

Vinyl WAV – Disc #28

SUMMARY:

49ers - Girl To Girl [4th + Broadway/Island 875 581]
Big Fun - Blame It On The Boogie [Jive ZB 43061]
Boney M - Ma Baker [Atlantic 45 1656]
Boom Crash Opera - Love Me To Death [WEA 2292-58060]
Don Henley – All She Wants To Do Is Dance [Geffen GEF 29065]
Fern Kinney - Together We Are Beautiful [WEA/Malaco 100130]
Goombay Dance Band - Seven Tears [CBS BA 222939]
Howard Jones - Everlasting Love [WEA 2292-47078]
Human League - Heart Like A Wheel [Virgin 801262]
Hush - Nothing Stays The Same Forever [Wizard ZS-180]
Indigo Girls - Closer To Fine [Epic 654907]
Jeff St. John – Rock 'N Roll Man [Asylum 100064]
Jerry Lee Lewis - Great Balls Of Fire [Polydor 889 312]
John Farnham & Danni'Elle - Communication [RCA 105072]
Leo Sayer – More Than I Can Say [Chrysalis K-7947]
Love And Rockets - So Alive [RCA XD 40167]
Madonna - Like A Virgin [Sire 7599-20239]
Nik Kershaw - Wouldn't It Be Good [MCA 2292-59667]
Paul Young - Come Back And Stay [CBS BA 12059]
Phil Seymour - Precious To Me [CBS/Boardwalk ES 589]
Romantics - What I Like About You [Epic/Nemperor ES 448]
Sam Harris - Over The Rainbow [Motown 1780-MF]
Starlight – Numero Uno [Virgin VOZ 054]
Steve Miller Band – Abracadabra [Mercury 6000 836]
Survivor - Burning Heart [Epic/Scotti Bros. ES 1078]
Talking Heads - Wild Wild Life [EMI ED 220]
Tracie Spencer - This House [Capitol 204271]
Various - Just Hits '85-'86 [CBS JH1]
Young MC - Principal's Office [Delicious Vinyl/4th + Broadway 876 725]

Details:

49ers - Girl To Girl [4th + Broadway/Island 875 581]

1. GIRL TO GIRL [7" Remix] 3'32" (P. Rossini/P. Feroidi/G. Bortolotti) AMCOS
2. 49ers MEGAMIX [Radio Version] 4'27"
 - a. DON'T YOU LOVE ME 0'00" (P. Rossini/G. Bortolotti/D. Leoni) AMCOS
 - b. HOW LONGER 0'00" (P. Rossini/G. Bortolotti/D. Leoni) AMCOS
 - c. TOUCH ME 0'00" (P. Rossini/G. Bortolotti) Control
3. GIRL TO GIRL [12" Remix] 6'11" (P. Rossini/P. Feroidi/G. Bortolotti) AMCOS
4. GIRL TO GIRL [Instrumental] 6'10" (P. Rossini/P. Feroidi/G. Bortolotti) AMCOS
5. 49ers MEGAMIX [Extended Version] 6'21"
 - d. DON'T YOU LOVE ME 0'00" (P. Rossini/G. Bortolotti/D. Leoni) AMCOS
 - e. HOW LONGER 0'00" (P. Rossini/G. Bortolotti/D. Leoni) AMCOS
 - f. TOUCH ME 0'00" (P. Rossini/G. Bortolotti) Control

Produced, arranged and mixed by G. Bortolotti and P. Rossini for Media s.r.l.

1: Original version appears on the 4th + Broadway/Island album "49ers".

Original sound recording (P) 1990 Media Records, under exclusive license to Island Records Ltd. All rights reserved.

Big Fun - Blame It On The Boogie [Jive ZB 43061]

1. BLAME IT ON THE BOOGIE [7" Version] 3'34" (M. Jackson/R. Jackson/E. Krohn) GEMA
2. BLAME IT ON THE BOOGIE [Instrumental] 3'30" (M. Jackson/R. Jackson/E. Krohn) GEMA
3. BLAME IT ON THE BOOGIE [PWL 12" Mix] 6'29" (M. Jackson/R. Jackson/E. Krohn) GEMA
4. BLAME IT ON THE BOOGIE [Dub] 3'58" (M. Jackson/R. Jackson/E. Krohn) GEMA

"A STOCK AITKEN WATERMAN PRODUCTION"

Engineered by Karen Hewitt & Yoyo.

