

ELECTRIC RENTBOOK

Kirsty MacColl Homage

Issue 5 - October 2000



HAPPY BIRTHDAY KIRSTY!

Electric Rentbook

Issue 5 - September 2000

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Lisa-Jane Musselbrook at Major Minor Management, for her continued support and help above and beyond the call of duty.

Pete Glenister for taking time out to answer my questions.

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David Hyde for continued use of his Apple Mac.

Mojo Collections magazine for the mention in their fanzines section.

Catherine Allton and Brandon and Sofi-Maria Scaife for putting up with my Kirsty and Stranglers obsessions.

You lot for your impeccable musical taste.

England 2 Colombia 0 Winners 2 Discs 1 (each)



Congratulations to **Steve Jones of Camborne** in Cornwall and **Jonathan Oakley from St. Neots** in Cambridgeshire.

They were the lucky winners of our competition to win a signed promo copy of *England 2 Colombia 0*. Highly collectable, due to the fact that it isn't going to be released commercially.

Thank you to all the people who entered the competition, once again a terrific response, and don't despair if you weren't a winner this time because coming up in future issues of *Electric Rentbook* we'll have more chances to win Kirsty goodies.

The answers to the questions are as follows:-

1. Kirsty's first single, which was successfully covered by Tracey Ullman was *They Don't Know*.
2. A New England was a cover of Billy Bragg's song.
3. Three of Kirsty's singles have had picture disc versions released - *They Don't Know*, *A New England* and *He's On The Beach*.
4. Kirsty guested with *The Pogues* on their 1987 christmas single - *Fairytale Of New York*.
5. The three singles covers were - *My Affair*, *They Don't Know* and *Days*.



WHAT'S BEEN HAPPENING THEN...

A blast from the past...

One thirty in the morning of Friday 11th August and Kirsty was the featured artist on Radio 2's "Session Vault". Charlie Jordan (and that's a female Charlie), standing in for the holidaying Janice Long played *Don't Come The Cowboy With Me Sonny Jim* recorded for a Radio 1 session in 1989. This version of the song is the one available on the *What Do Pretty Girls Do?* album.

Kirsty the Record Reviewer

The Mail on Sunday, on 20th August, had Kirsty reviewing the new albums by Wyclef Jean and Roxy Music, along with the long awaited new single from World Party.

The Wyclef Jean album - *The Eclectic* - received a ★★☆☆ rating and she said that "It's disappointing. I was somehow expecting more." Personally, I think Kirsty was probably being over generous awarding Wyclef a two out of five rating. I think the guy represents a lot that is wrong with today's music scene and, although I haven't heard the album and I have no wish to, I'd have probably given it a big fat zero! Much more to my taste and, judging from her review, more to Kirsty's taste is the Roxy Music - *The Early Years* compilation.

Awarding it a maximum ★★★★★, Kirsty remarked "It is great to remember that Bryan Ferry had a truly unique voice before he became a full-time toff." She also recalled how in around 1977 she took her vinyl 7" copy of *Pyjamarama* to a party and someone nicked it and she concluded that the new collection is worth buying for that track alone.

So, what of the man who wrote the "single of 1999" which Fatboy Williams has

claimed for his own. I speak of the song *She's The One* and the man who originally penned it, Karl Wallinger (the man behind *World Party*).

Kirsty awarded *World Party's* new single -

Here Comes The Future a ★★☆☆. Taken from the new album *Dumbing Up*, Kirsty commented that "lyrically he's kept it pretty simple to the point where it's almost cliched, but musically there is everything going on, including, possibly, the kitchen sink. Anyone expecting the Beatlesque jangle of *Message In The Box* might be surprised at the soul slant on *Here Comes The Future* but after a couple of listens it proves quite catchy."

Bette Midler, In These Shoes?

American songstress Bette Midler has recorded a cover of *In These Shoes?* for her new album, due for release in the US on 3rd October.

