

WITH UNKNOWN BANDS, ALTHOUGH THEY ARE UNKNOWN
WHAT THEY HAVE TO SAY IS VERY IMPORTANT, THE
REALISATION THAT THINGS ARE STAGNANT; BUT THEY
ARE NOT SITTING BACK AND SAYING THAT IT ALL
STINKS, THEY ARE STILL FIGHTING BACK AND FACING
THE REAL WORLD. NOW THIS ALL BRINGS IT TO
YOU, MAYBE! YOU KNOW YOU ARE NOT GOING TO BE BIG
TIME, AND MAYBE YOU DON'T WANT TO BE, BUT
NEVER THE LESS GET UP ON THAT STAGE AND WHEN
YOU DO, GET SOMEONE ELSE TO DO THE SAME. DON'T
DO IT BECAUSE SOMEONE HAS TOLD YOU TO DO IT
BECAUSE YOU WANT TO...

Darling, isn't it wonderful? We're on page two of Strangled 9!



STRANGLED NINE TAKES TO THE STREETS. AT LAST WE
HAVE THE FORMATIONS OF A STAFF... IN THE FORM
OF THE WIMPLETS, WHO ALSO PRODUCE THEIR OWN
FANZINE VARIOUSLY TITLED... "MY WIMP" OR "WIMP ON BY"
YOUR NAME COULD BE HERE NEXT TIME IF YOU
CONTRIBUTE...

STRANGLED.....40 WOODYATES RD LEE LONDON SE12
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DAWN TAYLOR...a.k.a...."THE WIMPLETS"!

IN THIS ISSUE WE HAVE THE STRANGLERS AS USUAL, RAPID
EYE MOVEMENT...THE VOID FROM SOUTH LONDON, AND THE
FITIFUL ALSO FROM S.E LONDON ART OBJECTS FROM
BRISTOL WAY...

RECENTLY A CERTAIN D.McULMOCH, A PROVINCIAL HACK
OF THE STAFF OF SOUNDS, TOOK IT UPON HIMSELF TO
REVIEW A HANDFUL OF FANZINES...THANKFULLY
STRANGLED WAS SPARED FROM BEING INCLUDED IN HIS
PATRONISING DRIVEL. HE APPARENTLY USED TO WRITE
FOR A FANZINE...IN HIS ROUND UP AT THE ENN HE
BASICALLY GAVE ALL FANZINES A PAT ON THE HEAD
BUT LEFT US IN NO DOUBT THAT SOUNDS WITH ALL
OF ITS CONNECTIONS WITH THE PA MUSIC INDUSTRY
WAS BETTER INFORMED AND MORE IMPORTANT...
PULSHIT....

WHITING FOR A PAPER LIKE THAT IS LIKE PLAYING
A REALLY DIRTY GAME OF RUGBY OR SOMETHING
AND AFTER THE GAME JUST GETTING CHANGED
WITHOUT A SHOWER OR ANYTHING, THAT IS THE
FEELING YOU GET...

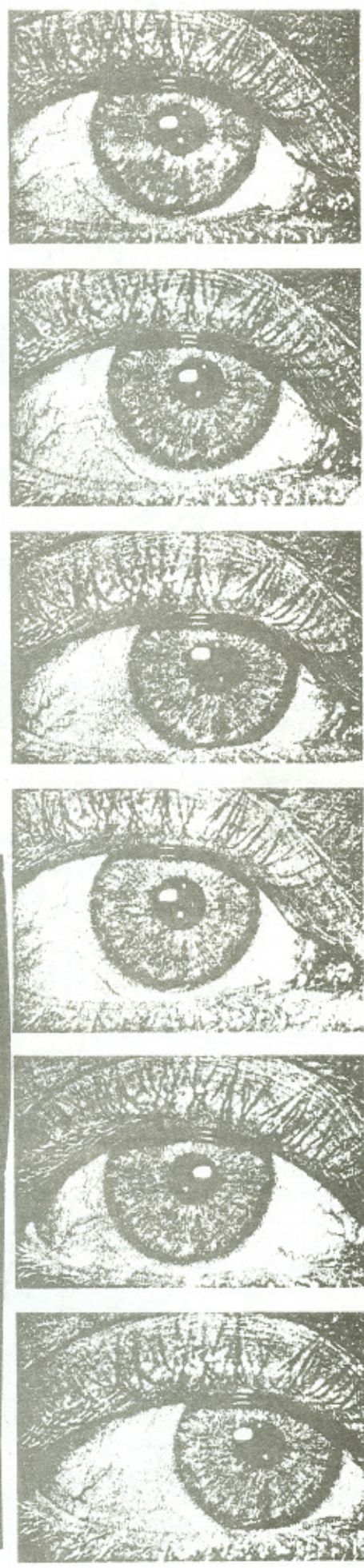
PREDICTION...APRIL '78.
IN A FEW MONTHS TIME FROM NOW YOU WILL BE SAYING
THAT YOUR FAV BAND IS THE 80 WHO, AND ALWAYS HAS
BEEN, EVEN THOUGH YOU NEVER SAW THEM, YOU WILL
WEAR A PARKA WITH A WHO BADGE SEWN ON BY YOUR
MOM...YOUR COMMITMENT IF THAT IS THE WORD TO
USE WILL END THERE...ACTUALLY BUYING A SCOOTER ETC
WOULD BE TAKING IT TOO FAR...RIGHT?

WHAT I AM SAYING IS BASICALLY THE MODS OF TODAY
ARE THE CAPRI CIGARS OF TOMORROW...SAD AIN'T IT?

RAPI DEY EM OV EM ENT
RAPID EYE MOVEMENT...

FORMED THIS YEAR BY MR JON ELLIS AND DANIEL
A GOOD FRIEND, RATHER THAN DO A STRAIGHT
INTERVIEW I ASKED DANIEL WHO PLAYS GUITAR
AND SINGS TO WRITE AN ARTICLE/OR WHATEVER HE
LIKED.....
THE DISCOVERY IN 1953 OF RAPID EYE MOVEMENT,
A WORD COINED TO DESCRIBE A DEEP DREAM STATE,
LENT NEW UNDERSTANDING TO THE STUDY OF SLEEP.
IT IS SUCH A NECESSARY PHENOMENA THAT
DEPRIVATION OF R.E.M SLEEP CAN HAVE DRAMATIC
EFFECTS.

