と映画'Dance With A Stranger'のテーマ・ソング。この曲をコンバクトからリリースできた事は僕らの誇りであり、また幸運に思っています。

ざっとこんなところで。コンバクトの男の子や女の子には良い風が吹いていました。彼らのステージに立ち音楽を奏で、この上なくそのサウンドを楽しんだのです。この先皆さんも彼らの内の誰かに出会う事もあるでしょう。マリのバック・シンガー、ジュリア・フォードはエコロジカル・カヴァー・ガールとして新しいスタートをきり、TV界の化け物番組・イーストエンダーズ・のミシェル・コリンズもかつてはマリ・ウィルソンの仲間でした。マーク・E・ネヴィンのフェアグラウンド・アトラクションは英国レコード業界の最近のディナーの席でベスト・シングル賞とベスト・アルバム賞を勝ち取りましたし、おそらく今後も似たような機会に恵まれる事でしょう。あとの人々? さあ、連絡が途絶えているんで、とにかく僕がこんなライナー・ノーツを書き散らすに済むように何とんでもある元プレス・エージェント、レックス・ラグゾフを見つけ出さなくては、もしあなたが彼の居所を御存知なら東京のウェヴ・レーベルに連絡して下さい。彼らはまた何か別の企画を立てているかもしれないから……

1989年秋、ロンドン、マスウェル・ヒルにて
トット・テイラー

1. 'MORNINGTON CRESCENT'—The Sound Barrier
2. Excerpt from 'ATTENTION STOCKHOLM'—Virna Lindt
3. 'BABY IT'S TRUE'—Mari Wilson with the Wilsations
4. 'CHERRY LIPS'—Fontana Mix
5. 'THE MORNING AFTER'—The Academy Of Fine Popular Music
6. 'THE SEAL SONG'—Floyd
7. 'EYES OF SUSPICION'—Bruce Morrison & Rachel Orland
8. 'GLAMOURPUSS'—Mari Wilson
9. 'I EXPERIENCED LOVE'—Virna Lindt
10. 'KISSING'—Oceanis Eleven
11. Excerpt from 'THE X BOY'—Cynthia Scott
12. 'AIN'T THAT PECULIAR?'—Mari Wilson
13. 'FANG'—Fontana Mix
14. 'HEART AND SOUL'—The Academy Of Fine Popular Music
15. 'IT'S HAPPENING'—Mari Wilson
16. 'FASTEN YOUR SEAT-BELTS, WE'RE OFF TO SUBURBIA'—The Sound Barrier
17. 'INTELLIGENCE'—Virna Lindt
18. 'THE BEAUTIFUL AMERICANS'—The Beautiful Americans
19. 'DEATH ON THE WIND'—Floyd
20. 'LOVE AND LEARN'—Mari Wilson
21. 'WOULD YOU DANCE WITH A STRANGER?'—Mari Wilson
22. 'BANK HOLIDAY'—The Sound Barrier

1/2/3/9/11/15/16/18/22 published by Warner/Chappell.
4/5/6/7/10/13/14/19 published by Compact Composers.
12 published by Jubete Music.
20 published by Songmatic.
9/17 published by Warner/Chappell & Compact Composers.
21 published by Borne Music Ltd.
1/2/3/7/8/11/12/15/16/18/20/22 produced by Tot Taylor.
4/13 produced by Fontana Mix.
5/14 produced by Mark E. Nevitt.
6/19 produced by and for the Organization.
10 produced by Oceanis Eleven.
9/17 produced by Virna Lindt.
21 produced by Richard Hartley.
1/16/22 composed by Teddy Johns.
2/3/8/11/15/20 composed by Tot Taylor.
4/13 composed by Michael Atkes.
5/14 composed by Mark E. Nevitt.
10 composed by Clavin Cole.
7 composed by Martin Gust & Jenny Whetstone.
12 composed by W. Robinson, W. Moore, M. Turpin, R. Rogers.
9/17 composed by Virna Lindt & Tot Taylor.
6/19 composed by Dreyf.
21 composed by J. Anzi/Willer.



THE DOSSIER ON VIRNA LINDT
VIRNA LINDT The Dossier On Virna Lindt
(EVA 3006/CD)

COMPACT ON COMPACT 1989



(EVA 3009/CD)



A YOUNG PERSONS GUIDE TO COMPACT
(Original long version)
(EVA 3005/CD)

a collection of rare
and collectable single records from
the Compact Organization now on one disc!

SingleCompact



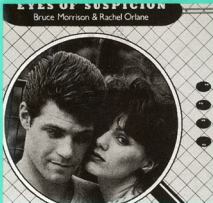
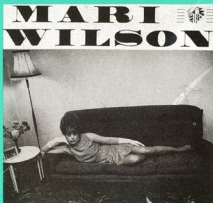
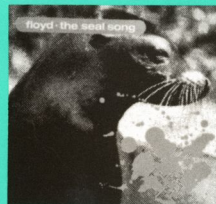
Cynthia Scott



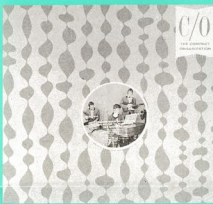
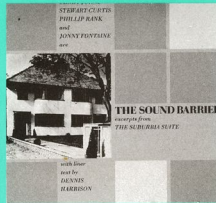
Fontana Mix



Oceans Eleven



Bruce Morrison &
Rachel Orlane



The Academy Of Fine Popular Music

The Beautiful Americans



Mari Wilson with the Whistlers



Virna Lindt



Floyd



Dance with a stranger



The Sound Barrier

Mari Wilson marigold

JAPAN CD Wave Records EVA2018 • 1990



- 1) *Love Man*
- 2) *Dance Card*
- 3) *Stop & Start*
- 4) *She's Had Enough Of You*
- 5) *Beat The Beat*
- 6) *Glamourpuss*
- 7) *Ecstasy (demo)*
- 8) *Baby It's True*
- 9) *Beware Boyfriend*
- 10) *Just What I Always Wanted*
- 11) *The End Of The Affair*
- 12) *Doctor Love*
- 13) *Are You There (With Another Girl)*
- 14) *It's Happening*
- 15) *Rave (live)*
- 16) *Wonderful To Be With*
- 17) *Ain't That Peculiar*
- 18) *Love & Learn*
- 19) *Let Me Dream*

This was the first Mari Wilson CD and I have *Ron Kane* to thank for it. He sent me the "Single Compact" compilation. Fortunately, that CD had the address of the label, Wave Records and a contact name, Mason Akashi, so I was able to purchase the other Compact recordings the label also issued at that time by writing directly to Mr. Akashi! Wave records was an in-store label of Wave, a Japanese department store! Three cuts here were unknown to me, tracks 3, 18 and 19, which I have subsequently found out that they were originally issued on Compact compilations "Pens, Guns & Riffs" and "Do they Mean Us?" that still evade my grasp.

SLEEVE NOTES FROM:"DANCE CARD"

1981—

Styles are made, stars are born. At 10.00am one morning in early June with rain falling like teardrops Mari Wilson and half of The Wilsations were waiting for a no43 bus en route to Holloway Rd. The reason for this patient vigil was the recording of their single at the Music Works studios.

