

# NEWSLETTER No.5

JUNE 2012

The official newsletter for the updated biography, due for release late in 2012, *DESIRE: Paddy McAloon's Prefab Sprout*. Includes background notes from the book's research, extracts from interviews and related stories, quotes and grapevine... contributions are welcome?

### In this issue:

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*Kitchenware Records to close shop*

~o~

## Rollmo! Fanzine flashback April 1990 to September 1998

PRESENTING...  
PREFAB  
SPROUT - UP TO  
APRIL 1990

A PROFILE

TAKEN FROM THE SCRAPBOOK OF JOHN BIRCH  
WITH CONTRIBUTIONS FROM JANE FAHR AND  
NICOLA WRAY

TO JOIN THE PREFAB SPROUT FAN CLUB,  
WRITE TO:  
Phil Mitchell  
PSFC  
Kitchenware Records  
The Stables  
St. Thomas Street  
Newcastle  
NE1 4LE

PADDY HAD STARTED to perform his own songs between cover versions of "Eleanor Rigby" and "All The Young Dudes" when he was 12 years old, giving shows in old people's homes. Like the good, polite Catholic boy he was, he'd take a deep bow at the end. But years later that youthful cockiness had vanished and the thought of casting pearls before swine was too awful to contemplate.


"I didn't want to play live because it involved showbusiness, gesture and compromises," he says.

"I wasn't prepared to play to people who'd be happier listening to Chuck Berry's Greatest Hits. I only did it at all because I was forced to." Paddy didn't care. He may have been polite, but he was proud and knew he was good.


"I was so far gone," he rues, looking back. "There was a stubbornness about me. But I was also enthralled at what I was doing. Awfully narcissistic, but I thought that these were truly splendid things which no-one knew about. And I thought I could preserve their strength by never showing them to anybody, and therefore never having to change them. So I took refuge in being unknown and having no money."

Paddy returned to the bedroom and imagined himself as a future Paul McCartney, Brian Wilson, Barré Bacharach, Jim Webb and more. Brother Martin eventually took the tapes down to CBS in London. A couple of years later, after two LPs ("Swoon" and "Steve McQueen"), it has gradually dawned on many people that they've been listening to a kind of McAloon's Greatest Hits, a distillation of the past 15 years work.

As if from nowhere he's been acclaimed in gushing terms as the best thing since McCartney, Bacharach, blah, blah. Not since The Beatles' "Revolver"... since "Pet Sounds"... since "Notorious Byrd Brothers". Maybe the only person who wasn't entirely surprised was Paddy McAloon. Nothing could have been less improbable.



**ROLLMO !**      **issue 8**



The Rollmo! fanzines came out a frustration of not having anything to read about my favourite band. It was also an opportunity occasionally for me to play around with some graphic ideas, based on some of the images being used in their promotional material. The first fanzine, without a title, was produced in April 1990 and the image, in case you didn't recognise it, was taken from the Appetite single. I think my favourite was issue 8, however.

The fanzine became a Kitchenware Records artistes fanzine and featured regular contributions from Bedford Mackintosh (Letter from America) and Mike Chavez (majoring in The Daintees). The last fanzine was created in September 1998.

### Free Fanzines!

The fanzines were unashamedly DIY. Literally, they were often photocopies glued onto A4 pages, then reduced down to an A5 format using my (then) employer's photocopier. I'd then fold all the pages myself and then staple them together. I used to ask for stamps from folk to get them to fans. It was the first network of Sprout fans (outside the woefully useless 'official fan club'), and before the Internet had 'boomed'.