IT WAS DURING SUCH EXPERIMENTATION THAT THE
MOVEMENT WAS SPONTANEOUSLY FORMED IN THE MINDS OF
TWO PEOPLE. ALTHOUGH THEY HAD SIMULTANEOUSLY
VOLUNTEERED TO UNDERGO R.E.M SLEEP DEPRIVATION
TESTS, THEY DID NOT MEET. IN FACT THE CO INCIDENCE OF
THEIR MUTUAL PARTICIPATION IN THE 1964 EXPERIMENTS
DID NOT COME TO LIGHT UNTIL CONSIDERABLY LATER WHEN
JON READ AN ARTICLE BY DANIEL IN A MEDICAL JOURNAL
DESCRIBING HIS EXPERIENCES IN THE STRANGE STATE OF
MIND HE HAD UNDERGONE WHILST UNDER OBSERVATION IN
THE '64 TESTS. THE GIST OF THE ARTICLE WAS THE DES-
CRPTION OF A HALF WAKING DREAM IN WHICH DANIEL
SAW HIMSELF OF A HALF AMPHIBIAN DOCTOR, FOR SOME
REASON HE HAD SEVERAL PATIENTS TIED WITH SEA WEED
TO SLABS OF LIVING ROCK, THE FIRST WAS A GIRL WHO
WAS ALSO GAGED WITH ELECTRICAL WIRE, SHE WAS
STRUGGLING BUT HELPLESS. HE TREATMENT NECCESSITATED
DANIEL INSERTING A LONG KNITTING NEEDLE INTO THE
JUGULAR VEIN IN HER THROAT. AS THE NEEDLE WENT UP
ALONG THE SIDE OF HER FACE, UNDER THE SKIN, HER HEAD
WAS FORCED OVER TO ONE SIDE, THE NEEDLE, CLEARLY
VISIBLE AS A LONG RIDGE IN HER FACE, WAS THEN LINKED
TO AN ELECTRICAL CHARGE WHICH WHEN APPLIED HAD
THE EFFECT OF ENLARGING THE TONGUE FORCING IT
TO PROTRUDE UNDER THE WIRE HOLDING HER MOUTH OPEN.
HE THEN RUBBED SOME GLUTENOUS SUBSTANCE OVER HER
ABDOMEN AND LEGS. IT SEEMS AT THIS POINT THAT A
WILD MAN SWAM AT GREAT SPEED AND FEROCITY
TOWARDS THE SCENE, THE SIGHT OF THIS MAN
WAS DESCRIBED AT LENGTH, IT WAS OF COURSE JON
ENTERING NOT ONLY A PARALLEL, BUT LINKED FANTASY.
JON THEN STARTED TO LICK THE SUBSTANCE FROM THE
GIRLS THIGHS WHILST DANIEL WALKED AWAY TO A
NEARBY SUPERMARKET. THE GIRL ON THE TILL WAS ALSO
THE GIRL ON THE ROCK, SHE IT LATER TRANSPIRED WAS
DOMINIQUE, WHO IN YET ANOTHER STARTLING CHAIN
OF CIRCUMSTANCES, LIVED IN THE FLAT ABOVE JONS
FRIEND AND LATER DRUMMER JOHN MACKAY. WHILST
HAVING A DISCUSSION AT MACKAYS FLAT THE CEILING
GAVE WAY AND DOMINIQUE FELL HURLING HER KNEE
ON THE TOP OF THE TELEVISION, RENDERING
IT FOREVER MORE INOPERATIVE, BUT FREEZING ON THE
SCREEN THE IMAGE OF TWO OTHER GIRLS, ONE WAS DECEASED
BUT THE OTHER WAS ANOTHER FUTURE MEMBER OF RAPID
EYE MOVEMENT. KATIE JOINED AT A LATER STAGE WHEN
SHE WAS DISCOVERED BY PERRI HIDING FROM WILD DOGS
IN PERRI'S SUITCASE. RICHARDS AND ALAN AFETR BEING
LINKED TO THE BROKEN TTV WERE INTRODUCED TO
RAPID EYE MOVEMENT. THUS RAPID EYE MOVEMENT BECAME
A REALITY AND THE WAKING DAY WILL SLOWLY FADE
AWAY ALTOGETHER.....



THE VOID ARE A TRULY INCREDIBLE BAND AND I SAY THAT AFTER ONLY SEEING THEM ONCE, I BELIEVE THAT THERE IS ANOTHER VOID, WHATEVER THIS BAND IS DIFFERENT, FOR A START THEY HAVE AN INCREDIBLE ELECTRIC VIOLIN PLAYER WHICH STRAIGHT AWAY SETS A NEW LINE OF THOUGHT RE SOUND..THE GUITAR PLAYER PLAYS AFTER THE STYLE OF MR..FRIPP ..ie....WITH HIS FINGURES, THIS IS THE FIRST YOU WILL HAVE HEARD OF THEM...AND IF WE HAVE OUR WAY IT WONT BE THE LAST
 ,PIC BY MARION.....VOID

TC: What about the name, "Void"?
 LN: It appeared in 1977, we went through various names, then when they opened the Vortex it was originally called the Void, and we liked the name because you can't pin it down to one thing, it hasn't got deep meaning. The original band was a 4-piece, then I joined with 2 of a band called Xerox.
 TC: What are the ideas behind the band?
 LN: What I said about the name answers that, we're an observational unit rather than a mouthpiece. We think you should give people the facts and let them decide. Your opinion might not be right, but when you're in a band people tend to believe you. It's very hard to live up to ideals in the music business, in the end you conform or break down.
 TC: What would you do?
 LN: You've got to work within it and chip away at it.
 TC: What do you mean by The System?
 LN: The music business, it's very insular. It's not wrong, it's like capitalism. It survives because of itself.
 TC: But do you want to get involved in it?
 LN: Only so that we could reach a bigger audience.
 TC: Don't you think you're taking the easy way out, not saying, 'This is wrong'.
 LN: I wasn't attacking it, but it has gone back to how it used to be.
 CM: It is wrong. Bands like The Clash have gone back on their word. The press say that Gang of Four are the next thing but they're only after the same as The Clash, it's the same with every band, the reason for doing it is to get out of working normally. Why should I get up at 6.30?
 LN: Like I said, everyone conforms to the system.
 CM: Of course they do.
 TC: Would you like to form an alternative?
 LN: There isn't one.
 TC: What about Mark Perry, he's still doing free gigs.
 CM: He's got the right idea, but what's he living on? Is he reaching a large audience?



TC: How do your opinions affect this recording you've done?
 CM: The reason we did the demo tape was to get gigs.
 LN: We might be getting on an album of groups from Essex, me and Stuart come from Essex. Then there'd be a tour.
 TC: So you're in favour of continuing this cycle...
 LN: We're not in favour of it but there's no way out. I'm not anti-capitalist.
 CM: The music business works like ordinary life, and being in a band is the easiest way out of routine. It's better than working.
 LN: I've got different ideas cos I'm a trained musician, Colin isn't.

TC: Where do the ideas for the songs come from?

LN: There are lots of influences-no, that's the wrong word, when you say that you get called a rip-off.

S: The first thing you think when you see or hear about a band is, Who are they like? It doesn't matter what your tastes are, it matters if you produce something which is good and your own.

MG: I write concept songs- one song, "Dame in Tight Tights", I started humming at work so I ran to the loo and locked myself in for half an hour.

CM: I get a lot of inspiration from a bog because you're alone, or in the bath. Have you seen that the other Void are supporting the Damned? they're a rip-off of us.

TC: It seems that you're a quite deep thinking band...do you think this helps or means that you can only get very intense in yourselves?

LN: No, you have to think about what you do. You can't entertain someone if you've not thought about it.

CM: But there's lots of bands who just churn out music.

LN: We've rejected a lot of our songs because we thought they were tripe.

TC: How, then do you feel about more basic bands, I could cite the Lurkers.

LN: If they genuinely mean what they're doing then that's fine. However basic or bad it may sound I don't think anyone has the right to criticise it until they've really listened to it.

TC: Who did the producing of this tape?

CM: Some guy with lots of different names, his real name is Michael Abbott. He had a lot to do with the first Clash album.

MG: Gary Lucas, the house engineer, did a lot of it but bringing along someone else helped, because he geed the other bloke up.

CM: To play places like the Marquee they want a tape or you have to be with an agency

MG: They even want photos, it's like it was a couple of years ago.

LN: In 1977 we literally just phoned up the Vortex and they gave us a gig with the Banshees and the Ants. You couldn't do that now.

TC: What will you do in the future when you record?

LN: We just won't make certain mistakes.

S: That tape was more or less a live recording. We didn't have the time or the experience to do it any other way.

TC: What sort of gigs do you like playing?

CM: Any gigs.

S: We're trying for one at the 101 club.

LN: We now know that we ~~aren't~~ a pub band, it's alright at the KINGS HEAD*

*A LIVELY PUB IN DEPTFORD-FUN CITY.

but in most pubs its hopeless. We're too radical for pubs.

TC: So you think it's important that the band isn't background noise.

LN: Yes, for us, but not for all bands. If people come to the pub to chat or play pool they don't get drawn towards the music, they get irritated by it, so you get a very blank response.

TC: It is a positive response if you stop them playing pool of whatever.

LN: Yeah, if they stop playing and listen that's fine but they get more hostile and ignore you even more. Then in the end the publican says, Fuck this! Like at the Windsor Castle, we got turned out half w-ay through the set. You can't blame him. So we've learnt not to play pubs unless we know the people there and know what the place is like. If you go to a place where the people have paid to see and hear music you know you'll get a response.

TC: Would you like to play out of town?

