

DEFCON

ISSUE 2: AUTUMN/WINTER 2004

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AUTUMN/WINTER

DEFCON MAGAZINE CONTRIBUTORS:

PAUL TARPEY, MAX ZADOW, WAYNE BLACKLEDGE, ROB CROSS, ALAN THOMPSON, THE BANDS

INTERVIEWERS: CHRIS LEE, AMY CORCORAN, PAUL TARPEY, MAX ZADOW, JOE MCLAUGHLIN

PHOTOS: SAKURA HENDERSON
COVER ART & CARTOONS: WAYNE BLACKLEDGE - RASPER-WAYNE@HOTMAIL.COM

DESIGN: JOE MCLAUGHLIN - DRYWAH@YAHOO.CO.UK

DEFCON RADIO WOULD LIKE TO THANK:

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OUTRAGE AT MADONNA'S KAMIKAZE IMAGE

Outrage existed in many places today as Madonna revealed her new look to the world. Dressed in an understated white cloak and veil, but with a shitload of explosives attached to her torso Madonna denied this was a feeble attempt to reach a new audience. "I've always seen the act of suicide bombing as both creative and sexual," said the blonde 'barb' shell. "It's a strong statement and an area where women can genuinely express themselves. Even when they are over forty."

The new image will be revealed to the public when she plans to detonate herself during the first

gig of her European tour. "I haven't quite decided at what part of the show to go off yet, or indeed what my cause is, but I'm serious about this." Ticket sales for the first gig have, however, been slow and many promoters have pulled the later shows of the tour.

"Punters are refusing to buy tickets for gigs that will feature a Madonna who will have proved herself either an attention seeking liar or dead," said Harvey Smith from Bandwagon Promotions. But Madonna remains unrepentant.

"I'm gonna blow myself up," she clarified.



NEO STANDS DOWN AS REPUBLICAN NOMINATION GOES TO CAST OF FRIENDS



Despite being revealed as 'the one' Matrix hero Neo was forced to admit defeat as the Republican Party turned to Joey, Phoebe, Rachel, Chandler,

Mick and Tich as their choice for presidency. "It was a long running and highly popular series," said one of the scary buffoons.

SCIENTIST

Scientists revealed today that there is finally overwhelming evidence that celebrity deaths do come in threes. "It's a bit of a minefield," explained one of them. "It's hard to agree a definite timespan or indeed what constitutes a celebrity, but after agreeing on a figure of eight days we then extended the idea of celebrity to whether a friend of ours called Tim had heard of them and charted deaths over a sixteen day period." The results astonished everyone and led to a complete re-

think about whether they go to church. "Although some celeb deaths overlapped the results were totally conclusive," said the scientist. "We will now pass these findings on to TV programmers who may want to leave space for tributes." The news has, understandably delighted many people.

"Any new stuff about celebrity deaths is great because we all love those compilation albums that come out straight after it happens," said Marjorie Winterburn, a critic



for The Maghull Herald. On hearing news that someone is due to die in the next five hours she declared "I hope it's Sting, he's my favourite."

BBC BLASTED FOR "HINDSIGHT"

The BBC was blasted today by Sebastian Coe, MP for Normandy for its 'clever after the event' reporting of such things as the First World War and The Slave Trade. "It is easy to say these things are wrong now, but at the time all right minded people went along with them," said Coe. "It sheds a whole new light on today's

television coverage. Some current stuff they are saying is wrong will not actually be wrong for another thirty years, so it is ridiculous to report it now and nonsense to report it in thirty years time. They should stick to reporting on those four women in New York who have men trouble all the time. Now that's news."

MARS PROBE DISCOVERS POINT TO CRYING OVER SPILT MILK



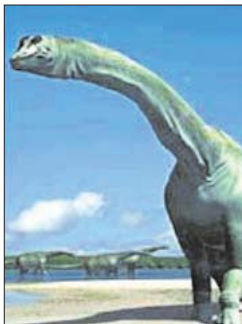
In a sensational turning on the head of scientific thinking the Mars probe 'Blunderer' has discovered a piece of rock that has made scientists believe that our best loved clichés may well be nonsense.

"It's sensational," one guy said. "It's quite possible that you can teach your grandmother to suck eggs." But where this leaves the space programme is another matter. "Mars is a cold lifeless place" he screamed.



GOOD LIFE GETS NEW LEASE OF LIFE

Highly popular seventies comedy classic The Good Life is to be remade with a 21st century feel using modern houses and CGI. An insider from the BBC revealed that the genteel humour of the original will not be lost. "There will be lots of jokes about Tom and Barbara not having a television plus lots of slapstick with chickens, but the look will be very 2004 with four new actors simulating the main roles. They will then be replaced by computer generated images that will be capable of performing amazing stunts. The goat will also be replaced with a water cooler." It isn't all hi-tech



MARGO MAKES AMENDS

however. "We will be filming it on etch a sketches," said the increasingly unreliable insider.



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**THE DOLE
GIVES YOU AIDS**



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**GIVE THEM
MONEY
THEY'LL STAB
YOUR MUMMY**



**WAR AGAINST
TERRORISM ELEVATES**

In an unprecedented move that could turn out to be unprecedented George Bush has started earmarking cities that can be 'removed from temptation'. Intelligence reports have provided a

list of potential targets for rogue terrorist organisations and plans to systematically destroy them before anyone can get their first, "It's our ball and we want it back," said the president.

CALL FOR BAN ON FOREIGN

New Tory leader Michael Howard today called for a ban on the use of foreign phrases such as "Déjà vu" and

"Cul De Sac" from common use. In a mood he said; "I am not anti-European and it is fine for them to talk however

they want, but if we carry on just slipping these words in then we will soon all be back under Hitler again."



**CITY COUNCIL BLASTED FOR
PRE-CRIME INITIATIVE**

City Council leader Mike Storey was at the controversial centre of a controversy today as controversial plans emerged to introduce Liverpool's first pre-crime initiative. "I was watching that film Minority Report on video," the councillor stated. "And the whole thing became really clear."

The film has four people in a futuristic bath from which they can visualise future crimes and prevent them from happening. The film implies, however, that

the system will not work due to the 'bath people' being wrong occasionally and politicians misusing the system.

"Some people go on about innocent people being locked away as though it is a really bad thing," continued Mr. Storey. "This is rubbish. We must all pull together for 2008 and blood will be spilt."

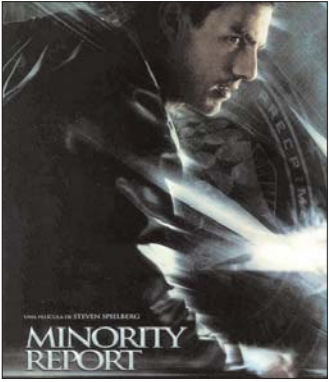
When asked what could replace the as yet not available 'bath people', Mr. Storey declared, "Pete Price is very reliable about

Macca Shock

Fans of the Beatles were in shock today as recent concerts revealed Paul McCartney to be a bit shit. This follows on the heels of post mortems that showed no sign of talent in either George or John. If this concert evidence proves 100% valid then it leaves only Ringo untainted and begs the question who was the real genius behind the Beatles. A man from Suffolk has already been spoken to by the police.



MACCA JOINS IN SEARCH FOR REAL BEATLES CULPRIT



THE HUMAN FACE OF THE BNP

In order to gain a foothold in local elections the BNP today announced a change of outlook. They have finally admitted that they are racist, but said they have a more human side too. "We are just as sensitive as anyone else," said leader Nick Griffin. "We realize that we are being portrayed as racist scum, and in fairness we are, but we urge the electorate to look beyond that. On a personal level I am very intimidated by the personalities and sexuality of many other races. It is not just about penis size, I do find it difficult to express myself sexually without resorting to aggression." A young BNP stalwart added; "Pretty much everything scares me. I'm not a stupid guy I don't think, but I see what a lot of other people can do and I shit myself.



