MOSH

APRIL 2010 | 10 years issue | RM5ppd



AK47

Bad Omen

LORSA

Broken Needle

Sally Faerie

Never Found

Good Luck

#13

Thanks
for your
support

I think I listened to Good Luck's 'Into Lake Griffy' almost everyday these days. They didn't reply the interview on time for this issue. Enjoy this childhood photo instead...



DISCLAIMER.

Contributors' works are individual thoughts and do not represent the people behind this zine or issue as a whole. Send your feedbacks to Mosh zine email or home address and we'll notify to the specific contributors.

I write non-fictional stories and ramblings. Most of the time it's about the people around me, they're about my friends. Sometimes it may be harsh but I don't mean to hurt peoples' feelings or gain enemies. It's just what non-fiction writers do, write base on experience. It's just for sharing purpose. Don't be afraid of hanging out with me just because you think I would write everything bad about you.

The cut and paste chaotic layout for this issue is done to give the feel and remembrance of how we did the zine 10 years ago in 1999. It's just that 10 years ago, it was actually done manually. It's also a tribute to punk art, zine art, anti-establishment attitude and 90's hardcore punk, indie and underground scene.

No copyright. The materials in this zine are free to be used by anyone in any means or forms. Just give appropriate credit whenever you think you should. And yeah, not for profit making.

To those laughing at everything I do, it's surely fun to shit and put it under someone else's pillow. yeah, laugh at me. Laugh all you want. We'll see who laugh the loudest at the finishing line..

MOSH THIRTEEN

front cover is a drawing of mine from 11-12 years ago.

back cover is a letter from Kopeh who replied when i ordered Chaos PS zine issue 3 back in 1998. Arwah Syukree the editor was away at that time studying in USM Penang.

contributors for this issue:

ben, rizal, muhsin, nawa, shah AL.

get your copy from:
Ricecooker Shop in Kuala Lumpur.
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or from me:

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trades are always welcomed!

no deadline for next issue, just send your stuffs...

this issue is dedicated to zine geeks and makers of the world, rohock crew, KT royal skaters, mosh crew, A//Mince infoshop kids, KT kids, zines that inspired me to start and keep on writing, everyone who contributed to the zine in anyway, thanks for the support. THANX!!!



THIS ISSUE

Someone said to me that 13 is a bad luck/stupid number. There's this term called 'Triskaidekaphobia' which means fear/phobia of number 13, it's a superstition and related to Friday the 13th.

Anyway, this time around it's a lucky number for me. It's the number for Mosh zine's 10 years issue. The date of release was planned to be in December, but look at the calendar now.

I got engaged last December. It's quite unexpected and a surprise to us. we got 5 days to prepare everything. It went well with my parents came and some family members. Not all family members were there since it's last minute planning. it was a simple ceremony. Hope we'll stay together and happy forever. Oh ya, the second editor of this zine's earlier issues, PangSpek or Samir also got engaged just a week before that! what a coincidence.

Kopi O Suam

MOVING

I've been staying there since five years back. For five years, I went through 40-60 minutes journey to go to my classes and another 40-60 minutes to go back home on motorcycle or bus and sometimes by car. Three and a half years as a student, and one year and a half as a staff. It's very tiring and normally I'll sleep when I got home. A friend said the hard and long journey spent to go for classes/study will ensure you success. Whether I was a successful student or not, I'm thankful.

Now I stay at two houses. It's quite a hassle, but I must be thankful at least I have roofs above my head. Some people out there got nowhere to go, some got chased away from their homeland, from their houses by authorities and others.

I'm still only using my old address though. If you received your order a bit late, you know the reason. Nowadays my post-office days are Tuesdays and Saturdays.

SERIOUS SHIT

It's funny when my friend asked me about this other punk rocker guy. "How's that Hamid guy like? Do he and his friends joke around like we do too?" He thought that the guy is serious as fuck 24 hours a day just because his band sings about serious issues and care about ethics so much. Is there really any punk guy that's serious all the time? If there is, it's a pity. Cause too much seriousness in your head might bring too much tense and lead to miserable life.

It's a relief to have released the compilation project 'Senandung Pawer-Kord' after about a year in the making. It's a compilation of punk bands covering 80's Malaysian pop songs. The first time i was told about this plan, I thought it doesn't sound so punk. But after a while, I thought to myself punk is not supposed to be serious all the time. Punk rock should be a fun thing! This compilation is hoped to prove that we're not a bunch of 24-hours serious punk rockers.

I used to think like that too, I wanted to use the word 'funzine' but I thought, hey punk is not about fun. It's about the misery around us, the world problems, the chaotic political crisis bla bla. There's no space for fun, for humor, for laughter and smileys. We have so many burdens on our shoulders, the world is coming to an end soonish.

GREATEST GRATITUDE

It's unbelievable to think that it's been 10 years. I take this opportunity to thank everyone who helped me along the way. Those who wrote letters, trade zines, review the zine, sent contributions, etc.

Samir -We were best friends in secondary school, right from the start until the end. We were considered twins to some. We went to the same tuition classes, sneaked in jamming studio before classes to see people jamming and dreaming to form our own band, which we actually did right after secondary school. We explored punk rock and alternative rock music, skate and sneaked out from home every weekend nights together on our bicycles. Go downhill skating, and did all sorts of things with our friend Kalik. He was good in English. When I started the zine, he became the second editor. He wrote about stuffs including his crush at that time. He wrote in earlier issues and also issue 7. He played drums for Jellybelly and 50 K Promises.

Shah -Shah and I were close since 1998 after we got to know each other at the skate park. We went to our first gig of our life together in Kuantan. Later I wrote about the gig and paste the photos in Mosh issue 0. He was always at the Sudeen cyber cafe and good in computer stuffs. He ended up written some stuffs in issue ¾, did half of the layout for issue 6 and almost the entire layout for issue 7. Issue 7 cover design was also made into limited-quantity t-shirts made by Jang Manteras. He gave a lot of useful advices for Mosh during that era and spent hours at a cyber cafe in KL to finish issue 7's layout while I wrote the content in Kuala Terengganu. He was also the bassist for Jellybelly.

Syed -Syed was a new guy at school in 1998 and instantly became one of us. He's a very talented musician (later played for Aftermath, Grace Division and Love As Arson. He drew the cover art of issue 1 on one of my rock magazine. I tore it and used it as the cover. One of his friends in Kemaman also sent me his drawing that he threw away and I put it in issue ¾'s centre page. He drew more artworks when we were hanging out that appeared in issue 6. He also sent a letter to Mosh when he furthered studies at Sungkai that appeared in one of the issues.

Rizie -Rizie was in a poppunk band from my hometown, Clumsy Ruby. Later he was renting the room downstairs at Nervhous House. He volunteered to do the layout when I wanna make issue 9. So, he did everything except the cover design. We later formed a band together that is still active, Dum Dum Tak.



SPEAKING OF SPEKONG

Samir and I always talked about this female photographer for Sandwich Skatezine at school. She was also a photographer for Revolution Skate Magazine earlier issues. She used the nick name Spekong. During my forth semester, Spekong was my photography lecturer. After the first photography class ended, I went to the front and asked, "Miss, are you Spekong?"

It was really her. Unfortunately I changed course the week after that.

Fazly Sandwich also studied at the same University. I asked and he said it's funny to think how Spekong became her lecturer because she used to work for him.

MORE ANNOYING WHINING

At the airport while sending Nudist Island back home, Aji said to me "It's all because of passion, right?" Yeah, I can't agree more.

It's tiring organizing gigs, you have to promote them photocopying the flyers and go around putting them at the music store, skateshops, boutiques, distros, etc. Having to prepare everything and waiting for the gig. In the end, still losing an amount of money.

I admit I'm getting old. But I don't wanna be old and boring.

When we were growing up, we always thought that it'll be so cool and nice to be a grown-up. Having own money, we thought we could buy everything in the world, own a big car, live in a big house, and all those fantasy.

Of course I grew up and learn different kinda thing in the punk rock school. Have no trust and hating credit cards, fast imported cars, sport brands, minimizing fast food and capitalist café outlets and other crap products of the capitalist industries, I consider myself lucky.

But adulthood life is hell. Work and the politics, money are always on our minds, and 1001 commitments to handle and settle. But yeah, we have to just live day by day with full of patience and for sure it'll be okay, and life will get better and better when we can handle it, and belief good days will come our way if we have the patience.

I GREW UP AT A FISHING VILLAGE

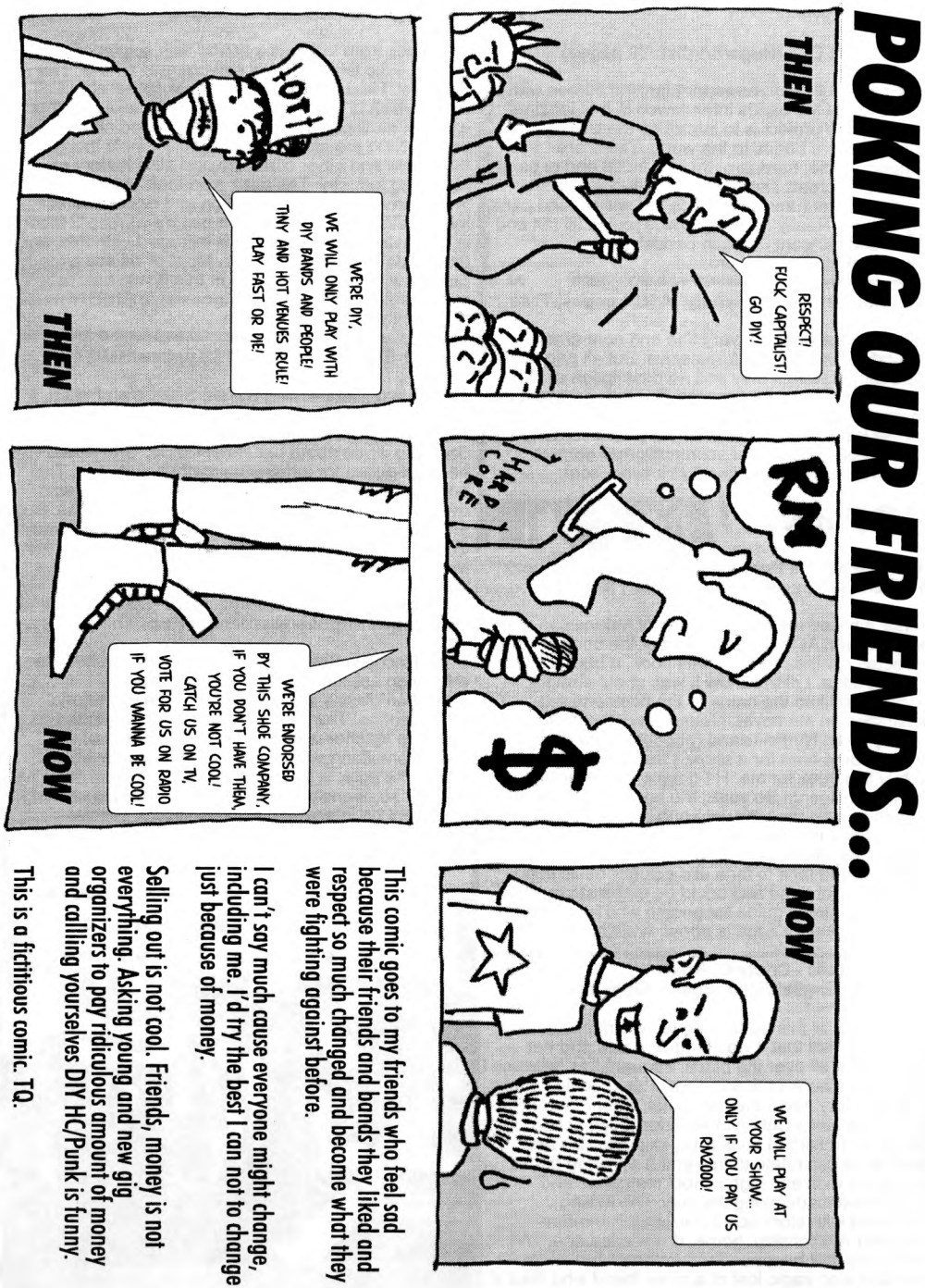
I just came back from my hometown. Went back and stayed at my mother's house for four days. The first two days, I did nothing just surfing the net, TV and extra snoring. The third day I had the chance to meet some friends while having the normal 'ngeteh' session. That afternoon, there were Shabri, Awang, Izhan, Ida, Yoe and Pok Jue. I also met Stone of Stone Lemon and Jibam of Killing Steward.

That night, I went 'ngeteh' till 2 a.m. with Core Rock Moon Records' Aniq and Kudin. We had a long chat, mostly about the happenings, our hometown scenes and scene stuffs updates. Whenever I balik kampong, I'll always have stuffs to sell in my car-mostly CDs and zines and Izhan, Shabri and Yoe are among my regular customers. So, I'd bring the stuffs in a bag to them or they'll come to the car to browse and buy.

Another regular customer is Rizal of Lemon Soda Records. So, I decided to go visit him on the third day. I gave free calendars to all of them and also to two outlets; one is Mamood's used clothes shop and the other one is at the jam studio; AMP. I wanted to put some of the new releases at Mamood's and AMP. But it made me think twice since at Mamood's, they haven't sell any copies of the CDs I put since the first time I put there. So, I just put some copies of the CDs at AMP studio. I don't know whether anyone will buy them but I put anyway since that's how I got into the punk rock scene; through buying fanzines and demos at a jamming studio. Maybe history will repeat itself...

It came to my sense that it's important to show our identity even if we're self-proclaiming ourselves as punks. So, yeah punk from the east coast of Malaysia of course have our own identity that need to be shown. I liked how one band from the south of Malaysia named antara2darjat that uses the tagline 'Punk Kelapa Sawit' -because they came from, and they work at the palm estate. They're being true to themselves, honest and so punk rock. I used to see Ari of Domestik Doktrin wore a costume like asians go to rice field when they played in KL. I hope you guys get the picture. It makes no sense I think if a malaysian band dress as baseball or ice hockey players. It just seems like identity crisis baseball and ice hockey are not Malaysian thing at all, if you get what I mean...

POKING OUR FRIENDS...



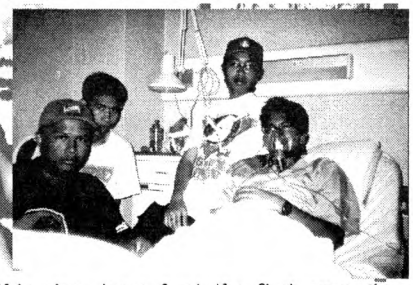
This comic goes to my friends who feel sad because their friends and bands they liked and respect so much changed and become what they were fighting against before.

I can't say much cause everyone might change, including me. I'd try the best I can not to change just because of money.

Selling out is not cool. Friends, money is not everything. Asking young and new gig organizers to pay ridiculous amount of money and calling yourselves DIY HC/Punk is funny.

This is a fictitious comic. TQ.

AND THEY SAID MANY THINGS WILL CHANGE IN TEN YEARS...



I started selling stuffs at gigs since 1999. Started selling this zine, issue 1 at the first ever gig in Kuala Terengganu. I remember the first time I went to a gig in KL, just after I finished school. It was with Shah and the gig was at Ampang. Samir and Kalik were also with us in KL staying at my sister's house in Cheras. But we were so broke, we had no money even to eat. I really wanted to go to the gig and asked some money from my sister. She gave us RM10 for the train fair.

As the gig starts, I realized the RM10 was nowhere to be found. We panicked. We saw some familiar faces and tried to borrow money. But all we received are excuses. Then an idea struck to my mind. I got a zine and a cassette tape with me at that time. It was a zine and a band from my hometown. It was mine but I had to try and sell them at one of the booths. At the end of the gig, it was sold so I got RM10; RM5 for the cassette tape and RM5 for the zine.

As far as I remembered, I always have stuffs to sell at gigs. The stuffs amount grew, and sometimes a lot, sometimes just one or two items. It's either me selling them or I just asked other kids who sell stuffs to help.

