

ARTIFICIAL LIFE

NUMBER 7

SOME THINGS MATTER!

still only
30p

BILLY BRAGG

NEW MODEL ARMY



DEATH IN JUNE

GESCHLECHT

AKT

THE ALARM

LIGOTAGE

CREATURES OF HABIT

CINDY TALK



COLOUR BOX

PLAY DEAD

MERCENARY SKANK



THE FUTURE IS
CANCELLED

Well, 1984 is here and is Big Brother watching you? Whatever's happening, Big Brother and his mates don't seem to be going to gig anymore. Why? Who knows, but £3.50 for 40 minute sets seems to be the norm and the punter knows what to expect. What became of the unexpected?

Lets hope 1984 is going to be better than 1983-still it can't be any worse. It was a year when bands split up, lost direction, became self indulgent, lost themselves in their own imagery and generally messed things up...the spirit of good music need to be uplifted by the up and coming bands who need to hold on to their honesty and integrity.

I hope something happens or people might get desperate and start watching the TV or listening to their hair grow.

JAKE

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Back issues :- 1,2,4,5 are sold out.

*4 :- Sisters of Mercy, Cocteau Twins, Danse society, Joolz, Flux.

*6 :- Danse Society, Smiths, Living in Texas, Orson Family, Yip Yip Coyote, Specimen, Look Back in Anger.

30p + SAE each. Cheques/postal orders should be made payable to J.JACOB. Thanks.



BRIGANDAGE are alive and kicking-more details next issue.

SINGLES.

If you want to dance around the room with a Hoover then you should experience the African jazz rhythms of Orchestre Jaziras "Sakabo" (Beggars) or the quieter "Yew Nbo Ose" (Red Flame) by Kabbala. On the other hand, you want to experience good vibes, man...the psychedelia/Byrds revival starts with two singles on Creation: "Flowers in the sky"-the Revolving Paint Dream, and "Fifty years of fun"-Biff Bang Pow....not my cup of tea but good old punk rockers are Vice Squad. "Black Sheep" with new singer Lia, is a well produced punk record with power, whilst Ligotages debut, "Crime and Passion", is full of guitar riffs and Beki's vocals, which have improved so much....play both records loud! The Nightingales always bring a smile to my face. "Crafty Fag" (Red Flame) is a typical song with Robs uncompromising vocals, twangy guitars and bouncy drums. Cornwall's Elephant Talk remind me of the Virgin Prunes which is a compliment....a fine debut single, "Ask/Burning Halo" (Fragile) is worth buying if you like good music. Available for £1.30 from P.Reid c/o Fragile, 18 Castlemead Drive, Saltash, Cornwall, PL12 44G. Barnsley band Party Days "Row the Boat Ashore" has a very dominant bass line, powerful drums and guitar filling the spaces with harmonics etc, whilst the vocals are strong... beware of the bright orange cover! Available for about \$1 from Stephen Drury, 12 Pickup Crescent, Wombwell, S.Yorks. Another fine record is from Northampton's The Tempest. "Montezuma" (Anagram) is a musical mystery trip with haunting vocals.... 'sugar and spice and all things nice'. Talking of nice things, "Juggler of Hearts" (Red Flame) by Cynthia Scott is a snappy little jazz tune full of twinkling piano, wandering bass and the seductive voice of Cynthia....a classic! A couple more releases from the quality label Red Flame are - Shiny Two Shineys rerecording of "Waiting for us" from their debut album....a quirky little pop song with the nice vocals of Flo Sullivan while Artery, a rather strange group to pin down, give "The Alabama Song" a bar room treatment....piano and Violin backing, giving the song a bizzare atmosphere while David Harrows "Our little Girl" (Red Flame) has a fine electronic keyboard sound and is well worth checking out.



VICE SQUAD.



LP's :-

"Blood on the Cats" (Anagram) - Various Artists.

A collection of Blood groups, featuring the finest in rockabilly/trashabilly-the Meteors, Guana Batz, Sunglasses After Dark, Bone Orchard, Escalators Sting-Rays etc etc....probably one of the best compilations ever-buy it or have your blood sucked out!

"Colour Box" (AAD) - Colour Box.

A mini fourtrack album that arrived on my doorstep when I was feeling low, and lifted me up...lots of keyboards/synths at distortion level (Well, almost)....good dance music-"Keep on pushing" is a classic. New singer Lorita has a wonderfully seductive voice which cuts through the music, as does the telephone conversation/effects etc. Essential!



"Perverted by Language" (Rough Trade) - The Fall

The ever constant Fall release yet another classic album of discordant pop songs.. the music remains the same-lots of drums and guitar with the ever faithful vocals of Mark E Smith....who knows what goes on inside his head but they sure are good tunes. 'Eat y'self fitter' to the Fall.

"Hysterics" (Ink/Red Flame) - The Nightingales

The anti image of pop is best summed up by The Nightingales but somehow their songs seem very catchy. The band are broadening their horizons with a better production and more instruments used, including a banjo....The Nightingales with a banjo....I wonder if Rob Lloyd will ever work in a vegetable shop?



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THANKS TO EVERYBODY THAT HELPS!

Geschlecht Akt



PHOTOGRAPHY

Despite having a German name, Geschlecht Akt actually hail from the wilds of Shepherd's Bush and consist of Robbi on vocals, Seven on guitar, Richard on bass and drummer John.

The band have gigged around London for the past six months and have supported bands like Lords of the New Church and Furyo etc; As a result, the band have gained some attention but have unfairly been compared to certain bands in the press while they're still young and developing as a band. The music is both exciting and powerful, complimented by the visual antics of Robbi on stage.

Artificial Life talked to the band under rather noisy conditions following their gig at Dingwalls.

AL: Can you give us a brief history?

SEVEN: In the beginning there was me and a sax player...just over a year ago.

ROBBI: They were auditioning for a singer and a drummer.

SEVEN: He was in another band Troops For Tomorrow. He came 'round and ended up in the group we'd known John for ages but he'd paralysed his arm.

AL: How did you paralyse your arm?

JOHN: I went through a window at a party and cut my arm.

AL: Good party?

JOHN: Yes... It was great! It was paralysed from the elbow down but I started drumming again and gradually worked it back.

AL: What does the name mean?

ROBBI: Sex act to put it bluntly.

AL: Why have such a name?

SEVEN: Because it's very, very, very and extra-very trendy to have a name with sex in it and all our lyrics happen to be direct and to the point.

ROBBI: It's nothing to do with that (Laughs)...We couldn't think of a name so we thought as all the lyrics were about sex we'd look up sex in a German dictionary. We looked up sex and liked that so we looked up sex act and that was it!

AL: Why are all the lyrics about sex?

ROBBI: Because everyone's into it!

SEVEN: They're all dirty old bastards!

ROBBI: It's something everybody's into...We're not a political band and everyone is going for this anti-nuclear thing but I think sex is a good thing to write about...builds up an atmosphere and I think we look pretty sexual on stage as well, hence the lyrics.

AL: Lyrically you may be compared to old Adam and the Ants.

ROBBI: He went about it in a different way. Our lyrics aren't similar. He went about it in a different way in that ours are more blunt.

AL: Live you're visual- Is it important playing live and presenting yourselves well?

ROBBI: If you can hold it together and you've got something to look at then it doesn't matter what songs you're doing. It is important to us but a lot of bands have people watching whose minds are taken off the music. It's not a pre-conceived thing.. We don't say 'we'll do this and that tonight'.

AL: How do you feel about being compared to other bands and put in musical categories? Does it worry you?

ROBBI: When people compare us to somebody else...they can't see us. If you're saying to someone who hasn't seen the band then the only way you can describe them is by comparing them to another band which is what the press do.

SEVEN: We're bound to be labelled. You can't avoid it. We're not out to be anyone else. We do what we do and it just happens that way.

AL: You've played quite a few dates in London-What about playing a few dates outside?

ROBBI: It's hard for a band who hasn't got a name to get gigs outside London.

AL: Have you found it hard gigging 'round London?

ROBBI: I don't think there is anywhere else to play other than London. For a new band that's where everything is happening... All the people and record companies etc.

AL: Have you had any interest from companies?

ROBBI: A lot of friends have said there is but we don't know about it.

AL: What will you be looking for?

ROBBI: Money!

AL: Would you go with an indie first?

ROBBI: I don't think it's very trendy to go with indies, build up a cult following then die.

SEVEN: We want to see our records on the shelves not in a backstreet record shop somewhere.

AL: Obviously you want things to go fairly quickly-What would you do if nothing happened?

SEVEN: I don't think it will stay stay stagnant. I think we're a band that can kick up some sort of a fuss.

ROBBI: We're getting more people to come and see us all the time, which shows an interest in the band.

AL: Do you think this is due to some of the established bands splitting etc...?

ROBBI: Yes, there's not a lot about at the moment...All the known bands that pull the crowds that we do.. Furyo aren't doing so well, Bauhaus split, Death Cult have changed completely.

SEVEN: Even the Sex Gang are changing. They're all trying to change at the moment.

ROBBI: That's why it's good for us. We're fresh and something different.

DEATH IN JUNE

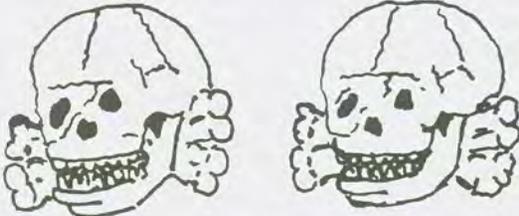
Death In June are perhaps one of the strangest bands to appear in Britain over the past year. Born out of the ashes of Crisis, a left wing punk band. Death in June have pursued music that is bleak but interesting due to the variety of instruments used. However the imagery of Death In June has always remained dubious to my mind...The flirtation with certain things will probably be the bands downfall despite the exciting music witnessed on their two singles 'Heaven Street' and 'State Laughter' and the album 'The Guilty Have No Pride'.

With the help of friends, a questionnaire was passed on to band member Doug who expressed his own views...

AL: There seemed to be a lengthy gap between Crisis and Death In June.—What did you do during that time?

