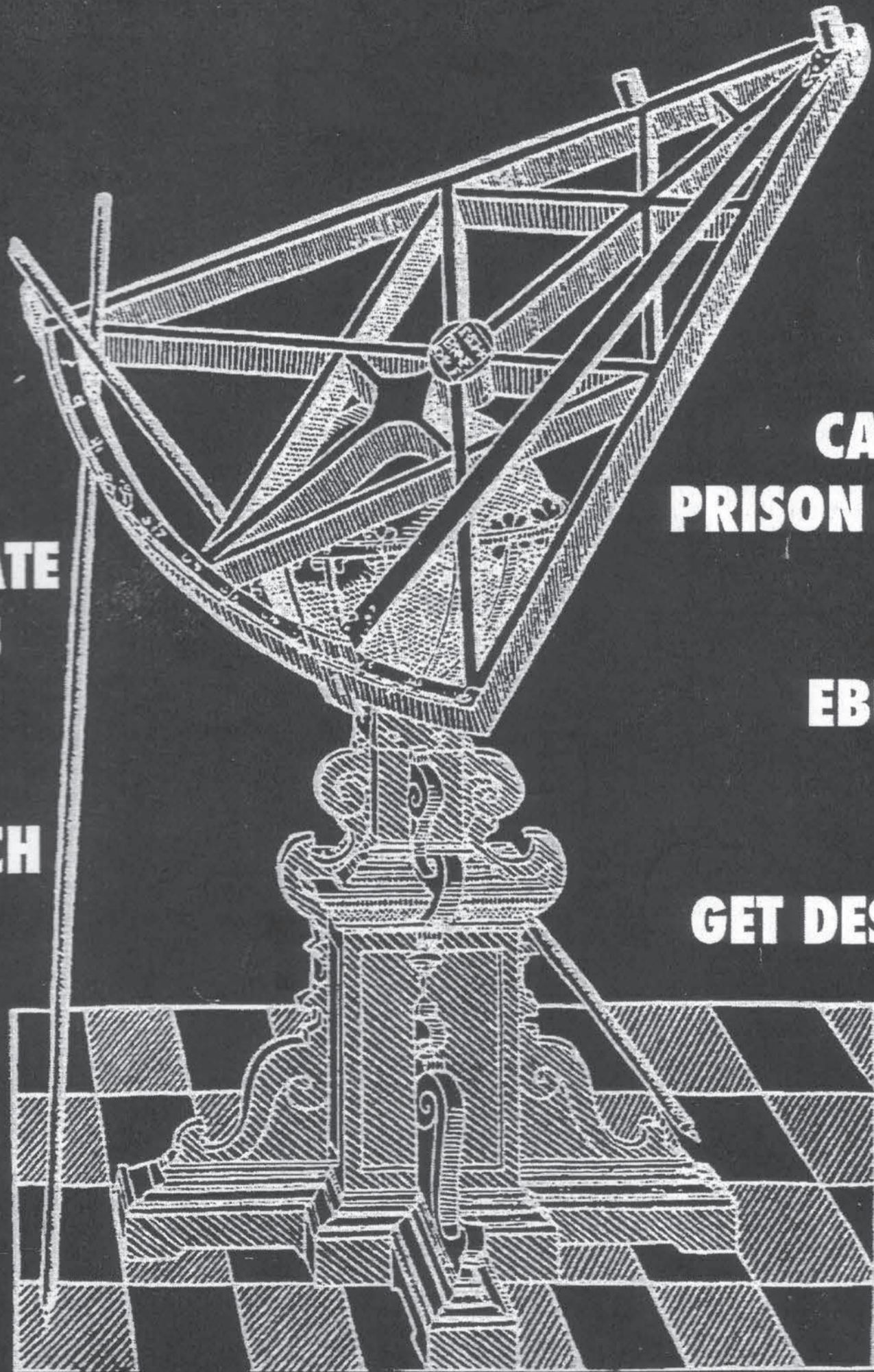


FIX MY HEAD

Issue One



**CLEAN PLATE
RECORDS**

SOURPATCH

**CRY
ME A
RIVER**

**THIS LIFE
CAMBODIA
PRISON PROJECT**

EBULLITION

GET DESTROYED

... and writings on constructive practice

annaannavo@gmail.com

fix my head

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GUILTY OF BEING... WHAT? Sean.



Thanks for picking up this zine, hopefully there'll be other issues for you soon, we'll see how it goes.

I'm writing this intro to try and clarify the theme or tone of this zine to myself. The last zine I was involved with left me with a strange mixture of pride and embarrassment. I don't want a repeat of that. I just want to contribute to the hardcore community because I'm worried that certain aspects, important aspects of our scene are disappearing. The internet is great, but dangerous too. It gives everyone (with access) a democratic platform, but it also takes a lot. It takes a lot of life, passion and optimism and can make people feel guarded, cynical, and can produce witch hunts. I don't want this to be anti-internet. Recently, I found myself in a position (for the first time) where I couldn't afford to buy records.

I've been happily downloading albums to sate my need to be listening to music. I'd never let this replace record-buying for me, but this is great for people who truly cannot afford to buy physical copies of music.

Of course, it's more ecological as there's less oil used, no shipping (which almost always means flights these days).

The internet has also revolutionised diy shows. So often you hear people ask how things worked before the internet. How did you book shows with just phone numbers? It must have been so much harder to include new, or smaller, towns. But the internet also breeds apathy, it's one step away from your television. (Youtube party tonight!) I don't know how I can spend so many hours online. I don't understand where the time goes.

I frustrate myself by wasting whole days on it.

The whole culture of online forums, to my mind at least, encourages an aloofness and elitism that makes it hard for kids to feel welcome in the diy community if it's new to them. People use their semi-anonymity and the non-direct safety net of the internet to be scathing and negative towards other peoples' opinions, rather than opening a discussion wherein criticism can be positive. It seems to make everyone commentators but not participants.

The printed word is an important part of punk/hardcore. I don't want to be passive in this community. But what kind of zine do I want to make? I find the idea of writing a perzine myself very boring, and can't imagine anyone wanting to read about my daily life, despite loving reading them!

But I also think making a zine solely on music reviews and interviews would be kind of dull. But I also love reading these, and that is how I found most of the bands I love. Most importantly, I don't want to do this zine alone. I want my friends to be involved. I highly respect the opinions and attitudes of everyone in this issue. This is a collective zine. In the sense that whether it's a column on a roadtrip, a review, or something more academic, is a personal, autonomous choice to write that and include that. And it's here and written because we care about it, are passionate about it and want to share and discuss it with others. I'd be stoked if this could start some conversations.

J.

Some of the contents of this zine is intended to hopefully interrogate how our practice reflects our principles, ...if we have any... ☺

It's imperative that we constantly self-analyse, especially people who claim to hold "punk" or anti-oppression politics.

I've seen people who claim anarchist or respectful practice, act in exclusionary, homophobic, anti-feminist, racist, dodgy, aggressive, macho, inconsiderate or unbelievably ignorant ways, a countless number of times.

It's time to stop with the rhetoric, and start acting out the utopias we talk about.

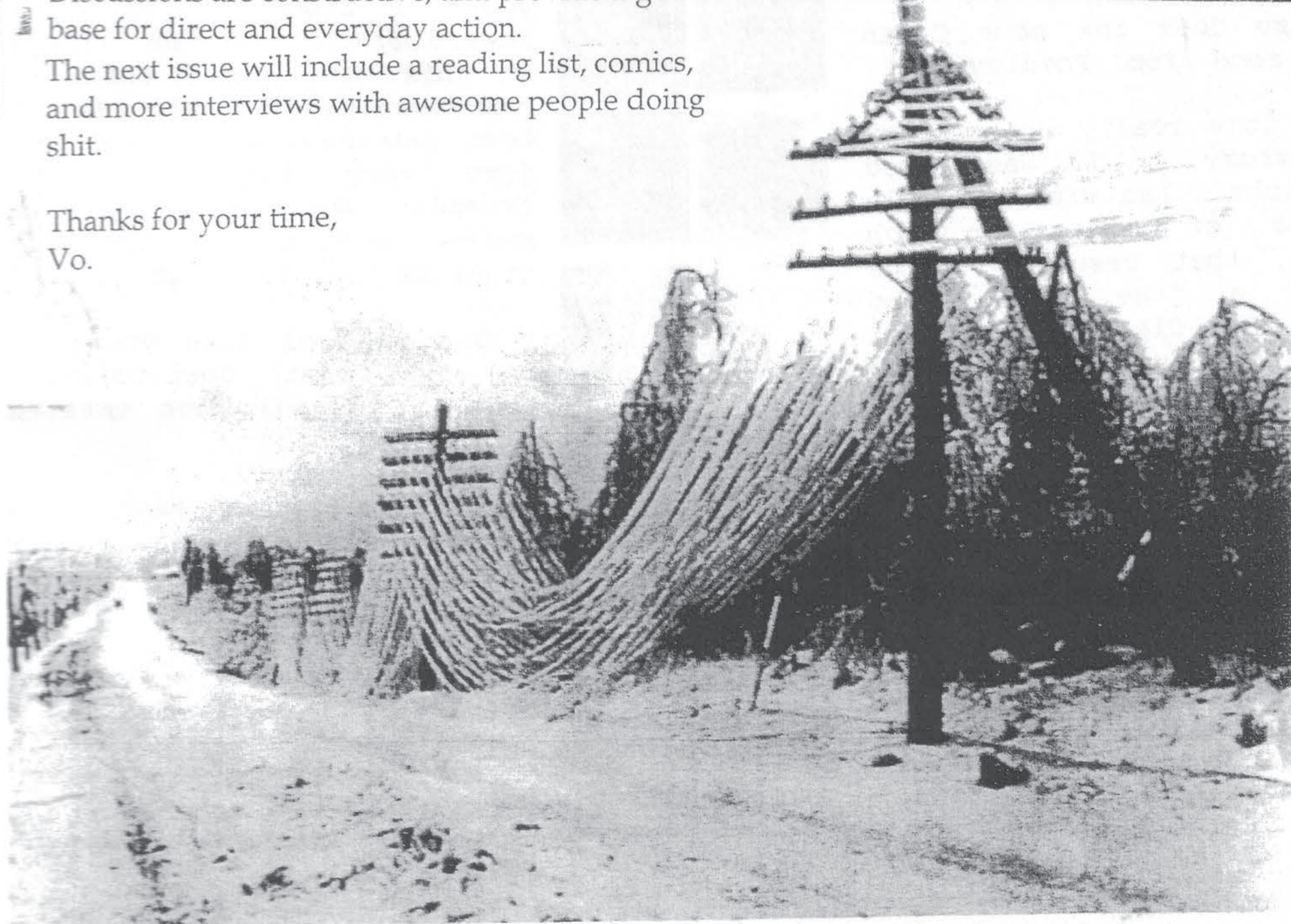
Or, if you're not an idealist, at least start thinking about the lyrics that we sing, from our friends' bands, or from people we respect.

Start talking with your friends about stuff, ask questions, call each other out, and be supportive. Because if we aren't gonna pick up the slack, no-one else will, and we will be perpetuating the very structure that makes us feel angry, sick, and powerless.

I think communication, dialogue, and non-judgemental solidarity are the keys to being better, more accountable people. So, please email us with questions, stories, resources, suggestions, and responses. Would love art and other contributions. Discussions are constructive, and provide a good base for direct and everyday action.

The next issue will include a reading list, comics, and more interviews with awesome people doing shit.

Thanks for your time,
Vo.





CLEAN PLATE

INTERVIEW WITH WILL KILLINGSWORTH

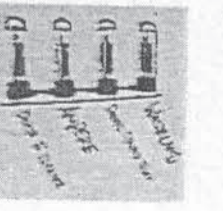
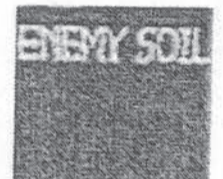
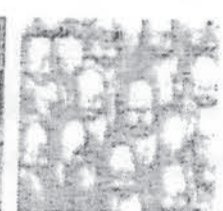
> Hello... Tell us what you are involved in these days?