Bette will be known to most of you for her songs *Wind Beneath My Wings* and *From A Distance* and her acting in films like *Ruthless People*, *The Rose* and *Beaches*.

She'll also be known to UK readers as the inspiration behind Kenny Everett's character *Cupid Stunt* (which was done in the best possibly taste - let's hope Bette's cover of *Shoes* is!).

More tour dates. . .

Yes, t's true. Kirsty and her band shall be playing more dates in the UK - that's the good news. The bad news is they'll only be playing two dates.

Catch Kirsty at **Warwick Arts Centre on Friday 27th October** and **London, Shepherds Bush Empire on Saturday 28th October**.

These two dates will be your last chance to see Kirsty live this year.

GIG REVIEW

EDINBURGH THE VENUE -

15/5/2000

It was a very hot night and the doors of The Venue were to be kept open all evening. Those who passed by got to see the entire gig for free! Kirsty emerged just after 10 p.m. to huge applause.

She looked very good, not as nervous as she has been when playing in Glasgow. The band quickly launched into *Us Amazonians* which received much praise at the end. After a few songs from the new album, *Free World* was played. It was obvious that Kirsty and the audience still enjoyed these songs. *In These Shoes?* however became the overall winner of the night. The audience went wild and it certainly gave the band a boost! All the hits followed, with an excellent rendition of Antonio Carlos Gobim's *How Insensitive* - let's hope it's a B-side soon.

To end the night we had the wonderful *My Affair* and the legendary song which couldn't have made the night more special. Well done Kirsty MacColl!

Thomas Ovens

Set List - Edinburgh The Venue 15/5/2000

Us Amazonians
Nao Esperando
Mambo De La Luna
Free World
Head
Autumn Girl Soup
Celestine
In These Shoes?
England 2 Colombia 0
Wrong Again
Days
Don't Come The Cowboy With Me Sonny Jim
Treachery
Walking Down Madison
A New England
How Insensitive
My Affair
There's A Guy Works Down The Chipshop
Swears He's Elvis.

Introduc

Longtime Kirsty guitarist, co-writer and co-producer. The man always stage right when Kirsty plays live, Ladies and Gentlemen I give you Pete Glenister . . .

I know in the past you've worked with Alison Moyet. Who else has benefited from your guitar playing and your songwriting and production skills?

As a guitar player, I was Terence Trent D'Arby's band leader for the *Hardline* album and tours and since then I've mostly worked with the young ladies you mention (*Alison and Kirsty*). In between I have worked with quite a few artists, most notably *Annie Lennox*, *The Spice Girls*, *Mary Coughlan* and *Geoffrey Williams*.

I also wrote songs and produced albums for *Mary and Geoffrey*. Over the past few years, most of my spare time has been spent writing and producing for Irish band *The Picture House*, (**who you might have seen if you were at the Fleadh or watched VH-1's coverage of this festival- Ed.**) whose third album I am about to start. The last album went platinum in Ireland and I hope the next one will break through over here. I've also been writing for *Holly Palmer* who is from New York and sings sweetly in D.

I've also written songs in the past for the likes of *Gladys Knight*, *Frida* from Abba, *Terence Trent D'Arby*, as well as some that made a lot more money but I'd rather not talk about!

Have you ever had any desire to be the 'front man' in a band?

Only for 15 minutes!

ing Pete Glenister

When did you first work with Kirsty and how did the collaboration come about?

We first met while working on a solo album for *Frida* produced by Steve Lillywhite in Paris in about 1984. I then did the arranging and guitar playing on *A New England*.

On the BBC Music Live coverage, Kirsty and a slimmed down version of the band appeared on BBC2 and Phill Jupitus introduced you as "All you can eat" - what's that all about then?

I have no idea. You're asking the wrong person, you'd have to ask Phill Jupitus. It was about one o'clock in the morning and he just came out with it.

Away from work, do you see a lot of Kirsty and the rest of the band socially? Are we ever likely to bump into you all down the pub on a night out?