DOUG: Tony and I continued to play together. We had various people helping out on things like sax drums, drum-machines etc but all were unsatisfactory. The material was good but the people helping us weren't. This was in the studio and no name had been fixed. Tony was also playing with the Runners From '84 which is where Pat came from and later Richard.

AL: The imagery and name is linked to a certain period of history—Why did you decide to use this imagery?—And does it reflect the politics? (A lot of people are put off by the imagery and yet Crisis were quite political so why change?)



DOUG: This question already presumes the answer. I have only ever been involved in Politics of a far-left nature. Now I have no interest in politics of the masses but rather those of the individual. I find it laughable that those who express concern for the oppressed masses or race and nation should suggest to me or anybody else ways of improving life...They should start with their own miserable existence. The imagery is a conglomeration of strong European styles which we find very attractive. However if people wish to choose the Fascistic rather than fetishistic side of that then that's their choice

AL: What are the songs about and what inspires you to write?

DOUG: Each song is about something different to each of us let alone outsiders, so giving any explanation for 'Heaven Street' or 'State Laughter' for instance would surely invalidate any other interpretations of 'The Art'. I don't know what inspires me to write. A beauty I may see in something or a particular extreme of emotion.



AL: What would you say you're influences were? What sort of music do you listen to in your spare time?

DOUG: My own particular influences probably come out of the 1966 to '73 period in music, art, film; my life...1930-45 were good years for style and beauty. What I listen to in my spare time is really extends across the spectrum. Today, 26.12.83, I've listened to a test pressing of the new Felt 1.0 and various records on Some Bizarre, which seems a fine label.

AL: Are you happy having your own label or do you see yourself moving to a different label in the future?

DOUG: It's good to an extent but it has such financial drawbacks that it gets us a form of control over what we would like to do. If a situation arose that would relieve that pressure we would take it.

AL: How would you describe your music? What are you trying to achieve through it?

DOUG: It's for others to describe our music. The only thing I feel I need to achieve through my music is personal satisfaction—one of the hardest things to find.

AL: Do you see your music changing direction in the future?

DOUG: Yes, it is already. We will probably concentrate more on melodic soundscapes rather than the 'standard' songs we have around at the moment. Although that's not to say that there won't be any room for that sort of thing in the future.

AL: In the past, you've said you don't like playing live yet you've played quite a few gigs lately—Is there any reason other than exposure?

DOUG: Initially, the increased number of live performances was just for the exposure but then they also give us the chance to try out the work we had been doing with tapes individually and to see how they went together. This was very important and developed another side of the group, however the strangle hold of live performance is now beginning to tighten around our collective neck and we're getting out while we still have time. Still, the weakness

has been exposed and we must set about correcting them. The last Clarendon gig will be the last one we do in this country for a long time.

AL: What about playing in Europe?

DOUG: Yes, in fact we're off to France in the New Year for dates in Lyon, Strasbourg and Rennes. We will be trying out some new things and correcting our recent mistakes. Hopefully, this will mark a new beginning for DIJ. If that goes well then the next steps will be Holland, Germany and Belgium. Possibly Italy in the Summer.

AL: What are your future plans?

DOUG: Early in the New Year will be released a new l.p of both live and studio material called 'Honour, Discipline, Loyalty'. Soon after there will be a compilation 12" on which we have a track. The other groups include 'In The Nursery', 'Iron In Flesh' and possibly 'Current 93'. We have already begun recording the new studio l.p but that won't be out 'til April/May. Other individuals outside of DIJ will also be participating on the new L.P including David Tinet '93'. We are already writing together but how it will actually sound is another matter. It's still collaboration by post at the moment. More work on films and videos. The breaking up of DIJ in June if certain things have not been achieved.

STOP PRESS: - DIJ have sacked founder member Tony Wakeford along with 95% of the material. DOUG and Patrick are now joined by Richard Butler and Chris Jenner.



PLAYDEAD

One of the best singles of 1983 was Play Deads "Shine" on Situation 2 which found the band using a more sophisticated and melodic approach to their music. However, the band have continued to grow in strength since the days of the earlier singles on Fresh when the music was full of heavy rhythms.

The band have also worked hard at gigging with various bands and doing several tours by themselves. Their finest moment was probably last years Futurama where they proved to be one of the best bands of the whole event.

Play Dead have now existed for about 3 years and continue to be based in the Banbury/Oxford area with a stable line-up of Rob-vocals, Steve-guitar, Pete-bass and drummer Wiff Artificial Life briefly talked to Pete about the band.

AL You released 2 singles on Fresh (Poison Takes a Hold & TV Eye) and then the label went bust. Did this cause any setbacks?

Pete Yes, because they didnt tell us they were bust. We found out when we went down to see them and they werent there anymore.

AL Did this disillusion you?

P Well, we didnt have any money to lose anyway. We got a bit disillusioned and it set us back. We recorded "Propaganda" in April 82 and Fresh went bust just after we'd recorded it and it was supposed to come out the next week and as theyd gone bust, it didnt come out until December so we were a bit fed up. We split up for about 3 months in that we didnt do anything but then we started back again.

AL You seem to have grown alongside Sex Gang Children, Southern Death Cult-what do you think of this movement?

P I dont think its a movement. It wasnt a movement until someone called it one. If you talk to people in those bands theyll say its not a movement but just bands.

AL So what musical influences do you have?

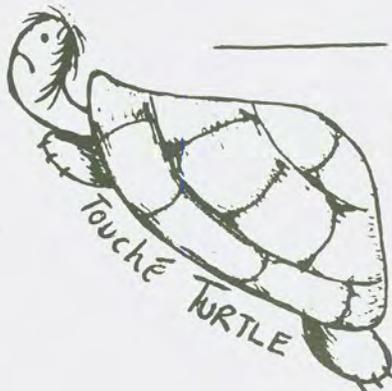
P It really varies as we all like different things. I can only speak for myself. At the moment, I like Cocteau Twins, Clock DVA. I dont think theres that much very exciting at the moment.

AL What made you start playing?

P I suppose it was the whole punk thing which made me start being in the band. There are so many influences. Its dangerous to say who we're influenced by.

AL Did you enjoy playing Futurama?

P Yes, I was quite suprised and pleased with it.



AL A lot of people condemn it for reasons such as lack of organisation and soundchecks etc

P Its just totally impractical to get a sound check but at least there were 2 stages. I went to Futurama 2 or 3 years ago and there was only one stage where people had to sarny about and there were big gaps between bands.

AL You released "The First Flower" which was a mini album-why did you do a mini album?

P It seemed a good idea as it was also mid-priced. You didnt have to stretch out like a full album. It seemed to work.

AL How did the deal with Situation 2 come about?

P That was through Si (Death Cult/Play Dead manager) It was just a one-off to help us out. We're not with any label at the moment.

AL How did you meet Si?

P We met him at a Southern Death Cult gig. Since the start of this year (1983) Si has been working with us. Hes more a helper than manager - as managers tend to take money off you and then think "What they can do to make themselves more money".

AL Play Dead contributed Bloodstains to the Whip album-what did you think of the album?

P It was a good idea but I dont know if it came off the way Dave expected it. Theres a couple of things which would have been better if they hadnt been on there. It made it a bit lightweight. Its got a serious idea but having Short Commercial Break on there made it sound a bit silly.

AL What are you trying to achieve through your music?

P I dont know! Its not financial motivation.

AL Why did you want to be in a band?

P I just wanted to do music. If I wasnt doing music Id be writing or travelling....just doing something constructive....being in a band is just a small part really....youve got to do something constructive and creative as there are things you have to get out....its just a personal thing!

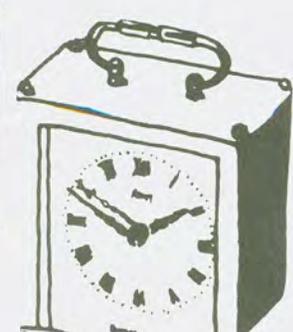
At this moment, Play Dead are without a record label but hopefully 1984 will be constructive year for the band to build on the foundations they established in 1983

PICS - JAYNE HOUGHTON





THE ALARM



One of the first bands ever interviewed for Artificial Life were the Alarm, an up-and-coming band on the pub circuit. However, in a year and a half things have changed slightly. The band, through constant gigging, have established themselves in the UK and have had chart success with their anthem "68 Guns" as well as causing a stir in the USA.

The Alarm's anthems and powerful use of guitars has made them one of the most accessible bands in the country. Of course, the predictable music press slag-offs have begun, but the band are strong and haven't even started yet...they will grow and grow.

During the recording of their debut album at Abbey Road studios, Mike Peters, singer and bass player, talked to ARTIFICIAL LIFE.

AL Were you surprised with the success of '68 Guns'?

Mike We weren't surprised to get success because we knew from every release it was growing. Our first single did 2000, Marching on, 4000, The Stand got to 86 in the charts and 68 Guns went in at 50 and that got us on Top of the Pops and it went from there. We built it up by playing live...we toured and virtually played everywhere in Britain and supported every band that's going.

AL Is that what you attribute your success to?

M Not just gigging for the sake of it because bands can do it until they're blue in the face and not get anywhere, but we've got a purpose as a group. It's not something as easy as a message but we have got a function. It's 1984 just around the corner, people will look back on themselves and reflect on what they've done with their lives and we as the Alarm have always tried to better ourselves and go forward and do things that people have said "No, you'll never be able to do that" and rather than just take that as gospel, we've gone out and done things for ourselves and made things happen.

AL Do you think 1984 is a significant year?

M It is just another year, but because of Orwell it is going to become important as a lot of people will turn it into one.

AL What about the fact that Cruise missiles are already here?

M I don't believe in weapons or violence. People are always coming up to me and saying "music can't change things". I believe it can if the message is done powerfully enough! If people had said to Martin Luther King, "one black can't change the civil rights of America" or said that to Gandhi, John Lennon or Jesus if you take it back that far. They're all people who have come from simple backgrounds and they've not taken no for an answer but have gone on and brought about a lot of change. I don't believe in the bomb and if I chose to make a stand maybe we could do something about it. I just don't like people coming along and saying "music's got no future and it's never going to change things" because who are they to say things...all they're going to do is put a bad mark on things. Man's endurance has not even been tested yet and who knows what we can do if we really set our minds to it. I'm an optimist and I won't have people saying "you can't" because I don't believe in the word 'NO'!