Too much most likely.... playing guitar in Ampere and Failures, and bass in Vaccine. I just also released a record I recorded with my friend Randy as The Toll, and have a few project bands I hope to get releases out by this year as well, some old, and some new. I also record bands a few days a week and put out a couple records a year. I also make vegan pizza whenever the opportunity presents itself.

> Where does the name Clean Plate come from? Foodlover?

Sadly it's really not a very good story.... It was based on a joke I had with a couple friends of mine in high school, that resulted in us having a joke grind band called The Clean Plate Club, which then turned into being the name for the label, which I think was decided between me and the kid who did the first couple releases with me in about 5 seconds.

So, how do you decide who you release, as your discography is fairly varied. Is it mostly friends? Do you get approached or do you approach them?



For the past 8-10 years I've pretty much only released music by people I know and whose music I love. Before that (yes, somehow I've been doing the label for about 16+ years now) I would more actively pursue bands I just thought seemed cool or would be cool to release. Now it's just when a friend has music that I connect with but doesn't have a label to release it, and I'm always like "I don't really advertise nor do much promotion, but I'd be a part of this if it makes sense for you." I find it much more rewarding to release things in this way, and I think it has resulted in all of my best releases, so I guess I'm just very lucky to have friends who make awesome music, and are willing to trust me to release it.

> Do you feel like you (one of the most down-to-earth people I know!) have created a brand?

Ha, I doubt it. Maybe I'm wrong, but it seems pretty unlikely. Do you somehow think I have?

> Do you think a small group of people can start a "genre"? For example, Attack Attack and crunkcore? Do you think these things can only happen by accident or can be engineered?



Well I don't know the back story of Attack Attack's scene or anything, so it's hard for me to talk specifically about them. From my perspective they seem to have created it, but I think there might be a thousand other shitty bands that sound like them that I've just thankfully never heard, haha. That said, it probably is possible, but I guess it will also be somewhat up to history whether or not that really is a defined genre.

> Do you think that you can predict some trends? Just curious.

Electric cars, vegan fast food, neon clothing, and a redefinition of extreme sports. Just off the top of my head.

> Are there any releases ever that you wish you had released or recorded?

I've never wished I recorded something I don't think? I turned down releasing Daniel Striped Tiger's first LP, and in hindsight I would be delighted to have released it.

> If you got to write a column in Tape Op, would you give away all your secrets?

I don't think I have that many secrets, and probably only a couple of tricks, most of which I probably picked up



from the Tape Op board circa 2002-2004, so they're probably not mine to keep to myself anyways. I guess that's why this TapeOp column doesn't currently exist....

> Do you encourage DIY home recording, or do you frown upon it?

How could I not encourage it? It's how I and most people who do recording started off, and it produces great music. Sure maybe it detracts from some business, but then again I think it also helps people appreciate going to someone who can make them sound good relatively quickly and easily, while they've been struggling with it for months or years at home. Really, different people have different creative processes and some will flourish at home and some would rather worry about making music and let someone else worry about recording it, neither is right or wrong.

> For someone who supplies download links with all their new releases, what are your feelings about open source data, versus listening quality of vinyl?

I think vinyl is ultimately the best way to enjoy a recording, albeit not usually the most convenient one. I've found sometimes that the harder I've worked at perfecting how something



sounds before it hits vinyl, the harder it is to determine if I like some of the subtleties of changes that happen in the process. For this reason I think download codes are interesting because they kind of present the listener with two different versions of a record. That said, after hearing vinyl tips uploaded of recordings I've made, I would much rather people were provided the high quality original recording, versus always listening to the way it sounded coming off some random kids turntable connected to a computer.

> Do you think awesome bands and awesome communities are a result of being in the right time and right place, or do you think it's a matter of finding the right people or friends to work with, and working hard to be constructive and productive?

I think it's a matter of being in the right place, at the right time, with awesome people. In my experience such things tend to be cyclical, and right now I feel lucky enough to feel that our local community is going through a pretty awesome time of musical expression.

> Essential Films To Watch List?

Spinal Tap
Some Kind Of Monster



The Royal Tenenbaums
Bottle Rocket
End Of The Century

> Please share what you're up to in the next 6 months to a year? Have fun on the Vaccine tour!

Hopefully some international touring, playing a bunch of music, and maybe getting a dog? Tour is going well so far, thanks!

<http://www.cleanplate.com/>



2011



NOTHINGS

CHANGED

Nothing's Changed

Its well over thirty years now since some dirty fuckin' rotters pocketed cash from chaos and the Sound of Free Speech brought anarchist politics and DIY ideals into the bedrooms of thousands the world over. Since then we've seen the 'punk' come in and out of fashion, with each return a little more diluted than the last, watched the pillars of our faith sell their souls for a little butter of some cheap car insurance deal, had Crass's dirty laundry aired publicly and seen the DIY 'model' adopted as the norm within the music industry.

This said, if we take the physical amount of bands, concerts, records, etc., as a measure of the health of the international DIY scene, it's surely never been in better shape, with interest in DIY punk growing daily worldwide. The question before us is just how alternative is this scene? What is being achieved through the repetition of already tired lyrics? How much of the politics within our scene is dictated by the patches on our jackets? Is the rise of bands following a DIY aesthetic down to the increase in home recording technology, rather than any kind of commitment to ideals? The question before us is whether the punk scene truly represents an alternative or if it's just normal society in a different outfit?

The World Is Full of Kings and Queens Who Blind Your Eyes and Steal Your Dreams.

The number of ways through which we receive media has multiplied over the last 25 years, we're bombarded with advertising as soon as we open our eyes in the morning telling us what's normal, and how we should live our lives. Music and fashion that once stood for something has been adopted by the mainstream - it's ok to be a 'punk rocker', as long as you follow the rules and play the capitalist games.

The DIY punk rock scene offers us the chance to work together to create something truly different, to create a community where free thought and true creativity are encouraged and not dictated to us by the big business of the world. We can work together to create something more than just music, start acting upon some of the lyrics we all hold so dear and take the DIY ethic out of the gig space and into our daily lives.

'Punk' is only acceptable as long as its just another sterile marketable commodity, it's time to take our ideals to the street. Are you happy to live in another neat compartmentalised box? It's time to make punk a threat again.

No More Teenage Dallas

Of course it ain't gonna happen overnight, we need to look beyond our own insecurities, we need to support each other, not compete against each other. How much time and opportunity is wasted on idle gossip, 'scene politics', shit-talking

all over the internet? The first step we have to make is to look beyond the end of our egos and realise what we can truly achieve if we work together.

This Ain't No Cross On My Hand

Hedonism sells records, just ask Sid Vicious and Kurt Cobain. Live music is more synonymous with alcohol use than ever before. When was the last time you were at a DIY gig that wasn't in a venue that was either A. owned by a brewery, or B. reliant on alcohol sales to pay their bills? Alcohol use in the UK has doubled since the 1960's. Alcohol is mainstream. The music industry wants you to drink. The Government wants you to drink.

Despite this, being a punk rocker in 2011 is still synonymous with being some kind of borderline jakey. It's a sad state of affairs that the irony of screaming about the evils of multi-national companies whilst at the same time pledging allegiance to their flag through the consumption of cigarettes and alcohol seems to be lost on so many 'punks'.

By spending all our free time fucked up, we just play into the role of passive consumer, we put the cuffs 'round our own wrists. The idea that we need to be drunk to have fun is just more marketing crap - it's time to take back our lives!

Would You Gamble With Your Life?

Nothing to lose but boredom and so much to gain. If we take our scene beyond the mantra of 'buy consume repeat,' if we take our 'punk' ideals into our daily lives, it can become more than a social club, more than an excuse to get wrecked, more than a fantasy to escape into for a while - we can make it our reality.

24+25.06.2011

june paik.beau navire. lich
zann.citizens.hammers
planks.drainland.alpirist
thou.suckinim.baenaim
raein.veloz.adorno.moloch
lentic waters.black everest

cry. me a
river 11

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CRY ME A RIVER FEST

INTERVIEW WITH LARS AND SABINE

>For people who have never heard of Cry Me a River Fest, can you please outline the beginning of it, why and how it started, and how it changes year after year? Does it get harder or easier? Please talk about how you decide how many people can come, and why, and the involvement of your parents and extended family, because I think it's cool that your parents are involved :)

The first fest was in 2000 in a small location called Teestube in versmold that was closed by the city after the fest. Kobra Khan, Cheerleaders of the Apocalypse, Kate Mosh, Junes Tragic Drive and some other local bands played - mostly people that we wanted to have around or bands we played in at that time. It was a nice little fest with around 45 guests. Sabine was pregnant with Leia at that time - everything was really exciting and we were motivated as hell to start something else beside the same boring hxc/punk drinking contest shows around here.

The second fest was also the release party for the first react with protest release - the About life in a dead world 12" compilation with local bands and bands of friends - so it already was

connected and dedicated to friendship from the beginning. Sabine was forced to stay home and quit singing for a while so we had to gather our friends at a place nearby :)

We think it got harder especially the last 5 years when the bands that played constantly were attracting more and more attention (to not say got more popular). so more and more people came out and we had to find bigger venues and deal with a lot different and difficult people, find a balance of givin most people a fair chance to get a place and don't letting it get to big to lose the family kinda atmosphere...

Then again it still isn't as hard as I would thing other festivals are to organize cause there are soo many friends involved - cooking - cleaning - in bands - hosting people etc. and soo many visitors that became friends and that are actually caring about trash, noise and a peaceful community - I think without all that we couldn't do the fest for sure.

Sabine's parents are kinda forced into being part as we live in the same house and use to bring with us as much people as we possible can after the fest to hang out etc. We also had the fest at our practise room area a couple of times which lays directly behind the house and



people camped everywhere... they weren't really happy about it but it seemed it was pretty exciting for them and they didn't mind helping out with space and even making breakfast anymore. Sabine's mum is always pretty surprised about how polite "these" people are :)

My mum is always crazy about meeting new people and kinda alternative so it was easy to get her on board to serve her famous tortillas...

>How do you decide who gets to play, because I can imagine a lot of bands ask, and there is such limited space...?

0% of the bands that are going to play are simply our friends or people that we know have around us - that's why there's not that much change in the lineup from year to year... and then it's especially hard for the other 0% to get a spot. If we think a band and the people behind fit to the atmosphere and the spirit of the fest they're generally welcome but as mentioned before there are not many spots to give away.

>For people that would like to put on a similar festival in other countries, do you have any advice?

