

20^p

8

STRANGLER





at last we have the eight issue of strangled
once again complete with a spelling mistake
on nearly every line. apologies for the
time span between numbers but that seems to
be the only way in which the whole thing
work...we have effectively been going now
for two years..we have been reprinted and
added too in japan...which brings me onto my
main moan....in the last issue i went on
about YOU doing something...well YOU have
blown it..You have been reading too many
punk books looking for your picture, whilst
several thousand miles away at this
minute there is a fanzine being produced
called OUT SIDE TOYO which is a Japanese
Strangled, it is now 1979 by the time you
have read this you will have been made
aware of the Stranglers live lp..and
also of the solo lp from jj which we
should have a piece on inside this mag..
the much requested lyric bok is at the
time of printing this mag ready to go to
press for release at the end of Feb..
keep your eyes open in the press..as usual
we are yearning for contributions so that
you can use the mag..so just bear this in
mind*.....RIGHT NOW YOU ARE BEING BEATEN
LEFT RIGHT AND CENTRE WITH REGARD TO
ACTUALLY CONTRIBUTING TO THIS MAG..BEATEN
BY KIDS WHO LIVE THOSANDS OF MILES AWAY
IN JAPAN AND THE US...THINK ABOUT IT.

WITH REGARSD TO music..we have still the
fab..lew lewis and his new band..i still
tip SCORE THROAT..EDGE and pinpoint..
er...to be honest ihave been a little
slow with picking up with new band sto
interview..cos the STRANGLERS have been
more important...but i could argue that,
that is where you come in..
a big hello to all in deptford..
see you down at the KINGS HEAD INN
EVERY SUNDAY NIGHT..T MOON.

The above was witen a little while
back so lam adding this NOW.
Some its taken so long to get
together...I think that this mag
should have a minor on the
cover so that YOU can look at
yourself not because I feel great
about this but because not in
1978-79 that is what it seems
to be about YOU... we are more
a nation of preeners forever
looking at ourselves. It is no
longer adequate enough to
go down to Lewis leathers
and buy a piece of the action

in the form of a £70 leather jacket.
It is no longer adequate to go
and buy "The Great Rock and Roll
Swindle" for £5.99. It is now no longer
adequate to go around saying
"Well Punk is Dead" - I+ Never was
Fuck... listen you are still you
I am still saying after 3 years -
Form a band/write a fanzine.
Right at this second the band that
will try and smash every thing
may exist (the band that will
laugh at the PISTOLS/Stranglers
etc may exist and you can do it.
But! don't think that you will.
Why? Because you are quite happy
to sit back and read this and
then put it down and watch the
O.G.W.T. Adverts in the N.M.E say....
"Anarchy Pic" - offers?/Wanted -
"Sniffing Glue... etc is that all it is
not a memorabilia collectors
market..I'd rather you upped this up
now than frame it and admit it.
This is not a pitiful cry for PUNK to
come back to life - it is a pitiful
cry for YOU to come back to life....
It all means support the bands
that have "made it" but what
about the others. I think you should
lead "The TITANIC SAILS AT DAWN" an
article by Mick Farren in the N.M.E 2 1/2
years ago. T. Parsons and Burchill
tried to say it in their smutty
book and they failed - Mick said
it for real in 2 pages in the N.M.E.
I think I will reprint that article in
the next issue... I+ I can.. I still hate
YOU/The 9-5 Jobs/Conch hair!/Medicinity!
I dont have to dress like a PUNK or
any one to say that.... ALL ABOARD. TM

PERE UBU - David Thomas

T.M. Early Facts?

D.T. The people in the band have all been in earlier projects, we had all been in bands that had broke up and there was no recorded evidence. We got together to record a single - to have a record was fun so we did "Tokio" & "Heart of Darkness"...The band was put together to do that single. We then decided when that was released which was December 75, that we would do one performance to sort of sell the thing. That turned out fairly well so we decided to stay together there were a couple of personal changes in the first six months.

T.M. Was that released on your own label?

D.T. That was on the "Hey Arthur" label, we then did four singles on our own "Blank Label". We borrowed money off friends etc. you know how it goes...

T.M. Was it a pretty unique thing to do at the time; to bring your own single out?

D.T. Definitely in Cleveland, yes, it was the starting point for a lot of things, at the time we were unaware really of anything that was happening in other towns, we heard about other bands who were doing things later on.

T.M. How did the name of PERE UBU originate?

D.T. There are a series of plays written by a frenchman, Arthur Jane in the 1890's, in which the main character is PERE UBU - Father Ubu. I can't really describe them and do justice to them. We work with images and we chose that name to colour the picture of the things we did.

T.M. Did you gain what might be described as a local following after that first gig?

D.T. Well if you talk about a following we are talking about 50 people. I mean to this day I don't think that we could draw more than 300 people. Our fans are very dedicated in Cleveland; when we got back to Cleveland after doing our first official

PERE UBU were formed in September 1975 in Cleveland, after a character in a series of turn of the century wright Alfred Jarry. Their first live show was on the UBU's first single "30 seconds over Tokyo"/"Heart Of soon afterwards. The group's first New York follow up single "Final Solution"/"Cloud I49"



DAVID THOMAS - "WE SEE WHAT WE DO AS BASICALLY TRANSMITTING IMAGES RATHER THAN A STORY OR STATEMENTS."

Ohio. The band was named plays by French play- 31st of December 1975. "Heart of Darkness" was released appearance was in 1976, and the appeared around the same time.

European Tour we did a gig, we had the new L.P. ready and it was effectively to be that last gig before we embarked on this U.K. Tour. I mean we are an OK band, we have some reputation and it would be something of a major event, I would have thought, but all the notice we got was one line in a local paper. There is no media support at all except for "CLE" (a local fanzine) and guy can only bring it out when he gets enough money together - he only prints 1000 and they go to the same people.

T.M. Have you played in other parts of America?

D.T. We have played at Washington, Baltimore, Boston etc. We do well, we get a good response. CBGB's told us that we were the largest non-New York band draw. So we do well.

D.T. The first priority when we got a new label was to play in Europe and then play more in America.

T.M. It is ironic that bands like yourselves have to come to Europe to play and gain some measure of success before returning to their home base to re-create that success.