AL The thing that worries me is that nuclear weapons have been invented so how can you un-invent them?

M Let's be realistic, maybe they aren't going to go away...the attention, instead of being drawn to destruction, could be drawn to construction, and instead of spending their money on destruction, they could spend their money to build up things

AL Don't you think that CND is in the position of preaching to the converted?

M What they need to do is have fresh input. The CND movement is very laudible in what it does and I'd never slag off a protest march that's gathered so many people as it did but it does need to have fresh ideas. What is needed is a new angle of protesting against the bomb, through music, art, the street and maybe someone will come along with a new angle...it maybe just one man who may strap himself to a Cruise missile that will make them all change their minds or someone will come along to distract their attention by finding a way to Mars so they realise there's more to life than blowing each other up.

AL Having had success, do you think you're in a better position to do things such as helping other bands coming through?

M We already are! We've got a tour starting in January called 'The Sound and the Fury' and we've got two bands supporting who we wanted, Kissing Bandits and The Lost Loved Ones and as they've signed to big labels so we told them to get a thousand pound each off their labels to have four up and coming groups such as Mercenary Skank and Geschlecht Akt to play a few dates each in places such as Scotland to reach a new audience.

WHERE WERE YOU HIDING



MIKE PETERS PIC: JAMNE HOUGHTON

WHEN THE STORM BROKE?

AL IRS records go through A & M-what are they like as a label?

M They're good as they're not as big as CBS or EMI and only have a couple of big acts such as Joan Armatrading and Joe Jackson. All the people there are really young and look forward to getting involved with the Alarm and we've built up a good relationship with them. We use all the resources such as the art department and press department which impressed us.

AL Do you feel that there's a lot more pressure on you now?

M Not on us! We react to the pressure and enjoy it. We work hard to avoid running into unnecessary pressures like not having enough songs to record an LP. We write heavily in advance of ourselves and have probably got a second album written.

AL Who is producing the album?

M Alan Shacklock who produced the JoBoxers. He used to be in a 60's band called Babe Ruth and is great because he's musical.

AL How did you pick him?

M We'd worked with a few people who we all felt confident with but weren't getting the full enjoyment of working with someone who was a better musician. All the producers we worked with were basically engineers....they were good at turning knobs in the studio but no good at working out guitar parts etc. We're a musical group and very ambitious. We want to test our music to the complete limits and make full use of the gift of being songwriters and musicians. We wanted to get involved with a producer who knows music and can play some of the instruments we can't or, are learning to play, even play the instruments better than us so that we can see our limits and be pushed to them to become better musicians. Alan has been a door in there and that's why we're working at Abbey Road as it's unlike normal studios which are full of TV's and snooker tables. It's so boring coming here 12 hours a day that we just throw ourselves into our music. Also there's all sorts of music going on here that it's very exciting to work here.

AL How do you feel about the slag offs in the music press?

M They say we're a predictable boring rock n roll band but their slag off is even more predictable than we are! I feel sorry for younger groups coming up who aren't strong enough to tackle them.

AL How did the tour of America go?

M We're doing really well in the States now. We did 18 dates with U2 and 4 of our own.

AL What sort of people were you playing to?

M We played with U2 in New York to 8000 people and that was sold out. I announced from the stage that we were playing the Ritz three days later and we sold out which was 1500 so we must have made a fair old impression on New York as we went back there on our last headline tour and sold out both nights.

AL How do the audiences compare to Britain?

M Some of them are great. People are the same wherever you go. A lot of people over there would love to come to Britain but can't afford to, just like most people can't afford to go there. They're just as thoughtful, idealistic and tuned in as everyone else is.

AL Which place did you like the most?

M First time I went I enjoyed San Francisco and New York but the last time I liked LA because after you've been there once you can work out which parts are really good. I could never say whether I'd like to go and live there, but I'd like to spend some time there. It's such a big place....we did the whole lot, LA, San Francisco Salt Lake City, Oklahoma, the Bible Belt and you see so much change. You go from New York which is very British except a lot heavier in parts and a lot more sophisticated then you work back....the mid west is desert country where it's really backward and people have never seen a punk rocker in their lives then you get to LA which is a bit more civilised. To me it's just a great place to explore.

AL Did you get to see many bands out there?

M We didn't get to see a great deal but we bought a lot of records....The Call, Violent Femmes, REM, X, the Dream Syndicate. There's some really good stuff knocking about and it won't even get through and won't be given a chance. In LA there were millions of bands but not that many places to play. America is much more geared to bands in that you don't see toilet dressing rooms and the venues much nicer. We were completely unknown when we toured with U2 but we were just getting up on stage, hitting them with it every night and getting a totally honest reaction from the audience who had not been told how to dress or react as we had no records out and hadn't had great success here whereby everyone was waiting for this English rock n roll band or whatever. We can be the same band in America as we are here in that we don't have to put on a front like some bands but just go over and be ourselves.

AL Obviously, like most bands, you have an image-is this important to you?

M I think it is important.... every group has got an image. All the great bands in history have dressed up. They're just clothes and don't mean that much.

AL Why do you have this particular image which seems to fit the songs?

M I don't know why it fits so well. We want our group to be the best and stand out. When we came to London we had to get noticed or we'd have been swamped with the circuit bands and not made an impact. In that way you have to look good and have photographs that stand out which comes down to the clothes you wear.

AL The songs come across as strong sing along anthems-is this planned when they're written?

M I tend not to try and think too much about what we write as it becomes too formulaised. I think about what we want to say in songs. We try and express what we feel. A lot of people have said a lot of things about us on hearing one song, 68 Guns. They haven't even heard "Unsafe Building", "Marching on" or "The Stand". A lot of them wrote things before they saw us live and they don't know what "Blaze of Glory" means or "Tell Me" means and they don't know what we'll be doing on the second album but we do! Some of them are writing manifestos and epics about us and some of which slag us off....the joke is on them as we've only played a joker out of our pack, the aces are still to come....."68 Guns" was the first song we wrote. Some people are writing great things about us and others are slagging us off. We want a love/hate relationship as it would be boring to be loved by everyone.

AL Will the earlier singles, "Unsafe Building" and "Marching On" be repressed?

M We don't want to repress "Unsafe Building" as it would be unfair to who bought it in the first place. One thing we're doing is setting up a fan club by writing to everyone who has ever written to us, inviting them to join. All the application forms will be put into a hat and 1000 names drawn out and invited to a gig at Abbey Road in Studio number one which is an orchestra studio. The gig will be recorded and a live version of "Unsafe Building" will be pressed for everyone and the ones who miss the gig will get something extra. We're going to run it on computer so it will be well organised.

Many people consider the attitude of the Alarm to be rather naive, but I feel that they have the strength and belief in their songs to brighten up the rather drab music scene and make a few people aware of things at the same time as they are playing to the masses rather than an elite.



THE
ALARM

LIGOTAGE are a new band formed out of various ex-members of punk bands. The infamous Beki Bondage, on vocals, has cleaned her image up from studs and leather to studs and dresses, but still maintains a strong visual image alongside Mo, on guitar, Linc, on bass, and drummer Steve Roberts.

The music still resembles a variation of 'punk' but tends to veer towards more traditional rock music. Despite being signed to EMI, the band have only played a couple of gigs, including Futurama, and have yet to release a record.

ARTIFICIAL LIFE talked to Beki with various members appearing and disappearing in the dressing room of the Marquee.

AL: Why was this group formed?

Beki: I didnt want to give up singing because thats all I can do, being a useless slob. I went to EMI and said I wanted a band and didnt want to go solo. I had auditions for a guitarist and Mo was the best and I already knew Linc and Steve so they came along and we all really got on.

AL: Why did you leave Vice Squad?

B: Basically, I didnt like the way I was treated and I didnt get on with them that well. They were a bit nice to me at the end but it was too late by then as I had 4 years of being treated badly. There's no hard feelings, they're going their way and I've gone mine.

AL: Have you learnt a lot from that experience?

B: Yes, a hell of a lot! Never trust a manager, never trust a record company, never trust promoters!

AL: What makes you think this band will succeed?

B: Because we're better! (laughs) I enjoy it more. I enjoy the music and I didnt always enjoy the music when I was in Vice Squad, when we played the same set over and over again.... After that you dont get very committed. It was all getting old and the punks were pissed off with it, while this band are fresh and new.

AL: How would you describe the music of Ligotage?

B: Its been described as heavy metal punk, melodic punk, rocky punk.

AL: Would you still consider yourself as a punk?

B: I am but I dont know about the rest of the band because Mo was mainly into heavy metal before he joined. Steve and Linc were in punk bands but Mo's heart is in the old guitar heroes which is why the tunes are good because hes a very good guitarist. The lyrics are still political.... things I feel strongly about. In this band I can write whatever I feel like and no one laughs.

AL: You're very concerned about animal liberation, what other causes do you sympathise with?

B: Anti racist.... feminist beliefs but not boiler suit skinhead-cut girl beliefs because I'm quite pleased being female. I just dont like not being able to do certain things because youre a woman.... same with males.... blokes are poofs if they wear make up and dress smart.... I think its crap!

AL: Getting back to the feminist bit, you have been considered a punk pin-up and there was the photo of you with a union jack.

B: Bare back-shocking wasnt it? I thought that was really pathetic. It was taken by a woman in New York who promised she wouldnt sell it to sounds as I told her that theyd get the wrong impression in England and would think I was doing it to be rude. It wasnt rude at all.... I looked very butch on the front cover.

AL: Are you weary of the music press?

B: I used to be very worried about what they wrote but now I just think "fuck them", they're here to make a living out of what I do and I get publicity which sells my records and they sell papers by putting people from the music business in the paper, that the kids want to read about so they're no better than we are. They say the music business stinks.... they're working for the music business and things like sounds

are part of IPC magazines and we're on EMI, they're both huge corporations. The best a lot of them do is slag bands off. You get some good journalists that put across what a band is like so that the kids can actually think "well, thats the music I like", in other words they're all frustrated rock stars stuck behind typewriters.

AL: Is signing to EMI the only feasible way to survive as a band?