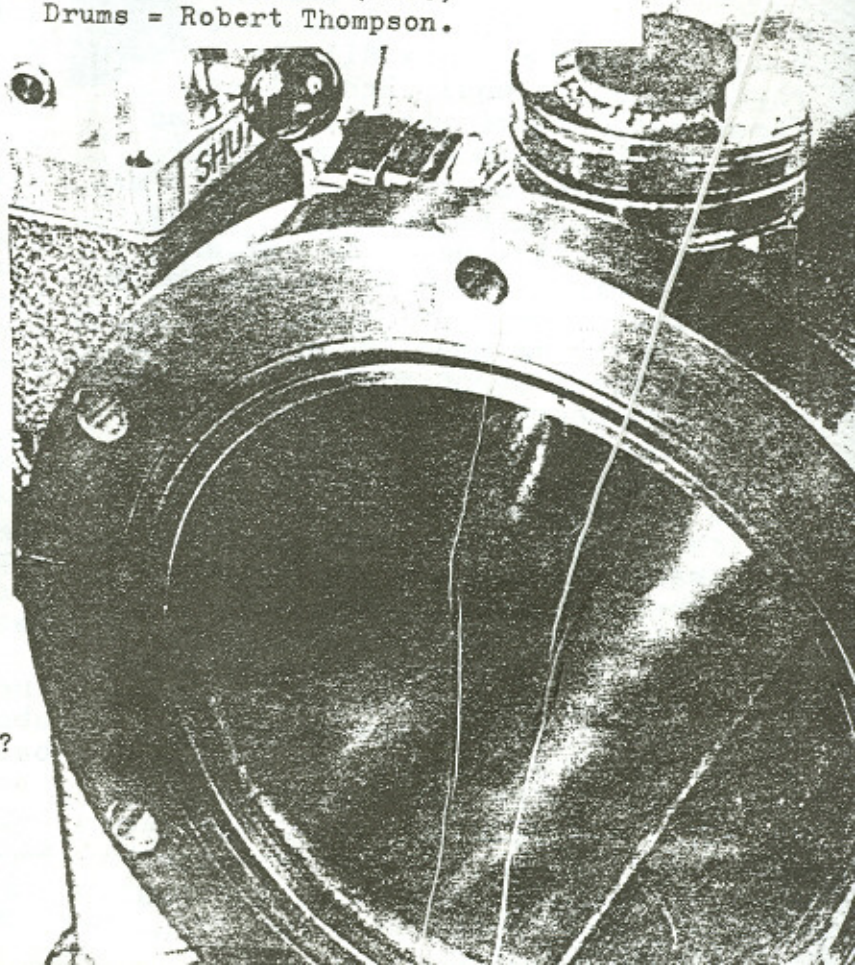
CM: Out of London you get a much better response.

S: People are less inhibited.

LN: London audiences are blasé.

CM: When we played in Margate, first I thought, Fucking hell! We're gonna get murdered! Because it was like a time-warp, it was all dog collars and safety pins, but we got a really good reaction.

TC = Strangled Interviewer
 LN = Lou Naschiro (violin/vocals)
 CM = Colin Meech (vocals)
 S = Sepal (guitar)
 MG = Mark Goodbum (bass)
 Drums = Robert Thompson.



This following passage may be completely wrong as it was meant to be a short and cursory examination of sexism, but my investigations were abruptly halted when I found that sexist and sexism weren't even contained in the Oxford dictionary. I must draw from this, that certain trendy writers have been writing well constructed arguments basing their case on the capacious use of two words; sexism and sexist. Could it maybe suggested that it is a little elitist to use words that Joe Public won't find in his local library and I am extremely sure that my enlightened friends wouldn't like the slur of elitest being cast on them, but then again maybe they take life a little too seriously which I think can be illustrated by the following lines given by Lucy in the NME 24/3/79:

"There was a girl at the conference who said she was once nearly into disco, but now she has out-grown it and looks back on it with horror. Maybe because of all the sexism in disco. People do dance to it, but they are also lapping up all this sexist rubbish."

I don't know if Lucy thinks it is a good thing for people to dance together but if you are one of that persuasion, who do you dance to? Al Green, Marvin Gaye, Donna Summer or the Mekons, Gang of Four or some other 'avant garde' band (no sarcasm). Well I think most people would choose the soul records not to the detriment of the new bands, but because the body responds more readily to a fixed rhythm such as soul, RnB, blues. These music forms are all black so Lucy and her pals have 'outgrown' all this, dear dear..... we are treading on elitist territory. If by say in that singing about sex and connected relationships by the males is sexist urges then nearly all modern music is heavily sexist (its great writing about a word that isn't in a dictionary) and most ancient but in another article you will praise the earthiness of the old blues singers but nearly all the lyrics are what Lucy and her pals will be forced to howl and scream. Lucy what about this one? -

"Treat them rough and make them love it." - The Ravens. New York 1946. These sexism writers it would appear are just out to set themselves up as our moral dictators, as I am sure you will have to agree with me that we live in a male dominated society which appears on visible evidence to be working reasonably well but one



▶ A PERSONAL OBSERVATION ◀

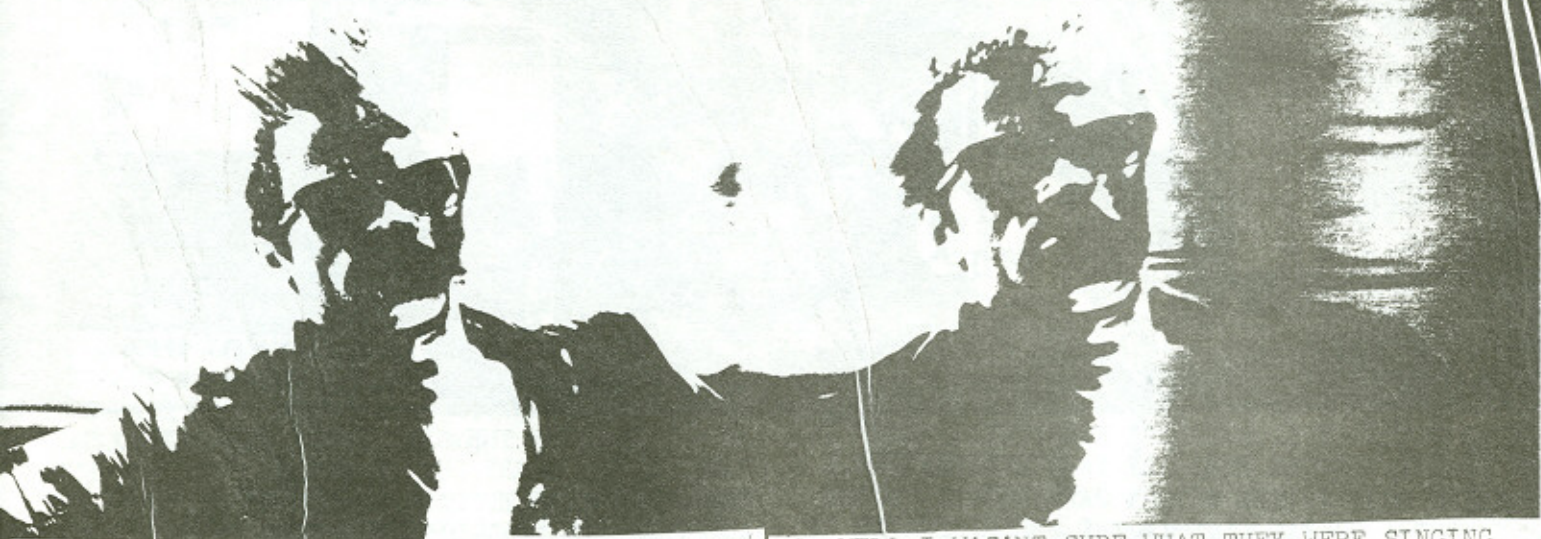
could maybe suggest that these ideals being professed by sexism journalists are so that they can climb up the ladder of success as a great majority of the female population has no intention of pursuing such radical policies and so they are taking advantage of the lethargy in the society. Another aspect is what does Lucy and her evangelising band of angels do to get their rocks off? Listen to 'in' music read 'in' books and write 'in' articles, or are they asexual? May be by making such an outcry as they do they will only allienate themselves further from the unfortunates who like disco, ~~but we must take~~ into account what Lucys friend mentioned; that people who like disco havn't grown up, and so we must draw the conclusion you wouldn't understand their high powered ideals, how tolerant of them.

