



## VIVIEN GOLDMAN

### Revolutionary (Songs 1979-1982)

STAUBGOLD

#### Short but sweet collected works of punk pioneer

Even if she'd only recorded 1981's "Launderette",

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Goldman's place in the post-punk firmament would be guaranteed. Deceptively light-hearted, "Launderette" itself is inter-personal politics at a human scale, exposing the quotidian realities of romance, while the flipside, "Private Armies", is made of even sterner stuff, documenting urban pressure in a similar vein to the Fatal Microbes' "Violence Grows": "*The skinheads beat shit out of a person on the pavement, blood everywhere.*" Recorded in The Manor during downtime for PiL sessions, Goldman called in some heavy favours for the single, with John Lydon and Keith Levene, Robert Wyatt, Vicky Aspinall (The Raincoats), Steve Beresford (General Strike) and George "Levi" Oban (African Headcharge) all contributing. It's only part of the story: *Revolutionary* also features Chantage's "It's Only Money", a one-off with Eva Blouin, and cuts from Goldman's tenure with The Flying Lizards. These vignettes all treat genre as malleable, with Goldman finding the sweet spot between post-punk, pop, experimentation and dub – the latter particularly in evidence on "Private Armies" and "It's Only Money", which feature depth-charge production by Adrian Sherwood. A radical connector, Goldman's music journalism – both written and recorded – still inspires.

**EXTRAS:** None.

JON DALE

# REVELATIONS

Vivien Goldman talks "one-per-cent-ification"

► "It keeps coming back to community," Vivien Goldman reflects, talking about her 1979 single "Launderette", now compiled, alongside her Flying Lizards and Chantage collaborations, on *Revolutionary (Songs 1979-1982)*. "Back then, I went out in



the street, there was a village, you'd see loads of people you knew, go off and have a coffee. But I've seen this in London and New York, the gentrification and the one-per-cent-ification of everything, it's harder to create those communities for artists coming up now."

The community around Goldman was a who's-who of post-punk London, with dub, punk and prog figures all in on the fun – from members of PiL and The Raincoats to Robert Wyatt. "It was just a sound I wanted to hear," she continues. "On 'Launderette', I didn't know what people were going to play. The people on it, this eclectic mix, they were people I loved; it was a family affair." But the common thread for all the participants was desire for demystification, for honesty in reporting. "I guess that was a *vérité* thing," Goldman concludes. "It was a very unromantic time, very pragmatic about love and sex. That was my aesthetic, where I was at." JON DALE