B: No, I got conned into signing for EMI by Vice Squad. I was on an independant label and didnt want to sign.

Linc (joins conversation): You can subvert from the inside and its no use saying we're going to do this and going to do that and signing to some indie label as no ones going to hear you. The only way you can change anything is getting inside.

AL: Do you think you can do that?

L: Of course, the Clash did it, or tried to do it.

B: All the indie labels are run by Tory voters. They're all small businesses out to make money.

AL: What do you think of the current state of punk?

B: Deplorable basically! There is a legitimate scene there but it hasnt brought out any new bands. Its just getting stale and kids are getting fed up with it.

AL: There seem to be so many factions within punk.

B: Yes, its getting stupid now. The total opposite of punk. It should be united with everyone liking it and not "Im an exploited fan, youre a Crass fan, lets beat each other up. Whats that got to do with punk?"

AL: Can you change that?

B: We're just going to go and do what the hell we want. We've got tuneful songs with pretty subversive lyrics so we've crossed the two.

AL: Do you think EMI will let you release songs with subversive lyrics?

B: Yes, so far the three singles chosen to be released are all animal rights songs. They're either too thick to realise what they're about or just dont care and why should they? If I was singing "I hate big companies that make lots of money" then perhaps theyd change their minds. They're not all anti-animals.

AL: What are EMI like as a label?

B: They've been pretty good to us.... our press officer is great. Sometimes you have to wait for ages to see someone high up. The artists who get exploited let it happen to themselves if you keep your wits about you then youre not going to get exploited.

AL: Did you enjoy playing Futurama?

B: No, because we didnt even get a soundcheck. We got shoved on stage and fucking hated it. Wed only just got together and had two rehearsals.

AL: Why play there?

B: It was our managers idea and he booked it. It was terrible! I couldnt hear a word I was singing.... its taken me ages to get my voice up high but I was shouting myself silly.

AL: What do you think of Futurama as an event?

B: Its a good idea because you pay £7 to see 98 bands but the kids have to sleep on the floor its freezing cold and the bogs are always flooded. Its pretty uncomfortable for the band so god knows what its like for the audience.

AL: Why are you playing the Marquee tonight?

B: I dont know! We played here before and went down quite well. We wouldnt want to play anywhere smaller and crustier yet we're not big enough to play anywhere larger.

AL: £3 admission is a bit steep-dont you think so?

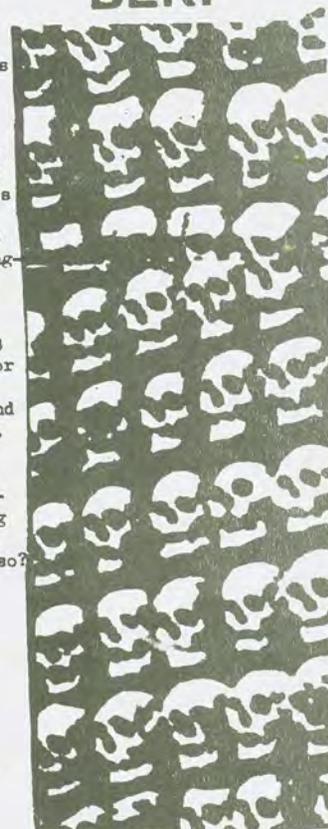
B: Again thats nothing to do with me but between the agent and the promoter. Ive always paid £3 to see everyone.

AL: What do you do in your spare time? Are you quite involved with animal liberation?

B: Im a member of BUAV and send out leaflets in the fanclub. Ive got six cats to look after. We're quite busy with the band, writing songs and making trips to see EMI.



BEKI



The question is difficult as you're asking if I'm involved in animal rights..... organisations like the Animal Liberation Front are illegal.....there's no way I'm going to say anything in print....certain animals have stayed at our house that have been removed from certain places where they've been hurt and that's all I'm saying.

AL: What do you think people can do to help animal liberation?

B: Join an organisation like BUAV or Animal Aid....go on the marches, write to their MPs. Hopefully turn vegetarian or Vegan.

AL: What about Cruise missiles?

B: Obviously I'm against them! I want to live on this earth not get my arse blown off. We're going to have Armageddon soon aren't we? My cousin and auntie are always down Greenham common.....the whole family are against it but there's nothing you can do as the government have got their finger on it....it just shows how democratic society is with millions of people who do not want Cruise and yet we've still got it.... either we have missiles or Russia will blow us up....now Russia want to blow us up ten times more with yank missiles in our country....it just annoys me!

Obviously, Ligotage are a new band and having only played a couple of gigs have yet to prove themselves. The smoother sounding rock music sees the band moving away from their punk roots which, along with a political lyrical content may see Ligotage broadening their horizons and finding a wider audience. Only time will tell.



Yet, again, the Holly Bush pub in Hampstead played host to Artificial Life and representatives of the band, COLOUR BOX, for a second interview/chat. Yet again, Colour Box managed to attract attention to their brilliant brand of music—their latest offering is an untitled mini-lp with a sensational and uncompromising cover. Yet again, they seem unwilling to gig. AL, Ian (Synth, keyboards) and Ray (manager) discuss the issues at stake, detailing their past, present and future moves.

The Past

AL: What happened to your last singer, Debian?

Ray: They (Colour Box) were doing the LP. They did all the backing tracks and she came along to sing—and she couldn't.

Ian: Don't go into too much detail.

Ray: No....she couldn't sing so we booted her out. We still see her though.

AL: You still get on with her?

Ray: Yeah.

Ian: I think she's working with Vivianne of the Slits.

AL: How did you meet Lorita (Graham)?

Ian: An advert! We had loads of auditions.

Ray: About thirty girls came round—it was alright!

Ian: We chose her from that.

Ray: She'd already done the Young, Free and Single record and she could sing as well.

AL: Does she fit in with you alright—do you get on with her?

Ian: Because she lives in Leicester she has a totally different attitude to everything so it creates a few problems.

Their Present Position

AL: Where did the inspiration for the cover of the mini-lp come from?

Ray: Vaughn from 23 Envelope had an idea for the cover. You know the little cock on the back, not the horses one, well he had an idea from a Chinese book with little figures in and we said "No, we don't want that", cos it was really sort of childish. We said "we want something really obscene". He showed us lots of pictures of people hanging up with hooks and more that I won't describe because they were really obscene. In the end he showed us that one (on the cover) and we said yeah. He was sitting in the farmyard and he heard all these clip-cloping noises behind him. He turned around, that was going on and he took the picture. I think the cover goes well with the record.

AL: What does it have to do with it?

Ray: Well, it's a bit of a cock-up.

COLOUR BOX



AL: Didn't you like the finished product?

Ray: He (Ian) doesn't like it much but I do.

Ian: Well, you hear it so much that after a while the whole effect of it wears off. I can't look at it anymore without thinking of all the things it's been through.

AL: Explain the conversation on 'Keep on pushing'.

Ian: We put it in as a joke and it went wrong. We recorded it with the intent of putting it on the record but the person involved in the conversation wasn't too pleased with it. We wanted to put something really stupid in it and all over it, so we thought we'd phone up a few people. I was trying to get this person to say "Basket for the nuns" (what the LP was going to be called) for about 15 minutes. Eventually he said it, we cut down the conversation and put it on the track.

AL: What's this about you not having any money, (Keep on pushing)?

Ian: That was me asking the person for a lift because we didn't have any money for a taxi to get home from the studios!

Ray: You're taking all the mystery away from the record now!

AL: Have you had any more offers from the majors?

Ray: Well, we've signed a long term deal with 4AD now.

Ian: But there's still a few around. We've been dropped by A&M in America because of the mini LP. I think it is a bit too extreme for their tastes. I don't think 'Breakdown' did quite as well as they expected in the states.

RAY: We've seen some reviews of the record. Some of them said it was an odd little record.

AL: Most of the LPs got a lot of American influence.

Ray: It was reviewed in Black Echoes.

Ian: They said that one track was like P-funk and I would have thought it was the least P-funk track on it. Some local paper said that it was comparable to Eno and Byrne. But I can't see any similarity to it.



Their future beliefs

AL Changed your views gigwise?

Ray No-maybe next year we might do some.

AL Why so?

Ian We couldnt do anything really exciting.

Ray and the others went to an SPK gig. Halfway through the band stopped and there was this bloke swinging a chain round and it was getting really dangerous. That to me would make a really good gig-putting a bit of excitement into it, a thrill. But we'd just be standing there going-dink donk.

AL Well, couldnt the singer do something, or get some outrageous dancers?!

Ray I think some horses going across the stage might do it!!

Ian Rather than do what you do on record on stage you need something different. I think our type of music would be very hard to get anything (sic).

AL Make a video!

Ray We're gonna try to do something to go with shotgun. Just a sort of message thing with dirty bits in it. None of them lot (Colour Box) in it. Clips from videos and television to be shown in the clubs. It probably wont get shown on telly. It'll be tounge in cheek.

It seems a real shame that Colour Box wont be filling the venues of London, or elsewhere, with their unique brand of music in the foreseeable future, but they promise us at least a further two singles: "Punch", then a version of "Say You". Until then, the last words are with Ray:-

"The thinking is that you have to play live so that lots more people will see you, but if you do videos, there's no need. Where is there to play in London-who would go to see them-who'd care?"

HB/ This report is dedicated to Ivo. MARCIA O'DEAN



BILLY BRAGG

The name Billy Bragg conjures up visions of one man and his guitar travelling the length and breadth of the country, taking his music to the punters as a hobby. It has become a rather rewarding hobby with his debut album "Life's a Riot with Spy Vs Spy" (GoDiscs) receiving critical acclaim.

Artificial Life talked to ex tank driver, Billy whilst walking along the backstreets of Tottenham Court Road.

AL: Having been in a band, why did you decide to go solo?

Billy: Well, necessity really. When RIFF RIFF broke up, I had been with guys I went to school with and it's ever so hard to get a band together. The complexities of even just moving gear around for rehearsals.... you have to have three mates with a car, a van and get a p.a. together.. ..it's a right shit arse thing! I just wanted to play gigs again so I started playing gigs for something to do and found it worked, so carried on.