I see a lot of Dave Ruffy as he lives round the corner from me and we work together quite a lot. Unfortunately, Kirsty has the nerve to live all the way out in Ealing and both Dave and I are South East London boys, so its rarer but we still manage it now and again.

Which gives you more enjoyment, touring or recording?

Touring. Its the next best thing to the next best thing to sex! And there is nothing quite like *Wolverhampton* on a wet and windy November night!

What's the worst record you've ever made - and the best?

Don't ask about the worst, but the best is probably *In These Shoes*?

If you weren't a musician, what would you be?

I was trained to be a heart surgeon when I got my first record deal.

Who have been your main influences?

As a guitar player, *George Harrison*, *Steve Cropper*, *Link Wray*, *Nile Rodgers* and, of course, *Hank Marvin*.

As a writer *John Lennon*, *Brian Wilson*, *Elvis Costello* and *Thom Yorke*.

Who, either living or dead, would you most like to work with

Someone I could have a role with as a guitar player and a writer and maybe as a producer too. Probably *Aretha* around the *Jerry Wexler* period in the mid 60's.

What was the last record you bought?

Asian Dub Foundation, *Muse*, *Coldplay* and a *Frank Sinatra* Compilation.

What is the best album ever recorded?

An impossible question! The first ones that spring to mind are *Revolver* or *Pet Sounds*, maybe. It's really hard to answer as there are so many.

What was the last gig you went to see and what's on the Pete Glenister stereo at home?

The last gig was *The Eels* and I'm playing the albums I've just bought and mentioned above as well as *Dr John's Nightripper*, the last *Beck* album and *Travis' The Man Who*.

What was the first concert you ever saw?

Its hard to remember because I'm so old! *Led Zeppelin* at *The Ally Pally* in about 1972 is the first major gig I remember going to.

Did you take part in the Ian Dury tribute concert?

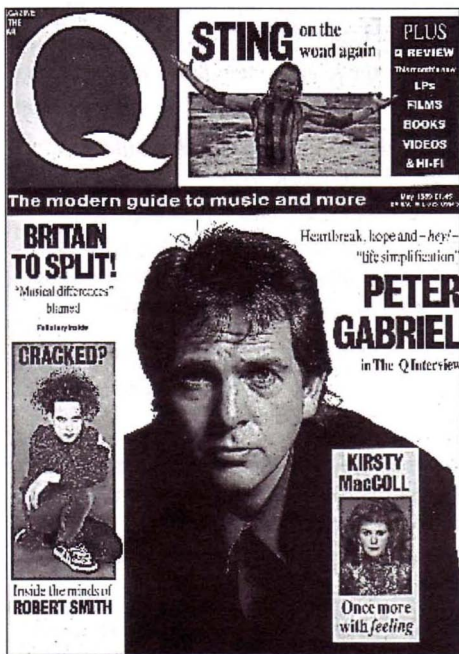
No, *The Blockheads* can probably handle it better than me!

Finally, tell us a secret about any other band member

Elvis Presley is alive and well and living in *Forest Hill*!

FROM THE ARCHIVES

In the second of our occasional series, where we delve into the archives and reproduce old features and interviews with Kirsty taken from the British music press, we go back to May 1989 and the release of *Kite*, and a feature from *Q* magazine written by **Phil Sutcliffe**.



Kirsty MacColl is much in demand as the single-handed supplier of "Beach Boys" backing vocals to the discerning megastar. Now, with a bold and characterful solo album, she threatens to move centre stage.

In a London hotel room Kirsty MacColl perches on a pink bedspread beneath an exquisitely fussy rose-print canopy which might more aptly have framed a portrait of Barbara Cartland and remembers something quite horrible - playing live. She has hardly stepped on to a stage for eight years now because the last time she did, it scared her to death.