I also always had a camera with me since the first gig I went to. I always wanna snap the photos. I liked interviewing bands that I have photos of. At that time, there's no such thing as myspace, etc. I stopped bringing camera to gigs last year because there will always be a lot of kids with all sorts of cameras at gigs nowadays. Furthermore, if you want a photo of any band, you can always find them especially on myspace.

Recently my friends started to make fun of my activity -selling stuffs at gigs. I know they're just playing around with me and jealous but it's so uncool I decided to brag about them..

First incident: a friend asked me to lend him RM200. I pity him and lent him. We went to a gig for a while to meet our friends. It was meant to be 'just for a while'. But I took the chance to sell some stuff there. He annoyingly laughed at me and said "You still have time to sell stuffs!" It really hurts inside thinking that I just lent him that much money and I sell stuffs to regain some money for myself but the dude laughed at me.

Second incident: My band played a gig and I was also selling stuffs at the gig. After the gig, we went for dinner. Nearby there was a booth selling pirated DVDs and VCDs and a friend said to me to sell stuffs there too.

Third incident, they laughedso hard at me cause I was trying to sell stuffs when there are only 5 people around. All incidents are not funny at all. All are insults that shouldn't happen. Furthermore both people have been active in hardcore punk for so long yet have no sensitivity at all towards the DIY HC/punk distro/labels.

I remember one drawing in Khabir's Apoqohell newsletter long time ago. It was a drawing of a person with both hands showing middle finger. It stated that it's the solution if people laughed at you when you're selling stuffs at gig.

Ex-student

I saw one of my ex-student at the Efek Rumah Kaca show last weekend. After my band's set I thought of saying hi to her. She went outside at the table for a drink. Suddenly I realized everyone at the table she sat was looking at me. It came to my mind maybe she told her friends I am her lecturer before. Or probably all of them go to the same university.

I decided to cancel my initial plan...

write and improve in upcoming issues.
yused_60s@yahoo.com

Umea Punk City (Huge/English/80 pages)

This huge, full color, newsprint fanzine comes with a comp. CD of the bands interviewed in this fanzine. Basically the project is to introduce the Umea punk/hardcore bands to the world. There are poppunk, indie, hardcore, thrash, metal and oi band in here, it's great! There are also interviews with fanzine maker (umezine, Twice the speed) and punk gig venues. Really inspiring, the layout is all cut and paste and different for each bands!
umeapunkcity@gmail.com

Well Balanced and Friendly (A5/24 pages)/Free

This is an art zine with very fine and neat drawing. The artworks are quite impressive. But all pages are filled with drawings only and no description at all. And the cover art looks messy, doesn't represent the content that well. What issue is this one isn't stated but the issue four comes in an A3 poster format, printed both sides. Total.scumm@gmail.com or http://wellbalancedandfriendly.blogspot.com

BOOKS

Hidup Sehat ala Punk Hardcore -Sukron 'Obozz' Abdilah (158 pages/Indonesia/Dar! Mizan)

Faisal emailed me some images of Indonesian punk book covers. At first glance, one of the book covers attracted me the most. It's this book, a book about straight edge. I didn't know it was about straight edge, I just liked the name of the book and the illustration on the cover. I found ways to purchase it. Luckily when Nudist Island (poppunk from Bandung) wanna come here for a show, I asked their frontman to buy this book for me. He gave it to me for free, thank you Ugeng! So yeah, the book writer has the same age with me, and was published in 2006. The book uses a lot of metaphor to explain the terms and arguments. The writing style is like the editor is talking to you face to face. It's actually basic thing about straight edge and could be elaborate more. But it's a suitable guide for people who have zero clue what straight edge is about. www.mizan.com

Indestructible –Cristy C. Road (50 pages/English/Microcosm Publishing)

First edition of this graphic novel was published in 2006, she said that it was long time ago and her words were all over the place. I bought this because I like Cristy's punk rock artworks. This graphic novel tells the story about the rebellious, dilemma and adventures as a Cuban in American high school. Being introduced to punk rock, skipping classes, . Most of us can relate to this and it will bring back your punk rock and high school memories and friends you made along the way. The writing continues with story about her penpal, mother-daughter relationship, home, drugs experimenting, rape story that happened to her friend, feminism, love and also tragic lost of a close friend who died of long cancer. I like! www.microcosmpublishing.com

Indie Label -by Idhar Rez (218 pages/Indonesia/Dar! Mizan)

This book from Indonesia opens with explanation of what is indie label, what is sell-out and who is 'The Big Five'. He uses a lot of metaphor to tell about all these which is fun. Quotes from Ian Mackaye, other experts, movies and others are scattered all over the pages. Next are stories behind indie labels in Indonesia and other countries and also history of recording industry. The book also teaches how to run your own indie label, production and distribution of indie bands. The collection on history of record label is interesting! A sampler CD is included with this, and the bands' bio ends this book. Most of us are already familiar with the suffs written in this book, but it's good for someone new in Indonesian indie/DIY music scene. http://www.mizan.com

Memoir Shamsiah Fakeh (142 pages/BM/SIRD)

This memoir was written by late Shamsiah Fakeh, a heroine who fought for the country's independence with guns in the jungle as one of the communists. She also wrote about her life in China. She risked her life fighting for independence her own way. This book is easy to be read and not taking a lot of time even though you're an F student in History class. Buy and read this, recommended to those who believed the school's history text book and Bukit Kepong movie. www.gerakbudaya.com

On Subbing: The First Four Years -Dave Roche (127 pages/English/Microcosm Publishing)

Dave Roche writes his everyday life as a substitute education assistant mostly assisting special education class's students that need extra tutorial and attention. The introduction to how he landed as a subtitute teacher is quite interesting. Some of the days, something worth writing about happened but half of the book is just his plain days. It's just like reading someone's journal about day-to-day working life. Might be interesting if you're also a special education teacher or wanna know how the job's like. www.microcosmpublishing.com



TAPES

Heroes in a Half Shell tape (Green Peace/Kandar Mosh/Revulsion)

Wah, the only tape review for the issue! If you read my earlier issues I stated that I liked JalanxSehala. They're back with a split tape with Indonesian counterparts, Death Of President. My favorite track 'Kau Memang Dah Sah Sial'. D.O.P is faster with no space to breath. I think there are hundreds of bands playing same style from Indonesia. I like thrash core but sometimes most of them kinda sound the same to my ears, so thrash core with something different to offer is always welcome..Green Peace Distro C/O Firdaus Muhammad, 232 Felda Kratong 3, 26900 Bandar Tun RAzak, Pahang, Malaysia or xkucarkacirx@yahoo.com.my

ZINES

a.sid:pH0 isu 0 (weird size/BM/40 pages)/RM5

Can I say this is a socio-politic plus literature zine? There are writings from a number of people including Efek Rumah Kaca's Cholil, poems, reviews of books, independent movie, zines and music. There are reports of events (dialogs and literature events). There are interviews with Dum Dum Tak and a writer from Indonesia, Seno Gumira. Something new and fresh for the local hc/punk kids maybe! It reminds me a bit of Siasah magazine.
oxygenmedia22@gmail.com

Cometbus #52: The Spirit of St. Louis (A5/English/68 pages)/USD3

This is another issue which Aaron doesn't use his signature hand writing for the texts. It's all about a punk community known as The Rats that shares a house. They came from broken families and the house is a place they feel they belong to. Aaron shares the in sight of it since the writing planned by his friends didn't come to see the light. He shares all the incidents, accidents, conflicts and frustrations circling them and how the community fell apart and left with only 3 person in the end, staying at a garage.

Conscious issue three (A5/English/40 pages)/RM3ppd

This is the most recommended personal writing zine from local scene that came out recently. This issue mostly features Ben's depressing life story. They're touching. But this is not emo, this is the harsh life reality. One of the stories is about being attacked by the men in blue and been locked-up on one New Year's Eve for no reason at all. Sadly, this is the last issue been made at Setapak as Ben's moving to a new house. The sad story behind why he had to move is also in this issue. This issue of Conscious is my favorite local personal writing zine after Donna's Common People came out a decade ago.
sacredletters@gmail.com

Entry Point: A compilation of zinester firsts (A5/English/20 pages)/Free

This is an omnibus of zine makers and readers first experience getting to know about fanzine and also how they first started doing fanzines or activities related to fanzine. Each of the pages look differently designed, maybe they're done by the contributor themselves. No address stated, I got this from Shaded Out Press where Muhsin is one of the contributors.

Hitam Putih Funzine #1 (A5/BM/40 pages)/RM3ppd

Don't judge this zine by the ugly handwriting that was used 50% throughout the zine, but the writing style. This zine is so hilarious I laughed like mad alone flipping through the pages. One of the potential humour style zine editor, I'm looking forward for his next issues and hope he maintain the writing style and I don't need Ujang comics for my toilet sessions anymore. I should just skip the detail about the contents, but I have to mention that this guy did this zine when he was 17 years old.
xratnarox@yahoo.com or Farid bin Ahmad Saleh, MPB 15 Jln Nyiur Chabang, Depan Qiraati Al-Hidayah, 16300 Bachok, Kelantan, Malaysia.

Semenanjung Register Vol. 1 (A4/BM/20 pages)/RM4ppd

It's the debut for this collective fanzine. The writing by Mat Yie about MNC is a must read. Check out writing by Rahimin Idris and Always Last interview too. The column by Fazri should be read by all fanzine makers and also magazine writers too, I had enough zine with sms or chatting writing style-you know all the ridiculous short forms. I just don't get the point of the frog story and I think the some of the reviews could be written more in depth.
pokcikkadir@yahoo.com

Social Prison #1 (A5//English/20 pages)/Free

A new zine by Shaiful who used to do Zerox zine. Here he writes about what he has been up to since his previous zine ended in 2004. The ramblings go on and on, he poured almost everything in his thoughts, conflicts, activities and dislikes. There's a journal for Batam trip where he followed Blinded Humanity playing as show there and hang –out with the punks there at the squat. There are a lot of photos too. Hopefully he'll have money to keep on producing this zine. Shaiful, Bedok Central Post Office, PO Box 530, Singapore 914605 Singapore or prohibitedprojects@gmail.com

Turbulent Succulent Funzine #1 (A5/BM/44 pages)

A new zine based in Melaka, I got this from the co-editor, thank you. The editor writes about trendy and the importance of research to be in hc/punk scene. There's an article about hazardous of smoking that might be a university assignment. Interviews are with Last Strive, Channel X, Breakin' Chains and also Besthoven. There are also reviews of zines and books. Hope the editor continues to

TERENGGANU SCENE HERITAGE!

FLYERS FROM 1999! EXCLUSIVE! EXPLOSIVE!

CLOCKWISE FROM TOP:

1) KEEP THE SPIRIT ALIVE

SOME SAID THAT WE WERE THE THIRD GENERATION OF UNDERGOUND MUSIC MOVEMENT HERE, IT WAS A GATHERING TO DISCUSS ABOUT THE ACTIVITIES WE'LL DO FOR THE UNDERGROUND MUSIC SCENE AT THAT TIME FANZINES, RELEASES, ETC. AROUND 8-10 PEOPLE SHOWED UP I THINK...

2) ROHOCK DOG PATUT GIG

THE FIRST EVER OFFICIAL GIG IN TERENGGANU! I THINK I REMEMBERED FAZRI ASKED ME WHAT BAND I SUGGEST THEY INVITE TO PLAY AND I SAID ENSLAVED CHAOS. GREAT SHOW...I JUST REMEMBERED ACTUALLY A MONTH BEFORE THAT, THERE WAS A JAM SESSION IN KERTEH WHICH ACTUALLY ALSO A GIG LAH...THE TITLE OF THE GIG TRANSLATES AS 'IT'S SO HARD' YEAH IT WAS SO HARD FOR THEM TO MAKE THE GIG A REALITY. I SOLD MOSH SECOND ISSUE AT THIS GIG.

3) DOG ROHOCK MANE DOH GIG

A GIG AT A HOTEL, THE COPS CAME AFTER THE HOTEL OWNER CALLED THEM. THERE WERE A LOT OF PUNKS IN THE HOTEL, WHO WOULDNT FREAK OUT? HAHA. THE LAST BAND,THE ROTTEN PLAYED A QUICK SET AND ONE BAND COULDN'T PLAY DUE TO THE AUTHORITIY ORDERS. THE GIG TITLE MEANS, 'IT'S NOT THAT HARD ANYMORE'...

THESE FLYERS ARE ARTIFACTS AND IMPORTANT. I'M GLAD THEY'RE STILL IN MY COLLECTION.

KEEP THE SPIRIT ALIVE
(Terengganu U/G Gathering)

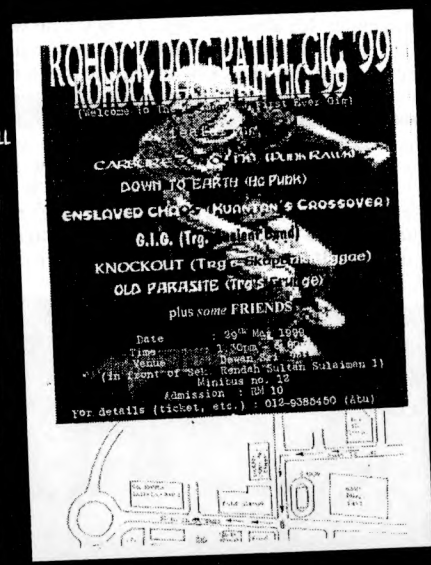
Greeting to all U/Gers.!!
A gathering will be held on 27th March 1999 (Saturday) by 3.00pm. The venue is Taman Shahbandar, Tanjung, Kuala Terengganu.

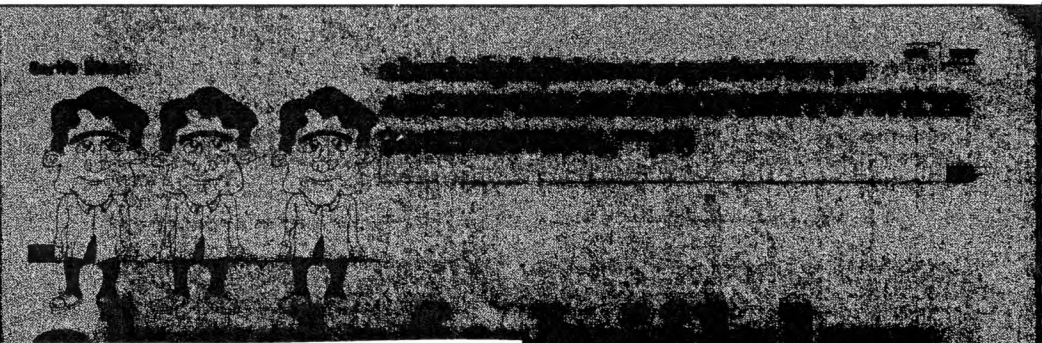
AGENDA:
- Suaikenal
- Discuss about upcoming activities
- Others

- Bring along your stuffs to be trade or sale.

Well, we need your co-operation to make this event happen. And please be punctual. Hope this will get your interest. See you there...







CAN A FANZINE CHANGE YOUR LIFE?

By Ben Conscious
sacredletters@gmail.com

Can a fanzine change your life? Can it change your perceptions, views and understandings? Can these photocopied papers consist of words and pictures are capable enough to actually make you say "hey, that zine changed me a lot". How strong can the power of writing be? Can it influence its reader? Can it actually change anything?

Zines supposed to be educating because it is a medium of expression and it is unlimited. Zine editors should be aware that those things that they wrote and shared can actually change something - from their personal stories to their personal views. Bear in your mind that we have the power of leading the readers to our world, our lifestyle, our dream and our experience. Personal stories must be shared because it can create a sense of belonging, education, and a broader window for the readers to us.

Zines should be more like a literature before sleep. The time when you're on your bed and instead of counting sheep, you can spend your time reading good stories from zines. It is like the very same idea of our parents to read a story book for us before we sleep but this time you're reading those stories yourself. I love reading zines before I sleep. I divided my time into two - reading the zines and starts imagine and picture these stories to make it interesting.

We should start documenting our life because it is precious. Writing zines is the way! We can share a lot of things to our readers and it is fun! There was a time when this particular zine changed my views about transgender. It's about a story of a boy who was dumped by his own family for wanting to be a transgender. He documented his life on his zine telling readers about how the society and his family discriminated his choice of living. He met a few friends that accepted him and started living a new life as a girl.