Mixed by Mixmaster Phil Harding for PWL.

Original sound recording (P) 1989 Zomba Records Ltd. All rights reserved.

Boney M - Ma Baker [Atlantic 45 1656]

1. MA BAKER 4'36" (Farian/Reyman/Jay) Ivan Mogull
2. A WOMAN CAN CHANGE A MAN 3'32" (Farian/Jay) Ivan Mogull

Produced by Frank Farian.

Original sound recording (P) 1977 Hansa, under exclusive license to Atlantic Records, Inc. All rights reserved.

Boom Crash Opera - Love Me To Death [WEA 2292-58060]

1. LOVE ME TO DEATH 3'56" (P. Farnan/R. Pleasance) Opera Music/MMA Music
2. BOMBSHELL 3'48" (P. Farnan/R. Pleasance) Opera Music/MMA Music

Produced by Alex Sadkin. Engineered by Will Gosling.

Original sound recording (P) 1988 Big Boom Operators. All rights reserved.

Don Henley – All She Wants To Do Is Dance [Geffen GEF 29065]

1. ALL SHE WANTS TO DO IS DANCE [Album Version] 4'37" (Danny Kortchmar) Warner Bros.
2. BUILDING THE PERFECT BEAST 5'00" (Don Henley/Danny Kortchmar) Warner Bros.
3. ALL SHE WANTS TO DO IS DANCE [Extended Dance Remix] 7'35" (Danny Kortchmar) Warner Bros.
4. ALL SHE WANTS TO DO IS DANCE [Dub Remixed] 5'13" (Danny Kortchmar) Warner Bros.
5. ALL SHE WANTS TO DO IS DANCE [Edited Dance Remix] 4'52" (Danny Kortchmar) Warner Bros.

Produced by Don Henley, Danny Kortchmar and Greg Ladanyi.

3-5: Remix and additional production by John Luongo. Engineered by Gary Hellman.

5: Edited from 3 by d-Wizz for d-Wizz Music.

1, 2: From the Geffen album "Building The Perfect Beast".

Original sound recording (P) 1984 The David Geffen Company. All rights reserved.

Fern Kinney - Together We Are Beautiful [WEA/Malaco 100130]

1. TOGETHER WE ARE BEAUTIFUL 4'12" (Ken Leray) Leeds
2. BABY LET ME KISS YOU 3'37" (King Floyd) ATV Northern

Produced by Carson Whitsett, Wolf Stephenson and Tommy Couch for Malaco Records.

From the WEA Malaco album "Groove Me" (Z20007).

Original sound recording (P) 1979 Malaco Records. All rights reserved.

Goombay Dance Band - Seven Tears [CBS BA 222939]

1. SEVEN TEARS 3'53" (W. E. Stein/W. Jass) Southern
2. MARRAKESH 4'49" (M. Cretu/M. Kunze) GEMA/Southern

no production credits available.

1: From the CBS album "Goombay Dance Band"

Original sound recording (P) 1981 CBS Schallplatten GmbH Germany. All rights reserved.

Howard Jones - Everlasting Love [WEA 2292-47078]

1. EVERLASTING LOVE [Album Version] 4'19" (Howard Jones) HoJo Music
2. THE BRUTALITY OF FACT 4'25" (Howard Jones) HoJo Music
3. EVERLASTING LOVE [808 Mix] 6'27" (Howard Jones) HoJo Music
4. POWER OF THE MEDIA 4'45" (Howard Jones) HoJo Music

1, 3: Produced and recorded by Chris Hughes, Ross Cullum and Ian Stanley for the ISA.

2, 4: Produced by Howard Jones.

Engineered by Mark Lusardi.

1: From the WEA album "Cross That Line" (2292-44176).

Original sound recording (P) 1989 WEA Records Ltd. All rights reserved.

