

CALLUS

Issue #1 July 1999



This is the first issue of what should be a regularly published collective fanzine. There are no individuals who own this publication, but it is a Callus Collective publication where everybody could send their writing material, photographs, drawings, and your piece just might be printed in the next issue of CALLUS. The material published in Callus are evaluated based on the merit of the pieces alone, and the staff in this publication need not to agree on the contents of your material. So long as you give a decent enough argument, decent enough writings that might provoke our mind, provoke responses, paving a way to discussion and we'll print it. As a matter of fact, this is the very reason why we wanted to do this zine in the first place. An outlet for repressed minds and a literature piece as free from bias as we could possibly be. There is no one person who owns Callus, it is handled by a number of people minus the hierarchical order where we pretty much keep each other in checked. So this should considerably weed out the tendency to be biased or one-sided in the zine's content since there are different individuals and minds at work laying out how the Callus fanzine should be. And we should stress that nobody owns this publication therefore we already eliminate the possibility of one control freak telling everybody what to do. At the very least this sounds good on paper, whether or not this will work out on the ground, only time will tell.

The reason to publish this? For starters, there is a lack of discussion over ideas or issues and there's definitely a lack of an outlet for everybody to have their say. People in general are left in isolation with their own ideas or opinions that they couldn't converge with other people to just talk about stuffs, hence there are no exchange of opinions and ideas are left undeveloped. Our isolation works wonderfully for those who want people to toe the line, divide and conquer as they say. AND WE ARE LIVING IN ISOLATION. Being isolated with your opinions or information to yourself do nothing to develop your community's mind, what more it's easy to mislead and misinform people when you're by yourself and there are no other opinions/ideas/news to compare to or share with. One person who only read Utusan or watch TV3 with no other source of information could easily swallow up whole whatever propaganda bullshit he is shown with. And this is made much more possible when he spends his days in his office cubicle and then go home and watch TV where conversation with other people is minimal, and exchange of ideas are almost non-existent. Therefore, whatever he read in Utusan could be right, should be right, must be right. Not unless you hear different sides, different ideas and opinions, then whatever single perspective you are fed with, is easily digestible. There are no other standards to compare with.

So here we are trying to make Callus zine as the publication to close the gap between individuals and communities. Fanzine as a forum, filled with literatures, inflammatory essays, creative writings, arts and photos to connect with each other, as a communal get-together, to share ideas, opinions, criticism or debates. If this somehow could bridge the gap between individuals, to have a sense of communal thinking and sharing ideas, then we've reached our goal.

Callus fanzine is a completely non-profit publication. Proceeds from the sales of the zine will be channeled to Callus Collective's secured fund to those in need. A do-it-yourself redistribution of wealth to some extent.

If you have any comments or ideas about this zine, please contact us through the address below.

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Callus Collective

his performance) . What else, I have nothin to comment, but I think this is a very typical punk band, but could somebody tell me what the lyrics are all about??

Facts that you can't deny!

+All of the bands today don't have any official demos except for **Silent Majority.**
+This is a first show to the most of the band, except for **Kind.**
+This the first gig organized by **Callus Collective**
+Most of the bands that day, have a song about media hypocrisy. I don't know why, but I think it is related to the current situation that we have right now. Anyway...I am hoping to hear a lot of political-oriented songs. At least, we should be aware and we should give a damn too.

Conclusion (?)

Basically, this gig have achieved its purpose, from a trusted source, Callus got a big sum of money that day. Cheers to all who came and to the bands too. Big up to all of you!!!







> Beware that in fighting monsters, we do not become monsters ourselves
> **Friedrich Nietzsche**

little chit chat with some of the local zine editors too.

10 minutes later, I finally found myself inside the studio, and I can see that the stage has already been set, and I think it is time to rock, baby. Let's get a ticket first. So to the counter I went.

The gig itself

15.28-1544p.m **KIND**, the first band on stage. Coming by bus from Klang, this 4-piece band play a similar style to the mighty **FINGERPRINT** or **GRADE**, you know what I mean? Yes.....screaming emo is in the house! This band rocked a lot. The vocalist tried to deliver all of his emotion, but I think he failed to reach the audience. I dunno, anyway, a really really great show although it is their first appearance. Oh yeah, in case you didn't notice, this band included members from Second Combat, Blindrage and Dash Own(maybe).

15.46-16.13p.m The next band on stage, **INNERFALL**. Another new act in the HC scene, hailing from Subang, this band consists of 5 members and I heard that both the guitarists are brothers. Cool! Playing in the vein of **Snapcase** or maybe a little bit of **Abinandha**, this band really took my attention. Technical hardcore, what else could I say. The music is really well-blended, and the lyrics are quite political. Good. Thumbs up to this band.

16.17-16.33p.m Third band of the day, **MINOR SOCIETY**, consists of 4 secondary-school punks, all dressed in black uniform, with some patches on their pants, playing a cover from **State Of Fear**, what do you expect? Yes, these angry young punks play a mixture of crust and a pitch of power violence, they were rocking that day although they all look really nervous especially the vocalist. Imagine, the vocalist cannot deliver his speech properly, quite funny. hahaha...lack of practice→maybe

16.35-16.50 **STAND STILL** is on the stage now, but they seem to be having a problem in the guitar department. The second guitar has a problem with his amp. What a luck. Many people tried to help, and many also started to condemn. Typical atmosphere huh. Anyway, after a lot of trials, finally, the problem was solved by Fahmi of FSF. And now, that is what I call an example of cooperation!

16.52-17.17p.m **STAND STILL** start to play now, two members of this band were my schoolmates. How sweet to see them play, it is some kind of a memorable moment for me.. sorry for getting too sentimental.Basically, **STAND STILL** is a HC band, old skool flava straight in yer face, delivered by two vocalists, and with a little bit of sing-a-long chorus, this band really kicks ass. And if I'm not mistaken, they did a cover of a **Mainstrike** song. Cool. I think the vocalists tried hard to look HC with too many toe-jumping. I think it looked so unnatural. Sorry mates, I have to write this. Anyway, this band is the answer to the lack of old skool HC bands in our scene. Cheers!

17.23-1743p.m. **FULL THROTTLE**, exactly not the name of that HK film, **FULL THROTTLE** is the name of the fifth band on stage. All the members are university student (UTM, same with the members of **Stand Still**), so I don't know how their dean will react if he/she knew that his/her students are involved in a subversive activity,☺. Anyway...**FULL THROTTLE** rules that day, man, this is a grindcore band that the scene has been missing for such a long time. Really pissed-off grind with a bit of crust edge ala **Brutal Truth** or **Assuck** . The grindin part is good enuff (I have to admit, that), and the vocalist really can control the stage. Good performance, duh.. I love the part when the vocalist took off his shirt...damn.... It looked so natural (what else should I say). Exactly not recommended for your well, typical romantic Valentine's Day.....it is more suitable for your massacre day. Thumbs up.

17.52-18.05p.m Everybody thought that **Full Throttle** was the last band that day, everybody started to leave the theater, but thanks to the voluntary MC for announcing that there is still a last band, if not, the last band **Silent Majority** will play without a crowd——→can you imagine that??

Silent Majority is a punk band, the guitarist is the editor of TIKUS zine, that hailed from north of Malaysia, but the rest of the other crew I don't know where they're from. So.. go ask them if you're interested. **Silent** did a great performance, although the crowd seemed not interested with them, but they still showed a good show, (cheers mate) and the vocalist seemed to have a lot to say, (judging from

DIARY OF A LONER III



Got an e mail from Ray Bukowski to day. That's his alias. He's more affectionately known as Ateng, the good-natured frontman of *Blind Rage*, the skinny guy with an uncanny ability to give out an all-out-raw-sore-throat-vocal-treatment let it all out 'emo' heart-pouring performance demonstrated at a gig I organized at Actors' Studio last November. The same harmless-looking bespectacled guy whose eyes went red onstage pouring out all those songs is doing a newsletter that includes the word love in it called *In the Name of Love*, hmm I wonder...Ray Bukowski? That reminds me of the author of *Love Is A Dog From Hell*, Charles Bukowski, wonder where he got the name from...Anything to do with love? Or is it everything? An old friend got a gothic band started called *Love Never Dies*. Reminds me of the *Joy Division* song *Love Will Tear Us Apart*. *Love And Rockets* too. The cool comicbook with punk references and overtones. Wonder what will that brunette girl in *Cradle Of Filth* shirt think of my friend's gothic band if she cares to know...reminds me of someone down under whom I wish to see in the next millennium, wish, to wish impossible things, apart, love song, Friday I'm in love??? Why are all these *Cure* songs suddenly coming to my head? Damn I'm beginning to be like Gintong here, another love-loser friend of mine. Well, that could be altogether an entirely different column about Gintong alone if you care to know, maybe some other time...Why is sadness always associated with *The Cure* songs? Why does loneliness relates very well to *The Smiths* songs? Anything to do with love? Or is it everything? I guess it's all in the heart, we all feel it, after all, we are all mere humans and according to Shakespeare, mere players as well...Players? Actors? Playacting? Got asked a question about love by *Neon* zine, out of Kuala Lipis, Pahang, which emphasizes on the **non-racist, non-sexist** and **non-homophobic** stance. Cool, in this case I am more than willing to answer the interview. What makes it even cooler is where in one of the e mail flyers, the editor stated that a fanzine is not a **religious** book. Funny, of all those other serious questions...I guess love is a serious thing to the editor too. Q : Adakah perasaan cinta memainkan peranan yang penting dalam kehidupan ini? Bagaimana pula perasaan cinta dengan wanita? Bagaimana nak bezakan antara cinta sejati dan nafsu? Mengapa banyak manusia 'gila' akibat kehilangan 'true love'? Well, I'm no expert but I tried to answer as honest as possible. A : Perasaan cinta adalah naluri manusia. Sebagai insan yang mempunyai hati dan perasaan, kita tidak terlepas dari perasaan ini. Perasaan cinta harus diseimbangkan dengan kewarasan fikiran kalau tidak boleh jadi tidak menentu dan tak boleh control. Control your feelings with a clear head above your shoulders. Cinta sejati vs infatuation...cinta sejati haruslah terjadi secara mutual dimana kedua-dua pihak saling cinta-mencintai. Nafsu biasanya hanya akan tertarik kepada kecantikan atau ketrampilan semata-mata...Orang jadi 'gila' apabila ia memberikan sepenuh hatinya kepada cinta itu, tak ada reserve langsung untuk dirinya, jadi kalau bercinta tu, my advise is NOT to give 100% of your heart, (I'm not saying don't give 100% of your commitment...), so that you will have something to hang on to just in case you become 'crazy' in order to make it easier for you to recover. Time will heal wounds...Disini saya quote satu line dari lagu "*Fear Love*" oleh band *Yuppicide* yang ada kaitan dengan perkara ini, "*Fear love and suspect your friends because trust lies*". Sekian dari Kak Sri Siantan. The Kak Sri Siantan part is a piss take on a column which comes out every Sunday in Berita Minggu. The columnist always has the answers to all the problems and everything in general. I wish life is that simple...Now on a 'lighter' note. **Racism** and **homophobia** in the scene is on the rise and with an alarming rate too. Or has it always been like this? Only we are too blind to see...Some people even got to the point of arguing that "It's okay for someone to be a Nazi if he doesn't bother others". Racism has become something that can be tolerated?? People don't feel at all bothered or even disgusted to be sitting on the same table with someone wearing a Swastika to the point of saying it's harmless and "what harm could a bunch of Swastika-wearing fashion victims do?" Well, listen here dumbfucks! Swastikas are symbols of hate and

there is no tolerance toward hatred and racism! The moment you wear a Swastika and claims to be a Nazi (albeit a Malay one too thus making it even funnier...), you already crossed the line of "bothering" others. You may argue about your rights and freedom of choice all you want but listen here turds, this ain't NO freedom, this ain't NO fucking human rights, this is downright **OPPRESSION**, plain and simple! Freedom and human rights go to the people you're oppressing and who have become the target of your racial hatred and sentiments, fool! Even if you didn't or haven't lay a finger on anybody, by being a Nazi alone, you already "harmed" others. Same goes to you homophobes out there, your 'anti' attitude and **HATRED** towards homosexuals, lesbians and transvestites alone is 'harmful' enough to be called **OPPRESSION**. Homophobia is hatred, fear and 'evilizing' of gay people. You are NOT exercising your so-called freedom or your so-called rights by being homophobic, you're actually practicing hatred and oppression toward your fellow humans. Those gay people that you're hating are the ones instead who should cry freedom and human rights all in the name of humanity. Is it so wrong to love? Do you know what time it is? That's an American street slang for do you get it? Or do you dig? Since we're not in America and being dumb Malaysians due to continuous spoon-feeding since birth, perhaps I should keep on ranting, as 'self-righteous' as I can be... There's one case where someone argued that if gay people have the rights and freedom to do what they want then "those murdering Serbs in Yugoslavia have every right and freedom to murder others". What kind of dumbfuck argument is that? Those gay people are claiming the freedom of sexual preference (for themselves) and the freedom to love whoever and however they want to but those Serbs are exercising your so-called definition of "freedom" by killing other humans. Things acted onto others are NOT acts of freedom, those are again **OPPRESSION**, plain and simple and in the case of murdering people, that's **ATROCITY**, duh! Others argue that homosexuality and lesbianism are detested and forbidden by religion. Well, I don't think religion is in context with this argument. The scene is of secular nature while religion is sacred. Both don't mix! If religion is the basis of this argument, then why NOT ban everything in the scene (the music not excluded) that are of 'SECULAR' nature? Burn everything to the ground and crucify those who get in the way. Oh, how could I argue when you have God on your side...☺

I personally feel that choice or religion and whether one abides or not to the laid-down doctrines and dogmas of religion is a PERSONAL thing. Same with sexual preferences, it's downright personal and it is a NON-ISSUE. Isn't it all about love? Whatever a person personally do (which is NOT acted onto others, in the case of sex with another person, it should be mutual consent) is his/her "business" between that person and God, that if you believe in one though, if not, that's even clearer the person's choice too. We as fellow humans shouldn't instead become 'lesser Gods' and pass judgements and sentences onto our fellow humans, it's supposedly beyond our jurisdiction to become a judge or a jury to 'punish' and condemn those whom we see as 'sinners' or 'wrongdoers' in our self-righteous eyes as though as we are holier-than-thou and free from sins. I think that we should feel compassion and have mercy on fellow humans and put more emphasize on human values and human spirit all for the good of humanity and the betterment of the world and life itself. Perhaps we all should learn to love more than to hate ...I guess Charles Bukowski is right when he wrote *Love Is A Dog From Hell*. Well, adios and see you in Hell then...

W. Wanderer : downshifting@hotmail.com

Au revoir Morbid Hippie.

If everything desired is objectified then maybe eroticism needs to be redefined.
Refusing To Be A Man, PROPAGANDHI

CAN NATION!

As I Was Saying



Studying in the Faculty of Medicine in one of the universities in KL made me realized one important thing (of many other things, that really shapes myself).

Valentine's Day Massacre II, 14th Feb 99

Reviewed by : Juba

The organizer

Organized by Callus Collective, (a non-hierarchical collective, whose main goal is to help the poor without going through the so-called middlemen). Although I am involved in this gig, I think full credits should be given to Weng, Bob, and Kidd. Yeah, I think so.

But the rest of the Callus shitworkers have done a great job also, yeah, big up to all of you. You know who you are.....opsssss! This is not a thank list, this is a gig review (supposedly).

The flyer

One of the prettiest yet informative gig flyer I've ever seen. Cool! What else suits it. The A4 is damn packed with band information, band contact addresses etc. Some Callus advertisement, and a great piece of art done by Fahmi (I think again!) damn, I love this black and white art.

The venue

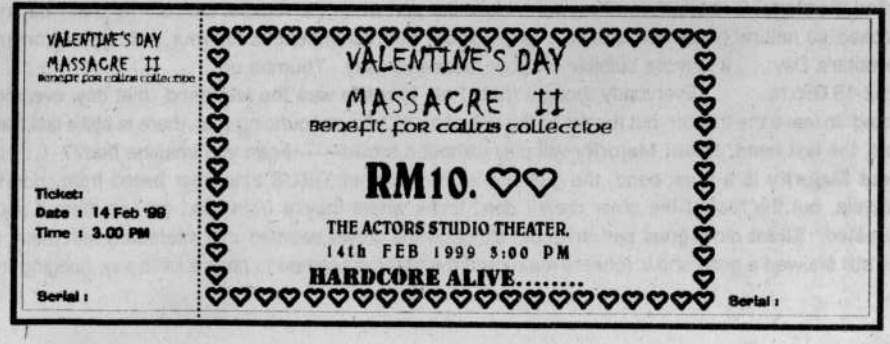
Once again, it is done at Actors Studio, a 160-seat theatre, which is usually used for theatre performances or some kind of stage acts. But this is the most suitable place that can give you a different atmosphere from a typical underground gig. Where else can you find a place like this, **WARP? FIRE? SUNWAY LAGOON AMPHITHEATER? GILMAN?** Hahaha, I don't think so.

The ticket, oh, and the price.

The first time I got the flyer, it stated that the price is RM10, wah....is it expensive? Nah, it is relevant enuff. after all the calculation that I made, I think it is suitable enuff, because the organiser has to cover some tax, rental, expenses, and whatsoever, plus I think it is really okay, because it is for charity's sake. And one more thing, I rather spent my RM10 here, because I can enjoy myself, and at the same time I participate in some charity event. Where else can I/you get a package like this?

The atmosphere outside the gig

It is almost 2pm when I arrived at the venue, and it is really amazing to see a lot of people who came. Beat it, the people who came that day ranged from the yuppies to the damn crusties. What a day. And it is cool to see some of the so-called old faces in the scene coming for the gig. And I noticed that **Dumpy** (the world most infamous travelling punk) also came for that day. Wow! I am really amazed. I went to check out the Callus stall, too many goodies for sale there, and it is great to see some kids checking out the things sold there. And it is really great to see them buying things. And I think Callus Collective got a big amount of money from the sales. Oh yeah, I spent some of my time at the stall, helping the Callus shitworkers, bla,bla,bla. I noticed there are lots of fanzines on sale that day, what an opportunity for a local zine reader like me, and I spent most of my money buying most of the zines that were on sale that day. Hahaha.....it is good to have a



Dying in Oblivion

By Morbid Hippie
macaroni@wildmail.com

I was sleeping, floating in a dull green sea, ignoring the islands passing by. Floating...floating...'till I knocked a dragon biblion. I screamed, I was injured...the open wound let slip the Flies that were eating my inside void. I was empty then and thought I would die from the pain. It hurts when your Suffering leaves you. But I quickly realized that there was still my humanity remaining. And my humanity was hungry. No more Fly to blame for my emptiness. I grabbed the biblion, looked around for something to rest on and heal my wound. I saw an unwanted island growing nearby and sat on it. I was sitting there, alone, staring at the accelerating time, when the Guardian of the Threshold came to me, appearing in a sudden death. He was as beautiful as the legend, as mysterious as Cathar told me when we first talked about that magician.

He glanced at the biblion and then spoke in fire words:

"Don't talk to strangers cause they're only there to hurt you."

I didn't react. All I could do is watch him hovering away. I thought about his words for a while and was beginning to understand them when a dove interrupted me. The dove's feathers were bright, white and shining, illuminating the whole place. But a smell of rotten love was coming out of it, attracting hundreds of flies. I didn't really pay attention to them; I was focusing on this bizarre mix of horrid smell and pure beauty.

-"Who are you?" I asked.

-"I'm a mystery for you, you have no right to know me, you're too inferior..." and the dove continued talking.

While I was listening, the flies started entering me-they probably entered by my mouth, because it is always wide open when I listen to someone carefully. When I realized what they were doing, I tried to chase them, but the dove threw me some sand in the eyes and yelled at me:

-"Let them do! Your time will come, but for now, let them eat you!"

-"Yes..." I replied. But then I remembered the Guardian's words and held the biblion in my arms and the Guardian of the Threshold appeared in a wind blow that chased the dove and the flies away. He took my hand and said:

"Don't hide in doorways, you may find the key that opens up your soul."

He disappeared again, but I still could see his face in front of me...dark...hurt...angelic...strong...

I stayed on this island for several vendemiaires...trying to analyze what the Guardian said...I thought and thought for hours, fighting with my mind, torturing it. The dove came again, but my tortured mind disgusted the poor thing. The dove stared at me. It hates tortured minds, it means they think by themselves, so the pure white bird murmured an incantation inviting Weakness and Burden to consume me. They came. First like a mist, and then turned into shadows, coming from the horizon towards me. I closed my eyes. My whole humanity was shivering as the shadows were approaching. I could feel they were beside me now, and my body stopped trembling. It was petrified. I slowly opened my eyes, fearing to see the horned demons the dove sent. But all I saw was myself.

Weakness and Burden were in me now. They were me actually, but I didn't really realize that at that time. I was too puzzled by what happened that I could hardly think clearly. I decided to write everything down and find someone who would be able to help me understand...I started writing in the biblion. I hadn't even finished the first sentence than the Guardian flowed out of my pen.

"Don't write in starlight because the words may come out real."

"Rubbish!" I thought, as he sat in front of me. I decided to annoy him. I began writing about the dove that brought me my self...about its light and love...but when I finished the first chapter, the world around me started burning. Soon, all became ash. I cried and cried, until I called my Weakness to help me. She called the flies to come and eat my pain, and they did.

The Guardian of the Threshold was still there, watching me recovering from the pain devoured by the multiplying flies. I was superior to him now. I commanded him to leave and never come back. He just smiled :"...Humanus musca est..." and disappeared in a great ray of laughter. I don't know what happened then. I was reborn and had to start all over again.

Inspired by DIO's "Don't Talk To Strangers"

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I'm telling you all that I have 3 main lives. First of all, my life in class. Secondly is my life in the lab and last but not least, my life in the medical ward. I don't say that my life outside the school doesn't shape my mind and effect my life, it does but I think as these 3 main lives I stated before are the most interesting parts that I would like to share with you.

Let me widen these 3 subjects. My life in the class means my life in the student and academia environments with all it's " 70's good days, 90's weak days" spirit and feeling. My life in the medical ward is mainly about my life with society at large, the people, the patient that we treat and their lovely (some unloved) visitors and the staff of the hospital. Lastly the medical laboratory is the place where I spent most of my time alone with the test tubes and other cool lab equipments (some of them are very cute, I don't know how to use it). Ironically, the entire thing that happened in these ' 3 main lives ' really shapes my mind, life and way of thinking. Of course, my involvement in HC/punk scene also takes a major part in shaping me as an individual part of this so-called society. I think there is a strong relation between HC/punk and the stated 3. Thus, I might not realize at all about this life if I am not involved in the scene.

Talking about my life in the class (my student life to be exact), I must admit that I am not that active student. Being in a first undergraduate situation, I barely should have involved in at least 3 or 4 projects organized by the university or the students. No, not because that I am a lazy bum student, but it's because I have contradictory ideas with most of the student groups organizing the projects. They have very radical Islamic ideas whereas I am the one who wish to see the purdah wearing students sit together and discuss if not on one table, in the same room about what's happening around campus with dyed red hair students. But, I think it will take a long time before it happens again. [Again because it was not a strange thing in the 70's].

We always heard the bablings about the weakness of the student voice and lack of activities. But most of the babblers tend to forget that they are the ones who shut the student's activism down by building a stumbling block such as ISA and the scariest for us student, UUCA [University and University College Act] or Act 174. These draconian acts should be vanished as it simply can be used for the purpose of those in power to silence the people's voice. Here I would like to call on fellow students to start organizing a link between all the universities and colleges in Malaysia regardless of race, religion and the most important thing, the way they wear outlook and appearance. It seems like only the neat neck-tied person will be heard by the student of the grassroots. How about a dreadlocked student and a sexy Modesto-goer girl's voice?

Our student's mentality is still 20 years in the back when the long hair men are called a "setan (devil)" or "pembawa budaya barat". Open up your mind, don't ever judge a book by its cover. Despite being separated from one another by ethnic composition and religious persuasion, by evil looking smelly torn jeans wearer and kopiah wearing entire, when it comes to basic principles of justice (what we, student of the 90's is fighting for), we must stand on the common ground. We must free our mind from any political party agendas and propagandas. Students must be left alone with their charismatic idealism. Not by receiving money from those political parties for the college election. Make our own stand and take our own original action. If we do not stand up now, there will be no such rights and freedom that we can enjoy as a student.