These stories would open some minds to avoid more discrimination. We as zinesters can change this. We are more than capable to do it so. We can write more heart-felt stories to the readers to make them realize that things should be changed for now on. It is essential in order to create a society based on lovers and friends. I hope that there are more personal zines in Malaysia because everyone should write zine. It is amazing to be sharing things that you always wanted to tell your closest friends but never have the guts to spill it out. It is important because after we die, the only thing that stays are our writings, spirit, memory and photographs.



'Tanpamu Kawan'I just wished the cover design is using images that represents Asian/3rd world country punks. MC is from Jakarta, Indonesia. My picks from them are 'Topeng Demokrasi Kita' and 'Lawan Kapitalisma'. http://myspace.com/nothingfree09 , http://myspace.com/molotovcocktailjakarta

Overdose 'Die With Me' CDR (self-released)

Rocking and wild hardcore punk from Nanjing, China that just finished South East Asian tour a few weeks back. They also have a ska punk number, 'Nevin's House'. Oh the drummer also plays in another great act, Fang Xui Ziang Fa. They sing about everyday fucked-up life and anger. They also did a cover of a song played by Nirvana before. Their live set is really energetic especially the vocalist, great. I enjoy the track 'Loser In The City' and 'Nevin's House' the most. Stoneville records released a split tape of some of these songs with Always Last that toured with them around Malaysia and Singapore. http://www.myspace.com/overdosenj

Pull The Trigger 'Aku Seorang Pahlawan' CDR(self-released)/RM8 by hand

The words used by PTT for their tracks title make me think they're really inspired by the Balinese punk rockers Superman Is Dead. Yeap, they do sound a little like Superman Is Dead. This is punk rock from Sungei Petani, Kedah with five tracks sang in their native mother tongue. It's said that the frontman bought a keyboard just to put the 'bagpipe' sound in the final track 'Dunia Hari Ini', which is the best track on this release. http://myspace.com/pullthetrigger07

Pusher 'Our Beloved City of The Dead' (Knot)/RM15

A band which needs no introduction from Shah Alam is back with kick ass punk rock tunes. I like 'Radio On Fire', 'Bring Em Back' and the cover from ART 'Stop The Madness' with their own lyrics and style. The intro and outro are quite different, noisy sound samplings stuffs. As usual, the tunes by Pusher have bits of skapunk and dub influences and this time around, also a bit of folk-punkish. Such a good album to close 2009. knot_records@yahoo.com or thericecookershop.com/knot

Take One For The Team 'Mosh Hard With A Vengeance' CD

The artwork on the front cover of the CD reminds me of Aaron Cometbus' drawings with the heavy usage of lines except that this one looks more cartoonish. As I popped in the CD into the player, the first thing that comes to mind is the legendary SPAZZ. The vocals sounds very much like SPAZZ except that musically; it has no funny sound samples, sudden and unexpected breakdowns. This is straight forward in your face thrash and I would call it power violence. Expect funny and ridiculous song titles such as "Iced Tea in Your Face" and "Revenge is a Dish Best Served with Sandwich" and emo-bashing lyrics from this Ottawa, Canada trio. Definitely for those who loves short, fast and loud music. 20 tracks in 11:24 minutes! I like!

(TAKE ONE FOR THE TEAM | 1675 Hunters Run Dr., Ottawa On K1C 6Z6 CANADA | 613-834-1383 | www.takeonethrash.com | take14theteam@hotmail.com)
(SIR PUNKLY RECORDS | www.sirpunklyrecords.com | sirpunkly@rogers.com)
Review by Shah Always Last

The Antennas/Take One For The Team 'Banana' Split CD

THE ANTENNAS plays a lo-fi pop-punk and with sleazy vocals. Musically they kinda remind me of old Green Day (because of the vocals) but with a harder edge and of course, a little bit faster. The only thing I'm not fond of is that KEEPSAKE-ish emo screaming. You can hear that in the second song intro. That's a turn off. My favourite track would be "Mom & Pop Punk", which they incorporate a lilttle bit of ska and a cool rocking guitar solo. Next comes TAKE ONE FOR THE TEAM. I was surprised that in this split they sounded totally different. Instead of thrash/power violence, they played a snotty but melodic brand of punk rock.
(TAKE ONE FOR THE TEAM | 1675 Hunters Run Dr., Ottawa On K1C 6Z6 CANADA | 613-834-1383 | www.takeonethrash.com | take14theteam@hotmail.com)
(SIR PUNKLY RECORDS | www.sirpunklyrecords.com | sirpunkly@rogers.com)
Review by Shah Always Last

The Noname 'Sick And Tired' CDR (Corerockmoon)/RM6 by mail

This China band is gonna play KL this coming April along with Sham 69. They're okay, sing along straight-up punk rock with quite weak lyrics and grammar. Some songs have influences from Rancid and one sounded a bit like Social Distortion. I like the packaging made by Corerockmoon. It's packed like it'll be displayed at the mall. nonamepunks@hotmail.com, corerockmoon@gmail.com

The Pips 'Tug of War' CD (Knot)/RM15

I like the artwork on this release. The Pips is a band that sometimes play acoustic sets but been playing full set more after the release of this CD. This is folk punk with heavy political message injection. Three songs are about womyn empowerment. Crowd favourite, Ashes In The Wind which is about the late Altantuya and Change are also featured in here. I absolutely dig this. knot_records@yahoo.com

V/A Stay Together vol. 4 CD (Colonist)

It's hard to find a varied style compilation these days in the local scene. This compilation from Indonesia compiles stuffs from melodic punk to hardcore, thrash, grind core and metal. I really like the song by Shoot On Sight, melodic to the bones punk tune. One band from Malaysia participated, Terlarang. Good variety, good release! Deden, Kav PTB Block A2 No. 18/2, Kalideres 11820 Jakarta Barat, Indonesia or colonist_records@yahoo.com

GOODIES FOR YOUR HARD-EARNED PENNIES

Don't take reviews too seriously, they're just one person's point of view...

CDs

AK47 's/t' CD (Reason)

Intense-fast-political hardcore punk from Canada! I like the tracks 'New Orleans', 'Death in a Free Land' and 'You'd Better Watch Your Fucking Mouth'. Check out the lyrics! Comes in simple yet nice digipack packaging. Tony Goluza, 706 Yates St. PO Box 8829, Victoria BC V&W-1L0 Canada or www.akfortyseven.net

Antara 2 Darjat 'Sawit Punk Demo '09' CDR (self-released)

Melodic down-tempo street punk from the palm estate from southern of Malaysia. A2D sings about the spirit of punks who live and work at the palm estate, war and discrimination towards the poor people. Some of the songs also sound like melodic oi anthem. My favorite is the final track, 'Revolusi'. Acyd, No. 160, Jalan Siantn, Felda Sungai Sibol, 81400 Bandar Tenggara, Johor or www.myspace.com/twoclass

Born In June 'Our Second Home' CD (Kampret)

Jakarta melodic and quite dark poppunk that I enjoyed so much lately. I thought of interviewing them for this issue, but in the end it didn't happened. Vocals sounded like No Doubt era Gwen Stefani. 12 jumpy sing along songs in here. http://yspace.com/borninjuneindonesia

Asking For It 'Happy Birthday Hitler' CDR (self-released)

This Tasmanian band really reminds me of Defiance, Ohio. They even have a trumpeter and violinist. 11 folk punk songs about living your dreams, do what you really want in life, hating cops. In the insert, the front man writes about all the members that helped him on this recording. This is fun, laid back and relaxing. Enjoying life to the max and hoping all friends stays the same. 4 Cato Avenue, West Hobart, TAS 7000, Australia.

Meor Yusof Aziddin 'Dari Rakyat Untuk Rakyat' CD (CRG)

Political charge bluesy, folk-ish tunes with some reggae thrown in too. This is the first ever CD I bought from Meor, He's backed by a full band on some of the songs on this CD. He's singing words/lyrics by friends in this album including Black, Pyan Habib, Hishamuddin Rais and Rahmat Haron among others. My favorite track is 'Rakyat Bersatu', lyrics by Isham. No contact address stated.

Johnny Comes Lately 's/t' CD (self-released)/RM10

Another ska punk band with 3 words name after Plague Of Happiness, Priceless Stupid Box, Full Pledge Munkees, Stick No Bill, etc. I wonder if they intended to have these 3 words name or it's just a coincidence. Back to this release, it's a five tracker skapunk. I wanna minimize referring a band to other bands, but for reader's clue sake, they do sound like Catch 22 and Goldfinger at times. The line-ups are complete with trombonist, trumpeter and saxophonist. Good job! http://myspace.com/johnnygoska

Keladak 'Rongak' CDR (self-released)/RM5 by hand

I've known the guitarist of this band a while ago, he did an art/poem zine called Sampah Karat. I saw this band played yesterday. They did a cover of Iwan Fals' 'Bento'. The first track 'Oh Mama' rocks!! It's a song about freedom, fighting oppression and cruelty. The vocalist' voice is powerful something like Ramli Sarip.Track two sounds like it's a ballad made in

Lukestar 'Lake Toba' CD (Rocks My Ass)

I bought this CD from Arwith, after one round of spinning I took my phone and texted him and say he should invite this band to play in Malaysia. Very enjoyable music sometimes reminds me of Mew. The cover art kinda irritates me, it's ugly and horrible but I glad I bought it despite that. Utarid tapes released the tape version of this release. Will keep on spinning this everyday baby! www.lukestar.com or www.rocksmyassrecords.com

My Short Term Memory 's/t' CDR (self-released)/RM10

This is actually an indie pop band that I accidently founded. Well I had two friends studying in the same university. Both of them are searching for band members to form a band and don't know each other. I gave one of them the other contact number. A few months later they started to play show and recorded together. The songs are quite enjoyable, radio friendly indie pop –the songs stick to my mind. No contact address stated, search for them on facebook and myspace.

Never Found/Molotov Cocktail 'Solidarity Split' CDR (Core Rock Moon)

NF is enjoyable melodic punk band from Kerteh, Terengganu. Average sound quality like a demo but it's their first try. Great songs but I think the first track is quite week compared to the rest of the songs. Sings about friendship, war, corrupt politicians, lying mass media, etc. My favorite tracks are 'Penipu' and

muhsin aziz writes...

It was a lazy Sunday afternoon. The weather was windy and cooling. It wasn't going to rain. The sun was still up but it was cloudy thus making the weather less humid. Nice weather for a short afternoon nap. Nevertheless, I was not at home having my afternoon nap. I was queuing up at the post office. There were many people even on a Sunday afternoon. The queue was long and uninviting but I still had to get in line to reach one of the counters. I had to because I was sending off some zines to Japan that someone ordered. Once I reached the counter, they weighed my package and told me the shipping cost. It was slightly more than what I had calculated so I had to chip in more money for the shipping. Once everything was over, I logged on into my computer that night and emailed the person to inform him that I have sent the package off. If all goes well the package will arrive safely to Japan. Another mail order settled.

These are some of the experiences I had running a diy zine distro. As some of you might have already known, a distro is basically distribution in short. A distro can sell many things which typically can consist of band records, CDs, tapes, t-shirts, zines, stickers, patches and many more items. If you go to gigs or shows, you can find distros tabling their items for sale at the entrance or by the sides. There are probably hundreds of distros that exist today. With the existence of so many distros, it's pretty hard to keep up with which distros are still operating and which have closed down. It's even harder to find out which are the reliable and trustworthy ones. Many distros come and go. This happens due to so many possible reasons, some of which may include having other commitments, getting too broke or simply worn out and getting tired of it. Whatever the reason is, I guess it's something understandable because most of us have our own regular lives to live besides running our distro. Some of us have a family, full-time job, school and many other commitments.

So why do people run a distro in the first place? If I were to ask myself that question, I have to say that it is something that I really enjoy doing. I do my distro stuffs during my free time and on days when I am not working. I have made $0 profits since day one and have lost quite a reasonable amount of money to it. Despite all that, I still keep my zine distro going because I find that it is something that I love doing. It makes me feel alive and I find it a pleasure to be able to make zines more accessible to more people. What matters more to me are the experiences that I had making and meeting many new friends that I would probably never knew they existed if I had not run a zine distro. It's these little rewarding feelings and experiences that motivate me to keep my zine distro going.

Have you ever have any thoughts or ideas about running a distro? If you do, I really would like to share some of the things that I learned. It's nothing much but maybe it might help you in one way or another. Okay so, the first most important thing that you need to consider if you really want to do this is the willingness to commit. Running a distro can be taxing and at times tiring and demanding. At times, you might get frustrated when it's taking up too much time. Therefore, before you decide to start your own distro, it's good to ask yourself questions like whether are you willing to spend your leisure time at the post office in long queues to send packages and mails? Are you willing to check your p.o box and emails on a regular basis and reply promptly to emails and mailorders? Are you willing to spend time and money updating your distro and adding more items into your catalogue?

If your answers were yes, then the next thing you got to do is to set your mindset right. I always remind myself that there is a huge difference between running a distro and running a business. A business exists to make profits off the items or services they sell while a distro exists to make certain 'hard to get' items more accessible to more people. On a more personal note, I like to see the concept of running a distro similar to doing community service. You are doing a favor to distribute a band's record, merchandise or someone's zine to more people. Having this mindset keeps you focused on why your distro existed in the first place. If your mindset is to make some money, then running a distro is probably not for you.

Once your mindset is tuned, the next thing that you got to do is to get organized. If you're just starting off and you're operating your distro off from your bedroom, maybe it would be great for you to empty a small cupboard in your room and dedicate it to putting all your distro related stuffs in it. In this way, you won't get your personal stuff messed up with your distro stuff. On most occasions, you might want to start off small and slowly expand your catalogue of items that you distribute, so a small cupboard would be good enough for you to place your cds, zines or any other items. It would also be great for you to keep a small notebook too so that you can keep track of your items and also take down mailorders as they come. Setting up your cupboard with a small catalogue of items and a notebook to keep track of everything sounds pretty easy.

Once that is done, the challenging part comes in, which is to stay organized! Why I feel that this is important is because a mailorder can get lost in between your messy table or cupboard and it's pretty scary to forget an order and only to realize that a few months later. Imagine how the dude on the other end would feel. He probably saved some cash, concealed it nicely in a letter and sent it off to you and waits anxiously for his order to arrive in his mailbox. Weeks turned to months and yet nothing in his mailbox. He would probably think that you have ripped his money off. It makes your distro less reliable and makes him doubt your distro the next time he wants to order stuffs from you again. Based on my personal experience, I try to settle mail orders within the week I receive it or if not earlier. Nobody likes to wait for months for their order to arrive into their mailbox.

So you see, a lot of work goes into running a distro. I have only talked about the general things. I could go on deeper because there's still a lot to be shared about running a distro. Even for me, I still have many things to learn. If you have some tips, advice or some stories to share, do get in touch. Maybe we can share the things we learn. There are no specific rules or requirements to run a distro. Every single distro operates with their own system and methods. At the end of the day, do not get into it if you think you can't commit the time and energy. Do not get into it if you have some intentions of making some money out of it because you won't and you will not enjoy it. Do keep in mind to take mail orders seriously and try to mail them off as quickly as possible. Try not to be so calculative money wise because it's going to drive you insane. Just keep in mind that you are, in one way or another going to lose some money on some occasions.

Instead, do enjoy running your distro because it is something that you love doing. Do enjoy the wonderful experiences that you are going to have and the new friends that you are going to make! Do enjoy running your distro because you are doing a favor for the bands and zine writers. Be proud of yourself because instead of just sitting down complaining about how everything around you sucks, you are at least contributing something no matter how small it is. Distros are fun! ;)

muhsin@sh4dedoutpress.com



pentomin preparation in KL



struck a nerve in JB



the factory house we stayed at but the weather was very hot. Reff (from Ribut) also joined us. We straight away went for photography session and ate after that. The menu is quite special, instead of the normal Nasi Minyak and plain rice they also have Asam Laksa! The villagers cook and prepare the food, canopy and stuffs when nowadays most of us use catering and wedding package service.

We went to the National Park later that day. We had to cross Pahang river by boat that costs RM1. We walked about 1 km and reached a river spot to swim. The river was quite deep and some parts are really deep and quite dangerous. Later we were told that a lot of people drowned while swimming there.