They seem really cool and they listen to this great music, but I'm pretty sure they wouldn't want to be my mate."

Nick griffin added; "It will make us feel a bit better about ourselves if you vote BNP, but honestly we really wouldn't be smart or confident enough to do anything."

CITY OF CULTURE PLAN.

WELL ON WAY



Mike Storey has re-assured people to say that the City of Culture plans are now in full swing and they expect it to go ahead by 2012. "Obviously a lot of people will see that as overly optimistic," he said. "But we have faith and we can easily have quite a lot of cultural goings on in within the next decade."

Some doubts over the city's plans were expressed by officials in Brussels. A spokesperson said; "This is an outrage. If this does not go ahead in 2008 as planned, both Liverpool and the European Community will be laughing stocks."

Mr. Ken Clark, from Liverpool City Council, was dismissive of the temperamental European attitude. "Liverpool has

been run down for years. Would you ask someone who is depressed to pull themselves together just to fit in with your plans? We have thought about things a lot and I'm pretty sure we can get this together, but there are a lot of people from London we need to talk to first. We are planning on doing that very soon."

Some pesky foreigners have suggested that if Liverpool does not fulfill its remit that they may be thrown out of Europe. Mr. Storey has even this unlikely event in hand. "We have spoken to people from other continents, including Australasia and Antarctica, we are sure we will find somewhere."



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**DON'T GET ON,
WITH A BOMB**



RON'S BACK ON THE BOX

CLIMATE CHANGE BLAMED ON PROTESTERS

Research done by an important organisation shows that people going on about Climate Change could well be causing untold damage to the environment. "The evidence is clear," said a scientist. "No-one seemed to go on about damage to the ozone layer until there were records of it being damaged. The two things are directly linked and we urge these protesters to shut up before it is too late." A spokesperson from friends of the Earth had a lot to say about this, but in the interest of the environment we've refused to print it.



CHANGING ROOMS PLANS FOR LIVERPOOL



An amazing new plan has emerged for Liverpool as the city has been earmarked for an amazing make-over in time for 2008. The North West Development Agency has brought in Carol Stullie from TV's Changing Rooms to provide a 'new look' for the North West.

"It is a much understated living space," declared the superficial presenter. "We'd like to give it a sense of sophistication while keeping that down to earth feel we remember from documentaries." The team see Chester and Manchester as crucial to their plans but Liverpool has really caught their eye. "I think the area needs to breathe," declared Stullie. "Liverpool is great, but it wouldn't do us any harm to knock through."



NEW LOOK LIVERPOOL

Council leader Mike story is chuffed at the plans for Liverpool. "With 2008 coming up demolishing the city could provide a real boost. People have grown attached to certain symbols of Liverpool's past, like their homes, but lets not be cynical."

The 'change' will involve Liverpool's population moving to temporary accommodation in the Welsh hills before getting a chance to see the new look Liverpool. They will then return to the hills

XMAS NUMBER ONE DECLARED



A minor problem has reared its ugly head over a pop song that looks set to be number one in all the charts that are aimed at pop records. Bands such as Coldplay, Travis, REM and Right Said Fred have joined together to release a version of the American National anthem that includes the line, "It

would be a better Xmas in many ways if President Bush tempered his foreign policy." "This is just shit," said Simon Cowell from Pop Idol. "A vague and vacuous reference to peace or getting along is one thing, but this names names and there is no place at number one for name calling."

That guy from Travis was unrepentant; "There is a long tradition of saying things in rock music and we will not be silenced." He refused to comment further and despite all the controversy it seems likely that they will keep The Sugababes "Bin Lovin' Bin Laden" off the top spot.



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**DON'T CHEEK THE POLICE.
THEY'RE OUT OF CONTROL**



DEFCON NUCLEAR-KID
SAYS
"HAS THE FACT CENTRE LOST"

DEFCON

Editorial

defcondiy@hotmail.com

I've got to say you lot are strange. One minute you don't like looking at superhero's penises and the next your lapping up Yoko's bits and bobs all over town. I'm not calling you liars, I'm just saying don't come running round to my house with your indignation until you are sure your shoelaces are tied with the facts. We're saying nothing about this mag because I've been reading what other mags have been saying about themselves and it makes me think its best to just shut up and get on with it. This issue has interviews with bands you might like, lots of shit we made up and pictures of our mates hanging out at Evol and FACT. Well maybe the last bit isn't true, but there is a picture of a man with a good job. Thanks again to Hev'n & Hell for having faith in this

willie



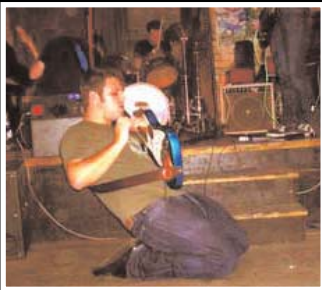
In their own
stupid words...

7 *liverpool* bands
talk to you about
their music and
bodies



THE BENDAL INTERLUDE

"Far too much philosophising goes on within bands now. Get some ale down yer, feel the groove and bang your head. One thing that we intend to do is to continue to drink buckfast, gig and headbang. Other things on the Bental agenda include releasing our demo. This thing was recorded in February but we've been messed about by various folk resulting in it's late release in October. Also on our hairy manifesto is the beginning of our own monthly night. 'CRACK ZOMBIE' will first rise on October 20th and will then be followed up on the third Wednesday of every month. This will take place at Fear and Loathing, a new venue on Hope St next to Blakes. Crack Zombie will cater for all your dingy needs. Live bands and Djs playing anything scummy (and maybe the odd nice t'ing if we're feeling saucy) . Grindcore to Drum n Bass, Sludge to Dub, Stoner to Electro, Punk to Punk. Crappy prize giveaways to the first 40 folks. Keep it dirty."



NO

"NO, the foremost of the Liverpool bands that are called NO, have found themselves embroiled in a bizarre cultural experiment dreamed up by local art whacko Neil Winterburn. Neil has involved the band in his latest digital artwork; an interactive CD-Rom project which create a "constellation" of pictures, text, sound and moving images that you can play with onscreen. The results are complex and engrossing; if very odd. The band, who are currently recording songs for a forth coming 7" EP, were greatly entertained by the artwork. "Awww, look... It thinks it's people!" said guitarist Austin Hamilton. The CD-Rom can be found on the cover of the Liverpool Biennial edition of Nerve Magazine which can be found FREE in most galleries and art spaces in Liverpool."

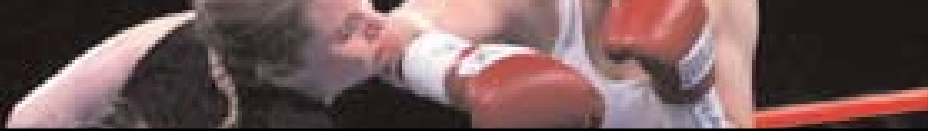


AFTER THE MASSACRE

"PLANS: We have no dreams only nightmares and there is no future only eternal darkness pain and all out destruction. plans are for politicians not punks

THE BAND: Primitive noise blast with heavy immortal crust spirit. a total fucking holocaust in your head, distorton till death, chainsaw custies destroy arghh-hhhhhhh blow out your brains"





THE UNHEALTHY

Bonjour Pop-pickers, Jonny SARS from The Unhealthy here with a quick round up of all The Unhealthy goings on in October and November. Right then, first off, we're supporting the mighty CONQUEST OF STEEL at Bar Hell on Saturday 9th October. If you haven't seen C.O.S before it's all denim and leather, prosthetic severed heads, swords and song intros like " we have recently been accused of being misogynistic, but we'd just like to say that, we love women. We love the way they smell, we love the way they taste and we especially love them with our hot dicks inside them. This ones called WENCHES.....of WAAAAAR." Also, a must for embroidery enthusiasts. Then on November 13th we've got a gig supporting one of our favourite bands, LEFTOVER CRACK. It's over in Sheffield, but it's gonna be a craaacker, so lets see some Mersey 'eads representin'. What else, oh yeah this editions 'It's Time to Get Ill' Gig of the Month Award goes to...VOORHEES, DEAD STOP, WALK THE PLANK & SEND MORE PARAMEDICS on Friday the 29th October. The gig's a bit of a Halloween fancy dress shindig, and it's...ON A FERRY. Yep, a non stop, shiver me timbers onslaught of some of the thrashiest sounds around, that should finally lay the ghost of Herman and his fucking Hermits to rest for good. Apparently there's only a few tickets left, so get hold of some quick cos you'd have to be a proper bad knobhead not to. Tickets available at the CONQUEST OF STEEL gig on the 9th. For more details on Unhealthy gigs have a butchers at www.theunhealthy.com. That's it for now. Cheerio and Up the Irons!