By that evening, with Mari's meticulously coiffured Beehive in tatters and Lester Torvene's black slacks slack, the band, producers, balance engineers and various record company executives were listening to the 'playback' of the infectious upbeat 'Dance Card' and the more poignant 'She's Had Enough Of You'.

It can only be plain to all who have ears that Mari's gossamer tones are at their best on these two sides and that the stylish enthusiasm with which the faithful Wilsations attack these cuts has never been bettered. Make the most of your record player with this disc. It surely was 'made to last a lifetime'.

Teddy Johns.

SLEEVE NOTES FROM:"DANCE CARD"

1981年 —

スタイルが生まれ、そしてスターが誕生する。

雨が涙のように降りしきる6月初めのある朝、10時、マリ・ウィルソンとウィルゼイションズのメンバーの幾人かは、ホロウェイ・ロード行きの43番のバスを待っていた。すべてはこれからミュージック・ワークス・スタジオで始まる彼らのシングルのレコーディングの為であり、彼らは徹夜明けにもかかわらず、辛抱強くたずんでいたのである。

さて、その日の夕方になる頃には、丹念に整えられたマリのビーハイブは惨めにくずれ、レスタートラヴェースの黒のスラックスもすっかりだらしくなっていた。バンド、プロデューサー、バランス・エンジニア、レコード会社のエグゼクティブ達、全員が耳にこびりつくアップ・ビート"DANCE CARD"、更にインパクトある"SHE'S HAD ENOUGH OF YOU"のブレイバックに耳を傾けていた。

このシングルの両面で見事に披露されるマリの軽やかなトーン、そしてウィルゼイションズのファッションブルな出で立ち、彼らがここにおいて最高潮を迎えるという事は誰の耳にも明らかに違いない。レコード・プレイヤーを最大限に利用してほしい。これは間違いないく一生もののレコードだから。

テディー・ジョーンズ

SLEEVE NOTES FROM:"BEAT THE BEAT"

1982—

Winter was waiting at the doorstep but melody perfumed the air as Mari Wilson scattered the Autumn leaves along the pathway leading up to Compact House.

From the hallway she could hear the strains of a beautiful refrain leaving the hands of Teddy Johns, Compact composer-in-residence, at the piano inside the pink and creme music-room.

Immediately Mari's silk-stockinged feet rushed her up to the top floor where Compact executives pounded the axminster rugs while they perfect the next Compact master-plan. Mari persuaded them to book the sound studio the very next evening and just four weeks later you, the listener, hold in your hands the product of this perfect marriage between artist and song. Teddy's lilting tune is courted by Mari with all the loving care with which a ballerina perfects a dancing step. Surely now, with the silken threads of her talent at their very best, fame - if she so desires it - is at her door.

With pretence,

Rex Luxore

SLEEVE NOTES FROM:"BEAT THE BEAT"

1982年 —

冬は戸口までやって来ていた。が、コンパクト・ハウスに向かう道すがらマリ・ウィルソンが踏みしめる木の葉は、周囲の空気を別の香りに変えていた。

玄関からはすでにコンパクトの作曲家でこの住人、テディー・ジョーンズの美しいメロディーが聞こえている。ピンクとクリーム色に塗られたミュージック・ルームに置かれたピアノがこの旋律を作り出すのだ。

シルクのストッキングに包まれたマリの足は彼女をすぐさま最上階へと急がせた。そこはアクスマスターの敷物の上で重役達が次のコンパクトのプランを練る場所である。

マリは翌日のスタジオの予約を依頼し、そして4週間後、あなた連リクスナーは、アーティストと作品の完璧な結合であるこのレコードを手に入れている。テディーの作る曲はマリのバレリーナがステップを完成させる時にも似た愛情に支えられており、今、彼女の絹の如き才能も円熟の時を迎えようとしている。名声、彼女が望むならば、だが、それもすべてそこに彼女を待ち構えている。

おそれ多くも、
レックス・ラグゾア

SLEEVE NOTES FROM:"BEWARE BOYFRIEND"

1983—

Mari compared the thrill of it all to the excitement she had felt on winning the title 'dive-board champion for the London Borough Of Brent' at the age of eleven. The location was a record studio somewhere in west London. Miss Wilson had just peered out from the cover of 'Elle' magazine to receive the news that her current record had torpedoed into the top ten. A bulletin carried by Mari's very own personal composer, the very scholarly looking Teddy Johns. Immediately Mari woke Mr Hank B. Hive (lord of the Rolls) from his horizontal position under the tall Steinway and the other members of her faithful Wilsations strewn about the studio floor in deepest slumber and imparted the exhilarated news.

It was now 8.00am and the group, celebrating with a lilac marzipan gateaux leftover from the previous nights left-overs, were near to completing their first catalogue of songs for the Compact label. 'Beware Boyfriend' swept along by Mari's sparkling voice and the injections of brass from Harry and Barry Wilson was the song the band had been working on that night and is the choice for their new single. I arrived back from my Eastbourne home to find the record on my doorstep 'welcome' mat and a note from the people at Compact asking me to write some sleeve notes.

Suffice to say that in my opinion the record is sensational and is surely designed to reiterate to the world that Mari Wilson is here to stay. I hope that the record, fashioned with you in mind can find a place in the West Wing of your heart. Here comes glamour!

Ever yours,

Rex Luxore

SLEEVE NOTES FROM:"BEWARE BOYFRIEND"

1983年 —

マリはこのスリルをかつて11の時にロンドン・ボローオウ・ブレント地区の高飛び込みのチャンピオンになった時のそれと較べようとしている。場所はウェスト・ロンドンの某レコーディング・スタジオ。雑誌"エル"から顔をあげたウィルソン嬢は、彼女の歌がトップ・テンにはいったという知らせを受け取った。ニュースを知らせたのはマリの専属の作曲家、哲学者の風貌のテディー・ジョーンズである。マリは、すぐにスタインウェイの下に寝ているMR. HANK B. HIVE (我がコンパクトの大御所)、そしてスタジオのそこかしこの床で熟睡しているウィルゼイションズのメンバーを起こすと、この画期的なニュースを告げた。

朝の8時、前夜の残りのさらに残り物の、ライラック色のマジパン・ケーキで祝宴を催しているウィルゼイションズは、今やコンパクト・レーベル初のソング・カタログの完成間近にあった。

マリのはじけるような声に、ハリー、バリー両ウィルソンのプラスがのった"BEWARE BOYFRIEND"は当夜、彼らがレコーディングしていた曲で、シングル・カットも決定していた曲である。私がイーストボーンの家から戻ってみると、ドア・マットの上にはレコードとレーベルからのライナーの依頼のメッセージがあった。どりあえず、このレコードはセンセーショナルであり、マリ・ウィルソンが確固たるシンガーであること世界に知らしめるために作られた、とっておこう。このレコードがあなたを楽しませ、心の片隅にどどまるように願う。これぞ、魅惑の一枚!

常にあなたの、

レックス・ラグゾア
(訳:安齊備理)

Marigold

JAPAN CD Wave Records EVA2018 • 1990

The obi on this CD was very helpful in obtaining the rest of the Wave Records Japanese Compact CD issues.