Human League - Heart Like A Wheel [Virgin 801262]

1. HEART LIKE A WHEEL [7" Version] 4'27" (Jo Callis/Eugene Reynolds) Warner/Chappell/Control
2. REBOUND 3'56" (Philip Oakey/Neil Sutton) Virgin/Control
3. HEART LIKE A WHEEL [Extended Remix] 6'48" (Jo Callis/Eugene Reynolds) Warner/Chappell/Control
4. HEART LIKE A WHEEL [Edited Remix] 5'12" (Jo Callis/Eugene Reynolds) Warner/Chappell/Control

1, 3, 4: Produced and mixed by Martin Rushent.

2: Produced and engineered by Mike "Spike" Drake.

2: Mixed by William Orbit.

3, 4: Remix and additional production by Mark Saunders.

4: Edited from 3 by d-Wizz for d-Wizz Music.

Original sound recording (P) 1990 Virgin Records Ltd. All rights reserved.

Hush - Nothing Stays The Same Forever [Wizard ZS-180]

1. NOTHING STAYS THE SAME FOREVER* 5'33" (Gock/Lamb) Hush Music
2. SUNDAY 3'18" (Gock/Lamb/Porter) Hush/Porter Music

1: Produced, arranged and conducted by Robie Porter. Associate Producer/arranger: Les Gock. Engineered by John French at T.C.S.

2: Produced by Robie Porter. Associate Producer: Les Gock. Engineered by Jim Hilton.

2: From the Wizard album "Nothing Stays The Same Forever" (ZL-213).

*Original sound recording (P) 1976, *1977 Wizard Records Pty. Ltd. All rights reserved.*

Digitally mastered from vinyl by d-Wizz, 2005.

Indigo Girls - Closer To Fine [Epic 654907]

1. CLOSER TO FINE 4'00" (E. Saliers) Control
2. HISTORY OF US 5'20" (E. Saliers) Control

Produced by Scott Litt.

From the Epic album "Indigo Girls" (463491).

Original sound recording (P) 1989 CBS Records Inc. All rights reserved.

Jerry Lee Lewis - Great Balls Of Fire [Polydor 889 312]

1. GREAT BALLS OF FIRE [1989 Version] 2'33" (Otis Blackwell/Jack Hammer) Chappell
2. BREATHLESS [1989 Version] 2'49" (Otis Blackwell) Chappell

Produced by T. Bone Burnett.
Mixed by Kevin Killen.

From the Polydor album "Great Balls Of Fire: Original Motion Picture Soundtrack" (839 516).

Original sound recording (P) 1989 PolyGram Records, Inc. All rights reserved.

Jeff St. John – Rock 'N Roll Man [Asylum 100064]

1. ROCK 'N ROLL MAN 3'45" (Parrish) Chappell
2. DREAM MERCHANTS 5'03" (Jeff St. John) Jeep Music

Produced by John Sayers.
Musical direction by Bob Bertles.
Recorded at Trafalgar Studios.

Original sound recording (P) 1977 WEA Records Pty. Ltd. All rights reserved.

John Farnham & Danni'Elle - Communication [RCA 105072]

1. COMMUNICATION John Farnham & Danni'Elle 4'07" (McArthur/Beasley/Rigger) Peer/Southern
2. ATTITUDE Question Time 3'42" (McArthur/Beasley/Rigger) Peer/Southern

1: Produced by Ross Fraser. Engineered by Doug Brady & Ernie Rose at Metropolis Audio.
2: Produced by Question Time.

A substantial portion of the original accompanying literature is reproduced below:

"Let's get straight to the point with this talking about drugs. There's talking and talking. Then there's drug and drugs and some days you have trouble talking to yourself let alone somebody else. Then there is John Farnham, Fine Young Cannibals or Metallica, new dance steps, haircuts, boyfriends, girlfriends, cars, parties and parents... Well that's the thing about parents; we all have them. They're doling their own dance too. They may not know the words to Diesel & Dust, but chances are they stood shoulder to shoulder when Keith Richards first slashed out the chords to Jumping Jack Flash. They probably got drunk and smoked dope and raged when they were young & running for the light. They might have hitched up the coast on weekends or cruised the streets on a steamy Saturday night and they might have worn James Dean jackets, played pool and dreamt of riding a big black Harley down their own Route 66. So what do your parents look like now? Maybe your father went to Vietnam, came back, married your mother and took a job driving trucks to places where it never rained before you were even born. Maybe your father went to university, was into computers, late night card games, blues guitar, Led Zeppelin and these days still hums "Whole Lotta Love" between court cases. Maybe your mother was into Timothy Leary & Zen Buddhism and dancing in the moonlight to Van Morrison records. Maybe she laughed a lot and maybe she cried a lot too. Maybe she wrote poems & maybe she still does when she's not writing for the Sunday papers, because she's never forgotten how to tell a good story. Maybe your mother worked in a health food shop, collected op-shop bargains, practised astrology, knew which side of the road to walk on when the rain came down. Decided to have you because she loved your father so much. That love had to show itself some way. These are the maybe roads some of us walk down. Maybe your mother & father took other turnings, but one thing is for certain - you were a landmark along their way and now you are staking out your own territory, exploring this dance of life and they are watching you grow up and become a woman, a man. Maybe they're nervous. Maybe they're scared. Maybe they're not sure where to start. Maybe they cover up. Maybe they react because they've forgotten how to respond. How is it at your place? Is it hard to talk? Who makes the rules? Who has the power? Who listens to you? How do those rules get made? Hang on - what we have here is a failure to communicate. What we have here is angst and rebellion. What we have here is bad case of growing up."

COMMUNICATION featuring: John Farnham & Danni 'Elle: lead vocals, David Hirschfelder: keyboards, Brett Garsed: guitar, Lindsay Field: acoustic guitar, Roger McLachlan: bass, Scotty Johnston: drums, The Brasstards: Kevin Dubber. Mark Dennison, Peter Lothian, Backing Vocals: Venetta Fields, Lindsay Field. Special thanks to Phil Rigger & Phil Beazley who produced & Ian Moss, Craig Calhoun, Blair Greenberg, Rik Swinn, Dave Skeet, Tanya Sparke, Tracey Greenberg, Alice Papademetriou, Adam Chapman, Geoff Gordon who either played, sang, or twiddled knobs at Rich Studios on the original demo."

From the accompanying "Get Real" magazine:

"When John Farnham & Danni 'Elle said yes they would put out the Communication single, all of us agreed it would be a great idea if we also put out a magazine that told the story of how all this came to be. You all know John, but as for the Get Real Project we could be a new band or an album title. We're not. We are a drug and AIDS education project made up of people like you from all over Australia."

"The Get Real Project is a drug and AIDS education project that began in 1986 as a result of a \$50,000 donation from Dire Straits to the Drug Offensive. We mostly employ people aged between 14-24 to create drugs and AIDS awareness resources/programs/events aimed at 14-24 year old recreational drug users. Since then people such as JOHN FARNHAM, DANNI 'ELLE and MOLLY MELDRUM have worked hand in hand with the Get Real Project to realise a Communication record, video clip and magazine. Other people from organisations like the Drug Offensive, BMG Records, St. Vincent's Hospital and Peer International Publishing Company also play an equally major part. They provide funding, donate royalties, accommodation and a host of other services.

The Get Real Project is a collective response from youth and adults who want to work together to further the aims of the project. We have five major aims:

- To promote greater awareness and understanding of the consequences of inappropriate drug use.
- To promote self-help and positive alternatives to drug use.
- To increase the awareness and understanding of methods of transmission of the AIDS virus.
- To increase the awareness and use of drug and AIDS organisations and services.
- To empower the individuals employed by the Get Real Project with self-help, life and job skills.

continued...

John Farnham & Danni'Elle - Communication [RCA 105072], continued

We are a non-profit project administered by St Vincent's Hospital, Sydney under the auspices of The Sisters Of Charity of Australia. We employ two project Co-ordinators and a turnover of people on a project by project basis. A Steering Committee made up of professionals in the drug and AIDS fields oversees our management and program development. To date we have been funded by the National Drug Offensive, the NSW Directorate of the Drug Offensive and donation. Income generated from the Get Real Project's products goes into a Special Purpose Account for the purposes of furthering the project's aims and objectives.

The Get Real Team
July 1989

In 1989, the politics of entertainment is being challenged from within by a growing group of performers who are prepared to speak out in song and in action about environmental, nuclear and social issues that touch us all on a global and local level. John Farnham's decision to involve himself with the Get Real Project stems from such a concern. When the project first approached him about recording Communication, Whispering Jack was riding at number one on the charts. "At the time," says Annie Bell, one of the Get Real Project Co-ordinators, "we had nothing but a demo tape of Communication and the dream of John Farnham taking that song and singing it to the rest of Australia".