I guess get as much friends involved in it as possible will be a good way to get it started... maybe start with

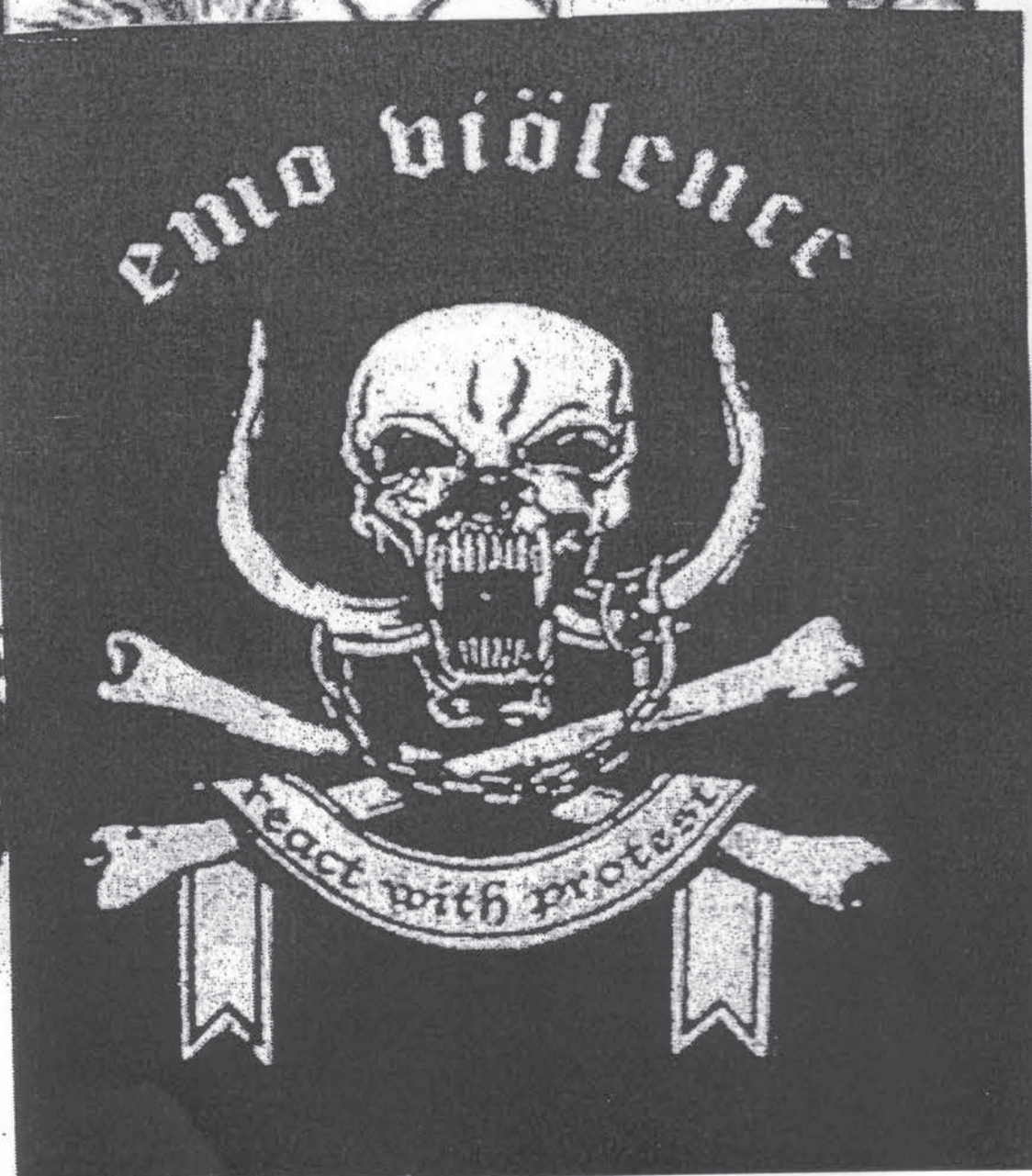
one evening the first time and see how it comes together. it's a great advantage if you have a squat or youth centre nearby that is already experienced in doing loud shows - if you have to sort out a new location without experience make sure you tell the owner that it'll be loud and rough... you don't want someone - in worst case them - call the cops to

>Have you ever had to resolve conflicts at CMAR Fest, with drunk punks, abuse or other problems? How have you approached these problems?

In all most people seem to have their drug habits under control but we have the impression that some people are close to seriously hurting themselves while drinking way too much especially hard liquor etc. still we never had to interfere at an afterparty or anything.

>Which political or philosophical positions of yours (Lars and Sabine) do you feel are demonstrated by your lives - of touring, playing music and organising a community event (CMAR)? Do you spend most of your time with your family, or do you work in a job most of your time?

Sabine is working part time in a small organic farm-store



and I'm handling the label and try to throw in a couple of euros every month. Luckily we don't have to pay rent so it pretty much works out and we can spend lots of time with the kids.

Actually veganism/vegetarianism and straight edge are issues that we promote pretty clearly - not because these are the most important issues but we deal with it a lot in our closer environment on a daily basis and it is something that affects the kids already.

We're always trying to express our political and philosophical positions in our daily lives - which became a lot harder but also more intense and challenging since we have kids. Lots of people don't care what you do if you stick it to yourself but we realised a lot of people (even friends and family) obviously didn't agree with our views and motivation and got really angry when it came to how we feed the kids or for religious issues etc.

So you have to find the balance between being true to yourself and preventing a negative situation for your kids...

>Do you think it's possible for a person to embody/demonstrate 100% their ethics, like veganism, eco-anarchist, anti-capitalist, anti-oppression? Do you believe that music and

musicians are a direct way of passing on these ethics/morals/philosophies?

We think it's possible to come very close to live your ethics to the fullest but it's really hard and it isolates you in your daily life. And yes music can be an awesome form to pass on ethics.

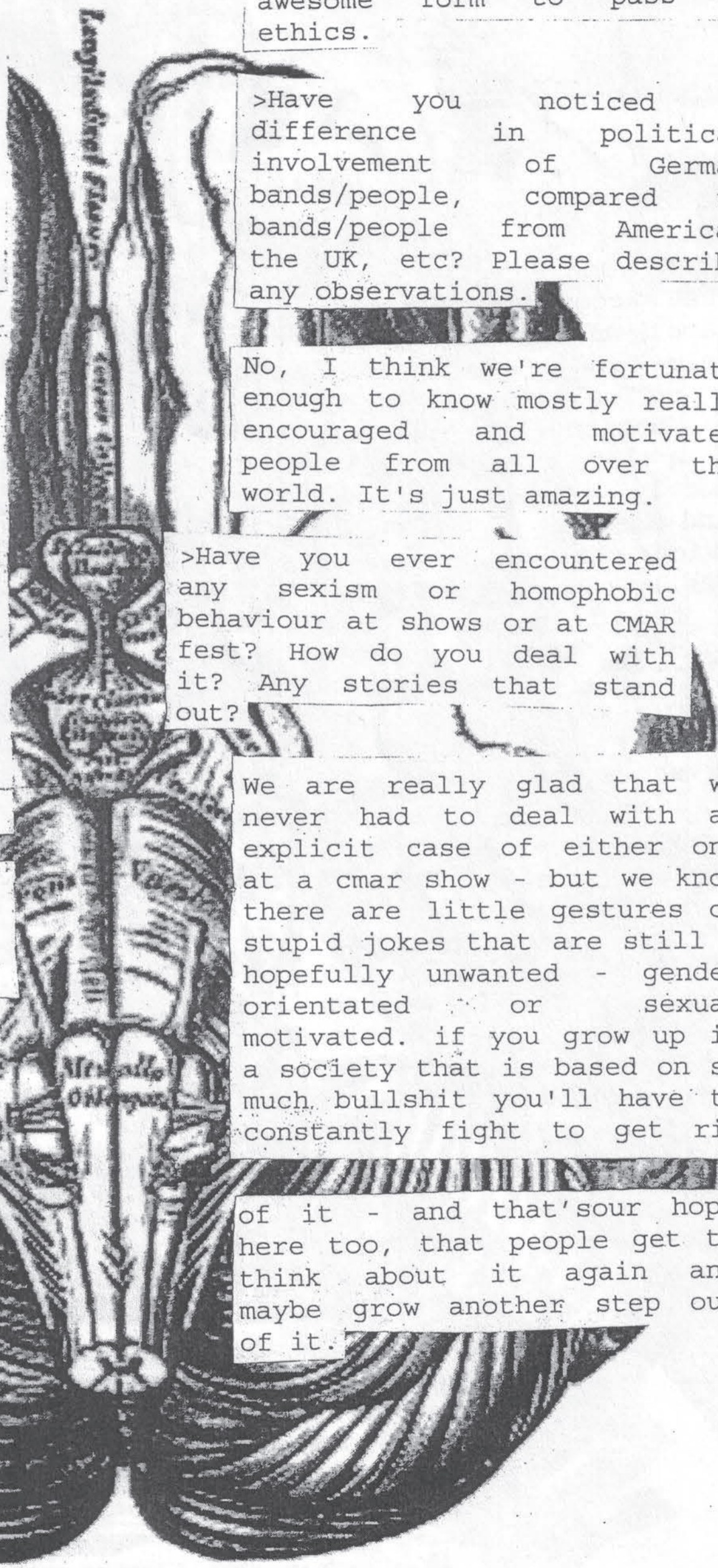
>Have you noticed a difference in political involvement of German bands/people, compared to bands/people from America, the UK, etc? Please describe any observations.

No, I think we're fortunate enough to know mostly really encouraged and motivated people from all over the world. It's just amazing.

>Have you ever encountered any sexism or homophobic behaviour at shows or at CMAR fest? How do you deal with it? Any stories that stand out?

We are really glad that we never had to deal with an explicit case of either one at a CMAR show - but we know there are little gestures or stupid jokes that are still - hopefully unwanted - gender orientated or sexual motivated. If you grow up in a society that is based on so much bullshit you'll have to constantly fight to get rid

of it - and that's our hope here too, that people get to think about it again and maybe grow another step out of it.



>How has the experience of having children shifted your worldview and political perspective, compared to your ideals, etc, from before you had children? How do you find touring and playing certain venues with young children?

>And finally, what do you think about the words

"community", "punk", and "DIY"? Criticisms?

On one side kids give you new reasons to questions everything again and again - not just accepting things as they are. On the other side they slow you down in being active on rallies and other direct actions - you're getting a lot more carefully but mostly it's a lack of time and energy.

So having children keeps us politically motivated but shifts the fights from the streets more into our daily lives.

Most people we are in contact with while touring and playing shows are really open to the idea of bringing the kids, even though some don't really know how to handle it. We can't complain - the kids love being on the road with the band and we know what to expect - so we bring enough stuff to make it comfortable wherever we are :)

All three combined can provide you with some of the loveliest and most progressive places and ideas. Definitely worth living for:



RESURRECTIONISTS

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www.myspace.com/reactwithprotest
out now:

049 ARSE MOREIRA / RESURRECTIONISTS split 6"
053 HYBRIS - discography 12"
052 JUNE PAIK / BATTLE OF WOLF 359 split 7"
051 HAMMERS / DOLCIM split 7"

Heartatta City

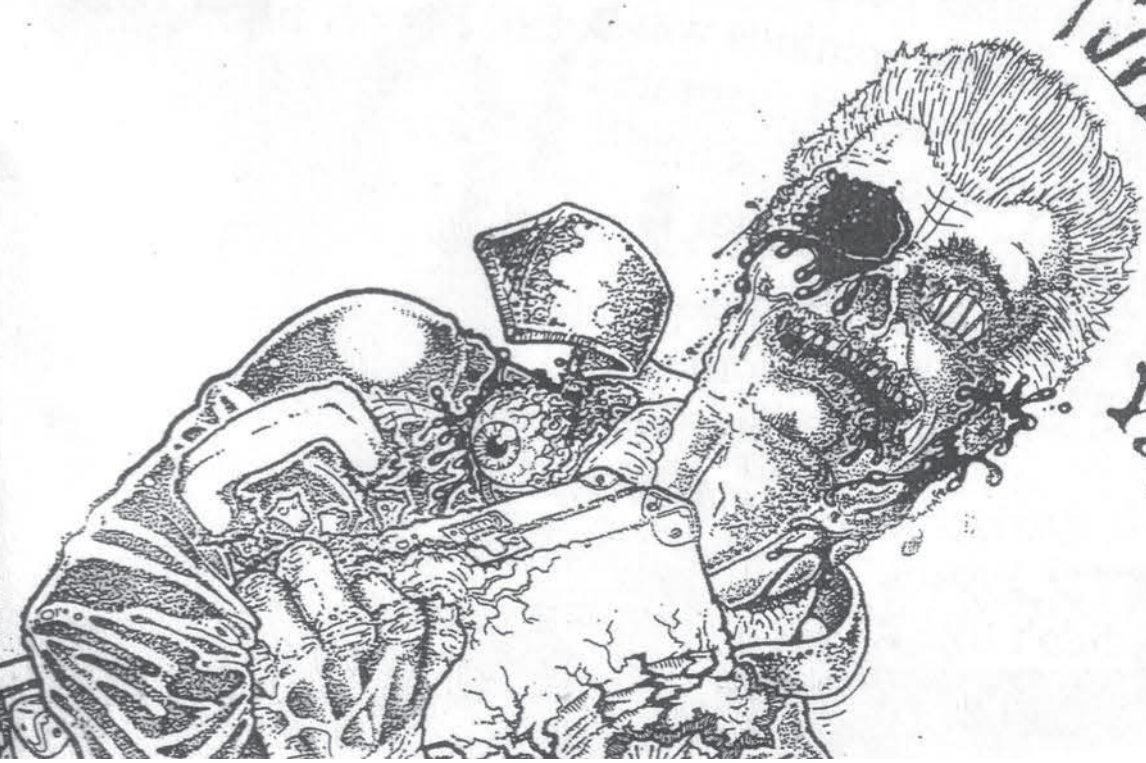
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#2/25c

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Heartatt ard

#2/25c

were you straight edge before
you found hardcore, or did
hardcore help you see an
alternative?