"When *There's A Guy Works Down The Chipshop Swears He's Elvis* was a hit in 1981, I did a tour of the Irish ballrooms", she says, laughing as you do at terror recalled from a safe distance. "The audiences were nice, they

just wanted to hear the single, but all I felt was fear. When that happens I throw up and I gabble.

Our set was supposed to last an hour and a half and the first night I got through it in 35 minutes! I remember all these bemused faces in the front row staring at me. I came off and while I sat in the dressing room shaking, the band went into a couple of blues standards. I could hear my manager shouting at them, 'Drag it out! Drag it out!' I had to do the whole set all over again to fill in time."

So she removed herself from the concert firing line which, in terms of active pop stardom left her with only two problems being photographed ("I hate having my picture taken, I always look such a dog") and walking the streets ("I can't stand it when people recognise me") With so little of the sheer brass neck normally regarded as essential to her calling, it's no wonder her career has been such a sporadic affair thus far.

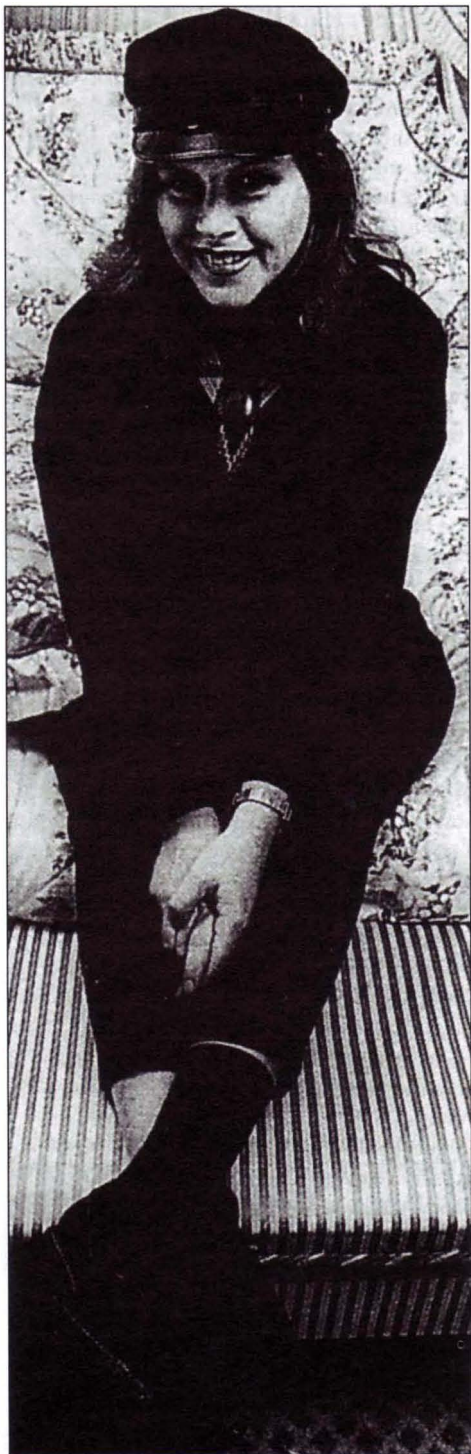
Strange really, because she grew up in the business, though not the deep folk background often presumed. Her famous father, Ewan MacColl, a doyen of British folk music renowned for writing *Dirty Old Town* and *The First Time Ever I Saw Your Face* (successfully covered by Roberta Flack), split with her mother, a choreographer, when Kirsty was still a toddler. He went on to sing with and marry Pete Seeger's sister Peggy. Kirsty just saw him for Sunday visits so the music which entered her bloodstream came from a very different source.