D.T. It is ironic, it is typical, there are a lot of groups who were in our situation, we are lucky, we have got out of that and we can at least come over here and be treated like human beings, there are a lot of groups in America having a real tough time. There is a group in Boston called the GIRLS, bands like that have no real hope in the U.S. they have to get over here.

T.M. To do that they are going to have to work very hard. I mean the amount of bands that do that break away is very small.

D.T. Right, that's the way it is in Cleveland, you can only fight the system so long and you eventually break up and go back into your basement and start again, that's the way. America is, obviously there is the cult

thing, if you keep at it and build up a following, a cult whatever you want to call it. I think America will be able to semi-support us eventually I'm use.... It's a lot of the time a lot of work. I'm more interested in playing the middle States of America away from the East and West coasts. I dislike the power structure they are always talking about the East and West coast where everything is.

T.M. That certainly is the impression that we are fed over here.

D.T. Los Angeles is a foreign country, California is barely part of America, New York is too big - too frightening, you can't be left alone in New York.

T.M. Do you find that the punters react better over here to you than in the States?

D.T. On the whole it is much better, they seem much more involved in the music, the level of uniting is generally higher - it is more involved, it is more fun to play over here. In America music is much more background you pay money and the band is just there to entertain. When people go round to friends houses they just throw on a record so that they can talk.

T.M. Do you think that a situation could arise whereby all of those small bands that you mentioned right across America could somehow get together and affect the music, in the same way that the Sex Pistols did over here?

D.T. There could never be nothing like the Sex Pistols in America. In England the press is much more open to everything, the people you see in the papers like John Cooper Clark would never be written about in Rolling Stone, all that sort of thing, there is no media to support these small bands, they are unknown outside their own cities-America is so vast and the media system is shut down.

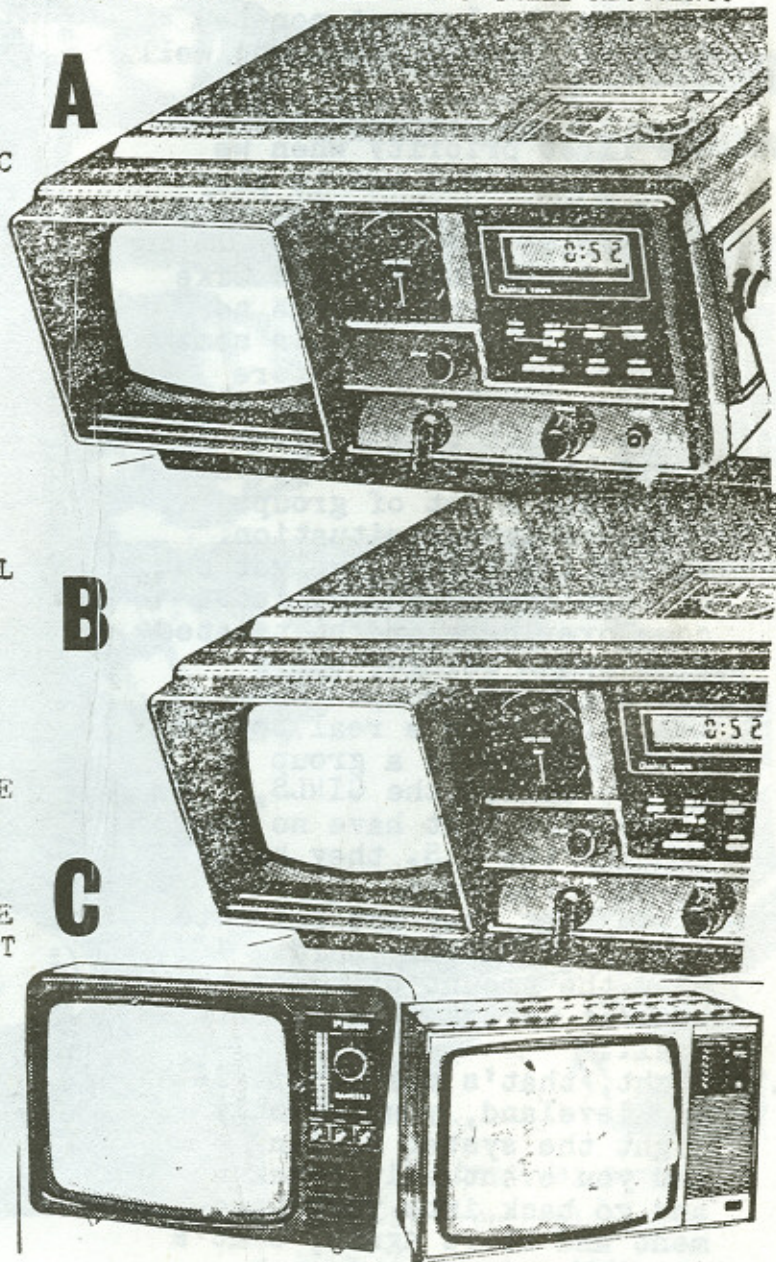
At the end of 1976 there were changes in the line up and, until the release of their fourth single "Modern Dance/"Heaven" and highly acclaimed debut album also titled "Modern Dance"