If you would like to download scanned copies of the fanzines, please be my guest... you can find them at Dropbox using the following links (each zip file is between 2Mb and 11.7Mb in size):

<https://dl.dropbox.com/u/31885321/PROFILE%201.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2002.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2004.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2006.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2008.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2010.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2012.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2014.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2016.zip>

<https://dl.dropbox.com/u/31885321/ROLLMO%21%2001.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2003.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2005.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2007.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2009.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2011.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2013.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2015.zip>  
<https://dl.dropbox.com/u/31885321/ROLLMO%21%2017.zip>

Best regards,  
John

### Update on the various Prefab Sprout 'Fan Albums' currently being worked on

*... and the fall beckons!*

#### Torquil Campbell & Sondre Lerche

Torq dropped us a mail this month with a brief update on their project of recording their favourite Sprout covers:

"I kind of fucked up on that one, because we were in the middle of the Stars record when we were trying to do it. I have hopes it will still happen, and some work has been done, but long distance music is a little complicated... definitely on my list of things to get done! Stars are coming to the UK in the fall."

We'll keep you posted about gig date(s) when we receive them.

#### The Prefab Sprout Project

We received a similar update from Scott McPherson, too:

"It has been quiet on the Sprout side of things while I raise the funds to move forward.

I've been sidetracked with two other projects –

1) Many hours logged in at a local studio, recording and mixing with some old band mates – for the new Liar's Club CD (late fall release)

2) Mark, the owner of the studio and also manager of a popular local band called, Roman Holiday – has asked me to write some *hits* for the band. It seems they are being courted by two major labels at the moment, but both are telling the band, "We love your sound, but we need stronger, hooky material before we can push forward." So, I've been writing in their style for the past several weeks now. And if they are signed, well that would of course open some doors and some financial freedom for me. This is probably their best 'pop' song, check the band out here - <http://youtu.be/invtXR2VO3s>

I heard from Minco Eggersman. Thanks for sending him on over, I liked his music immediately! In fact, I asked him right away if I might be allowed to cover "God's Country", which I thought was *\*very\** Paddy. Great stuff! He reminds me of an even split between PS and The Blue Nile, another band I adore."

You can check out Minco at his website [www.mincoeggersman.com](http://www.mincoeggersman.com) – but in the meantime, please pledge (or send) Scott some cash to help manifest this amazing project. There are some surprising collaborators!

### **Joakim Milder's album 'Quoted out of Context'**

And it's a similar story with Joakim's album project:

"On Saturday 5 May we played our first concert with materials from Quoted out of Context, and it was really successful. I hope and believe that we will tour extensively in the fall and next spring.

The CD-release has been delayed, in an almost absurd way due to breakdown of negotiations with Record Labels. I will release it myself, but it won't make sense to do it until early fall."

## **Interview with Calum Malcolm**

*[Paddy's co-producer, engineer and music advisor]*

**Extract from the interview between John Birch and Calum Malcolm in Feb 2012...**

**JB: Tell us about your involvement in Let's Change the World with Music...**

CM: It was funny 'going back' to Let's Change the World with Music, as it was such an old recording. It was quite odd to hear the difference of the tone of his voice... a different age, his voice had changed completely, just different. We kept the original recordings of his voice.

He'd put the demos onto reel-to-reel and they'd been left on a shelf. I sent them down to an expert to do the cleaning. They did a lovely job transferring it in Pro Tools to make it safe, and I mixed it from there.

**JB: Can you comment of Paddy's guitar playing ability?**

CM: I think Paddy is a terrific guitar player and my only comment would be that he doesn't play enough, because there's very little guitar on Andromeda Heights, for example, and he's totally onto other things. We have talked about that quite a number of times and I think he's keen to play a bit. He's a great player – particularly, his rhythm is fantastic, and I'd love to hear more stuff. I think that it's a real strong point that he doesn't play on, interestingly.

**JB: I believe that it was Keith Armstrong's idea to dig out the old recordings. Was Paddy just as interested in getting them released?**

CM: Paddy was committed to the Let's Change the World with Music project, he never showed any doubts in going through the process, though he didn't really want to be involved. That's the whole thing about Paddy. He came up at the end to have a listen, though, he was very happy with it all. I did as little as I thought needed to be done. On the demo there was a drum machine, so I enhanced that side of things and did some rhythms – some things underneath it – to give it more of a 'current' feel, that's all.