COCK OFF

"Cock Off were congealed from a rabbit food blender out of the remains of bands as diverse as Mr. Ray's Wig World, The Beardless, Wall o' Knives, Baxendale, Ricky Spontane and The Walking Seeds. However, they sound absolutely nothing like any of these bands so that was complete waste of words. To describe their sound in one word: growly. Two words: scary shit. Three words: pounding raw nonsense. Four... well I could go on."



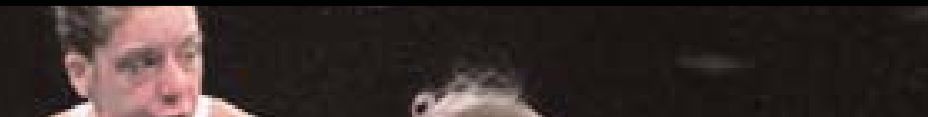
GRRR

"Grrr! have more 'r's than is reasonably good for anyone but only one lonely g. They hate everyone and prove it by playing slowly, sludgy metal that laps at your legs like an otter after you've peed yourself. This five piece ringpiece have blown up more amps than any other band in the city, yet strangely they're not proud of it. See them now, or see them later if you can't get out of that appointment."



THE IMMIGRANTS

These bastards couldn't even get round to postig something in time. They are Defcon favourites too. A ridiculous amount of noise attempting to dsiguise fury and talent. Their highly recommended ep is available somewhere and including the classics "Image is Everything" and "United States". Check out www.straightouttaclapton for more info and bear in mind before you judge them that they come from somewhere that may be under water.



MERSEY PSYCH-PUNK LEGEND

GED LYNN

Ged is a quiet legend in Liverpool. Working his gritty magic on highly influential 90s bands The Stairs and cult giants The Living Brain, before presenting The Rhombus of Doom to us in recent years, who have now stripped down to The Privileged Few. His army of admirers includes The Coral, so who better to talk us through the essentials required for creating something in Liverpool that may just matter.

What have you been up to in recent months?

"Just practicing and trying to make the songs sound good. We lost half the material when Lee left, but we were going that way anyway, trying to make it more accessible."

What can we expect that will be different?

"Not having twenty-seven chords in every song. I'm trying to keep it down to six or seven. I don't want to sound like I'm playing out of tune anymore. There's a couple of aggressive tunes in there with spiky chords, but they're sounding more musical than the musical ones, just by being tight, but there's nothing to prove anymore, you play what you play and see if people cheer at the end of it. What's a plumber got to prove, you can only carry on plumbing can't you."

So what has brought about this change in approach?

"It's all about trying to carry on my version of The Stairs, I still want it to be a bit challenging. At the end of the day I don't listen to or go and see bands and I'm getting quite lazy so it's all pretty much in my head. I just write it so people can put bass, drums or trumpet on top. I wouldn't even say it was inspired, more forced, because I have to do it, I wouldn't know what else to do. Although I suppose it's changed because I do have a life outside of poncing around on a guitar."

How do you think the reaction to your music has changed?

"I never really know what people think about it. If you haven't got fans it's hard to gage. You've got to go by what you think of it yourself. More bands should be honest about that, they are all poncing around Liverpool going 'we've got a single out!', but no-

ones buying it are they so let's be truthful."

Are there any bands whose attitude you admire?

"I like The Coral because they've got their contract and they're doing mad things with it. When you are not signed you have got freedom to do what you want, but we're not trying

to annoy anyone anymore. You've got loads of boss bands who never got anywhere, but would blow you away with a really weird single or at a gig, like at Guinans years ago. You've got to be either really determined, or play with it and do a gig now and again. In the age of the bum off CD you've got to wonder what's the point of getting signed.



© www.13thgarden.co.uk

"I feel great without a guitar. If someone buys me a pint, I'm made up."

Although if some idiot wants to give you loads of money you wouldn't say no would you. Although I might."

Does it make you proud that young bands look up to you?

"Sort of proud, but then it's always good to look up to people who didn't quite get there but left behind certain elements of music. I was lucky to be in The Stairs and then The Living Brain, which was more cult, but it was never going to get signed because it was too erratic. The Stairs can't take full responsibility for the

Coral, they're a lot cleverer than us, but just the way they do things not taking it seriously because they've got a record contract is boss. I see bands without any fans and they think they're great, poncing around town. You're only playing in a band. I feel great without a guitar. If someone buys me a pint, I'm made up."

How has your lyrical style developed?

It's more the way I feel. The lyrics aren't about much. I know what I'm singing about, but I'm not sure anyone else would. It should be open to interpretation like a painting.

What do you feel about the Liverpool scene in general?

"I've been put off by so many idiots, who think they are great. It's just four

idiots on a stage. When you are a kid you just want to make records, but then reality gets in the way, and as you get older you realize there's more to life than pieces of fucking plastic. Then failure becomes an option, and it always will. At the moment I haven't got any big ambition beyond playing in November."

What are your future plans?

Nothing really, but we want to do a single of a song called 11/9 that would be about the American takeover that's going on. I'm quietly sick off it. I've got the sleeve all worked out. It's a picture of some lad who flew a Micro Light plane into a building in Cleveland just after the Twin Towers happened, it didn't do

The Privileged Few play Defcon @Hev & Hell on Saturday Nov 27th

DEFCON RADIO PRESENTS

THE

PRIVILEGED FEW

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PSYCHEDELIC BACKLASH

BEXY SITCH

& THE CREEPY CRAWLIES

Bexy Sitch and The Creepy Crawlies have been alive for less than a year. A happy accident waiting to happen they have startled the smug, messy Liverpool scene with unapologetic glee. A biramble of psychedelia, folk and pop influences snaring an audience sick of laddish cynicism Bexy Sitch are a three piece consisting of Becky on guitar and vocals, Emily on bass and vocals and Marsha on drums, who all share songwriting duties. They are about to escape the clutches of the 'girl band' ghetto as Becky and Emily explained.

Becky: I've been playing music all my life, but it took me till now to get this band together. It just happened naturally, I was going to have two boys in the band, but one of them didn't turn up and the other got really angry with me. Marsha and Emily were upstairs and I said come and do these songs with me.

Emily: When I was in school there were no girls who played instruments.

Becky: There were in my school but it was all Irish music. When I started writing my own songs it was hard to go look at this, and even when I could there were no women to show it to.

Emily: I think people still need approval from men anyway. I think I used to, but now I think if I like it then it's good enough. I think a lot of women think they can't do things when they could just get on with it.

Becky: Anyway we have a new member who is a boy (Dom) and it really fills the sound out.

They seem very different people with very different influences, how does the chemistry work on a practical level?

Emily: We all have our personal ways of writing and our influences. Marsha is influenced by pop and likes things to sound a certain way, Rebecca has an Irish folk influence, but whatever they add to the songs I write makes it feel like a journey.

Becky: Like a song we are doing at the moment is very sad, or when I wrote the lyrics I felt very sad, but it's uplifting musically. I don't know if that contradiction works, but it's the way I feel about the song now.

Emily: We all write our own songs and they are personal and we are able to express ourselves better in this band, but we all bring out something in each other including confidence.

So what is the overall attitude they want to convey with the band?

Becky: We want it to be really easy going.