AT LAST IT HAS HAPPENED ..WE NOW HAVE A THRIVING AND DEVELOPING FOURTH CHANNEL IN THIS COUNTRY..YOU MAY NOT HAVE ONE Y UBSELF RIGHT AT THE MOMENT BUT IN TWO OR THREE YEARS YOU WILL BE BORED WITH IT, YOU HAVE HEARD OF IT AND THE BETS ARE , THAT YOU WOULD REALLY LIKE ONE..I REFER TO video .THE RISE OF VIDEO IS IN THE SAME MANNER AS THAT OF TV IN THE FIFTIES, COLOUR TV IN THE LATE SIXTIES AND THINGS LIKE DIGITAL WATCHES,CLCULATORS AND INDEED EVERY NEW TECHNOLOGY THAT HAS BEEN ADOPTED AS A HOUSEHOLD ITEM..AT FIRST THEY STARY OF AS BEING EXECUTIVE TOYS,WITH AN APPEARANCE ON TOMORROWS WORLD,AND THEN FIVE YEARS LATER IT IS A LUXURY ITEM,AVAILABLE BUT EXPENSIVE, THREE YEARS AFTER THAT IT IS IN EVERY HOME AND OFFICE...THIS IS THE CASE WITHE VIDEO. WE ALL KNOW WHAT IT DOES..ALTHOUGH HOW WILL ALWAYS REMAIN A MYSTERY,BE HONEST CAN YOU EXPLAINN EASILY AND SIMPLY HOW THAT DIGITAL WATCH YOUR MUM BOUGHT YOU FOR XMAS ,WORKS :?????OK.SO ACCEPT VIDEO, WHAT WILL HAPPEN..AT THE MOMENT IT IS TURNING INTO AN ACESSABLE LUXURY ITEM, ONCE THAT HAS BEEN ACHIEVED ALL SORTS OF LEGISLATION WILL BE LAID ON US THE OWNERS, BECAUSE SO MANY PEOPLE WILL OWN THEM AND BE WATCHING THEIR OWN PROGRAMMES WHILST THE BBC AND THAMES ETC WILL SUDDENLY FIND THAT INSTEAD OF 24 MILLION PEOPLE TUNING IN TO WATCH THE APPALING MORECOBE AND WISE SHOW THEY WILL INSTEAD BE SITTING AT HOME EITHER WATCHING THEIR FAVOURITE FILM OR TV PROGRAMME OR EVEN WATCHING THEIR OWN HLIDAY FILMS...SO WHAT TO THE BIG TV PEOPLE DO?APART FROM THE OBVIOUS LEGISLATION, THEY MAY BE ENCORGED TO IMPROVE THEIR SRVICE..LATE NIGHT TELEVISION WOULD BE AN IMEDIATE SUGGESTION AND PROBABLY NOT A BAD ONE,PEOPLE WILL BE USING THEIR VIDEOS AT FIRST FOR THAT PRPOSE STRAIGHT AWAY.THE WHOL THING INFAC T HINGES ON THE IMPORTANCE THAT TV HAS IN SOCIETY RIGHT NOW.IT IS SO IMPORTANT THAT I WOULD SAY WE DONT EVEN THINK ABOUT IT,AND BY IMPORTANT I MEAN FROM THE POINT OF VIEW THAT OF ITS POSITION IN PEOPLES LIVES RATHER THAN SAYING THAT IT IS A NECESARILY IMPORATNT THING,,GOT IT? I HOPE SO...I MEAN WHEN YOU HEAR JUST AFTER XMAS MILLIONS OF PEOPLE WERE ALL SITTING IN THE SAME POSITION ALL WATCHING THE SAME THING IT IS FRIGHTENING..TAKE THAT AUDICE AND GIVE THEM THE FACILITY TO WATCH MORE OR LESS WHAT THEY WANT..FROM PORNOGRAPHY TO ORIBUS AT THE PROM,THE POTENTIAL IS RIDICULAS,FLUS OF COURSE WE HAVE THE CEEFAX SYSTEM WHICH WILL COME INTO PROMINENCE IN THE NEXT FEW YEARS, THERE YOU HAVE THE SYSTEM BY WHICH YOU PICK UP YOUR PHONE DIAL A NUMBER AND A DIGITAL TYPE DISPLAY PRESENTS THE INFORMATION THAT YOU WANT..FOOTABALL RESULTS FOR 1934 THE PRICE OF A U.S DOLLAR..THIS SYSTEM ALREADY EXISTS BUT WILL TAKE MORE TIME TO BECOME DOMESTIC

BACK TO VIDIO FOR A SECOND,WHAT ARE THE BBC ETC GOING TO DO WHEN EVERYONE IS TAPING THEIR SHOWS VIEWING FIGURES ARE GOING TO FALL APRECIARLY F THE BBC TO WANT TO DO SOMETHING ABOUT IT,THE SUGGESTED LEGISLATION WOULD INVOLVE THE OBVIOUS, MAKING YOU PAY MORE FOR THE USE OF YOUR MACHINE, MAKE CERTAIN THINGS ILLEGAL,PUT UP THE PRIZES OF THE TAPES SO THAT YOU CANT JUST BUY A THREE HOUR CASSETE FOR 12 QUID,MAKE IT MORE AND THATS A BIT OF A RESTRICTION.

AS IT IS WE HAVE ALREADY A DEVELOPING FOURTH CHANNEL..IN WHICH YOU ARE THE STAFF, YOU ARE THE PROGRAMME CONTROLLER, DIRECTOR YOU ARE THE NEW LEW GRADE..YOU ARE GOING TO START WORK THE QUESTION IS ,WHAT ARE THE BBC ETC GOING TO DO ABOUT IT?

INEVITABLY WHATEVER IT IS IT WILL BE CLUMSY AND UNIMAGINATIVE AND PROBABLY WILL BE TOO LATE...IE THEY WILL LET YOU DO ALL THE WORK..LET THE SITUATION GET OUT OF HAND (OUT OF HAND AS FAR AS THEY ARE CONCERNED) AND THEN WITHEY WILL COME BARGING IN ...I THINK THEY WILL WIN A BIT BUT THEY WILL NEVER FULLY RECOVER..



if tonite at say midnight cannabis was legalised you would wake up the next morning go into your sweet shop and find that in a matter of hours companies like players and rothman etc would have the product waiting for you ...the reason being that as we speak a complete campaign has already been mapped out, to promote this new product. Already packets have been designed, brand names approved sources of the product affirmed etc etc.. that night on Nationwide auntie val would appear on the screen with a joint in here hands saying something like.. "Toinite nationwide goes north to see what the peopl of birmingham think about the legalisation of cannabis, but first what is cannabis? this is a "JOINT" as it is called.. blah blah... i am now going to show you how to roll it, blah blagh..... and now i will smoke it.. (pulls a very odd face) well i dont know i dont feel any different what do you think frank FRANK.. well i'll stick to my pipe and now a strange story from of all places....." and so on i am not in actual fact advocating its legalisation because like anything if that happened the whole thing would be destroyed by the big companies ... i dont infact think that it will never be legalised rather more likely and practical would be its decriminalisation. i mean in this day and age etc.. it seem a bit ridiculas to be arrested for walking around with the shriveled up remains of a plant in your pocket

All the work I have produced over the last three years can be adequately described under any of the above headings regardless of whether they are taken as group sequences or single headings.