We got to know of this species called Cicada or Riang-riang. It's quite strange for us and most of us haven't seen this noisy flying insect before. It's a species which will come once a year and Man told us it was their time now. Some of us were really scared of this creature. We again watched the stars and talked about them. Ajai happened to know a lot about them.

That night we went for karaoke at Jerantut town. One of the songs we sang together was Seribu Impian by Casey. Tim said he can't sleep the whole night because of the noisy sound made by the Cicadas, but the rest of us slept with no problem.

15th February 2010

We woke up early the next day because the gig has to be started and ended early. The venue have to be closed at 7 pm. The gig was a success, many showed up. Thanks to Nama, Man, family and friends who were willing to be our host this time.

Hopefully I'll make it for the rest of the tour.

RIZAL

It's been so long since I write any columns or articles for my zine or anyone's else zines and when the editor (Nizang) asked me to write a piece for MOSH, I was rather puzzled. Not that I was not keen on doing it but I wasn t' very sure what to write. I guess being out of the scene for so long - working a full-time 9-to-5 job - undermined my passion and interest in the so-called'scene'. But then, it's a good thing nonetheless for me to get myself 'active' again.

Anyhow, as a way of introduction to myself I suppose I should fill you in a bit more. I'm a music lover, and the stuffs that I listen to are mostly 'alternative' and independent artists/bands. I used to be a record (CD) collector geek, and I would buy any releases, local or foreign, major or indie, if they were good, music-wise. And ever since I started working 4 years ago, I was totally 'lost' and the only way for me to keep track with the local underground scene is through a few acquaintances that are still active in the scene and the editor (Nizang) is one of them. So whenever he's in town, he would pay me a visit and he would bring some CDs along with him, and I would buy those that I liked and so forth. He always told me that CDs sales were slowing down massively and people weren't that excited like they used to. I seriously can imagine how hard for him to even sell a hundred copies in a year, let alone a thousand copies. I faced the same problems and I've had a talk with a couple of local record label owners and they too were affected by the problems. I've been thinking a lot about the subject lately and I wonder how the conventional DIY record labels are doing these days to keep going and sustain their businesses (if any) and I wonder how much time does the CD (Audio Compact Disc) have till it becomes totally obsolete. With the music scene, both mainstream and underground, seemingly on the downslide with things like the internet which is inevitably hurting the music scene bit by bit and the emergence of myspace, Blogs, YouTube, P2P networking and file-sharing utilities like rapidshare and megaupload, I seriously think local record labels and bands should consider or come up with a new strategy because things are definitely becoming tougher and the competition is incredibly fierce.

Do the local bands/labels need to release their music the conventional way (CD Format) anymore in the age of music downloads? Is there any market or necessity for them to do so? I know most underground bands here in Malaysia don't really see themselves as 'career' artists thus they don't rely much on CD sales and all that, but to some extent I think they should continue on pressing their music on this format because there are still certain qualities that mp3s and online music are lacking off. For me personally, it's a great pleasure to turn over the pages of a booklet, see the artworks, the photos, lyrics, information and listen to the music at the same time. I mean it does have different feels, doesn't it? I know it's a risky move these days for local bands and labels, especially those with tight budgets, to consider this format because losing money is inevitable should your music fail to attract listeners or reach the masses, and furthermore it's not even worth it when you can't even recoup your CD costs. The CD production cost here in Malaysia is probably lower than those in many other countries, but still it can punch a big hole in most bands/labels pockets and resources. Some bands that I interviewed didn't really care about this, and they only did it for the sake of having an album out and I can understand that and after all the money was from their own pockets.

I never thought piracy would ever become a most 'popular' culture among the independent music lovers, but then how wrong was I about that.

For bands and musicians who do not make a living through selling music and only interested in getting their music out in the open, I think they would be better off online. MySpace for example, is definitely a good thing for bands and musicians especially those up and coming acts to showcase their music to a greater listeners, and to some extent, it can help in some ways, but possibly hurt in others. The biggest advantage is it will be easier for people all around the globe, thus more people have access to the tunes, whether for free or otherwise and potentially to the ideas. The bottom line, they can save money and they don't have to worry whether or not they'll be able to sell their music. If they're business-wise, they can even sell their music online and for most parts it is convenience and hassle-free for both bands and the listeners/consumers but as good as it may sound, I doubt that the bands would benefit much from it when things like rapidshare, mediafire, Limewire, Morpheus or any other P2P mediums are readily available and accessible on the internet; they will definitely hinder sales.

Years ago, when Napster became headlines in the music industry worldwide I didn't really give a damn because I didn't really foresee them as a 'threat' to the independent music scene and I never thought piracy would ever become a most 'popular' culture among the independent music lovers, but then how wrong was I about that. The other day, I found myself in the blogs section, searching for certain blogs but I stumbled upon a music blog. There were loads of foreign bands albums up for download for free (via file-sharing utilities); most of the albums come with complete tracks and some with CD artworks too. Well, it wasn't too much a surprise coz I've seen and downloaded some major American bands before but it comes as a shock to me when I saw a lot of our local DIY releases were featured there too. So I suppose piracy or 'cetak rompak' is becoming a norm among the underground community too, and it's becoming too much for me to see all these local independent/DIY releases were put online by some irresponsible bastards, without the respected bands' consents of course. Didn't they know how much hard works, money, energy, thoughts and commitments have been wasted on that piece of plastic? Of course they don't give a shit. I mean when you have internet access, you can download or upload just about every album you want without having to pay a single cent, and of course you still have to pay for the internet. And who would not want that? It's out of control really and moreover it devalues people's works, creative outputs and arts and in this case the artist/bands' music. And only now do I realize how serious piracy affects the artists, bands, musicians and the music scene as a whole. There's no law or actions that can prevent such things from happening at the moment, at least here in Malaysia and I think things will remain unchanged in the near future.

Ok I think I've said enough and hopefully it gives the readers some things to ponder. In closing, I'd like to leave some info on what I do. For those who don't know me, I run SodaPress, a small publishing label based in Kuala Terengganu that put out zines like Fuzztival, Grrrl:Rebel and The Communion and I also run a small DIY label called Lemonsoda Records - which is inactive these days due to commitment problem - who in the past have had releases like Vixxen CD and the Amazon Planet Compilation series. And by the time you're reading this, I think my zine Fuzztival # 4 and The (First) Communion are already out, so anyone who are interested in getting their hands on my zines or LemonSoda Records' releases or simply wanted to know more on what I do, drop me a line at lemonsodarecords@yahoo.com. Ciao.

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area too. Some of us went to buy breakfast with Arep. The menu was nasi lemak and roti canai (as some of us are veggies). We watched movies at Arep's house and went to Buyeng's house for lunch. It's near to Arep's house –they're skate buddies. His mother cooked Nasi Dagang for us, really delicious and also made fruit pudding. We watched Hulk on TV.

We went to the beach called Teluk Kalong –it's well-known as the beach for surfing. Many people from far and foreigners went there to surf and competitions were even held there. I was in Buyeng's car and he told us about his father's gore story how one night he went through the dark and haunted street alone and the car was smelling very bad.

At the beach, we hijacked the football game some kids were playing. Suddenly we were conquering the game. Aniq and friends came and told us that someone recently drowned and died while swimming at this beach. Some of us went for a swim and playing with the waves despite what Aniq told us. It's nearly dark and half of us on the land started to light up the charcoal to start fire for barbeque. But suddenly the rain pours down and suddenly so heavily. We took the barbeque place and put at the back of the car and quickly drove back to Arep's place and had barbeque at the parking space instead.

That night we were scattered all over Arep's place with varied activities- chatting, watching TV, rehearsing, etc.

2nd January 2010

The next day we took turn to use the bathroom and went to the gig venue. The gig went well. The attendee amount is quite okay but most of them just came to see certain bands only. The gig ended at about 10 pm. The organizers lost about RM200 for the gig. The venue owner said they will charge cheaper rent next time. We went to dinner without Man and Debab as Man was not filling well and vomited.

3rd January 2010

I decided to join Rizie and Fara, we went back to KL first thing in the morning the next day at about 7.30 am. Arif wanted to go back early since he have to work at 2 pm in KL. I wanted to meet my fiancée.

The rest woke up late and went for another round of swimming. Thanks to Arep, Buyeng, family and friends for being our host in Kerteh.

The next show was in Temerloh organized by the band Soul Savior and friends on 15th February. We went earlier because it was Always Last's guitarist Bulat's wedding on 14th February at Jerantut, about an hour drive from the gig venue.

13th February 2010

On Saturday Buyeng, Shah, Norly and I met at Sri Kembangan at 5.45 pm. We planned to drag the time so that Tobek will wait for us this time instead of us waiting for him like usual. It was Norly's plan but the same thing happened. Tobek's still late and we have to wait for him. Anyway, he's working on that day, so it's okay.

We started the journey at 10 pm and reached Felda Padang Piol at 1 in the morning. It was at Nama and Man's (brothers from Toxictoy) place. We looked up in the sky and watched the stars that looked so bright. We slept at a factory house for two nights, which where their friends stay but lent us his house for that two days. The factory house is for the palm factory staffs. Before I closed my eyes that night, Tobek played the song 'Walking after you' by Foo Fighters that brought back my memories of 1997.

14th February 2010

Their mother prepared breakfast for us on both days. The first day it was Nasi Lemak while on the second day, we had Bihun Goreng, Kueh Teow Goreng and Keropok. She also prepared dinner for us that night. Their father was a hardcore PAS supporter. Shah, Tobek and I listened to his father talking about politics after breakfast. We went to Bulat's house on foot, it's nearby

STRUCK A NERVE

nervhous records and family tour 2010



drawing by Napi SNB

the journal

The plan for a Nervhous Records family domestic tour came from Tobek last year. We planned in December for the months and venues. We brainstormed for a name at the usual hangout spot, Kedai Awek. No one came out with a better name than this one, which came from Emy Skunk-fix. I was thinking about a silly name like 'Jalan-jalan Cari Pasal' at first.

We planned to make Nervhous newsletter to be given free at the shows on the tour. But I thought it'll be like a repetition since they can go to our blog and read all the news and information they need to know about the label, bands, releases, activities, etc. So, the idea is to promote the blog's url. Tobek planned to make a banner. I planned to make calendars, postcards and stickers. We ended up printing one banner, 1000 calendars and some stickers. The t-shirt for the tour will be released later since most of the dates are still unconfirmed. The artwork for the campaign was done by Napi Stick No Bill.

So, we already went to two shows for this tour. It's a one place each month kinda tour. The Nervhous Records bands and friends are trying to play at all corners of the country, at least in Peninsular Malaysia.

The first show was on 2nd January 2010, organized by our good friends from Kerteh Buyeng, Arep and friends. The show was at Paka (just next to Kerteh).

1st January 2010

We went by three cars on new years' eve and we reached just before sunrise. We crashed Arep's place. His whole family just moved to their origin place, Sarawak. So the whole big house was ready for us to invade, hehe. We slept all over the house, in the rooms, living room and the dining

NAWA AND THE LATE CIKGU ATIKAH

BY NAWA

Hello wonderful earthlings and a few peasants. You all have my blessings this month.

Now where to start… ok a quick one yes. I am the type who switches on the phone on an hourly basis due to the crankiness nature of the gadget; which means most of the time it will-be-OFF. It keeps on rejecting the simcard and being hyper-ly sensitive where even a tiny bump (one-tenth of a point hundredth Richter scale) will be enough to fling it off, mechanically. So stop whining some of you if you can't get through.

Moving on… Tuesday started much as any other day does. There's no toss, there's no shit, there's no way the sky would get any lower. Damn, what a life. Every single minute were spent brooding, trying hard to make sense out of the most ultimate freaky boredom. Yep, the intensity of boredom was so disastrous! I wonder how I survived but thank you; I get to live for another day, daintily.

And as much as (ass?) I was crapping on, I switched on the gadget. Time set to Seventeen-twenty dated Seventh of November and 'beep-beep, beep-beep, beep-beep, beep-beep…' and that is a no bizarre scenario. First SMS I read was from Eppy,

"Uiyt, igt x cg atikah.. Cg atikah hok bwk kite g debate kat SMKAKA tuh.. She passed away dis morning.. –> nawa.. Eppy dpt dari kawan.. Omg..!" 1

.....

I was taken aback. The ancient earth paused for a second or two and everything seems like going against its customary directions. Up is down, left is right and I am not feeling all-right. *Long-sigh*. In essence, I was brought back to the days in high school…

Cikgu Atikah taught me English in secondary Four. She's sweet, nice and had an alluring smile. Being a teacher's pet, we were literally close in many aspects; sharing thoughts, exchange books and what not. At times after school we would sort of struck up a short conversation. At that time she was pregnant and all her children are of XY Chromosome (boys). I remember once where I actually said this to her,

"Cikgu, saya doakan semoga cikgu dapat anak perempuan ya?" 2
"Terima kasih Nawa. Harap-harapla doa awak tu Tuhan makbul…" 3

Smiling to each other, both of us parted jovially and heads back home.

Jump forward to couple of weeks later, and cut a long story short, and in two shakes of a lamb's tail we quarreled. In all probability, I kind of forgot of what actually initiates the spark that eventually turns out to be a gruesome inferno. We were like cats and dogs, heaven and hell and our dialogue utterly brought to an end with a yell. Reverb and chaos. She's a thorn but I'm sharper, she's indubitably proficient but I will always find myself a way to be better. By right no one is to be blamed as it takes two to tango.

Our dispute ultimately came to the climax. We sort of shriek-the-hell out of each other in class and I admit now, being such a disgrace, I threw all the merciless cold-blooded hardnosed words to her. I humiliated her in front of the class. In quick pace she went out of the room, bursting into tears. Mockingly I clapped my hands to denote my victory over the conflict. It was blatantly something more than that.

Moments passed, after being called by the headmaster and given the final warnings, things (between us) were never close to being the same again. We hardly looked at each other, minding our own matters yet I can sense much hatred, circulating the ether.

I got dismissed off the school towards end of the year. I'm just a kid and I can't abide the assumptions that cold blistering of fogs filled with youth defenestration accords our temperament of demeanor. Lucid interval of social misalignment. There are scores of stuffs that never ever once came to my thoughts of feeling guilt or regret except for the dispute between me and Cikgu Atikah. Again I humbly admit, it was such a disgraceful thing to do. And shall I remind you that she's pregnant at the time. I know I suck or maybe worst.

So I have been living life normally (more or less like most of you peeps) since then. New school, new attitude (yeah right), new partners-in-crimes, new gorgeous-tempting-sweet-delicious-yummy girls but yet the same lame boring curriculum and again having to listen to all those old hags giving lessons. Rationally, I forget Cikgu Atikah, bit by bit. 2005. Few years after the confrontation I kind of get to know Eppy, Ezy's younger sis. Again, a long story cut short,

Eppy happens to be one of the representatives for the school in the Inter School English Debate East Coast Zone. Coincidently, Cikgu Atikah was the teacher-in-charge for the team. Earnestly I asked Eppy to pass on my warm regards to Cikgu Atikah.

That night I chat with Eppy. In correspond to the favor I asked earlier on, relatively this is what she answered.

"Nawa, Eppy dah kem salam kat Cikgu Atikah tapi die marah gile bile Eppy sebut nama Nawa. Dia kata die benci sangat kat Nawa plus takmo dengar lagi nama Nawa. Muka die mmg marah sangat. Jadi Eppy pun tak berani nak kata lebih. Apa nawa buat kat die eh?" 4

I silenced, to think that after all these years I thought it will be over. No more grudge, no heart-feelings or no other stuffs which is akin to it. But I was wrong, and somehow I couldn't accept the fact that she still hates me; moreover after more than half of a decade since the confrontation come to pass. Trying not to reflect about the issue, life moves on with myself having to live daintily.

Come 2006 and it was somewhere in the hub of Ramadhan. Strange, for no reasons why, out of the blue came to my consideration of making contact with Cikgu Atikah to personally offer my apology and end the dispute once and for all. Not having her contact number, I asked Eppy if she might have Cikgu Atikah's cell phone number or worst, her home number. Desperately I wanted to have it by Eid Mubarak, and thought of paying her a visit during the sacred day. Afterall, that would be a good day, perfect time and place to proffer an apology or any acts of contrition but to no avail.