Also available

トット・テイラー
"Manicover + 4 Songs"
CD + CD-Single: EVA 2002/3

トット・テイラー
"Encyclopaedia Totensis"
CD: EVA 2015

トット・テイラー & Mick Bass
"Music For The Left-Handed"
CD: EVA 2017

ヴィーナ・リンデ
"The Dossier On Verna Lindt"
CD: EVA 2006

ミニ・ピー・ハマツ 蔵下ヨロヨロ 藤ふ。
マリ・ウィルソン "Marigold"
マリ・ウィルソン "Marigold"
マリ・ウィルソン "Marigold"

WAVE
発売元: WAVE

EVA 2018
税込 ¥2,719
(税抜 ¥2,640)

EVA 2018
税込 ¥2,719
(税抜 ¥2,640)

Cry Me A River

FRANCE CD Mantra 058 • 1991

- 1) *Just What I Always Wanted*
- 2) *Ecstasy*
- 3) *Glamourpuss*
- 4) *Wonderful To Be With*
- 5) *It's Happening*
- 6) *Doctor Love*
- 7) *The End Of The Affair*
- 8) *Ain't That Peculiar*
- 9) *Baby It's True*
- 10) *Use Him*
- 11) *Beware Boyfriend*
- 12) *Cry Me A River*
- 13) *I May Be Wrong*
- 14) *This Is It?*
- 15) *The Maximum Damage*
- 16) *One Day Is A Lifetime*
- 17) *You Look So Good*
- 18) *Are You There (With Another Girl)*

This French compilation is mind-bogglingly obscure. I found it in the dollar bin of a superstore some time in 2002! It is significant for being the only place where the LP versions of “Cry Me A River” and “Ecstasy” can be found on CD!



1981—

Styles are made, stars are born. At 10.00am one morning in early June with rain falling like teardrops Mari Wilson and half of The Wilsonsations were waiting for a no43 bus en route to Holloway Rd. The reason for this patient vigil was the recording of their single at the Music Works studios.

By that evening, with Mari's meticulously coiffured Beehive in tatters and Lester Torvene's black slacks slack, the band, producers, balance engineers and various record company executives were listening to the 'playback' of the infectious upbeat 'Dance Card' and the more poignant 'She's Had Enough Of You'.

It can only be plain to all who have ears that Mari's gossamer tones are at their best on these two sides and that the stylish enthusiasm with which the faithful Wilsonsations attack these cuts has never been bettered. Make the most of your record player with this disc. It surely was 'made to last a lifetime'.

Teddy Johns.



Just what I always wanted

Let's go
Said he was going to give me a tuffeto dress
That's what I've always wanted
And then he said he'd give me more or less of just what I've always wanted

But you don't give me anything and I don't ask you
Just yourself is good enough
That's just what I've always wanted, just what I've always wanted
Just what I've always wanted
He said he'd make me a millionaire
That's just what I've always longed for
Not one big castle, he'll give me a pair
Just what I've always dreamed of!

But you don't give me anything and I don't ask you
Just yourself is everything
That's just what I've always wanted, just what I've always wanted
Oh, just what I've always wanted

I've got a mink from Paris, a ring from some
A whole new wardrobe in my home
A tune from Teddy, an eschwarthe's map
These are the landmarks on my map
I've got just what I've always wanted
She's got just what she's always wanted

(Instrumental)

But you don't give me anything, and I don't ask you
Just yourself is everything
That's just what I've always wanted, just what I've always wanted
Oh just what I've always wanted
Oh just what I've always wanted
Oh just what I've always wanted

1982—

Winter was waiting at the doorstep but melody perfumed the air as Mari Wilson scattered the Autumn leaves along the pathway leading up to Compact House.

From the hallway she could hear the strains of a beautiful refrain leaving the next Compact master-plan. Mari persuaded them to book the studio inside the pink and creme music-room.

Immediately Mari's silk-stockinged feet rushed her up to the top floor where Compact executives pounded the axminster rugs while they perfect the next Compact master-plan. Mari persuaded them to book the sound studio the very next evening and just four weeks later you, the listener, hold in your hands the product of this perfect marriage between artist and song. Teddy's lilting tune is courted by Mari with all the loving care with which a ballerina perfects a dancing step. Surely now, with the silken threads of her talent at their very best, fame - if she so desires it - is at her door.

With pretence,

Rex Luxore

Ecstasy

Don't hang up, put your receiver
Drop that get, don't turn around
Listen to me, hear what I have to say
Take my tip, please obey

I'm in heaven when you touch me
Does your heart beat very fast
Are you wishing you're with me again in ecstasy
When you get next to me, where you're supposed to be
You feel yourself in love again in ecstasy
Oh baby don't think twice, up here in paradise
The love we had still lingers on

Connectible, you better look me up
Don't run away, look me up
Cause if looks could kill I must be dead and gone
But through your shinin' eyes the love we had still lingers on

I'm in heaven when you touch me
Now I'm standing on thin air
I'm wishing you were here with me in ecstasy
Where you get next to me where you're supposed to be
You feel yourself in love again in ecstasy
Oh baby don't think twice, up here in paradise
The love we had is still lingering

Oh darling love comes in many different disguises
And sometimes you know it's just not worth dressing up
I know how badly you wanted to give me a big surprise
But when I looked inside my crystal ball
I found out you didn't really love me at all

In ecstasy

I'm in heaven when you touch
Does your heart beat very fast
Are you wishing you're with me again

In ecstasy

(repeat)

Wonderful to be with

Wonderful, wonderful, wonderful, wonderful
You said you'd be here after tea
I sat home and waited until then
Didn't you know my heart goes bang bang whenever you're near?
I confirm you have that magic touch
Will you say you love me very much
Oh didn't you know things are never what they appear

Wonderful to touch because you're wonderful to hold
Because you're wonderful to be with, be with me tonight
Here in wonderland with you, I do the things I plan to do
You're wonderful to be with, be with me tonight
Wonderful, wonderful

I'm assured that opposites attract
When I'm sure or you I might split
Didn't you know I was living under your spell
Now when I consult my crystal ball
It doesn't look so wonderful at all
Oh didn't you know there's a secret I never tell

Wonderful to touch because you're wonderful to hold
Because you're wonderful to be with, be with me tonight
Here in wonderland with you, I do the things I plan to do
You're wonderful to be with, be with me tonight
Wonderful, wonderful, wonderful

Here in wonderland with you I do the things I plan to do
You're wonderful to be with, be with me tonight
Wonderful
Wonderful, wonderful, wonderful, wonderful, wonderful
Wonderful, wonderful, wonderful, wonderful

1983—

Mari compared the thrill of it all to the excitement she had felt on winning the title 'dive-board champion for the London Borough Of Brent' at the age of eleven. The location was a record studio somewhere in west London. Miss Wilson had just peered out from the cover of 'Elle' magazine to receive the news that her current record had torpedoed into the top ten. A bulletin carried by Mari's very own personal composer, the very scholarly looking Teddy Johns, immediately Mari woke Mr Hank B. Hive (lord of the Rolls) from his horizontal position under the tall Steinway and the other members of her faithful Wilsonsations strewn about the studio floor in deepest slumber and imparted the exhilarated news.