At first I was rather dismayed to find this was so, however on reflection and within the terms of the work the last sequence is the one I prefer, and it now seems the most rational. Assertion of the self and home defence are easy to equate, property, in the form of territory, and goods being material extensions of the self. The experience of potential refers to ideas of the self reflected in the environment, a true reflection being the one closest to the image of the omnipotent self, or the reflection closest to the image of the self that was consciously striven for. At this point it is easy to bridge either to 'assertion of the self', which is the actual instigation of a reflection of the self in the environment, or to 'home defence' which is the active reinforcement of the materially extended self. In response to each situation the same object was produced, a gun. Although the first was made as an intuitive reaction to an unanswered question, the second was consciously intended to explore situations governed by the 'self'.

If it is accepted that the 'self' requires continuous reinforcement through recognition, it then follows that a means to achieve this must exist either as part of the 'self' or as a separate vehicle through which access to the 'self' is possible. The vehicle, if one can be said to exist, is probably related to intention and in particular to the implementation of intention.

On the very simplest level the gun represents a form of access to this 'self'.

The experience of potential, that is, experiencing the 'it could be if I chose' situation, is the passive recognition of intention. Or to put it another way, unrealised intention is a form of potential through which the omnipotent self is recognised. It is probably better in most cases if realisation of the intention is never actually attempted because it might simply not be realisable except as an idea. To preserve a sense of the possible it is better to gain credibility for the idea of realisation, than to actually attempt realisation and fail.

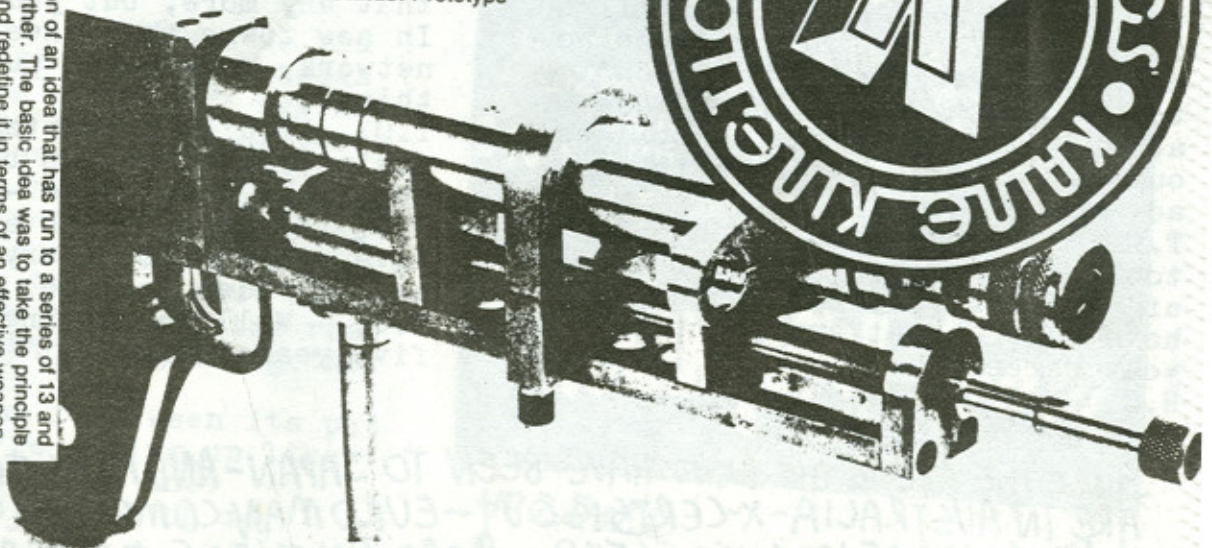
A simple example, for instance, is to make an assertion that my camera is better than your camera and to leave out any discussion of photography or comparison of pictures. In this way an assertion is made about the camera's potential and not the owner's ability. The potential of the camera is then attributed a quality of the owner. This is not unreasonable, as in our society we always describe people in terms of their property, which is quite meaningful if one accepts that the property most people own is typical of them as persons. The same kind of structure, gaining credibility for the idea of realisation, is also used in the issuing of a threat and forms the basis of assertive behaviour and property defence. Property is obviously more affectively guarded by the assertive behaviour of the 'minders' that it is by systems like locks and ownership symbols which represent only a passive barrier. Visual intimidation as a form of assertive defence depends largely on the vehicle used and consequently varies in effectiveness. In trying to examine this situation there are a great many weapons I could have made ranging from clubs to swords, but the best one was obviously the gun.

DATA
 Method of operation: Compressed air
 Method of locking: Screw
 Method of feed: Suction cup
 Method for fire: Metered action
 Weight empty:
 Weight loaded:
 Overall length:

Manufacturer: John Kaine
 Status: Prototype

WATER PISTOL

This is the first expression of an idea that has run to a series of 13 and will probably continue further. The basic idea was to take the principle of a simple water pistol and redefine it in terms of an effective weapon. The process of derivation from the real to a toy would be reversed and the imitation would become the reality. The gun itself is made from aluminium and has a small compressed air cylinder mounted above the barrel. The cylinder is closed by a self-sealing valve and acts as a reservoir that can be used as needed. The system worked reasonably well but the frequent pumping up operation made testing for development needlessly protracted. The compressed air supplied more than enough energy to propel a liquid but the nozzle dimension proved to be critical, and the full power could not be used. The basic failure of the weapon was that it tried to cover too many firings and a far more modest design would have been better. Nevertheless the results justified a Mk. 2 design and some of the original problems were transferred to the second weapon.



Despite certain articles by various authors, the Stranglers still maintain a strong support amongst the folk of this fair Isle. It must mean something. Have the knockers got it wrong? After a chat with Hugh it was discovered that J.J. was lunching in an upstairs room which all gives way to say an interview with Hugh followed by J.J.

T.C. Are you planning to release a live album from Battersea?

H.C. Not a live album, but there is a film being made of the whole gig.

T.C. What are the outlets for it?

H.C. T.V. in America and Japan, maybe England if they'll have it.

T.C. Obviously it'll be for I.T.V. because you're bad boys to the B.B.C at the moment.

