ENTROPY

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On Free moshing

At every gig you go to there's always one. Obnoxiously moving around the pit disrupting everyone else's moves and probably with their mouth open the whole time. As much as I disdain these people sometimes, what place does free form mosh have in hardcore? It's really a rarity for me to actually appreciate someone's freeform mosh, so I'd disregard it as having a place whatsoever. It really just makes the pit more dangerous, thankfully the main person at risk is the one disrupting it. I understand that everyone starts somewhere but simultaneously I think these people should be publicly castrated. Is it really that hard to watch everyone else and replicate what they do? To practice in your backyard like I'm sure we all have at some point? It doesn't matter whether you're good at moshing because everyone can follow the basic etiquette of the pit and you won't be judged no matter how shit you are. But if you're jumping around flailing your arms like a toddler who lost his pacifier don't be surprised when you get crowdkilled. Same with motherfuckers who two step during the breakdown. It's astonishing how oblivious you have to be to do this when it's infamously made fun of non-stop but some people still can't manage simple pattern recognition. Maybe there are some neanderthals among us and naturally if there are, then hardcore is where they congregate. I remember seeing a clueless metalhead in a tucked in cannibal corpse tee and camo pants doing this before someone stepped in and sent a spin kick right to his gaping mouth. Serves the cunt right. I hate to use this label but I'm probably a metalhead too and these cunts give us a bad name. Moral of the story: practice your mosh or don't step in the pit.

On safe pits

Nothing is more exciting than when you get to a concert where you have to fight for room in the pit to mosh. It's not mosh or die, it's mosh and die. What's interesting in a pit where only one person is moving? Inevitably when that one person takes a break the pit will collapse and everyone will simply stand idly googling at the band in question. Additionally, what's with the rise in crowd heroes who feel the need to step in and protect fellow concert goers from moshers? They act like we're the bad guys for moving to high energy music. Not to mention how patronising it is when someone determines independently that you need to be protected; is this not another form of enforcing gender norms, subconsciously or not, through the guise of chivalry or some other bullshit term? It's the same with pits "for the girls", an enforcement on the idea that women, and tends to be bio-essentialist in practice, are weak and need protecting. It's bullshit and backwards. Pits should be dangerous and they should be more violent than they are today. Why should an uncompromising sound compromise in expression? Hardcore is for anyone but not for everyone. Even in the case where someone wants to avoid the pit, there are always spaces in the venue that are completely safe. When some of the most dominant bands in the scene are heavy metalcore, deathcore, slam, and beatdown bands why is crowdkilling still frowned upon? There's a certain expectation of violence and expression when dealing with these genres, yet it seems to be ignored and demonised. The violence by no means is everything in hardcore, but it is absolutely essential to the scene and builds community whilst keeping tourists and grifters away. It's like a mosquito buzzer for turnstyle fans. The core tenants of looking after one another should of course still be present and are brought even further to the front in violent venues, and it's a miracle if anyone is to be seriously injured at a mosh and die show as such whilst shows that don't appear violent, and as such have little to no community, are exponentially more dangerous. With crowd crushing, push pits, and a disregard for others safety due to a lack of community at mainstream festivals and many American shows, people tend to be injured at a much greater rate and scale. I see clips of festivals where everyone shoves past one another to try and see their favourite trendy musician; someone falls over and instead of helping them up other people walk over them to get closer, and it's a concept alien to DIY hardcore, the level of disregard for others. It was shown at Travis Scott's concert (moshing at shitty trap or rage shows is embarrassing in itself) and every year circulates when Coachella comes around. What seems antithetical, violence at shows, often leans towards safer shows in general. The moral of the story is if you see someone crowdkilling, don't start a fight with them but join in on the fun.



PUNK MARKETS

Good gig, not great. I appreciated how cheap it was, no doubt to increase sales at the market section yet I never bought anything, sorry! I spent all my money on communist theory at socialism conference. I got to the venue about an hour early as per usual and sat sewing patches onto my jacket before the first band started, which was fun I suppose, it's almost finished now! Yay! I don't have a lot to say about this gig because it was quite standard, but here it is.

I was a bit late to Grout because I unsuccessfully tried to sneak my friend in by telling the ticketer, who clearly knew who he gave entry to as he was only doing it for about 5 minutes at this point, that his stamp rubbed off. It got quiet for a few seconds before he, obviously knowing we were lying, let us both in. If you're reading this, sorry for lying but thanks for being a g. Grout's set was fun, it's just typical beatdown which is fun to mosh to but not really something I'd listen to in my leisure time. The vocalist wasn't there for whatever reason, so he was replaced for this set, and the guy that stepped in provided a good performance. He definitely didn't have the weight in his voice that is necessary for this band or style, but it didn't make much difference. The pit was pretty decent, apart from a few people who were moving a bit like toddlers in a tantrum state, but we all start somewhere. Hell, when I started, I was a mall emo wearing Eyehategod merch and flailing my lanky arms about like one of those inflatables you'd see outside a car dealership. Now I'm still an emo I can just mosh a bit better, I hope. Last time I saw Grout play I couldn't mosh due to a broken arm; or really I didn't mosh, a broken arm doesn't stop everyone, but I was mortified by not moshing to them especially when the crowd kill call was made. As such I took it on myself to crowd kill a little bit, it's beatdown after all, but I got a lot of backlash! Don't hate the player, hate the game. This was the only time I overtly crowd killed in honesty, usually I accidentally hit the crowd because my wingspan is so large but I don't really bother to not hit the crowd so it's a two-way street. The definition of crowd killing seems to change from person to person so maybe I'm justified, but I don't really care either way.