It was now 8.00am and the group, celebrating with a lilac marzipan gateaux leftover from the previous nights left-overs, were near to completing their first catalogue of songs for the Compact label.

'Beware Boyfriend' swept along by Mari's sparkling voice and the injections of brass from Harry and Barry Wilson was the song the band had been working on that night and is the choice for their new single.

I arrived back from my Eastbourne home to find the record on my doorstep 'welcome' mat and a note from the people at Compact asking me to write some sleeve notes.

Suffice to say that in my opinion the record is sensational and is surely designed to reiterate to the world that Mari Wilson is here to stay.

I hope that the record, fashioned with you in mind can find a place in the West Wing of your heart. Here comes glamour!

Ever yours,

Rex Luxore

It's happening

It's cold and it's late
I don't mind the wait
But my mind's in a state when it's happening
Another still night
I don't like the light the bark or the bite when it's happening
I don't know where I am I don't give a damn as long as it's happening

I made my mistake
But don't want to take
My cut of the cake 'til it's happening
So make me a date
I can't concentrate

I'll follow my fate where it's happening
I don't know where I am I don't give a damn as long as it happens
Don't ask me what it is my mind's in a 'tis' as this when it's happening
I don't know where I am, I don't give a damn as long as it's happening
Don't ask me what it is my mind's in a 'tis as this when it's happening

It's happening

It's happening

Dr. love

You say I'm out on love, but I know my past is high
You say you've forgotten me, but my love will never die
You were just consulting me to give me my checkup
I know that feeling boy that's why I've come to see my dr. love
Dr. love, dr. love, dr. love

You think I'm bad for you and you keep me waiting hours
Unlike you're other patients, I can see you anyhow
You say you want to practice, well put me to the test
I'll be so good for you, you know I'll do my best for dr. love
Dr. love, dr. love, dr. love

If dr. love's got a minute, he will put you on the mend
With that very special potion, you won't need to pretend to be
Dr. love, dr. love, dr. love

If dr. love comes on to you, you better ask him what to do
You don't need to pretend to be
You say you want to practice, well put me to the test
I'll be so good for you, you know I'll do my best for dr. love
Dr. love, dr. love, dr. love

You know I'll do my best for dr. love

Dr. love

You know I'll do my best for dr. love

Dr. love

Dr. love, dr. love, dr. love



The end of the affair
 I call you up, you let me down
 And every way I turn I watch these vivid visions of my life
 Baby they burn my eyes
 I wipe away each tear I hope and pray that you are gone
 And tell her, tell her you're missin' your baby
 Why don't you tell her, tell her right from the start
 You miss her, how you're dying, to kiss her
 It's the end of the affair

I lost my love, he went away
 But every now and then I tell myself that I'm still living
 I'm gonna break your heart
 This lazy love of mine's around a valve that keeps on tumblin'

I've been thinking all right long
 And I can't find a single reason why my love should
 Want to stay... stay

Baby they burn my eyes
 Baby they burn my eyes

You miss her, how you're dying to kiss her
 It's the end of the affair
 You miss her, how you're dying to kiss her
 It's the end of the affair

Goodbye tell her
 You gotta go, you gotta go
 You gotta go, you gotta go

Aint that peculiar
 You do me wrong still I'm crazy about you
 Stay away too long and I can't do without ya
 Every chance you get you seem to hurt me more and more
 And each hurt just makes my love stronger than before
 I know that flowers grow to rain
 But how can love grow to pain

Aint that peculiar
 Peculiar attitude
 Aint that peculiar
 Peculiar attitude

You tell me lies that should be obvious to me
 I'm so much in love I don't want to see
 The things you do and say must be designed to make me blue
 You know it's a shame my love for you makes all your lies seem true
 If truth makes love last longer do lies make my love stronger?

Aint that peculiar
 Peculiar attitude
 Aint that peculiar
 Peculiar attitude

Every chance you get you seem to hurt me more and more
 Each hurt just makes my love stronger than before
 I know that love can't last for years but how can love last through tears?

Aint that peculiar
 Peculiar attitude
 Aint that peculiar
 Peculiar attitude

Well I don't understand it
 Peculiar, peculiar
 Oh I'm so much in love

Cry me a river
 Now you say you're lonely
 You cried the whole night through
 Well you can cry me a river, cry me a river
 'cause I cried a river over you

Now you say you're sorry
 For being so untrue
 Well you can cry me a river, cry me a river
 I cried a river over you

You drove me, really drove me, out of my head
 While you never shed a tear
 Remember, I remember, all that you said
 Told me love was too plebeian
 Told me you were through with me
 And now you say you love me
 (instrumental)

Now you say you love me
 Well just to prove you do
 Oh come on and cry me a river, cry me a river
 I cried a river over you
 I cried a river over you

I may be wrong
 My lower falls so just like apoll showers
 They only last a week or two
 They chase the minutes as I count the hours
 Or so it was 'till I met you

My girlfriends tell me you're no good for me
 They tell me I should watch my step
 When I get you in close proximity
 I hope you never get a dobt
 To debauch it up to me
 I hold a flaming torch

Can't you see I hold a distant hope
 When I see you through my telescope I may be wrong
 I may be wrong to want you back again
 I may be wrong to want to try
 But when I think of what I lack again
 I'm still in love I wonder why

It's up to me I hold a flaming torch
 The flames about to search me and I may be wrong
 Can't you see I hold a distant hope
 When I see you through my telescope, I may be wrong
 I may be wrong
 I may be wrong

Baby it's true
 How can I explain what I want to say
 It seems to me it's getting on for a long time
 Since I've seen my baby
 In fact I can hardly remember what he looks like
 So if you're listening out there in radio land
 Or wherever it is you happen to be at this moment in time
 I want you to accept this message that I'm about to convey to you
 In words and music

I can't stop myself from loving you
 And I can't stop myself from wanting you
 And I can't stop myself from missing you
 Baby, baby, baby please believe what I say
 I'm a little lost in a lonely world and I need you
 So if you want to answer my prayer and make me so very happy
 Please come back to me from wherever you may be
 'cause I can't stop myself from loving you
 And I can't stop myself from wanting you
 And I can't stop myself from missing you baby it's true
 I need you I do

So if you want answer my prayer and make me so very happy
 Please come back to me from wherever you may be
 'cause I can't stop myself from loving you
 And I can't stop myself from wanting you
 And I can't stop myself from missing you baby it's true
 I can't, I can't stop myself don't you know

I can't stop myself from wanting you and
 I can't stop myself from missing you baby it's true

Use Him
 Don't go ramblin' around the town
 Every time you let him down
 You know that's just how lovers act
 Keep telling him to phone
 So he won't find you alone
 Take his money and his gifts
 Why should you refuse his lifts
 You can fill him every lie there is
 He'll wait you more and more
 You should hurt him to the door

Before you use him, use him, you can use him
 Use him, use him and abuse him
 Don't go spoiling your lover's act you will lose him too
 Use him, use him, you can use him
 Use him first before you lose him
 Making him work and slave for you you will lose him too

Don't say anything you mean
 Never tell him where you've been
 you must plan it very carefully
 come on and have some fun
 he'll give in you'll have one

Before you use him, use him, you can use him
 Use him, use him and abuse him
 Don't go teasing your lover's knot, you will lose him too
 Use him, use him, you can use him
 Use him first before you lose him
 Take him for everything he's got, you will lose him too

You should hurt him to the core
 Before you use him use him, you can use him
 Use him, use him, and abuse him
 Don't go spoiling your lover's knot your will lose him too
 Use him, use him, you can use him
 Use him first before you lose him
 Making him work and slave for you you will lose him too



Cry Me A River

FRANCE CD Mantra 058 • 1991

This CD is also the only place where transcriptions of Mari's lyrics can be found. One hopes these will be more accurate than typical Japanese translations!