H.C. For the moment I don't know.

T.C. You feel the status and influence of the band that they'll gradually give way regarding Guildford etc.

H.C. Oh yeah they'll give way.

T.C. What is your intense dislike for them?

H.C. No intense dislike for them. The educational system in England at the moment is stagnant, but we were totally mis-interpreted over that Guildford gig. The real story never got out, and that was, we had an agreement with the B.B.C that we'd only do the gig if half the tickets went to students and half went to kids in the town. When we got there we found that they all had been distributed to the students in the town, so they all got out to 1st year students, they were all free, 100 of them disappeared and were sold at a cheese and wine party. During the gig we thought we'll still do it and we'll ask the audience how many kids were there who didn't go to the college, and there were about 4 or 5 from the council estate out of 700. We had been taken advantage of.

T.C. Some people say you only took this arrogant stand because of your success, but would you have taken it at any point in your career?

H.C. Yes definitely



T.C. You realize now that you're pulling power, that if the Stranglers decide to taboo it it would be quite a heavy thing

H.C. Yeah there's been some heavy feed back about it now, I go into a college to see a group and the social secretary comes up to me and says "I totally agree with what you did at Guildford" It's amazing, I've had three of them say that to me.

T.C. Would you be prepared to play other universities?

H.C. As long as the gates were open, I don't care where it is.

T.C. What are the plans for the future?

H.C. Next week we're going to do a new single which won't be released until February. John won't have finished his solo album until Christmas. We're got a live album coming out in April and a live single from that, which is a secret, it's not a new one it's one we all know and love. That's recording plans, we're not gigging again until January in Germany and then Japan. Between now and then we're tying up loose ends. We're preparing a video album with cartoons and live films. People say that there's no market for that any more, but you'll be surprised. In new towns they have a separate T.V. network, so you can put out films and things.

T.C. You'll understand people might misinterpret that as being only for those who have video - the elite.

H.C. Yeah, but look at it this way. In five years' time everyone's going to have a video machine.

T.C. Will the Stranglers be here in five years' time?

SINCE THE ABOVE THE BAND HAVE BEEN TO JAPAN-AND AT THE TIME OF WRITING ARE IN AUSTRALIA-X-CERTS IS OUT-EURO MAN COMETH-LITERALLY-A NEW SINGLE IS SUGGESTED.... MORE ON THESE MATTERS IN NO NINE(9).



H.C. No, maybe not, but the video album will be, but its the same for any new technological advance, like Polaroids. When they first came out they were very expensive, and as soon as the patent slacks off after about two years they become very cheap. Polaroids used to cost about £200, but now they're about £15. Its cheap now to hire a video machine. Its £18 a month to hire one which is amazing. In a year's time it'll be £10 and then the year after £5 and then they'll be giving them away with T.V's.

T.C. You're very into video now, with "Rise of the Robots", complete automation for all entertainment, so all we have to do in the future is push a button.

H.C. Well, I hope not, but I see the rising importance of the video as a communication media. I must say though I prefer cellulose to video,

because I think that video is always sterile. When I see a piece of video there's never any mood to it. Its always reality, which sometimes is good if you're telling a story which people are going to sit down and watch I think the film media can influence how its going to come out more than video.

T.C. When you're playing, do you get fed up with the same old songs you've been doing since the beginning or do you realise that the punters really want to hear them?

H.C. We enjoy the songs that we okay because we've got so many now and the ones in our set are the ones we enjoy playing the most, but one of the reasons we've come off the road now is that we want to get together more new material.

T.C. How do you feel when its put to you that You're ending up like Rick Wakeman and Brian Eno?

H.C. It has no effect on me whatsoever.



SENSATIONAL ROCK MOVEMENT 1.



the stranglers

GUEST: STRANGLERS PRESENTED

LIZARD (KYOTO ONLY) at 京大西部講堂

(百万边南へ100m 西側)

2/15 木 PM6:00 OPEN
PM6:30 START [問合せ] 075 221 7002

075 751 9373

TICKET ¥3,000 全自由 当日整理券発行

the stranglers in KYOTO

UP2 Date

T.C. When we were talking to Jet earlier in the year, he said that everyone was thinking of solo albums. Do you have any intentions in that direction?

H.C. I've got a vague idea. There's one guy I want to do some work with. He's a percussionist. He treats the drums as an instrument, not as a time machine.

T.C. Do you feel you can only do these things because of the Stranglers?

H.C. Well, its given us the opportunity to do things like that, which is great.

T.C. What about your film?

H.C. Me and a few friends have made films on Super 8, but we're still learning. The way the film industry is constructed is very similar to the music industry, but you have to multiply everything by 10. So if it takes a month to make an album, it takes 10 months to make a film. So I don't expect to see anything for at least a year. We're still experimenting with the media.

T.C. What sort of things do you want to do?

H.C. We want to kick the film industry up the arse. The E.M.I. A.B.C. chain network have got too much control over what people see. You go and see a film and all you see is a travelogue.

T.C. So you see the film industry as the same as the music industry two years ago, with closed doors?

H.C. Yeah.

T.C. How do you feel now, when you play big places like Brighton, where you can't see everyone, but when you play places like the Nashville you can. Don't you feel frustrated that you can't see the audience?

H.C. Yeah, we're fighting a constant battle accommodating the number of people who want to see the band, but at the same time try and stick to our own personal contact with the people.

T.C. So you'd like very much to do things like you did at the Red Cow?

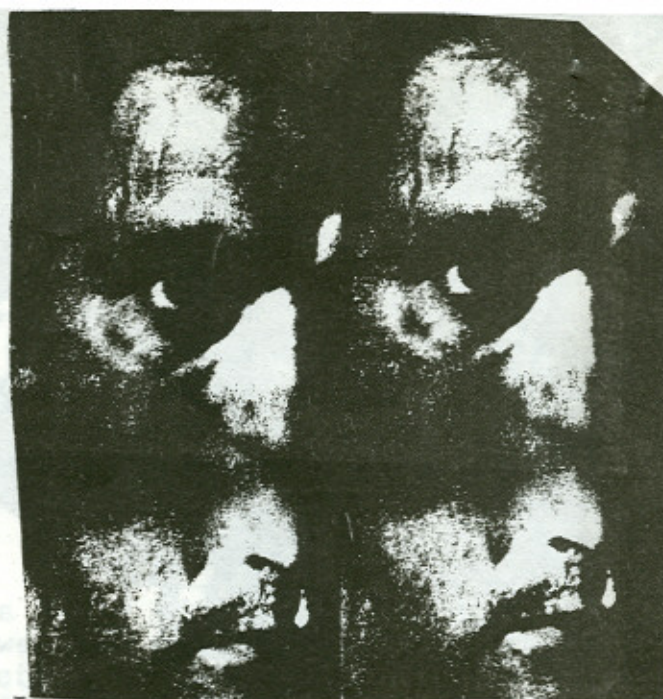
H.C. Oh yeah.