"Nawa, Cikgu Atikah dah lama takde kat sekolah. Agaknya die cuti bersalin kot sebab bebaru ni dia mengandung. So Eppy tak dapatla nak tolong Nawa. Kesian Nawa, Sorry." 5

And that was a few days before the celebration. Even my purest intention brought me to no where and all I could do is to keep on hoping the best outcome in later days.

Weeks passed and it was in the mid of Syawal. As always, the livelihood of a less-exciting life, apart from checking those networking-sites and procrastinating on stuffs, I switched on the phone somewhere around midnight. It was Saturday or Sunday if I'm not mistaken and an SMS from Eppy (which is very RARE ok?) revitalizes the pair of dull eyes.

*"Eppy dpt tahu dari kawan yg cikgu atikah ada kat hospital! Die hidap brain cancer!"*6

.....

Promptly, I paused for awhile on the IRC. I responded to the text received and asked Eppy to keep me informed. Tuesday evening, November 7th 2006, I get the update from Eppy. Cikgu Atikah passed away earlier that morning and from what my younger brother told me later that night, the whole school was in deep grief and sorrow. Teachers, students and even the principal weeps. And myself? I felt bad. So bad.

Creepy, but I should know that I had it coming. Rationally that explains the sudden thoughts of her and the frantic feeling to meet up with her in next to no time but I failed. I failed to do so. Worst, I failed to seek her forgiveness. Now that she is gone. Gone and I will never know if she had had forgiven me for all my wrong doings.

I was told that Cikgu Atikah was in coma for about 10 days. Eppy also told me that she left a newborn aged 55 days. Bless the poor soul for having to live throughout the years without a mother to love and nurture.

With anticipation, I do hope the newborn is a girl. If so, then my prayer years ago is finally fulfilled – for her to have a princess in the family.

Forgive me Cikgu Atikah, may you rest in peace. Amin.

1 "Remember Cikgu Atikah who brought me for debate at SMKAKA? Sha passed away this morning. -> nawa, I got from a friend…OMG..!

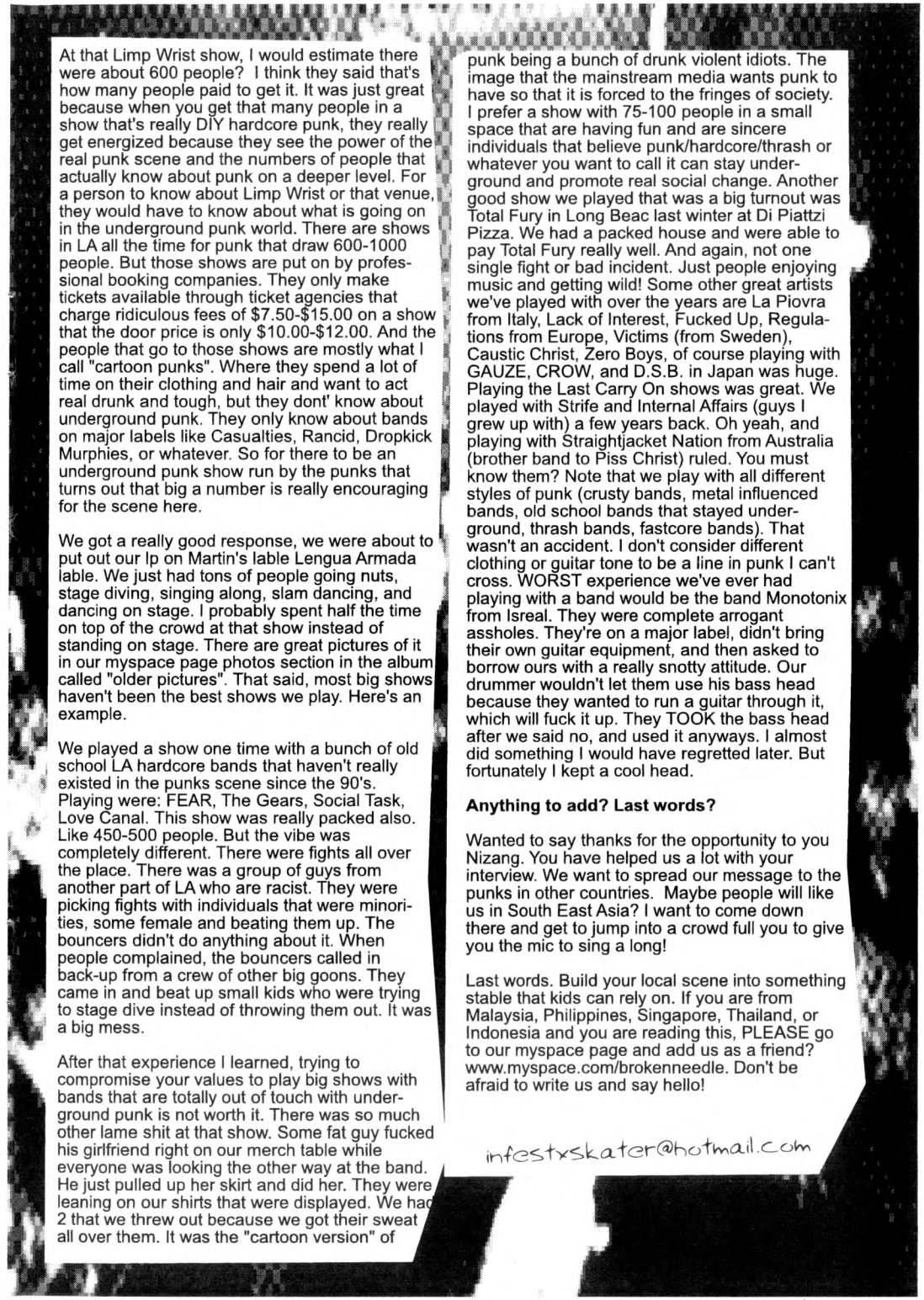
2"Teacher, I pray for you to get a daughter ya?

3 "Thank You Nawa. Hope your prayer comes true".

4 "Nawa, I alreasy sent your regards to Cikgu Atikah but she was really angry when I say your name. She said she hated you so much plus don't wanna hear your name again. Her face seems very angry. I didn't dare to talk more. What did you do to her?

5 "Nawa, Cikgu Atikah has not been at school for quite some time. Might be she gave birth since before that she was pregnant. So I can't help you. Pity you, Sorry."

6 "I got the news from a friend that Cikgu Atikah is in the hospital! She got brain cancer!"



At that Limp Wrist show, I would estimate there were about 600 people? I think they said that's how many people paid to get it. It was just great because when you get that many people in a show that's really DIY hardcore punk, they really get energized because they see the power of the real punk scene and the numbers of people that actually know about punk on a deeper level. For a person to know about Limp Wrist or that venue, they would have to know about what is going on in the underground punk world. There are shows in LA all the time for punk that draw 600-1000 people. But those shows are put on by professional booking companies. They only make tickets available through ticket agencies that charge ridiculous fees of $7.50-$15.00 on a show that the door price is only $10.00-$12.00. And the people that go to those shows are mostly what I call "cartoon punks". Where they spend a lot of time on their clothing and hair and want to act real drunk and tough, but they dont' know about underground punk. They only know about bands on major labels like Casualties, Rancid, Dropkick Murphies, or whatever. So for there to be an underground punk show run by the punks that turns out that big a number is really encouraging for the scene here.

We got a really good response, we were about to put out our lp on Martin's lable Lengua Armada lable. We just had tons of people going nuts, stage diving, singing along, slam dancing, and dancing on stage. I probably spent half the time on top of the crowd at that show instead of standing on stage. There are great pictures of it in our myspace page photos section in the album called "older pictures". That said, most big shows haven't been the best shows we play. Here's an example.

We played a show one time with a bunch of old school LA hardcore bands that haven't really existed in the punks scene since the 90's. Playing were: FEAR, The Gears, Social Task, Love Canal. This show was really packed also. Like 450-500 people. But the vibe was completely different. There were fights all over the place. There was a group of guys from another part of LA who are racist. They were picking fights with individuals that were minorities, some female and beating them up. The bouncers didn't do anything about it. When people complained, the bouncers called in back-up from a crew of other big goons. They came in and beat up small kids who were trying to stage dive instead of throwing them out. It was a big mess.

After that experience I learned, trying to compromise your values to play big shows with bands that are totally out of touch with underground punk is not worth it. There was so much other lame shit at that show. Some fat guy fucked his girlfriend right on our merch table while everyone was looking the other way at the band. He just pulled up her skirt and did her. They were leaning on our shirts that were displayed. We had 2 that we threw out because we got their sweat all over them. It was the "cartoon version" of punk being a bunch of drunk violent idiots. The image that the mainstream media wants punk to have so that it is forced to the fringes of society. I prefer a show with 75-100 people in a small space that are having fun and are sincere individuals that believe punk/hardcore/thrash or whatever you want to call it can stay underground and promote real social change. Another good show we played that was a big turnout was Total Fury in Long Beac last winter at Di Piattzi Pizza. We had a packed house and were able to pay Total Fury really well. And again, not one single fight or bad incident. Just people enjoying music and getting wild! Some other great artists we've played with over the years are La Piovra from Italy, Lack of Interest, Fucked Up, Regulations from Europe, Victims (from Sweden), Caustic Christ, Zero Boys, of course playing with GAUZE, CROW, and D.S.B. in Japan was huge. Playing the Last Carry On shows was great. We played with Strife and Internal Affairs (guys I grew up with) a few years back. Oh yeah, and playing with Straightjacket Nation from Australia (brother band to Piss Christ) ruled. You must know them? Note that we play with all different styles of punk (crusty bands, metal influenced bands, old school bands that stayed underground, thrash bands, fastcore bands). That wasn't an accident. I don't consider different clothing or guitar tone to be a line in punk I can't cross. WORST experience we've ever had playing with a band would be the band Monotonix from Isreal. They were complete arrogant assholes. They're on a major label, didn't bring their own guitar equipment, and then asked to borrow ours with a really snotty attitude. Our drummer wouldn't let them use his bass head because they wanted to run a guitar through it, which will fuck it up. They TOOK the bass head after we said no, and used it anyways. I almost did something I would have regretted later. But fortunately I kept a cool head.

Anything to add? Last words?

Wanted to say thanks for the opportunity to you Nizang. You have helped us a lot with your interview. We want to spread our message to the punks in other countries. Maybe people will like us in South East Asia? I want to come down there and get to jump into a crowd full you to give you the mic to sing a long!

Last words. Build your local scene into something stable that kids can rely on. If you are from Malaysia, Philippines, Singapore, Thailand, or Indonesia and you are reading this, PLEASE go to our myspace page and add us as a friend? www.myspace.com/brokenneedle. Don't be afraid to write us and say hello!

infestxskater@hotmail.com

addicts, over dosed, committed suicide, or went to prison. Many went on to start grunge and stayed in a semi successful mainstream status. But anyone that knows the whole history knows a second wave of hardcore started as the first was dying in 1985/1986, the whole positive/straight edge scene. But the old punks didn't accept those bands because they were from "young kids". There were some inherit flaws in the "positive scene" movement (like in all movements there's problems). As it died it spawned the 90's emo core scene and heavy hardcore (Earth Crisis/Strife) DIY bands.

Then around 1996 in reaction to the emo and heavy hardcore becoming semi mainstream and moving out of DIY culture (again) the next thing was bands returning to fast/old school style hardcore weather it was In My Eyes, or Life's Halt, Gordon Solie Mother Fuckers. It's obvious to me and anyone that kept paying attention to DIY instead of following trends into mainstream clubs that punk/hardcore never really died. It kept re-inventing itself

If you are specifically talking about the Steven Blush movie "American Hardcore", that's a classic example. It sounds to me like that guy was in the first wave of hardcore and got to be part of an awesome scene. Then he watched it all vanish as people "grew up or dropped out" in about 1985. So the scene that guy was a part of died, so he assumed the whole thing died. Then he made a nostalgic movie about it 15 years later.

Well, since that movie came out, he's been subjected to a barrage of hate mail. He's getting trashed in the DIY media from people that are in bands (some from the first wave) that never quit, gave up, or broke up. I hear stories of that guy being heckled by older punks still in the underground when he went to speaking engagements about his documentary and screenings.

He got very defensive I hear? Someone told me he was getting heckled at a lecture and responded, "I'm sorry, I didn't know about all the stuff that went on after".
But I have no pity for the guy. He set himself up as an authority on hardcore punk history, but didn't even check his facts. He came up with a documentary premise that this awesome thing came and then it died. He interviewed famous old punks and got them to back him up on it because he asked jaded people that lost touch with DIY.

Then it was like the whole DIY scene in the country came after him and screamed "YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT ASSHOLE!" So when he says "I'm sorry I didn't know".

I say if he's going to set himself up as a historian, he should have done some research. He wouldn't have gotten so much negative reaction to his film. It's really easy to learn about what's going on if you look at the internet and dismiss fake mass marketed hardcore. Hell, there's a dozen photography and history books he coulda referred to that show that things went on and on after 1985. Maybe just not in the part of the country he was from.

He also might have had another movie to make out of what he discovered? But I still enjoyed the film for the old concert footage. It had me and my older hardcore friends "stage diving" on top of each other in the theatre and slam dancing in the aisle on the way out! I also thought, "That guy doesn't know shit, the scene stayed alive".

What's the story behind the band name, Broken Needle?

The story behind the name. We were having a lot of trouble thinking of a name for the band. We practiced almost a year and were trying to book our first show and we still weren't getting any good ideas. It was getting down to the wire.

We had recently recorded our demo. Ryan's girlfriend had listened to it and told me that the line in our song "Who The Fuck Are You" was staying stuck in her head. She said that when she was trying to fall asleep at night, my voice repeatin "I wish you were dead" over and over was like a record player with a broken needle skipping and playing the same part of a song over and over. So she thought, how about that for a name? Broken Needle!?! The name stuck.

But it's made some people think we're either ex-junkies or straight edge. Neither is the case.

A lot of people thought that because of the syringe we've used for some logo's and t-shits. We've never been a straight edge band. Some members have been straightedge, and some not. It was just a pretty obvious choice to use a broken syringe for a band called Broken Needle.

To me a syringe symbolizes unhealthy addiction. So a broken syringe signifies ending unhealthy addiction. For me that unhealthy addiction can be anything in modern american society. Addiction to consumerism. Addiction to junk food, drugs, video games. Whatever. So over time, for me the name Broken Needle has come to symoblize ending my dependence on things from our society which I see cause problems. It might mean something else to the other members, or to the listener.

What's the biggest show you played? And the biggest bands/artists you played with? ahaha...

The "biggest" show we played in regard to the number of people. That was when we played with Limp Wrist in about 2003. The show was at a warehouse space that was owned and operated by punks. They would get really big bands to play there because they didn't take a lot of money from the door, most of the money went to the bands. The punks who lived there used the money they made off throwing shows to pay for the rent on the space and they got to live there.



Never Found has their foundation long time ago, back in their secondary school days where Kobain, Miro and Arep shared the same school. The rest came into the picture soon after.

The band took a stand in 2009. They used the moniker Nothing Free before but because of some internal conflicts, they proceed with the new name.

The current line-up consist of Arep who sings, Ropong who plays bass, Miro hits the drums and also both Joe and Kobain on guitar.

"When I was 6, I started to listen to punk rock. Because everyday my brother picked me at kindergarten and put on punk rock songs. The first 'punk' band that I listened to is GREEN DAY! Hahaha until now, I still love them!" said Arep on how he got into punk rock.

Joe said when he was small, he used to follow Tim of the band Skunkfix jamming punk rock songs. Some of the first bands he listened to include Guttermouth, Circle Jerks, and Offspring.

Their debut release is a split CD with Molotov Cocktail from Indonesia released by CoreRockMoon Records.

Arep is also active in the local scooter and skateboarding scene. He traveled all over country for these two activities and explored new culture, style and makes a lot of new friends through. Ropong also shares the interest in scooter while Joe sometimes goes surfing.