She swears that, at age six, hearing 'Good Vibrations' changed her life. "My brother had the single and to me it was, That's it! I knew that that was what I wanted to do " She meandered through school then a year of art college in Croydon, her home town. She cleaned flats, worked in a record shop,

"Waiting for my life to happen," she says. It began for real in '79 when Dave Robinson, MD of the then-magical Stiff Records, took a temporary shine to her. Her first single, *They Don't Know*, was an "airplay hit" and a good enough song to give Tracey Ullman her best seller when she covered it (on the same label) in '83, but Stiff dithered over Kirsty's follow-up and then dropped her, ironically just prior to her Top 20 breakthrough with *Chipshop*. Polydor, the lucky beneficiaries, clearly didn't have a clue what to do with her either, perhaps failing to accept her proven appeal because there was no convenient category to explain it. Bimbo sexpot? Mercifully not. Singer-songwriter then? You couldn't give them away with Green Stamps in the early 80s. An album and another single flopped. A second album was never released She concluded that she had become a tax loss. By mutual consent, further options on her recording career were not taken up - and she moved back to Stiff on "a better the devil you know" basis.

Meanwhile, though, working as a backing singer on Simple Minds' *Sparkle In The Rain*, she'd met producer Steve Lillywhite, initially without paying too much attention to him "I was so in awe of singing with Simple Minds that it never occurred to me," she says. "When he rang up a couple of times I thought, Oh, maybe he'll ask me to do Big Country too" But that wasn't it. They married in '84 and by the time she was shooting the video for her version of Billy Bragg's *A New England* she was, very visibly, seven months pregnant. Within an hour of Stiff ringing to say the single was up to Number 7 she went into labour That was Jamie. Louis followed 18 months later.

"It was weird. I'd never imagined having babies," she says "I'd never imagined getting married, thought I'd be, well, a full-time miserable old sod. Instead, she loved it. But, not surprisingly, she hit writer's block and, alarmed by visions of herself turning into a "glob" of earth motherhood, she took every chance of session work that came her way. Naturally, her husband's connections as one of



the decade's hottest producers, with credits from U2 to Peter Gabriel and XTC, was no hindrance. She had something special to offer too, though: the call for MacColl goes out when the regular two or three - woman teams of backing singers just don't fill the bill. What diverse luminaries like The Rolling Stones, Talking Heads, Robert Plant, The Smiths and Van Morrison want is her female "Beach Boys bit": banks of harmonies, sometimes 16 or 20 tracks thick, with the particular sound that derives from being fashioned entirely from one voice. She can slot her vocal lines in with the precision of a programmer and much faster, a more than useful stock-in-trade.

In '87 she bought herself out of the Stiff deal, and for a lot less than it would have been if she had waited until after her duet with Shane MacGowan on The Pogues' *Fairy Tale Of New York* reminded the music industry of her existence. This time it was Virgin who took her on, doubtless appreciating the renewed marketability of witty, intelligent women. They also knew that Kirsty would be relatively cheap to run, while guaranteeing state-of-the-art sound because she planned to do all the groundwork with her husband in their home studio in Ealing, West London, and would secure musical quality control by pulling in an array of supersessioners: the album eventually featured contributions from Johnny Marr, Dave Gilmour and Pine Palladino, the electric bass maestro, among others.

"Studios are usually enormous, womb-like places where you can't tell whether it's day or night," she says. "At home the studio has a window, you can actually look out at real life." Anyway, their kids would hardly let them forget the time: early rising, barging in from nursery school for lunch. Helped by a live-in nanny, they wrapped their traditional rock 'n' rolling day around the children's needs and got stuck into the album from "bedtime" to the small hours - and even managed to keep their relationship on an even keel. "It's easy working together because he knows what I want and I know he knows and he knows I know he knows, although I must say when I do a session for him I always think I should be

louder. But then, he's responsible for the overall sound and I'm just listening to me, me, me. Given the choice I'd always want him to produce my records because I think he's the best".