AL: And you don't have to rely on anyone.

Billy: No, not at all. I can play where I want, what I want..which is very important. I can rehearse in the lavvy if I want to!

AL: You have got a reputation as a person who constantly gigs haven't you?

Billy: It's not particularly true. I did 105 last year which is about two a week. I know of bands that gig four times a week, which is twice as much as me but I'm a fellow who is willing to go all over the country. It started off as just Liverpool and Manchester then Sheffield and Leeds.



AL: It must be expensive on the Inter-City?

Billy: It can be as I haven't got a rail card but it's £16 return to Liverpool so consequently when I started out doing gigs I could play Liverpool for £20 so long as someone gave me a bed...now that's not a lot of money for a support person whereas if I was in a band the problems of getting the gear up to Liverpool and back. You'd have to be thinking about £50 bottom whack and then you'd make no money out of it anyway.

AL: Are you scared of over-exposure?

Billy: I don't think so. I do play a lot but I'm scared of playing cities too often, but when you're playing little places like Warwick and Redhill, it gives the people in Warwick the chance to see you instead of having to go to Birmingham to see you. It's not necessary for me to have every gig packed out as I'm just as willing to play to 20 people as to 120.

AL: You've supported a variety of bands - how do you find the audiences?

Billy: I like supporting bands cos I like to nick their audiences so I don't mind who I support at all. Usually they're very good to you. I think I tend to take them by suprise as they don't know what to expect.

AL: Do you think a Billy Bragg audience exists?

Billy: No, I don't think so! Do you think it exists?

AL: It could well do in a matter of time. Who have you enjoyed supporting the most?

Billy: Icicle Works, as I played with them for quite a long time and I get on with them as people which helps. Some bands you wouldn't necessarily be on the road with unless they were going the places you wanted to go but the Icicle Works have been good to me and New Model Army as I've done a lot of gigs with them and The Opposition but most of the time it's one-off gigs with bands.

AL: How did the original Charisma deal come about?

Billy: Well, I managed to find a geezer at Charisma who was really into what I was doing and to that extent I was lucky but the luck only lasted until the album actually got into the production stage and then Charisma went to Virgin and threw the geezer out and more or less threw me out with him as well. I went to GoDiscs who were interested in me and the rest is....It's in the charts and I've had lots of press. Andy McDonald from GoDiscs has me and The Box and does a very good job. The guy sacked from Charisma is now my manager, Peter Jenner.

AL: Do you think that doing a mini album was a good way of starting?

Billy: It was to me, yeah. I never thought it would get to number one in the Indie Charts. As far as I was concerned just doing an album was one of my greatest ambitions in life. I just did the L.P. to give me the opportunity to get a deal another time....so that in six months time I would be able to go to someone and say "Are you interested in me? I had an LP out a long time ago that didn't do anything." I never envisaged what has happened.

AL: What are your songs about?

Billy: On the album, "To have and have not" is about not letting yourself be pulled down by other people's politics. "Milk of human kindness" is about I'm sorry, I now love you, "New England" is about love and socialism, "The busy girls buy beauty" is about not believing what you read in glossy girl's magazines. They're all about different subjects. There's no message to the world! I'm not, repeat, not the voice of my generation! My generation are all married and have Capris and babies. Howard Jones is the voice of my generation!



AL: What music do you listen to?
Billy: Oh, all sorts! I used to work in a second hand record shop and nobody used to come in so I used to sit on my arse all day reading the papers and listening to anything that had a nice cover! I'm heavily into Motown, 60's soul stuff, Rock'n'Roll, Chuck Berry, James Brown.

AL: So there's no solo artist you look to for inspiration?
Billy: Not really, but the emotion of the old blues singers plus no technology. I'm not against technology but I think it's overused and a cliché in itself.

AL: You were in the army for a while - why did you join in the first place?

Billy: I wanted to drive a tank but once you've driven one you've driven them all so I bought myself out! I just thought it would be handy one day. Basically I felt useless, stupid, lost and wanted to do something totally different and it would either fuck me up or force me to do something else, which I did. Even though I'd put my name down they give you ninety days to make up your mind which I always knew at the back of my mind.

AL: How long do you think you'll keep up gigging?
Billy: As long as I can really. I quite enjoy it and have just started to make a living from it. It helps to keep your feet on the ground. It's a job like any other and when I don't do it I get bored.

AL: Are you an active person, then?
Billy: Not particularly! I don't get up to mid-day sometimes but I sit up all night writing. I try to be active but one of two things can happen....I can either lose control and my life will change forever or I can keep gigging and slowly build it up to something which is what I want to do. I'm not going to do a single but I might do an EP in the spring but nothing that might get in the charts. I'm very shy of having a hit single and then having to follow it up and everything getting out of hand.

AL: Are you going to work with other musicians?
Billy: I'd like to but in my own time.

AL: You have worked with other musicians?
Billy: On the Jensen session.... That was to just show willing and an opportunity to do "Man in the iron mask" a bit differently.

It would be easy never to work with another musician again but it would be boring for me and I'm sure boring for people who like me....don't expect the next album to be me suddenly emerging like the new Paul Young or to be another "Life's a riot".

AL: You've got to change and develop, haven't you?
Billy: Yeah, when I started I stripped everything down - so it's guitar, vocals and me tapping my foot so it's got to develop from there.

AL: So what are your future plans?
Billy: I'm going to go in here, have a piss and do the gig!!



QUOTES OF THE YEAR 1983

"I'd like to be a greengrocer"
(Rob Lloyd of The Nightingales on what he'd like to do if he wasn't in a band.)

"I think it's great! It's about time people found something else to do."
(Rob Lloyd on the lack of people at gigs.)

"Fame, men and money!"
(Carmel on what she hopes to achieve through her music.)

"He really gets down on it"
(Captain Sensible talking about his rabbit's interest in the Captain's guitar playing.)

"It drinks less! Doesn't take up as much room in the van."
(Ben-Sisters of Mercy-on the advantages of a drum machine.)

"He's sweet! Apart from the fact that he's in my bloody bathroom 24 hours a day and uses more loo roll than anyone I've ever met in my life."
(Joolz on Seething Wells.)

"Ruth sits on them."
(Chris of Hagar the Womb on why people leave the band.)



"The first drum rhythm came from a caveman hitting a bird over the bonce and dragging her back to the cave."
(Skully, The Orson Family.)

"I'm a sort of headbanger really."
(Mich of Look Back In Anger on her musical tastes.)

"There was a man with outrageous piles..I thought 'Wow! Wouldn't it be wild if he grew himself out of his own arse!..He's giving birth to himself which is why there's a look of angst on his face."
(Dan, Living In Texas-Inspiration for the first single cover.)

"It's just a vicious circle...Sharks on top; extra bad sharks and not such bad sharks."
(Steve Rawlings, Danse Society talking about the music biz and NOT fishing!)

"We come on stage, they take one look at the gear and think 'Oh my God' but then we blow the cobblers off them!"
(Skully, The Orson Family.)





CINDY TALK

THE PERFECT ILLUSION STARTS HERE



'to appreciate...is the very prince of lies' ibean's brand

the music of cindy talk is loud, aggressive and takes the listener to the realms of a nightmare, the instruments: guitars, keyboards and drum machine, saxophone, trumpet and percussion are played at distortion level by david clancy and john hvrne while gordon sharp provides the voice and words, which come in snatches between the music. in the past the music has been described as being too intense, but gordon sees things in a different way. 'it is a strong feeling and atmosphere for me, which people label intensity, what's inside us is coming through our music and if that feeling is intensity, then...we understand that people might not be able to relate to our music immediately but hopefully they will sense something from it...you have to work your way inside it and once you have there is a lot of room to move and use your own imagination and creativity within that.'

the music could not be termed 'easy listening' but after concentrated listening the music does become more accessible to the listener, but the uncompromising style of music seems a strange path to follow. 'we're not musical whores in the sense that we sell ourselves to what is trendy 'at the moment', we have developed naturally and influences come from all directions.'

cindy talk seems to be a reaction against throwaway pop music and fashion trends which are an 'alternative conformity', so for people who want something imaginative and more concrete - what is being communicated, gordon?

'our own thoughts, feelings and what we react to, art, for me, equates with undiluted self-expression, you can't actually pinpoint it, it's a challenge of thoughts, imagery and words which make up an attitude'

however, the music is so upfront that the snatches of lyrics are difficult to work out, and time has to be devoted for the listener to be fulfilled. 'the words are important but not so that the over-all sound should suffer, its got to work as a whole...you pick up more, the more you listen...you're building a picture with every hearing, as you go further into the music you can gain a bigger perspective of what is going on'.

several aspects come through from the songs such as vulnerability and futility... the latter explained by gordon who links humour and futility. 'humour through futility...there is a kind of mockery, at times self-mockery in what i write and an acknowledgement of futility which itself creates humour...of climbing up and being kicked back into the same place...it still becomes a spur to move.'

'i stumble backways into some glare, a mirror reflected this all and made some garbled point...ahh...failing to understand i move ahead, nothing else existed no sleeping-dreams/no film-like nightmares...just a walk without defence, a falling madness...'

another aspect is religion and although gordon has not had a strict religious upbringing, it does haunt him in that he wants to break the myth of religion which is something i totally agree with. 'i find the power of religion frightening, it's a constant threat...if you don't do the 'christian' thing you won't be going to that wonderful milk and honey land (heaven), it may not affect many people on the surface but deep down there is a fear...'

'the ghost never smiles...but only to worship the soldier in his neatly pressed uniform, holding his weapon and ready to fire, maybe the ghost could walk right through the smart young soldier so eager to fire...simulating masturbation... the ghost never smiles you can tell this is real for the soldier has died and his body is fear, now...with the sunday singing quietly we leave the ghost crying for the young soldier, crying for the young soldier.'

'in many respects the language i use has a religious symbolism to it, because it's so inbuilt and i am constantly trying to break it...destroy it for me and anyone who cares to listen.'

hence, religion, fear and pain are important issues as they prevent people from being themselves, and if it's one thing cindy talk despises it's 'conditioning', submitted into being something which society says you should be, obviously such ideas of being an 'individual' have all been heard before, but as gordon says 'it is being said again and again because it's so fucking important.'



cindy talk themselves describe their music as a 'blissful mess' and believe that people can like it, the problem being the fact that people aren't given the chance to listen to different types of music, would the band compromise to obtain a wider audience? 'we are not interested in compromising to get a wider audience, just interested in the audience coming towards us, if we changed that, we would be lying to ourselves.'