No, hardcore introduced me to
straight edge for better or worse. I never
fit in and straight
edge just helped to drive that fact home.

I maintain that straight edge is a
double edged sword.

It can help you and improve your life but it can also alienate you
from the world. As you get older the negatives will grow. I am still
straight edge and will never change, but that choice has had real life
implications that I can not deny. At this point I am stuck with straight
edge and veganism. I sometimes wish I wasn't, but I don't know if I
could live with myself if I were to leave this path. It is too ingrained in
my inner being.

you've had a huge involvement in hardcore, between
heartattack and ebullition,

do you feel the feedback from that's been mostly positive? or
mostly negative?

Having read your closing statements in HaC #49 i know you
felt you were getting
a lot of shit for the zine but in retrospect was it as negative
as that or was that the side you noticed more?

99% positive. In truth I don't care what other people thought or think
about HaC or Ebullition. I didn't do either to please other people. I did
them because I wanted to do them. Dealing with people's opinions was
just a side effect that couldn't be avoided. In the end I was just frustrated
with being a cog in the HaC machine. The negative feedback was just
salt in the wounds. Normally I would pretty much just ignore what
people thought (good or bad). But I was tired and the negative
experiences served as a spring board for freedom.

I have no regrets. HaC was what it was.
I set out to do it. I did it for 12
years. In the end if people liked it or
didn't like it is completely irrelevant to me.

If I had paid any real attention to the negative feedback then I would never have started HaC in the first place.

Was the negative feedback a contributing factor in you stopping the zine?

Yes and no. I was ready to stop. The negative stuff just drove the last few nails into the coffin. Doing HeartattaCk for 12 years was hard work. It lasted a long time, I did the best I could, and it served a purpose. It was time to stop. The negative stuff just gave me the anger to rise up and shake off the shackle that HaC had become.

When you were writing some of your more controversial columns/internet updates, were you aware of how angry they'd make your own community or were you suprised there weren't more punks with similar ideas and morals? I know when i talk with new punks/anarchists i'm quite often suprised we're not on the same page with what - to me - are quite fundamental ideas/ideals

I am not sure if most of my own community got angry. Just a few crazy cat lovers that can't separate their personal feelings about cats from the reality of the situation. I like petting cats, too, but that doesn't mean I can't see that millions of wild cats running around is a serious fucking problem. All you have to do is spend 5 minutes with a search engine on the internet and that fact will be driven home.

Controversy is the spark that ignites flame. Hardcore has always been about the controversy. What amazes me is that people involved in hardcore can sometimes be afraid of controversy. Isn't controversy the whole fucking point of hardcore? Kind of funny really.

I have always maintained that there are no answers (thus my first 'zine named No Answers back in the early '80s). We are all just making this shit up as we go. People are doing the best they can to make sense of the world, myself included.

Lots of my friends agree/disagree with me on some subjects. That is okay.

I like going out on the ledge. See what is out there. Shake things up. Make people think. If I made people think then I did my job. I don't care if they thought I was crazy or not. They used their brain and made an opinion. That is all I ask for. Think.

I couldn't give a shit if people agree or disagree.

All I want is for them to think.

Is there a defining moment or release where you've felt "this is it, it's worthwhile" your "proudest" moment in punk if you will.

Probably the Give Me Back LP compilation. I think it represented the best in me. I am not a perfect person. I am not always the best I can be. Sometimes I am selfish, ignorant, self-motivated, careless, mindlessly angry and stupid. I think the Give Me Back LP comp was me at my best. It represents what I wanted

hardcore to be. Pride isn't really something I get too far into. Nostalgia can be a poison pill. All I ever wanted was that hardcore be about us. I want it to be about our lives. I want it to be about our community thinking, growing, learning. I think the Give Me Back LP comp did that. It might not speak to people today, but it spoke to me at the time.

Are there any ideas or opinions that you put in the public forum that you don't stand by today/regret?

No. There are things that I said that I would say differently. Perhaps I would tone some things down and weed out some of the raw anger. But for the most part I said what I believe and I still believe all those things. My passion has dimmed. I was trying to wake people up. Convince them of new ideas. Shake things up. I was in constant struggle. Now I am less concerned with trying to wake them up. I am more interested in living my own life right now. Struggling to be happy and find some way to live my beliefs and yet not go insane.

Life is hard. A constant struggle to stay alive and keep your sanity. The more beliefs you have the harder life will be. Ignorance is bliss. Knowledge is poison. Once you see the ugliness of the world... the pure brutality and cruel, violent reality of life for 90% of the living creatures on the planet... then you are stuck forever with that knowledge. Once your eyes have opened it will be damn near impossible to close them. Beware of what lies behind the curtain of civility. The reality of life is ugly.

All I have ever done in life is try to understand my existence. Writing, arguing, discussing are all ways to learn/teach/develop. I am still learning every day. Trying to do the best I can.

So no I have no regrets.

How do you feel about Give me Back?

They are doing it. I know how hard it is. Is it the best 'zine in the world, of course not. Was HaC the best 'zine in the world, of course not. I think Give Me Back 'zine is on par with HaC. Both had high points and both have low points. I salute them for making the effort. It is easy to throw stones, but hard to haul those stones up the hill. They are doing the work, and for that I salute them. The act is all that matters. Do it. Don't worry about what other people think... that is a trap that will hold you down and prevent all action.

Which zines do you read regularly?

Honestly, I don't read them. I was burned out on the whole thing. I am NOT saying that there aren't good 'zines around today. I am simply not interested in them at this point in my life. Perhaps at some point in the future that will change... I do scan through and read some stuff in MRR and GMB but I am not sure if I would say I read them. I look for things that are of interest to me and read them.

For someone who's been involved with the hardcore scene for a long time, and someone notorious for strong opinions; How do you feel about the hardcore scene as it stands today? are you cynical? hopeful? are you worried about the increased blurring between diy and large labels?

As always, there are parts I dislike. As always, there are parts I like. Nothing has changed. I have always maintained that hardcore is whatever I make it. It is whatever YOU make it. All that matters is how you feel about it. My feelings about hardcore have always been determined by what I did in hardcore, and I have little interest left in judging other people. I am not that active in hardcore at this point in my life, and there is nothing worse then inactive people passing judgement. I can honestly say that my opinion about the hardcore scene is exactly the same as it has always been.

It appears to me that hardcore is still an open format where any kid can step up and take control. Nothing stops you but your own fear.

DIY is important to me but I see no evidence that it is in danger.

As long as any kid on the globe can take action then it thrives and lives on.

Which new bands are you excited about?

Which old bands are you still excited about?

Excited is a strong word. I am not sure if I can ever get excited about a new band. I have seen too much and heard too many bands. I am NOT judging new music. If I was 15 today then I am sure I would be excited by lots of new bands. The reality is that I have been listening to my favorite music for 25+ years. That music has an advantage that new music simply can't compete with. Does that make me dull or jaded? I don't think so. I am just being realistic.

I just discovered "Right To Ride" and "Beyond The Sun" by Amebix recently. Those songs weren't on my version of Arise. I was never very excited by Amebix, but these two songs blew me away. I am totally in love with these 2 songs. But I guess that doesn't count as new music.

I mostly just listen to old bands. I am 42 years old. I have been listening to hardcore for 27 years. There is love in my heart for the bands that I grew up with. I had experiences that are interlaced with those bands. So I mostly just love the old stuff. Not because it is old, or because it is better, but because that music has been a part of my life for so fucking long.

My favorite bands are Social Distortion (many Social Distortion songs speak to me in ways that no other band has. Mike Ness is only 5 years older than me and we are often at the same stages in life. His lyrics often address my current state of existence in ways that no other band does. I have ALWAYS loved them and if I could only listen to one band ever again I might choose Social Distortion.), Embrace, Ignition, Dicks, Big Boys, all the regular old bands that people are into... nothing too surprising.

what books are you reading just now?

I am reading a self-help book about life transitions. I have been depressed, and am trying to deal with that depression. My life is at a crossroads and I have to decide where to go from here. Life isn't getting any easier. It has always felt like a struggle for me. I have never fit in (even before hardcore, and during hardcore). I have always had depression lurking under my skin. It comes and goes. So far I have never gone ahead and just killed myself. But I would be lying if I said that I didn't think about it. At times I am tired of life. Actually, suicide has helped me through many hard times. If it got too bad I would end it. That power helped me get through the hard times. I am in control of my life, literally.

I mostly read science fiction. But I can pretty much read anything. Once I am 50 pages in then I will finish it no matter what it is. Though I wasn't really smart enough to read Satanic Verses by Salman Rushdie. That is the only book I never finished. I simply didn't know enough about religion and too much of it went over my head. So I never finished it.

Heartatta
#2/25
ard

Records
I directed, call or
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I DIED WRITER
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What made you decide to make the ebullition mailorder wholesale only?

Reality. Lisa and I work too much. Mailorder was taking too much time. I wanted a little more life for myself. Lisa wanted the same. So I sat down and did the math. Cutting the mailorder was the right thing to do. It was less than 2% of our operation. We don't take credit cards (I believe credit cards to be an actual evil in this world constantly taking money from every day people and transferring it to these inhuman corporations) and that makes it hard to compete in this new world. People want on-line shopping carts and easy on-line credit card ordering. I don't want to deal with that. So we gave up on mailorder.

It was the right thing to do, and if I had to do it again I would.

i was hoping that you'd talk for a while on your interpretation of anarchism?

I consider myself an anarchist but I am not educated in anarchist literature. I have taken some classes and have read some stuff. But I am mostly self-realized in this department.

My definition:

Do unto others as you would like others to do unto you.
Make yourself in your own image.

I believe that true democracy and anarchist utopia are one and the same - consensus of groups of individuals. I believe that consensus is achieved through debate, discussion, argument and thinking.

I am against all censorship and believe the ONLY way to fight things you don't like are through education and information. Speak, write, talk, and think. Those are the things that makes us human, and the actions that we need to use to change the world.

As a practical matter I vote and participate in the political system by paying attention to the news. I do not believe in making the good the enemy of the perfect.

IT'S A BATTLE

#2/25c

OUTLET

and in ROCK US

Progress is slow. And all the steps must be taken. So sometimes normal boring steps in the current political system are necessary. Not participating achieves nothing. Inaction is never a tool for change.

I would love to live in a utopia but that will never happen. I will live and die in this reality. So I vote, run my business, pay my taxes, write to my congresswoman, and participate in the public discussion of politics. I also give money to political campaigns.

I have met many conservative anarchists that were just 100% motivated by selfishness.

My belief system is a strange combination of d.i.y., socialism, anarchist thought, and democratic principal.

I think hardcore is really built on these 4 foundations, plus the love of controversy.