That dream was to take several twists and turns before John entered Metropolis Studios this May in South Melbourne with a twenty-one year old singer called Danni 'Elle from Sydney and laid down a scorching duet over a track featuring most of the musicians who played on the Whispering Jack and Age Of Reason albums. Rumours had started to break in the press that John was involving himself in a song in late 1987. No-one seemed quite sure exactly what type of song, but as the sold out Jack's Back tour of that December toured Australia, John Farnham unveiled Communication for the first time in public. Positioned about three quarters of the way through his concert the song was like a depth charge in the night. What we had here was no moral ballad about junkies, setting suns and lying in the gutter with a needle in your arm. It was a tough song about two true to life characters growing up in the shadow of AIDS and drugs in the '80's. "The lyrics to Communication are based on the lives of a lot of the young people from the Get Real project," explains Terry Arthur, the song's lyricist and Get Real's other co-ordinator. "Some of them were punks, some of them were runaways who ended up living on the streets of Kings Cross, some were from the Western suburbs and into heavy metal and seeing how many stolen cars they could line up back to back in a local park on a Saturday night. They all had some story to tell. As far as their drug use went it confirmed my experience that drugs weren't really at the root of their problem at all. They used drugs to block out their personal pain, as a form of relief from physical and spiritual brutalisation, as a way of coping with their often unbearable reality, as a substitute for the lack of love in their lives."

The song surfaced again earlier this year after The Wheatley Organisation (John's management company) and the Get Real Project did a mutual leap for joy when Danni 'Elle stepped up to the microphone stand and took her place beside John to record the duet.

John Farnham picks up the story: "I saw Danni 'Elle working with Glenn Shorrock who's an old friend. I saw Danni 'Elle doing Glenn's show: One For The Money. I was absolutely taken by her voice. When I was informed that Glenn Wheatley had taken over her management I thought this is going to be great - and when it was suggested that we do Communication as a duet, she was a natural choice."

Having settled on the vocal formation, Ross Fraser (recently voted Australia's Producer Of The Year) set about producing the Communication sessions.

"We approached it basically as a John Farnham record because that was the best way to get everyone involved. Everyone understood the reasons they were there and were willing to give their services, so I just conducted it like a normal John Farnham session. Obviously the lyrics have got quite a message, so the utmost thought in my mind was to get those lyrics nice and clear - to get John and Danni 'Elle singing out and trying to make the diction as clear as possible."

The other equation in the production of Communication was just how well would John and Danni 'Elle sing together. Ross Fraser says: "It's an interesting situation because John doesn't do a lot of duets. As a matter of fact he's only done a couple in his career. It was an instant reaction between the two of them. Danni 'Elle is a great singer. She respects John's ability. In the studio there was a natural flow between the two of them. They were suggesting lines for each other and it came together quite easily."

The day after recording Communication, John and Danni 'Elle arrived on location for the Communication video-clip. Between breaks in filming they sat down and chatted about the record, drugs, and why they were involved with the Get Real Project.

What made John Farnham say "yes" to supporting a drugs and AIDS project like Get Real?

JF: "Well it's not specifically that I said 'yes'. There's a whole team of us at the Wheatley Organisation. It's a very big team and we've all become heavily involved in it and very committed to the project. Any thinking human being has got to be aware of what is happening to the young people of today. I've seen a lot of it and I've lost some friends through drugs. It's a very sad situation. Obviously AIDS is making it even more dangerous. We just have to try and educate people, stop potential users and abusers, and help established user. So don't share needles, you're crazy to start in the first place, but if you're there and you need some help look for some - but don't share needles."

I remember when you first heard this song, John you said something like you didn't think the drugs were the problem, it's what we do to each other that is the problem.

JF: Oh absolutely. It's the age old truth. The things that people do to each other are horrendous. We suppress people in all sorts of ways whether it be for colour or political reasons but it's all wrong. There are animals around that are giving drugs to little kids. I've got two children, I have a vested interest, so you can find me in the fight against it anyway."