'a solid state of lies, impure and lost beneath a mass of greed and 'glory', but glory only lives for the spirit not the soldier or the whore, the spirit defies those who would compromise for freedom, therein lies the solid state of lies.'

having learnt from past experience, gordon is wary of the music business and it's surroundings but subsequently cindy talk have found an independent record company. 'we are hoping that they will understand that cindy talk is a whole thing, the people, the music, the words and the attitude, none of these can be dismissed, we must be allowed to breathe and have the freedom to move within our own structure, we are working on an l.p. called 'camouflage heart' at the moment (to be recorded soon), and there will be live appearances sometime this year.'

'the fountain sits on edge and sings : the spirit cannot be broken if the spirit is true.'

obviously this article just scratches the surface of cindy talk who have total belief in their work...interested? then investigate.

MERCENARY \$KANK

Once you hear the music of Mercenary Skank you'll never forget it. The immediacy of songs such as "No More Dancing" and "Step into the Light" grab the listener and despite the raw edges, are punk songs with style. Live they're both powerful and visually exciting with loud guitars, strong vocals, effective drumming, leather and lots of hair...its only rock n roll but its brilliant!

The band hail from Rhyl, North Wales and since their eight months in London, have got themselves noticed through hard work. Mercenary Skank are destined for bigger things...cynics beware!

Over several cups of tea, Artificial Life talked to Scratch (Vocals), Mark (Rhythm Guitar), Andy T (Lead Guitar), Graham (Bass) and Mike (Drums).

AL How would you describe your music?

Mark I dont know, its hard to describe. Its best left to people outside to describe what your music is like.

Scratch I suppose we are a punk band but its just like rock n roll in its wider sense. Weve been described as hardcore, Bauhaus, the new Southern Death Cult, cheap imitation of the Lords of the New Church, Led Zeppelin. We're trying to avoid categories but I dont think there are any real categories for bands anymore. They are either good or bad unless you put up a cult thing which we dont intend to do.

AL What about your image?

S It was never a conscious effort. There are 5 of us in the band and we each go our own way. Sometimes we'll decide that we'll wear black but its not really image. Its just come out of what we used to be...in that we followed punk bands. I think when you play a gig its more than just what you hear...its a lot more...its contact afterwards, the way a band present themselves, what they're really about...interviews are as much a part in playing live because if people dont read interviews with the band they dont really know about the band...so the image is just a part of that really.

AL Its pretty visual.

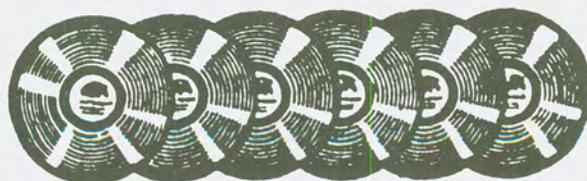
M Its the difference between visual and having a contrived image because the punter likes it. Every band has an image to a greater or lesser extent. A band like the Fall have got an image...its an anti-image

S Bands like the Nightingales and the Fall have more of an image than us in a way because they consciously dont want to have spikey hair etc. Its something Sid Presley Experience said which is misleading as they think that if they had spikey hair and wore leather jackets then they'd get hundreds of people coming to their gigs with spikey hair and leather. Its wrong.

M Instead with the presley's, you get loads of



"EVEN LEGENDS DIE!"
"EVEN HEROES CRY!"





people turning up in suits and flicked back hair.

S It happened with bands like Theatre of Hate and The Smiths. I was fucking appalled when I went to see The Smiths.

(The conversation continues along the same lines)

AL What are the songs about?

S They're all about different things. Some of them are about London which I started to write... just minor observations of things... political in a way I suppose. A lot of the lyrics I write are still influenced by North Wales. I was talking to my mum on the phone and I heard things that I think are really sad but they're not only about North Wales but they connect me so much because I went to see New Model Army and Joolz and both their subject matter is similar... small towns, tetley bittermen and thats just like Rhyl. I've heard things that due to the unemployment, for example, theres one lad who is so bored that he's going out of his brains because he's got nothing to do and his mother is getting a doctor to him. Theres no way its his fault but the education system, so now Im writing a song which will take more of a stand. Some of our songs dont particularly do that but I think they will. We are trying to write for everything and a song isnt just the lyrics but the feel.

AL Would you like to influence your audience?

S It depends what you mean "influence on the audience".

AL Make people aware.

S Yes thats what we've been trying to do all along.

AL Do you think thats difficult live-where the lyrics might be lost?

S Thats what I said before... theres more to playing on stage. You get a lot of interviews done afterwards with people coming up and talking... the whole thing gains momentum. Basically what we've always said that we'd try and do is write songs and put lyrics to the songs that give people what other bands have given to us... "Strange Town", "Complete Control", the records we play all the time that have lifted us and made us carry on and form bands etc. If you can do that to people in the audience then thats good.

M Sometimes it doesnt matter whether you hear the lyrics or not because theres a band up there and they really mean it as you can tell, just by looking and the atmosphere they give out when playing. The impression is also to do what you hear musically.

AL Did you find moving to London strange?

S I think we all did because we all left something behind. In many cases we left relationships behind, homes, work, education... everything we'd been doing. For the first week it was strange as we didnt do anything as we didnt know where to start so just sat up all night talking about how good it was to be in London, and then slept all day as we were so tired.

London does have a tendency to suck up too many talents but for us there was no other way to do it. It is a criticism that people will throw at us in the future.... "they came down to London because the streets are paved with gold". If you went to Rhyl you'd realise how it was. We've had loads more response from people there since we've been in London. If all those people had come to our gigs we could have played somewhere the size of Hammersmith Palais in Rhyl, if the truth be known. Rhyl is the centre of hypocrisy for Northern Europe!



AL Being within punk what do you think of the current state of it?

S Beginning to think it never existed really. The more we go up the scale in the business, we realise what it must have been like for bands. Independent labels are a complete sham as most arent independent. Its all very well going on an independent and not to lose integrity, but I think its all bullshit. Everybody wants to make a bit of money... youve got to be on a major because everything else is run by them. You cant get on television and radio, apart from things like John Peel.

M If you dont get what you've produced out to a sufficient number of people then people dont get the opportunity to hear it.

AL You try and keep as much control of things within the band and the people around the band, don't you?

S Yes, we've kept it much to ourselves but now other people are going to have to come in and do bits. If you have a publishing deal you cant do all the royalties and promotion yourselves, because its too big and theres too much money passing from them to you. Its our money in the end because we are producing the songs that they are paying for. Theres too much money to keep to yourself but as long as we keep things inside the group of people at a reasonable level then you cant go far wrong. Thats where bands fuck up because they draft people in to do things who arent really friends, which is one of the benefits of coming from an area like we have... there was nobody else to do it, to play bass, drums etc and thats why we've stuck together whereas in places such as Liverpool and Manchester, people in bands know of people who play so they try loads of things out and when it comes to being involved in the industry they just get fucked about. The other thing wrong is the nasty people who try and use you as another number on their list but hopefully we can work around that. The people in the industry have been

in it for a long time, know the ins and outs etc so you cant fool them that we are a young, aggressive, optimistic band who are going to plough through and change it because they'll just brush you aside.

M Thats why independent labels havent been so successful. All the major record companies can ignore them as they dont pose any threat.;

AL Or may buy them out.

S We're not even considering an indie. We might release a limited single to get airplay and for the people who have been coming to the gigs from the beginning.

AL It is evident that Mercenary Skank are anti-drugs-is this from past experience?

S It is in a way that we saw people around us who were messed up.

AL You dont find many bands making a stance?

S Thats why! We're not going to wear T-shirts with "anti drugs" on, but I hate the way Heroin is getting frequently taken by people and thats born out of the rock n roll phenomenom which is shit!

M Its such an easy part of the lifestyle, you can just accept it.

S Its stupid to get into speed, smack as there are so many other things you can do with your time.

M We get our kicks out of what we do musically.

AL Theres the theory that heroin has become more readily available in depressed areas and the government are not stopping it, resulting in people not being aware of the things going on.

S Thats the really sad thing! Its ok for the Keith Moons of the world to blow out as they can afford it and are obviously so stupid that theyve got nothing better to do but when you've got 10-12 year olds taking heroin because they see their parents taking it because they havent got a job and its so easily available etc.

MERCENARY \$KANK



M You can really keep the masses down. If the people are out of their brains they're not going to be worried about doing anything about trying to change the things that are wrong. It produces a negative attitude in people!

It's such a cliché to put belief into bands these days as they tend to fall by the wayside. MERCENARY SKANK are up and coming but they have firm beliefs and appear strong as a group to withstand criticisms which will be made in the future. Personally, I don't give a fuck about the criticisms and neither should you... open your heart to MERCENARY SKANK... you won't regret it!

MERCENARY \$KANK



SCRATCH - MERCENARY SKANK.



PICS - JAYNE HOUGHTON

SOME THINGS MATTER

number 1

The cassette compilation is finally complete featuring 16 tracks by 16 different bands such as LOOK BACK IN ANGER, The Committee, mercenary skank, Crow Unvisible, Joseph Surface, Geschlecht Akt, I'm Dead, The Tempest, Creatures of Habit, Pink + Black, Futile Hurling, Nursemaids, Le Lulu's. It's available for £1.50 inc postage and packing (cheques + postal orders made payable to J. JACOB)



FOR FREE COPY OF CASSETTE - NAME ALL THE ARTISTS AND THEIR BANDS ON BACK COVER. ENTRIES IN + DRAW ON APRIL 1ST. ONE WINNER!

New Model Army do not hide behind imagery or noise but play their music with style, passion and honesty. The music is powerful but full of melody and at an advantage that the words can be understood...the songs usually being about the political climate or observations on life.