I think I have made the music lovers feel bored. But Hc/punk is not just about music. Musically, I listen to indie /college rock bands. Sunny Day Real Estate, Sense Field, Texas Is the Reason and Mineral to name a few. Boy Sets Fire "The Day The Sun Went Out" CD is very inspiring and motivated me, I guess. I also enjoy listening to other chaotic emocore bands. Enough about music, it's the time for the second life.

If it is not about personal feelings, why am I writing about my life in the lab ? Medical laboratory is the place where I spend most of my time alone. Alone with the test tubes, spatula and sometimes with dead men specimens. What I always do in this lab is thinking about my life, human nature and the surroundings. I came up with the idea to write this column in the lab. I must admit that it is the most suitable place to think about ongoing masses. The quiet surrounding and environment makes me feel like I am in

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my thinking nest. Yes, indeed, I have not quite reached the state of maximum intellectual environment in this room. Nevertheless, I am getting close to it. It's a life of my own... my life in the lab. Firstly about the life with the fellow student society, secondly about being alone and lastly about life with society. Three entities from thousand others in Malaysia.

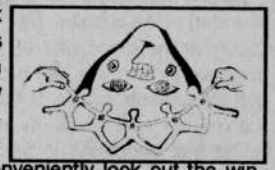
For your information, I have to do some practical in the real ward once in a week (actually I just sit on the ward counter and look for a cute nurse). I enjoyed it very much because this is the time I can meet all kind of people. From middle class NEP-raised Malays to the Section 17-ites Chinese to the Indians and other races. Social class is still the defining factor of Malaysian life, more than gender, religion or race as I see it. It also created some kind of faction and divided life. Sometimes I have a chance to talk to the patient or their visitors. Usually the patients here in the University Hospital are from lower middle class Malaysians. (Their salary is about RM 1500 or lower per month). This is the real Malaysian people. The others, the blood-suckers' community went to numerous private hospitals in town, with more facilities and confortable rooms. Don't the normal people deserve that condition too in public hospitals? Or is the so-called wealth of the nation is just for certain people in Malaysia? If the people in Damansara Heights can have such nice hospitality, why can't the real people in Kampung Abdullah Hukum enjoy the same ? But we also have some room for dissent. At least one Mak Cik is very brave to speak up. But who want to hear her voice? She is just a nobody, like me and most of you the readers.

Here's the story. The husband of this Mak Cik was staying in the ward because he has a stroke. Unfortunately, the doctor was very busy at that time checking other patients. She came to the counter and asked me, "Apsal doctor tak check Pak Cik lagi ? (" Why isn't the doctor still not checking my husband yet?"). I nicely told her that the doctor was very busy at that time and will come shortly. Then, she asked me how many doctors are on duty that day. Honestly, I said only one is in charge everyday. "Hah ?" One doctor for 20 patients ?" shocked by the sudden situation, I tried to smile to her when she continued, "...it's all for the rich, what we poor people can get is just a taste of the so-called wealth of the country. Just a taste. We just can see the KLCC, not to shop there. The real truth is we are still poor". She left me thinking at the counter.

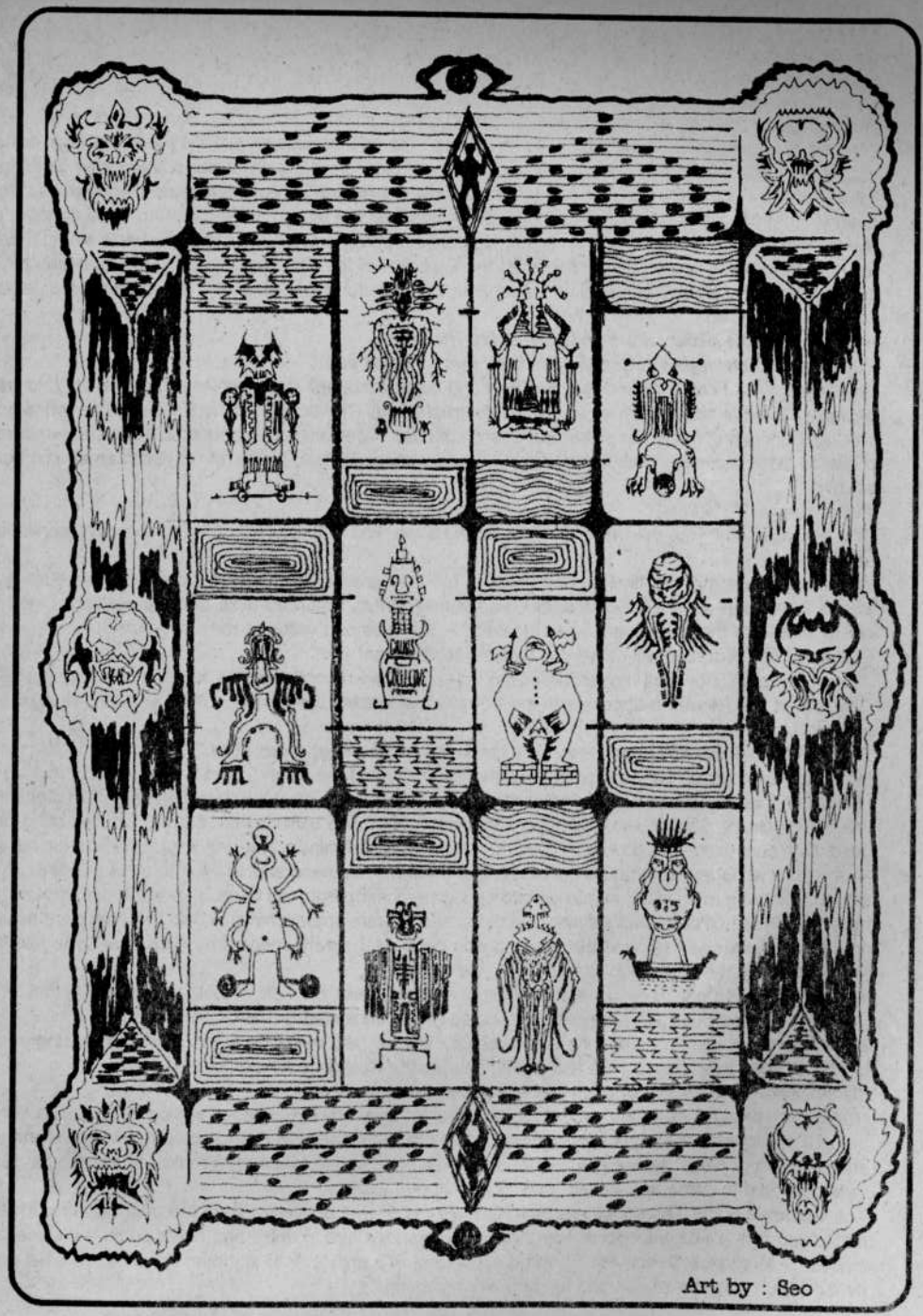
When I compare this with what democracy can offer, I still think that the whole wealth of the country only benefits certain groups and cronies. It's the time for the silent majority to change for the better. To choose what is the right and the truth.

Adik : kindred113@yahoo.com

MODEL CITIZENS



I was in the back seat of a bus when a blind man boarded in, pay the fare, walk towards the seat and everybody just conveniently look out the windows, staring at the walls or passengers in the other bus. And there was one guy in the front who looks around for an empty seat but not finding any but didn't feel compelled to stand up himself. And another young man who sat stiff still in his seat looking straight down his shoes, probably thinking if he should actually stand up and give up his seat or just pretend like he didn't even see the blind man walking in the aisle towards him. "*Do I stand up and attract attention to myself with everybody looking at me or do I just pretend I didn't see the man? What would people think?*" The man was struggling just to stand up walking in that moving bus while the driver cut and slice through the traffic swaying left and right and everywhere real fast, but he's the driver, he CAN do that. The driver can't afford the possibility that his passengers might think of him as an incompetent wimp on wheels. Nooo, so he floored the pedal darting leftrightleft in heavy traffic, nearly killing a pedestrian. Now he knew his passengers don't think of him as a wimp. And there was a lady upfront who look at every young man seated near her with squinting eyes. But she didn't bother to stand up herself when the man stood in the aisle right next to her. Then finally this 30 something year old fella actually stood up and led the man to his seat, probably after a bout with guilt in his conscience,



Art by : Seo

M: Silence *what an ass...what an ass...what an ass...shoot yourself you dickhead...what a dumbass...*

I've never been so happy to close the door of home sweet home for quite a long time. What would define that guy's attitude? Sexual harrassment? Sexism? Stupidity? I don't know. But you know what? I didn't give him a tip.

Of Caring, Giving And Making A Difference

By : Jen
1001, E. Passyunk Ave, Philadelphia, PA USA 19147

I am the type of person where I am always looking for a way to be a better person. I also like to help out others, while I am also helping myself. These days I see a very disenchanting world, and as much as I don't like to admit, I am a part of that and even the littlest things I do unconcsiously do contribute to the problem. So I am up for a big re-evaluation at this point in my life. The one thing I am bothered with is how selfish I was and still am somewhat. I really should be a lot more giving. I have clothes on my back, a house to live in and food in my stomach. I have a lot of extra luxuries, as well. I am not the richest cow in the herd (not even close) but I have it good. Compared to a lot of other people, I seemed to get locked into the thinking that millionaires should give to charity. That if you can't give thosands of dollars, then what is the point of giving? The reality of life is that it doesn't take 1000 to get medicine for a sick person, or blankets in the winter time.

I am starting to see life in a different perspective, the world doesn't owe me a living. The earth is my home. Gives me food to eat, air to breathe, water to drink and so much more. I even should give back to the earth. Without the earth I would not exist as I do now. Maybe it seems like an endless battle, and I know hundreds of people don't feel that since they are just one person that they can make a difference. Yet, what if we put all the people who felt the way together, I am sure we would have a gigantic change on our hands. I am not sure how people can live with themselves being apathetic. I would at least like the comfort of saying at least I wasn't a part of the problem or if I was at least I gave it my best not to. Circulating good will and giving isn't a bad thing. It doesn't take a lot of effort and (what a weird concept) afterward you might feel a little good about your efforts. With that in mind I will leave with some wisdom stop thinking about what you don't have and focus on all the good things you have, and most of all, **be happy**.





Black, drummer of Reclamation Code, tied the knots with long-time girlfriend, Ina. All the best wishes and may they live happily ever after.



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finally. And where was I? I was way back there man, way back there. So don't hate me please.

I was in Central Market at one time drinking with the guys seated on a table, when I accidentally knock the lukewarm tea tarik and spilt it on my pants. There was a nicely rounded circle on my crotch. The warm tea seeped through my pants and don't think of me as a pervert when I confess there was actually a nice little sensation, albeit sticky. I looked around and notice people gave me a glance and went back to what they were doing, a young man on my left looked at the wet spot for a second and talked to his friend with an absolutely expressionless look on his face. Like people who knock the full content of his drink right smack on his crotch is a daily occurrence. I'm glad nobody laugh at me, but at the same time I felt detached from the people around me. A smile or a frown when they saw that wet patch on me would do just fine, or a laugh man; at least I know I'm not too alone. The non-reaction and indifference from the people in the bus and that tea tarik incident made me feel so isolated so alone. We're all very isolated. *"Shut up and work and earn your money and spend it on things you don't really need and take care of your own but shut up doing it. And don't ask too many questions."*

"Take care of your own." I walked along Jalan Sultan Ismail one night trying to take pictures. It was one of those week long public holidays and the street was really deserted. Which is really rare in any other time of the year in that stretch of road filled with Hard Rock Café crowd, club hopping in chic designer clothes with their small group trying to look *'in'* hoping to make a good impression on other strangers they never met and talked to who were trying to impress them in their chic designer clothes. En route of trying to look cool and impress one another they forgot to actually have fun for themselves since they're so busy looking around making sure they act like they belong and not showing their insecurity and making sure others didn't see that insecurity under the guise of practiced calmness routine. *"So as I was saying"*, I walked along Jalan Sultan Ismail one night and it was deserted. That stretch of road is quite beautiful and calm once the ugliness of people didn't crowd it. I took a walk after it rained with small puddles of water on the street side glimmered by dim yellow street lamps and you could actually smell the fresh smell of tree barks and leaves and soil and asphalt. There was one particular scenery I remember where the dim relaxing yellow street lights were reflected by a tall structure's glass and a small puddle under it, and two lines of trees almost parallel to each other running alongside it. It was beautiful. It was a scene that stuck in your mind. There was an old Chinese lady walking under those trees by the roadside, a frail lady wearing one of those old worn dress that you don't see any of the younger people wear anymore. And there was a group of youths walking in her direction in a single horizontal file. None of them budge or gave way to the lady when they came to a head, nooo, those young buddies were walking side by side and bonding and no old frail lady was going to get in their way. So the old lady stepped down the curb into a small pool of water on the roadside and gave way to those fuckfaces who were by this time throwing racist curses and swearing to the old lady apparently because she got in their way of bonding. Walking in a single horizontal file, side by side. All the sweet smell of trees, leaves, soil after the night rain faded when you see something like this. The old lady crossed the road towards me and I could see her face quite clearly under the street light. She didn't show any reaction man, not anger, frightened, nothing. She looked dead straight to where she's heading, real stone-like.

"Shut up and work and earn your money and spend it on things you don't really need and take care of your own but shut up doing it. And don't ask too many questions."

I got home and browsed through my family's photo album the other day. My third sister, who practically I don't see much of growing up because she had been on boarding school pretty much her whole schooling life, anyway there was quite a lot of her pictures in it. Liza in her drama class, Liza with her hockey friends on the pitch, Liza with her buddies blowing candles, Liza playing bagpipe (why the hell did she chose bagpipe, I have no idea), Liza in some club or union or other. All happy faces, smiling and laughing and having a hell of a time. She had fun; she did what she wanted to, she got organized, she was organized, she was unionized, she was in a group of people, in different groups of people and

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if these groups of people alongside other groups of people weren't so sedate but instead consolidate among them, networking keeping THEM in checked, I would say no statesman would dare build a place for his own family costing RM200 million using our money. So what happened to Liza? Liza went to school, learn to read and write and count 123, then memorize formulas and numbers and dates and regurgitate them come examination day and forget everything in five months time. And Liza had ambitions just like Lan, Lin and Linda who wanted to be accountants, lawyers, doctors which was related to what they studied in school. And oh how proud were the teachers and parents of them when they graduated with flying colours and went on to Universities and colleges and got their degrees and realized their ambition earning top salary working twelve hours day everyday except Sunday so that they could afford state-of-the-art vacuum cleaner not realizing they just paid a whole lot of money buying back something they help produce in the first place and giving back their employers the salary they'd earned busting their asses in sweatshop conditions, so that them and little junior who is in school learning to read and write and count 123 would live a good life. A good life indeed. So what happened to Liza? She came over to my home every other weekend with her cute little daughters and have lunch of my mother's cooking, then went back home work on weekdays and watch TV with her family in the safe confine of her home and basically just waiting to die. The cheerful, intelligent, organized, unionized, not in isolation Liza is long dead.

"Shut up and work and earn your money and spend it on things you don't really need and take care of your own but shut up doing it. And don't ask too many questions."

You could just see a handful of corporate movers and shakers, statesmen the world over, MASTERS OF THE UNIVERSE having a hearty laugh among themselves with cigar in one hand and remote control in the other. Pushing the button arbitrarily and model citizens under those Petronas Twin Towers running in files pleasing their masters, not knowing all they're really doing is pleasing their masters. Under the disguise of a 'better life', when more often than not they are hostile or prejudicial of one another since they're only in contact and converge among themselves in workplaces or some other industry-adjunct institutions: shopping complexes, workplaces of course, schools (oh don't kid yourself and actually believe school system in Malaysia is mind-developing you...you). Thus social contacts are kept to a bare minimum, just enough to sustain the machinations of the status quo with you greasing the machines right from producing, service, consuming round and round in circle, with all your earnings and spending come and goes to the same MASTERS OF THE UNIVERSE (okay I used Tom Wolfe's Masters Of The Universe alright?). And you who have minimal input in policies and have no say are kept being misled and isolated when you go home after your day work or study and plugged in front of your TV all night.

Model citizens in a model city. Oh we're fast turning into them soulless model citizens in model city Singapore. And Singapore I cannot stand.

Faizal T : faizalt@yahoo.com

WE WERE NEVER GIVEN THE CHOICE TO BE BORN IN THE COLOR WE ARE IN.



i am I. i am. I. that's me. that's all i ever wanted to be. not to be my father. not to be you. not to be we. just me. and what i am is made up of who i think i am. of my feelings and my desires. my ethics and my principles. my thoughts; my dreams. not because of the skin that i wear. not because of any preconceptions of society. i am not a saint nor a martyr to any cause. a street creature? an intellectual? am i? i don't have a degree framed on the wall. nor do i roam the street from dusk till dawn. i go out when i feel like it. i eat. i drink. i hang out. when tired i sleep. when in need of intimacy i'd go out on a date. i go to gigs. i check out the latest games/arcade/pc/psx. in need of money i work. if there's too much pressure i'd hit the beaches. am i so very different from you? what sets me apart from you? what differs me from the rest of humanity? what rights

Well, there is hell a lot more good zines that can be recommended here, names like ***AEDES*** (unfortunately is no longer available). ***YOUR HOMETOWN SUCKS n/l*** is really good. I think there are more good zines, and there is a possibility that I don't know about it. Sorry. I try my best to list it here, next time, maybe.

Last words,(maybe) I'm just wonderin, maybe someday, somebody will say that he/she has lost his/her faith in our local fanzine culture. I nearly lost mine, how bout you? Someday, you will feel what I feel, if at least, you give a fuck about the "colors" of our local zines ! As I give a fuck too. Towards a better scene. Towards a better end. Towards an informative, friendly, reliable, intelligent fanzine culture. Ignorance is not an acceptable choice, arm yourself with sensitivity, please!!!

A Cab Is A Cab

By Morbid Hippie
macaroni@wildmail.com

A cab is a cab. You just go in, say where you want to go, then you just sit and shut up until you get there. The driver gets his money and everyone's happy. But sometimes, weird things happen between the moment you get in and the moment you pay.

I had spent the evening with my friends talking and drinking my favorite orange juice. But all good things have an end, so I headed to the taxi stand to get back home. My friends came with me, you never know what can happen on the way to the stand. Once you're in the taxi, you're safe. At least that's what I thought.



The cabbie looked "normal" to me, until he started to talk to me. He asked the usual questions first, like "where do you come from?" but after a short while the conversation changed. When I said I was from Switzerland, he remarked that European women's bust tend to be bigger than Asian women's...and here is approximately how the rest of the conversation went on:

Cabbie: You know, European women's bust are bigger than Asian women's...
Me: Oh...*who cares*
C: Yeah...how old are you?
M: er...going to be eighteen *you stupid! Why did you answer that question???*
C: Oh...your breasts are quite big you know? Girls of your age here don't really have big ones. They don't develop as fast I guess, and they don't develop much.
M: Silence *oh no...why did I take that cab*
C: What's your bra size?
M: Dunno...I don't care.
C: Really? Hmmmmmmm...must be (then he goes on trying to guess what my bra size is. I wasn't laughing at all then)
M: Silence * I wish the guys were with me...*
C: (laughing) why are you so silent? We must be open-minded, don't we?
M: Well I'm not really comfortable talking about that stuff right now... . *pervert pervert pervert*
C: Did you notice that each time a guy passes by you he looks at your bust?
M: I didn't notice that, I don't care, really...
C: You should pay attention!
M: Uhuh...* I wonder if it would hurt to jump off the cab...*
C: Fashion now is black underwears, black bras...
M: I don't care about fashion (there I'm starting to be quite aggressive)
C: I guess girls think it's more sexy. Do you think so?
M: Next turn on the left...*thank god I'm almost there...*
C: Okay...Do you girls prefer to have big breast or small breast?
M: Can't choose this kind of stuff (cold, cold, very cold tone) there, turn right.
C: Okay...
M: There, left again...that's the house near the mango tree.
C: It's RM 8.60. Thanks. Nice talking to you! (he smiles)

fuck it is at this moment. Hahahahahahahahahaha.
I read a lot of local zines, the fact is, I am a local zine consumer. I dig the zines first before the music. That is the story. I bought mostly local zines that I knew, or I borrow them from my mates. I enjoy it. I feel it. And damn, I hate it.
As a consumer, I felt like being cheated, after spending my allowances on local zines. 90 percent of local zines that I bought are crap. Useless pieces of 20 pages shit! That is the truth that you local editors have to swallow . Fuck, why should I pay to read all about hatred, racism, homophobia, sexism, major label reviews, MTV punks, religious stuff, bla, bla, bullshit!! Why, you tell me why? Is it because you who make the zine, so you can put anything that you like?? Is it the answer to my question, dear editors?
Why should we (I) support fanzines that promote all those bullshit. But, first why do the editors include them in their fanzines? It seems to confuse me. And it confuses me more, when all the editors deny it when people start to argue about their stance. It hell confuses me a lot when an editor of a well-known politically-oriented punk zine here in Malaysia cannot edit his zine properly, he reviewed a well-known racist punk band in his zine. HaHaHa. I laugh, what ta hell is an editor status for, Is it just a cool status to mark your establishment in this tiny little scene? If it is, well fuck off to all dishonest local fanzine editors.
Fuck, I cannot take it anymore. A line must be drawn somewhere. I am fuckin unsatisfied with our zine quality or our zine culture. Do you notice that our zine is just like a local tabloid, but sometimes even worse than that. If there is a hot topic or a controversial issue, all the local zines will cover it. Sometimes, I felt like local zine is a trend. Not a threat.
Years ago, every zine started to talk about sXe, rip off, bla, bla. That is the must topic of the zines. But now, all the zines are talking about anarchism, reformasi, grind, crust, bla, bla.....and it is kinda lame to see things like this. Where is the direction of our local fanzine scene? Where are all the creativities? Where are all the sensitivities? Are our local editors lack of ideas? Or making a zine is just another 'in' thing? Why should most of our local zines always search for a controversial issue or do a coverage only about the 'in' thing, is it about sales/marketing strategy? Wow!!
Do you realize that most of the fanzines or flyers nowadays have a phrase like this 'no racist, sexist'——>yuck. This phrase is kinda a "must" nowadays in every zine or flyers here in Malaysia. Duh, what ta fuck to have that statement if you don't understand anything bout its meaning. Fuck, I read this statement in the back of one of our local zines hailing from the south of Malaysia, but as I realized, that zine got a homophobic article. And I heard the editor is a pro-lifer also. Ahh... this really makes me sick. Even a statement can be a trend!! What a scene we have here.☺
Enuff fuckin I think, there is hell a lot more shit that is happening, but I ain't perfect enuff to fuck all of you out there. Peace. Call me back on my shit. please do so. To all editors, make something that is really worthwhile to the scene, please. Zines can affect people's mind, don't you realise it? So, please stop all those hatred. Zines are lucky enuff not to be censored by any board. But don't take that chance to spread somethin stupid!! Can anybody recommend me a good zine that comes from the Malaysian punk/HC scene? I really need it.

Oh yea, one more thing, on a lighter side, do check out these zines :

solidaritas, formerly known as Harum/Scarum, hailing from Tronoh, Perak. This is really not your typical Malaysian zine, do check it out yourself. The editor really has guts in telling the truth about his stance.

FORUM#4, this is the latest issue, formerly known as ***XForumX***, but Eddie is still a sXedger. This is the best issue, this zine is among the best political-oriented zine in Malaysia. Looks more friendly, with out the XXX in the zine title. This zine is absolutely free from those hatred disease.

EMBRACE, this is another sXe oriented zine, but this is among the first zine that's yelling about political awareness, this is an example of a good zine. a mark to our local fanzine culture.

HOYB n/l, a really good effort done by Weng, a newsletter that's informative enuff, suits to be your starting guide to be a punk. And wow! It is free!!

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do i have to belong here? to live? to go on living? i don't believe in Santa Claus. will that gives you reason enough to hate me? i don't listen to malay drippy songs... does that makes me a freak? "bahasa itu bangsa" : "language is the race". i write in english. does that makes me an englishman? i was born into a malay family. so i'm a malay-englishman? but trace the routes of the malays and you'll discover that they're actually from mongolia.... so does that makes me a malay-english-mongolian? what about my other ancestry... i know i have Javanese blood through my father... and my mother has Siamese on her ancestry..... that's a lot of races i'm made of. and if you trace the mongolians culture..... or javanese...or siamese..
i don't know what race i should be called. so is the race that i was categorised in really accurate? but if say; a Martian were to come calling, (it/he/she/?) then i'll be known as an earthling. right? at least that's what we think they'll call us. i don't know what the Martians call our planet. so maybe we're ecksecks-ians to the Martians? huh. all that trouble just to categorise someone. and who started color-coding us in the first place anyway? what am i, a Lego block? and when we take the fact that the color we really see is the color that is not there; reflected back to us after all other colors have been absorbs, well, there really is no point in looking at someones skin color is there? what gives someone the rights to name me an Asian? because i was born in Asia? was i given the choice to born here? was my parents? was anyone? ok,ok, so having a race-label tagged on you makes it easy to identify where you're from. but that doesn't give anyone the right to generalise me; or to assume on how i must behave/think/wear because of the race-tag that i carry. i didn't asked for it in the first place.ahhh me.isn't it just so very easier to just accept the person for **who** he is and not for **what** he is?

why are who we are, when given the choice; we want to be who we are not?