I gather that sexism on a broad level means being discriminated against because of ones sex. This is obviously wrong and with the help of recent government legislation a lot has been done to eradicate this obviously wrong state of affairs, but the sympathy of Joe Public will dwindle with people who keep on moaning about what on the face of it appears to be trivia.

I suspect that I shall run the gauntlet of being called a neo-fascist, a reactionary even, but surely one there not more basic liberty being abused such as the Agee and Hosenball cases, the sus charge, police abuses during arrests and subsequent detention without any efforts being made to safeguard your privileges.

"Some day I'm gonna slap your face."

CORNWELL



as YOU MAY OR MAY NOT BE AWARE THE STRANGLERS HAVE MOST RECENTLY BEEN PLAYING TO PUNTERS IN JAPAN AND AUSTRALIA..WHILST OVER THERE THEY STARTED TO PLAY SOME OF THEIR INCREDIBLE NEW SONGS THAT WILL BE RECORDED IN A FEW MONTHS TIME TO FORM A PART OF THE NEXT LP..AT THE TIME OF WRITING NO ENGLISH TOUR WAS IN THE AIR BUT AN OPEN AIR GIG IN SCOTLAND WAS BEING CONSIDERED FOR THE 26th MAY..AT LOCH LOMOND..SO KEEP YOUR EYES OPEN..LATER IS AN INTERVIEW WITH JJ RE HIS EURO TOUR..BUT FIRST MR.CORNWELL..

TM..WHAT WAS JAPAN LIKE...????

HC..AT FIRST I NOTICED HOW VERY WARM IT WAS.. IT WAS ABOUT EIGHTY...AND ALSO I NOTICED HOW VERY SMALL THE PEOPLE ARE THERE..IT WAS SOMETHING SOMETHING THAT I WASN'T PREPARED FOR..PEOPLE TE PEOPLE TELL YOU ABOUT IT BUT YOU DONT REALLY SEE IT UNTIL YOU ARE SAY IN A CROWD AND YOU CAN SEE OVER EVERYONES HEADS!

TM..IS THERE ANYTHING THAT COULD BE DESCRIBED AS BEING A SCENE...GOOD BANDS ETC?

HC..THERE IS A SMALL SORT OF SCENE BUT THEY ARE ALL PRETTY WELL OF..THEY CAN HAVE A SCENE IN MUCH THE SAME WAY THAT SOMEWHERE LIKE CALIFORNIA CAN HAVE A NEW WAVE SCENE...MOST OF THEM SEEM TO BE ONE OFF EVENTSSO I DONT KNOW HOW MUCH THEY CAN GET INTO IT..THEY HAVE GOT A WEIRD POLITICAL SITUATION LIKE US BUT IN A DIFFERENT WAY, BECAUSE THEY ARE SUFFERING FROM AN IDENTITY CRISIS BECAUSE THE AMERICANS ARE THERE!THATS ANOTHER THING THAT HITS YOU AT FIRST, THE FACT THAT THE AMERICANS HAVE BEEN THERE FOR SOMETHING LIKE FIFTEEN YEARS..AND THEY HAVE REALLY MADE THEIR MARK..LIKE THEY HAVE A TV STATION IN ENGLISH FOR FOREIGNERS..AND ALL THE ANNOUNCERS ARE REALLY WESTERN IN APPEARANCE..THEY HAVE GONE OUT TO PICK THE MOST WESTERN LOOKING PEOPLE TO MAKE YOU FEEL AT HOME, AND THEY ARE ALL SPEAKING ENGLISH.....BUT INFACIT THEY ARE SPEAKING AMERICAN!IT WAS LIKE A COMPLETE COPY OF AN AMERICAN TV STATION.

TM..ONE OF THE THINGS THAT YOU HEAR A LOT ABOUT IS THE OPINION THAT THE REASON WHY A LOT OF ENGLISH NEW WAVE BANDS FAILED TO ACHIEVE AN IMMEDIATE REACTION FROM THE PEOPLE IN AMERICA WAS THAT BECAUSE THEIR SOCIAL BACKGROUND IS SO DIFFERENT THAT COULDN'T RELATE TO WHAT THE WORDS MEANT...YET IN JAPAN THAT DOESN'T SEEM TO BE THE CASE..

HC..WELL I WASN'T SURE WHAT THEY WERE SINGING ABOUT, BUT I SAW TWO BANDS, THEY WERE VERY ENERGETIC AND THEY DID THEIR OWN SONGS, A LOT OF THE BANDS OVER THERE JUST PLAY OTHER PEOPLES SONGS..THE TWO THAT WE SAW WERE...LIZARD AND S-KEN..THEY WERE SINGING CONTEMPORARY SONGS THAT THEY HAD WRITTEN THEMSELVES AND IT WAS REALLY PROMISING, THE KIDS LOVED IT..THEY JUST HAD TO SAY.."LOCK AND LOAD!" AND EVERYBODY WAS ON THEIR FEET!

TM..AS APART OF YOUR OWN SET THE STRANGLERS PLAYED SOME NEW SONGS?

HC..RIGHT, WE DID "DEAD LOS ANGELES" (which by the way was first played at the famous Finchley boys gig a couple of years ago in a very different form 82!!!!)



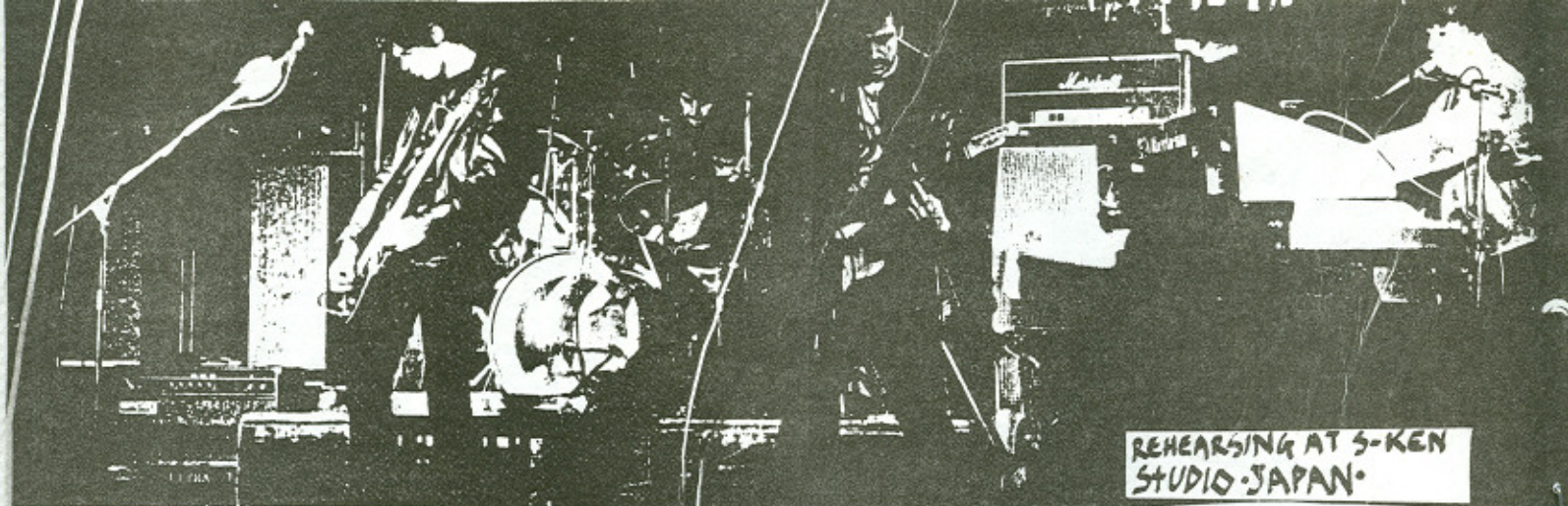
...AND "GENETICS" (sung by Dave) AND THEY WENT DOWN VERY WELL..WE GOT "DEAD L.A" ON A FILM DONE WHEN WE WERE REHEARSING.

TM..DO YOU THINK THAT THEY UNDERSTOOD WHAT YOU WERE TALKING ABOUT IN YOUR SONGS?