D: I think the reason some people take drugs is what they are trying to block out of their memory out of the mind. To do that they take a drug and they think it will take them away from it, but once they've stopped taking the drug they realise it's just a problem they really have to face instead of trying to block it out of their memory."

What do you both hope you will achieve by releasing this record?

D: To make people aware of what's going on, to stop them from maybe trying or maybe thinking about trying drugs, to try and face their problems. It's about living, not dying. Instead of just talking, instead of parents just saying now you must not take drugs and here's the reason why, maybe you can reach people through music and video and the stories that are in the magazine the Get Real Project is going to publish."

JF: Within the Get Real Project, this song is true. The people that Communication is about have actually gone through this stuff. There are thousands of youth going through that now and we've got to do something to stop it."

Original sound recording (P) 1989 The Get Real Project. All rights reserved.

Leo Sayer – More Than I Can Say [Chrysalis K-7947]

1. MORE THAN I CAN SAY 3'35" (Curtis/Allison) Southern
2. ONLY FOOLING 3'26" (Sayer/Tarney) Festival/ATV Northern

Produced by Alan Tarney.

Original sound recording (P) 1980 Chrysalis Records Ltd. All rights reserved.

Love And Rockets - So Alive [RCA XD 40167]

1. SO ALIVE 4'10" (Daniel Ash/Love And Rockets) MMA
2. BIKE 3'50" (Love And Rockets) MMA
3. DREAM TIME 8'42" (Daniel Ash/David J/Love And Rockets) MMA

1: Produced by Love And Rockets and John Fryar.
2, 3: no production credits available.

1: From the RCA album "Love And Rockets" (9715-1-R).

Original sound recording (P) 1989 BMG Music. All rights reserved.

Madonna - Like A Virgin [Sire 7599-20239]

1. LIKE A VIRGIN [Album Version] 3'38" (Billy Steinberg/Tom Kelly) Warner Bros.
2. STAY* 4'07" (Madonna/Steve Bray) Warner Bros./Festival
3. LIKE A VIRGIN [Extended Dance Remix] 6'10" (Billy Steinberg/Tom Kelly) Warner Bros.

Produced by Nile Rodgers for Nile Rodgers Productions, Inc.

3: Remixed by John "Jellybean" Benitez for Jellybean Productions, Inc.

1, 2: From the Sire album "Like A Virgin" (7599-25157).

*Original sound recording (P) 1984 Sire Records Company. All rights reserved.
Digitally mastered from vinyl by d-Wizz, 2005, *2007.*

Nik Kershaw - Wouldn't It Be Good [MCA 2292-59667]

1. WOULDN'T IT BE GOOD [Album Version] 4'31" (Nik Kershaw) Rondor
2. MONKEY BUSINESS 3'27" (Nik Kershaw) Rondor
3. WOULDN'T IT BE GOOD [Extended Version]* 6'47" (Nik Kershaw) Rondor

Produced by Peter Collins for Loose End Productions.

1: From the MCA album "Human Racing" (2292-50389).

*Original sound recording (P) 1984 MCA Records, Inc. All rights reserved.
Digitally mastered from vinyl by d-Wizz, 2006, *2007.*

Paul Young - Come Back And Stay [CBS BA 12059]

1. COME BACK AND STAY [Single Remix Version] 4'23" (J. Lee) Festival
2. YOURS [Single Version] 3'50" (P. Young/I. Kewley) Warner Bros.
3. COME BACK AND STAY [Extended Club Mix] 7'30" (J. Lee) Festival
4. YOURS [Extended Club Mix] 5'40" (P. Young/I. Kewley) Warner Bros.

Produced by Laurie Latham for LOL Productions.

1: From the CBS album "No Parlez".

Original sound recording (P) 1983 CBS Records. All rights reserved.

Phil Seymour - Precious To Me [CBS/Boardwalk ES 589]

1. PRECIOUS TO ME 2'49" (Phil Seymour) Control
2. BABY IT'S YOU 2'59" (Phil Seymour) Control

Produced by Richard Podolor for Richard Podolor Productions Inc.

From the CBS/Boardwalk album "Phil Seymour"

Original sound recording (P) 1980 Boardwalk Records, Inc. All rights reserved.