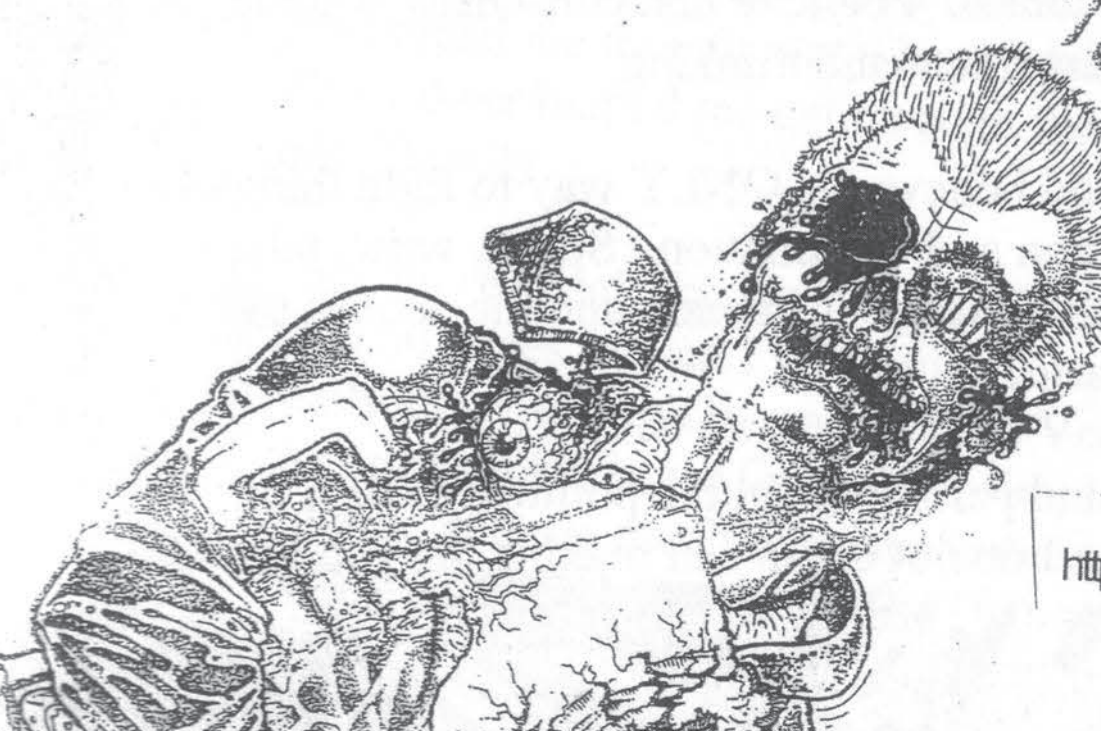
When I was 15 the song of hardcore spoke to me. It told me that I could be whatever I wanted to be. For good or bad. It was my life. I would win or lose. It would be my choice. The freedom was mine. It has been painful at times, but I am my own master... for good or bad.

I have been following that song ever since. I have won many battles, but I have also lost many battles.

Anyway, I hope this was worth reading. Keep thinking.

<http://www.ebullition.com/>

Hard
#2/25c
Heartatta City





THE COMING
INSURRECTION

The Coming Insurrection,

by the anonymous "Invisible Committee".

A Critique

Let me start with some positives, some agreeable departure points, from *The Coming Insurrection* text:

*The situation is desperate and something needs to be done, i.e. acted upon, especially in a pervasive climate of administrative, theoretical stale organisational meetings filled with rhetoric.

*These actions need to be disruptive. However, they need to be calculated, strategic and intelligent forms of disruption.

*Disruption can be discussed in unstructured self-appointed communes (similar to spokescouncils), assumedly non-hierarchical.

In its introduction, the geographical context of this publication is made clear - France and Greece, including a conclusion that opportunity for revolutionary action in France has diminished.

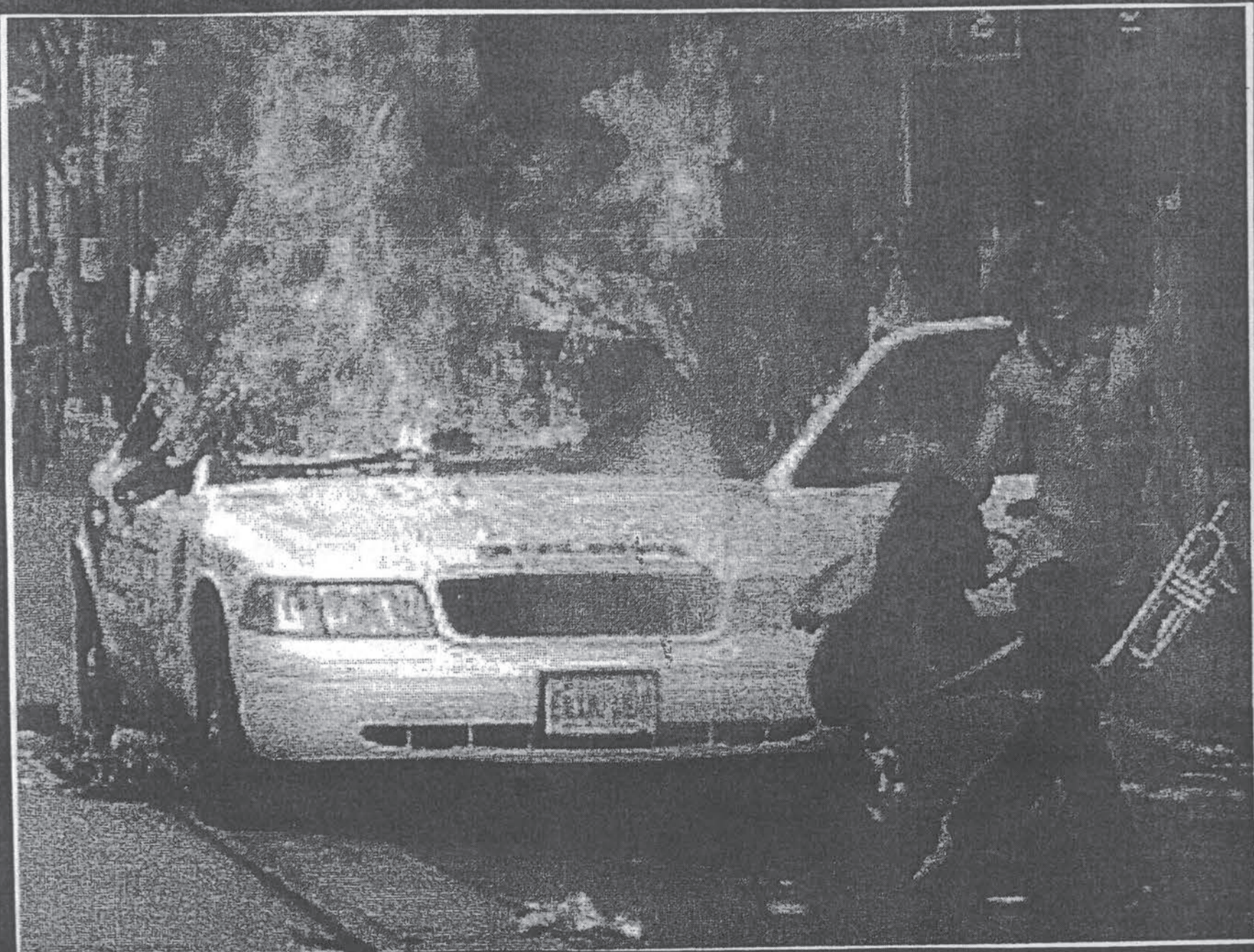
Then why the enthusiastic adoption of Insurrectionary Anarchism in locations far from its origin and relevance? Why a book launch and thousands of copies sold in New York City?

With heroic phrases like: "Rage streaks across this desert of fake abundance, then vanishes (p. 87)", it's difficult not to want to participate, or attempt to participate in this self-appointed "rage", even in an inappropriate contextual climate.

Reminiscent of the frenzy following manifestos from *The Situationist Internationale*, and *Crimethink* publications, the writing in *The Coming Insurrection* drips of propagandist, emotional pandering - an advertisement for an insurrection that utilises romantic language designed to appeal: "[Insurrection] takes the shape of a music, whose focal points, though dispersed in time and space, succeed in imposing the rhythm of their own vibrations, always taking on more density" (p. 6). Ambiguities like these hope to capture people's imaginative projections of

The opening sentence of *The Coming Insurrection* is "Everyone agrees." Who is this "everyone"? Workers? Educators? Students? Immigrants? The elderly? The sick? Disabled? Or a small group of recent teens from a small town in France, dated circa 2008? With the German version of the publication published only two months ago, and an obvious lack of a feminist perspective, the "everyone" referred to is a seemingly limited strata of people. This approach appears non-inclusive, cavalier, unsustainable, juvenile, and macho.

Their position is pro-individualist and anti-organisational, but they urge us to "adopt the following principle from sabotage: a minimum of risk in taking the action, a minimum of time, and maximum damage (p. 74)". The Invisible Committee classifies between three different types of sabotage, slowing down production and circulation, stopping it, or divulging corporate secrets. This can be interpreted as being indiscriminate with what is to be sabotaged, but a deeper analysis is needed of what circulation and production is being hindered exactly. While pharmaceutical companies profit from the exploitation of the sick and needy, is sabotaging a pharmaceutical factory a well-thought out strategy? What if one of the details of the production-hindering sabotage, was the existence of a patient that relied on the medication being produced to survive?





Likewise, "jam everything" (p. 82), their second strategy, is proposed because there exists "a delocalized economy where companies function according to "just-in-time" production". Not only companies operate on a timely basis. For example, although critical mass bicycle protests are a well-established action that make a visible statement about environmentally-friendly travel vs. automobile ownership, what if one result of the resulting major traffic jam is that a disability support worker is unable to catch their bus to a patient in time to help them toilet or sleep? Or an ambulance carrying a patient is delayed getting to the Emergency Room or Operating Theatre?

Another suggestion by the Committee: "How can... an electrical network be rendered useless?" (p. 74). Unless you live on an anarcho-primitivist eco-community, you probably rely on electricity in some manner. Similarly, hospitals and homes depend on these same "electrical networks" to keep the people inside alive. Or are these casualties necessary towards the realisation of insurrection and liberation? Are innocent victims a part of the plan? One argument is that the cost of insurrection is worth the benefits that follow. Who decides the cost? The privileged.

Some production and circulation, that are likely to be in the line of fire of some sabotage, have a humane purpose. And it takes only a dictatorship of a few saboteurs to hinder this purpose. Although inconveniencing large groups of people is a good tactic to get attention and positive outcomes by exercising the power of a large collective with common goals (eg. union strikes), those associated groups produce valuable ideas; however, masses of insurrectionary individuals create mob mentality.

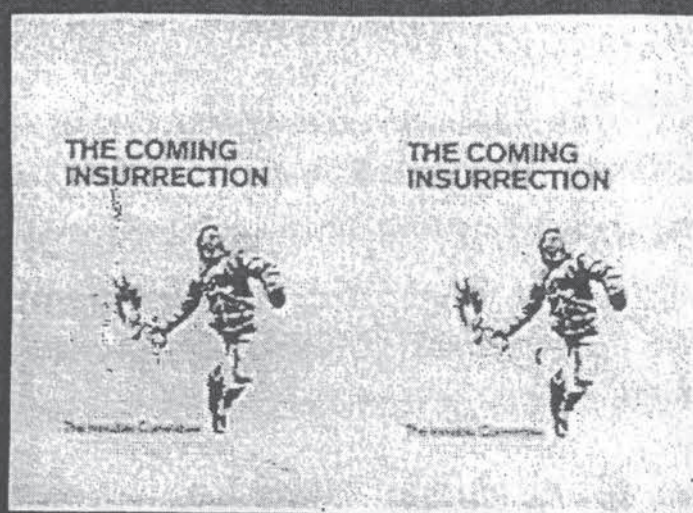
There is a mention of rationality however. "Perhaps, in the misery of the present, "fucking it all up" will serve - not without reason - as the last collective seduction (p.



75)". And seduction it surely is. An orgiastic puerile tantrum of unaccountable breaking of things by middle-class, educated people from first world countries.