The band consists of three very individual people, namely Justin a.k.a Slade the Leveller (vocals & guitar), Stuart Morrow (bass) and Robb (drums). New Model Army have released 2 singles 'Dittersweet' (on Quiet Records) and 'Great Expectations' (on Abstract), but have yet to receive the true recognition they deserve, which, judging by their recent Marquee gig, will just be a matter of time.

Justin talked to Artificial Life about the band....

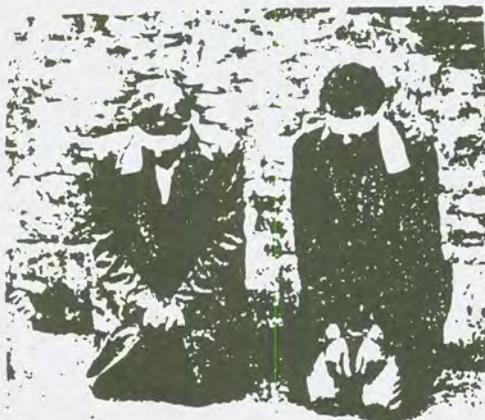
AL: The name, New Model Army comes from Cromwell's Army. Why are you interested in this particular period of history?

JUSTIN: It's a very interesting part of history as it's the nearest thing to revolution here. I like the history because you think back to all those little men with their swords saying 'If we do this our children's children will lead a better life' and that's us. In the 19th century, all these people went on strike and got deported to Australia so that they wouldn't have to work a 16 hour day... People don't give a fuck about that anymore.

AL: Looking at these things, what went wrong?

JUSTIN: Well, a lot of things are wrong but you're not working a 16 hour day down a pit. It's not a great, wonderful society but you can be thankful for that for a start.

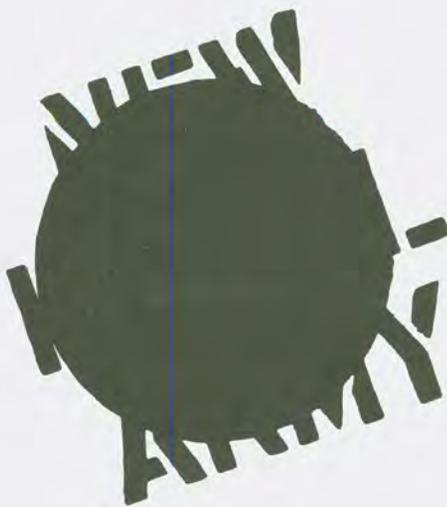
After New Model Army won the war, the common soldiers got together the Leveller movement as there was a question out...How to run the country and Cromwell's generals said you had to have a system based on people with property voting whereas the common soldiers said 'No, it should be one person-one vote, including women.' But, they got scathed and eventually hung...but was the start to the idea of democracy.



The idea that everyone should have a vote...It was unheard of.

AL: Having such a name, would you say you were quite revolutionary as a band?

JUSTIN: We have socialist ideas and believe in justice and upholding all the things that a lot of people in history have fought for us to win...The rights we have these days which are now under attack.



AL: Is socialism the only answer? If you had a socialist government you'd still have a dictatorship?

JUSTIN: It depends! It's like people who say 'don't vote as all governments are the same and that Labour are just as bad as the Tories' etc...Well, the Labour Party are not particularly good socialists for a start... Certainly, the last set of Labour governments have been wishy-washy but if you say 'Don't vote' then you can't complain about Thatcher because there is a difference between the two parties: O.K, Labour aren't great but it's a choice between two evils.

AL: Are you optimistic as a person?

JUSTIN: I look at the world and everything going on in it and I think 'My God, it will blow itself up!' and I'm not optimistic but as a person, by nature, I'm optimistic and I can't shake that off...And I'm glad I can't shake it off!

AL: What do you think about anarchy?

JUSTIN: Anarchy is the most ridiculous idea anyone has ever come up with. It's dropping out! If everybody got on with doing their own thing and being peaceful, individual and doing whatever they felt like doing with themselves, the first person with a private army who could march through this country could clean up and that's exactly what would happen.

AL: Do you consider yourselves a punk band?

JUSTIN: Not really. Whatever punk started out as, the word doesn't mean that now. It's a dead word.

AL: What did punk mean to you?

JUSTIN: Years ago it meant intelligent music and rejuvenation...Kicking out the old stuff and starting again from scratch. Punk bands that started out as punk bands have gone on to make some great music but the word 'punk' now conjures up GEM or AEM...A band we played with in Norwich were called AEM...Obviously not quite good enough to be GEM or bad enough to be AEM!

AL: How would you describe New Model Army?

JUSTIN: I wouldn't really bother!

AL: Are the lyrics important to you?

JUSTIN: Yes, they are important to me, and I hope they're important to the people who come and see us.

AL: What do you hope to achieve with your lyrics?

JUSTIN: I spend hours on lyrics because I think someone is going to listen and think that's an interesting idea because none of our lyrics are on the level of 'Margaret Thatcher is a cunt' which is pointless! Some of the lyrics are ideas that I think of and people might listen and think 'Oh, I hadn't thought of that' or 'That's an interesting way of putting that.' Basically, I could not stand on stage and go 'dooby dooby do', 'I love you' or ABC lyrics...I'd be so embarrassed.

AL: Do you think people take notice of lyrics?

JUSTIN: People write and ask for lyrics. You play a gig and the p.a is shit and you can't hear the lyrics so people write for them. Also, when people sit down and listen to the records, they listen to the lyrics. I do my solo Slade the Leveller gigs largely to bring out the lyrics as there's nothing but the guitar strum.

AL: There is a subtle approach to your lyrics?

JUSTIN: Yes, there is but it's all very understandable. It is subtle and not on the level of Donald Reagan lyrics...So what...If you write a song it's not going to change the world but that does not mean to say it's not worth doing.

AL: How do the Slade the Leveller gigs compare with New Model Army gigs?

JUSTIN: There is a difference but probably less difference than you think. They're quieter! I haven't actually done Slade the Leveller as much as I'd like to but it's something I'll pursue much more. Most of the gigs have been on the cabaret circuit although I supported John Cale at the Venue, which I enjoyed.

AL: What do you think of the power of the music press?

JUSTIN: It has immense power..It can create or not create a band. They can't actually destroy a band very easily. They try and they do destroy people but the people they do destroy don't have a lot going for them in the first place. Either the press don't pick up on you at all or they pick up on you, build you up and then BANG! If you're any good by the time they build you up it doesn't matter.





AL: And what about the music business in general?

JUSTIN: Everything you might think it is in the business isn't as it seems. What we do is create something, write songs, play gigs etc... All pretty straightforward but at the same time I don't know about everything going on in our name through the record company. If you're Crass and you start off with a couple of thousand then you create your own label but if you can't do that... It's very like Hollywood. It's an illusion!

AL: What sort of music do you listen to?

JUSTIN: The reason New Model Army don't quite sound like anyone else is because we hate the music that the others like. None of us like the same music! Robb likes ZZ Top, Captain Beefheart, The Birthday Party... Stuart likes early Stranglers, Jahobble and New York funk. My taste is wide. I tend to like very little of what's going on at the moment. I'm a bof.... The Ruts, lots of Motown, BB King, acoustic stuff, Irish bands etc.

AL: Finally, were you all pleased with the last single 'Great Expectations'?

JUSTIN: The single claims to be produced by Tim Parry, but the guy is a wally and I had to take it down to Mark Angelo's studio to rescue it with Mark Lusardi who did the Joolz single. It wasn't produced by Tim Parry at all.

New Model Army have the spirit and conviction to make them one of the most exciting bands in the country.... I hope you think so.



33-3

CLEAR (Red Flame) - The Room.

The Room make perfect pop music as Dave Jackson is a perfect songwriter and with new blood in the group, each song is well-crafted giving them a special quality, particularly the opening song 'Ringing'. This band should be huge.

A STAIN UPON THE SILENCE

(Cherry Red) - Swallow Tongue Slipstream dance music with jazzy overtones would be a good description of this debut album. The use of Linndrum gives the music an effective base to work from and the varied use of instruments results in a pleasant overall sound.

EPIC SOUND BATTLES CHAPTER 2

(Cherry Red) - Playgroup On-U Sound/Cherry Red products apparently suffer from a 'consensus of bewilderment' from the music business. This album comes with no direct terms of reference but employs a kaleidoscope of effects and instruments, ranging from violins and saxophones to steel pans as well as regular rock instruments. The result is an innovative cocktail which comes close to a white dub sound but which can't be accurately categorised. Hopefully a pointer to future developments. (KEV)

HEY YOU CHILD! (Apple Crumble Tape)

By A Desire Fifteen vividly atmospheric tracks from the ever-reliable Paddy Jhennoboppa stable. The evocative sounds here are built on a drum-machine rhythm but their insistent quality and general high standard point to the Bunnymen as an obvious influence. For a first tape it is both mature and accessible music coming 'From the heart' as the band themselves say. (KEV)

"Whos been sleeping in my Brain?" (Anagram)

Alien Sex Fiend

One night I had a nightmare.... Alien Sex Fiend were in my brain... O.K. 'Wild Women', 'I wish I was a Dog' but 'Im not mad' as its only 'New Christian Music' and the 'Black Rabbit' said there was a 'Kixxam Wipe-out'.... No! No! 'Lips cant go' as 'I, her Frankenstein' and 'Im a Product' and although I can 'Ignore the Machine' I cant ignore Alien Sex Fiend as theyre simply wonderful!

THE SUCCESSION (Red Flame)

David Harrow.