**JB: Do you have a favourite Prefab Sprout song, or album?**

CM: Steve McQueen is a completely outstanding album for me – I utterly love it. When Love Breaks Down is one of my all-time favourite songs – it's just ferociously good – but I didn't know about how all of that came about. I'd never spoke with Paddy about it. When we do meet, it's all about what we're going to do.

**JB: You worked with The Blue Nile... are you attracted to singer-songwriter bands?**

CM: The Blue Nile in the early days was very much a band, and as time went on it became very much Paul Buchanan. Probably 90% of what I've done has been rock and pop music over the years – and a very small amount of classical music – relatively, anyway – a fair bit of jazz and traditional music. Classical music is entirely different because it's expensive due to the fact that there's usually a lot of people involved.

**JB: Who have you worked with in this field?**

CM: I produced Steve Martland's Patrol album (1994), which was very exciting. I remember Paddy liking that... a lovely string quartet. That was an interesting era, the early 1990's. Martland is a great composer – very dynamic. The

sessions are tricky because you work from scores and you have to be totally on your toes and you only have hours to do things. Large orchestral sessions, in particular, are tense. If you've got fifty or sixty people in a venue and you're there for two or three days, it's very expensive and you have to make absolutely certain that you have everything – lots of small chunks... the editing task afterwards is enormous. But you have to make sure that every single bar is perfect, so it's more stressful. Watching a really good classical producer working – which I'm not – is a real buzz, because they're just so 'on it'. Sir Charles Mackerras – I did a lot of stuff with him before he passed away – was just outrageous.

I've done quite a lot of work with Sir Richard Rodney Bennett – a great film score writer – a wonderful composer.

**JB: What is 'good production' for you?**

CM: Being a good producer is about being good with people, being able to manage people. You can let them down gently, chastise them properly without upsetting them... but I like to get the best out of people, but everyone's different and everyone responds differently. I think that's a lot to do with it. You need musical sensibilities and an understanding of what you're trying to get and what the artist is trying to get, making sure that those two things are compatible. Then, I really think a lot of it is to do with how you treat people and how to put them at ease... make them feel comfortable and know that you're working with them and not against them... although there are occasions where a lot of friction is a good thing as well... how to keep an edge.

It's complex – a whole raft of things that come together, but I do think the most important thing is to relate to people, because ultimately you're trying to get them to express what they're doing in the best way they can.

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**PREFAB SPROUT SCHEDULE FOR THE LONDON FLEADH**

**Thurs. 8th** Rehearsals at:- Studio 2, "The Depot"  
16-24, Brewery Rd. London N7.  
t! :020 7609 1366 fx:7609 6844

10.00 am. Load in  
10.56 am. Paddy & Martin dep. Newcastle - arr.Kings X 1.50p  
3.00 pm. Band arrival at Depot.  
10.00 pm. Curfew  
*Passes, Guest tickets & Parking passes to be issued today. Guests must have passes in advance.*

**Fri. 9th.** Rehearsals continue at Depot - times to be agreed  
Studio available from 10am. to 10 pm.  
*CALL KATE RAMSAY - 07803 170 916.*

**Sat. 10th.** SHOW DAY  
3.30 pm. Sprouts backline to be on site  
4.00 pm. Band departure time from Marriott Hotel.  
*(Neil & Jess can come to hotel or make own way to site as preferred.)*  
5.00 pm. All Sprouts personnel to be on site.  
6.15 pm. Kirsty MacColl finishes, - change over starts.  
6.35 pm. PREFAB SPROUT on stage  
7.20 pm. End of set. - load out.

Sun.11th. Geordies back to the hard north!

Hotel: Regents Park Marriott,  
128, King Henry's Rd., London NW3 3ST.  
t! :020 7722 7711 fx:020 7586 5822  
*Paddy & Martin at hotel 8, 9 & 10th.  
- Harry 9th only, Phil 10th only.*

607 - Mountie  
543 - Paddy



Call sheet from the last Prefab Sprout gig including the hotel room numbers!