The result of their collaboration, *Kite*, goes a long way towards meeting her ideal of "really good pop songs", a humorous accessible record that avoids appearing to be her bid for "serious" solo artist credibility. Contradictory musical ingredients help: her own lead vocals surely, if involuntarily, harking back to the hard finger-in-the-ear style of traditional folk while guitars jangle around like The Beatles on their early Buddy Holly covers and her massed tiers of Beach Boys backing honey up the harmonies. Lyrically the first single, *Free World*, typifies her barbed approach to sex and politics. An attack on Thatcherite yuppiedom, it implies that the harsh attitudes responsible for closing hospitals and schools will inevitably carry over into people's approach to all opportunities, especially emotional ones pointed up by the ribald chorus '*Got to take it, got to grab it/ Got to get it up and shag it*'. Words like "tits" and "sod" appear in the other songs, her deliberate stance against the "girly" coyness traditionally associated with the solo female singer.

And she *will* beat her stage fright. She's determined. "Doing a few gigs with The Pogues gave me the chance to get back into it without being the star who's got their name up over the building. I still shake at the prospect but, God, nearly 10 years on, I should be able to deal with it. After having two kids you ought to be able to do anything.

If and when, there could be employment opportunities on offer for anyone who can sing exactly the way she sings (she thinks) "The hardest thing is reproducing my harmonies live. I'm interested in hearing from people who sound like me - asexual, deadpan no bleeding all over the carpet. Boys or girls. It doesn't matter as long as they're not trying to do the big warm thing like Aretha. It's more Hank Williams I aspire to, like cheesewire going through you. That would be brilliant."

HOME TRUTHS



Kirsty appeared in the Daily Mirror, way back on the 13th May, in their "home living" pages. Here we reproduce the feature for those of you who may have missed it.

Kirsty lives in West London with her boyfriend and the two children from her former marriage. She spoke to *Peter Robertson*.

When did you first leave home?

When I was 18, I moved in with my then boyfriend into a flat in Thornton Heath, near Croydon. The bloke who lived downstairs was constantly beating up his girlfriend, which was scary. I wanted to move to London anyway.

So did you?

Yes, I moved to a block of flats in Chiswick which was infested with cockroaches. I've since lived in Pimlico, Kilburn, Shepherd's Bush and Labroke Grove.

What can you tell us about your present home?

It's great and it's big. I've got five bedrooms, a studio and a lovely garden where I spend as much time as possible. The house has a strong Mexican influence running through it.

Are your gold discs hanging on the walls?

No, I've given them all to my Mum. She really likes them and I can't be bothered.

Do you have rock star parties at home?

I don't know about rock stars - but I do have good parties. When I first moved here, my ex-husband was working with the Rolling Stones. Keith Richards helped us move some furniture!

Do you have any current plans for your house?

I've got a bathroom which needs a lot of work and I'm hoping to do that this year. There are long periods of time when I have no money and can't do anything to the house. Then there are other periods when I'm earning money, but don't have time to do anything. So I'd like to have enough money to do something when I have the time to do it.

Have you ever fancied a country mansion?

No. The country's alright to visit, but I wouldn't want to live there - I'd rather live in London.

Do you imagine staying in your present home long?

As long as possible. I really like it, especially my garden. I love watching trees I've planted growing up, and the changes of season in the garden. As long as I can afford to live here, I will.

Electric Tenants have their say...

Jennifer Sykes of Oxford left the following message on Kirsty's e-groups site:

Hi all!

It is indeed a good time to be a Kirsty fan and having received issues 3 and 4 of Electric Rentbook (3 waiting for me upon return from holiday, 4 arrived on Saturday) I'd just like to add my voice to the fellow zine enthusiasts.

When I first became a Kirsty fan at the age of 11 this was the sort of thing I dreamed of and it still gives me a thrill to think of all the others out there who appreciate her music like I do. Of course, now this is evident every time I check my e-mails but Electric Rentbook is such a treasury of Kirsty related miscellanea that it reaches the parts other homage cannot reach! I love the car sticker as well - unfortunately I don't yet have a car to put it in so it's stuck up in my bedroom window.

I'm often surprised at the unexpected places I hear Kirsty songs playing and certainly I was when I was in a pub in Tubingen a couple of weeks ago and *Fairytale Of New York* suddenly came out over the stereo.