T.C. How did you feel at the Red Cow when some bloke threw that brick through the window?

H.C. I thought 'there's someone being totally misled about something.' I mean, we're doing these gigs so that people can see the band in a personal situation again. The brick was the result of someone not being able to get in.

T.C. How do you view what's gone on in the last few years? You've got B movie bands now.

H.C. Its always going to be like that. People forget that whatever the type of musical force appears at any time, its always going to end up like that, grade A and B.

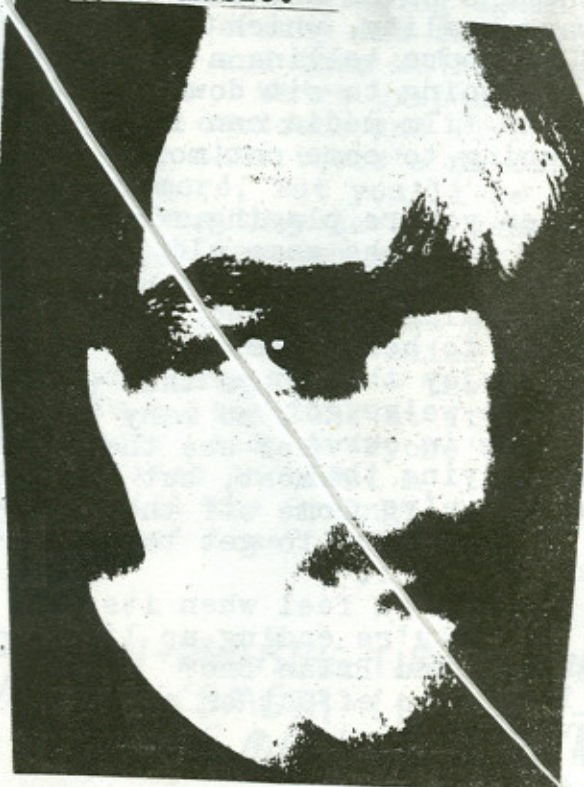


T.C. How did you enjoy playing in Belfast?

H.C. Great. Didn't enjoy eating there. We were staying in the Europa Hotel and they've got these huge plate glass windows and the restaurant is on the ground floor by the windows. They've got a space of about 15 yards and then a fence with barbed wire on the top, and anybody could've lobbed anything over the top. So when you go in, everyone's sitting in the middle of the room.

T.C. A lot of bands enjoy playing there. Do you think its because of the urgency of the situation?

H.C. Yeah, You're very aware of the atmosphere, and it changes completely when you go to Dublin and Southern Ireland, but the gigs are so good there because they appreciate you going over there. They're so starved of good music.



WASNT IT YOU RUNNING ROUND BLOOD OF BEING POOK!

D



EUROMAN *~~~~~*

This interview was done before the band travelled to JAPAN what happened when & where will be feat used in issue 9.

T.C. How do you feel when these journalists call you the karate expert, motorbiking man?

J.J. It seems that they're trying to slag me off, that it's derogatory.

T.C. Yeah but it's ultra-masculine riding a motorbike etc.

J.J. I can see what they're driving at but I don't see why they're so obsessed with it, I don't see what the big deal is

T.C. You have very derogatory references to women, and then you exploit them like at Battersea.

J.J. What do you mean? We had to pay them, they're our mates, well 3 of them were. We didn't pay the bloke.

T.C. What about the lyrics to London Lady?

J.J. It's about a chick. Does that mean I can only write explicitly when it's a bloke? London Lady was about a specific person and that is very sexist. We can't be specific about chicks but we can be about blokes. I think it's only cheap musical reporters. A reporter has responsibilities to himself, the paper and the people. When they denigrate those responsibilities they don't subscribe themselves to the high standards of journalism that I feel is required in a free country. At least, they can get away with writing these things.

T.C. London Lady is about a woman but because it's by the Stranglers they try to get a story out of it, saying it's knocking women.

J.J. Well in that case I feel grateful wanting to write about it.

T.C. What about this thing about Child?

J.J. I never touched the boys in my life. I smashed their door and that was it. They were in their dressing room and we were in ours and someone heard knocks on the wall so I went round to their room and tried the door and it wouldn't open. I knocked on the door, no answer, so I just kicked it down.

T.C. The reporters said you were virtually attacking them.

J.J. Why would I want to do that? They're not up to much, it wouldn't be anything to score.

T.C. What about Japan, do you enjoy doing your Karate?

J.J. Yeah.

T.C. Is it like a monks thing?

J.J. Yeah very, in training so to speak.

Contd after Melly ->

George Melly

Feetwarmers

George Melly, satirist, drinker, critic, singer, the list of adjectives are endless. George spent his early days in the Navy, where he began his singing career and developed his puritan humour. On demob, George came into civvy street where he worked in an art gallery, but this packed up, whereupon he met up with Mick Mulligan and started out on the road for 12 years of mahem, and managing to get banned from Derby, a feat which hadn't been repeated until 1976, by Monsieur Rotten & Co.

T.C. Who did you go on tour with after Mick Mulligan?

G.M. I didn't go on tour with anyone. I came off the road and started to write a strip cartoon called "Fluke" which went on for 15 years and through that I began to write other things. I became a full-time writer in the 60's. I wrote two books then, and one in the 70's, one on rock culture and one about my life on the road, which was considered quite bold at the time, and many articles for papers and magazines and two film scripts.

T.C. What films were they?