Photo courtesy of Joe Grimes

## Let's Change the World with Music worth the long wait

By John Cody, Christian News, April 2010

"I've no time for religion, maybe doubt is a modern disease / then I look at you and here's what I do. I wear holes in both my knees."

So begins 'God Watch over You,' from Wendy Matthews's *The Witness Tree*.

Back when I used to compile year-end best-of lists for this paper, that album was my favorite release of 1994. Matthews' self-described "non-traditional gospel album" boasted a formidable song selection - of which that song, along with similar-themed 'Ride,' were highlights.

Both came from the pen of Paddy McAloon, best known as leader of Prefab Sprout. That group never quite cracked America; but in their heyday, they were favorites in their English homeland. Their 1984 debut album, *Swoon* served notice of remarkable talent. Thanks to intelligent, emotionally astute lyrics - not to mention a formidable wit and memorable sense of melody - McAloon has been hailed as one of the great composers of his generation, garnering favorable comparisons to everyone from Bacharach, Sondheim and Cole Porter to Lennon and McCartney.

1990's *Jordan: The Comeback*, a 19-song concept album addressing - among other subjects - faith and celebrity, was one of their most popular releases. In spite of healthy sales, the eagerly awaited follow-up was conspicuous in its absence.

McAloon's creator is present, and not silent. There is compassion for his creation: 'I am always near you, so don't think I can't hear you / I am present, I am calling in the sound when rain is falling / I wear the thin disguise of a lover's sobs and sighs.'

He cites Graham Greene's response regarding his return to Catholicism later in life: "I began to doubt doubt," as indicative of where he's at these days. "For me, a similar thing goes on when I read [books like Richard Dawkins'] *God Delusion* or whatever. I can agree with almost everything in them. But something in me - well, I'm a reasonable guy, and I'm cynical, and I'm rational. But I have no reason to believe that my reason is telling me everything. I think the songs sometimes come from that place."

McAloon returns to the gospel story repeatedly. 'Ride' reveals a keen awareness: 'I look around me and I see folks leading more constructive lives than me / They don't do this for reward, they are walking in the footsteps of their lord.'

Later, 'Sweet Gospel Music' offers a testimony of sorts: "My poor heart was heavy, my poor heart was stone / then I heard them, they were angels / and they were singing 'you're not alone, there is a peace (peace) you've never known.'"

'Earth: The Story So Far' does double duty, serving as the title track to another equally ambitious concept album: an as-yet-unreleased 30-song history of our planet.

The lyrics fit perfectly: "There was a baby in a stable, some say it was the lord...Why, if it's no more than a fable, should it strike so deep a chord?"

The song goes on to address the supposed struggle between higher education and faith: "Science broke the news, the only absolute is light...Wasn't that the message of the star on Christmas night?"

As the plug was pulled before the full band could begin recording, these are the original demos. That's hardly a concern; in spite of dated production values, the album stands on its own; fully-realized and more enduring than the vast majority of music released today.

While they've never officially broken up, Prefab Sprout eventually became less of a going concern. In hindsight, it was clear McAloon was cheerfully waving goodbye to fame and the pressures of commercial success.

The last decade has brought what he refers to as a "double whammy" of health problems:

Tinnitus -a severe hearing impairment that left him unable to sing without experiencing intense pain - and a degenerative eye condition that has to a large degree since been remedied.

Ever the pragmatist, he began listening to CB radio and call-in talk shows after losing his sight, which inspired his first solo disc, 2003's *I Trawl the Megahertz*, a fascinatingly unique effort. The disc includes a lyric he obviously took to heart; "I'll grow a long and silver beard and let it reach my knees."

Aside from the health issues, the married father of three appears content with his lot, composing daily, and rarely looking back. Despite a formidable catalogue of unreleased work (over a dozen projects written, recorded and subsequently abandoned) he's more interested in the creative process, as he explained recently in an interview with *The Independent*: "When I finish something I listen to it intensively for a short period, then never look at it again. And I'm not really that interested. But when I heard this I thought, 'Oh boy, this is good.'"