ACT 2 : round and round we go, the moon goes round the earth; we die not of death, we die of vertigo.

punk *n.* **1 a** (in full **punk rock**) anti-establishment and deliberately outrageous style of rock music.**b** (in full **punk rocker**) devotee of this **2** esp. *US* young hooligan or petty criminal; lout **3** soft crumbly fungus-infested wood used as tinder [origin unknown]
{ha,ha, i like the third definition.heheh}

so, that's who we are to the public eye. just another type of rock music devotees. or by the US definitions, a bunch of hooligans and criminals. or maybe fungus-infested wood. (haha. ok. definitely not the wood.) that's what happened when punk is represented by those who are in only for the cheap thrills without wanting to at least explore or learn what's it all about. is punk just another type of rock music? anti-establishment yes, but the real foundation of being a punk is to cut loose from all boundaries subjected by society and to live with moral ethics and principles that is not subjected to any hypocrisies, oppressions or corruptions. to live without hatred; be it racisms, homophobias, or religious fanaticisms. wanting to be able to have the freedom to choose on how to live our lives without being persecuted blindly just because our way differs from the norm that surrounds us. to trade ideas and values without being subjected to any scrutinies by zealous enforcers. **to be free.** that is the whole of it. it is not about music. it is not about clothes or fashion statements. **it is about life.**
we are not mainstream. we are not Mensa activists. or hippies for that matter. punk was there before alternative became a music label. the disenfranchised and the dissatisfieds with the blindfolds over our eyes. we are not a revolutionary group fighting for justice, for justice can be bought. not history makers for nothing is ever set in stone. and even stones can be broken. only to be able to look ourselves in the mirror and says "yes, i've seen the world through eyes unclouded and with an open mind today. i may not have made the world a better place to live in but at least i haven't made it any the worse."

secular *adj.* **1** not concerned with religion, not sacred, worldly (secular education, secular music) **2** (of clerics) not monastic . secularism n. -ize,ise, secularization, *etc.*

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this point rises up recently in the scene when a group of self-righteous idiots tried to bring up religion as an issue in the scene. the scene in and of itself practices secularism. what that **emphasize** in is that the scene is subjected to worldly matters. not to questions of one's faith and devotions. the scene is not the place where religion is to be talked about, to be disected, to be preached upon. what one believes in and practices in according to his/her religion is an individual personal rights. whether one lives in or out of grace is not a concern to us in the scene. that is the choice that you have to live by on your own. what really matters in the scene is the ethics that is uphold when you want to belong in this secular group. as such, before you started claiming yourself as one of us, learn what it means to **BE** one of us. don't proclaim to high heaven you are one of us only when it suits your fancy, and when it does not; when it contradicts your religious beliefs..you throw it all out the window and feel duty bound to correct us the error of our ways according to your perception of what's right and wrong. if we're all in the scene is starved for soul enlightenment, we wouldn't be in the scene.. we'd all be at our respective mosque/temple/church/etc, instead of going to gigs or hang-outs or studios. call us impious if you like but we never claim to be saints either. now i leave you with some quotes to entertain and to think over. peace.

in the quest for excellence
some will ransom respect
and claim a birthright to bounty
through righteous self pity
by pointing to the evil that others have shown

In their search for glory
some find their yardstick for greatness
is wedged in the dirt
of oppression and hindrance
and measures only the depths that they've known

But you, my friend, to be truly free, must
measure the distance to the stars
from the heights that you've flown
expect a harvest of good
by the seeds that you've sown
And trust in the outcome of actions
of none but your own

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Boy Sandman : shadarin@bigfoot.com

The following rant is written by my good friend Mai, formerly the editor of the sadly-missed Out Of Step(R.I.P.). It appears in his newsletter, Your Hometown Sucks. Reckoning that some of us won't be getting the newsletter (unless you're an avid supporter of the scene thus don't mind the hassles of writing to him), we hereby include it in the zine, with his permission, of course. The issue of HOMOPHOBIA and RACISM are clearly addressed in the column. You can send for Yr Hometown Sucks @ #3.17, Wisma Punca Emas, 70000 Seremban, NS. A dollar or stamps will do, I guess. Read and learn anyway, because life is a learning process. Don't give in to ignorance... Weng



Gimme Indie Rock!!!!

Thanks Weng, and sorry for the long delay - I've been tied up in my own malaise. There's a lot of points there in the subject of freedom and HUMAN RIGHTS. Some people misinterpret it and thought that FREEDOM means we can do whatever we want in the name of human

I strongly support self-dubbing of HC/punk releases, especially if you cannot afford it. That probably explains why all my future tape releases are non-copyright. Even benefit tapes, though a fixed amount of proceedings must be taken, the copied stuff will have to be given free or be sold at a very low price. Because this is no piracy, this is punk.
I need feedback, comments and if you're up to it, do criticize. I have a zine as well as a distribution and collective, so please ask for information. Copy this and spread the word!! HC IN MY BLOOD... for REAL reasons.
All mails to : ***Shaiful***
Blk 554, Bedok North St. 3,
#08-241, Singapore 460554
SINGAPORE, Asia
PS : While self-dubbing is encouraged, BEWARE of pirates... this is important.
Written in Nov. 1998.

Hey punk, there is shit in your scene!

By : Angry-Pissed-Off-Bastard
a_juba@hotmail.com

Fuck, I am tired enuff of spending half of my day sitting on a green chair, inside an established mamak restaurant, drinking a glass or two of iced Nescafe, chatting with some folks I know about this so-called scene, the decaying or the progression of it, bla, bla, whatsoever, pendek kata, I am sick and tired with my everyday routine.. "same old shit" as one of my close buddy once mentioned. And damn... I am tired enuff to hit my computer keyboard at this moment, to explain to you what ta hell am I tryin to write.



Fuck. I fuckin hate the feeling that I have at this moment.
However, this is the time, yeah.....this is the only chances (maybe)
that I have to do something towards the scene, (as one of my other
buddy always urge me to do so). *Nak tak nak*, I have to write
somethin because I am tired enuff, damn I am really tired of bein
accused as lazy bastard, fuckin around, without any action,
ass kissing, bla, bla, bla. But most importantly, I am tired enuff
with all those shits that seem to hap- pen in our little-tiny-nothin-so-
called-punk/HC scene. Satisfied? Not yet.
Enuff for the first part, whatta intro, it is actually not an intro, I think
it is more like screamin from the deep- est abyss of my heart. A dis-
satisfaction that I have. Yeah, the first part is the reason for me to
write this piece that you are reading now, kinda like a flame that
burns my spirit, to challenge some people's mind, argue, commu-
nicate, to test my level of writing (??), and finally to show that I have
done my part as a person who feels like a part of this so-called-Ma-
laysian- underground- punk- HC scene.!! But surely, this is not
the only thing that I can do, but this is the first step, perhaps.
Proceed, first of all, I am really inter- ested when reading about the
definition of punk, it seems like every- body has their own definition.
Majority says that it is more than mu- sic, and I agree with that. Some
say that it is a lifestyle, some nerds say that punk is a bad thing,
and much more. *Apa apa pun*, for me, punk is about common sense.
Plain and easy. That is my definition of punk, others please take note. I like to say, you must have common sense to become a punk, but to have common sense, you don't have to become a punk. Understand? You better understand. Hopefully.
I have a lot of dissatisfaction on what's happening in the scene, beat it, lately or nowadays. I have (always) talkin, arguing, debating, about it with my mates or mmm....maybe with my enemy, and now I would like to share all my dissatisfaction with you my fellow readers. It is the time to share, and to get some response, opinion, or maybe a *jalan penyelesaian* and the best part, is, to tell the scene how the

society at large if we are ignorant, stucked up, full of lack mentality in ourselves. Editors out there waste a lot of time, money, etc. for you to read their materials so don't disappoint them with your full of fungus mind paying RM20 ticket for a gig and ignore the Rm3 materials for you to read.

Stop reading Sweet Valley High, Ahadiat Akashah, URTV, Mangga, etc. I'm talking about the real materials, which deal about real contradictions, problematic, political issues for you to care.

Lastly, to the three fucking kids who used my newsletter as a fan, if I catch you guys again holding my newsletter to cool yourself, get ready for me to kick your asses and force you guys to read my newsletter till you die. Because my newsletter is for you to read not as a fan.

HC/Punk... A Commodity Within the Community? – A Barren Introspective

By : Shaiful Zerox
Warboy911@hotmail.com

"Oh, I paid $50 for *Xoxox*'s first 7"... real value for money". "Yeah, I don't mind giving up my salary for that rare 25th copy of ### LP originally pressed on XXX Recs". Don't these statements ring a bell? People paying fucking high prices of rare copies of **PUNK** vinyl? Fuck! I don't believe it! In a community of anti-establishment, in a movement where money is nothing compared to music/messages, I still hear people paying high costs for rare items. Firstly, what's so fucking punk about buying something at a high price? So the release is rare, I can understand the ga-ga feeling. So the band has changed your life. I accept that too. But when the band is punk don't you think the buyers and sellers alike of this "BLACK MARKET" is defeating the purpose of punk? So what if the release is rare, can't we always copy it? And compare paying $4 or $40 for a "punk" 7"... obviously, one would pay for the $4 one right? But if the other one costs $40, surely the band must be a great one... if it's great, it must have (probably) changed the lifestyle of somebody for the better! And if someone's life has changed because of a great band, don't you think others should be provoked too? Isn't that what PUNK is about... making a change and spreading the ideas of fellow punx? Fuck, who can afford $40 records... you tell me? I can survive for 2 weeks on that amount you know...

Like me... I'm distributing the *PROTEST* demo (I'm using *PROTEST* as an example as one of the songs changed my life and inspired me) and I'm very, very sure it will be a RARE item in 10 years time... but that does not mean I cannot make more copies of that! DOESN'T ONE OF THE STEPS TO A REVOLUTION/CHANGE REQUIRE REACHING NEW PEOPLE?? Heck, I was into punk for like 3 ½ years, if not for *PROTEST*, my idea of "work" would probably the same as 5 years back... see, that's why I still think *PROTEST* is fucking PUNK... at least they can be sure they helped shape one person's thoughts... me. (However, I won't rule out the possibility that they could be bastards in 5 years... who the fuck knows?)

Unfortunately, those who buy those "sky-high" "unpunk-ly priced" items are those who say "KEEP THE BUSINESS OUT OF HC/PUNK". Isn't there a HUGE contradiction over here? Sure, no one will end up being the next Bill Gates selling HC/punk for a hundred bucks but can't the money be channeled to something better like food or something rather than have losers owning something which can be pressed again and again? OK, so *DOOM*'s 1st pressed LP is not available anymore... I can easily dub it from someone and copy the lyrics sheet and there youhave it... an exact copy. And the intense music and provoking words can get someone to think and make his/her life better. Isn't that equivalent to "mission accomplished" for PUNK itself?

Does it not worry you that money hungry rip-off bastards will cash in on rare records because people want "better production" and "better sound"? Hope you are worried, cuz that's what LOST & FOUND did.... And for those who are willing to sacrifice their rent money for that 1st pressing as it has the "real feel"... is it worth it? A twang's a twang, a shout's a shout. What difference is there? The lyrics won't change if the record is repressed and sold at a cheap price, nor will the music. Will people ever use their brains?

What I'm trying to say is, if this "BLACK MARKET" thing goes on, even the most DIY sincere punk bands could become a product. If not now, then later. Punk was always a threat, punk should be poised on educating, not commodifying, punk should be non-copyrighted not have songs which are eradicated.

rights - they say they have the RIGHTS to become a racist Nazi (I don't really give a fuck about these bunch coz I know their roots, like those "Nazi" skinheads here in Seremban - they think they're Aryans or something but the color of the skins show who they really are....a bunch of Melayu assholes really - kalau nak melayu sangat, toksah jadik skinheads, join UMNO pakai baju melayu dengan songkok duduk kat balai raya bincang macam mana nak majukan bangsa Melayu, etc ☺. Then there's this bunch of people, who claim in the name of human rights, have the rights to become sexists and homophobes. I don't really feel that I need to stress out what's right or what's wrong - I've been in punk rock for eleven years yet I still don't really know what's right or wrong, what's left or right, what's PC or non-PC, etc - but I know one thing for sure - I respect all kinds of people with their beliefs, lifestyles or whatever. I respect their personal choice. If we try to control other people's thoughts and minds by telling them what to do or by persecuting them because they do not behave or look like us, then that's FASCISM. We're fascists. If some people choose to become gays or lesbians or tomboys or dykes or pengkids - that's their choice. If we stand against them, that means we are oppressing them - in other words "kita dah kacau diorang". It's okay to have this kind of frame of mind in the mainstream circle, but let me remind you guys that we are in the punk scene. We are punks and hardcore. That's the difference. In short - if we want people to leave us alone or respect us with our punk and hardcore lifestyles, then we should also leave them alone and respect them too. Gays, lesbians, freethinkers, atheists, prostitutes, pro-choicers, PUNKS and HARDCORE people are treated as second class citizens in the mainstream society - is that what we want???. We're all HUMANS. Most of all, we're PUNKS - there shouldn't be any walls around us. Punk is about breaking down the walls that separate us - takde kena mengena dengan bangsa korang Melayu ke, Cina ke, Yahudi ke, atau pun agama korang - Islam, Kristian, Buddha, free-thinker ke atheist ke...WE'RE THE SAME. This issue came up before and during the recent BACK 4 A CAUSE gig (cheers to the POSITIVE YOUTH II kids - you've done it!) here in Seremban. A certain hardcore band from JB was not allowed to play in the last minute because of an article one of the band member wrote in PANGCORE zine a year ago. I didn't know anything about all this coz I was stuck at home the whole time babysitting and writing and surfing the net. So during the gig, me, Weng and Ateng (of Blindrage) had a long endless talk with the guy who wrote it. We argued and argued but never managed to get it out of his head. Personally based on what he wrote I'd seriously say that he's downright a homophobe - no doubt about that. E-mail me and I'll send you the article for proof. He called gays "abnormal people" and his stand was that of eastern values and religion (duh..). OK, religion again. I've probably written this like a million times. Please don't discuss religion in punk/hardcore. It's personal. What does my or your religious beliefs got to do with anything?? If we start to include religion in all our discussions or arguments (in punk that is), THE DISCUSSION ENDS THERE. Religion will make EVERYTHING wrong. It's a sin to sing and scream and to jump up and down and to dive into other people's head. It's a sin to hold your girlfriend's hands. It's a sin to sell Marilyn Manson's t-shirts. It's a sin to wear three quarter shorts. It's a sin to hang out. It's a sin to chat in IRC. It's a sin to drink beer blah blah blah. Yes, call me what you want - free-thinker, atheist, KAFIR or whatever (I know some of the people in Seremban do call me that behind my back - I don't give a fuck. My religion and my body and my dick and who my God is are my own personal agendas, not yours! So fuck off you righteous pigs!).The point is - religion is personal. If you chose to become a homophobic person, you've already "kacau orang", if you chose to become a racist, you've already "kacau orang" etc. Hardcore and punk is not about friendship and about all that UNITY crap. If somebody does something wrong, we have the responsibility to tell them that it's not right, vice versa. Just because somebody is our friend that doesn't mean that he/she can get away with murder for being another racist or homophobic scum. If we ignore it in the name of UNITY(what a cliché!), then we are FUCKED UP. Baik tak payah jadik hardcore/punk...tak ada beza pun dengan the so-called "moral majority". Even though I hardly mix or hang out with the "scene" kids nowadays cos I am always with the main-

stream people (my family, girlfriend, internet friends, my cats etc) I'd always try to squeeze in the positive aspects and values of punk (like it's wrong to be sexist, racist, etc) to them - and most of them accept it even more than the "hardcore/punk" people themselves. Don't you find that rather weird?? Well enough of that - some of my close friends will definitely "hairan" why I even bother to write this cos they know I've stopped giving a fuck about all this a long time ago - but deep inside, I feel it's my responsibilty. Enough is enough - NO FUCKING RACISM, FASCISM, SEXISM OR HOMOPHOBIA in hardcore/punk. Kalau nak ada jugak, please don't associate yourselves with the scene. Please don't. Like Weng said "you're insulting my intelligence!". Tak lama lagi kita pon ada jugak band Nazi hardcore - since sekarang pon dah ada band homophobic, band pro-life, band major label, band yg main kat Sunway Lagoon etc... Tunggu aje la. Yeah, brilliant! Buatlah apa yg korang nak buat, asalkan tak kacau pemikiran dan hidup orang lain. And to you hardcore kids, stress ETHICS OVER FRIENDSHIP. Kalau kawan kita buat silap, kita tegur. Bukannye buat tak tau coz they're our friends. Kalau diorang dah jadik Nazi tell them that it's wrong, bukannya pegi hang out ngan diorang tiap-tiap hari ataupun tolong diorang buat cover demo - that's not right. We're HARDCORE. Orang luar akan ketawa bila tengok budak-budak hardcore hang out dengan Nazi skinheads kat Serba Nikmat. Aku dah puas ketawa..sampai dah tak boleh nak gelak lagi dah. Sekarang apa dah jadi??

Mike TAKE CARE. flipper@beer.com

"We are all in the gutter, but some of us are looking at the stars." Oscar Wilde

Note : All columns are sole opinions of the columnists and do not represent the collective thought of the zine

ASAS distro

FINGER PRINT 'discography tape' (RM4)
As the title stated, every tracks of this influential French emocore band ever recorded. Monumental. No sale outside of Malaysia.

NAILED DOWN 'Leak of deadly bacteria' 7" (RM 10)
Scorching Swedish crustcore from this trio. 10 Tracks of aural savagery including an ANTI - CIMEX cover.

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Dual vocal brutality from ex- Default guys. 6 raging hardcore tunes that just ponder you. Comes with a poster.

RED STAIN 'dead end' 7" (RM 10)
Classic japcore sound straight from down under, with a potent blend of crust thrown in.

KEETH 'these brutality simple equations' 7" (RM10)
Pumped up groove laden screaming hardcore with funny yet serious lyrics... crank it out loud!

HEARTATTACK zines (RM 2each)
14 - interview with HIS HERO IS GONE
16 - discussion about rape continues
20 - the DIY ethics issue. All the pros and cons are here, complete with various statements from scenesters the world over. Pick your side and stay. Don' sit on the fence. Use our common sense. A must read! Interview with Reversal Of Man

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KUALA LUMPUR
E-mail asas @ excite.com

Those who desire to give up Freedom in order to gain Security, will not have, nor do they deserve, either one. *Thomas Jefferson*

COLUMNS COLUMNS COLUMNS

thoughts & expressions

A Rant

By : Zulie
quandarynl@yahoo.com

1/5/99 I went uptown to watch *"Fuck The Capitalist"* gig, organized by Weng. I was quite annoyed due to the delay and of course pissed off because my car broke down. Anyway the gig started around 5 o'clock and I tried to catch up with my mood again.

Suddenly there were three kids sitting beside me and complaining about the humid situation, which is caused by air-conditioning failure. Anyway one of the kids was waving a piece of paper to cool themselves. The piece of paper was not a piece of paper anymore which was already torn, wet, squashed out of shape, etc. The sad thing is, the piece of paper is my newsletter which I didn't sleep for many days to write, to type, to edit and of course a lot of money wasted since it was free.

I'm not complaining about the money that I lost since it was my dad's money, which I lied for buying books. I'm not complaining about the time that I wasted, rewrote it, edited it, typed it, etc. I'm not complaining about anything because I really love to write and I really love doing the newsletter. I'm so grateful that people is listening and are paying attention to every fucking word I wrote. I'm just complaining about some people who take for granted things that are free. I distributed and published *"Quandary"* for you to read not for cooling yourself or throw it around. It's really hard to avoid this situation happening because if I'm talking about zines, people won't throw away zines because people pay for the zines. As for my poor newsletter, it's free. Since it is free, read it because I know people out there is so stingy when it comes to buying reading materials.

I wrote the *"Quandary"* for you to read if you don't like it, you are welcomed to return it so my money won't be wasted.

I don't know why people out there are so lazy to read. Well I admit that I'm not a fan of the newspapers but I love to read. I really enjoy writing and that is why I choose journalism as my profession in the future. Reading is one of the main sources to gain knowledge. From reading we can explore from one topic to another topic, from one issue to another issue, from one knowledge to another knowledge. From reading we can expand our mind to a lot of exposures of life. From reading we can argue, discuss, debate, and question any issues regarding to the knowledge that we inherit. I'm so sad that we the new generation; especially the u/g scenesters who claim themselves as a threat take for granted this minor issue.

How can we be a threat to the mainstream world if we don't prepare ourselves with a powerful weapon, which is knowledge?

In history, we know that the British who conquered us once tried so hard depriving us of education because they knew once we were educated, we will argue, fight and question about them as a conqueror. Now we watch the victory by our ancestors that the generation of today didn't face any difficulties to study let alone to read.

I've witnessed that many of the u/g scenesters only join the pit because of the music not because of the idea itself, which is to create a better world for us to live. I've witnessed only minors buy zines, fanzines, newsletter and every fucking material. The sad thing is only the same people buy the reading materials. I've heard nearly 3,000 people went to *"Lagoon Palooza"* to watch Koffin Kanser, ACAB, Butterfingers, Wavefront, etc. but where is the 3,000 people to buy the reading materials? If you can pay RM20 to watch a gig so don't tell me you cannot afford to buy RM3 fanzine.

As I said before in my 1st newsletter, people of the u/g scene fight so hard for their rights, that they create the u/g press as a tool to channel their anger. Never forget Russwurm, Cornish, Frederick Douglas, Martin Luther King who slaved their asses searching and fighting for a democratic way of life for the people so we who claim as the u/g fraternity should continue their struggles for a better world.

I'm not forcing everyone to buy the reading materials but how the hell do you know about the struggles, strife, issues, knowledge and conflict that arise between us without reading. People read newspapers to know about the current issues of the world. Fanzines, zines, newsletter, etc; exist in the 1st place to spread messages about the current issues that people in the mainstream ignore. We as the u/g scenesters should listen to each other and by reading is a step to learn the contradictions. We can't be a threat to



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Langkawi, Wed: Special Functions Minister Tun Daim Zainuddin said businesses need cash flow to spur economic activity and help bring about recovery.

While the government encourages savings, there must also be some spending to help stimulate the domestic economy, he added.

"The common man's savings represents about 40% of the country's total reserves, thus, there is some leeway for people to spend a little and not just purely dwell on savings as our businesses need some cash flow," he said.

Daim, who also heads the National Economic Action Council, said this after chairing a Langkawi Development Authority (Lada) board meeting.

Present were district officer Ismail Hamid, Kedah state executive councillor Hasan Bulat who is also a board member and Lada general manager Datuk Abdul Halil Mutalib.

Daim said one area where the people can spend is in the domestic tourism sector as the government has given civil servants an extra offday of one Saturday a month.

It is imperative that Malaysians holiday in the country, he said, adding: "With local and external demand picking up, this is one way for the country's economy to recover."

Daim said the country's currency control policies have won over some critics and the economy is also showing signs of a gradual recovery despite a negative 6.6% growth in Gross Domestic Product (GDP) for the third quarter this year.

The "rakyat must have faith in the country's efforts to revive the economy after more than a year of downturn which began with the ringgit's devaluation, he added.

"There are signs that confidence is returning to the economy.

"Now, we hope that the rakyat also show more confidence in the domestic economy as we have lowered interest rates, even credit card rates," he said.

Daim said the Lada board meeting decided to temporarily suspend approval for certain property development projects because of an "overhang" in the property sector here.

The government will not approve any new projects until demand returns.

Buyers should also take advantage of the government-initiated Home Ownership Campaign if they want to buy property.

Singapore: Fears about job stability are felt most keenly in Malaysia followed by Thailand and South Korea, according to a poll of employees' confidence covering 11 Asian markets.

Hongkong based Asia Market Intelligence (AMI) said in a statement received here yesterday that in its poll of 13,000 respondents, 43.5% of Malaysians felt "very insecure" or "fairly insecure" about their jobs.