One day is a lifetime
One day is a lifetime without you
Without you I just have to go away
My time isn't my time without you baby
Without you a day is not a day

Oh where can I get his number from
Where's that boy oh where is he where is that boy who's drivin' me mad

Oooh when I get home and the minutes start to go
With all this time on my hands

One day is a lifetime without you
When you gone I just have to go away
Oh I put on my sunday best but I can't wait a million years 'till that boy comes around again

Oh with all this time to kill
With all this time on my hands
Oooh oooh oooh

One day is a lifetime without you
When you gone I just have to go away
(instrumental)

The Maximum Damage
You don't really get a lot of requests for a dance called the maximum damage
Listen here you might want to invest in a dance called the Maximum damage
You can do it with the neighbors do it with the law
You wouldn't want to do it if you've done it before
When I get next to you the maximum damage follows too

I got a new craze all to my own when I do the maximum damage
it's not advisable to do it alone (that's right) the maximum damage
you can do it in the morning you can do it in the night
I want to do it to you when you're out of my sight
when we get together you'll get the maximum damage

well you can do it over breakfast, do it over tea
I bet you'll get what you like when you do it over me
when we get together I'll be you'll see the

better watch that women better watch that man
(repeat to end)

Are you there with another girl
I hear the music comin' out of your radio
Aa you there with another girl instead of me ?
I hear your laughter and there's something I've got to know
Are you there with another girl instead of me ?
I'm standing on your door step and I don't know what to do
Should I ring your door bell or just walk away
My friends all say that you were never here
Hiding in the shadows I see two silhouettes in back through your window shade

Are you there with another girl when I am gone ?
I can't believe you but the promises that you made
If you're there with another girl I can't go on
I only know I love you and I couldn't say goodbye
So if there's another I don't want to know
If you should go, oh I would surely die (echo)
Love requires faith, I've got a lot of faith but
I hear the music comin' out of your radio
(instrumental)

I only know I love you and I couldn't say goodbye
So if there's another, I don't want to know
If you should go, oh I would surely die (echo)
You would never leave me, hurt me or deceive me
I'm a fool to doubt you, worry so about you
Love requires faith, I've got a lot of faith but
I hear the music comin' out of your radio
I hear the music comin' out of your radio
I hear the music comin' out of your radio

You Look So Good
Waiting for you still baby you know I will
but baby I've got to stop this dreaming to get you back again
waited this long before (clock strikes one, clock strikes two)
won't wait anymore
but baby I got to stop this dreaming to get you back again

you look so good as that to me
you got a high i.e. and an honors degree
and everytime I look at you, you look so good to me
you make me sinner you make me sinner
when I dream of you as I lie awake
I know it's just imaginary you look so good to me

I want you in my arms (clock strikes three, the clock strikes four)
'til that moment comes
baby I've got to stop this dreamin to get you back again

you look so calm you look so cool
you're a wonderboy I'm little fool
I'll settle on taking my dream 'til then and get you back again
you look so lucious you look so sweet
I got an aching heart without a heart beat
you sum up everything I've ever lacked I want you back again

you sum up everything I've ever lacked
I want you back
I want you back
I want you back again



The Rhythm Romance

UK CD Dino Entertainment Din CD 31 • 1991

- 1) *Cielo*
- 2) *The Rhythm*
- 3) *I'm Coming Home*
- 4) *No Moon At All*
- 5) *For Your Freedom*
- 5) *La La Peace Song*
- 6) *Cry Me A River*
- 7) *This Town*
- 8) *Yeh Yeh*
- 9) *And I Love Him*
- 10) *Let There Be Love*
- 11) *Someone To Watch Over Me*
- 12) *Loverman*
- 13) *My Funny Valentine*

Eight years after her debut album, Mari unexpectedly popped up with a new recording! Moving on from the thrust of “Would You Dance With A Stranger,” her last single for the Compact Organization, this finds her stepping away from retro camp into irony-free vocal jazz with a Latin slant. That it’s not a million miles away from what Matt Bianco were doing early on is underscored by her also covering Georgie Fame’s durable “Yeh Yeh.” “Cry Me A River” is performed again in a more spartan arrangement, similar to the “smooch mix” of that cut. In a move of empowerment, Mari produces and arranges the album as well as co-writes three cuts.



Produced and Sung by **Mari Wilson**

All songs arranged by **Mari Wilson** except
 'Yeh Yeh', 'My Funny Valentine' by **Delmar Brown**
 'La La Peace Song', 'And I Love Him' by **Mari and Delmar**

De-Luxe Engineering by **Frazer Henry**
 Assistant Engineer at Konk **Richard Edwards**
 Assistant Engineer at Protocol **Andy Wilkinson**
 Assistant Engineer at Protocol **Marcus Lindsay**
 Assistant Engineer at The Church **Nick Addison**

Angie Giles appears courtesy of Island Records

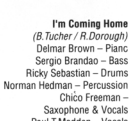
Mari's Hair and Make-up by **Italo of Unique**
 Mari's Wardrobe by **Ebenezer Mission**
 Photography by **Steve Double**
 Sleeve by **Mental Block**
 Logo design by **Paul T. Madden**
 Artists and Repertoire by **Nic Moran**

Dedicated to **Jimmy and Helen Wilson**

Thank-You Everybody!

An Original Sound Recording
 Made By **Dino Entertainment Ltd.**
 © 1991 **Dino Entertainment Limited**
 © 1991 **Dino Entertainment Limited**

DIN CD 31



I'm Coming Home
(B. Tatcher / R. Dorough)
 Delmar Brown – Piano
 Sergio Brandao – Bass
 Ricky Sebastian – Drums
 Norman Hedman – Percussion
 Chico Freeman – Saxophone & Vocals
 Paul T. Madden – Vocals
 Recorded at Konk Studios

No Moon At All
(R. Evans / D. Mann)
 Phil Steriopoulos – Bass
 Dave Cliff – Guitar
 Recorded at Protocol Studios

For Your Freedom
(M. Wilson / P. Steriopoulos)
 Phil Steriopoulos – Bass
 Delmar Brown – Piano & Keyboards
 Ian Thomas – Drums
 Guy Barker – Trumpet
 Hossam Ramzy – Percussion
 Recorded at Protocol Studios

La La Peace Song
(J. Bristol / L. Martin)
 Phil Steriopoulos – Bass
 Delmar Brown – Piano & Keyboards
 Ian Thomas – Drums
 Rumba Tres – Guitars
 Hossam Ramzy – Percussion
 John Wilson – Vocals
 Recorded at Protocol Studios

