

sarah newsletter

april 1993 no.3

Orange this time I think.

In celebration of the fruit.

And we'll start with a brief round-up of what's happened over the last 3 months, since some of our release dates proved a little deceptive...

Well - SARAHs 70 to 73 have all entered the world safely and look lovely.

SARAH 70 was a small square multicoloured fanzine package enclosing a small circular see-through flexidisc - a live recording of **BLUEBOY**'s "Cloud Babies" (from a gig at The Mean Fiddler last summer); it was, and is, available from us for 50p + SAE. Incidentally, sending SAES smaller than the record doesn't honestly help (you'd be surprised how many...) - nor do foreign stamps on the envelope, since we don't live abroad, though I suppose it's a gesture. As is this: [visual joke - doesn't really come across on paper]. You're all a bit bloody strange at times, aren't you? No offence.

SARAH 71, meanwhile, was **SECRET SHINE**'s "Loveblind" - recipient of no less than 3 plays on Mark Goodier, apparently - something we'll have to take on trust, obviously, though a letter yesterday asking them to play a Sixth Form College in Taunton would tend to imply its truth. Youth-pop explosion yeah. And runaway winner of the coveted Sarah Swirly Green Sleeve Award.

SARAH 72 was **THE SUGARGLIDERS**' awesome "Ahprahran" - it's apparently an ancient Aboriginal word for "3-track EP", incidentally, long fallen out of usage since the ancient aboriginals didn't actually know what a 3 track EP was. Kangaroos, yes - say "kangaroo" to one and he'd come over all misty-eyed and burble on for weeks; say "3-track EP" and he'd creep off and sit under a eucalyptus for 5 days looking moody and unapproachable. Handy hint: for those who still can't fathom whether the alphabetical racks in Our Price go across or down, or whether it runs horizontally from one rack to the next or goes all the way down one rack first, we've made this record especially easy to spot by putting a blue lawnmower on the front (though don't get it muddled with the new "Blue Lawnmower Mix" of the second [re-issued] Frank & Walters single [with postcard], to which it bears a striking resemblance, as do I).

And **SARAH 73** was a new EP from **ACTION PAINTING!** - "Classical Music", two minutes torn from a teenage heart, spinning the hard flip-side to our usual parochial whimsy. You grow up fast in a dockyard-town: busking for trade round the tattoo-joints, ten quid for a Saturday Night Special - these boys have seen it all - the fighters and the drunks, the losers and the lost, they've tasted the rum on their breaths, stroked the parrots on their shoulders -

All these singles also appeared on CD, as does everything for now, since CD sales are certainly keeping pace with vinyl and, on export, far outstripping. In the UK we still get a distorted view, and it's only when letters arrive from (say) people in the middle of America claiming they're unable to buy a new **STYLUS** that you realise what a pointless and **UNFAIR** gesture it is to not do CDs - uncomfortable though we still are with many aspects... But then, we are uncomfortable people, as anyone who's sat on us recently will testify.

Speaking of America - a quick apology about the "sleeveless records" that made their way to parts of The States - no, not a new summer-range for when the air-conditioning's broken, or a provocative Green Statement along the lines of Bold Re-fill - more a slip-up by Revolver's Export Department, who shipped 80 **SARAH 71**s to Cargo Distribution in Chicago before we'd sleeved them up. We've now sent our spare sleeves off to Cargo, but if you are still lacking one, um - well, eventually we'll re-press, I guess, and have a few more, so ask us in six months or so... We'd require proof-of-purchase, of course - a note from the retailer saying "our staff are so stoopid they didn't even realise this record was supposed to have a sleeve", signed by the staff, should suffice.