Some 39.5% of people surveyed in Thailand and 30.3% in South Korea were also nervous about their jobs.

Having survived riots, bank closures and a plunging currency, Indonesian respondents were suitably unnerved with 29.4% doubtful about their job prospects.

Hongkong respondents were also affected by the stock market malaise, retail slump and dour economic outlook at home. Some 20.2% were insecure about their jobs.

AMI reported that respondents in Taiwan, less affected than the other economies by the region's financial turmoil, bucked the trend with more than half feeling "fairly secure" or "very secure" about their jobs.

Over half of Philippine respondents also felt secure about their employment prospects although their country has not been spared the force of the regional crisis.

Despite the pessimism on the jobs front respondents were not too gloomy about general prospects for the year ahead, AMI said.

Only 5% of the total sample expected their personal economic situation to worsen a lot in the next 12 months. About 44%, the majority, expected it to stay the same. - AFI

article

This article is written before the existence of the so-called " REFORMASI " launched by the sacked DEPUTY PRIME MINISTER ANWAR IBRAHIM . It means that this article has got nothing to do with supporting or not supporting the "REFORMASI MOVEMENT". This is my own stand, belief and idea and is totally not influenced by any political parties, NGO etc. -Kyoe-

REFORMATION : A ' MUST' OR JUST A POLITICAL DESPERATION

A lot of people in Malaysia still don't understand what kind of system we are swallowing now. Democracy ? Communism ? Dictatorship ? Socialism ?

Malaysians have seen for themselves extraordinary events in the past unfolding before their very eyes . The people of Malaysia start to realise and make their own decisions and conclusions on how government sucks through their actions and words. The government's mentality, ***'Heads I win, tails you lose'*** is proven . The so-called reformation movement should be considered and should be done in the right intentions and actions and not because of one or two persons. Reformation is a people's struggle and sacrifice. It can't be bought or sold like shares in stock markets. Because justice, human rights and freedom are for everybody, not just for politicians and millionaires. And we must remember, ***'there is no victory without struggle, and there is no struggle without sacrifice'***.

To make things clear, I will bring you a few cases of government propaganda that, in the eyes of the people, or, in my point of view, are really unjust, unfair and very narrow-minded actions and need to be reformed. In other words, the whole system that we're facing now should be repealed, changed or destroyed ultimately, so that the people can live happily without fears.

1. ON PRESS DISCRIMINATION

Since 1978, the nebulous 'press freedom' in Malaysia has come under a serious onslaught from a new direction, with more and more local newspapers falling under the ownership and control of one or other Barisan Nasional (National Front) component parties.

These Barisan Nasional component parties bought up local newspapers not because they want to uphold 'freedom of the press, information and expression', but to deny the people of the country such freedom. The newspapers in Malaysia are becoming more and more like party propaganda broadsheets.

In **Article 14 - Freedom of Expression and Access to Information,'The Malaysian Charter on Human Rights (1993)'** stated that ;

- q Everyone has the right to freedom of opinions and responsible exercise of the freedom of expression without interference and persecution.
- q Everyone is entitled to seek, receive and impart information and ideas through an independent and responsible mass media free of political censorship and monopoly.
- q The media of mass communications shall not be subjected to licensing at the discretion of government.
- q Mass communication media owned by the state must be governed and run by an autonomous impartial board made up of representatives appointed by the state, the non-governmental sector and opposition parties.

The recent sacking of the Deputy Prime Minister, Anwar Ibrahim obviously shows how press (newspapers) play their part to put Anwar in 'hell' . I'm here not to back on him nor support him and I've never cared whether he really did or he really didn't do all the charges that he's facing now (or he is really a gay because it is his right) because to me ***'wrong is wrong, no matter who does it or says it'.*** But the ways media handle the case of Anwar are very disappointing and it's like he's absolutely guilty before the court make any decisions .He was pronounced guilty and punished even before the allegations against him were proven in the court of law. As long as I know, anybody is innocent until proven guilty and that was what Dr. Mahathir said a few years ago in the case of Mr. Rahim Tamby Chik and Mr. Mohammad Mohd Taib and also in other few cases that happened to his cronies.

So, we, as Malaysians should take an action now. And the first action is by boycotting the newspapers, which played a dirty trick and out of ethics. Thomas Jefferson once said, "*The man who reads nothing at all is better educated than the man who reads nothing but newspapers*".

2 . ON I.S.A (Internal Security Act)

The misuse of this act is merely out of control. The government uses this act to deny people's rights. The detainees (who're caught and charged under this act) are 'totally guilty' because there is no open court for them to defend themselves. The ISA is being used to pressure, threaten and create fear in the people. The tyrannical piece of legislation is used to detain people without recourse to trial. This is a clear violation of human rights that must be opposed.

The Draconian ISA is liberally used even though the original nature of the law was to be used only against the so-called terrorists (communists) and subversive elements that threaten the security of the country.

The government claims that in Malaysia there are no political detainees, although the whole country knows that political detention has long become a facet of Barisan Nasional rule, and political control. They use the ISA blatantly to restore the people's support for the ruling party (BN/UMNO).

The **paragraph (e) in article 149 (1)** give power to the government to take actions under laws which conflict with the fundamental liberties enshrined in the constitution on liberty of the person, freedom of speech, peaceful assembly and association, if the government perceives that there are people who have taken or threatened action prejudicial to the maintenance or the functioning of any supply or service to the public or any class of the public in the federation or any part thereof.

The Internal Security Act was enacted to deal with extraordinary situations with grave security implications for the country, and not meant to deal with ordinary dissent or demonstrations which could amply be dealt with by the ordinary laws. In this connection, the indiscriminate use of the ISA in a wide variety of circumstances, which do not remotely affect security, must be viewed with concern by Malaysians.

3 ON CORRUPT GOVERNMENT

In Malaysia, the problem is not ikan bilis (small fish) corruption, but corruption in high political and public places. In my point of view, there can't be any effective war against corruption in the country unless there is honest and incorruptible political leadership, where every political leader is prepared to subject himself regularly to public scrutiny and accountability to demonstrate that (s)he has not abused his or her public or political office for personal monetary gain .

At the end of July 1997, parliament passed the new Anti Corruption Bill. This replaced earlier laws and give the Anti Corruption Agency (ACA) greater scope for investigation and power to bring charges . The main question in the mind of many is : Does the Bill increase the independence of the ACA ? I have the answer and I think the people have the same opinion as me . The answer is a resounding "NO" or "MAYBE" .

To make things clear I will bring you a few cases among 'the big fish' that have not brought up till now :-

i No charges were ever brought up against Datuk Seri Sami Vellu for the Telekom shares that were hijacked from Maika Holding .

ii No charges were ever pressed against Tan Sri Rahim Tambhy Chik despite the wealth he is be lieved to have amassed .

iii Datuk Sri Rafidah Aziz did not have to answer to the charge of chairing a committee that approved special share allocations to her son-in-law .

iv Tan Sri Muhammad Taib could only be caught in Australia for carrying an extraordinary amount of cash (RM 2.4 million)

v No charges were ever brought up against Tan Sri Eric Chia for causing the collapse of Terengganu Perwaja Steel Sdn. Bhd.

Corruption has led to the downfall of many countries and the decay of many societies. More and more in Malaysia, politics is identified with money, to the extend that the politics of money has become a very unhealthy development, as it corrupts politics and politicians.

exist which leads to the manipulation to take place. What control? For the super rich they will continue to fly out of the country when anything is uneasy and there is no need to declare cause all their money are already channeled to so many countries in US currency! Why should they travel and spend in Malaysia when all the designer goods from the west are plentiful. Why should they buy 'hardcore' music from Malaysia with CD worth only RM15 –RM19 and cassettes in RM9? Well I don't care about their status, but please don't link this control & associate it with the working class! I just hope in u/g all these 'as usual' reaction to skip all the difficulties and try to be heroes by confronting in flowing waters. Loud and confirming but that's not the scope.

As we know the flowing waters in a big river is smooth when water is shallow but we have to know in our context the rivers is murky with undercurrents pushing the dirt & particles blurring our senses. In u/g, it's not about disloyalty or charm. Only certain parameters to free ourselves from the fix observations. We can't just flush our own perception & reality we're facing and pretend it's normal. Being independent and DIY is not attracting the masses to embrace it or abandoning the authorities, parents & cultural elements. Only more to fulfill our own ideals, have a stand and try to channel it back to the community. Working with u/g ideals doesn't mean it is terminating higher studies, abandoning wealth or hating the majority. Only in a fair way, remember understanding punk/hardcore itself too needs not in a running water situation. It's all DIY. As for the Titanic movie, how come those sentimental people didn't shed a tear for the dying innocents in Iraq? What is the real lesson to be learned from those super rich dreams and ego of a 'titanic'? When you can give yourself a chance to know all these, perhaps you can understand like how naively I do in understanding punk/hardcore and DIY ethics as a statement and action not going away from society but to build a stand on how negatively society's perception and blatantly blinded views on the many hidden realities. We don't promise but we always try. Try to understand and face the realities in an independent and DIY way.

For the super rich and greedshrewds, they will continue to fly out of the country when anything is uneasy. All those declaration was just another VIP procedure and an act of loyalty. I guess most of their unknown wealth already channeled into respective countries with US currencies. I'm not fucking interested to dwell on their luxury. Furthermore why should they travel & spend in Malaysia when all the 'glamour' from elsewhere is plentiful. Why should they spend in Malaysia when good times are over. Isn't this is the people that should ease and support their bankers to lessen the economic burdens by setting some business adventures that failed. I believed a lot can simply declare 'muflis' and owed the banks with huge debts with all their bungalows/mansions in progress or on loans. Basically where is the cash? As usual all the manipulation required facts and it seems the govt. thinks otherwise. Well, I draw my line here and I believe it doesn't have any fucking positive links with the working class. Only shits, excuses, control that is quickly adapted by some dogs in the private sector, govt. agencies, NGO's and all the 'Malaysia Boleh' buddies. All these factors are just a reappearing of the 'cooling process' that comes in the same content different packaging act. Some of us youths unconsciously think we are part of it. Yeah, part of the shit but I know those routines and brush over will not make me wear, only stronger and alert. Supporting the real ones and not the opportunists. Fuck chaos! Flowing water in a big river is smooth when the water is shallow but confronting upward is a different scenario that it becomes unpredictable. Waters become murky with undercurrents pushing the dirt, blurring our senses. In a way we need some space to locate our position, channel our angst and confront.

In u/g it's not about unpatriotic or chauvinistic topic. It's not about the flag more on the ground. Putting some effort on certain parameters to keep myself intact not drained by the given facts, fix observations and "tidak apa" attitude. Being independent and working with DIY ideals is not attracting the masses to join the 'fight' or 'embrace' it. It's more of knowing the ethics and target. Demolishing some of the fascist and dehumanizing man-made rules in the authorities, parents and cultural elements. Working with the u/g punk/hardcore ideals doesn't mean it is terminating real education, abandoning savings or blindly disagree with the majority or class with these positive human ideals, hopefully fairness will reemerge channeling back to the community and not the wrong hands. Understanding this fair way itself needs time and in a DIY way. Not some trends or some school programmes.

The most important is this punk/hardcore should not be confined and link with music and the music industry. It's about reality and that itself covers other industry that sucks. All this anti capitalist shit should spread in others. Workforce and manipulation related system. I'm trying my part and I believe there are others in it. It doesn't matter if it works in a huge way or just a minor threat. As being independent means first step to confront and resist is alive!

article

By : Seo, *Periodical Dissonant*

TITANIC- A movie that shakes your soul, makes your eyes 'cair' citing how 'mengancam' and terribly meaningful film it is...Not to forget the gorgeous 'victims'...Being as dissonant when things are that smoothly. Here let me take you to a periodical corner...

Together with this article is 3 borrowed and published newspaper clippings and available facts within our permitted grasps...in fact the declaration form was available in Oct '98, the Langkawi report was published in Dec and the last one in Singapore. Facts that flow from one time to the other pointing to the future, with a lot of thoughtful and constructive archipelago of the positive political minds. A lot will bombast with firm support in the sense of looking at this available contents and construct an article/view about how/why our country need to be free from big powers and all the interference of currency speculation ...Reaching to Special Functions Minister section beautiful agreement of how we can seize the cheap sales and all the support of local product campaigns. The best is you melt your gold chains or rings to purchase the usable goods. And keeping some in the banks. By following this two wonderful steps, whatever difficulties will be overcomed with strong backings from Bank Negara's assurance in leasing loans and all the spirited Malaysia Boleh! Within weeks and a few more roundup from some ministers with some bonus briefing...Everything is back to 'Baywatch' and 'Chit-Chat Bersama Azwan'!!! This what we call flowing in the grain. The great shit is all the people in the street is not doing it only those naive, straightforward, weak and patriotic hardworking people trying to give their support. The rest will react according to who they are and what they want. The youths on the other hand will ignore or trying to outsmart the given points and try to argue.

Being a factory employee, all these news are just news cause when we face it especially in our kinda constraint...is totally another angle...Lets work it up. In the third and latest available news is just a reaction & circumstances that breeds from many flowing water cover ups to warn the political scenario. It's a build up from the neglects of past happenings. Maybe it can be a political bilateral hinting of the talks between Singapore/Malaysia on those many issues! The most evident is how unstable Malaysians are. Actually not those who are working in Malaysia but those who migrated to Singapore lured by the high wages! I've read another article about 10,000 workers in Singapore are expected to be retrenched this year whereby a majority of it is Malaysians. As for what it should be doing! Myself in fact is already laid off by my employer and has to fight for my laid off benefits. In corporate laws is totally different with about the numbers of days according to the years in service. One to two years is about 15 days and adding five days or more for the four years above. The great shit is my company is still financially sound only it stops its own operation. Cancel its sales registration or maybe reregister into another company and start with a new flagship. All the business loopholes that laws and rules are manipulated, in a lawful way.

With some punk/hardcore outlook it didn't hamper my independence or making me distances away from reaching my goals. With DIY there are so many things I can do. The one that traps in the middle is those who rely on running waters with all the bills to pay (insurance, credit cards, car loans, family expenditure + etc.) Being walled up paying the least necessary will be with for the Tenaga, Telekom, Indah Water, DBKL/MPPJ and the market exploits. As for what spending call is directed to the people in the 2k bracket yuppies nation. There have that 40% savings which will be channeled into the society through their expenses in paryies, liquor and CDs! As for the civil servants that have the money will be those executives who are more interested in houses or savings for children studies. The ones that actually spent 90% to 110% of their savings are still odds and dots of the society. Can it in a way help the country? What will happen to those who are not independent? The capital controls have nothing to do with the middle classes or civil servants and the majority of the working classes. How many of us are as loaded to travel and spend lavishly in foreign countries? All we know is just a move to navigate certain uncontrollable market in stock exchange and business transactions. To me this 3.80 stabilizer is just a periodical shit for the next three years. Those greedy businessmen that lose lots of money in those scams are actually a fault of our own also. A lack of professional outlook is the combining timing that

4 . ON MULTI M(B)ILLION PROJECT

A lot of money (people's money actually) was invested for the sake of 'name' by the government. I don't see any good purpose in making a mega project that cost a billion ringgit because some of the mega projects are not really needed and waste a lot of money. And I really really don't understand why the country has to go on with one mega project after another.

i Bakun Dam

Our installed power generation capacity is about 50% higher than peak demand and we have plenty of gas reserve for more gas generated electricity : Why do we need to build the largest dam in South-East Asia and it is connected to users in the Peninsular via the planet's longest undersea cables ? The cost of this project is RM 13.5 billion. But now, this project is suspended for a while because of the economic turmoil and we don't know when it will be continued.

ii Twin Towers

Kuala Lumpur is not a land-locked city ; traffic congestion is already bad in the city centre. So why do we have to build the world's tallest building in the capital ? Furthermore, is there 'a need' for us to have the tallest building ?

iii KLIA Sepang

We have an airport in Subang, which is partly surrounded by plantations that can be taken over for expansion : Why do we need to build a new one at Sepang , from which passengers will need an extra hour /spend extra money to get into Kuala Lumpur proper ?

iv Straits of Malacca – Sumatra, Indonesia bridge

Is there a need for the longest – and what may well turn out to be the most expensive bridge in the world if the government go ahead with its outlandish plan to build one across the Straits of Malacca to Sumatra ?

v Malaysian Formula One Racing Track

The newest project of BOLEHland in Sepang, near the Kuala Lumpur International Airport, costs RM300 million, with the yet-to- be completed best track in the world. And it will cost at least RM100 million more, when the air-conditioning, the computerized systems and other high technology elements are added. So the hype. We, as a rakyat, should ask ourselves what is the benefit that we will get from this white elephant project because RM400 million is rakyat's money. It is not Mahathir's money or Halim Saad's money. Spending RM400 million and more on a motor race track in expectation of the advertising dollar is like spending billions of ringgit on the facilities for the Commonwealth Games to lose heavily on it. So what's next?

5. ON HUMAN RIGHTS/ DISCRIMINATION

When we talk about freedom of expression, freedom of belief, freedom of speech, we directly or indirectly talk about the human rights. First of all, let we ask ourselves what kind of human rights are we practicing here ? There is no human rights here but government's rights.

The recent demonstrations by the reformation supporters in Kuala Lumpur and other places (mostly organized by the students and lower-class people), were met with so many restrictions from the executive powers and the police.

Political parties and the general public are told not to hold gatherings. They are denied the rights to hold rallies. The government uses the police to frighten the people thus making them very fearful of the authorities. This culture of fear grips society. Peaceful demonstrations are banned, but any demonstration in support of the government is allowed. This is what we called ' Two Faces Law'. What's wrong with the demonstrations ? Is it against the law ? **Article 10 of Malaysia Constitution** provides that :-

a. every citizen has the right to freedom of speech and expression ;

b. all citizens have the right to assemble peacefully and without arms ;

c. all citizens have the right to form associations

Demonstration is not a great deal but quite commonplace and of course, it's a human right sort of thing, and demonstrations will not degenerate into violence if channels of communications are opened up. By doing the demonstrations, the rakyat can express their dissatisfaction or protest towards certain

issues because people's voice should be heard from time to time not just once in grudge five years. And the recent demonstrations organized by the so-called reformation group are not racial but multi-racial in character begging for the true justice, freedom and human rights. Is there anything wrong with it ? And I myself only believe in peaceful protest not violence or chaos.

Freedom is under threat. Justice is just a dream. And human rights will disappear for the next millennium if we as citizens in this so-called independent country, do not do something to safeguard it. The rich getting richer, and the poor, poorer. **"If 2 wrong don't make a right, try 3"**. A real reformation is for the real people. Take it or leave it !!!!

"POWER DOES NOT CORRUPT MEN, FOOLS, HOWEVER, IF THEY GET INTO A POSSITION OF POWER,CORRUPT POWER" - George Bernard Shaw -

- Kyoe -
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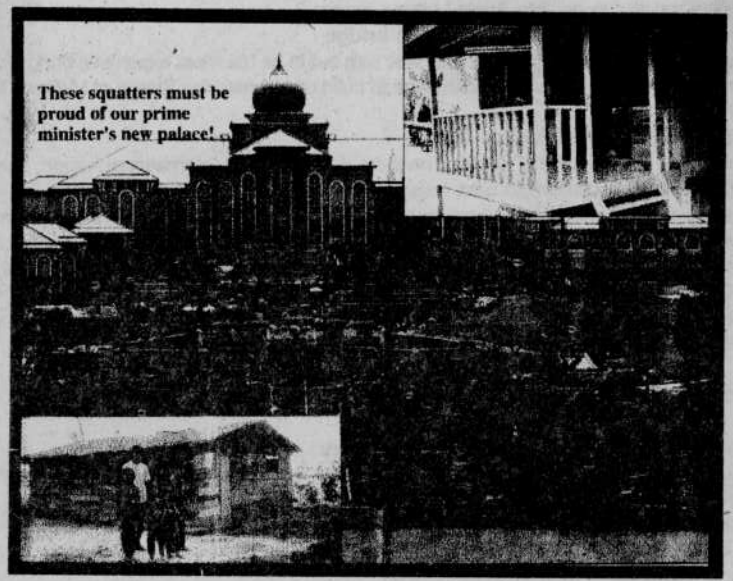


Freedoms of thought and expression, contrary to statist thought, are not rights or privileges to be granted or revoked. They are values inherent to being human. The misconception is a trait inherent to all nations and all statist political systems where humans are perceived as subjects of the crown, state or flag before they are perceived as individuals.

liner note to Propagandhi's How To Clean Everything

10) Something different now...politics. Do you believe in any political ideology/dogma? Do you think that the so-called democracy system works in Malaysia?

I don't follow (blindly) any political ideology/dogma in particular. I always maintain my tendencies to be in agreement with something that has common-sense virtues, something that strives for the good of humanity. I don't know if you can call this a political ideology or anything like it...There is no democracy system (being practiced) that really works that can be considered 'pure democracy'.

11) Any opinion on I.S.A.?

Any law that allows detention without trial (for whatever reason) abuse the most basic human rights. Humanity must prevail. ABOLISH I.S.A.!

12) There was an issue concerning homophobia among some kids in our scene recently. Apparently somebody said something regarding homosexuals and lesbians and made quite a stir and ticked a lot of people off at the same time. Your comments?

I think that some things are best kept to oneself and are not meant to be made public. To my personal view, every human being reserves the right to choose as long as it does not OPPRESS others. We should not judge people based on their race, gender, colour of skin, religion or sexual preferences. Homophobia = hatred/fear towards homosexuals/lesbians = FASCISM/RACISM and is a form of OPPRESSION. This is where the concept of the so-called 'free speech' is abused.

13) Closing comments?

I sincerely hope that people have firm beliefs in what they are doing and try to do the right things and do things right based on our ethical common sense, good rationale, sound judgement and true conscience. Abolish any form of bigotry, and STAY TRUE, BE TRUE...

Note : Four sets of interviews of the same questionaires were sent to four individuals. Only Joe Kidd and Weng replied. The interviews were intended for *Silent Propaganda*, which never materialised. *Questions by Kyoe & Faizal*

The following is the 'manifesto' of Spiral Records, (taken from their flyer), which I personally feel identifies with my idea of a D.I.Y. label. To rewrite a note of the same nature will be repetitious and redundant. Do give this a good read and try to understand it well so that we all will have the benefit of understanding the true meaning of D.I.Y. Sincerely, Weng.

Spiral Records is a small D.I.Y., anti-authoritarian, non-dependent record label and mail-order. The idea behind Spiral is to produce stuff that does not pertain to an oppressive nature. Since the means can be the message, it is important that Spiral maintains no direct support from the major/capitalist record labels and distributions.

Nowadays, when a label is referred to as "independent", it can still entirely be helping directly profit the major record owners or distributed through major owned distributors. "Non-dependents" is entirely D.I.Y. and have no contracts or dependencies with the majors. It would be nice to see none of the money and energy of the D.I.Y. and Punk communities go into helping profit major corporations. Currently, of course, it is virtually impossible since we can only work within an already capitalist society. However, the efforts of the D.I.Y. and Punk community have made this idea possible on very many aspects of creating, producing, trading, buying and selling all kinds of stuff. Support what supports you! Spiral is part of this **Underground D.I.Y. Punk** spirit. Spiral also wants to create items that pertain to a creative radical and anti-authoritarian nature. We will not produce racist, sexist or heterosexual bullshit!

Spiral Records, 1916 Pike Place #12, Seattle, WA 98101 USA. http://burn.ucsd.edu/~nickiel *(Note : This Spiral is not Spiral Objective from Australia).*



Bandar Baru Sentul people

intention in the first place to get radio airplay by prostituting themselves pleading to the DJ " Please play this song on the radio". Appearing in mainstream publications = commercialism? For what purpose and why are you doing it? We got to make an intelligent choice or sound judgement. It would be weird though, to see a **punk/hardcore** band appearing in some cheesy tabloid publications, giving instructions on how to cook their favourite dish. Appearing on TV to promote a soft drink product, that is commercialism...

8) Our local underground scene has been around for around 10 years now (Correct me if I'm wrong). So what have we achieved since then? Bands come and go, some made quite a big impact on everybody I guess...some didn't even made it to the recording studios, and quite a few merely existed...with no material for quite a long time. So what do you think?

Struggle and strive for a target. That's what a band should do! If a band want something so badly, for instance, a demo tape, they should work for it and try their best to achieve it. It's all about sacrifice. In this case money, energy and effort to get it done. Achievement? For a scene that has existed for 10 years, the achievement in term of releases is very moderate, not so productive and substantial especially for the newer bands. We need more!