Emily: I want to feel that you can express yourself properly and everyone gets time to develop it.

Becky: It's all very polite. We are a polite band.

Emily: If I think of our band, I think we sound honest. I'm



Photo: Janderson

"I want things to be the way they feel rather than the way they are"

not saying there are bands that aren't honest, I just don't feel anything when I hear them.

Becky: I love the idea that people may feel happy from watching or listening to what we are doing. I'd like people to be going home with a tune in their head that I wrote.

Emily: It's about enjoyment. I hope that people can see we are enjoying it ourselves and they can too. I think we can get nervous on stage and people may think we are not talking it seriously, but we are.

They seem strangely removed from Liverpool in 2004, is there another time and place they feel the band belongs to?

Becky: I love the sixties. I would have loved to have been Jimi Hendrix, now with Dom there I feel I can worry a lot less and get that kind of big fat high when your voice and the guitar are just coming together.

Emily: I like the whole idea of nature, I want things to be the way they feel rather than the way they are. I think the sixties can be quite pretentious. If I'm making music I want it to be like a children's story.

Becky: Nothing can beat being outside in a field, next to a tree, or up a tree. Nothing can beat that and you don't have to be stoned.

Emily: Yeah and then you can make music that sounds like those feelings.

So what is there outside of music that inspires them?

Becky: Love

Emily: The Clangers

SCARY GOTHIC POP PUNK

ZOMBINA & THE SKELE- TONES

The one thing you're not going to feel after a Zombina and the Skeletons gig is cheated. Their gothic pop-rock fest has produced one dynamic tune after another and yet they still seem like a band you're the first person to discover. Their profile has been raised dramatically by putting on their own regular nights called Useless and the one ingredient they seem to have added from the raw and exciting early gigs is a belief that a larger audience is out there for them just waiting to tune in. They sound as tight as any band in Liverpool at the moment, and have a massive portion of style and attitude to spray on top. We met Jen, Ash and Johnny from the band and asked them exactly when the whole thing started.

Ash: We all met at school, or at least everyone whose left in the band did.

Jen: All the band knew the other members, but at the time we'd have thought each other weird.

And what about the b-movie look and sound where that did originate?

Jen: Watching too many horror movies

Ash: Yeah, watching TV rather than doing work. I suppose it comes from sci-fi and cartoons and not having much else going on in my life.

Jen: We didn't want to talk about the obvious stuff in an obvious way with the same old language.

Ash: People will say that they listen to these songs about monsters and it means something else to them, something real. Maybe it's true.

Their visual presence is always a talking point. Do they think there is any possibility it has detracted from their sound in some peoples' eyes?



Jen: We didn't sit down and think lets change things and be in a band that no-ones seen before, but it was a big thing that we wanted to dress up.

Johnny: It's a natural thing that if you've already got the music to play you might as well do something visual as well. People are cynical about it if they see you looking a certain way. Everyone assumes its style over content. They can't believe you can have style and content. Surely everyone thinks a good band wearing something splattered with blood and a few bandages is more interesting.

Ash: You do have to look at a band. I'm surprised people make such a big deal out of it. I can't imagine not wanting to do it.

They claimed to have struggled to see themselves as a proper band at first, but success in London and attention around the country has changed their minds. Do they think attitudes have changed in Liverpool?

Jen: At the start we were playing metal or indie shows and no-one was really getting it at all. So I think we did build a bit of a scene for ourselves with Useless. Just playing the music we like and putting the bands we like on meant we found all these Zombina fans.

Johnny: It's a big cross section as well, but the one constant seems to be a sense of humour and not taking themselves or the bands too seriously.

Jen: And there seems to be no real style boundary which we're really



"Surely everyone thinks a good band wearing something splattered with blood is more interesting."

pleased about. If there's all that diversity in your fan base it can mean you are not really limited in what you do.

There is a certain sound that seems to have become representative of Liverpool in the eyes of the mainstream. Do they think being so clearly outside of that will effect them and what would success mean anyway?

Johnny: Obviously over the last few years certain bands have done well from playing a particular style so a band couldn't be blamed for thinking if we go in this direction we stand more chance. Personally, I just want to make enough to do this full time.

Jen: Yeah I just want this to be my job and be able to go touring.

Ash: I want to go on tele. As long as it's under our control.

So what do they see as the next steps towards world domination?

Jen: It's just like the real world, if you want something you have to work at it. We never want to hand things over to people who aren't involved and say 'sat this for us'.

Finally how would they like to describe their sound to any Defcon readers who haven't seen them?

Jen: Whenever I talk to taxi drivers I tell them its like watching The Addams family. But with The Ramones and Blondie thrown in.

THEIR NEW SINGLE "IT WAS A HUMAN BOMB FOR THE FBI" IS OUT TO SPEAK IN 15

RAW ROCKABILLY FROM THE CENTRE OF THE EARTH

BLUE DEMON

Blue Demon are raw, unapologetic, electrifying Rock and Roll. We've heard that the more sophisticated we get the greater we need to play. So if you see things that way it makes the excitement surrounding Blue Demon inevitable. You may not be into Psychobilly, but you'll find something in the spirit of Blue Demon that reminds you of why you still occasionally pretend to dance. The pride, defiance and humour behind their new EP and anthem, 'The Undisputed Kings of Fuck All' is a scratch and riff sense of whatever excited you about rock in the first place. The band are a three piece with Paul Gonzalez on vocals and guitar, Chris Hough on double bass and Dave Searson on drums.

In just over eighteen months they have jabbed psychobilly through Liverpool's ribcage and straight into its heart. The first thing we had to know was why?

Paul: I'd been wanting to do it for years, but never met anyone else in the city who was interested until Chris.

Chris: I'd never met anyone who was into it either.

Dave: At first I was really into punk, but I've got into it since joining the band. Me and Chris had been in bands for years and then he met Paul and they wanted to do a rockabilly band and I said I'd have a go at drumming.

Chris: Me and Dave have been jamming together since we were kids, but before this band I'd never even touched a double bass and Dave had never played drums, so it took a long time.

Dave: It's taken us years and many shit bands to get to this point.

The double bass is the most obvious trademark of the rockabilly sound, how much difference does it provide?

Chris: You've got to slap the fuck out of it and it will rip your fingers apart. That's certainly different.

Paul: The initial thing with any band turning up with a double bass is 'look at that big fiddle, that's boss that'. But that's died down and people are still turning up to see us.

So what is it about the attitude of Psychobilly that attracts them?

Paul: It's the fact that you can dance to it. Simple as that.

Chris: Or beat the shit out of people.



"The initial thing with any band turning up with a double bass is 'look at that big fiddle, that's boss that'"

Paul: It's rock and roll. What you seem to get with most bands is people standing around in an arc nodding their heads. Or if they don't like it, then they don't nod. It's the simplicity of it. There's some bands who try to push the envelope and end up with a convoluted mess of nothing. They're afraid to play 3 chords and call that their tune.

How has the reaction to their sound surprised them?

Dave: The reaction to us has given us a lot of confidence. We've played hardcore gigs and gone down really well.

Paul: We've played Indie and techno goth nights as well.

Dave: It's better than being stuck on the punk scene anyway.

Paul: When we started we were

unpleasant to the audience but they seemed to like us, so we had to stop it.

Chris: It's never just blank faces anyway.

Some of their stage shows have seen them perform with dancers 'The Demonettes'. How did that all start?

Paul: It started cos I hold everyone to their drunken conversations.

Dave: Now I think they came to see the dancers more than us.

Part of the appeal of the band seems to be the immediacy of the songs, is that something they are consciously aware of producing?

Paul: We've definitely never thought lets sit down and write a hit.

Dave: No, catchiness never comes into it.

Chris: They probably just recognize the tunes because we've played everywhere with a plug socket.