G.M. One was called "Smashing Time" and the other was called "Take a Girl Like You", which I wasn't too happy with. But still, it all helped to pay the rent. Then towards the end of the 60's I began to find I was

singing again, and I think a certain number of younger people started to listen to me again, so I sang more and more, and I met John and the Feetwarmers, who played on Sunday mornings in a pub in Islington. We got asked to play here, there and everywhere. Deric Taylor, who was working with Warner Bros., came to a concert we did at the I.C.A. and suggested we made a record. We were so pressed for time that we thought well, lets be daft and go on the road, and we did.

T.C. Do you see yourself with Ken Collier and the Max Collie?

G.M. No, not really, because although we draw mostly from the past for material, I think we look on ourselves as entertainers of an audience, not necessarily a jazz audience. We try to slightly titillate and provoke the audience into liking what we're doing. We don't come on like total purists, which doesn't mean we don't like the music - we do. But we present it as if it were any sort of entertainment and I think on account of that, we succeed in universities, for instance, which would not take too kindly to it.

T.C. Do you think, perhaps, that the universities are all too trendy? And that George Melly is a bit of a cult figure?

WHO PUT THE BENZYLDRINE IN MRS. MCELLYS OVALTINE?

G.M. This may or may not be true, but the thing is, to become a cult figure there must be some movement towards what one is doing. I mean, one can't say its suddenly going to become trendy, its got to achieve trendiness. I don't think that. We don't only play universities. One place we keep doing is Dingwalls, and they like us more often than they can get us, so I don't think its that. We may be cult figures whatever they are, but I don't think its because people say "Well its trendy to like him". I do think we try to entertain and to be a bit bold here and there.

T.C. Do you draw from many Bessie Smith, like you mentioned tonight, and any others?

G.M. Oh yes, the first songs were sung by the "Shouters" of the 30's, like Gerry Rushant. We draw from all sorts of sources including some swingeera numbers, and a certain number of ballads like "Pennies from Heaven". Its a wide spectrum in the 50's, its very much more pure jazz classics, but a lot of very different material, as long as its from one spectrum.

T.C. How do you find John's songs, in comparison to older material?

G.M. They are all very good. They are all worked to a style, and it was great fun doing them.

T.C. How do you regard people like Ronnie Scott? Obviously they are good, but are they fun?

G.M. Yeah, I like that, but I can't get much out of the avant garde myself, which doesn't mean I don't like bop. I liked be-bop when it first came out in the 40's. I know

what they're trying to do. Ronnie plays a very hard booting sax, I think, and I get great pleasures out of listening to him. Parkers is a great artist.

My great jazz instrumentalist is Armstrong, at any rate in the 20's and 30's.

T.C. I was going to say, you seem to base your vocals on his sort of style.

G.M. Not really, I don't think I sound like him. I think he's either inimitable, or you have to do a straight imitation of him. I don't do either of those. Other people have interested me a lot more - Jimmy Rushing. Definitely, my voice sounds black,

T.C. You're one of the few people who can carry off a song.

G.M. In America, people who've heard me on record, not all that many I must say, think that I am black, which is very nice, because this is what I hoped I would sound like.

T.C. Do you prefer recording live albums or studio?

G.M. Well that's a problem, because I don't mind either. I quite enjoy recording, but I'm never satisfied.

T.C. How important is the mix in the overdub?

G.M. We don't end up doing all that much overdub. We certainly don't spend eight months on each track, unlike some pop groups! I really don't know though.

T.C. How do you feel, doing this film with the Stranglers?

G.M. It was all right. It was a nice day and I'm very fond of Hugh. He asked me to do it and I said sure I haven't seen it yet.

T.C. Were you aware that it was a type of "Blow-up" Mk.II? ←

G.M. Oh yes, I knew it was a skit of that film, also it was filmed on the same location. I spent two days just walking backwards and forwards with this very beautiful girl.

T.C. How did you find Lew Lewis?

G.M. He's a great guy. He must be number one fan with all the brewers, but he's a wonderful harp player but, like you said, the mouth-organ nowadays isn't a popular instrument.

T.C. Do you listen much to pure blues?

G.M. Yes, I do. My main taste is the classic blues (Bessie Smith), but I listen to a lot of country blues. Robert Johnson is one of my favourites, but I don't like listening to a whole L.P. of it because it is a set pattern.

T.C. What plans are there for the future? Just digging out more old blues/jazz stuff?

G.M. Yeah, digging it out, there's enough old stuff suitable for me that would last me for another 50 years.

T.C. With regard to your stage chat, do you draw upon any Lenny Bruce?

G.M. Lenny and I were great friends. He was a very gentle and kind person, but was often in a bad way. He drew me a picture of a cowboy with his cock hanging out and his two guns pointing at you, with the caption "To George, who could always shoot straight".

DR JAZZ

This refers to a Home Movie that Hugh made that we managed to get on with "PUNKIN LONDON" A+ the ICA for a couple of days last year!

JEAN JACQUES CONTD.

T.C. When are you going back to Japan? -

J.J. Well the band's going in February. I'm staying out there to do some training. It was great out there, I was sharing a flat and I had a straw mat on the floor and I slept on that. Every morning I got up at 8, got to the Dojo by 9.30 and stay there until 6 or 7 in the evening.

T.C. Do you go into the mental aspect of it?

J.J. The mental aspect is pain. They try to break your spirit to re-build it. They test you all the time and if you break it's too bad.

T.C. So if you're not together in your head you can come out a mental wreck?

J.J. Yeah, but you've got to be together in the first place to go there.

T.C. Do they physically hit you until you say "enough"?

J.J. Yeah, he won't cut into you he'll just hit you.

T.C. Don't you think that they're like religious monks, opting out of the real world?

J.J. Yeah, but the real world sets a lot of tasks. There are a lot of breakdowns in the western world. There's hardly any crime in Japan, no mugging.

T.C. Why do you think this is?

J.J. It's the mental thing.

T.C. Building yourself up to fight, is it just a side effect of the mental breakthrough?

J.J. The instructors have an amazing way of doing it. You have 10 fights. The instructor comes up to you and you kick and punch him and he stands there taking it all, and he just hits you on to the floor. It's amazing that he's taken it all.