HC..WELL IF YOU SEE THE INSIDE OF THE JAPANESE LIVE LP THEY HAVE A LYRIC SHEET..SOME OF THE THINGS ON IT ARE VERY FUNNY BECAUSE THEY HAVE HEARD IT, NOT UNDERSTOOD IT AND SO PUT THE FIRST THING THAT SOUNDS LIKE IT INSTEAD; SOME OF THE LINES HAVE BEEN TOTALLY MISSED, LIKE AT THE END OF FIVE MINUTES THEY HAVE PUT SOMETHING ABOUT A MAN WHOSE TROUSERS ARE FALLING DOWN!! AND LIKE ON THE LIVE LP THEY TRANSLATE THE TALKING IN BETWEEN SONGS AND INSTEAD OF THE WORD "WANKER" THEY HAVE GOT ON IT "HAS ANYBODY SEEN SIR WINKER?.....WHERE IS HE?"..THEY HAVE INVENTED THIS GUY CALLED SIR WINKER!

TM..AS A VISITOR WHAT DID YOU LIKE ABOUT JAPAN MOST?

HC..WELL I DIDN'T FEEL LIKE A WOG THERE, IT IS THE FIRST COUNTRY THAT I HAVE BEEN TO THAT SPEAKS A FOREIGN LANGUAGE WHERE I DIDN'T FEEL LIKE A WOG..THEY MAKE YOU FEEL AT HOME..THEIR COMMUNICATION SET UP WITH THE REST OF THE WORLD IS IMPRESSIVE ALSO YOU DONT FEEL THAT YOU ARE MILES AWAY,, LIKE HERE IN ENGLAND YOU THINK OF JAPAN AS



REHEARSING AT S-KEN
STUDIO JAPAN.

BEING MILES AWAY..BUT THERE EVERYTHING SEEMS TO BE NEARER BECAUSE THEY ARE IN COMMUNICATION.. I THINK THAT IN THE FUTURE JAPAN COULD BECOME THE MOST IMPORTANT CITY IN THE WORLD BECAUSE OF THAT REASON, IT IS SO INTERNATIONAL.

TM..HEARING ABOUT JAPAN..IT MUST HAVE BEEN A COMPLETE REVERSAL OF SITUATIONS AS THE TOUR MOVED TO AUSTRALIA?

HC..AUSTRALIA WAS VERY ROUGH AND READY, THEY WERE ALL TRYING TO SPEAK ENGLISH, IT IS VERY LIKE AMERICA, A YOUNG AMERICA, LIKE IN A HUNDRED YEARS IT WILL BE AS FUCKE DUP AS AMERICA, IT IS STILL IT'S RUDIMENTARY STAGES,, ROUGH AND READY. THERE IS A LOT OF MONEY OVER THERE EVERYONE SEEMS TO BE PRETTY COMFORTABLE, THEY CAN AFFORD TO BUY A LOT OF SMACK, WHICH IS A SIGN OF AFFLUENCE, IN A LOT OF PLACES I FELT LIKE I WAS IN AMERICA LIKE THEY HAVE GOT A BIG STRETCH OF LAND CALLED SURFERS PARADISE AND IT IS FULL OF BIG BEACH BOYS IN BERMUDA SHORTS WITH SURF BOARDS OVER THEIR SHOULDERS AND THEY ARE ALL PRETTY STONED.

TM..WHAT WAS THE CAUSE OF ALL THE TROUBLE THAT WE READ ABOUT OVER HERE? HAD'NT IT SOMETHING TO DO WITH YOUR OBJECTION TO THE GOVENER IN THE STATE OF QUEENSLAND?

HC..WELL WE MADE A POINT WHENEVER WE COULD THAT WE WER'NT INTO HIS METHOD OF GOVERNING...IN QUEENSLAND IT IS ILLEGAL TO DEMONSTRATE AGAINST ANYTHING...AND IF YOU DEMONSTRATE ABOUT THAT POINT THEY WILL ARREST YOU ON THE SPOT...THERE IS A NON ENFORCED CUR FEW AT NIGHT IT IS VERY STRANGE, IT IS LIKE EVERYBODY HAS LEFT, WE MENTIONED OUR OBJECTIONS TO HIS IDEAS AT EVERY POSSIBLE OPPORTUNITY, AND WE FOUND THAT BECAUSE OF THIS THE INTERVIEWS THAT WE DID WERE NOT AIRED, LIKE ON TV THEY WOULD SAY..."WELL AFTER THE NEXT COMMERCIAL BREAK WE HAVE THE STRANGLERS,"

AND THEN AFTER THE NEXT BREAK THEY WOULD SAY" "WELL WE'RE SORRY BUT WE HAV'NT GOT TIME FOR THE STRANGLERS TODAY IT WILL BE ON TOMORROW" AND THEN THE NEXT DAY IT WAS'NT SHOWN. I HEARD AN INTERESTING STORY, THERE WAS THIS RADIO GUY WHO WAS ALSO AGAINST THIS GOVERNOR CALLED PETERSON BY THE WAY...THIS RADIO GUY USED TO BROADCAST A LOT AGAINST PETERSON AND HE HAD TO LEAVE AUSTRALIA IN FEAR OF HIS LIFE AS A RESULT..

TM..IT SOUNDS LIKE THE SORT OF THING THAT YOU HEAR HAPPENS IN SOME OF THE SOUTHERN STATES OF AMERICA, WITH TOWNS BEING RULED BY GOVERNORS..

HC..YEAGH IT IS A VERY OPPRESSIVE ATMOSPHERE, LIKE WE MET THE CLUB OWNERS AT THE PLACES WHERE THESE CHAOTIC RIOTOUS SCENES TOOK PLACE, I THOUGHT THAT THEY WOULD BE VERY ANGRY AT WHAT WE'D DONE BUT THEY HAD NOTHING BUT SMILES WHICH I THOUGHT WAS VERY STRANGE, IT COULD JUST BE THAT THIS GUY PETERSON HAS GOT PEOPLE WHO APPEAR TO BE MEMBERS OF THE COMMUNITY, BUT IN FACT THEY ARE WORKING FOR HIM, AND THEY REPORT BACK TO HIM ALL OF THE TIME. IN FACT WHILE WE WERE THERE, THERE WAS A DEMO, AND A LOT OF PEOPLE WERE ARRESTED AND A POLICE MAN SAW SOMEONE THAT HE KNEW BEING ARRESTED, AND HE WENT UP AND INTERVENED AND HE MANAGED TO GET THIS GIRL THAT HE KNEW RELEASED AND OUT OF THE AREA, AFTER THAT HE RESIGNED FROM THE FORCE, SINCE THAT TIME THIS GUY, ACCORDING TO THINGS THAT I HEARD IN QUEENSLAND HAS BEEN INFILTRATING VARIOUS CIVIL RIGHTS ORGANIZATIONS IN BRISBANE, LIKE HE IS A PLANT TO FIND OUT MORE INFORMATION.

TM...EARLIER TO ME YOU MENTIONED A GUY WHO DOES A REALLY GOOD FANZINE?

HC..YEAGH..PETER MILLER, HE HAS MADE THREE OR FOUR FANZINES ALL OF WHICH HAVE SOLD OUT, HE IS VERY INTERESTED IN RUNNING A STRANGLER IN AUSTRALIA, (pete miller, strangled australia, c/o festival records brisbane queensland....)

TM..WHAT ABOUT YOUR OWN SOLO ACTIVITIES?

HC..WELL I'M INTENDING TO CALL MY RECORD, NOSFERATU, WHICH IS ALSO THE TITLE OF A SILENT FILM THAT WAS MADE IN 1922 ..IT WAS THE FIRST VAMPIRE MOVIE EVER MADE AND I PICKED IT BECAUSE IT IS THE MOST IMPRESSIVE FILM THAT I HAVE EVER SEEN, IT IS THE BEST FILM THAT I HAVE EVER SEEN, AND THE MOOD OF THE FILM IS THE MOOD THAT I WANT TO CREATE ON THE LP..SORT OF BLACK COMEDY, QUITE MENACING....

TM..ARE YOU THINKING OF PLAYING ANY SOLO DATES IN THE WAY THAT JJ IS?



Hugh... He has never become depressed

HC..I DON'T THINK SO,I'M MORE INTERESTED IN PREPARING FILMS TO GO WITH THE MUSIC,AND WE ARE ALREADY PLANNING ONE.