One more thing regarding our local scene. I have to say this...and people will hate me. It's almost like a plague or something. I mean one band is playing punk in this case maybe...and they got big so to speak. And then we have A LOT of bands sprouting out playing the same style and almost the same sound with nothing new to offer. I don't think there's any band in our local scene that is so damn original that you couldn't immediately link them to some other band. (Correct me if I'm wrong) What's up with that? Sheep mentality? Trends What have you

It's probably the case of a tried and tested formula that works. It's also probably due to the general attitude and mentality of the scene in general which usually support or is into a specific genre or type of music and not appreciating music as a whole and afraid (or feeling insecure of not being accepted by the masses) to venture into new grounds. Probably a reflection of the general attitude of our society onto our scene (on a smaller scale), the 'follow me' attitude...Maybe we should start to like music as a whole NOT just the type of music! I personally think that it is okay for a band to be influenced by anything but not to sound exactly like the band that influenced them. Bands need to use their intelligence and creativity and not afraid to venture into new territory in music. Music is boundless and borderless...

9) Solidarity in our scene, no authoritative people taking charge, a complete collective in every sense of the word. BUT...subconsciously I think we have a sort of hierarchy among the kids, among the bands. If this is the case...we'll never have a constructive scene where everybody have just as much right to say something as the next person. What do you think?

I personally think that in order for equality to work, everyone must check his/her own shit. Everyone should think first about their actions and consequences (before actually doing them) and be responsible for them. Instead of hierarchy, we should have respect towards each other in place to maintain balance and equilibrium. Every decision or argument should be based on common sense and sound judgement. Consensus thoughts and decisions should be practiced. Then everybody will have just as much right to say something as the next person. Just make sure what you say is sensible so that your right and other people's rights are not abused and 'corrupted' by the abuse of power to

article

The article below is taken from the punk/HC fanzine Tilt #9 written by Mr. Brob. I think this is not just an article. It is beyond that especially for those who still can't differentiate between the true DIY HC/punk scene and the capitalist HC/punk (I don't use the term 'scene' for capitalist HC/punk because there is no space for capitalists in a true HC/punk scene. Happy reading and try to understand every word he said and make your stand. By the way, BOYCOTT Strange Culture Records, the real capitalist label that is using our scene to gain profit. -Kyoe-

MAKING A LIVING OF HARDCORE...?

People that I correspond(ed) with, that know me, will be aware of the fact that I believe that the idea of making a living of HC/punk doesn't align with what is the ideology of this subculture. Those who read Tilt #8 will have noticed that already too. Maybe you should re-read my column " I've invested a lot more money than you did...".

But I can explain shortly (once again) why this is. This is my frame of thinking, this is what I believe HC/punk is about... The HC/punk scene is supposed to be an alternative to the capitalist music industry and the rock'n'roll circus. This industry (a pawn of the global capitalist system) attracts and tries to bind young people to a consumerist lifestyle (which guarantees them their profits and thus more power) by commodifying what play a big role already in young people's lives: music, fashion and an 'alternative lifestyle (their alternative is a superficial and temporary reacting against parent, school, etc. but it doesn't attack the real power). Our alternative aims to be a profound, honest and lasting struggle based on solidarity - against those that want to control our lives, dictate their rules of power and greed and destroy our world. I believe it's impossible in the given situation to win this fight (not in this era, where egocentricity rules) in the mainstream, in the global capitalist society. That's why I think it's much more appropriate and feasible to teach, to show people what can be done on a smaller scale, i.e. in the HC/punk scene -where the atmosphere is leaning much more towards co-operation and where there's already a global network of like-minded people established.

Maybe now you can understand why I react so passionately and fervently against people who want to adopt the capitalist ways of doing into our subculture. People who (try to) make a living of any of the aspects of the HC/punk scene (band selling out, agencies and commercial clubs cashing in, distributions marketing music merchandise as just (another commodity, shops trivialising the honest efforts and messages of people who work for our alternative, etc.) are greedy vultures that are abusing & exploiting the weaknesses and vulnerabilities of people constructing our scene. They don't feel part of a bigger whole, they don't feel solidarity.

That's why I fulminate against people running commercial record stores (especially when they also sell major label merchandise). It's not about making profits that I worry in the first place (but of course these should be minor in order to keep the prices as low as possible). I worry about what the profits are used for, if one re-invest to the scene there's hardly a problem. People who want to make living from commercial activities in the scene have the intention to survive and make it their only source of income by doing this. They drain the scene of the energy and money it needs so badly. It also means they will have to compromise with the capitalist system and it's bureaucracy controlling activities within the HC/punk scene to such an extent that it strips the subculture of its essence. We all compromise but it is my strong belief that people making a living off it, cross the limit.

HC/punk is - for lots of people that get into it for the first time - a music scene; music and the ways it is presented and handled is very directive for those people. I mean, if they see it's being handled in a way different from the mainstream it can show them the way to an alternative way of thinking and living. If they see this scene is copying the capitalist ways of promoting and selling, the competition, they won't change the attitudes spoon-fed to them already by the system. People that are running record stores have a very big responsibility toward the scene. Unfortunately very, very few of them run their businesses in a solidarity way but many - practically all - are just hypocrite, selfish and greedy pawns

of capitalist system though. The latter makes an essential contribution to the scene. But anything aimed at profit in the first place is condemnable!

I'm not gonna give examples or names here. First of all people involved in the scene evolve; someone with seemingly decent DIY attitudes may become a money-grabbing business person once (s)he has figured out all tricks. This was very apparent in countries of the former 'eastern block'. Before 'the Berlin wall' fell most people there were ultra - DIY, now that they've been introduced to the free market system loads of punk there have adopted capitalist techniques. Secondly, I realise that there's a (culture) difference in the way people in the American & Asian versus the European scene look at this. Over here stores have always been considered something for business people, in the US any non-chain store is regarded as alternative. Also when I name someone that I consider to the commercial according to their norms ("If X is a business-person than surely Y can't be one....."). Whereas I opt to install an under limit. Do I make myself clear? A last reason is that loads of people will acknowledge what I say but will still act (inconsequently) against their beliefs because this or that person is a friend or because "(s)he did so much for the scene in the past". I notice that a lot of people are hesitant to take a radical stand... All this also depends on the fact if you accept my frame of thinking (as I described in the introduction)....

Going off at a tangent now... I have uttered the interest to run a store for independent/radical literature (zines) some day. I would like to concentrate on that full time and that might imply that I have to try and make a living out of it (something which will be very, very difficult when you don't want to compromise like I do). "What is the difference with the above?", I've had people asking me. First off: as described above, the HC/punk scene is in the first place an alternative to the music industry. Literature has appeared all along the course of history - as a much more revolutionary tool. The difference lays also in what is being sold: the carrier, the medium for the message. This medium, (here) the written word is a lot more direct than music. Also: where music is what attracts people just getting into the scene, literature is the medium that helps the ones that are already 'convinced' to broaden their horizons, to deepen their motivations, to show them the connection with similar ideologies and philosophies. Everyone who tries to distribute zines and books, people willing to sell literature in a store are committing a more subversive (in the sense of acting against the established system) act than people running a record store. They also reach people that have already reached a higher level of conscience, a deeper awareness of how to act to contribute to the struggle against capitalism.

That's also why e.g. I believe I can still keep supporting and helping AK PRESS (which is, by the way, a workers' owned co-operative ergo an alternative, anti-capitalist way of organising). Some people have called them even more mainstream, capitalist than HC/punk record store. I don't agree and why I think that way is explained above. Off course, it's not up to me to defend AK and I definitely reserve myself the right to criticise them when necessary, e.g. for the fact that they produced and distributed a benefit CD through $$Epitaph$$. Once again, when producing literature, it's much easier to control the tools, the necessary means. Presses and print shops have always been much more accessible than recording studios and pressing plants. An example of that is the effectiveness of the underground press of the resistance during World War 2. It's also proved by the following example.....

One of my correspondents (Hiya Kamala!) wrote me that there are indeed HC/punk businesses that are keeping integrity and creating jobs. She gave the example of PUNKS WITH PRESSES, a printing shop that turns away business that is sexist/homophobic/racist but still manages to employ people. She wrote: "I would like to see more of this kind of business because it keeps the economy within the scene and it's also professional and the quality is good.". I guess I don't have to stress that I agree with this. An additional reason is what I wrote above about literature being an in se more adequate medium for our subversive/radical message.

Well, as I expressed already elsewhere in my zine, all this are things I strongly believe in. They may not be your truth but they're mine until someone comes up and proves me wrong. I'm open to discussion so get in touch....

for something; resistance NOT coercion and conformity. Awareness/getting affected is more or less, a self-empowerment thing and is one's own conscience and responsibility, not a spoon-feeding thing.

6) We have bands that could sell their tapes for RM3/RM5...and then we have bands that sold it for RM12. Personally I don't think there's much of a difference in terms of recording quality, in lays, covers...The big difference is, you couldn't get the cheaper tapes on some record store's shelves. So what do you think? Comments?

To me this is a matter of personal choice. Everyone has the right to sell their tapes at their chosen price tag. But the matter in question is the FAIRNESS of the price. I personally think that bands should take RESPONSIBILITY and be CONCERNED (prihatin) of the price of their releases if they are sincere and really care about their 'fans' (oh what a dirty word) by having control of how much the tape is going to be sold. If they use the 'normal' distribution system, this is how it generally works : A distributor usually pays RM6 for a tape to the label, distributor then sells the tape to the shops for RM10.50 (more or less depending on the release, EP or full-length album) where the salesman's commission is RM1. Shops then sell to the masses for RM14.90 or more. You can notice the 'mark-up' at every step. Again this is a matter of choice. If the bands want CONVENIENCE, they will go this way and have their release on every record store's shelves all over the country. If they stand by the DIY ethics and they CARE and want CONTROL of their release (and don't care if the release is widespread or not), they will try to sell it direct to the people in the scene or sell it by mail order or direct to independent shops which won't cut your throat. I personally believe that if a person really wants a tape/release and the person truly support the scene/bands, he/she will try to get it by going through the available channels, in this case, by mail or direct from the bands. This will eliminate the gap between 'artists' and 'fans'. People only need to be 'not lazy' and only buy stuff only when it is convenient. In turn, the whole scenario will re-educate the people and help curb the need for greedy profiteers and hopefully will contribute to making a positive change (although it might be on a smaller scale) in the overall system. Once again, I would like to state that this is a matter of personal choice and every person has the right to decide for himself/herself on what is good for that person (while still claiming to be **punk/hardcore**?). Only you know your own priorities...just be responsible!

7) Your view about commercialism and consumerism in the HC/punk scene?

This is a subjective question and requires a subjective answer. To me, it depends on how you interpret 'commercialism' and 'consumerism'. If a band manage to sell lots of records on their own, will that be considered consumerism? In that case, should we limit the release to a certain amount? Personally, I think that's not the case. It's not like one person buys 5 copies for himself, in this case, that is consumerism. If a band managed to sell lots of stuff on their own effort, that shows that we can have an alternate way that works while still being DIY! A band has the right to choose to appear on TV or radio, that's their choice and they will have to take responsibility to it. While staying **punk/hardcore**?...personally, I don't know, it depends on the motives of the bands in the first place. But I think that any band should not be held responsible in case someone else plays their songs on the radio. It's beyond their control and somebody else was making the choice for them, the DJ. This provides that it wasn't the band's

4017828 - Wadie

tionwide (mainstream) distribution channel but we have to start from somewhere. We must start from scratch to set up a network of friends around the country and start up our own distribution channel which is independent and free in the truest sense from the dirt of the mainstream = greed, selfishness and competition...Then I believe, we'll be truly 'underground' and independent (in our own way) at the same time. If we keep on relying on the the distributors, we can never have COMPLETE CONTROL of our stuff, we will always still be exploited, we will still be part of the system although we are saying it blatantly loud in our **punk/hardcore** lyrics, "Fuck the systemmmm!!!..." We will then kill our desire to change and sit 'jaded and satisfied' on our fat asses saying "the struggle is over, we succeeded in bringing **punk/hardcore** to the masses..." Is this what we really want?

4) Implying DIY ethics. What do you think of DIY? The subject of DIY against major labels...this has been argued over and over and over again. So tell me, DIY and major labels? Pros and cons, in terms of recordings, distributions, prices, how it reaches the masses. And one more thing, DIY and major labels in relation with punk/hardcore ethics and ideals?

DIY ethics have always been the **punk/hardcore** thing. So I presume any bands that are not **punk/hardcore or** underground? in nature shouldn't be taken into context of this argument. Non-**punk/hardcore/**underground bands or labels, shouldn't be 'judged' through the eyes of **punk/hardcore/**underground. DIY is a (freewill) commitment, a choice. To me personally, the things that matter the most in a band or label are their sincerity and honesty in every aspect of the band's/label's existence. Major labels have always maintained that they provide top-class recordings (at their expenses), wide distributions and professional treatment to their artists but the question is, are they really honest and sincere about everything? Will they give total artistic control and full freedom to record whatever you want without even a hint of consideration to marketability or commercial viability of the product? Will their bottom line NOT profit anymore? Are they **punk/hardcore/**underground? Are **punk/hardcore/**underground bands still sincere and honest in their struggle when they signed to major labels? To me personally, **punk/hardcore** bands should have control of their stuff without their asses owned by some corporate major labels which represent the mainstream in this context. Major labels are mainstream and NOT part of **punk/hardcore/**underground! Isn't **punk/hardcore/**underground supposed to resist the mainstream or is it just another 'type of music' ready to be commodified and delivered to the masses to be reduced to just another consumer product on the supermarket shelves? Wider distribution, yes "one more bail of slop in the pig-through of consumerism" *(quoting Vic Bondi of Articles Of Faith, liner notes, Core CD), YES!*

5) Statement-"When bands sign to a major label or major label wannabe, they always say it is for the 'wider distribution' and they have the flag of reaching new audiences..." Comments?

I reckon I already said something regarding the major label issue above...I personally agree that new audiences will be reached but will they really get the message or take it as just another entertainment thing? CHUMBAWAMBA might be selling 4 million albums and drunk kids in discos all over the world singing "I get knocked down, knocked down, I'll get up again..." but do they get what the lyrics really mean? I reckon I'll stick to preaching the converted who really appreciates it truly and if the 'new audience' want to be reached, they are the ones who should come to us NOT us sucking up to them, that if they want to dig the messages because **punk/hardcore/**underground stand

conversation : GREG 'VEGANNABIS' WOOD • Jan'99

TALKING ABOUT DIY ETHICS AND BAD BOY BUBBY...



SPIRAL OBJECTIVE is the biggest and most prominent DIY distro/mailorder/label in Australia. Based in Adelaide, South Australia, its catalogue boasts up to 3000 titles at one time. Spiral as a label has 20 releases so far. The so-called interview took place one sunny afternoon outside Central Market on Jan 11th, 1999, a few hours before Greg departed for India. Perhaps we all can pick a few pointers from the conversation. Like I said before, our whole life is a learning process and it NEVER stops. But the sad fact is some people NEVER learn or do not want to learn. Perhaps it's their egoistic self-important-supremacy feelings at work. The sources might be as **foreign** *as some crappy publications out of China or the Czech Republic but if it's benevolent as lessons/knowledge why not? Learning is an ongoing process and is NOT stuck in 1977 - whatever. read and learn anyway.*

Weng : This is Weng and Ahmad. We are interviewing Greg from Adelaide...and Greg is one of the founder of Spiral, Spiral Objective from Australia. Ahh one of the...biggest...can we say that?

Greg : Yeah, it's all right...

Weng : ...DIY distro in Australia. So Greg...we would like to...probably have to make it short cause he's leaving at 6 o'clock to India...

Greg : Yeah

Weng : Greg's going up to the mountains! *(Laughters)*

Greg : Being a hippie...

Weng : Being a hippie yeah!

Ahmad : Live in an ashram

Greg : Yeah!

Weng : It's like ahh...we want to know how you started it...like what motivate you and like...so tell us a little bit about Spiral...

Greg : All right...it started with me and Simon Butcher, the guy, he lives in Latvia now, he does..., he's moving back to Australia but, we both got together and decided that...at the time we were mail-ordering our records from overseas, and we thought it'd be...because the shops weren't catering for it, and the shops were too expensive, we thought, we were trying...ordering along the same line...as what? Blacklist Mailorder was doing...in the States at the time...

Weng : So you pretty much inspired by Blacklist?

Greg : Yeah, pretty much...but mainly...Yeah Blacklist were really big inspiration cause that's where I was ordering a lot of my records from...and I thought well, if they're doing it there, then we can do the same here, as well, so...so we started out by doing, like writing to a whole different bunch of labels we wanted to carry.. like DIY non-sexist, racist, homophobic bands...and er, and...we got a lot of replies back, and we putting our money together..and then just started ordering the records and built from there.

Weng : This was like 8 years ago? Something like that...

Greg : We started writing away in 1990, and we started getting records by the September 1990 and then when we had enough to do a list, we put out our first list in March 1991.

Weng : 1991...at first you guys like only carry...you distro stuff, only distro stuff? You don't like...when did you first start releasing your own...like Spiral?

Greg : Yeah...we only started doing the record label in aaa..1994. So that's when we started the record label and so it's only distro and mailorder up until then...but we were actually part of a shop as well, with Harry Butler from E.C. Productions and DNA Fanzine...

Weng : This is in Adelaide?

Greg : Adelaide, yeah...it's called Thrash Grind Grunge...

Weng : Still there?

Greg : Terrible name...nah it doesn't exist. It was with them with this guy from Guy City Dominator Records and we were in there from end of 91 until ah early 93 and that's when Simon went to Latvia and I went out to the States for 6 months.

Weng : Up till now...you have 18 releases?

Greg : Yeah, 20 now...**Weng : 20 now.** Greg : Yeah.

Weng : And what's they like? Your bands and your friends' bands in Adelaide...or other places...

Greg : We've done mainly...all different bands, like we've put out bands from Sydney and Melbourne and Perth...and we've put out ahh bands from like friends from the US like Hellnation and Dropdead and FMD ahh they, they like...so that they're friends and...or friends of friends who know them and things like that.

Weng : So you're saying like, you got to know them first before you actually...

Greg : Yeah...yeah **Weng : release them...**

Greg : To go see them play...get an idea what they sing about as well, so that we know they're not just, you know...

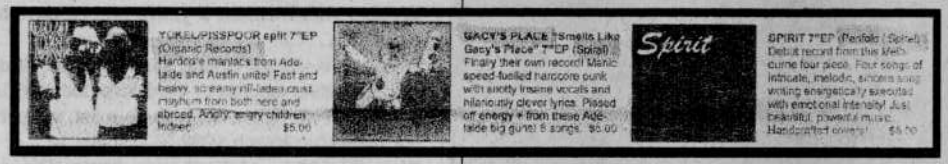
Weng : Just another...band?

Greg : Yeah, yeah, just another band...if they got their hearts in the right place, band like Fallout, we've done a 10" with them and we're doing another LP with them, later on this year as well...

Weng : Aaa what was I going to say... *(mumbling to himself)*

Greg :The ethics behind it all? **Weng : Yeah**

Greg : The DIY? That's one of the main thing that's like...Spiral going through a big transition period



at the moment, we're downscaling and that, but ahh...the reason being is we, we find that the DIY ethics are disappearing from the Hardcore scene now, the Hardcore is more about ahh fashion...and, and...

Weng : Music?

Greg : Yeah, the sense of the music like chugga chugga or or thrash or something where the message seems to be watered down now...

Weng : Like they put more importance on to the music side and the fashion side...

Greg : Yeah...music and fashion rather than the message and their convictions and the whole DIY thing that we see is, is self-empowerment, it's giving people the, the ideas that the scene is what you make of it, you are the scene it's not, it's not run by certain people, by scene gods...or, or you know...

Weng : Hierarchy...

Greg : Hierarchy...it's everybody, and anybody can do it...it's just the matter of getting the motivations to do that, and a lot of people, ah losing the whole DIY ethics...it's, it's still happening but people...ahh...compromising and dealing with big promoters and big venues and, and...

Weng : from the mainstream?

Greg : Yeah, in a way...like...or, or from people who are more interested in making the money out of the scene rather than the, the interest in, in building it and creating a community...

Weng : In the sense like they only care about the music and not the ideals behind it?

Greg : Yeah, yeah...

Weng : And they see that they can make money from it and they're just interested in that...

Greg : Yeah, that's happening a lot now in Australia...

Weng : I think it's happening all over the world...

Greg : Yeah...yeah...yeah...and, and the labels that were DIY now starting to sell out by using...mainstream distributors and, and, and...corporate distribution chains like, you know...the big chain stores and that, are getting records...but we don't put our records in any shops that are not independent...

Weng : Moms and pops?

Greg :...the real...yeah, yeah, the moms and pops shops, people that run their small businesses and that, and that we do much of our records...

Weng : mailorder?

Greg :...mailorder...but we, we, we trade a lot of our records and that's the whole idea now, is to get down to a stage where we don't have to buy people's records, where we can just send them, you know 20 or 30 of ours...

Weng : And get 20 back?

Greg : Yeah...

Weng : It's like minimize the participation in the capitalist system?

Greg : Yeah, totally, yeah...and scam everything you can, you know...like postage...everything, everything that you can do...

Weng : Glue the stamps and all?

Greg : I wouldn't say that...not in Australia...it's pretty hard, yeah...like the postal workers and things like that but I've heard of people doing it...*(laughs)* only heard of it...

Weng : It's like...I was saying...like, some people like, some sectors...they might be...they have their interpretation of DIY. They

interview subject : weng

1) First off...something about yourself. What you're doing now (ongoing projects, zines, releases, whatever), what you have done before and your future plans.

I am a shitworker for a label called Dull Entertainment Programme. Basically, it's a project-based label between me and the band members of DEP. I can safely say that it's a collective effort between a group of friends. We're currently selling (oh what a dirty word it is..) in tape format only, ENSLAVED CHAOS' demo and DEP's demo. Before, we sort of re-released a total of 96 copies of the HIJRAH demo, A Pilgrimage To Nowhere. This is a project between the label and Lee, the original HIJRAH singer. I also co-edited (also with Lee), a dreadful fanzine called Biodegradable Material. In the past, I helped in organising small gigs in Kuantan and Kuala Lumpur. I don't know what the future might hold for me but at the moment I intend to keep on doing all these stuff (releases etc.) and keep on surviving as a shitworker...

Disclaimer : Weng is no longer with DEP and will not be held responsible for any actions taken by the label after his departure.

2) (This question you probably have heard a million times before...but what the heck.) Just how do you define punk/hardcore?

To me personally, all definitions are subjective in nature. **Punk/hardcore** to me has always been about doing the right things and doing things right, being in conflict with the mainstream ideas/values that have been dictated to us to be followed blindly. It's about sticking up for your rights as a free and individual human being while being **ethical** at the same time using our **punk/hardcore** rationale and common sense. To me personally, it's about taking control of your life...**punk/hardcore**, you either get it or you don't...it's not just music!

3) DIY...(Again your definition). Your views regarding the DIY ethics. Tell me what you think of it?

DIY or do it yourself to me personally, is about taking/having control of what you do in the universal sense. It's about taking control of your life in general. In my personal experience of releasing stuff, we finance, record, produce and market the stuff on our own effort without relying on backings from corporations or record companies. DIY to me means we have COMPLETE CONTROL on our releases especially the PRICE part. By doing it the DIY way, we can keep the price fair and lower than those 'normal' prices at shop. This is possible because we already eliminated the hierarchy of a 'normal' mainstream business system of middlemen and distributors and shops where at every step on the 'ladder of hierarchy', there is a definite price mark-up. To me personally, DIY is the most correct way to release stuff in the **punk/hardcore** dictionary. Yet again, it's a matter of personal choice and everybody has the right to do whatever they want and free to decide for themselves (while still claiming to be **punk/hardcore**???) By selling stuff cheap and DIY, doesn't mean that we have to sacrifice on the quality. I think we should try to release something as good as we can within our limited budget. All people who play in bands want their releases to be of good sound quality. But can we afford it? Releasing something is always better than nothing but we must try not to get people to equate DIY releases with poor quality so that DIY releases will earn their much-needed credibility even comparable to mainstream prices but of cheaper price. In this case, the message (of **punk/hardcore**) will truly get across. People will see through it by making comparison of the prices and everything will be more crystal clear. The only setback is limited distribution because we don't use the na-

turning for the worse for years and years. When I was growing up, there were three main figures of authorities which served as leaders. These were the government, the royalty and the judiciary. In short, there were some forms of check and balance done between these three. Currently, both the judiciary and royalty have been usurped and now controlled by the government. So the power is only with the government, so that means they can just do whatever they want. When that happens, it's always bad. Nobody who has that much power can be just.