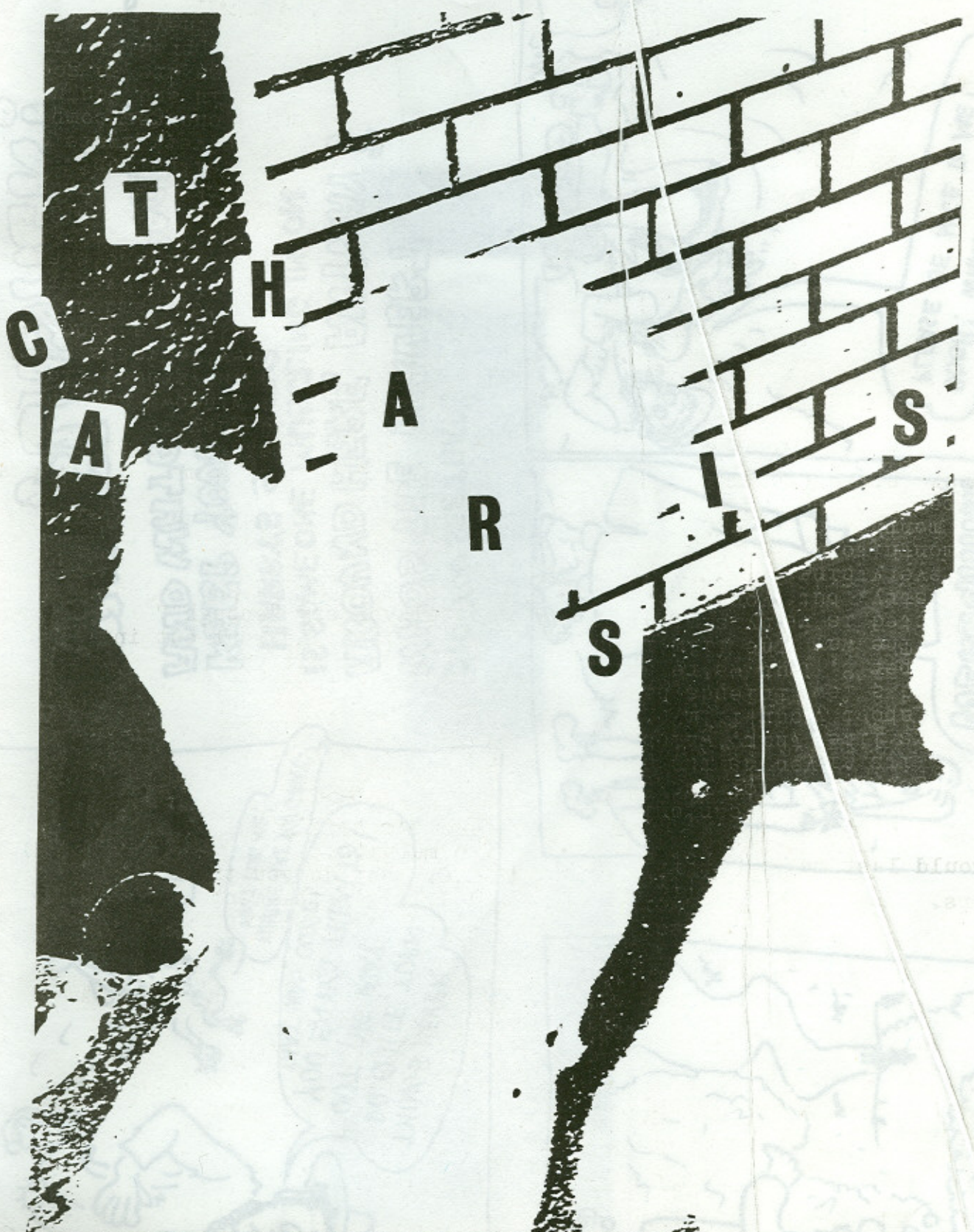
T.C. It seems that you're cultivating violence.

J.J. No, you're restraining violence if anything. Surely it's better to be trained to restrict your outbursts, than let them get out of hand.

T.C. How do you feel about people who don't go in for this?

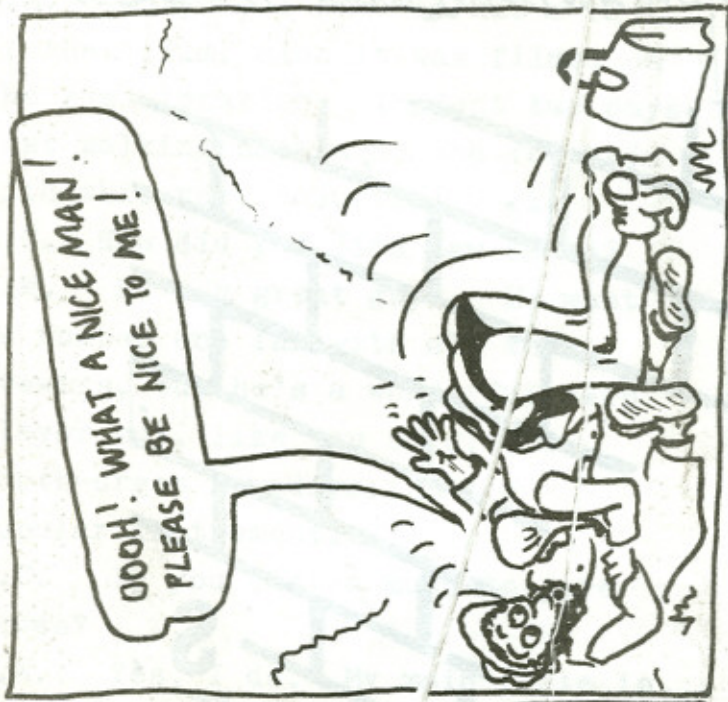
J.J. I hope that you'll respect that I do it. People criticise me for what I'm doing, but I don't criticise them.

Even since writing the bit at the front things have changed greatly... the next Strangled will be out by the end of APRIL and hopefully it will be a Bumper JAPAN issue with 32 PAGES!



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DID YOU SEE THAT?
WHO'S THE PERVERT
AROUND HERE ANYWAY?
IS SOMEONE MUSCLING IN ON
HARRY'S SCENE?

KEEP YOUR FINGERS GROSSED
AND WATCH THIS SPACE FOR...

THE FLASHER!