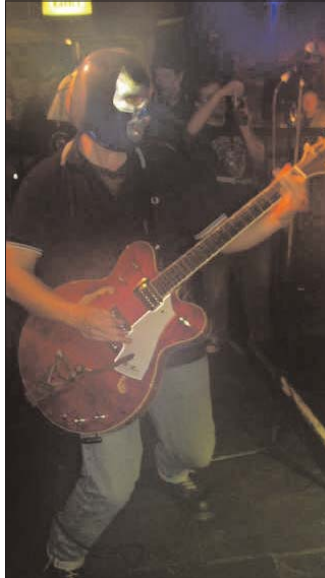
Paul: I usually turn up with a bit of a riff and some lyrics and say can you put a middle eight and a chorus to this. It's that simple and it works. The bare bones of it is twelve bar blues, a simple rock and roll thing. We just flesh it out.

What do they feel Blue Demon bring to the Psychobilly genre?

Paul: Psychobilly as it is now is all about monsters. It's like The Rocky Horror Show. So I decided not to write anything about zombies surfing in graveyards or mad clowns and just write about stuff I know like psychotic women.

So what would success mean to the band?

Dave: To me it's about playing gigs and having a laugh with your mates. If anything else happens that's a bonus.



©Ankura Images.com

Paul: We could sign off for a start.

Chris: Breaking even would be nice.

Paul: Getting this friggin' cd out and getting people paying for it.

What can the uninitiated expect at a Blue Demon gig?

Paul: Wrestling masks.

Dave: Sweat

Chris: Lots of sweat

Dave: Shouting

Chris: A bit of screaming

Paul: Dancing

Chris: Big fellas punching themselves now and again.

And has the band got a final message?

Paul: Fuck ya's

Chris: I second that.

THEIR FIRST RELEASE "THE UNDISPUTED KINGS EP" IS OUT NOW ON MIMASHIMA RECORDS. BLUE DEMON PLAY REGULARLY AT HEV'N & HELL AND THE ZANZIBAR.

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JAGGED & ROWDY BALTIMORE AVANT GUITAR BLAST

THE OXES

The Oxes stank out Baltimore with their rowdy post punk rock fury. They have caused an amazing storm in only a few years with their live performances, being championed but never swallowed by the 'cool' media, refusing to sit still and be anything other than a shock to the system. They headlined Defcon's recent all day festival and we interviewed Nat about the sights, sounds and smells of a hard-working rock band on the road. And we got that. But we got more, a lot more... we got a baseball reference

Is there a rationale to this tour beyond playing music?

"Yes, the audience pretending to play music. Or rather, we have completely lost interest in doing the 'extreme live show' because we fell into the At the Drive-In syndrome; everyone expects it, (the show) to be wilder and wilder every time and you begin to feel like you're a monkey in a little red hat and that your drummer is winding a music box at varying speeds and sometimes stopping it abruptly. If only our live show was actually that, but its not because we aren't monkeys, or even The Apes, who no longer dress in caveman costumes, by the way.

"But our show was always about creating a space and experience that hasn't occurred before, or more or less like this if its interest-ing. I don't think we've ever encountered a rowdier crowd than Britain, so it has been almost impossible to resist the temptation to simply just become rowdy with them. But we realize the standards have been raised. None of us are tall and skinny Australians with only a microphone to carry around, none of us are bearded jolly bald men with only a microphone to carry around, and none of us are women. That's 3 strikes (that's an American baseball term. It means that we cant have more than 3 things working against us or we lose the game.) So really the rationale is to have the audience bring their instruments and pretend to play. That's not really a rationale, is it? Will anyone who reads this please bring instruments to the show? 6 string basses and congas are a plus. The more portable the better."

What response did you get to your last British tour?

"Well, I'm not sure how many enemies we made, but I would say at least 50%. We're hoping to at least make half of the remaining 50% hate us, but its hard to spread ourselves so thin; we can't stay at EVERYONE's house and eat ALL their food and smoke ALL their pot."



"we have always been interested in creating an absurd space of rock 'n' roll"

How would you describe yourself to any unsuspecting public?

"3 men who stay at your house and eat all your food and smoke all your pot and don't thank you in the morning because they all hate each other and are filled with bad thoughts and don't even realize there are people around who are judging them. Let the British man who has never been in a bad mood cast the first stone I say!"

Is there a collective attitude to the band that goes beyond music, and if so who are you co-conspirators musically or otherwise?

"Well, I would have to say that before the 'controversy'* (3 years ago) and after the final making peace (April of this year), Arab on Radar were a huge one. I think that in general, good sketch comedy, the disappointment of the live performances of other bands, boredom with playing rock shows for the sake of staring at your dirty shoes and

***A SPLIT SINGLE FEATURING THE OXES AND ARAB ON RADAR WAS RELEASED, BUT 'CON-TRAVERSIALLY' THE OXES NEVER ASKED ARAB ON RADARS PERMISSION AND INSTEAD RECORDED TWO SONGS PRETENDING TO BE**



going inwards towards some infinite place of riff stumming or guitar soloing; all collectively influenced us. I think that is where the things in common with us 3 stop. We never really felt connected to anyone in particular in Baltimore for what we were doing until the reputation of bands like AOR or Black Dice and on the other side of the spectrum Les Savy Fav were more well known and there was a more open approach to bands in Baltimore than the 'get fucked up and write songs and then we see if people like 'em' attitude. Essentially, as I mentioned previously, we have always been interested in creating an absurd space of rock'n'roll, improvisational theatre, and the 'chuck' sound of a muted drop-d chord. But it's increasingly difficult to rationalize doing something like this when you see Kylie reinvent her image so many times, and to think that her comeback started with a duet with Robbie! Wow!"

How has your sound developed over the years and what has instigated any change?

"I think that we went from an intentionally loose trio playing with song dynamics in an engaging way, to a straight ahead version of the same with better equipment. And now more recently, after a long break, in which the drummer spent time in the studio with NERD and the guitarist has studied electronics and sound processing, and I have been working with a journalist dubbed "Thrbbing Cristle for the new millenium in which a slowed down loop of a few milliseconds of the 'Thng Song' [by Sysco] replaces a monotonous drone as the backdrop for chaotic excursions into noise and performance" has led us to be an even stranger group of individuals acting as a band."

How are you perceived at home, and does any of the attention surprise you?

"we can't stay at EVERYONE's house and eat ALL their food and smoke ALL their pot."

"I'm not really sure how we are perceived. I constantly think that its been a coincidence that more than a few people per night have ever come to see us and enjoyed us, and still we're playing to newer people every time, and its always the best show because they don't know what to expect because no one ever told them what we are like; no one talks about us!"

Do you feel most of what a European audience hear is unrepresentative of what is going on in US and who is responsible for this?

"Absolutely. I'm glad that you asked that. Its filtered. Extremely so. I think Lightning bolt, friends of ours that have been a band 2 years longer than us, should have been here [Europe] BEFORE us, and it was only this year, 3 years after we first came, that they were able to blow minds over here. That's a real band right there. Now just for a minute, picture a world in which everyone loves Lightning Bolt. A lot of people have seen Lightning Bolt and then started bands or moved on to other things, stuff that (I hate to sound like Billy Corgan), Europe isn't 'ready' for on a scale as large as is possible. I cite the Animal Collective as a perfect example of this. If Animal Collective came here at the same time we did, no one would give a shit. I'm sure than within a year or two things will be different."

What would you do on stage without guitars?

"Yoga."

What part of your personal development do you blame for the sound you make?

"My babysitter, Jason Keyes. He lived next door, was a teenager, had D&D games and metal posters all over his walls, and was a hard worker. Then I listened to his metal albums and I thought they all sucked. For some reason my father decided to start enjoying Philip Glass in the early 80's when he got his first cd player; I don't know who in the defence industry started that movement of engineers into partying and Philip Glass cds of the late 70's early 80's, but I'm sure it warped a lot of sons and daughters. Having those two experiences, concurrently, definitely influenced my dream to make music, and my dream of what music should be like."

How do you feel about Liverpool and the local scene?

"I'm not going to make a beatles joke. Stop trying to make me make a beatles joke! [snicker] stop it! [hehheh]."