There remains no clear expectation as to what follows minor or major insurrections. Normally, bouts of sabotage are cut short by the intervention of police or other defensive state representatives. However, what happens after every car is a charred remain, every barrier broken, and no authority has appeared to shake their heads and slap our wrists? Their advice: "Take up arms. Do everything possible to make their use unnecessary. Against the army, the only victory is political" (pg. 84). Without organisation, when does this destruction end, and constructiveness begin?

Other tactics for insurrection offered are anonymity, to travel and learn practical skills. Thus it produces popular commodities out of black handkerchiefs, hooded sweatshirts and carabinas, shoplifted or otherwise. If read and accepted without criticism, *The Coming Insurrection* encourages a marketable subculture that travels to participate in activist-only gatherings, where people of similar race, class, gender, ability, and accessibility congregate together, to discuss, workshop or academicise that of which is actually occurring, in real-time, in real places, that affect those without the same privileges - those actually politicised, oppressed, threatened and unsafe, elsewhere.



HN:R:

It's an excuse for not making your life what you want it to be.

Atheism is very powerful. And very empowering.

Take responsibility for your own actions. Don't fob it off as divine intention.

Once when buying veg at the grocery shop, the man behind the counter asked if i was Catholic.

My atheism never falters because the faith in myself never falters.

"No." Christian though?

"No." Muslim?

"No."

but you must have faith! Whether you're Christian, Muslim or Jewish, you must have faith in something!

Real truth is inside. Not inside the heart.

Inside the mind.

(dunno why i didn't get an Eastern choice there, being Muslim he's probably biased towards the Old Testament)

Your mind is not bound by your class or gender or upbringing. Your given education.

But as i walked out of the shop i thought: I do have faith.

It is directed by the education that you decide to take. The class you choose, the upbringing you choose and the morals you choose.

I have faith in myself. I don't need the faith of Jesus' love. I have faith in the sincerity of my own love.

Question everything.

My love toward my friends and family. My love of hardcore.

Even yourself.

I don't need faith in god's ten commandments. I have faith in mutual aid. Faith in anarchism, feminism, vegan principles...

Even your parent's advice.

Especially your parent's advice.

I don't need faith in an afterlife. I have faith that i'll make the most of this life.

I don't need faith in some supreme being's omnipresence to keep my morals in check.

I have faith in the omnipresence of my conscience.

That i'll stay true to the principles i set myself, morals i came to myself through analysis and discussion.

Find the root of your emotional response to any 'moral dilemma'. Are you happy with its root? Where does your prejudice come from?

Respect everyone, not just your elders.

I think people's need for religion is a shirking of responsibility.

Question yourself.

It's only once you've analysed your own opinions and feelings can you truly be happy in your self.

"God willing" is bullshit.

And i think trust in yourself is the first step to trust in other humans.



It's been too clean-cut, so much so you could barely call it DIY. There are too many promoters and bar shows... not enough house shows. Over the years it's gone in waves, the 90's was a good decade for DIY in San Jose. Recently there have been houses having more all-ages shows, there's still hope!

> In Glasgow the diy indie scene seems to thrive a lot more than the punk scene, is there more of a balance where you are, do they crossover well?

In the Bay Area in general the two scenes don't really blend well. You'll find it at some shows maybe, but for the most part they just stay separate because they attract totally different kinds of people, which isn't necessarily a bad thing, it's just the way it is.

> I know Rich plays in In Disgust, do the rest of you play in other bands?

Christine: I do solo stuff called Try the Pie

> Does this mean that Sourpatch is less important than the other projects?

Rich: no

> The stuff on your demo has a real different feel to the LP. How did this change happen?

Nicole: Because a friend recorded the first one and it was just something to start out with, to send out and show people. We took more time with the LP and played with different sounds, we had more time to work on it.

Rich: We started writing together instead of separately, so it developed as a different sound.

> What do you plan next?

We plan to tour the UK in

How long have you all been a band?

Mandi: i dunno, about two and a half years

Nicole: it'll be three years in February

> How did y'all meet?

Rich: Me and Christine met in San Francisco at a house she was living at. I didn't know her yet, she said she wanted to start a Go Sailor/Tiger Trap cover band with her friend (Nicole) and I overheard. I told her I'd play the drums.

Nicole: Six years ago, I met Christine at an open-mic at the Billy DeFrank Centre in San Jose.

Christine: She played in an all-girl band Miss-Flo at the time.

Mandi: I met Rich going to shows years ago and I met Christine when we lived in the same house in San Francisco.

> Do you all come from the hardcore/punk scene?

No.

> How's the DIY scene where you are for poppy bands? Is it easy

INTERVIEW WITH SOPHY POTTER
THIS LIFE CAMBODIA PRISON PROJECT

> So, please outline the initial process that got you involved with the Prison Project? Who is TLC?

I've always felt strongly opposed to the function of prisons in society. The role prisons play in maintaining the status quo - punishment poorly dressed up as "rehabilitation". The over representation of people with mental health issues in prison populations, the majority of women in prison having experienced some form of gender based violence in their lifetime. People might argue 'what will we do with the rapists and the murderers if we don't have prisons?' well I worked for years at courts supporting women affected by domestic violence and the legal justice system is doing very little to stop the violence, rape and murder of women.

In 2007, on my way back from going on tour in the U.S, I came to visit my sister who was living in Cambodia at the time. I never felt very comfortable here during that short trip but I left with some kind of love for the place. Around this time, a friend of mine also moved to Cambodia and ended up starting a small organisation that would become This Life Cambodia (TLC).

TLC started by supporting community ideas. This first included reintegrating kids who dropped out after primary school, and supporting a rural community centre. In 2008 my sister went back and visited the project and came back to Australia with some pretty inspiring stories about what TLC was doing.

I got in touch with my friend and explained my interest and my skills. He eventually got back to me and said that some community members had been talking about the situation for children in prison in Cambodia and it was something that TLC wanted to look into, and did I want to help? We kept in touch and I arrived in October 2009.

> How did it progress?

Before my arrival, some initial research had been done. I arrived and continued the work alongside a local guy, we were researching and talking with people, listening to all the issues, the ways people thought TLC might be able to help, and looking for options for getting money for the projects that were developing. All my afternoons were dedicated to this, and I worked in the mornings at a school teaching to get paid and pay the rent. I did that for about 9 months.

During this time we established that some things had improved for child prisoners in recent years. In Siem Reap, where we are



SATURDAY 26TH FEBRUARY BANDS START 5PM
BLACKWIRE RECORDS
219 PARRAMATARA RD ANNANDALE

based, children now have their own cells in the prison and do not share cells with adults. However the cells are still over crowded with between 20 to 25 kids in one cell. They have no mats to sleep on, or pillow or mosquito nets unless their families can afford to bring them some - can afford the time off work, the cost to travel to prison, the informal fees collected by prison guards to see their child, and the further fees to hand over gifts.

The government has increased the budget per prisoner per day for all food, water, housing and other costs associated with each prisoner from 1500R to 2800R per person per day. An increase from 35 cents a day to 66 cents. This now equates to 2 meals per day of plain rice porridge.

Some NGOs had been allowed to start working in the prison. Some were working with women in prison, especially those women in prison who had their young children living with them in prison. Some were working with convicted children, offering some primary school for an hour a day, offering hair cutting training and life skills.

Cambodia's justice system is often described as arbitrary and dishonest. Those with money or influential connections will not end up in prison; generally prison populations comprise the poor

and vulnerable who are unable to pay their way out of a prison sentence. The children who come into conflict with the law are generally the poorest and most vulnerable, and are detained for petty offences, including the stealing of small amounts of food. They can remain in prison before trial for up to 12 months, 9 months longer than is allowed by law.

We established that families of prisoners in the community were really struggling. Already vulnerable families faced financial instability and material hardship; instability in family relationships; school problems; shame, social and institutional stigma.

The project progressed and in 2010 I came on board fulltime through an aid program allowance, and two other local full time staff members started who are fantastic, passionate and have a wealth of experience about prisons, human rights and social justice. Thanks to the fundraising and benefits done by punks worldwide, the project was getting off the ground.

We developed a relationship with Siem Reap prison and have built 2 solar powered classrooms inside the prison, teaching Motor Mechanics and Electronics Repair. Our guys work really closely with the kids we teach and run

workshops to reduce stress and build self confidence. The most importance aspect of the project is that we support families to come visit the prison regularly and we assist with legal matters that come up.

The second aspect to the project that starts in 2011 is working with families in the community to have a parent in prison. We assist them to cope financially through sustainable income generation, manage healthcare, stay in school and visit their family member on a regular basis.

Also in 2011 we are working with communities to address some of the more big picture issues to do with how the justice system affects communities, and doing human and legal rights workshops also aimed to reduce discrimination against prisoners and their families.

> What do you want to do next?

Right now I have been in Cambodia for 15 months and I am trying to figure out if I will go back home in July when my current contract runs out or if I will stay on in Cambodia.

> How do you position yourself, politically, ethically and morally in general? And then how did this slot into practice in Cambodia, in relation to people who grew up there,

WWW.THE1FEBABODIA.ORG

anti-capitalist, but less and less I define my politics about what I am against. I define my politics about what can be created and I see the strength in community organising. When I am in Australia or Europe I identify very strongly as a punk, but it just doesn't mean anything here. Ripped shorts, dreadlocks and a discharge t-shirt only alienates me from people here and I don't want that, like I might want it in Australia. It's a constant process of questioning myself and my position here. And while I am in Cambodia I take my cues from Khmer, I don't impose my beliefs here it just isn't appropriate and it doesn't work.

> How did you feel being a white female in a South East Asian country doing aid work? Colonial conflicts?

This is huge. It's a daily process of reflection of why am I here? What impact am I having? Am I doing harm? Post-colonialism via "development" and "aid" is every prevalent and destructive force in Cambodia. There is a glut of NGOs here started by foreigners wanting to "save" the poor Cambodian children. Many can talk the talk of community participation, but very few are putting it into practice. I am fortunate to be involved in a unique organisation that takes that concept seriously and not just as a buzz word to get funding. We do not do anything unless in some way a community has invited us to. All our paid staff are Khmer nationals, and I was fortunate enough to be able to have the privilege of time to give to get the momentum on this project going where there was no time within the

a struggle for me before when I was teaching English for money so I could give the rest of my time to TLC. I am not a qualified teacher and I hate the way that native English speakers are glorified and given teaching jobs, people come and go, and there is no consistency and makes for a bad education. Untrained westerners are paid a hell of a lot more than English speaking local trained teachers and it was a disgusting system that in retrospect I wish that I was never part of.

For many people that come here doing "aid" or "development" they can easily get by always speaking English, always hanging around other foreigners, living in their own little white bubble outside of Khmer culture. I'm not saying I am somehow within Khmer culture but I have made a conscious effort to stay the hell away from the "ex-pat" nightmare.

> How did you find that you were treated? (Eg. In my experience, I really had to work hard to qualify as a female, as a foreign female, and especially as an Asian foreign female in an Asian country that wasn't my own...)

The longer I am here and the more I learn Khmer, the better I am treated. I am so thrilled to be learning this language and in turn am more able to understand the complexities of Khmer culture. But I get laughed at a lot. You will hear people come back from a trip to Angkor Wat talking about the warmth and beauty of the Khmer smile. Well, I can tell you about the harshness of a Khmer cackle! I am clumsy and very ungraceful. Quite the opposite to the Khmer ideal

woman. I have to work really hard not to get frustrated by it and it does get to me sometimes. I rationalise it, and think about the horrible ways non-white people get treated all over the world and I just have to deal with these insignificant incidents.

My partner is also Khmer. It's difficult to go out together sometimes, everyone stares, everyone comments. One time we walked into a small local eatery and the waitress burst out laughing just looking at us and had to hide behind the cooker until she had calmed down. People are used to seeing Khmer women with a white man but not the other way around.