There's no fairness at all. everything is currently run by money. I can even say that most of our modernisation process is fuelled not for the betterment of the people itself but basically for the politicians and businessmen to achieved greater wealth. Of course, the race to achieve that benefited some people on the street but hey! where's the rest of the kickbacks? If the government's fair, then open up the channels of communication between the people and the government without the threat of imprisonment. What happened to the opposition parties' messages when they can't use the normal channels monopolised by the ruling party?

When elections come around, all the media is full of the ruling party's manifestos, what happened to the other views? Where's the transparency they were talking about? When will the anti-corruption agency start doing its job? What about police-brutality? can we talk about that? What about giving the people enough rights to march down the street whenever they feel like it? And the workers unions, when will start fighting for the workers? Why do already rich education centres such as MCKK get allocated millions when there are thousands of kampung schools without enough money for proper roofs? What are the people doing in the light of these things? So is it true that MPs only go to Parliament to sleep soundly on the bench and raise their hands in approval whenever they are needed to. Yes? Who are watching these people? Is this what we want? Are you happy? You pay the taxes.

I think, we all need to politicise ourselves. Of course, it's hard under the present conditioning but there wouldn't be any changes without the people. And we are the people. We are given the responsibility of choosing/employing our government (in theory) so we should know the issues involved.

12. It's one of the most blatantly draconian rule we have here in the country. ISA enables the authority to detain you without trial for as long as they fancy and when in detention you will be at the mercy of their reform-measures. I've talked to past detainees and they told me horror stories. Things which you would never imagine would happen in Malaysia. My lyrics to Oppression is blatantly about that, but yet people still sing-along to it without realising the message.

13. Yeah. me, Weng and Ahmad were discussing it recently. I am happy that the sort of conflict between non-homophobic and those who are homophobic is happening in the scene right now. We have been tolerating homophobics for years in the scene and yet only now we have such discussions. This is good. It shows that the scene is maturing and well on its way to be a good social force for change. People are starting to think and fighting for what they believe.

I have friends who are homosexuals. This doesn't bother me one bit. They are still my friends and in fact I sometimes help them when they encounter relation problems. I take it as a very personal thing. Sexual preference is irrelevant to my being friends with someone. It's a non-issue. It's like the choice of food or music you like. The same goes with religion. It's between me and my God! Being a homosexual doesn't mean that you are less a person than others. It's like saying, "so you are Christian, ha! ha! you are not as good as Muslims! You're going to hell!." I don't believe in that at all. That's complete utter bullshit! People should have the freedom to choose what to believe in, and when it comes to sexual matters, it's a question of choice. You are not God to say that they are wrong or that you're right. Nobody is above any other. We are living under the mercy of God, so lets not be judge and executioner and act as Gods. Furthermore, I see a lot of people becoming religious because of fear and I think that is wrong. Like everything else, it should be for love not fear.

14. My answers are rather long and taking up a lot space here. I hope the readers don't mind. This always happens when I want to explain certain things. My experience says that you have to be as clear as possible; even when you ended up repeating the same statements. Most of our society are made up of people who need to be spoon-fed all the time. This is sad. Punk/HC is not about being spoon-fed. It's about personal growth via your own efforts and commitment. Take care. Let's see more conflicts in the scene. That way, we'll see which side we are on. You are either a part of the problem or the solution. Know where you stand. Think. Bye, thanks for reading.



Exhibit A
c/o Joe & I-Lann
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"Punk Rock, or whatever it is labeled by now, was not about virtuosity; it was about having something to say and saying it with feeling."
- Jim Jarmusch, independent film writer-director, New York 1994.

like, they were saying they were doing it DIY, but they...they want, still want to use the mainstream..., I mean that, the distributors. Like some over here...some of the distributors are so-called independents, but they just work, just still like the mainstream distributors do, just like the major labels but on a smaller scale and you get the same, getting your stuff having the same price at the shops and they said, they want to do it ahh...you can get it from them for cheaper but...their stuff will be available at the shops too...and then how, how do you see that? it's like...

Greg : Yeah...it's like, it seems so much like a contradiction in a way, because if you want to use the DIY structures then, you should, should remove yourself from the whole sense of ahh like if you are putting out a release and you can sell it cheaply through yourself then why do you need to use the shops? Through, through what I've heard here in Malaysia that the fact that bands can sell, you know like ASAS could sell like eighteen hundreds Bollocks tapes by now, we're lucky in Spiral if we could sell 200 of our 7"s through mailorder, you know...

Weng : mailorder and direct at the gigs...

Greg : Yeah, yeah...like maybe we can get rid of 2 to 4 hundred, maybe maximum, but the rest will go traded overseas and that, so if you, you still, you're saying you're DIY but you're using the mainstream...

Weng : ~~~~~ is it sound a little bit dodgy?

Greg : Yeah, it's just, if you wanna charge...I don't know, what's the tape goes for...9 ringgets in the shops?

Weng : The EP is 9.90, and the album, full-length is 14.90. It depends well, some get to eighteen...~~~~~ overseas stuff, overseas bands who got released here, they print it here, it costs the same, but like 18 ringgits. I was like, for my personal opinion, ah for what I want to do in DIY, I want to have control...I believe in the idea of resisting the system, the mainstream system and not being part of it, it's like you have the control, like...putting one of the principles of anarchism to practice...like to me, it's about self-control...

Greg : Yeah, self-control and autonomy, so that you can, you have...I mean if you're going to create a product, you know, as I called it...if you...but for me if I am going to be a part of a record release of a band, I want to know about the band...I want to be part of the whole building it together this release, cause it's a piece of art, you know, its message, music, everything together, then I also want to have control over how that is going to be in people's hand, but it will not feel comfortable for me, to have my record that people can buy for 5 dollars from me, selling for 10 dollars in the shops, you know like I have to have 'Don't Pay More Than', you know the shops, the shops know that I don't want my singles selling for more than 6 dollars, that's it, you know and I sell them for 5, but I don't, none of my releases will be any more than 6 dollars in the shops...

Weng : Perhaps er somebody has put out er like tapes at the shops, and using the distributors, said that 'pay no more than 9.90' but the shops sell it for 14.90, something like that and I see from that if they use the distributors, they don't have any control at all...

Greg : No. No. Because they just, they rather, rather just getting the money from the sales rather than going, "hang on a minute, I'm putting my money into people's pocket who don't care...about what I'm doing at all, and if I can, I thought, truly believe in DIY then I do, do it myself and if I don't sell as many then, it doesn't matter...like it's not about units and pushing as much product as you can you know, it's about, you know, trying to get the message out to people and by showing that you can do it without being part of the system and without being part of the structures...at all.

Weng : But some of them said that their rationale behind it like, they want to reach more people so that the message will reach a larger audience...and it's like...

Greg : I called that 'the Midnight Oil theory' and I guess Chumbawamba theory as well...

Weng : Rage Against The Machine?

Greg : Yes, Rage Against The Machine...what are you raging against when you are part of it, like it's

good that you're bringing across these viewpoints but the message means nothing like, this is the Midnight Oil factor. When Midnight Oil brought out "Diesel and Dust" LP, that's a very big record about aboriginal land right, yet 95% of the people that listened to Midnight Oil will be, you know, wouldn't give a shit about aboriginal people. Probably a lot of them will be racists, and say "Ah, stuff about abos..." and things like that. So yeah, it's like, yeah you got a good message but because it's caught up in commercialism, the message doesn't mean anything, cause it comes merely just another product and as much as you try to justify it to say I'm going to get my belief to more and more people, it's not going to work that way either...

Weng : You're going to be saying that they will take it as music, just entertainment.

Greg : Yeah, entertainment. That's what it becomes, it merely becomes entertainment rather than something that could change...

Weng : Just like Thubthumping, get up, you get knocked down, you get up again...

Greg : Yeah, yeah like Chumbawamba, you know...like I got all their early stuff, you know, like the Revolution 7" and all that it's like hang on a minute, what the fuck, raging against EMI and stuff, you know and it's so different to what it's meant to be...

Weng : They justify it like trying to reach more people, from what I see, like kids in discos like singing to it without meaning anything to them...

Greg : I got dragged to a disco once, many years ago, and there was a song on, 'Fuck You, I Won't Do What You Told Me'...

Weng : That's Rage Against The Machine...

Greg : And I didn't realize who they were, and all these people around me that were just, mainstream people, singing this 'Fuck you I won't do what you told me...' I didn't know who it was and then I found out later on who it was and I thought, fuck...

Weng : Isn't it like ironic in some way...

Greg : Yeah, very ironic that, you know, fuck you I won't do what you told me...Ah, I just get in my car on Monday and go to work, you know...and you get the boss...and that's why, you can justify all you want to, that you get out to more people but, in essence, it doesn't mean anything, it is, it is watered down, it's being, there's no message and punk and DIY has always been to me, you have to hunt it down, you got to find it, you can't have it handed down to you on a plate, it's like...you can't...

Weng : you can't spoonfed...

Greg : Yeah. Just like it's another item...

Weng : product?

Greg : ...for consumption, another product that you can walk down to Tower Records and buy your punk clothing and your punk records and you know, you know, punk is just ain't sold as a commodity...it's much more than that...and it's always, to me being...ah yeah, writing...hunting, finding things...

Weng : It means, you're saying...it is the ideal of punk that really matter?

Greg : Yeah, yeah...most definitely and it's, that's disappearing now as more and more people are interested in the financial side, I mean, I'm not doubting that you can't...like as far as Spiral goes, it's something that I would love to be able to make 50 or hundred dollars a week to supplement...like I grow my own food...and I limit my consumption within the society, especially in Australia, it's much different to Malaysia but I can, I have food cooperatives and collectives that I can get involve in...

Weng : Food Not Bombs?

Greg : We have Food Not Bombs which I'm not involved with but it has been going really well in Melbourne, so there's always different things that have sprung out of the punk scene but yeah...the hardcore scene is very different...cause you define hardcore and punk as different things here as always so hardcore punk is same...

Weng : Separate entities, people sometimes ~~~~~ separate entities only because due to the music, many people interpret it as music, when you...I mean for me, when people...it's not what I believe in...from what I observe, when people interpret it as just music so it will exist as two separate entities...that's what happened here...

Greg : Yeah...I always known a dozen emo bands like that are more hardcore than the latest chugga chugga...

(At this point, one side of the tape ran out)

Greg : Err, back on...**Weng : Back on?**

Greg : Is there anything else you want to cover like...

Weng : It stuck in my mind somewhere...maybe...pause it, pause it...

Greg : All right. *(Recording continues)*

Greg : OK, keep going. Yeah, go for it!

Weng : Go for it...while running Spiral, as a distro and a label, what kind of problems do you encounter like financial...and the usual problems associated with this...what you guys were doing...

Greg : Yeah, financially, I was being, I always

new sounds. I mean, there are a lot of bands trying to be new, going at it with a different approach but the label managers are not adventurous enough to let them play or record.

I think, if you're a promoter or a record label, you should exercise a certain standard in selecting the bands. Try to find original bands instead of bands trying to be something they are not. Try find bands which have the potential to move further than copying/photocopying. This will encourage bands to be more individual and experimental with what they choose to do.

The scene also needs to be blamed. I have a lot of experience putting up shows for unconventional bands - for example United Colours Of Frustrations, Marlinspike, Sinead O'Mine etc - these bands were trying to be different but the audience at their shows just want them to be something they know and what they've have heard before. They would cheer and singalong at the cover songs but stay unmoved by original directions. That's why I always think that bands should play original stuff rather than cover songs. This is why. How can the scene progress musically if the audience doesn't open-up their minds to new ideas? And if the bands themselves are close-minded then what going happen to the scene? In short, we're fucked!

10. Of course, we do have a certain hierarchy in the scene. After 10 years, we are looking at three generations of undegrounders. And most of the time, there's no interaction between these generations because of either egotistical elements, lack of understanding or pure shyness. As for me, myself, I do feel out of place at some of the shows nowadays because there are so many new faces there.

Truth is, I want to hang out with the new people but I always have these bad vibes coming from them. I feel like I've been ostracised because I'm well-known and probably have been seen as a mainstream-friendly guy. I'm also too shy to make my first move to meet them. In fact, I don't know what to talk about!! It's silly I know, but if I go and be friendly, some people will say that I'm trying to be a glamour boy! And when I don't say hi, they said I'm egoistical and a snob! I'm caught in-between there.

Some people even confessed that they don't like to hang out and be seen with me because his/her friends will say that they are trying to be a glamour person hanging out with a well known guy like me!! So what am I going to do here? I love the scene but the scene itself is a bit hostile to my presence. Here, I would like to beg you scenesters to take me as another guy who also loves the scene. I'm on your side, so treat me as just another friend. I'm no angel either, I have made a lot of mistakes as I trawl through my life. At the same time, I don't think I'm evil either! We all have our own faults.

Going back to the question, I think a lot of the old scenesters feel the same as me. Nevertheless, when a new scenester comes up to us, he or she will always become our good friend. That has always been the case. So what we need is to break the ice between us. We are a bit old and a bit matured, some say a bit jaded, but that doesn't mean that we are better or superior to you. We all are as fucked up as the next person, so ease up and get to know each other.

11. There was a time in my youth when I carried a lot of the world's troubles and burdens on my shoulders. I was trying to be God and change the world. It was depressing. You can't be God. So what you do is do what you can do the best you can. After so many years thinking and doing stuff, I realise that our society is not political enough for it to be aware of the inhumane or unjust happenings around us. We just live our lives oblivious to the facts. That's where I arrived at the conclusion that we need to educate the public and ourselves, to be aware of things. After that, it is hoped that the public/ourselves will do whatever necessary to correct the system. Being aware is part of the solution.

I know, it sounds shitty but we are not living in a politically aware society such as the West, South Korea or even Indonesia. Our people are of the thinking that the government can do whatever they want. It's like saying, "who are we to meddle in the political side of things". They forgot that in a democracy it's the government who works for the people not vice versa. We are the ones who employ them. They are not our masters. But that's how our people see it, so they go on with their lives oblivious to the awful facts surrounding the system.

Problem with the scene is that most of the bands or people don't care about the political side of life. What's worse, they don't understand it at all and as usual when confronted with something they can't comprehend, they become fearful and started to wall themselves up in cocoons. Some band proudly sing, "yeah! politics suck and politicians suck, so fuck politics!." That's wrong!! Very, very wrong. Politics affects you in every way. Either it's personal politics or social politics. It's everywhere. It's every breathe you take! So, nak tak nak, you HAVE to be aware and then equip yourself with enough knowledge to strike back when you have to and when you can!

I used to delude myself thinking that I was an anarchist when Crass and Conflict were monopolising my stereo back in the mid-80s. Then I started to call myself a socialist when I found a friend who was into it and read his books. But the truth is I'm neither. There are so many ideological conflicts which will in the end confuse and actually stop you from being effective in your quest to see a better world. Read those books but don't be too lost in the ideological dissections and conflicts to see the big picture.

As for our country, democracy has been

(guitars, clothes etc) usually produced raw expression, unpolished, honest and immediate.

When it comes to our scene, of course, I see a lot of kids who are just too eager to be a part of the scene without realising the values. They go out and spend a lot of money on clothing and equipment (and when it comes to gigs, they always try to get in for free, even when the price is cheap!). This is typical of young kids in the scene everywhere, but you have got to grow-up sometimes. Of course, if you have money, it's fine to get some Gibson Les Paul for your band; it does sound better than most guitars!! Still, if you can't have that, it shouldn't stop you from forming your band!

The same goes for clothing. Of course Doc Martins are very reliable and long-lasting but do we need it when our country is so fucken' hot and humid? Do we really need to follow all the trends in the West? Fashion is just a small part of the whole punk/HC thing anyway. Can't we concentrate on the more important side of it instead?

8. Yeah, there's little to be proud of. Whenever I'm asked about the scene by overseas people I always feel a bit embarrassed. This is because our scene is still too preoccupied with fashions, trends and ego, rather than realising its full potential of creating really substantial expression or being more vocal when it comes to the political side of life. I suppose I'm proud that the scene does exist and some GET IT! The scene is too important to too many people to not have achieved anything. It has achieved some very important thoughts and works and has changed many lives.

You must not forget that the original scene here in KL started with metal. As usual, metal is far removed from the ethics and spirit of punk/HC. It's more about "entertainment" than anything else, and the first few years were filled with good bands which only wanted to be the next Sepultura, Metallica, Megadeth and Slayer. The emphasise then was more on the image and music. I have to admit my admiration for these bands as they were actually going against the grain of the commercial world, but I was never satisfied with their output.

When certain punk/HC-influenced material started to come in 1992-94, the bands were still trying to emulate Western bands and thats still happening today! If you were there since the beginning and aspired to see more than that, you will feel disillusioned with the whole thing. I always think about leaving the scene and being on my own when I think about it. The scene has been going for 10 years and it's still basically the same.

That said, I must direct your thoughts to recent happenings, especially when the scene started to break-up. At first I felt sad because there's no sense of unity anymore. I tried to talk to all the sides and understand what's the problem. And what I found out was ago, I came from a very different perspective than the majority of the people in the scene then. They were metallers (no disrespect to them! I love these people) and what I wanted to see was very slow in coming. That's why I started to introduce punk bands such as Hijrah and Opposition party to the scene in 1989. Those two bands made me feel at home within the scene. We sat around and talk about change instead of what's the best t-shirt design in town.

So all the while I felt letdown, that the scene as it was, wasn't enough, but I still supported the scene because I was thinking that having a scene more concerned with fashion and music is better than not having a scene at all. I hoped that the scene would grow to include political awareness, issues of ethical conduct and what not. I didn't realise, that we needed to break away from the larger, non-political, non-ethical majority to achieve what punks all around the world want to achieve - that is, a very independent and vocal movement with substantial expression which would affect people toward a better world. That happened recently when a group of kids started to realise the shitty conduct of some important people in the scene and rebelled against them.

What I'm saying, is that finally we are beginning to take that step toward a better scene. Fuck unity. What is unity when you have to disregard your ethics and convictions just to be together with friends? I mean if you want unity in the scene that means you have to tolerate your friends who are racists, sexists, fascists and profiteers. Is "unity" worth all of that? I don't think so.

That said, I have to say that I'm actually really proud of the early albums by Modar, Infectious Maggots and The Pilgrims and also Circle Of Friends. These recordings really managed to further our ideas in the musical sense, those bands were doing their own thing instead of copying people.

9. This relates to the answer above. You couldn't compare The Pilgrims sound to anything else produced in those days. The same goes with Maggot's debut album; it utilises a lot of grindcore influences but the band still uses a lot of its own ideas. I mean, that album came out months before Fear Factory's debut and yet Maggots were already using samples and industrial elements!! The same with Modar. It was a doom metal band through and through but there's an element of Malayness to it which was rare at the time! Of course, Circle Of Friends had some bands who were copycats but the majority had their own sound too.

Sad to say that a lot of the newer bands don't sound that original now. I think this is because of trends. And being kids, you need to belong to a certain trend or sound or style to have the approval of your friends. It's sad but that always been the case when you're

worked a full-time job while I've been doing Spiral so I've been able to, I would save my money and put it into the distro and that, to some extent the distro makes a lot of money now, it's all tied up in stock ahh this year Spiral went through a massive growth period through just after I got back from the US like I bought a shitload of records and it was when new people came into the collective as well, like Annette came into the collective and like it wasn't really...like Spiral wasn't a collective. It was basically, you know, I and Simon and then Simon went away and then ah my folks actually, my parents actually, helped run it while I was away and that. So my mom got involved in Spiral where she does the book scores and out comes to mails and things like that was cause she's near the mailbox...a bit strange having your mom involved but she's very cool about different things so...but yeah...we haven't...I mean we've been ripped off by people before...ahh...but that's to be expected unfortunately but not too many like only a couple of people after 8 years we haven't been had too much problem in that but we've always able to sell and have money to come back in. But there was a stage where yeah from 93, we just, we rocketed up, we ordered too much stock like...like just, trying to cater for everybody, you know, like and then with like the grunge explosion, and then the Green Day explosion, what happened was, a lot of our what we called 'bread and butter' titles, titles that we constantly sell like Green Day and Operation Ivy and like a lot of the Lookout stuff and Alternative Tentacles stuff. A lot of that was starting to be found in K-Mart and you know, all the chain stores, so once they could make money out of punk, and some of the bigger distributors, they start getting exclusive to the likes that we were carrying, like Burning Heart basically, started to get exclusive with the major distribution company and that. So we lost a lot of those labels, that in retrospect now, I don't even care because I don't have any time for those labels because when they first started out with good intention but now...you know, merchandise you know the whole Victory thing as well, you know so Victory, Burning Heart, Fat Wreck Chords, all those labels we don't, anything that's available in shops now that people can purchase so easily we don't want to carry, we want to get back down to specialist mail order like we used to be and that,



because we have 3000 titles...

Weng : At the moment?

Greg : Yeah...and that's just too much work like it's been a lot of pressure, for a long time now...

Weng : Do you feel like kind of burning out...

Greg : Yeah, yeah I've been burning out a lot that's, just been going through a lot of personal experiences that has lead me, that's part of this trip to go away and have some time out...to

Weng : To break away for a while?

Greg : Yeah, to find out a bit more about myself and what I want in my life because...I still love the whole hardcore and punk like, I don't even refer to it as punk anymore now, like our logo used to be the map of Australia with "punk" on the back of it. That's now changed to just, to the same logo but "DIY" instead of punk because punk's dead and hardcore is dead...that...those commodities...they seem redundant now because, it, just gone too far where if, if we can put, if we're going to put a label on it, we just call it DIY music, you know, because that's what it is about and DIY can cover all of it, you know, power violence, pop, garage, you know, chugga chugga, whatever you want...

Weng : Folk?

Greg : Folk, everything, you know, covers...

Weng : or JUJUD?

Greg : JUJUD! *(laughters)* Yeah...so, yeah, I felt burned out a lot so now we want to specialize and get rid off a lot of stuff...Note : JUJUD is an a cappella piss take on the chugga chugga HC thing, featuring members of Assuck.

Weng : I read something from Profane Existence homepage about their like closing down after 9-8 years right? 9 years...

Greg : Longer than that, probably 10, I think.

Weng : They like...people owed them...like ripped them off like 40000 dollars, American dollars, worth of merchandise, yeah whatever and it's like, I think Dan, Dan the guy from Profane write the whole thing...Perhaps he would from what I see, do you think that it will be...OK to have some sort of a balance between what you make,...let's say to succumb...to support yourself from your distro, from Spiral with whatever it is...the balance between the non-profit kind of thing and...whatever...

Greg : Yeah, I think, if people are going to put in a lot of, some people out there are very dogmatic and, believe that there should be no money from the scene should go into anyone's pocket at all, ah, for me personally just how much time and effort in it that I've put into it. I feel that if I can do it with the DIY ethics and to keep it so that I'm not, like, you know, I sell CDs for 18 dollars and shops sell them for 32...

Weng : You're saying like you're giving a fair price...

Greg : Yeah, I might be making a couple of dollars, of it, but out of that half of the money will go straight back into the distro...

Weng : Like you're saying you're being fair to yourself too?

Greg : Yeah, because otherwise you go through the things that Profane has, and you burn out and you lose, you know, and if you can, I think that if you can do it on a level where you're not...ripping anybody off you're doing it at fair prices, you're putting out lots of good information, you're keeping the DIY ethics alive and you can make, it's not to be making so much money so you can go buy Nike clothes or the latest fashion, for me, I buy all my clothes in thrift shops, you know, for a dollar, a dollar fifty for pants and things like that. I supplement what I do by growing my own food, I put out ahh, I go to cooperatives, and food cooperatives so I put my money back into the community but it would be really good to supplement that and maybe get like up to a hundred dollars a week. I don't need a lot of money to survive in Australia, if I'm doing all these other like ethical lifestyles like choices, because that's what we can do in...I found that we disempower the individual too much, we don't, we say that as one person you can't change anything which is just absolute bullshit, as one person you can change so many things, in your consumption patterns, your lifestyles and your beliefs and it starts with you because you can't expect anybody else to, to take notice of you know, of what you're trying to do and your changes unless you first change yourself.

Weng : Do you think that punk or hardcore, punk 'slash' hardcore, can make a difference in the world at large?

Greg : Ahh, certainly, I think it can do, well for one you can build a good community of people who the can send their ideas outward to become involved in projects like, things like Food Not Bombs and anarchist bookshops and also food cooperatives and collectives like, and we, the money that we raised through Spiral and that, we help with environmental blockades like Earth First, start from that, so, and we put out money into communities at abroad, people who are doing good things, in the developing world like helping people involve in wells and purifying water and teaching people how to act like to empower them so this, it can make a difference but at the moment I don't see ~~ it being...