This was my first encounter with the talent of David Harrow and his album reveals qualities of emotion and forcefulness. These mix together into a powerful potion based on the drumming of The Box's Roger Quail and the guitar and sax of UV Pop's John White, whilst David Harrow's keyboard playing and sparse vocals melt into an effective fusion. Obviously a future force to be reckoned with and worthy of your investigation. (KEV)

THROUGH THE PASSAGE (Cherry Red)

The Passage

An enjoyable and well-produced compilation album bringing together the band's best material, notably the danceable 'XOYO' amongst the 12 tracks. It is the ideal introduction to the band's music for those unfamiliar with it and for hardened enthusiasts. (KEV)



FANZINATICAL

HA! HA! IM DROWNING! *1- Look Back In Anger, Rubella Joolz, 3d Scream-Individuality, Creativity, Rebellion. 25p + SAE: John Slam, 40 Lady Somerset Rd, London NW5 1TU

GRIM HUMOUR *3- should be out now from the fiends Im Dead flexi. 40p + SAE (price increase for the flexi): 6 Reculver Drive, Beltinge, Herne Bay, Kent. - Decon Cult Under 2 Flags

FOURTH EDITION - Flowers in the Dustbin, Circle of Sin, King Kurt, David Bowie, The Tempest, Play Dead and more. 15p + SAE: Donna, 12 Elsdon Drive Forest Hall, Newcastle-on-tyne, NE12 9RH

NO CLASS - Nervous System, Hagar the Womb, Punk in London, Mark Riley. 30p + SAE: 37 Hodder Drive, Perivale, Middx.

STAGESTRUCK *2- In Excelsis, Challenge, The Bluebells 30p + SAE: 74 Black Swan Lane, Luton.

ANXIOUS *3- Ruefrefx, 1919, Alternative. 30p + SAE: 53 Portallo Street, Belfast BT6 9BE.

STATE *7- In Excelsis, Twisted Nerve, Look Back In Anger. 30p + SAE: 13 Birch Court, Thicket Rd, Sutton, Surrey.

COMMUNICATION BLUR *2- Nightingales, Fire Engines, TV Personalities flexi. 40p + SAE: 98 Beaconsfield Rd, Tottenham London N15

MARSBAR *1- Sunglasses After Dark, Guana Batz, King Kurt, Rubella. 20p + SAE: 125 Farnham Lane, Britwell Estate, Slough Berks.

PHOENIX RADIO is a pirate radio station, broadcasting across London every Saturday evening. Starting at 5pm, ending at 11pm, they're on 90.2 Fm playing the best in 'alternative' music

*2 Stop press: -

Fanzine by Joolz of her poetry / stories - 30p + SAE - 166 New Cross St, Wash Bowling, Bradford S, W. Yorks





Creatures of Habit.

IT'S GOT THE
HEAT!
AND THE
BEAT!

for your
happiest
time!



Species: Creatures of Habit
Line-up: Anton-vocals Liam-Guitar Gaz-bass
Dave-keyboards Dean-drums
Origin : Barnsley
History: Formed 2 years ago by Gaz and Dave.First year spent finding rest of band and writing material.Second year gigging whenever they could.
Music : Is musical in that the band make full use of instruments,creating a powerful and exciting sound.

Interview

Absent : Dave

AL :Have you always played the same style of music?
Gaz:The stuff we're doing now is alot better than what we were doing two years ago.
Liam:We're more aware of what we can do together as everybody knows each other better,Its really hard to say what we're like as every song is a step forward for us.
AL :Do you think youll be put into musical categories?
L :We already have been to a certain extent!
G :Death Gang Society!We're nothing like that really.
Anton:Its the same sort of audience but the music is different.
AL :Have you been compared to Danse Society as you come from Barnsley?
L :Yes,all the time!
A :Its coming from Barnsley and having the same set-up with keyboards.
AL :Whats Barnsley like as a place?
L :Fucking terrible!
G :Theres one nightclub that we can't get into.
L :Its a funny area as there seems to be a big contrast in Barnsley.There are alot of people in fairly decent bands.
A :Theres as much happening in Barnsley as there is in places like Sheffield but theres nowhere to go.
AL :It seems that the North has produced some of the best bands.
G :Sheffield has produced nobody!ABC and the Humar League,is that it? (laughs)
L :We got alot of stick when we played Sheffield once.
A :Pseudo indians!
L :We got accused of wrecking the Leadmill and got banned from there.
A :It was nothing to do with us...we were doing an interview with Whippings & Apologies fanzine at the time.
L :The main thing we're concerned about is getting some cash together to get a single out.
AL :Are you going to do it yourselves?
A :Yes,it would be good for a band in our position to get a record out.
L :Weve going to distribute it as much as we can and then recoup some money and hopefully set up a distribution deal with the Cartel.
A :Weve got a situation now where we're finding it hard to get gigs.A single would get us more credibility and help us get gigs and the name about.
L :Weve been bitten before by this bastard who was going to put a compilation album out.He got all these bands to put money into his studio and then to put an album out but he didnt and we fell for it.We got our money back as we threatened him.
AL :How many gigs have you played?
Argument ensues-between 9-10 was the agreement.
AL :There are rumours youve got a huge following.
G :They follow us everywhere.
L :We fill 56 seater buses.
G :The trouble is locals dont come to see you so if you play Leeds or Sheffield so we have to take a whole audience.They ask us if we'll run a bus so we put buses on.We'd rather play to different audiences but its good that they ask.

AL :Would you like to do alot more gigs?
A :What we need is some trendy supports so that people can pick up on us.
AL :What are the songs about?
A :Well,Liam is such a superb guitarist that we write all the songs about emotional subjects like him being in love.No,its just emotion!It stated off with Dave writing words but being the singer,the words got passed to me and I started doing my own.
G :And it all went downhill then!
A :They all became emotional subjects.
L :The band do the music but we leave the lyrics and singing to him.
Dean:The singer is better writing his own songs
AL :What inspires you,Anton?
A :It depends on whats happened to me.If youre happy or on a downer.
AL :I read in Whippings & Apologies fanzine that you tend to go a bit mad on stage-do you psyche yourself up?
A :Yes but sometimes you dont need to psyche yourself up as you see the audience and the power from them is enough.If theres nobody there or people are just sitting there with pints in front of them then youve got to go on and make them come to you.At one gig the audience sat there bored and I had to get psyched up and put everything into it..... when I came off my arms and legs were aching.
L :That was all the press-ups you were doing before the gig!(laughs)
G :We walked into the dressing room,5 minutes before we were to go on and he was doing press-ups.
A :Yes,1001,1002!Even if you have a hostile audience,you start acting about.
L :Gets us banned fom playing in pubs!
A :A mean band!(laughs)
G :Show your battle scars.
A :I slashed my arm and had cuts where Ive been rolling about the dancefloor.I slashed my armthey wanted me to slash theirs!
L :Thats a lie!
AL :Do you want to be like Iggy Pop?
L :We call him Anton Pop!
G :He doesnt do it all the time!

ANTON (LOOKING AT HIS BATTLE SCARS!)



AL :What music do you all listen to?
 L :Leonard Cohen...no,Im only kidding!
 A :I like Joy Division,New Order,Spear of
 Destiny,Virgin Prunes,King Kurt.
 D :Banshees.
 A :Party Day.
 L :UK Decay,U2,Big Country.
 G :Were all into zz Top,we saw them on the tube
 and thought they were brilliant.
 AL :Where does the name come from?
 L :A zombie film,Dawn of the Dead.Its a film we
 all like.
 AL :Have you any interest in politics and music?
 L :No,not really.
 A :We've all got our own views but its strictly
 to ourselves.
 L :We're not that inte llectual except he(Anton)
 was when he first joined.
 G :He was going crackers when we were charging a
 quid at gigs,he was saying "No,no its too much
 charge 30p" and it was costing £100 to do the
 gig.
 L :We do all our own advertising,t-shirts,tickets
 We do it at an art centre.
 A :It gives us something to do and gets the name
 about.
 L :Its our own way of hyping ourselves.Nearly all
 the bands in Barnsley use the art centre,we
 were the first and told all the others.....
 Danse Society used it for a backdrop.
 A :We had about 120 t-shirts done which we sell
 for £2.50.Dean is a graphic designer so does
 all the artwork.
 AL :Would you move from Barnsley?
 A :Yeah,to somewhere like LA.+
 G :No,there are too many ties back home.
 A :Danse Society just come down to do their
 business and then get away from it which bands
 down here cannot do.
 AL :What do you think of the current state of punk
 with its wide variety?
 A :Its good in that,theres alot of different
 types of music and you cant put it down as punk
 but bad in that you get shoved down as positive
 punk,hardcore,instead of one banner.
 L :People dont really go by your music but your
 image.



LIAM, DAVE, DEAN +GAZ LOOKING FOR ANTON !

The name,Creatures of Habit,may be unfamiliar to you but if theyre given the right exposure then 1984 could be the year that the quality music of the band will be familiar to everyone.Their music is both exciting and refreshing,and could,along with a few other bands,bring a new lease of life to the stagnating alternative music scene.

STO PRESS:- There is another band called Creatures of Habit currently gigging so be careful you might end up seeing the wrong one!

LD50 = LETHAL DOSE 50%

Write to your M.P. at the House of Commons, London, SW1 asking him/her to support our campaign.

LD50...DO WE REALLY NEED TO MAKE ANIMALS DIE IN AGONY?

The LD50 represents the lethal dose required to kill 50% of the animals used. It is an acute(short term) toxicity test,of which 464,266 were carried out in Great Britain during 1981. It is used to test cosmetics, pesticides,drugs,food additives, weed killers and detergents. Typical signs of poisoning are unusual vocalisation,tears,diarrhoea, discharge and bleeding from conjunctiva or mouth,and convulsions

NO PAIN RELIEF IS GIVEN...
 DEATH IS THE ONLY RELEASE...

In a recent scientific paper,Zbinden and Flury-Roversi concluded that the LD50 test has very little value in recognising the symptoms of overdose in people or in predicting the human lethal dose... (Archives of Toxicology,1981.)

THIS BARBARIC TEST BELONGS IN THE DARK AGES.

Addresses:
 National Anti-Vivisection Soc.
 51,Harley Street,
 London W1.

Animal Aid,
 111,High Street,
 Tonbridge,
 Kent.

BUAV,
 143,Charing Cross Road
 London WC2.

PAIN IS NOT BEAUTIFUL

Write to local companies who may use the test, requesting that they develop a humane alternative.

Write to the Secretary of State for Education and Science, Elizabeth House, York Road, London SE1, requesting that the Medical Research Council allocate funds specifically for the development of a humane and reliable alternative to the LD50 test.

Death will come as a merciful release.



COMPETITION!
SEE INSIDE FOR
DETAILS

ALL PICS
JAYNE
HOUGHTON

2

4

3

5

6

7

8