DIY hardcore punk teaches them to be more responsible and independent in spreading their music and message despite all the obstacles in front of their faces. One of the things they need to overcome is the music trends that's always changing at their place. Even though the future is still blurry as hazy sky, Arep wish to stay as a band until he can't speak anymore, can't write of what's happening, and can't see what goes wrong with the world anymore. "Wanna play forever as long as conflicts don't tear us apart. I love Never Found" adds Ropong.

As 2010 is still in the beginning, they have some plans already line-up in their outline. That includes writing more songs and perhaps a full length CD. Joe wished more of their friends will join them in the music scene.

Books/movies you read/watched recently?

Arep - THE FOURTH KIND. It's the best movie and full of mystery and misery. The movie is about a psychologist lost her daughter and in misery. Until now her daughter couldn't be found, it's based on a true story.

Ropong - Aku suka baca sastera-sastera sufi kerana bahasa - bahasanya sungguh indah dan banyak bercirikan keislaman.

Joe - Hahaha aku suke bace komik Pedang Setiawan, dan cerita-cerita Hindi. Sebab bagi aku cerita Hindi banyak menpegaruhi kemanusian percintaan kezaliman, penipuan, bagaimana kemiskinan dapat mengatasi kekayaan. Tengok la camne hero menghapuskan kezaliman watak jahat yang selalu orang kaya hahah.

Kobain - Kisah Orang Tua Bertongkat Emas, hahaaa. The movie had so many deep in meaning. Maybe no one had watched the movie, but I did it. Who cares?!..hahaha.

Name 5 local bands you think kick ass.

Arep - Woah! 5 local bands that kick my ass are Dum Dum Tak, Always Last, Skunkfix, Stick No Bill and Johnny Comes Lately.

Ropong - Dum Dum Tak, Stick No Bill, Always Last, Plague Of Happines, Johnny Comes Lately, Skunkfix and many more..

Joe - The bollocks, Pusher, Second Combat, Plague Of Happines, Indiscribbile.

Kobain - Skunfix, Stick No Bill, Johnny Comes Lately, Always Last, not Hujan…hahahahaa!

Last words?

Arep - Thanks a lot Nizang for wanting to interview Never Found. I really appreciate it and I promise, I'm gonna tell this to my mom! Salam.

Ropong - Ingatlah...walau apa pun kita buat, kita buat kerana Allah S.W.T. Asalkan apa yang kita buat tu tidak salah disisi agama...Amin.

Joe - Time kasih kerna sudi interview aku ni. Kata-kata last aku moga band aku dapat terus bersama dan semua dapat menyokong sesama sendri tanpa ada pergaduhan meyanyangi sesama band dan menyokong local bands..dan sayang kawan-kawan, TQ.

Kobain - big thanks to Nizang and Nervhous Records, all local bands, anyone who always support and be behind NF. I pray and hope you all have a good time forever ever last.

NEVER FOUND



Since that time a number of different places have been able to do shows for a year or two, but they're not legal venues and the cops keep finding them and shutting them down. It sucks because if we had a central place for everyone to come together out of their neighborhoods to see shows regularly, the LA scene would be incredible. There's been a few shows here over the last couple years (Limp Wrist, Los Crudos, Despise You, Tragedy, La Piovra (Italy) that have drawn seriously 500-950 people. All ages. Shows run by the punks. There have been crazy shows with people stage diving everywhere and a huge pit. With no problems. No fights. But the places that can do those kinda DIY shows keep getting shut down. A big part of the reason why is there are companies controlling all the "legitimate" halls to do bigger shows in LA. As soon as someone starts a successful DIY alternative the cops seem to magically find out and shut it down. I think the professional clubs are trying to monopolies live music spots in this city and informing the cops when they learn about underground clubs.

Kids buy records and tape releases in LA these days more than CD's. Most bands put out a self released CDr demo at first. But people don't take that format seriously for some reason. You can do a tape release with some kinda half way decent cover art and people like it more than a CDr demo with a professional cover. There's a few good zines in the area. One is Fronteras Desarmades and Three Records (personal interview/photo zine) are the ones I look at most. And MRR and Razorcake Fanzines. I'm not well informed on zine culture. But they're out there in LA. I still love print zines although they're not common unless you go to a show that's for bands that are very serious politically.

Bands I would recommend from the area: La Voz (spanish language fast hardcore punk), Mundo Muerto (melodic spanish punk), Knives (80's style orange county hardcore) w/ members of Tippers Gore, Citizens on Patrol (skate hardcore punk), Knife Fight (brutal old school hardcore inspired by bands like Last Rights and Negative Approach).

There is a whole new collective of bands that are on a lable called Silenzio Statico that does tape releases. They're all spanish language hardcore and punk bands that take their style from 80's anarcho punk from spain. They also do the Fronteras Desarmadas Zine and run a records store and screen printing company. There's Ghestapokazi (style like pre-hardcore LA punk), they sound like X with male vocals or The Plugz. Another great band is Destroy L.A. (DLA on myspace), they're old school Southern California hardcore punk. There's a good scene for fastcore still (Liberate', A.R.M., Motherspeed).

But "powerviolence" style is the biggest thing in LA these days for local bands (Despise You, Lack of Interest, Dolomite Project, Final Draft, Bastard Ass, Bastard Noize). Also the more modern style bands (Touche Amore, Rotting Out, Creatures, Dangers) are wildly popular and can bring hundreds of kids that go nuts when they play.

A lot of the old bands from the 80's still play out often (Circle One, The Gears, The Crowd, J.F.A., The Stains, Battalion of Saints) are all still pretty good to awesome depending on the show. Those bands will play smaller shows set up by the punks. Other bands that are huge now still play (Adolescents, FEAR, Shatterend Faith, Agent Orange, etc.) but they tend to only play bigger venues on shows set up by the same companies that have monopolized the LA live music scene. So I've not seen them much. Live footage of them doesn't look too energetic or appealing to me. The best new band in LA is probably Animalitos (ex members of Hit Me Back). They're truely awesome and unique (soundwise) in LA. Another one to go check out on myspace is Broken Patterns (my other band). HA! We're more punk style.

The scene in LA is good in a sense that there's almost a couple shows to pick from every weekend. But bad because, it has the potential to be some much better. It's hard to get touring bands to come here because the whole United States knows we do not have a single real punk club. We end up putting them on 21 and over shows in bars that don't draw well. And the bars generally don't want to pay out even half the door to bands. It's not a good situation for a touring band that needs to make money in LA unless you REALLY work at setting up a good show in a stable spot. It's hard to do. I've done it a bunch.

In the books/documentaries about punk/hardcore recently, the people interviewed from the early days said stuffs like "it's all over now", "punk is dead", "hardcore ended in the 80's", "you guys were not there", etc. What do you have to say about this?

Regarding the "old punks" documentary issue. I came into the scene in 1986 and started going to shows. I saw the tail end of the golden age of LA hardcore punk. I got to see the huge, over exploited remnants of a once great DIY scene that had turned into gang infested violence in run down mainstream venues. There was a lot of negativity, and it seemed totally opposite to the ideals that those first wave bands set out towards. I found my way out of that scene about 1990 and discovered the DIY underground around that time.

A lot of those early bands/punks got some commercial success, the bands members then lost contact with DIY culture. And they never got it back. They didn't interact with punk labels and show spaces. They interacted with the smaller labels and major label subsides. So those guys think punk died in 1985 or whatever because their knowledge of punk as a counter culture died. They wanted to become rock stars.

Some of them went on to try to be in weak thrash metal bands that didn't last or became drug

vinyl releases he had coming out. So I had to put the money up to make the CD's. It was expensive. So I guess you would call it a self release in conjunction with Lengua Armada Records? It is officially on that label. We've a catalog number and everything. But it was mostly a self achieved effort (like 75%).

The response to the CD has really surprised me. We're a medium popular band in Los Angeles. That means when we play a big show, everyone goes nuts. But when we headline, nobody comes. This made me think people aren't into the sound of the band. We're not trying to play a style that is popular in the United States. We're trying to be ourselves. But when I started sending emails to small DIY distros about the CD and the new 7", the response was really really surprising.

I sent a JPEG of the cover art, told people what we were about, and gave them a few sample tracks. And people responded with "Oh shit! How did I never know about you guys! We'll order such and such number of discs and the seven inch". That just blew me away. That I could send people a "hey check out our band" email and they responded with "People need to have your stuff here in Poland, Germany, and France. Let us buy some". I still can't get over that. I just got people to listen to us once and they paid to get our releases to them. I still trip out on how much everyone in the world likes us better than in the U.S.A. And I'm greatful!

Was it WORTH it financially? CD's are really, really hard to sell in the United States and Europe these days. Everyone has a computer, does downloads, and instead buy limited vinyl releases. Records still regin supreme in United States and Europe for DIY punk format. I'm almost out of records, but still sitting with 25% of the CD pressing in my tiny apartment taking up space! Ha! My advice to any S.E.A. bands. Make a limited self release VINYL pressing of your material and distribute it in the U.S. and Europe if you want people to know about you internationally.

Naturally, I had to distribute the CD myself to Japan, and now through the rest of the world. That is the point of DIY. It means "Do It Yourself". If you don't wanna be on a label making money off you, you have to. We knew we were going to Japan and Hokari from Total Fury explained to me CD is still a popular format in Japan. We mostly did the CD to have something to sell on tour in Japan.

We made a special limited tour package edition that came with a bandana, a silk screened tour envelope (I like the envelope so much!! –nizang), a button, and the CD. It worked really well. We sold more CD's and records than I estimated. We didn't exceed the most I thought we could possibly make, but we did good. We probably sold over 100 CD's in Japan at shows, in just 9 shows. That seemed pretty good for an unknown band. We used that money to pay for some of the cost of our plane tickets (which we paid for personally). We distributed more to Japanese shops after tour.

I didn't know that the CD format is also still very popular in S.E.A. So I'm glad we made those CD's. It makes sense you guys in SEA don't buy records down there because record players are expensive, hard to come by, and have many mechanical parts and break easy. Tapes and CD's make more logical sense as a format for your area. So I'm glad we made some. It has made us more obtainable to people in Singapore, Philippines, Thailand, Indonesia, and Malaysia. I've made a lot of new friends down there on the internet already (like you Nizang!). So I feel that it was worth it for the exposure it's gotten us even though it looks like we'll never break even on the production.

But thus far we've made back only about 30% of the money I invested to make the CD's. If we make back the rest of the money, if there's any profit (it's looking doubtful) we'll use it to fund our next recording. That's how we're running things in this band. If we make any money off the scene (playing shows or selling merch) that money will ONLY be used to pay for something else to give back to the scene. That could be paying for gas to get to a show out of town or paying for plane tickets to tour or paying for a new recording to put out. Everything we make off the scene will get recycled back into the scene ultimately. I'm really using the band's limited popularity as a vehicle to help the diy scene grow.

How's the scene at your place nowadays? Are the kids still buying CDs? Go to shows? Make fanzines? Recommend us good bands, collectives, zines from your place?

The scene in LA these days is...frustrated? There's a ton of people that want to go to shows there. And there's a ton of bands that wanna play. But because Los Angeles is such a huge, spread out area, people tend to stay to their own neighborhood and just do small backyard show/party shows. They only invite their friend's bands and mostly people in that area are the only ones to go. These shows can turn out awesome, but usually they end with the cops raiding the party (because it's not legal to do a show for 150 people and charge admission) and or because fights break out. Also because they're usually in poor neighborhoods where the police act like an occupying army. It's fun for the people in that area. But when you try to make a stable show that will make some money for a touring band to come to play, this isn't a good option.

We do not have a single all ages DIY space in LA that can regularly book shows is the reason for this. For years there was a club called The Smell that fulfilled this role in LA. Many great bands played there. They had huge shows (250-300 people) that were all ages and DIY. But they gradually stopped doing any punk or hardcore in favor of first indie rock scene bands and then later noise/art bands.



LORSA

LOVE ROCKET SURFING ARMADA

'NO HYPERDRIVE JUST ROCKET'

This is another person who was also doing zine 10-15 years ago. But this is an interview with his surf rock band that recently released a demo. Enjoy this simple interview.

Introduce the band, and the line-up to us...

Hello daddies and bunnies! We are Love Rocket Surfing Armada aka Lorsa based in Kuala Lumpur. We play instrumental surf/Garage/primitive rock n roll. Our current line-up is Nan on Bass , Bullah on Guitar and Meor is filling as sessionist Drummer.

How do you met each other? What made you guys want to play surf music?

Me and Bullah formed an experimental band way back in 2004 and then something went wrong. After a while we went low and slow. Untill 2007-08, I decided that is time to play surf music because we were sucked on singing and there's not much band really into surf/garage instrumental scene. Only a few that we know actually into this stuff like Tayar Soton', Fiberglass rocket both from Kuantan and Teratak Retak from Putrajaya..

Tell us more about the recent release. How's the feedback?

Our recent release is a self-titled material 2008 with 4 instro track. We distributed it among friends only and a few record labels. No feedback from them accept you lah Mr Nizang...tima kasih.

Nan used to be a part of Think Smart Act Blur zine. Tell us a bit about the zine especially to those who never heard/read any issues of the zine. I had read a couple of issues I think it's awesome. One of the household name comic zine of the 90's.

Yes I am one of the editor/artist. TSAB zine was created by Zax, Alid and me back in mid 90's. TSAB is a scene/info/comic zine and lasted for 5 issues. Our zine covered issues related to Underground scenes not only music stuffs but lifestyles and youths ideas in that "era".

Why did it stopped? Are you still involved in any publication? Do you still write, draw, sketch, etc?

Zax and Alid got a study offer and I worked my ass off. Right now I'm still working and do some freelance work for my friends production crew. I still draw and sketch for fun and lately I'ved setup a small printing business for t-shirt and such.

So, what's next for the band?

We wanna play at more shows and meet new peoples, friends and cultures.

When do you think a surf band win Anugerah Juara Lagu?

Sure can! Dato A Rahman Hassan will like it!

Any good movies/books you enjoyed recently you want to share?

Mafia Manager by V, Low Life by Ed Brubaker, Quentin Tarantino's Inglorious Basterd

Anything else to add/promote?

Sorry to our friends because we were too slow promoting our shameless ass due to my broken finger and a bad health. Please visit us at at our Myspace page at http://www.myspace.com/lorsa_band for information and free music samples.
We're still looking for more shows. Mr Nizang give us some slot lah..

Last words.

We like to thanks Mr Nizang of Mosh zine for your time to listen and promote our band. To our friends Pok's Taya Soton, Adipati's The WasWesWos (Indonesia), Andy's The Silver Strings (60's Singaporean band), Surfmusic.com Radio, Boy Jamm Studio, SCS Studio and lastly, thanks to our die hard fans especially Zax, Nazirwan and Asfiya.

SALLY FAERIE



This interview really suits to be in this 10 years anniversary special issue because the one who answered it is my friend that I've known 10 years ago. She was a skater and doing a skatepunk zine called Punctual Zine at that time.

So how you guys met each other, what's the mission/purpose of the band?

We are all hometown friends who share the same interest in music. Well exactly, personally i think we don't have any specific mission. We just experiment our own skills in music writing, arrangements, learn the process and enjoying the nature of a musician. We are expanding our dreams without limit and learn to be better without being prejudice. But of course as a normal person, i do hope that our existence can make change, at least the travel of mind.

Tell us about the Peachy Little Secrets comp. you were featured in. How you guys got into the project? Is the CD still available and how can people buy them.

Isman from Fruit Records approached us after a week we signed up to myspace. He invited us to join the worldwide compilation which is 'Peachy Little Secrets'. So we take this as a good start for us. It was in 2005. I'm not sure whether the CDs still available for sale since Fruit Records are not currently active anymore in myspace. Maybe you can try getting them through their email isman@fruitrecords.com or elisa@fruitrecords.com for further details. And hey, thanks all for your concern.

Tell us about the demo you guys put out recently...How's the feedback from listeners?

We can say that the demo is our 'demonstration' we made to get the feedback from market view. Many different people listen to it but not all of them like the whole songs. From the feedback, we discover that people are likely to listen to energetic stuffs. We are currently experimenting our music that way. So thanks all for your support.