Cry Me A River
(A. Hamilton)
 Phil Steriopoulos – Bass
 Dave Cliff – Guitar
 Recorded at Protocol Studios

Cielo
(M. Wilson / F. Henry / Juan Capdevila Oliveras / Pepe Jose Sardana Garcia)
 Rumba Tres – Guitars
 Recorded at Protocol Studios

The Rhythm
(M. Wilson / P. Steriopoulos)
 Delmar Brown – Piano & Keyboards
 Sergio Brandao – Bass
 Ricky Sebastian – Drums
 Norman Hedman – Percussion
 Rumba Tres – Guitars
 Recorded at Konk Studios

Cielo
 The Rhythm
 I'm Coming Home
 No Moon At All
 For Your Freedom
 La La Peace Song
 Cry Me A River
 This Town
 Yeh Yeh
 d I Love Him
 Let There Be Love
 Someone To Watch Over Me
 Loverman
 My Funny Valentine



And I Love Him
(J. Lennon / P. McCartney)
 Delmar Brown – Piano
 Norman Hedman – Percussion
 Rumba Tres – Guitars
 Recorded at Konk Studios

Let There Be Love
(Grant / Rand)
 Delmar Brown – Piano
 Phil Steriopoulos – Bass
 Ian Thomas – Drums
 Recorded at Protocol Studios

Someone To Watch Over Me
(G. Gershwin / I. Gershwin)
 Phil Steriopoulos – Bass
 Delmar Brown – Piano
 Dave Cliff – Guitar
 Recorded at Audio Cuisine
 at Jamestown Studios

Loverman
(Davis / Ramirez / Sherman)
 Chico Freeman – Saxophone
 Phil Steriopoulos – Bass
 Delmar Brown – Keyboards
 Recorded at Audio Cuisine
 at Jamestown Studios

My Funny Valentine
(R. Rodgers / L. Hart)
 Chico Freeman – Saxophone
 Phil Steriopoulos – Bass
 Delmar Brown – Keyboards
 Recorded at Audio Cuisine
 at Jamestown Studios

This Town
(L. Hazelwood)
 Phil Steriopoulos – Bass
 Delmar Brown – Piano & Keyboards
 Ian Thomas – Drums
 Guy Barker – Trumpet
 Recorded at Protocol Studios

Yeh Yeh
(Grant / Patrick / Henderson)
 Phil Steriopoulos – Bass
 Delmar Brown – Piano & Keyboards
 Ian Thomas – Drums
 Angie Giles – Vocals
 John Wilson – Vocals
 Recorded at Protocol Studios

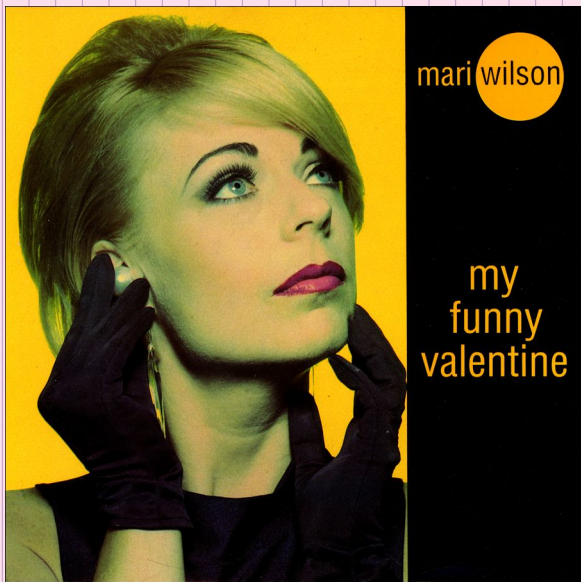
The Rhythm

UK CD-5 Dino Entertainment CDMARIS001 • 1991

- 1) *The Rhythm (club mix)*
- 2) *Someone To Watch Over Me*
- 3) *The Rhythm (radio edit)*
- 4) *The Rhythm (beats)*

Mari's twelfth single is a Latin jazzpop excursion that even comes with remixes, her last dalliance with that form on record.





My Funny Valentine

UK 7" Dino Entertainment MARIS002 • 1991

- A) *My Funny Valentine*
- B1) *Cry Me A River*
- B2) *Got To Be You*

Mari's thirteenth single is her cover of the Rodgers /Hart chestnut "My Funny Valentine." The non-LP B-side is a cover of the standard "Got To Be You."



M *y Funny Valentine*

UK CD-5 Dino Entertainment CDMARIS002 • 1991

- 1) *My Funny Valentine*
- 2) *Cry Me A River*
- 3) *Got To Be You*
- 4) *My Funny Valentine (instrumental)*

The CD single of “My Funny Valentine” has an extra track; an instrumental version of the A-side.





I'm Coming Home

UK CD-5 Dino Entertainment CDMARIS003 • 1992

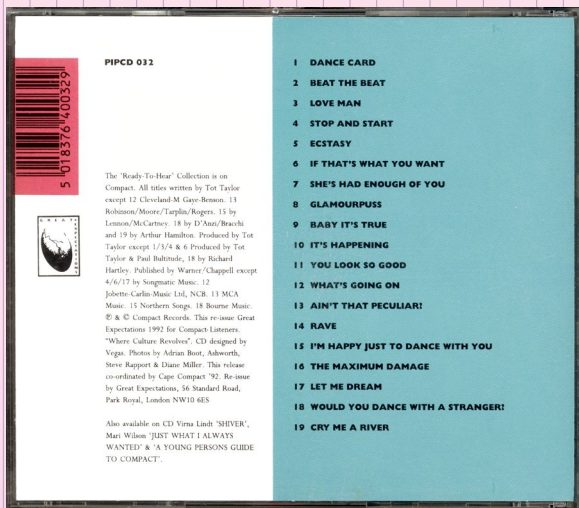
- 1) *I'm Coming Home*
- 2) *No Moon At All*
- 3) *Out Of The Blue*
- 4) *Got To Be You*

Mari's fourteenth single has a single non-LP B-side, "Out Of The Blue," another song she co-wrote.

Beat The Beat

UK CD Great Expectations PIPCD032 • 1992

- 1) *Dance Card*
- 2) *Beat The Beat*
- 3) *Love Man*
- 4) *Stop & Start*
- 5) *Ecstasy (demo)*
- 6) *If That's What You Want*
- 7) *She'd Had Enough Of You*
- 8) *Glamourpuss*
- 9) *Baby It's True*
- 10) *It's Happening*
- 11) *You Look So Good*
- 12) *What's Going On*
- 13) *Ain't That Peculiar*
- 14) *Rave (live)*
- 15) *I'm Happy Just To Dance With You*
- 16) *The Maximum Damage*
- 17) *Let Me Dream*
- 18) *Would You Dance With A Stranger?*
- 19) *Cry Me A River (smootch mix)*



This UK compilation has a few tracks that I don't have anywhere else: "Stop & Start," "What's Going On" and a Beatles cover; "I'm Happy Just To Dance With You." The last track clearly points the way to Mari's next record, which wouldn't appear for almost a decade after this track was originally recorded.