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NEW VENUE FOR THE LIVERPOOL UNDERGROUND

HEV'N 'N HELL

(FORMERLY CLUB 24/7)

The first time that we heard of Club 24/7 was the result of being invited to a Frat Party there. We booked a Defcon gig in on the recommendation of the Frat promoters. This was last December when we were fed up with most of the venues in town. It had become almost impossible to keep prices low, pay bands and break even. At the time there was nothing to lose and it was great dealing with people who were just glad to work with you. The gig was a stomper with the Defcon house band, Krautrock, Surge and Narcosis creating a great atmosphere.

From that point on Defcon became resident in the venue and in just under six months of it becoming a new venue for bands to play it has witnessed some of the best gigs to storm Liverpool in a long time. The venue has started to be used by a wide range of punk and indie promoters looking for the right atmosphere and the chance to create a fresh scene.

Bands such as a.P.A.t.T, The Hunns, The Laze and



Picture: Incendence

"THIS IS THE UNDERGROUND VENUE LIVERPOOL HAS NEEDED

Leatherface have packed the place out and had an amazing response, but even gigs with smaller crowds have created a great vibe. The audiences are always friendly and lively, and it is a very popular place with bands. When the crowd are right on top of them it provides a real chance to perform.

Six months in and the venue is developing. A name change to Hev'n 'n' Hell, a new look and big changes planned in terms of facilities for bands and promoters, as well as drink promotions.

Hev'n 'n' Hell has two floors for gigs or dance nights, both holding a couple of hundred people with PA facilities and

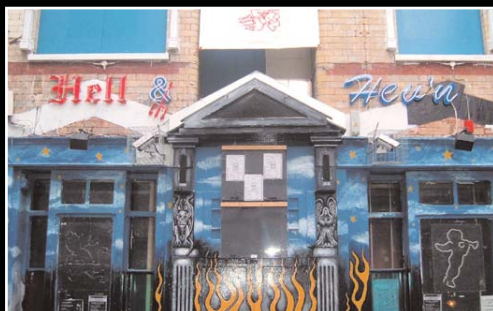
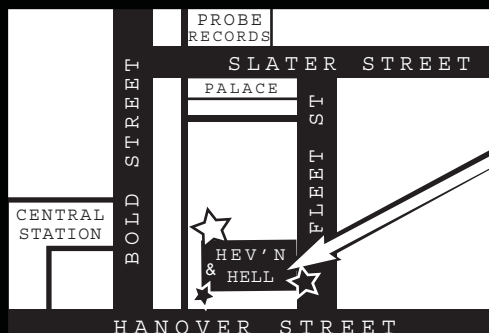
friendly staff. Gigs can be booked in free of charge at any time of the week, and as long as the promoters put the effort in then the venue will work brilliantly for them. The philosophy behind the venue is to work with bands and promoters, because if it is worthwhile for everyone then people will keep coming back. It seems to be working.

Hev'n 'n' Hell is providing a genuine change and a real challenge to the cynicism of the Liverpool scene. It is attracting some fantastic nights, punk, alternative and indie, with bands from all over the country and some amazing international acts already booked in. Its location on Fleet St. seems



ideal, slightly out off from the main gig drag, but still at the heart of things, it has quickly built up an independent spirit that will see it buzzing in the next few years. Don't miss the chance to create your own space in a new alternative.

If you want to book a night or find out more then phone Glen on 07743343056. Remember it is free to book the venue, whatever time of week.



ROCK 'N' ROLL SUICIDE

Rock 'N' Roll Suicide is every two weeks in bar heaven. If your band would like to play a gig go visit www.rocknrollsuicide.tk/

"This is the venue we have been waiting for since Planet X" - Jason, Band member

"I've enjoyed pretty much every night I've been down here, the punk nights have been brilliant" - Chris, Punk fan

"It's one of the few venues, I've known where it's worth just checking out what's going on" - Colin, Rock fan

"It's exciting and different. It's become a real part of Liverpool already" - Chris, Promoter



MERCY

"We do suggest wearing all black if people haven't got what they consider to be fetish wear"

I recently went along to Fetish night called Mercy. This is, as far as I know, the only club night in Merseyside for people interested in Bondage, Domination and Sado-Masochism (or BDSM for short). It was a surprisingly fun experience. The age range was enormous, from Goths leaving their teens to people in middle age. And, yes, there were people in all over rubber, but the people differed in their sartorial style as much as body shape. Everyone was eager to talk to new people, in a friendly rather than an 'interested' way. One of the club rules is that overtly predatory behavior is prevented. Everything is truly consensual. As to what goes on,.....everything is within the limits of the law, but I was a bit surprised at what can be got up to while still being safe. Less of a club for poseurs, more of a club for those who mean it (although I was made very welcome despite being merely curious). I spoke to the woman who runs the nights.



Why Hev' n hell?

We came across Hev'n & Hell through some Goth friends who'd been to a Midian night there. We talked to the owner and were very impressed by his attitude to the alternative community and the set up of the club. The club lends itself wonderfully to an alternative night.

What sort of people do you want coming along to the night?

People who are interested in alternative lifestyles. Non-judgemental people who are accepting of other people's choices to wear the type of clothes they like, and live the lifestyle they lead. We've had a wide range of people come along so far from Goths to people who live a BDSM lifestyle 24/7.

If people are interested in BDSM but not yet acted on that interest, what kind of early steps can they take?

Usually we advise them to go along to a

munch(www.merseysidebdsm.org.uk has a FAQ on Munches). If people want to come along to Mercy, then we offer a meet and greet service where one of the crew will meet them at the door and take them on a tour of the club, explaining the different areas, explain the club rules, and Dungeon etiquette. All the Mercy crew are badged, and we have experienced Dungeon Monitors (DM's) in the Dungeon area at all times to ensure safety, and to explain how the equipment can be used.

What is the dress code?

The dress code for Mercy is fetish, Goth, rubber, pvc, evening wear, glam, leather. We do suggest wearing all black if people haven't got what they consider to be fetish wear. We don't allow trainers or blue denim.

Why are fetish clubs so friendly?

Because they are so accepting of peoples diversities. People who come

along share a common bond, and are free to be themselves in a safe environment.

How active is the Merseyside scene?

The Le Bateau night, Intrigue, finished in 1999, and since then, there hasn't really been anywhere for the BDSM/fetish community to call their own. Hev'n & Hell has changed that.

Where can you buy the right equipment and clothing in Liverpool?

We hold a monthly Fetish Market on the first Sunday of the month at Hev'n & Hell. Noon-4pm, which offers a range of traders selling fetish/Gothwear, and bdsm equipment. There are several places in Quiggins where you can find suitable clothes and Nice n Naughty on Fleet St sells a limited amount of BDSM stuff.

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MERCY

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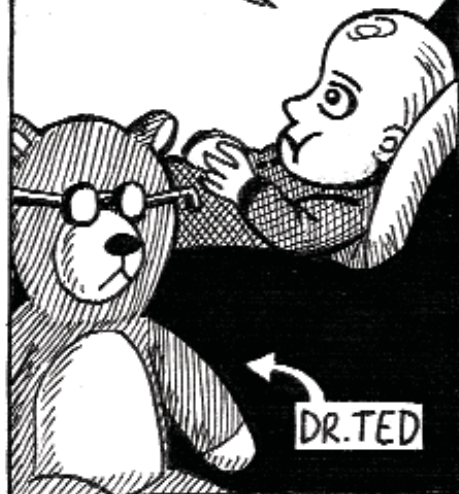
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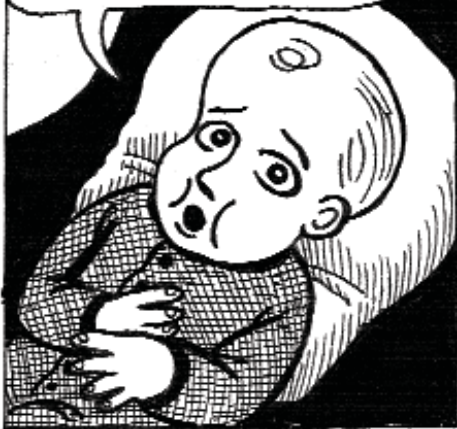
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...SO ANYWAY, DOC, IT ALL GOT ME THINKING...