Weng : On a smaller scale?

Greg : On very small scale **Weng : But it still does make something out of it?**

Greg : Yeah, it can...punk can certainly make a difference but at the moment what different it is? I don't see any difference with people...

Weng : Resort to the consumerism side of it...

Greg : Yeah, yeah

Weng : Like the music side of it Greg : Yeah, yeah and that's what Spiral has seen...maybe ASAS is going through the same thing as well seen that they are merely seen a place for cheap music.

Weng : Just like a vehicle for consumers to vent out their frustrations with Tower Records or something.

Greg : Yeah, yeah oh I can go and buy it cheap from these guys you know, but I will still go to Tower and buy my stuff here but ASAS sell it cheaper and that's what happened with Spiral. A lot of people would, you know, we put out this big catalog with 50 pages of information in there and then we just get people writing to us, "I would like to order. Thank you." You know, the list of the things they want and then thanks. Like, did anything you know that was in the catalog move you. Did anything...

Weng : Inspire you, people

Greg : Yeah, to do things...I mean there are a lot of people who do write to us an said...

Weng : Inspire

Greg : Who were very inspired by and inspired us, as well with the things they've shared with us which is great it's just when we put back together, that were a lot of us, a lot of information we got from a lot of different people put together our catalog and that, so it's a real collective effort on those things and that...

Weng : So it's the hard ideals behind it that really inspire you guys to keep on going...

Spiral Objective
Hardcore / Punk mailorder / Distributor / Label

meaning that they don't need to pay the normal hierarchy of a distribution network. Those tapes are not included in the usual steps of normal distribution procedure where a band signs to a label which sells its products to distributors which will in turn sell the products to the shops. These levels of dealing make up the main culprit that makes the prices high. By way of DIY distribution, you abolish the need to go through the usual stages which charges their own fees for their services.

Like I said before, if you go through DIY networks, most of the time your recording wouldn't reach the people existing out of the scene. And DIY labels will need more time to recoup back the money they used for recording, printing and duplication as the money coming back from these projects will be very slow. If you want it that way, then that's fine. But for bands who want their recordings available to the public in general (not necessarily to make more money, because there are a lot bands who doesn't give a fuck about the money, but they probably want to get their songs, messages, opinions affecting a lot more people than just the underground), then they will have to go through the usual distributionary stages - meaning that they will have to deal with the higher prices.

This is why I've always maintained that it's good to do it both ways, DIY and non-DIY distribution, with the hope that non-underground people who bought the recordings at the usual stores will then start realising that they can get it cheaper through the DIY network. That way, a band is being fair to both sides (people on the street are not your enemy) and also giving more exposure to the DIY side of things. And when the DIY is big enough to cover the whole country, then we can just go totally on the DIY distribution path and no longer rely on the normal practices for more exposure.

7. What is commercialisation? For me, that's when a certain idea/expression/creation is being shaped/tailored/moulded into the producer's idea of the ideal consumer product. Meaning that the producer is putting out a product which fits its market-research recommendations of what the public wants. This will ensure profitability in the venture. Usually this means that creativity is secondary to making money. When you're a businessman, you don't put out a product which will make the consumer recoil in shock (whether it's because of the political content or its levels of noise-pollution!). The process of putting out these consumer-friendly product is "commercialisation."

In the punk/HC scene, commercialisation happens when a band or a record label waters-down or castrates their creations (musical or lyrical) to fit the market they are servicing or to appeal to a broader audience.

Commercialised punk bands usually have their music cleanly produced, lacking in the raw and honest immediacy of the usual punk rock recordings. Others have their lyrical contents changed so that it wouldn't offend the market. Some even changed the way they dress etc. They are effectively turned into caricatures of what I consider as "punk".

Compare Green Day's recent recordings to the band's old albums. The earlier DIY ones have more energy and spirit to it. That kind of harshness would not appeal to the larger audience. As usual, they want ear-friendly candy, so that's where commercialisation comes in. Once signed to major labels, the option is always to make it cleaner, more presentable. Actually, there's no reason for them to be called as "punk" bands anymore. They are just another band playing an approximation of punk rock.
On the other hand, a band such as Chumbawamba commercialised their sound to make it accessible so that the public will be open enough to be bombarded by the band's lyrical contents, which are still as "punk" as ever!

So commercialisation is not necessarily evil. If you have very good reasons for it, why not? The problem is a lot of bands commercialise themselves for money and fame NOT for political and artistic reasons.

7. Consumers are people who purchase/buy/obtain products churned out in the system we are living in now. In that sense we are all consumers in some way, because we all purchase products for our use. BUT when you buy things just because you're hooked by a certain sales pitch, or because you feel your social standing is heightened by using "branded" names or by consuming peer-approved products, then you are just another blind consumer.

You buy unnecessary things just to fit in. That means you've traded your simple values with other people's fluffy values. For example, you need a washing machine which is reliable and does the job, you could have got a cheap one but you go and buy the expensive one because your neighbour is using an expensive one and you need to keep up. Here, you bought a product which you DESIRE but not what you really NEED.

This goes according to your values and I believe the inherent punk or HC values are the most simple when compared to other youth subcultures because it encourages the use of the most basic of necessities. When you are in a band, you don't really need expensive equipment. You make do with what you have. This is because punk rock is not about brilliant sound or great playing, it's all about putting out ideas.

The same with fashion. Punk and HC has always been about making your own clothes - go buy second-hands and alter them to your own taste. Punk and HC in the early days brought back the ability to create expression without lots of money, presenting an alternative to the rich dinasour bands or wealthy creative people, using the most basic of stuffs. That's how fanzines happened, and that's how all the old bands sound raw and full of attitude - it's because cheap or found things

As for bands, it's a question of choice, and that is influenced directly by your priorities. Major labels offer a lot of conveniences - promotional muscle, hefty advance payment, big budgeted recordings and a team of business graduates to take care of your money and dealings. In short, you will have a lot of the "other" work (beside making music) being taken care of. You wouldn't need to entertain boring stuffs such as doing the band or label's measly accounts, answering fanzine interviews (for ten people who bought it because it's cool) or standing up for hours at a gig selling five of your DIY tapes. You'll be sorted. Your job is to come up with the tunes, so sit and play that riff boy!

If you like the glamour side of it, well! Prepare for stardom! If you like money, money, money, well! Just crank-up those "killer songs" or just rehash those ballads specially prepared for you by M.Nasir! All this and more, problem is 90% of the time you'll lose your identity, creativity, independence and CONTROL. If you don't mind those things, I guess you don't need to read further. What the fuck are you doing in the underground scene then?

Without identity, creativity, independence and CONTROL, you'll become either a musical robot, a glamour zombie or a consumer product, or all three at the same time (depending on, your looks and talent, especially your looks of course!). Like I said, it's your choice as long as you know the consequences. There's nothing wrong with it, if that's what you really want out of life, go ahead. Hell, if you need the money for some highly important reasons (girlfriend's pregnant, mom's sick, or you're dying for a Macintosh G3 Powerbook), I would even help you get that rockstar job. I just don't think that you belong IN the "underground" scene anymore.

That said, there are some rare major label contracts which really works for you. I believe what Sonic Youth has with Geffen is the prime example here. That band has been a major label band for many years now, yet there are those little side-projects and strange releases on their own self-run labels. And their music, the only almost-commercial stuff they did was on that Dirty and Goo albums. From then on, they have always been musically challenging. What Sonic Youth got is something dreamt for by a whole lot of bands - creative freedom, artistic integrity and the industry's respect.

But Sonic Youth worked hard in the underground scene for years to achieved such a strong reputation and identity to have a major label come running and signing them to such a positive contract. Like I said, it's a very rare thing to get from a bunch of businessmen.
Even when you get a dream contract like that, most of the time you'll be still left in the cold when it comes to the pricing of your products. This is where Sonic Youth loses out. If Geffen want to sell their records at about it. That's the price you have to pay.

Like I said, if you care for these matters (pricing of end product, fairness of the dealings, creative freedom and artistic integrity etc.), the best way to go is DIY. You take total control and try to keep it undiluted when dealing with the real world. As mentioned earlier, punk/HC is about taking the power back into the hands of the common people, doing it DIY is one of the many ways to achieve that goal.

5. Yeah, a lot of bands say that but how many of them are really honest with that statement? I think I would respect a band more if they come out with statements like "we can't be rich in the underground scene, so we are jumping over to the other side to make money." It's a question of honesty. If you really want a wider distribution or the chance to affect new audiences (either to get more money, more accolades, more fame or more people affected by your messages/expression), major labels will be good as long as you let go some of the control you used to have with your creations. That's a choice you have to take. Your priority will colour your decision and, later on, it will affect your end product (depending on the contract you sign).

That said, there's no excuse to sign to a major label here (Malaysia) apart from having more money for promotions and bigger coverage from the media. Different from bigger markets such as the US or UK or Europe, major labels here use the very same distribution outfits as independent companies. They don't have the monopoly of distribution. That means everybody, right from a small weedy indie label to a multinational major label, has the same coverage when it joins the usual distribution network. I learnt about this when dealing with one of the biggest distribution companies in KL. I went to its office and found out that the company distributes recordings by every music company in the country! Every each one of them, big or small.

So your choice of companies to work with is only affected by the distributors reputation. Some are reliable, some aren't. What I'm saying is that independent companies here cover the same area of distribution that of the majors, so why do we need to be inside major label machinery then? So what if the majors have a bigger clause at the media (paying DJs pocket money to play their tunes and belanja music writers makan to write about their bands), a small company can have the same level of coverage if it has enough budget. The media here is hungry for new recordings that they doesn't really care whether it's from the majors or not! Ample coverage in the print media is assured, as long as you are working hard enough to meet these writers etc.

6. Yeah, Enslaved Chaos and The Bollocks tapes proved that you don't need to spend RM 12 to buy quality recordings. But you must also remember that those tapes are being

Greg : Yeah, yeah...like I mean, I could be so jaded now, you know, when I look at punk hardcore about what it's become and that but it's still the whole DIY thing behind it that...you know, and that's what Spiral has been, we..., that's what we wanted to do with people, we get them inspired to do things themselves so they can be empowered but...
Weng : People haven't take control of their own lives...
Greg : Yeah, but people haven't been doing that...
Weng : On a smaller scale
Greg : Yeah, yeah...like give the ideals and then let people go from there but from what I see now in Australia it's not...you talk about politics and that and you're PC fascists or you're trying to ram your beliefs down people's throats when you, all you're trying to do is talk about something other than unity and I see unity is conformity, that's what I see unity, unity is everybody talking about the same things, agreeing...you can't disagree about anything all have to, like the same
bands, have the same beliefs and...
Weng : Isn't punk rock about conflict in the sense of...
Greg : Yeah, in the sense of healthy debate, yeah and to be like question everything and question the answers as well, I mean, I'm guilty of like sometimes just, you know, just going oh whatever, and not looking to call people up on their shits, sometimes I just like lately, I just can't be fucked! You know.
Weng : Couldn't be bothered.
Greg : I couldn't waste my time, and now I'm realizing that now that is lot of people I don't want waste my time with and that, because my time is precious I rather spend it with my friends and look at doing things that are more meaningful to me and that, and I don't see a lot of meaning coming out of punk and hardcore at the moment for me and that, sad...it is something that has been part of my life for a long time now, for about twelve years so and to see it changed how it has is being pretty sad...but...
Weng : Ahmad, you have anything to say, to ask, anything? Adik, you want to ask anything?
Greg : I don't want to put anybody off like for me I might be a little bit jaded at this moment in time and I'm getting back my energies, I'm revitalizing...
Weng : recharging?
Greg : recharging myself, yeah but I think there's the potential for good DIY scene, for the worldwide DIY scene is excellent. There is great potential but it cannot become secular, it cannot just, exist and subsist within itself, it has to look outward to do outside things, so that it can show the greater community that there is good things coming out of this thing, you know and it doesn't have to be done with an expectation of praise, you know...
Weng : reward?
Greg : Yeah, yeah to do it for the sake of doing it just, and I think that, yeah DIY can go such a long way now and it's just a matter, the kids realizing that the whole punk and hardcore is meant to be apart from the mainstream, you know so...
Weng : A part of?
Greg : Not a part of, apart, you know, separate, not to try, and look at all the structures of the mainstream and pull yourself away from them, and to do it, by doing it on your own terms and your own grounds without having to compromise constantly in the name of making money or the name of getting fame or and things like religion being brought into hardcore, that's just bullshit, you know, because you don't get anything more mainstream than religion, you know and it's just not supposed to be there, you know...
Weng : I personally think that religion is personal.
Greg : Religion is a very personal thing. Like for me, personally, I have no belief in a God but I'm a very spiritual person in my belief with nature, that's my spirituality, but that's a personal thing but mainstream religion coming into hardcore is like Michael Jackson coming into hardcore you know, it's just no different you know...next thing you know, you have like the government, and government-sponsored hardcore bands, you know *(laughters)* ~~~ religious hardcore bands, imagine having government ones as well, church and state, they are very separate from what we are part of that need to change.
Weng : Some sectors over here, have been like accusing of ASAS of being selfish because they don't sell their records publicly or on a larger scale... ***(at this point the tape ran out) Kyoe came and bought a C-90 tape.***
Greg : All right I think we're going again. You can ask some questions too.
Kyoe, Weng and Ahmad were talking in Malay among themselves.
Kyoe : Alamak. Apa lagi nak tanya nanti tanya soalan yang sama je.
Ahmad : Sambung dari tadilah, slow-slowlah...
Weng : OK, we continue, we ran out of tape so Kyoe came and bought a brand new one, it's a 90 minutes thing, Greg can't get away this time... *(Laughs)* **...just kidding. I want to**

continue where we got off just now...what's Spiral like dealing with labels from overseas with bands, how do you work it out like you



have some kind of royalty with your Spiral releases, with the distros, how do you work it out?

Greg : Bands that we put out? Or like the records that we put out ourselves or the stuff we distribute? **Weng : Both**

Greg : For distribution we usually either we trade or we buy cash up front or we have consignment terms. So ~~~~ return. So we write, now we got a good reputation, we can, we do have terms with a lot of different distributors, and mailorders, and different labels, so, yeah, so that way, we can, we send them money in US dollars, like after certain amount of time we pay them, now we don't pay up front, we don't want to pay up front for anything, we want, I'll have on terms, or we want to trade it, ideally what we are trying to get to now is so that it is purely gonna be trades, and as far as royalties go with bands, we pay for the recording and then we give the bands 15% of the pressings.

Weng : Fifteen?

Greg : Yeah. **Weng : of the mainly material?**

Greg : Yeah, so like if we do a thousand copies, we give a hundred and fifty copies of the records and pay for the recording, as well, so, then, that's I got, I always, I really wasn't sure what to do about royalties and things like that but just different labels I spoke to like Sound Pollution and that, is 10 to 15 percent is what they usually give to the bands and pay for the recording, depending on how much the recording was and things like that so, but we make sure that the bands...is you know, that is pretty equal, that they're not going to lose out on anything at all, and that yeah, so lots of bands just like to have their release out and get things so we can put more money back into the record label, so the record label, assuming that we press it and then we put the money straight back into pressing the next release. So that we can have releases.

Weng : Let's say at the end, at the end of the day, let's say, if you sell substantial amount of records, certain bands, will the bands get some money out of it like if there's money in there?

Greg : If this, if this..., we'll give them extra records if they need them, ahh which we usually give to them on a, like at cost price but usually they'll get their royalties being the 150 copies so we usually do 50 copies, 50 to a hundred copies for promo, and 150 copies to the band and the rest were used to make up for difference like to get the cost back but yeah we really make a whole lot of money out of what we do...but see that's the thing is that, Spiral has been a huge consumption thing for me in time that I haven't had the chance to look into the label more than what I wanted to like the label is something that I love doing but because I'm always doing mails and always doing these other things, I haven't had the chance to really concentrate more like looking, like my paperwork on the label is just crap, it's like I just have not kept very good record of it, and that's all due to just being completely overloaded, with just so much work, so the idea now is to get it down so I can concen~~~ con~~~... **Weng : concentrate**

Greg : That's the word! You teach me English.

Weng : I've been to Australia! *(Laughs)* Greg : Yeah, that's it...

Greg : So I can concentrate on the record label. So that's the aim now, is to get Spiral down to about 500 titles by the end of the year, and then down to maybe 200 from there.

Weng : So that's all you want, put out the distro, just the distro, in the catalog...

Greg : Yeah, yeah, just get it down to a very small distro list then, if, if we run out of stock of things to have them constantly coming and going, so if it comes in we don't have to re-order it, if it goes, it goes, people have to get it and...

Weng : You're saying that , something of that nature like Spiral becomes too big, beginning out of control...

Greg : Yeah, yeah, it has, it has, because we grew too quickly, too fast and then, at one stage there, was...myself, Annette ahh Rena and Matt, like the four of us just pumping on Spiral, like you know, we just pumping out and updates so quickly and really intensely, it was, lot of work going into it and then when Matt and Rena left ahh it was, yeah it was a shock, like not a shock that they left, we knew they're leaving but...you know

losers who complain about the prices at the shops are just shooting themselves in the foot with their own weakness. If they really care about money (or the amount of money spent), then why didn't they order it straight from Dischord? And for the first timer who never heard of Dischord or the bands they bought, they will not escape from the fine print inside the CDs which says "this recording can be obtained for USD 10 from blah, blah, blah.." They don't have the excuse to go to the normal shops and buy Dischord's stuff there again, except to pay more for convenience, and the price of convenience is quite high these days.

In relation to the practice in our country, I think the best way to go about it is to have your products distributed by both DIY distros and normal distributors. The area covered by distros such as ASAS, DEP and such is mainly in and around the scene. People in the scene will find it relatively easy to obtain the products but what about those who don't go to gigs or read zines or order stuff through the mail? Are they automatically excluded here?

Yeah, they probably full of apathy and ignorance but lets not condemn them, alienate or kick them away from realising their potential in contributing to the scene or enjoying the fruits of the underground. These people usually get their stuff from the normal music stores, but since tapes by DEP, Enslaved Chaos, The Bollocks etc are not in the stores, they will forever stay ignorant of the value and the lessons of these great recordings.

Furthermore, the expression, messages or statements made by these bands will only be confined to the scene's surroundings. Instead of getting these great recordings heard and probably influence or inspire more people, these products get stuck in the punk rock ghetto. In the end, the bands are just preaching to the converted. And I don't think that we have the right to keep all this good stuff to ourselves and not giving it enough exposure or chance for the people out there to obtain it. That's not being very fair, is it?

With that in mind, we must make these DIY recordings or products widely available or at least widely known, BUT we must do it in such a way that doesn't compromise too much of the control we have over it. That's where the method used by Dischord Records and so many other respectable/reliable labels comes in.

Here's my two cents worth: Get a distribution deal with some of the normal distribution companies around here (the fairer the better, even though that's almost impossible). Try to get the best price for the finished products and yet still not that expensive for them to sell at a fair rate at the normal stores. When we get such a deal, these normal distribution companies will ensure that the recordings are available everywhere, right from Padang Besar to Brunei! And in each and every tape or CD, list out the addresses of non-profit distros

underground prices, this will point the way for them for their next purchases. So not only do we have the products in the stores, for those who demand or unknowingly pay for "convenience", but we also have them distributed by DIY distros at real underground prices (which is fair and more in line with our ethics).

In the end, we get the best of both worlds - one giving more chance for new, un-underground, un-knowing people to discover, be inspired or influenced by the releases (these people just may be excited or inspired enough to start doing their own DIY work and contribute to the scene), and two, being able to keep the prices low and fair on our side (via the scene's DIY distros, direct mail-order etc.). With the recordings available in almost every store out there, incidents such as what happened to The Bollocks tapes will be minimised (unless your recording starts to sell 100,000 copies! Then the kings of gung-ho piracy will have your tapes selling at pasar malams!).

Sorry if I'm veering away from the question here but I just need to let it out because a lot of people just don't know how bad it is dealing with the satanic forces out there. Being TOTALLY DIY is great. That's the best, but there are certain areas that you just don't have the control. And since our DIY distro network is too limited or small to cover the whole country, we have to deal with people who are just out to make money. Nobody can ever be in total control when it involves dealing with other people, whether its the buyers or the distributors. So what we have to do is manage what we can and try to make it less painful in the areas where we can't. Shit, this makes me sounds like a control freak! I just hope you guys understand what I'm trying to convey here.

Before I go on to the next question, I must explicitly say to you that I love and respect what's being done by ASAS, DEP and the likes. Before them, the scene was left at the mercy of nothing but "businessmen" - right from distribution, recording deals to concerts. Those days we talked about independence and DIY but almost no one practiced it, or even believed/inspired/strong enough to have a go at it. Now, we don't have any excuse not to use ASAS, DEP's services. NO EXCUSE AT ALL. Now, we have an alternative to have our releases selling at the RIGHT price. Use it.

If you're in a band being distributed by the normal, unfair method; ask, beg or steal those recordings from your label and give them to these distros to distribute or sell them yourself, at the price which YOU think is fair.

4. I think I've covered most of the area in the answer above. As I implied there, major labels are businesses (this includes a lot of 'indie" labels too!), meaning they are only interested in profits, so most of the time bands signed to them are dictated according

adventurous and politically active, and those who kept on tolerating the unfairness, dishonesty, profiteering, watered-down creations and other evils of commerce and apathy.

My heart is always with the DIY section of punk but still I keep my listening pleasure and learning curve open as wide as ever - a good expression is a good expression, whether it's from the insides of the system or outside of it. That means I still listen to Chumbawamba even when the band is under EMI, or have fun watching Dead Man's Walking even when its the product of evil Hollywood. And this goes on with me till today.

Basically, anybody or any group of people who sincerely push boundaries, create challenging bodies of work with integrity and thought, is considered by me as "punk", especially when the expression positively reaffirms individual freedom and allows for the betterment of the world we live in. That's my conclusion. That's punk!

3. DIY is a method used to circumvent the evils and pitfalls of commerce. It gives producers of expression (bands, writer, artists etc.,) total control over his/her ideas or products. Through DIY he/she will be able to be creatively free with his/her ideas and also be able to control the way his/her creations are being distributed to the public.

This is in reaction to the normal (mostly unfair) business practice of dictating bands, artists or other creative people to dilute, tweak or tailor their products toward a certain standard (their standard) which will not only ensure their profitability but also make it appealing to the largest market possible. This practice forces the creations/expressions to be safe, unchallenging, conservative and trapped inside established lines. In short, your band is going to be more than boring, you're fucked!

One other thing is the unfairness of the usual recording deal. Normal business practice's main concern is making profit. And most of the time, a huge chunk of the profit made is taken out of the bands', artists' etc. share - meaning unfair division of the profit made. For an example, a band signed with VSP is usually given RM 1 for each cassettes sold. Lets say VSP sold the tape to the shops at RM 10 per cassette and the cost of producing one cassette is RM 3. That means, VSP made a clean profit of RM 6 out of the whole shebang! The company gets RM 6 and the band RM 1. Is that fair?

Let's look at this other example: If a band decides to record, produce and duplicate their products on its own (DIY), and give the distribution rights to VSP - meaning the band gives VSP finished product (tapes all sealed up and ready for sale) - VSP will usually give the band RM 5 per copy of ready-made cassette. VSP then sells it to the shops at of RM 5. The band then has to pay for the duplication, covers etc. - which cost, lets say RM 2 each - meaning the band made a profit of RM 3 per cassette.

This is way better than signing to VSP and getting RM 1. The band is able to control its creativity and gets a fairer deal for their toil, BUT the band still can't control the price at the shops. Usually shops sell the tape at around RM 13, making a profit of RM 3. This doesn't mean that the band is less DIY, they still did it all on their own, they stuck to their principles but they lose out on how much the product is going to be sold for at the end of the process.

The best way is to go at it TOTALLY DIY - right from the point of writing the songs to the other end of the line where a consumer is holding and enjoying your product. This is where I admire people like The Bollocks for selling their tapes at RM 3 by hand and RM 4 by mail or DEP who sells their tapes at low price such as RM 5. By working with DIY distros, they cut out on the involvement of middle-men, the culprits which make the products become expensive.

But, as we heard recently, this doesn't ensure how the product is going to be sold at the end of the line anyway. Some bastards wickedly pirated the Bollock's recording and sold it at RM 9 in the shops! Some "friends" bought a couple tapes of ACAB for RM 6 and sold it off for more at some shops too. These things happens, albeit in a smaller scale than that VSP/DIY band example.