Richard Ellis of Bangor wrote:

Dear Graham,

I've been meaning to write for ages to congratulate you on 'Rentbook' which is fantastic!

It's great to know that I'm not the only one whose crazy for Kirsty.

P.S. I don't like Robbie Williams either.

(Hoorah - that's what I like to hear - Ed)

Jim Harrison of Burgess Hill wrote:

Dear Graham,

Thanks for continuing to send me further issues of Electric Rentbook. As I believe I told you in my original enquiry, I'm really only a lukewarm Kirsty enthusiast (an Electric Squatter?) but I enjoy reading your 'zine nonetheless.

Your reprint of the Smash Hits feature reminded me that I'm convinced I saw the *Drug Addix* opening a show at London Lyceum in late '78. As I recall there were two bands on after them and the headline act was American (I've narrowed it down to *Johnny Thunders*, *David Johansen* or *The Runaways*). Can you or your vast network of devotees confirm such an event took place?

Also, regarding the 'single' version of *England 2 Colombia 0*, who on earth decided the word 'scumbag' would be more radio-friendly than 'bastard'? Myself, I was more offended by the lazy over-use of the phrase 'serial liar' in an otherwise magnificent lyric.

Ed - Well, it's over to you lot, can anybody confirm for Jim whether the *Drug Addix* gig at the Lyceum took place?

Also, Jim - thanks for the terrific picture of *The Strangers* that you sent me.

The Birthday Girl

October the tenth is Kirsty's birthday and on behalf of all the readers of Electric Rentbook, I offer birthday wishes to the Electric Landlady.

Being the gentleman that I am, I won't reveal Kirsty's age - no doubt most of you know it anyway!

Other people in the music world that share Kirsty's birthday are Chris Lowe from The Pet Shop Boys, born on the same date and year as Kirsty, and Midge Ure, David Lee Roth, Tanya Tucker and ex-Spandau Ballet turned Eastenders actor Martin Kemp.

eGroups Diary

Introducing the first of a regular feature to *Electric Rentbook* where Ross McMichael tells us what's been discussed on his Kirsty MacColl e-mail discussion group.

August - This month Kirstymailers have been mostly discussing the following!

We welcomed new members to the list this month. One that chose to introduce himself - Jess from London shared his Top 10 Kirsty songs with his Top 3 being: 1. *The One and Only*, 2. *You and Me Baby*, 3. *All I Ever Wanted*

Another new gal - Michele from Virginia (yes we're a very cosmopolitan list!) introduced herself with this post: 'Ah, *Tropical Brainstorm*. Shall I tell how I listened to it so loud once driving home that my ears were ringing by the time I got home? Or shall I admit to probably annoying the heck out of my neighbours when singing "Us Amazonians?" perhaps I'm not the only one?! (grin)' A few of us confessed that, no, in fact - she wasn't the only one!

Melissa remarked that she'd been listening to *Kite* non-stop lately and Chris responded with 'Kite is a joy. Maybe Kirsty's finest moment'. So of course the debate followed as to Kirsty's best album! It's definitely a toss up between *Kite* and *Titanic Days* with *Tropical Brainstorm* hot on their heels.

Chris' response to the news that Bette Midler is to cover 'Shoes' was a simple but eloquent 'Crikey!!!' New boy Jess was equally surprised: 'The self-proclaimed Divine Miss M to cover a song by the REAL Divine Miss M! Wow!'