## Phil Robinson recalls his 'work' experience at Kitchenware Records

30 years ago, in Newcastle upon Tyne, I was 13. Every Saturday I'd tread a well-worn path in my black desert boots between HMV, Virgin, Volume Records and, for the huge bargain bin, Windows Music shop. I'd know where every band's records were. But there'd also be aisles and corners I'd avoid: the Metal section was scary and, strangely, smelt of hippy juice and the punk section just smelt. Probably farts and beer.

But 30 years ago, unbeknownst to me because I was too young, Kitchenware Records was formed. Keith Armstrong and Paul Ludford at the time ran a successful club called Soul Kitchen at Tiffany's - "New Sounds, New Hope, Newcastle!!!" it said on the flyer. And on the back of their biggest gig at the club, New Order, they set up a record label.

I got in touch with Kitchenware when I was brazen 15-year-old to do my work experience there. From then on I'd spend intermittent days or weeks there until I found other places to hang out - or more than likely, Keith and Paul got fed up with a stupid-arsed teenager hanging around.

Kitchenware Records didn't have the artiness of the other indie labels at the time like Factory and Postcard, but it did have the ambition and above all the passion. And unlike the other labels, it married its acts to a major record company, more a 'dependent' label than 'independent. This was quite unique at the time and it meant their acts could benefit from the majors' huge budgets.

Those bands on the label at the time have made their mark on pop's pantheon in some form or other. Whether through sheer fan devotion and industry name-checks: Hurrah! and Martin Stephenson and the Daintees or through international recognition and hits: Prefab Sprout and The Kane Gang. It was great as a 15/16 year old sat in the office in the middle of the eye of the storm. All the acts were having huge success: Prefab Sprout was about to release Steve McQueen and jetting around Europe on promo trips; The Kane Gang were having hit singles; Hurrah! had found their anthemic sound and Martin Stephenson and the Daintees were touring all over the shop. As well as making copious cups of tea and coffee (that bloody freezing toilet where the hot water was!) I would be thrown a box of tapes and asked to pick out the ones I liked. None were ever signed, but I do remember picking out a Lloyd Cole and the Commotions tape. I can also remember voting on The Kane Gang's Gun Law as the follow-up to their biggest hit Closest Thing to Heaven. It flopped.

Prefab Sprout has always been a favourite. I never thought they were the arch, art rockers they were portrayed as. I always thought they were a warm, funny band who produced songs which reflected that. Every time they were in the office, there'd be sharp banter and a hive of activity. And there were the kind gestures too, like Marty McAloon making me, the workie, a cup of coffee. Lovely man. Walk On got played to death on my decks and Swoon was completely different to EVERYTHING in the charts at the time; every time I put it on I was transported to exotic places like Jodrell Bank which I've since found to be anything but!

The Daintees were a brilliant live band. Martin Stephenson and his stories would mean gigs would go on for hours. I remember one gig was recorded and, during the song released on the b-side of Crocodile Crier, you can hear a friend of mine shout "Phil!" Trouble Town was my first and favourite Daintees song; it was summer in Newcastle and this was the perfect sunny accompaniment.

Hurrah! will always be the massive band they never were in my mind. The songs were big, bold, urgent and anthemic. The boys themselves were lovely. Just very warm Geordies who loved their music and loved performing it.

I remember Martin Brammer, the lead singer, coming into the Kitchenware offices looking very perturbed. He'd been followed around Newcastle by a bunch of gurlies for over an hour. It was the trademark cap that did it. He took it off and lost them. The stalkers were fickle in those days. Their first album - with two tracks from it here - was yet another summer favourite. The big hit, Closest Thing to Heaven was filmed at the local summer fair, The Hoppings. Loads of girls in pencil skirts and white court shoes!

## KITCHENWARE RECORDS TO CLOSE SHOP

Very sad news indeed. But it's not really surprising, nor is it the end of the world for Prefab Sprout fans.