Romantics - What I Like About You [Epic/Nemporer ES 448]

1. WHAT I LIKE ABOUT YOU 2'56" (Palmar/Marinos/Skill) Control
2. FIRST IN LINE 2'38" (Palmar/Marinos/Skill) Control

Produced by Peter Solley for Spider Records, Inc.

From the Epic/Nemporer album "The Romantics" (ELPS 4053).

Original sound recording (P) 1979 Nemporer Records, Inc. All rights reserved.

Sam Harris - Over The Rainbow [Motown 1780-MF]

1. OVER THE RAINBOW 3'06" (H. Arlen/E. Y. Harburh) Albert
2. I'VE HEARD IT ALL BEFORE 4'18" (M. Unobsky/D. Weiss/R. Coolidge) Control/Intersong

Produced by Steve Barri and Tony Peluso.

Original sound recording (P) 1984 Motown Record Corporation. All rights reserved.

Starlight – Numero Uno [Virgin VOZ 054]

1. NUMERO UNO [Radio Edit] 3'49" (Limoni/Davoli/Semplici) Intersong
2. NUMERO UNO [Alternative Mix Edit] 4'42" (Limoni/Davoli/Semplici) Intersong
3. NUMERO UNO [Club Mix] 6'01" (Limoni/Davoli/Semplici) Intersong
4. NUMERO UNO [Alternative Mix] 6'14" (Limoni/Davoli/Semplici) Intersong

Produced by GGM.

Mixed by Limoni/Semplici and DJ Lelewel.

Original sound recording (P) 1989 Discomagic s.r.l., under exclusive license to Virgin Records. All rights reserved.

Steve Miller Band – Abracadabra [Mercury 6000 836]

1. ABRACADABRA [Single Edit] 3'42" (Steve Miller) Jonathan
2. NEVER SAY NO 3'34" (Gary Mallaber/John Massaro/Kenny Lee Lewis) Jonathan
3. ABRACADABRA [Album Version] 5'10" (Steve Miller) Jonathan

Produced by Steve Miller and Gary Mallaber for Sailor Music.

2, 3: From the Mercury album "Abracadabra" (6302 204).

Original sound recording (P) 1982 Sailor Records. All rights reserved.

Survivor - Burning Heart [Epic/Scotti Bros. ES 1078]

1. BURNING HEART 3'50" (J. Peterik/F. Sullivan) Warner Bros./Intersong
2. FEELS LIKE LOVE [Live] 5'21" (J. Peterik/F. Sullivan) Warner Bros./Intersong

Produced by Frankie Sullivan and Jim Peterik.

1: From the Epic/Scotti Bros. album "Rocky IV: Original Motion Picture Soundtrack" (ELPS 4507).

Original sound recording (P) 1985 CBS, Inc. All rights reserved.

Talking Heads - Wild Wild Life [EMI ED 220]

1. WILD WILD LIFE [Album Version] Talking Heads 3'39" (David Byrne) Warner Bros.
2. PEOPLE LIKE US [Movie Version] Talking Heads featuring John Goodman 4'27" (David Byrne) Warner Bros.
3. WILD WILD LIFE [Extended Mix] Talking Heads 5'30" (David Byrne) Warner Bros.

Produced by Talking Heads.

1: Mixed by Mick Guzauski.

2: Mixed by Lee Herschberg.

3: Remix and additional production by Eric "E.T." Thorngren.

1: From the EMI album "True Stories".

Original sound recording (P) 1986 Talking Heads Tours Inc., under exclusive licence to EMI Records. All rights reserved.

Tracie Spencer - This House [Capitol 204271]

1. THIS HOUSE [7" Radio Edit] 3'54" (M. Sherrod/P. Sherrod/Sir Spence) Control
2. I HAVE A SONG TO SING 4'35" (Cooper/Howard/Stewart) Control
3. THIS HOUSE [12" Vocal Remix] 7'49" (M. Sherrod/P. Sherrod/Sir Spence) Control
4. THIS HOUSE [Ambient Dub] 6'38" (M. Sherrod/P. Sherrod/Sir Spence) Control
5. THIS HOUSE [7" Vocal Remix] 4'40" (M. Sherrod/P. Sherrod/Sir Spence) Control

1, 3-5: Produced by Matt & Paul Sherrod. Co-produced by Sir Spence.
2: Produced by Craig Cooper for Coopick Productions.
3: Additional production and remix by Justin Strauss for Just Right Productions.
Executive Producers: Stan Plesser and Sir Spence.