Beat The Beat

UK CD Great Expectations PIPCD032 • 1992

The booklet to the disc is light on liner notes but sports an up to date Tot Taylor essay and many great photos I had not seen before.



Thanks to Mari, Harry, Larry, Barry, Gary, Cary and Jim, Hank B.Hive, Kurt L'Amour and Wilbur G Force. All the Marines and Marionettes, Candy and Mandy, Lynne, Diana, Julia Fordham, Janey Hallett and the many faithful Whistlers. Suzie Nicholson, Shane Kenny, Chris Smith Jr, Keith Airey, Paul Bultitude, Colin Ryan, The Prawns Cocktails, Stewart Curtis, Kristina Lindell, Paul Kinder, Cotton & Carruthers, Teddy Johns, Tony Mansfield, Julian Balme, everyone at the Compact Organisation and all the others who made sure that these records were 'often borrowed - seldom returned'.



PIP CD 032

At 10.00am one morning in early July with rain falling like teardrops Mari Wilson and half of the Imaginations were waiting for a 43 bus en route to Holloway Rd. The reason for this patient vigil was the recording of their second single at the Music Works recording studio. By the evening, with Mari's meticulously coiffured 'beehive' hairdo in tatters and Lester Torrens's black slacks slack, the band, producers, balance engineer and various record company executives were excitedly listening to the playback of the infectious upbeat 'Dance Card' and the more poignant 'She's Had Enough Of You'. It can only be plain to all who have ears that Mari's gossamer tones are at their best on these two sides and that the rapturous enthusiasm with which the faithful Imaginations attack these cars has never been bettered. Make the most of your record player with this disc. It surely was 'made to last a lifetime'.

(TEDDY JOHNS, Spring 1982.)

So ran the sleeve notes to the first Mari Wilson record to appear on the Compact Organisation label. 'Dance Card' was recorded mostly live and was mixed for some reason in a 'mobile' permanently parked in a car park in Croydon. When the cab driver came to pick us up in the early hours he stepped into what looked like an ordinary lorry, saw the tape-machines spinning and said "Why are you out here then? Reception's better is it?" We did seem to make life hard for ourselves. Apart from dragging an entourage of sixteen troupsers around Britain in the middle of a recession her next single 'Beat the Beat' was recorded in a barn in Suffolk during the worst winter on record. The owner of the Lodge studio kindly walked three miles through ten foot snow drifts to get Mari insulin from the local doc for her diabetes. This was the cause of her frequent blackouts on stage. One minute she was singing. The next she was in a coma on the floor. Miss Beehive was either 'drunk' or 'drugged' said the tabloids. Because of her easy manner, her self-effacing charm and hairdo her voice was usually overlooked. But there was something special about it. Bit Judy Garland, bit Diana Ross and a bit Mari Wilson. She was very good at controlling a song whereas most singers just sit on the backing track and she had an instantly 'commercial' sound which is what everyone is always looking for. I think her best vocals on records were 'Ain't That Peculiar' and the remake 'Cry Me A River' with solo piano. She sparkled on 'Just What I Always Wanted' and 'Baby It's True', sounded suitably cute on 'Beat The Beat' and fired up 'Ecstasy' and 'Dance Card'. In a more poignant setting like 'She's Had Enough Of You' she was good at acting out the part and fitted neatly into a fifties cabaret on 'Would You Dance With A Stranger?' from the Ruth Ellis film of the same name. If you were lucky enough to see any of her gigs it was like watching 'jailhouse Rock', 'Top Hat' and 'The Motown Story' warped onto a John Waters candyfloss fantasy. Funny, ridiculous, flamboyant and slick but always very musical and emotional. 'The earth moved' said NME. 'Is she one of the Supremes?' said the Guardian. Her press release said she was the 'dive-board champion for the London Borough of Brent'. She was. It said she was the 'High Priestess of Hairpray'. She was. It said she was a bit special...She definitely was.

TOT TAYLOR, Spring 1992

J *ust What I Always Wanted*



UK CD Great Expectations PIPCD034 • 1992

- 1) *Wonderful To Be With*
- 2) *Just What I Always Wanted*
- 3) *The End Of The Affair*
- 4) *Are You There (With Another Girl)?*
- 5) *Doctor Love*
- 6) *This Time Tomorrow*
- 7) *Remember Me*
- 8) *One Day Is A Lifetime*
- 9) *Beware Boyfriend*
- 10) *I May Be Wrong*
- 11) *Use Him*
- 12) *Love & Learn*
- 13) *This Is It?*
- 14) *Tu No Me Llores*
- 15) *Let's Make This Last (CD mix)*



This UK compilation almost presents the "Showpeople" album, out of its original running order, but almost only counts in horseshoes! Most fascinating about this disc is the unique edit of "Let's Make This Last" which begins with backwards tapes.



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The liner notes for this disc consist of a 1981 *Rex Luxore* special - not on any of the records. Methinks this must have been a press release in its heyday.



PIPCD034

It was only when the Neasden District Library noticed a distinct lack of Mari Wilson singles being returned to their record lending department that Mr Teddy Johns maxim 'often borrowed/ seldom returned' suddenly rang true with the clang of a suburban door chime.

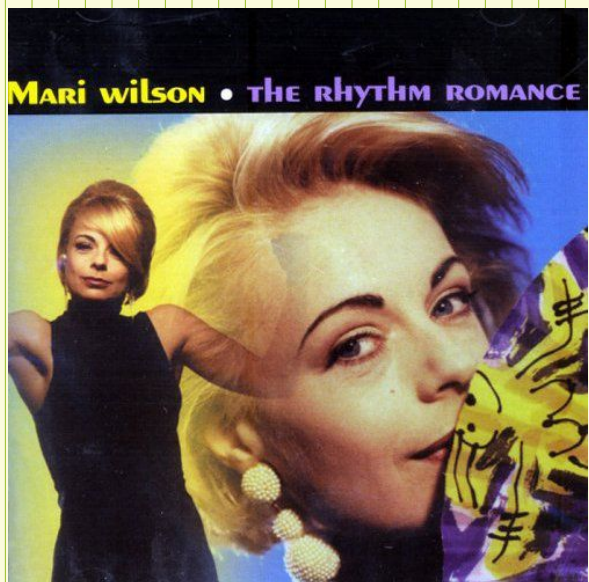
Ever since Miss Wilson's first public appearance - she gained the title 'Junior Diveboard Champion for the Borough of Brent' at age nine - she has been widely recognised as the 'Happy-Go-Lucky Local' (Duke Ellington's phrase) with the staggering haute coiffure in and around the vicinity of Neasden Tube Station. From Mari's debut with her Wilston group Harry, Barry, Larry, Cary, Gary, and Jim (hand-picked because their names rhymed with Mari) at Soho's Mooch Club, her reputation as 'Miss Beehive' and as a songstress without peers has spread far and wide.