Angela shared a smashing story with us: 'I'm going to have to agree that *Titanic Days* is Ms. MacColl's finest moment. Furthermore, *Soho Square* is the best song ever, in my opinion. I can never get enough of it. On a personal note, I met my English boyfriend for the first time in London last month. When we had originally arranged to meet, I asked him to meet me in *Soho Square*. I'd had a bad experience with someone who kept me waiting in London. Anyway, to make a long story short, I sent him the song, he loved it, and we agreed to live the entire Kirsty experience. I'll never forget the moment the taxi drove into *Soho Square*, and there was Andrew, waiting for me. Now, not only is *Soho Square* my favourite song, but it's the song that reminds me and my boyfriend of our relationship. I guess you could say it's our song. I know it's kind of silly to meet someone somewhere based on a song, but now I'll always have wonderful personal memories attached to *Soho Square*.' Hopeless romantics sighed everywhere!

After the revelation that Bette Midler may be covering *Shoes* I asked which artist would you most like to hear covering a Kirsty song and what song would it be?

Chris would 'love to hear Kirsty singing *Dear John*, which she wrote for Eddi Reader. Eddi does it wonderfully: it fits her beautiful voice and she inhabits it totally. Still, a Kirsty version of this heart-breaking song would be a treat.'

Rich from Nashville agreed: 'this is an absolutely brilliant song. Eddi's version is great (she's another of my favourite singers), but I'd love to hear Kirsty sing it herself. And on a related note, I'd really like to hear Billy Bragg sing his own "As Long As You Hold Me."'

Alan's witty response: How about "*Fabulous Garden*" by Charlie Dimmock (she must be due a recording contract), or "*Bad*" by Nick Bateman (backed with "*Can't stop killing you*"), and perhaps Carol Vorderman could do a turn to "*Celestine*". Gail Porter would be a snip for "*Happy*" and I'll get my coat now then.'

This month, off topic threads included amongst others Aimee Mann's new '*Bachelor Number 2*' album, Cliff Richard and Owen Paul (don't ask!) If you want to join the gang, go to

<http://www.egroups.com/group/kirstymaccoll>
More mails next issue.

Contributions wanted

How would you like to have your review printed in the pages of *Electric Rentbook*?

Please send me your contributions, not just live and record reviews but your poems, drawings, stories about what being a Kirsty fan means to you. Anything Kirsty related really.

Electric Rentbook is the fans' (that's you) homage to Kirsty MacColl and I'd like to include as many of you as possible in these pages - so how about it?

Please send all correspondence to:

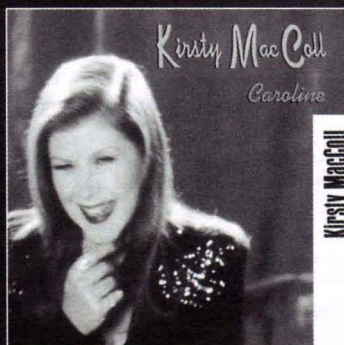
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or now you can email me at
electric.rentbook@talk21.com

Kirsty MacColl on the web
www.freeworld.demon.co.uk

**Visit Alan Officer's excellent website
for all the latest Kirsty info.**

Brimful of Kirsty on a 45!



Kirsty MacColl

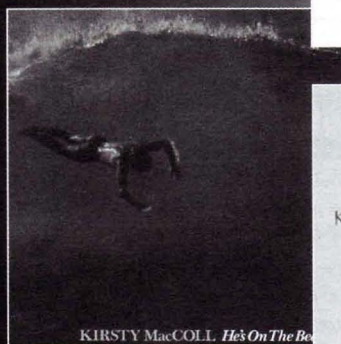


They Don't Know

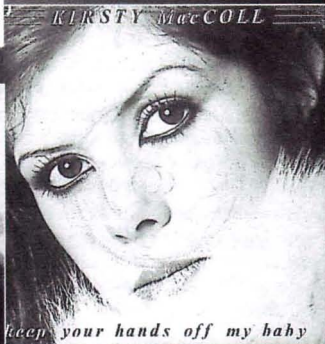
Kirsty MacColl



As the regularity of dancing moves to music, the regularity of the music moves to dance. (Surrealism, Surrealism)



Kirsty MacColl *Innocence*



KIRSTY MacCOLL • YOU STILL BELIEVE IN ME