Small independent record companies find it very difficult to survive – especially start-ups. The costs are really prohibitive. Keith Armstrong and Paul Ludford were quick to recognise that to limit the financial risks of having a record label, they must separate the label from the management arm of their business. That is why they have been operating as Soul Kitchens Limited from its incorporation on 14 June 1982. Soul Kitchens Limited is the holding company of Kitchenware Records Limited, with Keith Armstrong controlling the majority share within Kitchenware. The company is not wound up yet, so although the wind-up is not final, it does look likely. It's possible that the Kitchenware 'brand' could be sold, but again, it's unlikely.

The label has been close to this place before, having returned losses during a number of years. This has resulted in the label having to be extremely creative over the years. One such example of this was funds raised by venture capitalists in support of the Kitchenware act Sirens, as BusinessXL points out:

"The two music-focused VCTs managed by venture capitalist Ingenious Media have invested approximately £500,000 in the second album of British three-piece girl band Sirens. The deal is a joint venture with Newcastle-based independent label Kitchenware Records.

Duncan Reid, commercial director of Ingenious, comments: 'Sirens represent the best of modern British music and are exactly the kind of band which Ingenious is looking to support. They make great music, have a strong, supportive relationship with Kitchenware and have considerable commercial potential.'

The music-orientated VCTs have also backed album releases by Genesis co-founder Peter Gabriel, dance act The Prodigy and indie rock band Blackbud."

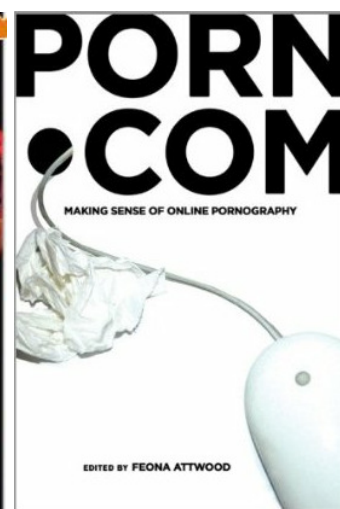
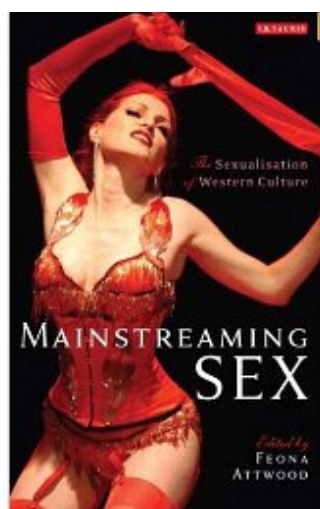
So the future for Prefab Sprout (or Paddy McAloon, as it is more commonly known as today) is that they/he won't release anything on Kitchenware Records, but Keith will very likely continue his role as manager for Paddy.

The dynamic of what a label does these days has changed completely since 1982. Keith Armstrong's strength, though most Prefab Sprout fans seem to feel the contrary, has been in being a "brilliant manager" (Muff Winwood) – and nobody close to the action over the years would ever suggest he's been anything other than an incredibly creative force, in enabling him to survive – and continue to survive – in the music business.

The money-making arm of the Soul-Kitchen-Ware entity has always been in the management arm of the business and I fully expect that to continue.

John Birch

## Whatever Happened to Feona Attwood?



We all know she sang backing vocals on the band's second single, The Devil Has All the Best Tunes, but what has she been up to?

Feona Attwood PhD is Professor of Sex, Communication and Culture at Sheffield Hallam University, UK. Her research is in the area of sex in contemporary culture; and in particular, in obscenity; sexualization; sexual cultures; new technologies, identity and the body; and controversial media.

She is the editor of *Mainstreaming Sex: The Sexualization of Western Culture* (2009) and *porn.com: Making Sense of Online Pornography* (2010) and the co-editor of journal special issues on *Controversial Images* (with Sharon Lockyer, *Popular Communication*, 2009), *Researching and Teaching Sexually Explicit Media* (with I.Q. Hunter, *Sexualities*, 2009), and *Investigating Young People's Sexual Cultures* (with Clarissa Smith, *Sex Education*, 2011).