TM..DO YOU THINK THAT FILMS ARE GOING TO BE AS IMPORTANT TO YOU IN THIS PROJECT TO PROMOTE IT, AS IMPORTANT AS PROMOTING IT LIVE?

HC..YES..I WANT TO INVESTIGATE THE POSSIBILITIES OF OUR MUSIC AND FILM,I THINK THAT THE MATEING OF CINEMA AND MUSIC HAS'NT BEEN FULLY EXPLORED, NORMALLY A FILM IS MADE AND THEN MUSIC TO GO WITH THE FILM IS WRITTEN,THIS WAY I'M DOING IT THE OTHER WAY AROUND THE MUSIC HAS ALREADY BEEN WRITTEN!

TM ..WAHT ARE THE PLANS AT THE MOMENT FOR THE STRANGLERS?

HC..WE ARE SOON TO RECORD A NEW SINGLE. WE HAVE GOT FOUR TRACKS TO WORK ON AND WE WILL PICK THE BEST ONES FOR THE SINGLE.

after that he flew to america to complete his record.....meanwhile in a shithole rehearsal studio somewhere in london the euro man lurketh...

なんてすばらしい洞察力だと思う。その日は一日中、感激で胸がいっぱいだった。道場に通いはじめて1週間目に、練習中にろつ骨を折ってしまい、修業を断念して帰国せざるを得なかったけど、極真会はある意味で世界一の道場だと思う。きびしいことにかけても世界一だ。できれば今年のお末には、また時間をみつけてもどりた

イギリスでは時々、あなたが誰それになくつたなどというニュースが報道されますが、まさか、あなたの空手の強さをためしているわけではないでしょ？

J・J とんでもないよ。あくまで正当防衛だ。ほとんどの僕らのファンがなぐられているのを見てなぐりかえしたまでだ。グラスゴーでのコンサートが終って楽屋裏から外に出ると、12人くらいの少年がひとりの少年を囲んで痛めつけているのを目撃したんだ。

年は、服装などか

コンサートに来た



あなたが最初に来日した時は羽田空港に降りたち、2度目の時は成田空港に着いたわけですよ。多分、空港に関して一つと大きな問題になっていたことは知っていると思いますが、あなた自身の意見はいかがですか。

J・J ウン、イギリスの新聞にも時々報道されていたのである程度は知っているつもりだ。だけど、イギリスで報道されてきたことがすべて真実かどうかは僕も疑問だよね。

つまり、日本の新しい国際空港が必要になり、成田という地域の農民たちの土地が政府に一方的にとりあげられ、代わりの土地をやるからそこへ行けと言われたわけだ。農民たちは反抗した。それを学生たちが支持した。そのへんの事情は十分に理解したま。だけどひとつわからないのは、空港ができあがってからデモをしたり施設をこわしたりするのじゃなくて、空港ができると

界有数の3大国家でた。

UP 36500
UP 36500A
STEREO

FREDDIE LAKER (CONCORDE AND EUROPE)
(J.J. Burnell)
JEAN-JACQUES BURNEL
Produced and Mixed by
Martin Burnell and J.J. Burnell

THE RECORD PRODUCED AND OR THE MUSIC COMPOSED BY FREDDIE LAKER AND JEAN-JACQUES BURNEL
REPRODUCED BY THE UNITED ARTISTS RECORDS LTD.
LONDON

あんなのなぐつたうちにはいらな
いぜ。僕は彼の目を開かせて、現実をみせ
たいと思っただけなんだ。禅の修業に似て
いる。暴力で人々の
記者は偽
を卒業
いつ

this is the mad est interview the monsieur has
ever done i reckon and here it is.....

TM..WHO IS EURO MAN THEN?

JJ..HE IS ME ,HE IS YOU..

TM..WHY?

JJ..BECAUSE WE COME FROM EUROPE.

TM..YEAGH BUT.....

JJ..SHE ,HE ,IT ,MZZZZZZ!

TM..WHEN YOU SAY "EURO MAN COMETH WHAT DO
YOU MEAN?

JJ..THE ADVENT OF THE RECOGNIZABLE EUROPEAN, THE
ADVENT OF SOMEONE WHO IS AWARE, IT IS MORE MENTAL
THAN PHYSICAL OR CULTURAL BECAUSE THERE ARE LOTS
OF SEPERATE CULTURES IN EUROPE THAT SHOULD BE
MAINTAINED..THE FACT IS THAT WE SHOULD START THINKING
IN TERMS OF EUROPE, WE SHOULD START THINKING IN LARGER
TERMS, LIKE THE FRENCH ARE'NT OUR ENEMIES, THE GERMANS
AR'NT OUR ENEMIES...

TM..DO YOU THINK THEN THAT WE DO LOOK ON EACH OTHER
AS ENEMIES THEN?

JJ..A LOT OF THE TIME, THATS WHY THERE IS ANIMOSITY,
THE EXTREMISTS OBJECT TO THE IDE OF A UNITED EUROPE,
THE FACT IS THAT THE EUROPEAN PARLIAMENT IS THE MOST
REVOLUTIONARY PARLIAMENT EVER DEvised BY MAN IT IS
THE FIRST INTERNATIONAL PARLIAMENT EVER, AND IF THE
EXTREME LEFT OR RIGHT DON'T LIKE IT, IT CERTAINLY CANT
BE MIDDLE OF THE ROAD..IT IS A VERY RADICAL THING
SO PERHAPSTHERE SHOULD BE A NEW ATTITUDEN NOT JUST
LEFT AND RIGHTTM

TM..DO YOU MEAN, LIKE PEOPLE SHOULD RETAIN THEIR
IDENTITY BUT THERE SHOULD BE A MUCH GREATER
CO OPERATION BETWEEN THE VARIOS COUNTRIES? LIKE FOR
INSTANCE THE ANGLO-FRENCH CONCORDE?

JJ..YES..I WOULD AGREE WITH THAT EVEN THOUGH CONCORDE
WAS NOBBLED BY THE AMERICANS..

TM..WHAT OTHER PROJECTS COULD YOU CITE?

JJ..AT THE MOMENT THE BRITISH ARE TRYING TO ALTER THE
AGRICULTURAL POLICIES OF THE EEC, WHICH IS GOOD, A LOT
OF THOSE POLICIES ARE A BIT OUT MODER, THEY EN COURAGE
IN EFFICENCY, THE ENGLISH ARE GETTING MORE AND MORE
SUPPORT, YOU CAN CHANGE THINGS BY NEGOTIATING RATHER
THAN BY FIGHTING.

TM..WHAT PROMPTED YOU TO RECORD A SOLO LP?

JJ..CRABS...

TM..THAT WAS THE FIRST TRACK?

JJ..WHEN THE STRANGLERS RECORD AN LP WE ALWAYS BOOK
MORE TIME THAN WE REALLY USE, WE BOOK A WETWO WEEKS
FOR AN LP AND COMPLETE IT IN A WEEK..SO I HAD A LOT
OF SPARE TIME.

TM..DID YOU HAVE THE EUROMAN THEME AT THE BACK OF
YOUR MIND ALL ALONG?

JJ..CERTAINLY NOT, HE JUST CAME!

TM..YOU HA E ALWAYS BEEN INTERESTED IN THE SUBJECT
THOUGH..

JJ..I HAVE ALWAYS BEEN INTO EUROPE BECAUSE THATS WHERE
I'M FROM, I DONT SEE WHY WE SHOULD HAVE CHIPS ON OUR
SHOULDERS BECAUSE WE ARE'NT AMERICANS!

TM..ON THAT POINT, THE STRANGLERS HAVE EFFECTIVLY
PROVED THAT YOU DON CAN PLAY SOMEWHERE ELSE AND BE
VERY SUCCESFUL AS IN JAPAN, WITHOUT BEING OBLIGED TO
PLAY AMERICA ALL OF THE TIME.

JJ..WE ARE TRYING NOT TO PLAY AMERICA , WE ARE TRYING
TO SURVIVE WITHOUT AMERICA AND WE ARE SUCEEDING..IT
S GREAT..ALL THESES ARESHOLES WHO GO OVER TO AMERICA
TO PLAY EVERY TWO MONTHS..WE LAST PLAYED THERE LAST
YEAR.....