It's also very normal for complete strangers to tell you about your body size, if you are fatter than the last time you met them or if you are fatter than your sister. Foreigners always console themselves, as I once did - "it's just the Khmer way. It's matter of fact way of speaking here; there is no judgement in it". I have talked to a lot of Khmer women who also receive these comments and it is a judgement, and it hurts their feelings just as much as it does mine.

There are lots of issues to do with gender, and then cross cutting that with being a white female. The way that I am treated differently to Khmer females... I can sit around a drink with the men while the Khmer women almost silently come around topping up beers and ice and food, then cleaning away the mess. I've learnt that the way that I socialise around drinking is a men's domain here that I'm afforded entry to, because I am white.

> From your experience, do you think the corruption in the judicial and prison sectors will be lessened with topdown policy forming? Or bottom-up or horizontal organising? Or civil development? Or never?

Clearly in Cambodia, top-down policy forming is having no impact on the corruption of the judiciary. Millions of dollars in aid from foreign governments and agencies like the UN have been pumped into training and reform programs for the Cambodian police and judiciary over the past 15 years, which has been largely ineffective, due to lack of political will on the part of the government to stop interfering in the judicial process.

The thing about Cambodia's legal system is that is the major problem is that it is manipulated the government to attack its critics and political opponents, effectively squashing freedom of expression through the very real fear of torturous prison conditions.



Corruption as we might call it is embedded throughout the social fabric of Cambodia on all levels. It's a very complex system beyond the harsh and simple dynamics of the idea of corruption as we might understand it in Australia. It's a system that has existed here for a long time but many local people want shake things up and are working hard and struggling against it. I suppose I see this happening and it is in this more bottom-up approach that I suppose I could begin to imagine a change.



A drawing giving an example of physical abuse

> Have you encountered a lot of bureaucracy in NGOs that operate in this sector or Siem Reap? Processes that are more concerned with collecting data, raising money, and doing research, rather than constructive grassroots work?

The thing that is really counter to constructive grassroots work here is the myth of the "white in shining armour". I think this is particularly evident here in Siem Reap as it is a major tourist destination. 4000 new people every day in this tiny town...

There is a boom in voluntourism, where projects are designed around the group

of volunteers coming to do it rather than the community that needs it. The NGOs that define for communities what will fix their problems, rather than asking communities how they see the journey ahead, what solutions they see. The "whites in shining armour" who give communities a bunch of crap they don't want.

The other massive issue is the institutionalisation of Khmer children, all in the name of education in so called "orphanages". There are 260 in Cambodia, and many children in these facilities do have one parent or another family member that (with appropriate support) are able to care for these children. Traditionally in Cambodian culture, family members do take care of children who lose a parent. Yet despite this, "orphanages" have increased by over 65% since 2005 - yet the number of orphans is decreasing as we move further away from the times of war. The term "orphanage" still used because it resonates with foreigners and so makes it easier to raise funds.



...the overcrowded conditions

So you may wonder why families are sending children to these "orphanages" when other family options might be available. Financial constraints and access to education are the main reasons, and over the years "orphanages" have worked themselves into the landscape of NGOs in Cambodia as the solution to these problems. Many "orphanages" actively promote themselves in poor provinces and recruit children by convincing, coercing or even paying parents to let their children live in a facility. Through this process many parents are convinced that their children will be better off in an "orphanage".

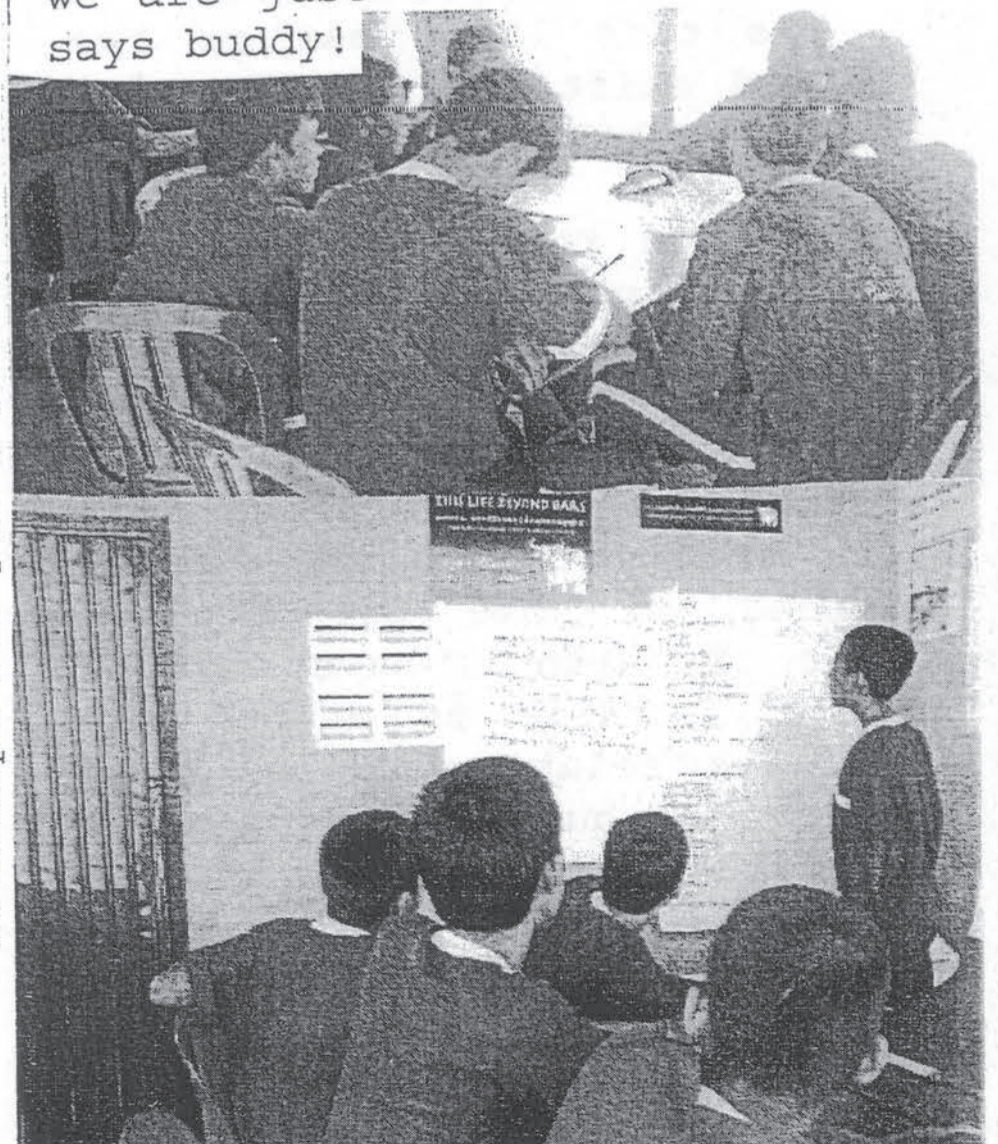
Orphanage tourism is a frightening development as Cambodia's tourist industry grows. We see in Siem Reap, directors of orphanages encouraging tourists to visit their "orphanage" hoping they will make donations. A child has a universal right to feel safe in their own home and a right to privacy and respect. There is a frightening lack of child protection, as well as use of child labour as children are forced to perform or walk along Pub Street at night promoting their orphanage to strangers. Children should not be used as commodities and as a means to raise funds. Nor should anyone be allowed to go and "have a look" at a child's home - would you expect to be able to go and hang out at a DOCS youth refuge?

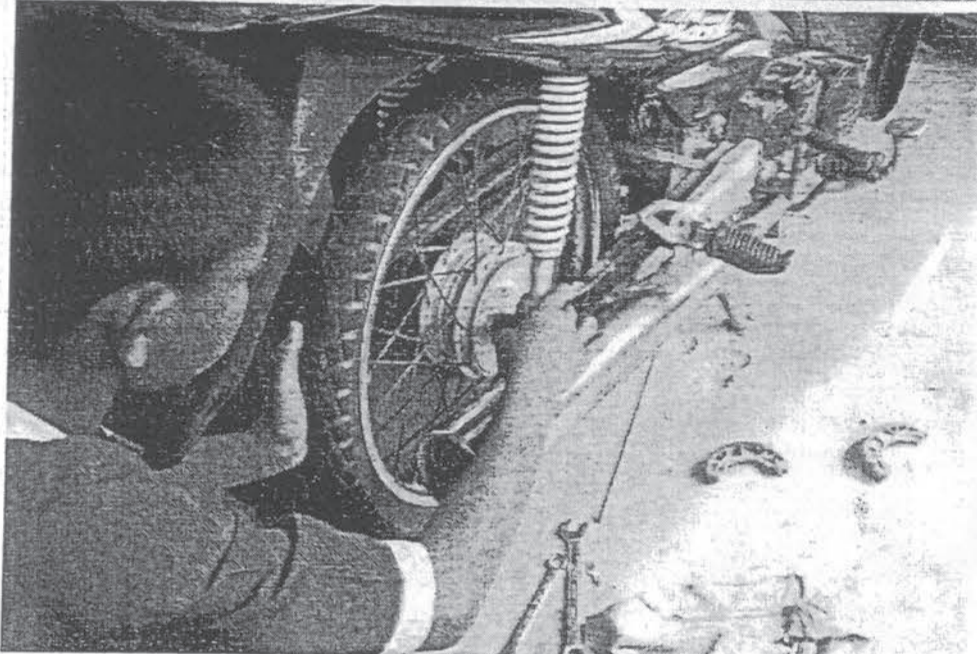
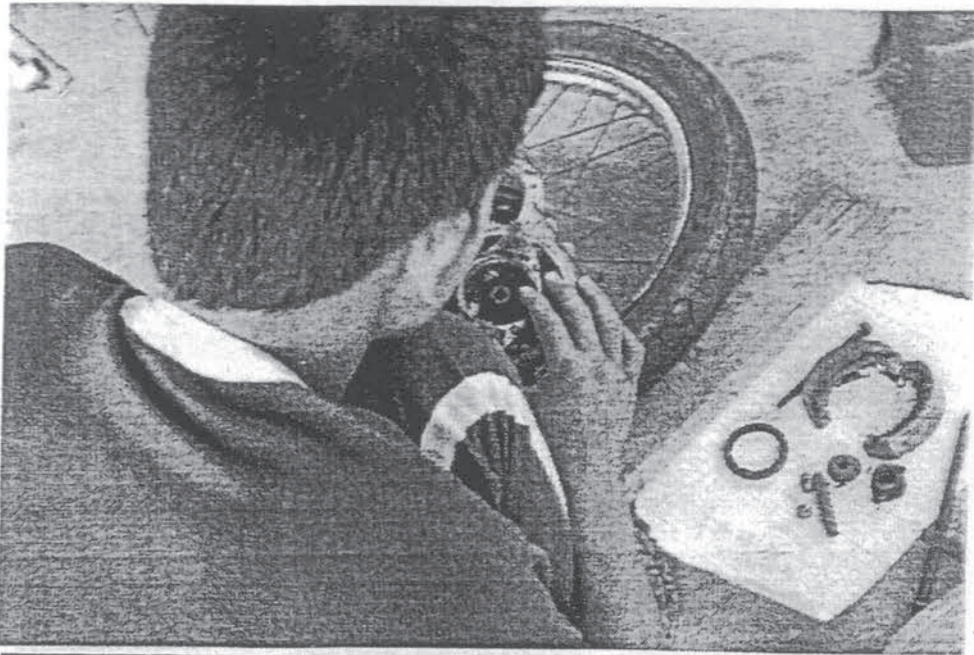
As a side note, there is no regulation on who can open an "orphanage", and in the last couple of months alone, there have been 2 separate incidents of white male founders of orphanages being arrested for child sexual abuse.

> Have you encountered many missionary types? On a Jesus Christ bender or that apply their values and system from home onto a society that operates in a totally different way, with a different history, custom, structure, etc?