We put out 3 songs. One Day (which is appeared in Fruit Records Compilation), I Called You and Bukan Maksudku. I start from 'One Day' song. I wrote it. The arrangements, the melodies, the lyrics and i was very much inspired by Ash at the moment. It was my early stage in composition and of course listeners can feel that the song was too light, too mushy and too normal. I mean, my bad, i'm learning. 'I called U' was a riff from our previous guitarist, Uda. He said he's much inspired by Power Rangers so that was where the intro came from. After he left the band to concentrate on his band; Crestfallen, Faza came in. I remain the intro and together with Faza, Awey and Ainz we complete the song. I wrote the lyrics and

and insane live shows where you engage the audience. I also write on the Broken Needle blog about crazy stuff that just happens at shows some time. Like people getting too rowdy and things getting broken by accident. Or people throwing around stuffed animals, beach balls in the pit. And people surfing into the crowd on boogie boards. It was like Broken Needle being a U.S. hardcore band was an excuse for the Japanese punks to get crazy! We saw step ladders being used as stage props. I saw a guy playing bass in Angel OD jump into a fucking trashcan! Bottles got spilled and broken and people were flying off the stage in every direction during some of our live sets. It was chaos but nobody was fighting or trying to hurt anyone. That's what the best live shows are like for me. Everyone dancing and having fun with the bands. Every one of our shows in Japan had that to a degree. But some were just insane! The last day of the tour was our lead guitarist Jeff's birthday. We were doing a Minor Threat cover he didn't know on guitar. So they CARRIED HIM INTO THE PIT AND PASSED HIM AROUND THE CROWD. The whole time we played! Then they CARRIED him UPSTAIRS in the venue and bought him drinks for his birthday! Honestly. They seriously did that. They're luck he's a small guy!

Bands from Japan that you think we all should look out for?

Bands from Japan you need to look out for? Well I assume everyone knows about Gauze, and Crow by now in S.E.A. If you don't know D.S.B., check them out! They're sick Japanese traditional (old school) hardcore with elements of Burning Spirits style hardcore. Midnight Ressurector is a sick, sick, sick hardcore band with a slightly metallic edge. They've been around for like 10 years and nobody pays attention to them. It's a crime. Another really, really good band that's been around a long time in Japan we played with nobody knows is Shikabane. They get crazy live. Of course, some of the newer bands we played with that you need to check out are Angel O.D. I don't even know how to describe their style except it's hardcore and very original. Kriegshog is just a pummeling all out heavy noise assault. Jon's Town Aloha is another Japanese band that is not known in the broad world yet. When you hear their three 7 inch records, you wonder why you never heard of them. Totally over the top hardcore. It's insane. You almost can't tell what they're playing the first few times you hear it because it's so, so complex.

Encroached is another really, really good straight up Japanese traditional hardcore band. Tillewing have a disc out a couple years ago that is kinda skate fastcore, but much more musically sophisticated than almost any band you would term that way. But seeing and hearing them live last fall, I can see they're evolving into a ferocious modern interpretation of 80's style Japanese hardcore.

Destroyed Natural Beast is a band that is continuing from where their former band Gouka left off. If you like Japanese hardcore, and don't know Gouka, where have you been? Destroyed Natural Beast and Gouka are modern bands playing classic Japanese hardcore. Yossie is a fantastic artist that is famous in Japan for doing Total Fury, Napalm Death, S.O.B, etc cover art. His band Outnaughts is great. They sound like a crazy new style of noisy dischordance.

Some bands in Japan we played with that have a really great influence from "early american hardcore" are Gordon Ivy and the Jaybirds. And Tone Deaf. They were sick, they totally are all about getting a good pit going and their energy is infectious. Probably the most vibrant scene we played with in Japan was Fukuoka. This city is totally international, and is full of bright young punks and bands. It's a city that never sleeps like Tel Aviv or New York. The bands we played with there were so great. They were Step Lightly, Non Fiction Love Story, Runnzers, Disoblige. They all went off live and got a great response.

When we played Okazaki Boppers we played our most diverse show with almost every style of japanes punk. Zomba Green are sick, sick grind. Acute are gnarly dark d-beat, Not A Name Soldier is one of the most intense bands I have ever seen live. We also got to play with a really young blown out noise hardcore bands called Attack SS. They're like Confuse meets something from Finland in the 80's? Like The Bastards? And these bands WANT to be known outside of Japan. I encourage your readers to look them up and get in contact! Broken Needle has a "Japan Tour 2009" page on myspace that lists the name of all the bands we played with in Japan. Most of them are new bands that you can check out. Also, what was really impressive. Zomba Green and ACUTE had female singers that got totally gnarly. And those bands got the same attention and treatment as all the other Japanese bands. It shows their punk scene is making some good progress against sexism.

So, you released a CD for the Japan tour, tell us more about the CD. How's the feedback? Is it worth putting the amount of money to produce the CD?

The CD was a release by Lengua Armada Records, we mostly did it to sell in Japan. I convinced Martin to do the project because our 12" on his label is out of press on vinyl. Martin prefers doing vinyl to CD. He's also very busy with work (he teaches high school) and doing work for MRR. It was up to me to get the tracks together, order the CD and learn all the legal stuff. Martin helped me with the layout but I had to get other people's help and had to learn photoshop to finish the project.

I kept track of it, I spent about 45 hours in one week working on the layout in photoshop myself after getting friends to tutor me in the basics. I also had to fund the CD to make it happen in time for Japan. Martin didn't have the money from the label to get it done before Japan. He had all the label money tied up in paying for the

parent. But the kids from the LA scene at the show said "no way, you can't break up". It really made me feel obligated to deliver to the fans we had created. So at that point the focus of the band for me became having fun by contributing to the DIY scene in LA. That was 4 years ago that we almost broke up (the first time). Since then I've used the band as a vehicle to help make good shows for bands coming on tour. I spent a lot of time learning how to book and promote shows successfully, making merch, etc. I learned how to sing (sorta) through being in the band. Eventually I booked a pretty successful California tour for Broken Needle supporting Total Fury in winter of 2009. They reciprocated by making an awesome, awesome Japan tour become a reality for us! DIY can really work on an international level would be the lesson!

Some of the old goals have now been met. New goals are shaping up. A new release with new songs from the new lineup? A tour of South East Asia, and or a tour of Europe? The ultimate goal of changing the capitalist system into something more populist and making society more free and equal for all persons is still very far off. I plan to keep pushing that way though!

Tell us more about the Japan tour last year? How did it happen? Any unforgettable stories while you were on the road?

Japan was a 10 day whirlwind of fun! The way it came together. I booked a pretty successful tour for California Total Fury with Broken Needle last winter. We had a packed show at Di Piattzi Pizza in Long Beach that was just...insane (many picture are still up on tour myspace of it), we playing the last OUTRAGED show in Watsonville and it was scary how nuts the kids went. And we played a nearly sold out Gilman date. Hokari was pleased and invited us to Japan right after their set at Gilman.

Some of the highlights of shows in Japan: When we played with Not a Name Soldier and Acute. NANS singer is the singer from Tomorrow. He's one of the most energetic and intense singers I've ever seen in any kind of band. He beats Iggy Pop in my book. Acute singer looks evil as fuck when she's singing, then is very nice and cooked us dinner after this show. I was covered in bruises from dancing with the punks to all the bands on both arms after this date.

In Fukuoka their scene is incredible. We played with Step Lightly, Evee, etc. We got a huge circle pit and sing alongs. I kept jumping into the crowd and they would catch me. Then I pulled kids up on stage to dive.

Playing with Tillewing in Okayama I witnessed the future of Japanese hardcore punk. Their new songs and style are AWESOME!

Being in Kyoto Japan was my favorite city. Many old shrines and temples, older Japan still lives there. We played with Yossie's band Outnaughts, that guy can dance like James Brown while singing hardcore and it works somehow! There were 3 main highlights

1. We played Morioka with GAUZE, I went nuts at that show and beat my body up getting into the crowd. Seeing Gauze live the first time. The only way I can describe it, they play so violently it's like watching a pack of sharks rip a man apart while he's alive and trying to flee.

2. We played with Angel O.D. and Krigshog in Tokyo one night. The singer for Angel OD is a master of taking the art of interacting with the audience and utilizing foreign objects (trash cans, step ladders, etc) to get crazy. Kreigshog was a hard act to follow. I really had to push myself to not be embarrassed to play after their awesome crunch.

3. The craziest show was the last night of our tour. We played with Crow and DSB. They made us play over them. I was embarrassed about playing over those bands. They have contributed way more to punk than I ever expect to. They are truly legendary bands. CROW was intense, when they play the classics you can see the energy ripple out into the crowd. But DSB that night had to be one of the 3 best punk shows I've seen in my 23 years of attending shows. The singer fucking jumped in the air and busted a thick table in half while playing guitar and singing. He fell through and continued to play and sing lying on his back without missing a note. Broken pieces of the table were all around him. I was seriously in awe. The crowd was so, so good to us. They wouldn't let us leave the stage. We played every song in our catalog except for 2 that we don't do live. They asked us for more. We covered Gorilla Biscuits and Black Flag. They still wanted MORE. We had no more songs we had practiced. Jon sang while they all jammed on Discharge "State Control" and I slam danced with the Japanese punks. They still wanted MORE and we played Minor Threat "Minor Threat" without ever practicing it as a band. I think we played 45 minutes? That's more than twice our normal set. Needless to say I was totally spent afterwards. I know Crow and DSB were better than us that night. But the crowd went crazy for us anyways.

The thing I was most blown away with in Japan is how friendly everyone was to us. And almost everyone spoke some English. It's really really humbling to know their entire society learned our language and is so open to us after the war crimes the United States committed against the Japanese at the end of WWII. And almost no Americans learn Japanese. I felt really dumb for knowing only 4 important phrases in Japanese.

The thing that is most unforgettable was the response we got from Japanese punks. Nobody had even really heard of us in Japan when we went. And some shows were packed anyways.

I guess based on checking out our myspace they totally figured out what we're about. They came to see us because they knew that we are a band that really encourages circle pits, stage dives, melodies. This is a catchier song i thought and i want us to make more songs like this in the future where everyone can move and jump around. 'Bukan Maksudku' was the technical one for me. Very energetic yet too much to be taken care of. The whole song arrangements made by Faza and we work together for the lyrics. I thank him for bringing the good change for the band though i personally don't quite like the song *hides. Haha. I lost my voice during the rehearsal sessions. I got headache every time when it comes to perform the song. My voice didn't walk the same line with the soul and i was totally messed up. We were lucky, to have close friends behind us, to tell the good and the bad in a proper way though sometimes it hurts me more than anything in the world to hear bad feedbacks. Sometimes we know that we didn't do well but they were just there to cheer us up. One day i woke up and asking myself, 'for how many times up comes that i want to perform like this and upset my friends?' That was my turning point, i get up and improve. Now the song has always been my favourite song. Cheers everyone!

So I heard you guys are recording an e.p.? How the progress? How many songs will be recorded and what's the musical direction?

We are. We are also the slowest band ever when it comes to progress and process. But we managed to keep things warm so everyone can enjoy the momen and not being so stressed up when it comes to dateline. But we surely do have targets. We plan to record 7 songs which are emotionally energetic. We do it track by track according to our spare time. We do have day jobs :)

What do you think about the new bands. Any new bands in the local scene that you really like? What do you think (positive/negative) about the scene nowadays?

Not like my teenage days, i like to explore different kind of music. I personally now listen to what comes to my ears. Outside bands like Taking Back Sunday, Paramore and All American Rejects suits me. I think a local band who doing great was Oh Chentaku. I mean, Myo has talents and when it comes to band, it just turns out to be a good chemistry. He is good with or without the band anyways. Love as Arson also good. The positive things about music scene in Malaysia are that we have options, variety, colours, platform, twitter, myspace, facebook, labels, etc. Kids can make music from home, rooms; the sources are all in the touch of your fingers. You can be famous in a minute. Do you remember Nizang how we promote our friends music back then? How do we struggle and kept in touch? Yeah. So I'm very much positive that this positive progress is a good thing for everyone.

About the negative traits are... the counting population of bands increased has been taking for granted. Everyone wants to be in a band right? But, as a person, you should not let yourself to be taken for granted by any other capitalist minded people. Not being paid is one thing for a band, but pay to play is totally much worst in order to get your music/talent accepted/heard. Typical business minded people are everywhere; in your house, circle of friends, so if you think that they want something from you, make sure you grasp a great treasure in returns. It's a win-win. This is serious; it will kill the scene and music itself. I do really hope that my voice been heard by everyone.

Tell us about the scene at your hometown...Batu Pahat.

Batu Pahat is growing, evolve.. mind, culture, economics. It does surely change the music scene to its own status. Many great bands such as Marsman, Urughai, Merkmaid, Deadmarch Deathsye, Flaverse Poursure, Arclic Ayla, Diskangkung, Radio Antik, dmtd, mylowdies and many more to come; we communicate, everyone has its goal to make Batu Pahat a better place to live. It is good seeing this. Younger kids are eager, more energy and opinions, passionate and have more better, crazier ideas than you can imagine makes our hometown is small in population but big in hopes and desire. What's better to seeing generation moves for good? *smiles

Your frontwoman, Su used to write a skatepunk fanzine, Punctual. Why did it end? Do you still write online or any medium?

I stopped writing for PUNCTUAL after I quit skateboarding. PUNCTUAL was my journey in sk8boarding and life. I met people, go to skate competition/demonstration out from Batu Pahat, being homeless, street skating, and run from cops, making new friends, enlarge social circles. That was where i'm at a stage of exploring myself, the travel of body and mind. I still am travelling but it is more like a 'towards making it better'-i wish. After PUNCTUAL, i wrote a poem-based fanzine called 'The Journal'. That was more of a personal view and how do i approach to my dark stage of life. The tagline was - you are so, so alone (can you imagine that?) haha. No, I don't write anymore. I only write sometimes in friends Batu Pahat community blogs and post to my personal blogs when I'm up to something. It's nothing serious, just for fun and just appeared to keep in touch with everyone.

I heard you're going to record a cover of The Mojos' song 'Letterday'. Is it happening? Why you guys decided to record this song?

Ooohoo...This was supposed to be kept secret Nizang... but anyways I don't mind sharing either. Yeap, I talked to Syed of The Mojos and thanks to you for sending me the softcopy of The Mojos. I misplaced the recent tape you passed me; actually I lent it to a friend and never heard of him since. Haha. The Mojos was the second artist under your label right? So proud seeing you and Mosh! And Nervhous Records has become now. I follow your journey you know. Haha. Occay, back to the question, when my ears flooded with punk-rock tunes and various of H/C sound, I suddenly fell in love with more light and melodic powerpop tunes of Weezer 'Pinkerton' album. At that time, it was like a threat, geek-punk was everywhere, and everyone went crazy about Weezer then came this band, The Mojos. I was truly amazed, inspired by the songs called 'Letterday' and how Syed, the bassist of Aftermath (kemaman old-school h/c) can sing to the beat of 'Letterday'. I thought he was hardcore. Haha. Those times, Blur, Oasis and other UK bands was what they called 'indie music' but The Mojos was truly real. The Mojos still the biggest inspiration of all for me. I decided to make a re-make in order to pay homage to a great band that has influenced me in many ways and also to make it heard again in SF version just to support the revolution of independence of indie music in Malaysia.

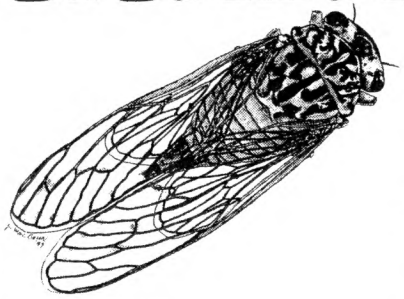
Plans for 2010? Anything to add?

We plan to play in many gigs as possible, invite us duh. Make a good record with much better recording, produce more quality songs, involved in humanity and community projects, tour, etc. You name it, we wanna get involved - it's just a plan, together we make it better. Thank you Nizang for being a good friend. You were there since day 1. (even we rarely seeing each other, you have a special place in my heart-ini tak payah include i/w hehe) Thanks for the interview, good luck for your projects and thanks to Mosh! and Nervhous crew. Also thanx to my band mates, Faza, Awey, Ainz for your spirit and passion towards SF. Sorry for being bossy and annoying. Hehe. I love u all. And also to my hometown friends, good friends, backbones, faeries, fans (skip this one.haha.), supporter, organizer, activists, to all who bought our CDs, comments, love letters, sms, we appreciate it very much. You know who you are, we know who you are.