After a spell as a nanny in New York City Mari returned to Neasden's suburban delights and held down a position at the world renowned 'Global International' - a Company close in size to her subsequent record label The Compact Organisation. While singing her heart out one night on backing vocals in a South London studio Mari happened upon a brief encounter with Mr Teddy Johns at the time knocking out a 'Tama-type backing track' in the studio next door. While Teddy improvised a lilting melody at the tarnished Steinway Mari wandered in, began to sing and a great partnership was born. There and then they cut what was to become her first single 'Love Man', showcasing her effervescent vocalise and John's penchant for an easy tune. 'Love Man' has now become a much sought after release on the Wigan Casino circuit and with the release of the Rodgers and Hammerstein influenced 'Boat The Boat' she came to the attention of the modern day media controllers while she and her illustrious cortege embarked upon the longest British tour ever attempted by an unknown band, a total of seventy-eight dates, - and sold it out.

An appearance on the new BBC programme 'Riverside' in January '82 preceded a third single 'Baby It's True', this time recorded complete with brass and string sections which intoxicated the airwaves and quickly blattered up the charts and down again while the band - now comprising 18 members including dancers - pulled off a Palladium-style extravaganza at London's Adelphi Theatre.

After being locked up in the studio to record a new Johns composition 'Just What I've Always Wanted', August '83 saw the brilliantest band members stalk the podiums of 'Top of The Pops' on the eve of another already sold-out British Tour. The Neasden suburbanite takes part in the fantasy without being deceived by it. In the same week she commands an article in The Sunday Times, adorns the cover of 'City Limits' and is pin-up of the week in the teenybop 'Patches'. The market model of a Miss Personality pop-type, the High Priestess of Hairspray, the Nymphet of Nail Varnish stalks the audience with a teasing perfection, able to convey the light charm of 'Just What I Always Wanted' and to tackle the dark suspicion of 'Cry Me A River'. Whether she will transcend the impossibility of being a media Miss with a knowing charm and easy manner combined with the role of classic vocalist par excellence remains to be seen. But the real impossibility is to think of Pop without her.

Lip homage, Rex Luxore...Compact House, February '83

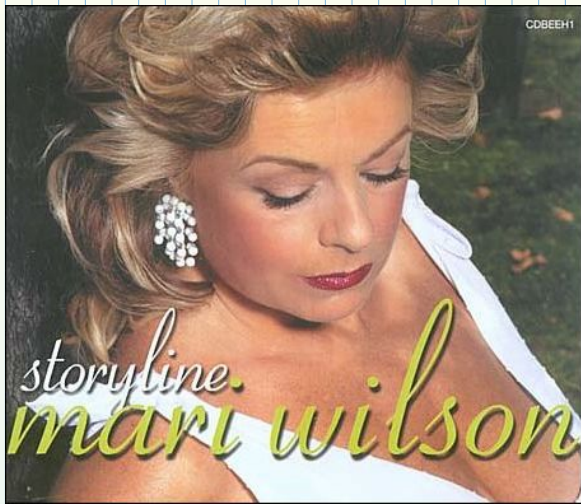


T *he Rhythm Romance*

UK CD Castle Select 598 • 2001

- 1) *Cielo*
- 2) *The Rhythm*
- 3) *I'm Coming Home*
- 4) *No Moon At All*
- 5) *For Your Freedom*
- 6) *La La Peace Song*
- 7) *Cry Me A River*
- 8) *This Town*
- 9) *Yeh Yeh*
- 10) *And I Love Him*
- 11) *Let There Be Love*
- 12) *Someone To Watch Over Me*
- 13) *Loverman*
- 14) *My Funny Valentine*
- 15) *Out Of The Blue*
- 16) *Got To Be You*

Ten years after it's release, "The Rhythm Romance" was re-issued with two of the non-LP B-sides as bonus tracks. Seven years later, this is now out of print again and moving towards three figures.



S *Storyline*

UK CD-5 Beehive Records CDBEEH1 • 2005

1) Storyline

Mari's fifteenth single is taken from her third album, "Dolled Up." I don't have a copy of this and all information I can glean from the internet suggests that it is a single track release.



Dolled Up

UK CD Beehive records BEEH1 • 2005

- 1) *The Love Thing*
- 2) *Love At Last*
- 3) *Amazing*
- 4) *You Can Keep My Heart*
- 5) *I Saw The Light*
- 6) *Running On Sand*
- 7) *Getting There*
- 8) *Foolproof*
- 9) *Storyline*
- 10) *Look Out For You*
- 11) *I Don't Want To Play In Your Yard*
- 12) *How Can You Mend A Broken Heart*

A stately fourteen years passed and lo and behold, the third Mari Wilson album was released!

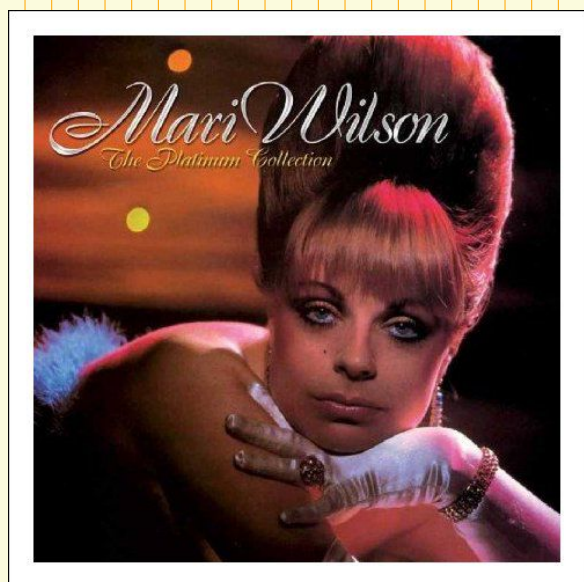
P*erhaps, Perhaps, Perhaps*

iTunes Download • 2006

- 1) ***Perhaps, Perhaps, Perhaps***
- 2) ***Hits & Misses***

Mari's sixteenth single makes the leap beyond physical form with this download only release. The "A-side" is taken from the soundtrack to the UK TV series, "Coupling."





The Platinum Collection

US CD Warner Platinum/Rhino • 2007

- 1) *Just What I Always Wanted*
- 2) *Perhaps, Perhaps, Perhaps*
- 3) *Love Man*
- 4) *Dance Card*
- 5) *Beat The Beat*
- 6) *Baby Its True*
- 7) *Wonderful To Be With*
- 8) *The End Of The Affair*
- 9) *One Day Is A Lifetime*
- 10) *Dr. Love*
- 11) *Remember Me*
- 12) *This Time Tomorrow*
- 13) *Are You There With Another Girl?*
- 14) *I May Be Wrong*
- 15) *Beware Boyfriend*
- 16) *Ecstasy*
- 17) *This Is It*
- 18) *Would You Dance With A Stranger*
- 19) *The Love Thing*
- 20) *Cry Me A River (Tu No Me Llores)*

2007 brought *yet another* Mari Wilson compilation of her material for The Compact Organization, salted with two cuts from later in her career; “Perhaps, Perhaps, Perhaps” and “The Love Thing” from “Dolled Up.” It was this egregious fourth compilation instead of her classic album “Showpeople” that motivated me to make this boxed set since I had tired of the runaround by this time. When a fourth compilation is wrung from a period of a single album and accompanying singles, decent people have to make their voice heard! Five will get you ten that “Tu No Me Llores” still has surface noise on it!