JJ.



TM..DO YOU ENVISAGE A SITUATION WHEN YOU
WILL PLAY THERE..

JJ..POSSIBLY, BUT NOT ON A REGULAR BASIS
TO BREAK IT...

TM..WAHT DID YOU THINK OF AUSTRALIA?

JJ..IT IS AN ISLAND SO I HAVE BEEN TOLD,
IT IS A BIG ISLAND. IT IS A WASTLAND VOID,
THEY HAVE GOT A LOT OF BOREDOM AND HEROIN

TM..YOU WERE PLAYING SOME NEW TRACKS OVER
THERE..

JJ..ONE IS A POSSIBLR TITLE TO OUR LP,
WHICH IS ABOUT A CERTAIN KIND OF ANIMAL,
WHICH WAS THE VIKING EMBLEM..THE VIKING
SPIRIT SHOULD BE REJUVINATED..

TM..WHAT IS THE VIKING SPIRIT?

JJ..RAPING PILAGING LOOTING!!! DISCOVERING
NEW LANDS, PSYCHOLOGICAL LANDS!

THE INTERVIEW STARTED TO GET OUT OF HAND
AT THIS STAGE! SO WE REJOIN IT A FEW
MOMENTS LATER...

JJ..ONE OF OUR SONGS IS CALLED "GENETICS"
IT IS ABOUT SELECTIVE BREEDING...

TM..WHAT ELSE IS ON THE LP..?

JJ..WE'VE GOT "DEAD LA" ABOUT THE LA
SYNDROME.

TM..WHICH IS..?

JJ..WHICH IS NOT WORTH RELATING..ITS A SHORT TWO MINUTE SONG, LIKE SOMEONE ONCE DID A FILM ABOUT LA, BUT WE HAVE SUMMED IT UP IN ABOUT TWO MINUTES.

TM..IT EMBODIES THE REASONS AMONG OTHERS WHY THE STRANGLERS ARE NOT KEEN ON PLAYING IN AMERICA....

JJ..YEAGH, THERE ARE PEOPLE THERE, THERE IS INTELLIGENT LIFE THERE, IF THERE IS ENOUGH LIFE TO MOTIVATE XXXX ANDXXXXDURY AND COSTELLO TO GO TO AMERICA THERE CERTAINLY IS'NT ENOUGH FOR THE STRANGLERS.

TM...DID YOU ENJOY IT IN JAPAN?

JJ..ANOTHER ISLAND ..I LIKED IT IN JAPAN, I LIKE IT IN AMERICA, I'MNOT GOING TO DIVULGE ANY MORE!!

TM..WHERE DO YOU LIKE IT IN AMERICA?

JJ.IN THE BATH!.....IT!

TM..COULD YOU TELL US A BIT ABOUT YOUR "EURO BAND" FOR THE TOUR...

JJ..IT COMPRISES OF A BAND OF EUROPEANS..

JON ELLIS FORMERLY OF THE VIBRATORS..

PENNIE TOBIN ON KEYBOARDS, PENNIE H PETER HOWELLS..FROM THE DRONES.

TM..WHAT DO YOU PLAY?WHERE DID YOU COME FROM

JJ..ITS OK I'VE BEEN GENETICALLY CERTIFIED SO YOU DON'T HAVE TO ASK ME QUESTIONS LIKE THAT!!

TM..DO YOU THINK THAT YOUR "EURO" SOUND WILL APPEAL TO STRANGLER FANS?

JJ..I DONT THINK SO IN GENERAL.. I WROTE IT FOR THE FLOATING VOTER..THE MARIGNAL EUROPEAN..

WELL THAT COULD BE YOU OR ME OR NOT..LISTEN TO THE LP BECAUSE IT REALLY IS EXTRA ORDINARY

EUROMAN COMETH... UAG30214...

EUROMAN/JELLYFISH/FREDDIE LAKER(CONCORDE&EUROBUS)

EUROMESS/DEUTCHLAN NICHT UBER ALLES/DO THE EUROPEAN/TOUT COMPRENDRE/TRIUMPH(OF THE GOOD CITY) PRETTY FACE/CRABS/EUROSPEED(YOUR OWN SPEED...

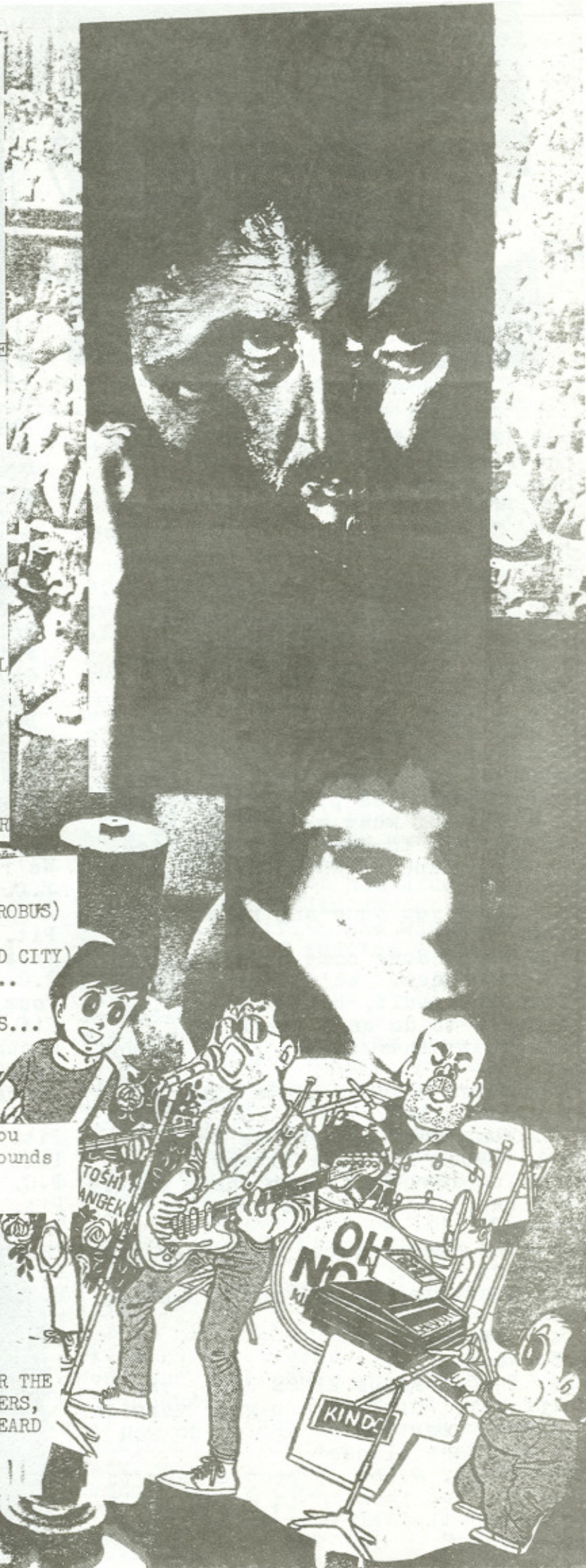
FREDDIE LAKER (CONCORDE &EUROBUS)/OZYMANDIAS...

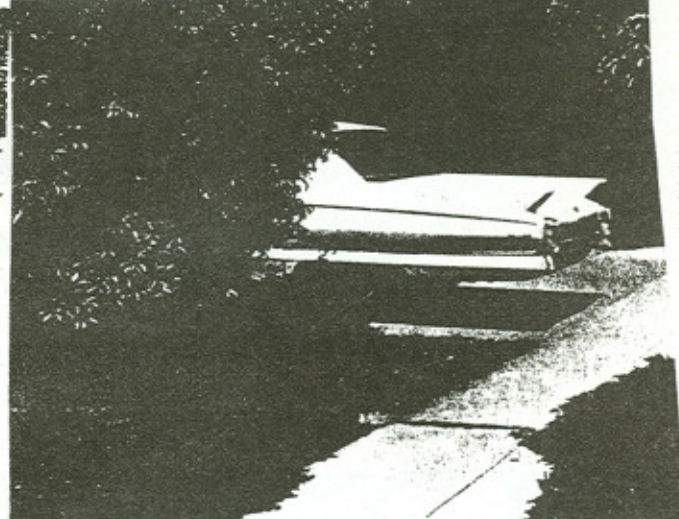
.....UP36500

i dont intend to hold your hand and guide you through this lp like iwas some thing from sounds etc....please listen to this record...and understand it.....DONT REL ON LIES

DONT RELY ON LIES
DONT RELY ON LIES
DONT RELY ON LIES
DONT RELY ON LIES
DONT RELY ON LIES

THE COVER WAS SHOT IN PARIS AT THE POMPIDU CENTRE.....THE STAR MOTIVE IS THE SYMBOL FOR THE COUNCIL OF EUROPE WHICH HAS TWENTY ONE MEMBERS, ITS HQ IS IN STRASBOURG..PERHAPS YOU HAVE HEARD OF THE EUROPEAN COURT FOR HUMAN RIGHTS? MAY THE FIFTH IS OFFICIALLY EURO DAY.... WELCOME TO EUROPE





Pit. In fact that had two remembrances that was the night Sidney died.