When I talked to Ian MacKaye on the distribution of Dischord Records products, he said that he can only be fair and have total control when people order straight from the label or Dischord's network of DIY distros. Those who buy Dischord's products at the shops have to pay the shops' prices. "If you want convenience, you just pop into a store and buy it off the shelves at the shop's own price, but if you're really into it and want fair prices, just drop us a letter with cash in it and we'll send the product to you at our price, which is way cheaper," or words to that effect. What he's saying is that, you can try to be as DIY as you can but there are areas which you will never be able to control.

Seeing that reality, Dischord Records has its products available through a myriad of distributors, big and small, profit-oriented and non-profit. This makes its products available to a large strata of people. The distinction is that those who really care about punk or the bands will try to obtain the recordings straight from Dischord itself or its DIY distros, while those who just care for his/her "convenience" will have to pay for more at the shops. This way, Dischord Record ensures that their DIY products are available at a lot of places.

I agree with Dischord's way of doing things. That's, for me, the best way to deal with the

Weng : Some sort of a vacuum...kind of...
Greg : There was, yeah, because they were such hard workers, really dedicated and that, so Annette and I were there to, left to do the work of 4 people, and that became more and more strained on the two of us as well, like so it created ah far too much work and tension for us, to, to deal with, and that, and I think Spiral should have gone through this downscale a a long time ago, it, it shouldn't got to the level that it got to , so I've learned by my mistakes now, that is to, expanding too quickly because of being able to work and have the money, I was always getting new stock in but it was it, with the punk explosion, it took a lot of money out of our hands, and now we found that between 1997 and 1998, we sold 50% less of what we sold in those ~~~ 97 we sell a lot of records, 98 we sell 50% less.
Weng : half? Greg : Exactly, exactly half and that was because of government policies taking away welfare from a lot of younger people so there wasn't a lot of money in the scene. **Weng : You're saying under 20 don't get welfare?**
Greg : 15 to 20 year old, taken away from them, yes if they live with their parents and that, and they have to be homeless to get it so ahh there seems to be a lot of money in the chugga chugga hardcore scene...like everybody buys bomber jackets, Victory this and that so, but the DIY people seem not to have a very much money at all, that affects us a great deal, yeah...
Weng : From what I see, actually when you guys are doing this thing, distro, you don't really, you 're not doing it for the money, that's what I see but when you have un—, stocks not getting sold, that will hurt you guys a lot I think...
Greg : Yeah, yeah, we got a big shed full of records, we got thousands of records in that shed, and that, some of that I've had for...since we started, you know, we got records that have been sitting around for...4 or 5 years you know, and it's dead stock so now, we have we have to sell our singles at 2 dollars or 3 dollars just so we're losing money on it but just to get back...
Weng : Send it all over here!
Greg : Yeah, yeah maybe we should send it all over here. *(Laughters)*
It's all the crap we can't sell, no it's not so much the crap it's just that people aren't willing to buy stuff in Australia that are not American or English or, it's sung in a different language, whooh, that's a no-goer!
Weng : It might be the case of that, taken for granted, seems like people like can go to a shop at George St *(in Sydney)* **and get any stuff they want from all over the world, maybe like people over here, maybe who wants it, like appreciate it more, things that are hard to get exactly like before, before Tower Records we like, people like did the hard work, like order stuff from overseas and all that and but, now can get it easy then so it's like...people like lazier...**
Greg : Getting back to that whole not actually making an effort and going out and hunting it down which is how I've seen DIY and punk and hardcore to be in all that time that you got it.
Weng : Do you see that people from outside the scene, they want to check out the bands, check out the stuff, they should, they are the one who should go to us, not us going to them? How...
Greg : Yeah, yeah, people need to hunt it out for themselves and ~~~ you know, when I walked into my first hardcore show, it just blew my mind you know, I just went "Fucking hell!",you know "What is this?" I had no idea, and when I first got into punk and hardcore, I was just, you know, the typical Australian teenager who didn't know shit...
Weng : Didn't know what it was like?
Greg : Didn't know shit from clay that's the saying it goes...I didn't know anything you know, I didn't know politics, I didn't...it was all oblivious to me, through the music, through like MDC, you know, and Minor Threat and old Black Flag and through all the old hardcore bands and that, I started to find out things and then with the politicalized action of it, I started going to the English bands like Conflict and Crass these things you know. People don't read the lyrics, so much or maybe they read them or they didn't take any notice of them.
Weng : Ben Weasel from Screeching Weasel, he said it like, "Punk rock. You either get it or you don't." What do you think of that?
Greg : You either get it or you don't? Yeah, true, but I don't think he's got it! *Laughs.* He may have had it but he hasn't got it now...Yeah...yeah...yeah...I think, but you know...punk is...you can spray punk on now, you just spray it on...
Weng : Instant noodles? Greg : Instant noodles! Shhhh...shake the can and spray it on and you're punk you know that, and that. The belief system is not there but, it's still there, it means there is that, that still claim to be DIY but in essence they, they compromising and using mainstream structures to keep it alive so, just, you know, be honest, you

aren't DIY, you aren't, you know and that...
Weng : I have more respect if they like admit it like we are not part of the DIY scene. We're not part of the scene anymore, we're going against these ways...
Greg : Our intentions are these.
Weng : So I will have more respect for that, about their honesty.
Greg : Yeah, yeah yes. How we of the time now? Ahmad, what time do we need to leave? **Ahmad : Six.** Greg : Leave at six. **Weng : 10 more minutes.**
Greg : All right OK. Go on. Bye lalalala....
Weng : About, I mean, I read your catalog, the update in your catalog, you mentioned your sister label and brother label, like Penfold and Organic...
Greg : Yeah, OK Organic is run by Annette, ahh she's put out Yokel/Pisspoor and that...and...
Weng : Penfold?
Greg : Penfold is run by Josh who's now a new collective member, and he's, he put out a free fanzine called Penfold Press, which there will be a whole bunch being sent over here ahh and he's, he along with ahh Tom and Dave and Alex and Ali, are new people who are involved in Spiral and Penfold is his label, we just put out a split Spirit 7" which is an emo band, I don't like to give them that label, but people would call them an emo band but their the music's beautiful, I really like it, it's different from anything I've put out, was one of the best records I've put out... **Weng : Anything like Jawbreaker?**
Greg : No, no really, more like ahh Republic of Freedom Fighters like it's hard to put a... **Weng : tag?** Greg : Yeah and that, but Penfold and Spiral are putting out a coronation release, in the future which is this Newcastle band that sounds like Swallowing Shit ahh see I'm really distant from the Australian scene at the moment, it's not, not because I'm in Malaysia, because you know I feel alienated by a lot of it, there are a lot of good bands but...
Weng : You see the problem ah getting on the punk scene, is it a global thing? You have happening in Australia we have happening in Malaysia too? Greg : Yeah yeah, It's the New Yorkization, New Yorkerfication of the place. Everyone thinks they're from New York or at its...
Weng : Victoryzation?
Greg : Victory but also with this old school hardcore as well, like the Australian sort of saying which is cool in some way but it just, it's depolitical, it's the same songs same friends stab me in the back and...
Weng : Perhaps we need something fresh yeah?
Greg : Yeah something fresh, there needs to be a new fresh, that's why I see Spirit as 10 times hardcore than most of the hardcore bands out there but they play indie sort of emo, you know, real intricate emotional music with soft acoustic bits and...
Weng : Is it like when Chumbawamba first came out, Pictures of Starving Children...
Greg : Hmm, yeah. **Weng : Like they articulate the whole thing?**
Greg : Yeah so I mean. That Chumbawamba LP was one of the most hardcore LP, but because it doesn't fit into the definition of hardcore music, it wouldn't be saying as being hardcore because you know, but it is.
Weng : The spirit is hardcore like the ideal of DIY is so hardcore...
Greg : This Spirit on their 7" have a song called "I am the Locust" and that's saying "noise for the sake of noise" it's a walking contradiction you know, don't know have meaning, don't know mean more than, this just...you know and it's like music for the sake culture, it's meaningless, it's not, it doesn't have, it's just pointing at how the hardcore scene is now is just, so all the new kids are getting it aren't getting aren't finding out the things that I found out when I was getting into it, or people from a, few years back, it's, it's like hardcore is you know they can see it on the videos and the can...


Greg in his *Price Of Silence* heyday

interview subject: joe kidd • May '98

1. I'm 34 this year. Been inspired, driven and entertained by punk and its many permutations, its history, promise, and potential for around 21 years now. It's still the main fuel for most of the things which I do and I doubt that it will be replaced by anything else very soon.

Currently I'm playing guitar and sing for Carburetor Dung and The Shitworkers and some project bands which come and go according to situations. I'm also a part-time columnist in Sun newspaper, writing reviews and interviews for mainstream and non-mainstream music acts. That's where I get the money to pay my rent and other basic necessities.

On the side, I run a special page for the underground scene called Blasting Concept. It has been running for nearly four years now, right smack in the pages of Perfect Pitch pull-out, available every week in the Wednesday issue of Sun newspaper.

The weekly page features interviews, reviews, opinions and news on the local and sometimes international underground/DIY happenings. It is run along the lines of basic (but non-militant) DIY ethics; no adverts is allowed (except for the two incidents which the management had the upper hand), no mainstream bands or corporate entities are included (unless its for historical, musical or topical content), no releases, news or bands from record labels with questionable practices, and the area of coverage is wide, that is as long as I keep it all in perspective (meaning that I try to push the boundaries as far as it can go but as you may have already know, the powers that be are very vague and at the same time very brutal on that matter).

I have several projects on line. First is an independent movie soundtrack (Hishamuddin Rais' Dari Jemapoh Ke Manchesteé) with a couple of bands which contributed their time and talent for free, as we all have deep respect for Hisham, as a friend and someone who enjoys, encourage and lives in the "fringe" of normal society, and also for his work with the local student "uprising" in the early 70s.

The soundtrack will be out very soon under my new label Exhibit A. After that, hopefully, there will be more releases and bands. One of them will be Carburetor Dung's long-awaited second release (it'll probably be the last, depending on certain matters still vague at the moment). Besides that, I'll be putting out an artzine with a collective called The Republic Of Brickfields (the band with the same name is a part of it), which is actually planning on a lot of stuff including benefit concerts and recordings.

On the history of my involvement in the scene, I have been organising/promoting gigs since 1989 to 1994 (and a bit in 1996), edited a zine called Aedes (first issue in early 87) till 1994, played in several bands (the aforementioned C. Dung and also Deflowered, and many more unrecorded), recorded several bands for my old label AGE (some were released, some weren't) and also one other label I worked at as an A&R man (Sonic Asylum Records, releasing The Pilgrims', Infectious Maggots, Modar first albums and A circle Of Friends compilation) - which turned out to be a disastrous affair where the bands didn't get what was due - leaving me with emotional scars till now. I created a monster that ravaged the scene from 1993 till 1994. The ghost still hounds me.

2. Well, my definition of punk has always been changing in accordance to my maturity. When I was a 13-year old kid deeply enthralled by pictures of Johnny Rotten and The Ramones, punk was a crude, shocking and revolutionary fashion parade with raw, unschooled and deeply honest (highly exciting!) music in tow.

Later on I recognised the spirit of change, independence, creativity, and also the political side to it - initially through Sex Pistols, The Clash, The Adverts, Tom Robinson Band and many more first generation Brit-punk bands - distilled from the lyrics, the interviews, the artworks, the workings of its chaotic machinery and its very idea. To me, it started to represent itself as a tool of expression. It's like a loose movement of individuals taking back the power.

With that knowledge I moved a step further and started to venture out of the usual "punk" trappings and discovered other types of music, writers, art movements, political thoughts and more. The lessons I learnt from punk gave me an impetus to go forth and absorb knowledge, experience things and let myself grow with each step I took.

With the coming of late 70s, early 80s, I got into the whole anarcho-punk shebang, listening intently to what Crass, Conflict, Flux Of Pink Indians, Rudimentary Peni or The Mob said in their songs and revelling in the new ideas (musical or philosophical) from people like Gang Of Four, Wire, Jello Biafra, Yellow Magic Orchestra, Einsturzende Neubaten etc. I think this is the point where punk matured. It started to stand on its own feet instead of being just another product for consumers or just another form of music for entertainment, while moving forward with the (mostly unconventional) ideas further. It became this beautiful force for change. This was where punk turned itself back into the underground and working with more substantial set of ethics and values, bringing explicit honesty back into its myriad of expression.

Punk rock world also started to fragment into little cliques, but the biggest division was between the bands or people working independently (DIY), being musically



Weng : Do you think like it's probably because of the...widespread of like let's say Victory stuff, one day like came into the scene, all they see is Victory?

Greg : Yeah, yeah because that's all they're exposed to so they see, they don't see the other side of hardcore, the DIY side, because you know, the rest is commercialism, and I mean it's hard because it spreads as being as something different something new, but it's not it maybe musically or something like that and maybe more aggressive than Malay pop, you know, but it's still sold the same way, I mean really you buy Malay pop at Tower Records, you buy Victory records in Tower Records. *Laughs.* **Kyoe : same.**

Greg : Yeah, what's the difference? You know, I don't see any difference so...

Weng : Probably Victory bands play harder music than Malay pop so the music will only be the difference... Greg : Yeah, the music.

Weng : it will just reduced to music... Greg : Yeah, yeah where you know...

Weng : as, as as in entertainment?

Greg : Yeah, yeah, becomes merely entertainment and there's a really good, there's a band on Rhetoric called Façade Burns Black or Façade Burns Black. And they just put out a 7" and on that its got, its got a really good spill on DIY and hardcore and how it becomes a source of entertainment rather than a source for inspiration and enhancement and ideals, yeah so and to me that sort of stuff is really good. There is people questioning it, worldwide, I think we got to go through this period of commercialization and commodification in order for it to, it will go up and just like grunge, it will go down, it die...

Weng : Like the Phoenix? Greg : Yeah...like the Phoenix, yeah with the Phoenix will rise from the ashes, the DIY scene will, will I mean I hope is and I believe it, that it will come back and people will be inspired by that, because the same kids that are moshing it to and pointing their fingers now in two years time they'll be, they'll be pointing their fingers at a pen and, and an office you know with their wives waiting for them at home or something like that you know, they'll, it will be, they'll come and go just like grunge became a fashion and died. Punk is become a fashion and it will die again.

Weng : See like, we need to identify our enemy ~~~ to let people see clearly, more clearer...

Greg : Yeah, yeah we need to just like let people know that this is not, I mean if you want it to be punk and hardcore then you, you have that label, but we would say that this is DIY, this is the reason why we're doing it, if you don't like it then go fuck yourself or go and do it yourself you know, if you don't like the way that we're doing things, that's the whole thing, empower yourself you know, I don't like your fanzine, I don't like the way you're writing your fanzine, OK good, write your own, you know, say what you want to say, you know, it's, it's yeah...I feel that in the past I've, some music that I've carried but no more, I just see now that it's, it's changed so much that I'm, I'm not willing to, to compromise anymore.

Weng : That you want to draw a line somewhere?

Greg : Yeah, yeah and like all those labels we did carried like Lookout and Victory and all these labels Fat...all these labels that we had who, who were quickly stabs in the back if it meant getting money from somewhere else. And you, you come to realize what they're there for, they is merely units, units, sell more units, you know, so, we'll get rid of all these labels and keep the sincere labels and that. So label aside, I see myself gonna probably be carrying a little bit more emo stuff because I like about the crazy sort of stuff, but like Ebullition and like ah ah Sean Scalen's label out of...with Shotmaker and things like that on it, and like basically Spiral is going to carry the things we like now, that's too much we've been catering to, to many other people, we've been just providing music for people that's just doing the DIY thing rather than going, hang on, let's get rid of this stuff and purely carry it because we love it now and that's, that's what I have to get back to now is that I have allowed Spiral to go too far.

Weng : So people like use you as a vehicle to con—, to consume more?

Greg : Hmm yes so now we sell it off by 80% so...it's not closing down, it's not the death of Spiral but as we know it, it is.

Weng : Scaling down. Greg : Scaling down, downsizing, all those economic rationale's terms — to get the A in maths to put a ~~~ **Weng : downshifting**

Greg : Downshifting, yeah downshifting yeah shifting gears and just going you know, it's, it's much more power when you're in 1st, than you're on fourth if you're going uphill, and as the saying goes, if the path is easy, then you're going down, if it's hard, you know you're going up, so you know **Weng : so ironic...**

Greg : Yeah, yeah **Weng : in life too** Greg : I had that, well that came to me in regards to lots of

thing I've been going through lately and it's, a really close friend of mine said that to me about life and that stay true with me now...and I'm sick of going down! **Weng : Ha Ha Ha Ha Ha**
Greg : Now it's time to rise above! Yeah the cliches of life come true through and that and yeah you know a lot of the posi-core punks...
Weng : It remains so true eh? The cliche, so that's why it became a cliche because it's so true.
Greg : Yeah, I know. It's crazy isn't it? It is. But I, I hope that like from what I see from the Malaysian scene, from, I didn't really see much of it when I was here last time bit like to see the fanzines and like to see you know, Hickey On Your Brain, Callus Collective and ASAS all starting up, and doing the DIY things, doing that ethics, it, it can only get better, it really can cause it just seem that you've got dedicated, friendly people who are in it, working with each other without hierarchy, without having a class of trying to be the scene god or be the number one and yeah it seems like it's gonna grow you know, really yeah I really see a good future for it and that and just build on it and just let people know that this is, this is the way that we can do things outside of the structure, that's what DIY is all about, it's removing itself from the structures of the mainstream and the system, and trying to create your own without that. I mean, you can't, none of us can escape the system.
Weng : Still we will be a part of it
Greg : We are still part of it... **Weng : We just limit our participation like taking control in a way...** Greg : Yeah, yeah, couldn't put it better myself, that's exactly it, yeah. **Weng : Kyoe, you have anything to add...**
Kyoe : Something different. Do you follow any political ideologies or dogmas that sort of thing that you hold for a long time...
Greg : If anything I would say would be anarchistic ideals, yeah, when I first...back in about 89, I was a member of a socialist youth group, so I was into socialism, and Marxist-communism and but I found that to be too much constrained within hierarchy and authority like there was still a power structure, so...it's funny, because this youth group I was in was called Resistance, and I wanted to, I said to them music is a perfect means of promoting revolutionary ideas so let's set up a mail order. This is, actually this comes back to me now...
Weng : Before Spiral Greg : This is before Spiral. Why don't we bring some hardcore music into the bookshop, to, if you want to get younger people involved and they went nah nah nah so that's why I did it myself. And I got kicked out for being too, having too sort of anarchist ideals and that it's more, I guess, yeah taking back control of your own life, and having so I'm not really that adapt at theory, like I haven't read a lot of anarchist theory at all, I find that just everyday living, putting my beliefs into action is how I see it so..I see ahh that is all part of living process you know, I'm always going to learn new things all the time and with anarchism just rejecting the notion of church and state and authority and people having ownership over other people, is one of the, the things that holds true to me, and, and to be able to limit my, my participation within the constraint of capitalist society, trying you know, only exist on a smallest possible level and that so...and is that the basis behind Callus as well, is it seen as having anarchist ideals, ideology or is it just a whole different ideas?
Kyoe : Whole different ideas. The difference...maybe dogmas and ~~~ not just follow one ideology...
Greg : And always question! That's what I see. Is it not enough in my life I've not question enough? I feel that I've not...question, question all the answers that come so that in your mind, you're, you're reassured to yourself that yes, I'm on the right path, I'm, I'm going the right way. And, and constantly cause people say, ah people change, people move on but there's a difference between moving on and changing and selling out your beliefs. It's a big difference between that so it's keeping, keeping how, how you feel inside with strength and, and recognizing that you can change your ideals and you can change your beliefs on, on things but if you go back on things that you've said that are very you know the whole, if I would have start selling my records at Tower Records, not caring who I gave my records to, then that not, yeah...and for me like I know it's not, for me living in the first world, *(Laughs)* yeah right.
Weng : Although it's down under Greg : Yeah down under, living down under, I can, veganism is a very important part in my lifestyle, because Australia has been fucked over, the country, by the milk and dairy industries so for me I reject those industries as part of my lifestyle so very different from here in Malaysia, but that's, that's one ideology that you know if I was to, to start eating meat again, I mean if I was in the jungle and I have nothing to eat and I have to hunt for food, of course, of course, but I live in Australia you know, I've got, I've got food cooperatives, I've got everything there for me. That would be selling out to me, you know. We may compromise our things, our beliefs but there's such a different ~~~
Weng : Apply common sense rules all right...
Greg : Yeah, yeah common sense rules, yeah yeah...And Bad Boy Bubby is the best film ever made in Australia !
Weng : I agree. Words. I agree.
Greg : And I encourage everybody to go and see it if you have want a good attack on Australian culture and Australian society, you see Bad Boy Bubby. Yeah.

We thanked Greg for his time and wished him luck on his future undertakings and his future ventures and adventures as well. A couple of us sent him off at the Railway Station. Greg left for India taking along his brass flute...

Note : Text written 'as it is' in the conversation.



WAR NOW! We the punk rock community demand that the United States launch a war immediately! All the grisly war photos from the last several major wars have already been used on at least two punk record covers. We demand a really bloody war with lots of photographers present to catch the action as it comes down. Bombs away! **Felix Von Havoc, MRR column, September 98.**

Reviews

BLACK ARMY JACKET/ CORRUPTED (FRIGIDITY)
Slow motion in action. NY extreme HC chimps burst out 3 traxs of 'Celtic Frost' style influenced HC while Jap's corrupted delivered a full-on sludge complete with Spanish lyrics. Strange but true.

BURNED UP BLED DRY. 'KILL THE BODY KILL THE SOUL' 7" (SENSUAL UNDERGROUND MINISTRIES)
Brutal HC with growing vocals as in the same league with the mighty HIS HERO IS GONE! Fucken 11 socio-political lyrics that surely makes you think. Great debut 7" from an intelligent band. They have another 7" out on Slap a Ham-Seek it out

BURNING WITCH. 'TOWERS' LP (SLAP A HAM)
Super slow mind-numbing sludgy doom from this 4 piece. Four songs and it crushes you for nearly 40 minutes. Total doom and misery; they have another older release called 'Crippled Lucifer'-Another masterpiece on a snail pace. If you're into GRIEF, EYEHATEGOD, IRON MONKEY etc...this vinyl is for you.

BRUTAL TRUTH/SPAZZ. (BOVINE/RHETORIC)
NY grind extremist unleashed 3 traxs including a cover song from DIE KRUEZEN, superb blast beats galore...While WEST BAY sons of disaster pays tribute to skateboarding and worship the mighty KIEN 'DONGER' LIEU. Blazing extreme bands from this lil' platter. Mine on clear vinyl.

BLLLEEEAAAUUURRRGGGHHH. A MUSIC WAR 7" COMP. (SLAP A HAM)
Fucken hell. A superb collections of extreme bands doing short fast core...Imagine 73 bands and 84 songs crammed into this lil' bomb. Total aural enjoyment and in it for the true compilation word. I love this 7" and powerviolence HC; it's on purple vinyl too. Yay!

CODE 13. 'A PART OF AMERICA DIED TODAY' 7" EP (HAVOC)
Furious blasting Hardcore with honest intentions. More powerful than their last two releases. 13 (as usual) tracks with vicious political lyrics and for our local skaters, check out 'Mondo Aggro' lyrics...or are there any real skaters out there who are really into underground HC? One of the best HC band in the world right now.-Seek it out ya' fool

DEATHCHARGE.'A LOOK AT THEIR SORROW' 7" (DISTRUCTION)
Ex-MASSKONTROL vocalist new band still based in Portland...Pounding three tracks of D.beat terror complete with Haiku style fucked up lyrics. Total Discharge worship but let the Japs do it cause it's more brutal.

CHARLES BRONSON. 'YOUTH ATTACK' 12" (LENGUA ARMADA)
This legendary band's only LP that bursts out 20 fast as hell political yet funny HARDCORE tracks. Screeching vocals, popping drums and killer riffs with song titles like "lets start another war so I can sing about stopping it' how can you go wrong? Full on raging release and it's now out of print. Oh well, I own one and it's on a first pressing. Yay!

DROPDEAD 12" LP (ARMAGEDDON)
The new full length from Rhode Island's master of brutal extreme hardcore. This 12" packs 18 headripping tracks on 45rpm. You can guess how fast the songs are and the lyrics as always top notch and political. The lp start from the end first on side A; quite crazed pressing and mine on purple vinyl. Heard that this gem is no longer available so try your luck to find a copy. You'll be glad to discover the awesome rage of DROPDEAD.