1, 3-5: Original version appears on the Capitol album "Make The Difference" (792153).
2: From the Capitol album "Make The Difference" (792153).

Original sound recording (P) 1989 Delicious Vinyl, Inc, under exclusive license to Island Records, Ltd. All rights reserved.

Various - Just Hits '85-'86 [CBS JH1]

1. MONEY FOR NOTHING [Single Edit] Dire Straits featuring Sting 4'35" (Knopfler/Sting) Rondor/CBS Songs (P) 1985 Phonogram Ltd. (London)
2. JOHNNY COME HOME [Single Version] Fine Young Cannibals 3'31" (Steele/Gift) Control (P) 1985 London Records, Ltd.
3. IN BETWEEN DAYS The Cure 2'56" (Smith) Mushroom (P) 1985 Fiction Records, Ltd.
4. HEAD OVER HEELS [Remix] Tears For Fears 4'16" (Orzabal/Smith) CBS Songs (P) 1985 Phonogram Ltd. (London)
5. (WHEN YOU) CALL ME [Live] The Style Council 3'55" (Weller) Castle (P) 1985 Polydor Ltd.
6. LIFE IN A NORTHERN TOWN The Dream Academy 4'06" Laird-Clowes/Gabriel) CBS Songs (P) 1985 WEA of Canada, Inc.
7. ENDLESS ROAD [Single Version] Time Bandits 4'09" (Hidding) Stemra/CBS Songs (P) 1985 CBS Grammofoonplaten B.V.
8. THE CITY OF SOUL [Absolutely Mix] Eurogliders 4'25" (Lynch) Warner Bros. (P) 1985 Nostata Pty. Ltd.
9. (BILLY) DON'T LOSE MY NUMBER [Edit] Phil Collins 4'06" (Collins) Essex (P) 1985 WEA International, Inc.
10. DRESS YOU UP [Album Version] Madonna 3'59" (Stanziale/LaRusso) Mushroom (P) 1984 Sire Records Company
11. AXEL F Harold Faltermeyer 3'01" (Faltermeyer) Famous Chappell (P) 1984 MCA Records, Inc.
12. FRANKIE [Album Version] Sister Sledge 4'15" (Denny) MCA (P) 1985 WEA International, Inc.
13. DATE WITH DESTINY Mental As Anything 3'01" (Smith) Syray (P) 1984 Syray Pty. Ltd.
14. LIFE IN ONE DAY Howard Jones 3'34" (Jones) Warner Bros. (P) 1985 WEA Records, Ltd.
15. ALL YOU ZOMBIES [Short] Hooters 4'00" (Hyman/Bazilian) Control
16. CHERISH Kool & The Gang 4'24" (Bell/Taylor/Kool & The Gang) Planetary Nom.

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Young MC - Principal's Office [Delicious Vinyl/4th + Broadway 876 725]

1. PRINCIPAL'S OFFICE [7" Edit] 3'42" (M. Young/M. Dike/M. Ross) PolyGram
2. PRINCIPAL'S OFFICE [Instrumental] 4'02" (M. Young/M. Dike/M. Ross) PolyGram
3. PRINCIPAL'S OFFICE [12" Version] 4'32" (M. Young/M. Dike/M. Ross) PolyGram
4. PRINCIPAL'S OFFICE [Impact Remix] 4'52" (M. Young/M. Dike/M. Ross) PolyGram
5. PRINCIPAL'S OFFICE [Bonus Beats] 2'43" (M. Young/M. Dike/M. Ross) PolyGram

Produced, arranged and mixed by Matt Dike & Michael Ross for Delicious Vinyl, Inc.
Engineered by Mario Caldato, Jr. & Brian Foxworthy.
4: Additional production and remix by Curtis Harmon, Tracey Kendrick and That Guy.

Original version appears on the Delicious Vinyl/4th + Broadway album "Stone Cold Rhyim'" (842 375).

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*All tracks digitally mastered from vinyl by d-Wizz, 2007 (except as indicated).
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