T.C. Would you like to play any places out of town?

Pit. Yeah. I'd like to tour. Mole would like to play places like the Chipinham.

T.C. For our Jackie readers, what sort of food do you like Mark?

Mark. I don't eat much actually, when I do I don't remember because I'm pissed.

T.C. That's a great answer Mark. What about you Steve?

Steve. Fish Fingers.

T.C. What about all these small club bands of a couple of years ago. The Buzzcocks are the biggest.

Pit. They've worked hard to get where they are today, but after the first few singles it all went to pot really.

T.C. How do they maintain their credibility?

Pit. Depends which way you set about stardom. Last time Buzzcocks were on

T.O.T.P. Shelley was posing with a fiver in his pocket. Bands like the Banshees don't make many appearances.

T.C. Would you like to get into that class Hammer Smith Odeon?

Pit. No, but I'd like to earn the money they're getting.



T.C. What about alternatives?

Pit. Well, I'd like to play abroad in Europe. I'd like to do what the Clash did, 5 nights at the Music Machine.

T.C. How do you view you aiming for a large audience, and when you've got it you're wishing for a smaller one.

Pit. In a way it's sort of a ego trip, you're doing you're own type of music, obviously more people are going to hear it. If you reach stardom you'd get pissed off a bit, not wanting to tour etc.

T.C. What about this name PITIFUL?

Pit. PITIFUL 65SPECIAL not Pitiful

T.C. Of course you had that legendary character James Jarrett and Steve Hopkins, but now I hear that both have retired from the musical world.

Steve. Steve Hopkins is a family man. He's hung up his drum sticks.

T.C. What about Jim Jarrett?

Pit. Jim is still in the WIMPLETTES. I don't know if they're still doing anything?

T.C. Yes, things are still active in that camp.

Pit. He's still mucking about.

T.C. You have actually recorded, although the actual recording wasn't up to scratch. Would you like to tell us about this legendary night?

Pit. We were the only group not to get on the Roxy L.P. The other groups haven't done much.

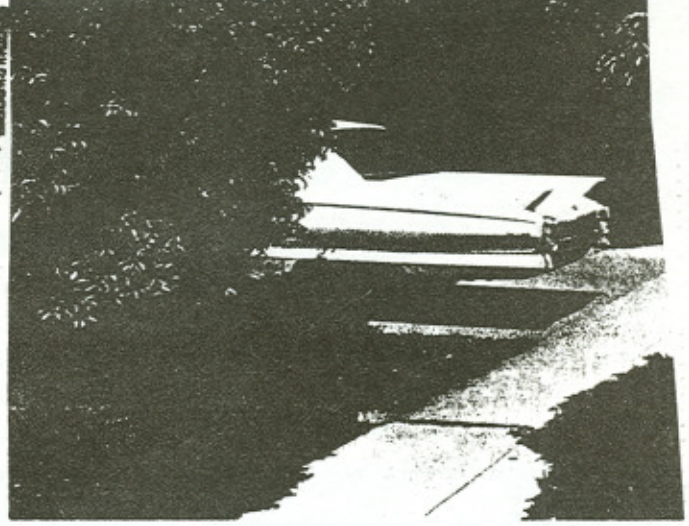
T.C. You've got lots of little bands running around, do you think it's a bit distasteful?

Pit. Well they've all got the same thing to say "We've got a new number and it goes like this..." I mean the skins have got very little sus, the Mods are just punks who didn't like the change.

T.C. I think you should end up on something profound.

Mark. A Buddy Holly quote 'We're all negroes really papa'

T.C. That's really great. That was the Pitiful 65 Special.



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ART OBJECT.....A BAND THAT I HAVE NEVER
SCENE..WHICH IS A FIRST FOR US IN THE
SENSNE THAT WE NORMALLY LIKE TO SEE THE
BAND.....I HEARDBABOUT THEM ON THE VINE
SO I GOT IN TOUCH AND THEY GOT IN TOUCH
AS YOU CAN SEE THEY ARE AN EXTRAORDINARY
LOOKING BAND AND THE TAPE THEY LENT ME
BEARS THAT OUT,WITH TITLES LIKE..

"THE ORIGINAL MIXED UP KID"

"THE LAST TV PROGRAMME"

"LANDSCAPE WORKERS"

AGAIN YOU MAY NEVER HAVE HEARD OF THEM,
IF YOU WANT TO BOOK THEM PHONE
BRISTOLx774433.....do something for once
in your life.

J.J., who although born in Notting Hill is of French parentage, has an incredible surplus of energy. It was with this, and a combination of nowhere to sleep and nothing to do for a couple of hours, that eventually led to his solo album 'EUROMAN COMETH'. Whilst hanging around the studio one night he started working on 'Crabs' and within days the outline of an album began to take shape.

Subject matter of 'E.C.' ranges from the surprisingly complimentary 'Freddie Laker' to 'Deutschland Nicht Uber Alles' which is sung entirely in German and even includes a disco cut titled 'Do the European'. There is a strong European theme running through 'EUROMAN COMETH', this stems from J.J.B's belief in Europeanisation as an alternative to Eastern or Western influences. He believes that a strong Europe would provide an escape route from the seemingly inevitable American/Russian cultural/economic domination. JEAN JACQUES has a degree in economics, consequently, most of his theories are pretty well researched.

JEAN JACQUES BURNEL does all the vocals on 'EUROMAN COMETH' and plays a number of other instruments including guitar, keyboards and drums. Also featured on the record are, one time inspiration behind the Damned and Tanz Der Youth, Brian James on guitar and ex-Chelsea drummer Carey Fortune. The live line-up, which will make it's U.K. debut with a major April tour culminating in a show at London's Drury Lane Theatre, will feature Drone Peter Howells on drums, plus Vibrator John Ellis on guitar, Lew Lewis on harp and Penny Tobin on keyboards. After this the band are aptly set to tour, Europe.

'EUROMAN COMETH' is challenging music from a challenging man for a challenging situation. Although not directly aligned to Kraftwerk, Can, New Music or any other act, it is most definitely European in influence. Continental no less, maybe the first record of its kind...do the continental.

P.S. This does not constitute a break up in the STRANGLERS.


ARTOBJET

G. LANGLEY

J.J. KEY

WOUTEK





Local shareholding is encouraged and management is predominantly indigenous. Local Boards are given maximum autonomy and close liaison is ensured through specific members of the international Board, to which the major companies also have direct access. Although primarily based on industrial and medical gases and equipment, the Group's companies have diversified according to the complementary demands of local needs and the Group's international capabilities.

The Group has its international headquarters in London but its interests span all continents. About half the Group's sales and profits are generated in the UK and Europe. The largest companies in the Group are in the UK, Australia, South Africa, India and Canada.

The key concepts in the Group's management are joint planning, mutual confidence and sound communication, thus ensuring a steady interchange of financial, technical, marketing and research information.

So far as relations with local and national communities are concerned, the Group's extensive experience has enabled it to evolve a code of company behaviour, based on proper respect for the national pride, law and purpose of the countries in which it operates.

The international Board has as its prime purpose the overall direction and allocation of Group resources, both financial and managerial, and the planning of the Group's long term future. In this last task it is aided by the Group Staff Office.