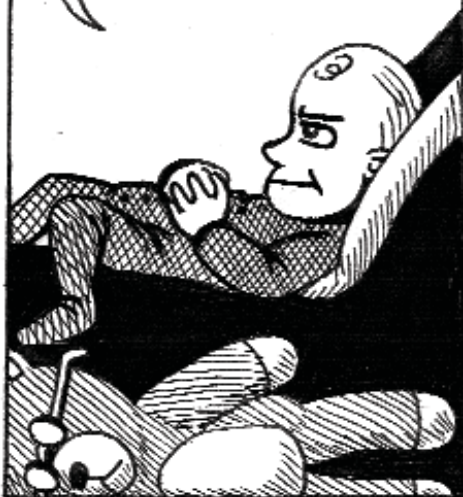
I BRUTALLY ARRIVE IN THEIR LIFE AS AN AGONISING ORDEAL DEMANDING BLOOD AND SWEAT ... YET WHO'S ALWAYS CRYING? ME!!



I'M ENDLESSLY CRYING OUT FOR UNCONDITIONAL AFFECTION... WITHOUT EVEN CONSIDERING THE SACRIFICES MADE TO KEEP ME CLOTHED, FED AND SHELTERED (SIGH)! I'VE MADE EVERYONE CLOSE TO ME A SLAVE TO MY INSATIABLE NEEDS!!!



IT'S A GOOD JOB I'M SO FUCKING ADORABLE...



Jackie Dawson



“ Your face is my face ”

You may not know Jackie Dawson's name, but you'll have seen his face every time you stare at a TV, read a magazine or healthily masturbate over a photo of someone famous.

Since the 1950s Jackie has been the impressionists impressionist. The man that the public may not know but if you ask anyone in the business they'll refer to as 'the one'. As legendary mimic Mike Yarwood once said; "I don't think any of it would have mattered without Jackie Dawson, although I never saw his work I was privileged to meet him one day and he assured me that he was 'the best' and that what I was doing was pretty much an insult to his art. I took that on the chin and did it just for the money from that point on."

Jackie Dawson was born into a family of seventeen in the Dingle during the last few days of peace leading up to the Second World War. He remembers them as the happy times. "It seemed like a great world to be coming into," he said recently. "There was no war in Britain yet, but the whole country had that kind of happy go lucky atmosphere you get when you're one of the few countries not occupied by Nazis. I was only a month old when Britain got involved in the war, but my mum always said I had this cheeky little look on my face that reminded her of Stalin. Although remembering the kind of kid I was it may have just been a random figure from the Soviet Republic."

Throughout the Forties and the early Fifties Jackie developed his craft to the extent where he could impersonate people with a mere glimpse at their faces. He would often astound people by visiting coma victims, guessing their person-

ality and then impersonating them as they were years before. There was talk of him going into business imitating anyone who had died suddenly and giving the family a chance to say goodbye for fifty quid an hour. But his heart was set on showbiz.

On 6th September 1957, a young Jackie prepared for his first ever live performance. A crowd of over six thousand people had gathered at The Wooky Hollow club as word spread of the impersonating exploits of the young lad from The Dingle. It was to be a triumphant start to a glorious career. He had finely tuned everything; from his startling energy driven Max Miller to his nerve-teasingly brilliant Arthur Askey. There was talk that he was a fake and that science had manufactured a way to morph several celebrities into one being. There was even talk of hallucinatory drugs being injected into peoples' caps, but most people knew they were about to witness greatness. Then something went horribly wrong. He arrived confidently on stage as the audience exploded with silence. He winked and everyone saw the flicker of a Humphrey Bogart impression that in that split second became more important than their own existence. Then he was down. At first it was assumed he was dead, then as he appeared to stir rumours went round that he'd suffered a mimic's premonition of Tommy Cooper. But it was even worse.

He had fainted big style. It was naturally thought to have been brought on by nerves, so Jackie picked himself up and tried again. But each time he tried he passed out as the first sign of an impression came on. Eventually he received the

heartbreaking news that he had contracted Parrot's Syndrome, a rare condition that meant he would be incapable of performing impressions in front of more than one person every five years. The condition was related to his kidneys and was probably brought on by eating potatoes as a child. It was also incurable.

Jackie was a battler, however, and devoted his talents to a worthwhile cause. He began work training poor kids from hot places to impersonate educated middle class university graduates in order to improve their job prospects. He got bored with this after a week, however, and decided that he could make a living by renting out each five yearly performance to the highest bidder. The people who have witnessed them have generally described these one off performances as, 'not worth it', but this is probably due to their stupidity. One man who paid twenty grand to see him impersonate Brooke Shields did realise he had witnessed something few men would ever see. "It was stunning. He was this completely different person. I felt strangely spiritual about the whole experience. It didn't even seem to matter that I didn't know who Brooke Shields was, after the performance I felt like I'd seen every one of his concerts."

Maybe the final word should go to Jackie himself. Still alive, still pulling faces in front of the mirror. A man who sums up exactly what it means to be a star in Liverpool; talent, tragedy and a house in Cheshire.

"I'm bigger and better than all these cunts. In fact I could actually be them and do it better, do you wanna see, well do ya punk...oh shit."

SQUARE MILE BULLETIN

By our City correspondents K. Marx and V.I Lenin

Trading reached new heights with Shell as managing director Jeroen van der Veer announced a new equity issue of 400,000 shares. Speaking at a press conference, the oil giant's boss stated that he was gleefully gorging on the bodies of third world infants and that nothing would stand in the way of his efforts to brutally oppress the cowed masses of the underdeveloped nations. Cackling horribly, der Veer then stated that he thought that the recent rises in Brent crude would not adversely affect the company's new employee incentive scheme. ---- -- All was not well at UK insurer Legal & General, following the firm's recent foray into purchasing closed life assurance business Friendster Harlem Globetrotter. Shares had slumped by 3.2%, closing at 755.8 drachmas, as investors took fright at the alienation of the proletariat. Chairman Rob Margetts, dripping from head-to-toe in the blood of the

workers, said that whilst the reverse takeover would take some time to bed down, he anticipated upbeat performances over the next fiscal year. Tavanti Two-Step Mckenzie, L&G's brokers, concurred with this, analyst James Hattengarden stating, "Mr Magretts is probably correct in his appraisal. However, plans to have him amongst the first against the wall will probably have to be shelved until the next general meeting." ----- US investment bank Merrill Lynch has strongly defended itself at an industrial tribunal in London, where it stands accused of sexist treatment against female staff. Chairman Adair Turner denied that the company had discriminated against former broker Stephanie Nicevilla, arguing as he fingered his long black moustache, that "All women are but the mere chattels of the capitalist. How could such a commodified system produce anything else?". Shares in Merrill



closed at 3,000,000%.----- Things are looking up at beleaguered J Sainsbury, as bourgeois revisionists took it upon themselves to advocate a series of parliamentary reforms for the downtrodden workforce, rather than a storming of the lair of the capitalist beast and the imprisonment and trial by a revolutionary jury, of the cursed tyrants of the Sainsbury family. JP Morgan analyst Hassan Domestos issued a research note upgrading Sainsbury shares to 'buy', stating "Hargh Hargh, the fools. Do they not realise that we suck the very life out of them, by our grotesque accumulation of surplus labour?"

European Capital of Peanuts #1



Boycott the Liverpool Echo!

Every time you read the Echo, you could be putting a gun into the hands of a small child who could use this gun to kill pensioners for botox injections. Tens of thousands of people have heard about this. If you let this continue then you are pouring shame over a pudding of tragedy. - Write in and tell them what you think about us!