Her recent published work has focussed on pornography, regulation, sexual agency, new forms of leisure, and research methods. She is leading an international research network on obscenity, funded by the AHRC. She is also writing about controversial images and contemporary debates about the sexualization of young people. Her current book projects are *Sex, Media and Technology* and (with Vincent Campbell, I.Q. Hunter and Sharon Lockyer). *Controversial Images*.



### Unreleased Paddy McAloon Projects

The expert in this field is Bjorn Wahlberg, who is compiling a feature for the upcoming book. But to whet your appetite (no pun intended), we'll finish with an alphabetic list of A to E-titled songs that we're aware of.

From album projects such as *Total Snow*, a Phil Spector tribute album, *The Atomic Hymnbook* and *20<sup>th</sup> Century Magic*, Paddy has dozens of projects that shall very likely never see the light of day...

<b>BMI Work N°</b>	<b>BMI Work Title</b>	<b>Date Written</b>
Unregistered	After the Crash	April-May 1991
20322	ALL BOYS BELIEVE ANYTHING	1988-1989
26378	ALL THE WORLD LOVES LOVERS	1988-1989
6699970	AMBASSADOR	
6699932	AND CHESS IS BEYOND ME	1977-1983
3996066	ANDROMEDA HEIGHTS	Summer 1995
6731009	ANGEL OF LOVE	Sept 92-April 93
Unregistered	Angelina in 3D	2003-2004
3996067	ANNE MARIE	Summer 1995
51494	APPETITE	Pre 1985
3996153	AVENUE OF STARS	Summer 1995
6699933	BEAR PARK	Pre 1988
Unregistered	Beautiful Russian Spy	April-May 1991
6699934	BIZARRE	1971-1980
Unregistered	(Uncle) Blue Automobile	1972
3997289	BLUE ROSES	Summer 93-Feb 94
131175	BLUEBERRY PIES	Pre 1985
137440	BONNY	1977
6699985	BOY LET LOVE TAKE OVER	1990
6561764	BUT WE WERE HAPPY	1997-1998
186130	CARNIVAL 2000	1988-1989
187885	CARS AND GIRLS	Early 1985
6699935	CHARITY	
6699936	CHERRY TREE	March-July 1980
Unregistered	Columbus Dreamed America	1993-1994
Unregistered	Coming Home	1976
6699937	CONSTANT BLUE	March-July 1980
5551990	CORNFIELDS ABLAZE	2000
248453	COULDN'T BEAR TO BE SPECIAL	June 1983 solo demo
1934872	COWBOY DREAMS	Summer 93-Feb 94
260323	CRUEL	July 1983
265430	CUE FANFARE	1977
Unregistered	Danger and Me	April-May 1991
276858	DANNY OF THE DANUBE	Pre Oct 1980
Unregistered	Davina	2003-2004
Unregistered	Death Star	1990 master
295961	DESIRE AS	Pre 1985
298074	DEVIL HAS ALL THE BEST TUNES	Rec Sept 1982
6699938	DIANA	Pre April 1983
Unregistered	Diana (different song)	1993 demo
6699939	DIGNITY	1971-1980
6699987	DOING A GARBO	May 1991 solo demo
6699940	DON QUIXOTE	1983 demo
327502	DON T SING	1980
333333	DONNA SUMMER	1977-1978
333676	DOO WOP IN HARLEM	1988-1989
Unregistered	Downmarket	2003-2004
1934879	DRAGONS	Pre 1994
348318	DUBLIN	1985
6731007	EARTH THE STORY SO FAR	1993
3997688	ELECTRIC GUITARS	Summer 1995
368931	ELEGANCE	June 83 solo demo
Unregistered	Elegy For a Ramraider	1998
Unregistered	Elvis	1993-1994
374282	ENCHANTED	1986-1987
4005862	END OF THE AFFAIR	Pre 1997
6561888	ESPRIT DE CORPS	1997-1998