Yea, unfortunately, hell yea. Around town, we have a few Mormons that come and go. American evangelical types, for example giving out Christian propaganda at the hip hop dance championships! Unfortunately there is an abundance of undercover Christian organisations masquerading as community development organisations. Christianity here, like everywhere, preys on people who are vulnerable. Some churches are even so blatant as to offer people bags of rice to come to Christian events. Luckily 96% of the population is still Buddhist and I recently found out it's illegal to give out Christian propaganda on the street. Next time we will know that when my friend rips up Christian propaganda at the hip hop dance championships, we are just doin' as the law says buddy!

Workshops for young prisoners.





>Have you encountered many personal struggles whilst being there? Eg. loneliness, alienation, culture shock, lack of support, dead ends?

I have probably been through all of those, and probably still am. It's constant. But there is definitely lots of personal high fives as well.

> Has this last year or two helped shift your perspective on life/the world? And how?

It's been really good for me to be completely removed from the punk/anarchist bubble. I don't know that it's shifted my perspective, but it's definitely helped refine some of the detail, and maybe opened up some perspectives that I didn't have before which I think is maybe what you are relating to below in your next question? Like, for example I suppose I was completely blind to the Khmer experience in Australia before. It was totally outside of my experience and I was ignorant to it. Having

Cambodia, its history now when I have visited back home for a few weeks and now conscious that there is Khmer communities in Australia I look for signs and evidence of Khmer culture when I was travelling around Sydney.

Khmer culture is not something that I connect to as my own, or feel that I fully comprehend depth of it, but it is something that does feel familiar now, I suppose particularly now that I am becoming more competent in the language, its teaching me so much more than communication.

> What position do you take, in terms of familiarity, or your relationship with, when thinking about Siem Reap, or Cambodia? Like compared to before you had lived there? How has it changed your feelings about Cambodian people and culture; and does it change how you see Cambodian immigrants in Australia, for example? Do you notice them more?

I tried to answer this in the above question.

> And finally, in one sentence, what would you like everyone to realise before they die?

Profound thoughts are subjective!

<http://www.thislifecambodia.org/>





INTERVIEW WITH GET DESTROYED!

how long y'all been in the band? and who plays what? we have been a band for 4 years. I am nik, and I play drums, zach plays guitar, jay plays bass and ben sings.

do you consider yourselves as part of the current "powerviolence revival" and how do you feel about said revival?

we don't really know what the powerviolence revival is or if we are a part of it, we just really like powerviolence.

who writes the lyrics and what is the content?

ben writes the lyrics and it is mostly just him blowing off steam.

any tours in the works?

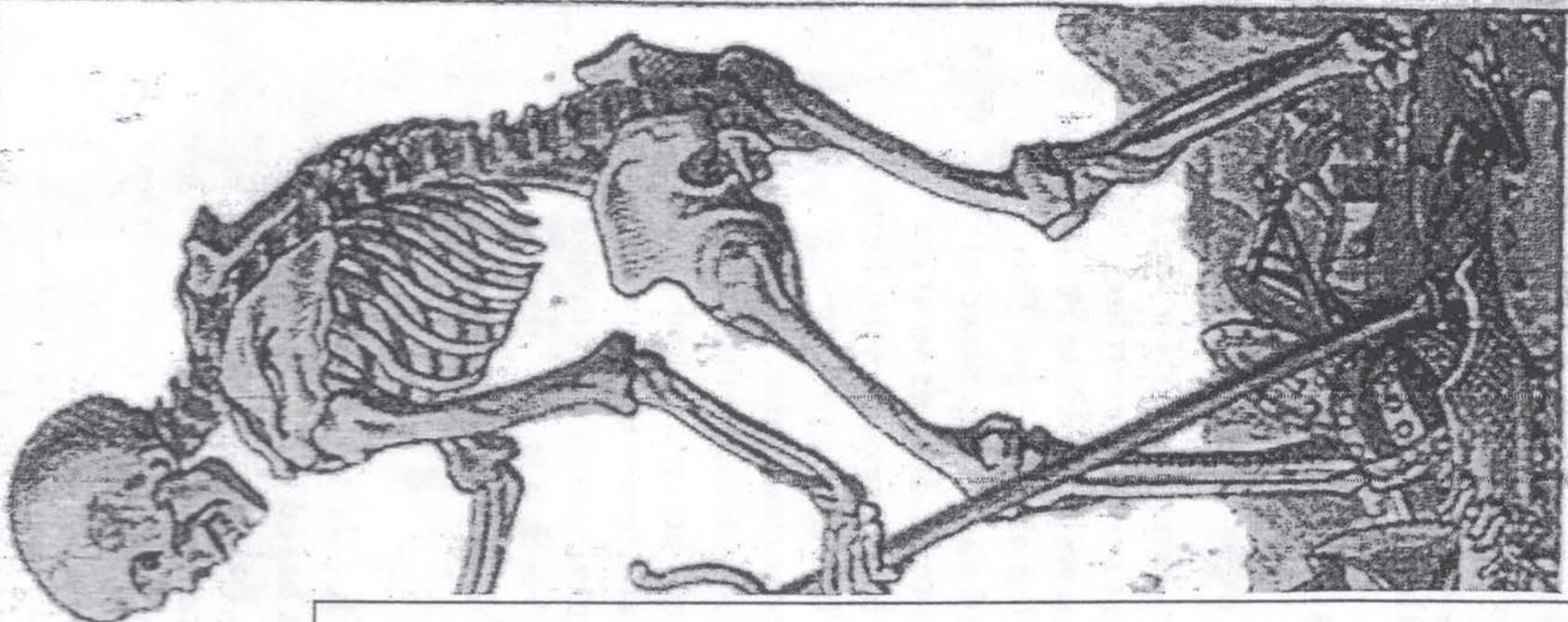
no tours or future plans because ben lives in Washington so we only get to play a show once every year.

future plans? 625 list the EP as called "final" - is this it? as of right now we don't have any plans to record or write new material.

do any of you play in other bands?

I play guitar in a grindcore band called "mark of the rat". Jay plays guitar in "netzeah" and bass in "royal monsters". Ben plays guitar in "desolation wilderness" in washington and a million other bands. Zach doesn't do anything because he got his first girlfriend.

XIII



LE·DIABLI

GUILTY OF BEING... WHAT? (MALE PRIVILEGE FROM A MALE PERSPECTIVE)

Like it or not we are all born into a certain position in the societal power structure.

Wait. What?

Let's start again.

It's no secret that we live in a polarized and stratified society. We are separated from each other and organized into different groups based on different social constructs. You know, things like gender, race, class, sexuality, and so on. These categories come with different amounts of power, status, authority, and *privilege*. Those higher up on the hierarchical ladder have more power than those below. These higher-ups typically maintain that power by oppressing those lower down on the hierarchy, often violently. This violence manifests itself in things like rape, lynching, police brutality, drug addiction, homophobia,

domestic violence, deforestation, alcoholism, gang wars, drug wars, 'preemptive' wars, and so on. It is in this stratified social power structure we find ourselves. Some of us are on top, some on the bottom. And we didn't have anything to do with it. We are where we are by virtue of *what we are*.

What does this mean?

Well, as a white heterosexual somewhat well off male, I find myself on the top end of most social hierarchies. This is because historically, it has been well off white heterosexual males who have called all the shots. This society, therefore, was established and is organized to benefit this small group of individuals. It does so at the expense of all others. As a white heterosexual male, I enjoy all the privilege that comes with living in a society organized to benefit white, heterosexual males. For instance, I don't usually worry about being sexualized or objectified, I don't worry about not being listened to, I see people like me represented in mainstream media, and most importantly, the oppression I experience is a definitive zero. Sounds pretty good, right? Well, it is. For me.

Things aren't so good, however, for those who aren't like me. My comfortable existence is based on the exploitation and oppression of other groups. For communities on the bottom of the hierarchy, violence, domination, and fear are nearly inescapable realities. White supremacy, patriarchy, colonialism, heteronormativity, eurocentrism, and capitalism invade every aspect of life and make the world an unsafe, unfair, unjust, violent place.

I can think of only one or two females in my close group of friends who have not been sexually abused or assaulted at some point in their lives. This isn't unusual. Rape and sexual violence are very real things to the third of females who experience it first hand. They are also very real things to most females, who haven't been abused but know at least one other female who has suffered at the hands of gender violence. The implications are clear: our culture is one that keeps half of its population perpetually afraid, anxious, oppressed, abused, tormented, and silenced. Many females, particularly those who have experienced gender violence first hand feel and see these qualities in males. They have been socialized to fear males out of self-defense, to view them as threats. Patriarchy inevitably creates the impression that all males are potential abusers, rapists, and assailants.

This is the historical legacy that males have created for themselves. For those of us dedicated to making the world a safer place for our mothers, sisters, daughters, partners, and lovers this is a legacy that we will have to understand and deal with.

While we aren't necessarily *guilty* of oppressing non-males, we *are responsible* for how our privilege affects others.

Because it does.

Male privilege means that our opinions are never undermined, not taken seriously, or ignored because of what's between our legs. Male privilege means that we aren't accused of being 'too emotional' when we get upset. Male privilege means we don't have to worry about being sexualized or objectified as we walk down the street. Male privilege means we get to wear what we want without worrying about it reflecting our sexual habits or practices.

It means we can walk down dark alleys at night. It means we don't have people holding doors open for us, or offering to carry our groceries, or fight on our behalf if someone insults us because we need 'protecting' or because we're 'too weak.' It means so much more.

Because we are on the privileged of the hierarchy, we don't experience any of these things. We don't really even have to think about them. Most of us have been so metabolized into patriarchy that it has become invisible. To us.

To everyone else, it is clear as day.

That is, essentially what privilege means—that we don't have to experience what we don't want to. It means not having to know what others are thinking, not having to know how they experience the world. Others don't have this luxury. Not knowing what the dominant group is thinking can be and often is a matter of self-preservation.

It is this that we, as males, have to recognize and account for in our interactions with those who are affected by our position of privilege in society.

Now, I can already hear the objections.

"Legacy that males created for themselves? Whoa, whoa, whoa... Sure, I'm a male, but I had nothing to do with that! I can't be held accountable for what other horrible, sexist males have done! I'm responsible for my actions alone!"

This makes sense, right? You can only really be guilty of things that you've done. This whole 'transference' of blame thing seems just like man-hating nonsense. Just as females had nothing to do with the fact that they are female, we didn't ask to be male, so we shouldn't be judged accordingly. Right?

Well... Actually, no.

Regardless of our actions, we (as males) represent something. *Male privilege means female oppression.* It is this oppression that females see in us when they walk down the street alone. It is up to us to *prove* to every female we encounter that we aren't these things, that we care about them, that we want to make the world a safer place for them, that we want to support them.

I'm not suggesting that this is an easy thing to do. It takes an immense amount of strength to open yourself up to the idea that you can hurt someone just by *being what you are.* However, denying this fact won't change the reality of things. At the end of the day, the difficulty that comes with taking responsibility for one's privilege is trivial compared to the experience of those who lack such privilege.

It literally is the least we can do.

It comes down to this: *maleness* is, in this society, oppressive to many of those who aren't socialized as males. Just being near males can be triggering for some. It causes anxiety, fear, and pain. It can make non-males feel unsafe, threatened, silenced, and ignored. Engage those who are affected by what you are in dialogue. Make as honest an effort as humanly possible to feel what they feel, to see the world how they see the world, to see yourself as they see you. Instead of getting defensive, try to listen, understand. Ask what you can do to become a better man, to become more aware of how you might be negatively affecting those around you and what you can do about it.

Think about ways in which you are latently oppressive. Read the literature. Talk to other males about it. Talk to me about it.

If you think it's the responsibility of those historically oppressed by white heterosexual males to deal with the fear, pain, torment, and oppression that surfaces for some in the presence of white, heterosexual males, then I have nothing left to say to you. If you're beginning to realize that owning your privilege is one of the most important things you can do to make this world feel safer for those around you, then I couldn't be happier. We need more people like you. We're up against a hell of a lot.

Thanks.!

Questions? Talk to me!

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