CELEBRITY AGONY AUNT



THIS ISSUE:
FRED DURST
(from LIMP BIZKIT)

Every issue Defcon selects a celebrity to answer your problems. They will personally select the issues that are particularly important to them and pass on advice that is heartfelt and comes directly from the voices that matter to you.

Hi Fred,

I'm a seventeen year old girl from Maghull. I've been going out with a guy who is Twenty Eight for over three months. The guy has three kids from a previous marriage and I understand that they are important to him, but I can sense that the kids see me as an outsider. They seem to be openly hostile to me and he allows that. Quite often he talks to me like I am one of the kids. I know there is an age gap, but I really love him and I am not sure I am anything more than a stopgap for him. I feel out of control of my own life, I am not happy with him, but would feel suicidal if he left.

Jane, Maghull

Hi Jane

Its great to hear from all our fans. The band are currently in the studio recording an album that we believe will be one of our best yet. It should be out early next year. We have plans to tour summer 2005. If you want to know whether we are coming to your area I suggest checking out our website where you'll also see images from our previous tour. A set of photos is available through our fan club for only twenty nine dollars ninety nine cents. See you next year. Keep Rockin'.

Fred

Hi Fred,

I am a nineteen year old male from Widnes. I have been a fan of yours for five years now. Your music has got me through so much and I almost see you as the only family I can trust. It is difficult to tell you about all the things I have suffered, but partly due to your strident anthems I have started to stand up for myself in recent times and my life has become bearable. In the last month, however, I have discovered that my only real friend and the girl I have always worshipped from afar plan to get married and move away from the area. I hate the fact that they are together and yet I hate myself for starting to resent them. I have thought about telling lies to tear them apart, but I'm not sure I could live with the consequences. I need you to guide me now more than ever

Brian, Widnes

FAX TO DEFCON

STARFILE MANAGEMENT WOULD LIKE TO POINT OUT THAT YOUR CONTRACT ALLOWED YOU A RESPONSE TO ONE QUESTION, IF YOU CONTINUE TO SEND MESSAGES OF THIS KIND WE WILL CONSIDER IT HARRASSMENT AND SUE ACCORDINGLY.

James Furlong, Starfile Management

Next Issue: Send your personal problems to Jonathon King, who particularly welcomes letters from younger readers.

PEOPLE IN SQUARES

My life is uneventful; the only feeling I have, other than boredom, is a deep-rooted anxiety over my diminishing social stability...



Once, I had bright hopes for the future. Before long, I had realised that these were just childish pipe dreams. There is now only one possible future - one of perpetual ennui...



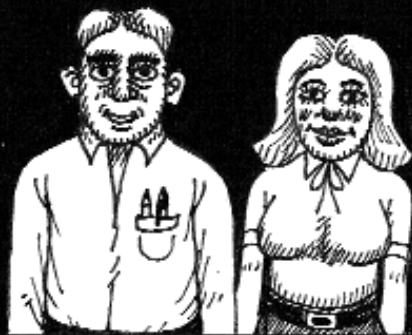
I have ended up so insecure, that the prospect of being alone and ignored outweighs the emotional risks of depending on a female companion...



The only relief I could salvage from this relentless inertia is that contrived oasis of comfort and interdependence, commonly known as a relationship...



...WE ARE VERY MUCH IN LOVE.



why breathe!?

FILM OF THE MONTH

Alien vs Alan Bennett (PG)

Fast-paced sci-fi horror set in a small terrace on the outskirts of Leeds. Wry Northern playwright Alan Bennett invites a six foot seven, acid-blooded, double-gobbed reptilian killer, round for tea, crumpets and a chat. The exquisite pain on the Xenomorph's features as it tries to come to terms with Bennett's often critical, but nevertheless fond reminiscences of being a sensitive, bookish lad growing up in a rough Yorkshire town in the 1940's, makes the entrance fee worthwhile.

SINGLE OF THE MONTH

Get Over Me, I'm A Fool - The Libertines

A Strange change in direction as the lads abandon their guitars and attempt to use pastry. A quiet and doughy wall of noise is drowned out by Pete reading out the recipe in spanish.

If The Budgie Could Bath Itself - The Streets

Amazing poignant new follow up to "Sensitive, Straight White Guy", from the master of understated hip/hop poetry. A gentle early morning beat slowly fades out after six seconds while lead singer Jason Barnell croons; 'if a baby came along, I'd look after it, like, but I'm not sayin' I wouldn't miss me mates.'

Ian Brown - Ian Brown

The guy who looks a bit like a monkey returns and confronts his inner demons, soon working out that it is the fault of a guy called John Greene. We then have a seven minute guitar riff featuring special guest Robin

Williams (a contractual error), while Ian mumbles 'I'm gonna get the cunt'. A real return to form.

Got Me A Spoon - Ladytron

Liverpool's finest electro-pond band return with a record that seems inspired by the memory of poor catering.

Let The Last Indian Decide Who Shall See The Greater Wisdom Of The Snake That Speaks The Future - The Spirits

First release from the new breed of scouse psych-house-dance-pop-trance-country-punk The Spirits is a sample of the whole of Itchycoo Park, with the screenplay from Dirty Harry read out by sixties scouse legend Ricky Tomlinson over the top. Liverpool remains the home of pop.

New plans for Fourth Grace unveiled



willie nelson



The Liverpool Centre for Arts Development (LCAD)

is a unique organisation, supporting and nurturing artistic & creative entrepreneurs on Merseyside since 1984.

To celebrate 20 successful years in the Creative Industries, we are holding an event on October 7th to showcase some of the impressive work created by the pool of talent flowing through our city centre building...

As we have developed and grown, it is time for LCAD to relaunch itself on October 7th, with a new logo, corporate identity and exciting plans for the future!

Now that Liverpool is to be Capital of Culture in 2008, there has never been a better time to prepare for a career in the thriving arts and creative sector.

FREE Courses at the Liverpool Centre for Arts Development

CAMP (Community Arts Management Programme) is the most innovative programme to date, delivering the first NVQ Level 4 in Management specially customised for the aspiring Community Arts Manager. CAMP is designed for community arts workers or those who wish to be project leaders or managers with a qualification relevant to their sector. They will also gain hands-on experience and increase their knowledge of the theory, impact and practice of the community arts. The next intake is 13th October 2004.

VAMP (Vocational Arts Management Programme) provides an NVQ Level 3 in Business Start-up, delivered in the context of the arts and creative industries sector. This course is ideal for anyone wishing to become self-employed or access the many enterprise opportunities within the rapidly growing arts and creative industries sector on Merseyside. The next intake is 29th November 2004.

CIS (Cultural Industries Support) provides an NVQ Level 3 in customer services focused on developing enhanced skills in women who currently work, or wish to be employed, in customer-focused roles in the cultural/arts sector. The next intake for this course is April 2005.

All the courses are part time (three days per week) and free. In addition, all trainees are given the opportunity to acquire the European Computer Driving Licence, a qualification that is increasingly required by employers for any aspect of IT use.

LCAD has a city centre site, fully accessible for people with disabilities, and an active Equal Opportunities policy. The centre is funded by ESF, Liverpool City Council, Knowsley Borough Council and the Arts Council of England, North West.

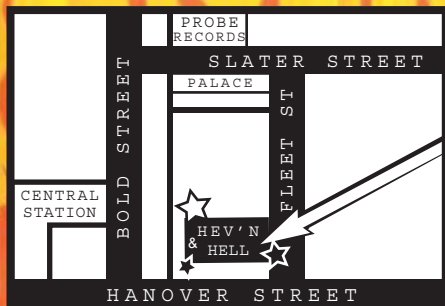
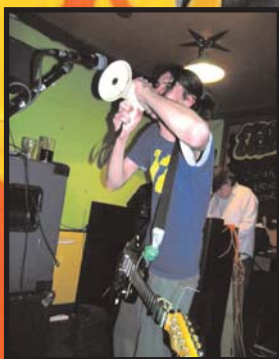
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