Last words? Thank You.

If you have talents and good music with you, expand your social circle, networking, do research, be good, make something for the community and stick to your beliefs and ethics. Don't let anyone take you for granted. Remember, learning is a lifetime process. Wut the hell, i end up here. Thanx for your time.

FACTS ABOUT CICADA



Best known for their buzzing and clicking noises, which can be amplified by multitudes of insects into an overpowering hum.

Males produce this species-specific noise with vibrating membranes on their abdomens.

The sounds vary widely and some species are more musical than others.

Though cicada noises may sound alike to humans, the insects use different calls to express alarm or attract mates.

Cicadas are also famous for their penchant for disappearing entirely for many years, only to reappear in force at a regular interval.

There are some 3,000 cicada species, but only some share this behavior (the 17-year cicada is an example).

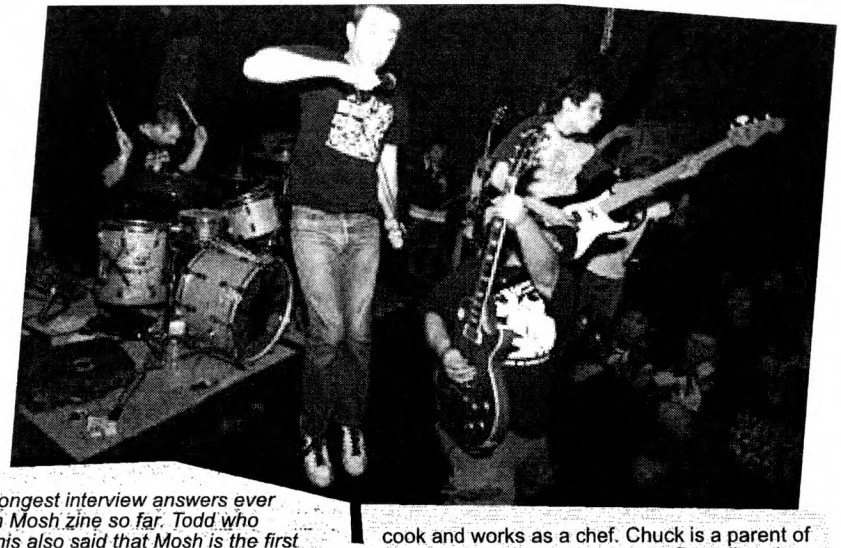
Others are called annuals because, although individuals have multi-year lifecycles, some adults appear every year. The dog day cicada, for example, emerges each year in mid-summer.

When young cicada nymphs hatch from their eggs, they dig themselves into the ground to suck the liquids of plant roots. They spend several early life stages in these under-ground burrows before surfacing as adults.

The insect's amazing lifestyle has been a source of fascination since ancient times.

edited from Animals/nationalgeographic.com

BROKEN NEEDLE



This is the longest interview answers ever published in Mosh zine so far. Todd who answered this also said that Mosh is the first Asian zine who interviewed the band. I'm just so excited to put this on paper.

Introduce the band to us. What do you guys do for a living and also interests beside hc/punk scene.

This requires a history lesson on the band here. There have been some big changes since the Japan tour. The original lineup of the band included Chuck (from Life's Halt) on lead guitar, Stever Gearbox (from Total Chaos, Divisia, Battalion Of Saints, etc.) on drums, Jon Westbrook (of Life's Halt/Knife Fight/Carry On/No Reply) on 2nd guitar, and Ryan Coughlin on bass. There is a long history of the changes in lineup that took place since the original lineup, I won't bore you with it, but see our myspace page "about me".

The lineup that went to Japan was Jeff Capra (Holier Than Thou/Uphill Battle/Manumission, etc.) on lead guitar, Nick Townshend (of Citizens On Patrol/Bad Reaction etc.) on drums, Jon Westbrook on 2nd guitar, and Ben Edge (of Bad Reaction/Fields Of Fire) on bass. After Japan all those guys were burned out and called it quits. I thought the band was over with. I told Stever Gearbox and Ryan Coughlin we were breaking up and they said "no, we want to do the band". Gearbox got Chuck from Life's Halt on board and the current dude that played guitar for Battalion of Saints on board and we started jamming. So the band continues.

I won't speak for everyone at depth. But I will mention that Stever is a parent of 2 and likes to cook and works as a chef. Chuck is a parent of one and has his own business. Ryan lives in Seattle Washington currently, and hopefully is moving back to LA. I don't know much about Sean from Battalion of Saints other than that he's been in hardcore since the early 80's and lived in the South Bay area of LA (where Black Flag and Descendents are from).

I "Todd Tyler" have other interests outside of hardcore. I'm really into fishing, camping and hiking. I work as a geologist. I have my bachelor's science in geology from U.C. Santa Barbara. I'm currently working on my Masters degree in geology at Cal State Long Beach. I also really enjoy record collecting (old hardcore and punk/international stuff) and skateboarding. Oh, also snorkeling! I'm forwarding the interview questions to the other guys so they can tell about them.

Tell us how you got together and what's the mission of the band? Have you guys achieved the goals?

The mission of the band at the beginning, it was kinda a project that Chuck started. He had songs he wrote after Life's Halt broke up and asked me to sing. I got Ryan to play bass, and Gearbox on drums. Chuck was in Knife Fight at that point and asked Jon to play guitar. Our original mission was to have fun. With all the lineup changes I took it on to make my mission finishing the 12" on Lengua Armada (which took 3 years almost, again see our myspace for details). After it was done we almost broke up. At our record release gig it looked like we would break up right after. Chuck was too overwhelmed with being a single

Some of the first bands that hit home (for Rob and me, anyway, since we're the oldest members),were Black Flag, "Dealing With It" era DRI, The Subhumans, NOTA, The Offenders, old old DOA, Larm, The Clash, Gorilla Biscuits, Raw Power, right up to WHN, Tear It Up, Cut The Shit, Set It Straight, Los Crudos, Go It Alone, Seein' Red, and millions more...

Recently the documentaries/books about punk/hardcore, the people interviewed were saying things like 'punk is dead', 'you were'nt there those days', 'it's all over in 1980's' and stuffs like that. What you have to say as a person who play in a hardcore band until today?

I can understand how some of the old fuckers (like me)could be jaded about the modern day scene. There is no doubt that the glory days are over, now that the music and look have been commercialised to such a high degree.But it is not nearly fucking dead, and never will be.Great bands are coming out(and breaking up) all the time, all you have to do is pay attention.Personally, I find that the people who claim that "punk is dead" and all that other shit, are no different than the people they used to make fun of for only being able to listen to classic rock, and couldn't get past it. What's the fucking difference?It's you who has changed, not the music or the young people getting into the scene today.

Tell us more about the scene at your place. Any good bands, zines, collectives, distros, etc. to share with us?

Our scene is probably the same as most others in north america. Some years are intense, others seem quiet by comparison. There are many great bands coming out all the time. The Hoosegow (skate punk),Alcoholic White Trash(drunk punk,duh!), Promises(meaningful, strong, sometimes melodic HC),Lesbian Fist Magnet(in your face obnoxious punk),Final Eulogy(heavy, intense, and powerful),and Iskra, holding it down for the crusties who like to circle their A's. There are many more than this, these are just the first that come to mind. There is the Camas Bookstore and activist collective, who have shows at their store sometimes, and The Troyler House, run by two dudes who love the music and put on shows in their house. They rule. Currenlty, I don't know of any 'zines or distros going near here, although Wolf, from Iskra, has a record store called "Black Raven Records", and people seem to like it.

Any good books/movies you watched recently you wanna share with us?

I am now reading "Another Bullshit Night In Suck City" by Nick Flynn. It's a memoir about Nick's life with his alcoholic deadbeat Dad, his own many personal battles, and his eventual work in a homeless shelter, which lead me to pick up the book in the first place. It's fucking great. Other books I'd recommend are "For a Harvest Of Dragons", "Phony Communism Is Dead, Long Live Real Communism", and "Preaching From A Pulpit Of Bones", all by Bob Avakian, Chairman of the Revolutionary Communist Party, USA. Also "The State And Revolution" by VI Lenin, and The Selected works Of MaoTsetung. "Soledad Brother" by George Jackson,"Seize The Time" by Bobby Seale, "The Question Of Palestine" by Edward Said,and any of the terrific novels by Ivo Andric, Mesa Selimovic, Orhan Pamuk, Yashar Kamal,Toni Morrison, and many many others. As far as movies goe, we like everyhting from silly comedies, to the far more serious. I'll just mention some of the more meaningful ones here: Everyone should see "El Norte", a movie about immigrants trying to get to the "promised land", the united states of america. "Grbavica", about the Balkan wars in the '90s, "No Man's Land", about the same thing, "Panther", about the Black Panthers in the united states in the 1960s and 70s,"Brick Lane","Inche Allah Dimanche", "Journey Of Hope", "Marooned In Iraq", and again, so many more.

Anything else to add/promote?

Not much else to add or promote, except to check out www.revcom.us, to find out the truth about this fucked up planet, and what we need to do to fight this shit. Fuck the wars in Iraq and Afghanistan! Down with imperialism! Fuck the olympics!

www.akfortyseven.net

Last words.

Thank you for allowing us to do this interview. International communication is important, not only for those in the hardcore scene, but for all those fighting against oppression, or at least opening their eyes to the fact that the world is fucked up, and doesn't have to be. Thanks again, Nizang.

BAD OMEN



A Phillipines band that have been active since ages and recently played KL and Singapore. Really suitable for this issue. We talked to Bad Omen's frontman, Albert.

Hi Albert, do introduce your self to the readers. How's life and the place you're currently living? How's the hc/punk scene doing?

Hi y'all, I'm Albert, vocalist for punk rock group Bad Omen, I'm also the guitar player of hardcore group The Beauty of Doubt (www.myspace.com/thebeautyofdoubt) and Throw (www.myspace.com/throwpilipinas). Life has been really good these past few days as things were starting to get rollin again. Bad Omen is in the process of mixing its forthcoming EP which is planned to be a vinyl only release, while Throw and The Beauty of Doubt has also recorded a few tracks which is expected to be out anytime in 2010. The hardcore punk scene here in the Metro and in the provinces are really doing great these days, lots of foreign bands have been checking out our local scene, those sort of things really ups the ante around here.

You contributed a lot for the scene there; play in bands, making zines and label...tell us more about those activities.

Albert: Well, you could say I'm really quite busy with the band stuffs (3 bands), but I also got into zine making just because I like to write a lot and the only way I could have it read by my friends was to create my own zine, which I did with a partner. But right now, the zine took a backseat due to band matters. I also organize a couple of local shows around the Metro with my friends in Manila Independent Music Collective (MAIM). We managed to organize monthly shows and had some parties.

How does it feel being active in scene things when you have a family to take care and feed? Does scene activities need to be limited to concentrate on your day job?

I don't do anything aside from family and work. If I'm not doing the band and other band-related activities, I'd probably be spending my spare time drinking or gambling. Good thing that I got the band where I could use as an outlet for my passion.

What do your wife and children(s) think about your activities and ideas as a punk rocker? Ever had any problem?

Well at first there's been some resistance coz being in a band takes a lot of your time, especially during recording and touring. But after a while, they realized that this is something that I couldn't leave behind so they supported me instead.

Bad Omen has been playing for a very long time. Tell us the secret keeping a band together for such a long time.

I only joined Bad Omen at the end of the 90's, and I believe that what kept Bad Omen together after all these years is their undying passion for the music they create and the friends they met along the way. I have never met a person such as Jon Fishbone who pulled enough energy and resources enough to keep this band going coz it ain't an easy task. In Bad Omen, we make it a point that we are FRIENDS FIRST, BAND SECOND.

What do you think about the Singapore and Malaysian scene? Share with us unforgettable moments while you were here.

I must confess that I've been blown away with what I experienced during our short tour of Singapore and Malaysia. We have been accommodated very well and to have met new friends in a neighboring country and being able to connect with them is an honor for us. We will forever treasure those moments.

Unforgettable experiences, Singapore: It's great to see drunken punks who were littering all over the venue, and to have cleaned everything immediately after the show. I envy their discipline.

In Malaysia, the day we're supposed to get on our bus back to Singapore, only to find out that we've been left behind. We've nearly missed our flight going back to Manila.

THE FOOD: it was always great to eat food that you have no idea of.

Name 3 old bands and 3 new bands from Philippines that people should really check out and why.

OLD BANDS:

1. Throw - Fast and melodic hardcore punk band where the vocalist Al Dimalanta used to be in this great old school punk band DEAD ENDS, fortunately I also play guitar in this band. (www.myspace.com/throwpilipinas)

2. Tame The Tikbalang - Hardcore band in the veins of SOIA where the guitarist Boyet Miguel, was one of the pioneers of the Philippines underground punk scene since the very beginning. He used to play for Betrayed. (www.myspace.com/tamethetikbalang)

3. The Jerks - They play reggae and punk nowadays, but their lyrics that were highly political are what drove me to dig em.

NEW BANDS:

1. Staid - Straight edge hardcore band whose members were former members of Feud and Choke Cocoi.

2. Play - Trashcore band from Bulacan, this band is so darn fast and has the greates sing-alongs this part of town. These guys know how to party.

3. Ginseng - I have only met this band and I was so amazed by their sound, really technical sounding hardcore band that could've been from DC. (www.myspace.com/ginsengluzon)

What are Bad Omen's plans for 2010? What about your own personal plans?

We might do a tour in the southern part of the island, and we are looking forward to getting back to Singapore and Malaysia, plus this time we're opting to include Indonesia to complete the SEA tour. Personal plans, I might be spending a lot more time home as compared to before coz we got a new kid at home which i have to take care of.

What are the stuffs you refer to while writing and recording the latest album 'God Is Everywhere'?

Everything in "God is Everywhere" is collaborative in nature, so everything in there are subjects that affects all our daily lives: religion, politics, life and love.

Last words/promo?

Watch out for Bad Omen's 4 songs 7-inch EP. It's currently in the works and it'll be out this 2010. This shit won't be available on CD. Stay true and independent! Support the DIY punk scene!



AK47

-Tony sent me a copy of AK47's CD. After the first listen i decided to send some interview questions...

Introduce the band; how did you guys got together. Introduce the line-up; what you guys do for a living, spare time activities, etc.

AK-47 is Jodi on bass, Jamie on drums, Rob on guitar and vocals, and me, Tony, on vocals and guitar. Jodi works in a pet supplies store, Jamie is a Pharmacy Technician, Rob owns/runs a video rental shop, and I am an Addictions Worker, and also a Shelter Support Worker. As far as outside activities go, we do everything from mountain biking, skateboarding, a couple of us are computer gamers (not me, though!), and Jamie and I both have two year old daughters.



Tell us more about the latest album. How did you record it, and how does Reason Records helped you in releasing this album.

The newest CD was recorded in Vancouver, in the same studio that Bon Jovi recorded at one time, long ago. Rob has some awesome connections! We did the bed tracks there, and finished the vocals in Rob's house, and the mixing was done there also. The whole thing was a lot of fun, and I normally hate recording. The CD has 24 songs in about 22 minutes, and is one of the angriest CDs we've ever done. The lyrical concerns are everything from imperialist war, to hatred of your employer, and of course the fucking police. At the time I was working for a company that I absolutely fucking hated, and I found them to be very inspirational. I still wish them and their entire fucking families to go broke and die on the streets.

There are 24 songs, that's a huge amount of songs for one album. How's the feedback so far?

So far, everyone who has heard the CD likes it, and for once, we are actually satisfied with the finished product. Of course, not everyone is going to be into it, but that's okay. Fuck 'em.

Why was a shark image used on the CD cover. What does it represents?

The shark on the cover is, truthfully, from a silly inside joke from the movie "Jaws". At least it started that way. We were talking like the old haggard fisherman who was going to capture the shark, and couldn't stop all the way home from Vancouver. It was ridiculous. But then Rob sent us each what he thought would be a great cover for the album, and we loved it. The cover could mean what you want it to mean, but once you hear the disc, it makes sense. It's an all out attack on whoever gets close.

What was the first punk/hc band you guys listened to? What made you guys stay with DIY HC/punk?