I didn't find this band interesting; I guess they're fitting in this line up but it's a strange one. I band just for moshing, one that's sort of for moshing, and two that aren't at all for moshing. Tomcat should have opened, then No Future, then Warden, then Day of Demise, then Grout. The highest energy band (which, despite speed and instrumentation will always be a band where the audience nmoshes) should have been last and if the Tomcat opened to build up the energy I would've enjoyed them a lot more. Tomcat is controversial in the fact they're hardcore that's not moshable, which I'm not always opposed to if my expectations are set, and if a beatdown band with an active pit is first, then a side-to-side pogo band is next I'm left disappointed. They could be good if they were applied in gigs correctly.

Warden is one of the coolest bands out of Perth in recent times. I'm biased to powerviolence, but nevertheless these guys are great. Mr. Warden is an amazing vocalist with a very distinct vocal style and his facial expressions and movements whilst screaming are strangely cool. I didn't do much this set as I was just trying to get footage, but I got one or two moshes in and it was great. I'm really excited for whatever these guys are up to in the future despite their one release coming out somewhat recently. Big ups.

First time seeing these guys and I liked them. I feel a little bad about saying this because these guys truly seem dope, but I wasn't a fan of the vocals, nor how the breakdowns, or at least slower parts never felt very heavy or different from the rest of the song. Maybe lower tuning is my grace? Who knows. I moshed a little but not much, I didn't really feel it. Aaron was going at it though and I almost saw stars, saved by about 10cm between his fists and my face. Not much else to say, pretty standard.

One of those bands I'd never seen before but had heard so much about. I was super excited because I love d-beat and crusty, noisy punk. In good fortune they didn't disappoint! I liked them. It was funny seeing so many people try to mosh to music that really isn't meant to be moshed to. My expectations were that I wasn't going to be able to mosh due to their genre, so I wasn't disappointed like I have been at some shows.

Shout-out to the guy with the 'ROB" jacket for being the biggest douche at the show.



CHALKED DEMO RELEASE

Overall, this was an amazing gig; rivalling the End it All exordium release show which is a mighty high bar. The Buffalo club is one of my favourite venues so it's a welcome change. The mosh always seems to be better at the Buff than at the Y, with few exceptions, possibly just because of the light level. It was a bit surprising that they didn't allow any food nor any water inside, but I didn't bring my staple gig coconut water so it didn't affect me. They also required us all to sign our names and email addresses, which was a bit unusual but it's a legal issue so it's understandable. I put some bullshit name like "Scott M / ishatinamaccas@hotmail.com" but it was surprising to see people put their full legal name. Have some discrepancy! Metalcore's become a laughingstock in the macro lens, but Perth metalcore is incredible and easily cleared its name. I'm also very pleased by the fundraiser aspect of this gig, it seems like no one talks about bird flue when it's a massive issue to both us, and the birds.

EMPIRE OF FOOLS

I think this was their first gig; it was a great performance with first band theory dead in its tracks as the mosh was hectic from the start to the end - a constant flailing of arms, legs, and somehow other body parts or just whole bodies into the air and into the sides. Very heavy and a constant mid-tempo mosh but otherwise I can't say too much. After 3 metalcore bands and 2 beatdown bands my head hurts too much to tell what event happened during which band. It's admirable how Jake is in every single band in Perth - he, and Loudmouth records, are keeping all ages hardcore alive and they should be commended.

CARBON COPY

I'm a big fan of these guys. Even if they're not all really edge, I still love seeing them. I was told this might be their last show, but I hope it isn't. I especially love whenever they play forever as it's the only song I knew any lyrics to. I wanted to join in on the dog pile so greatly in the past, but I didn't because I wasn't edge. I guess that was redundant, but maybe this band pushed me a little towards my eventual claiming of edge. Finally, I did get to join a dog pile, but I didn't realise it was on until it was halfway done and I ran straight through an active pit narrowly avoiding a concussion or two. My dream came true! A bit of a weird dream I suppose. Oh well.I appreciate the shout against Pauline Hanson, hopefully I'll see everyone at the next anti-Hanson strike.

WOODBRIDGES

By far their best performance. Such a violent pit and the start of the crowd killing - the demise of the horseshoe. But I'm glad people are finally crowd killing to beatdown! It's brain-dead music with one goal; to get you moshing as hard as possible, involving everyone around you. I'm not a big fan of the lyrics which I heard somehow, but it's not music to listen to per se, its music to mosh to. It's beautiful in its own right, I guess.

GROUT

Second time seeing them this month. They never disappoint. They get in and get out doing exactly what they're trying to do. Creating havoc. Music to crowd kill your friends to and then get beaten down yourself. The horseshoe turned into what I'd describe as a water balloon that is continually filled with water, as the set went on, until it becomes so elongated it's just a husk of what it was. The horseshoe started as a semi-standard congregation where people move back a little to stay safe, to people crowding out the door at the end. It must be so fun to watch the show over other people's shoulders. It was to no use anyways, as when the crowd moved back, the crowd killers just followed. Some people hid behind others and some people just left. Ironically the safest place became right next to the band at the front. But if you're new to hardcore and you don't want to get hurt; join the pit. Seriously, people within the pit are much safer than those outside - who would they hit otherwise? Bite the bullet and thank yourself later; it's not as scary as it seems. For the majority of the show, but mainly for Grout, the side to side was incredibly violent and… unique? People were jumping over one another on the side, people were doing rolls into one another, and at one point I think I saw someone in the middle of the pit do a flip. I remember people clapping and cheering but it's all much too hazy despite me writing this 6 hours after this set. Definitely their greatest set in my viewing.

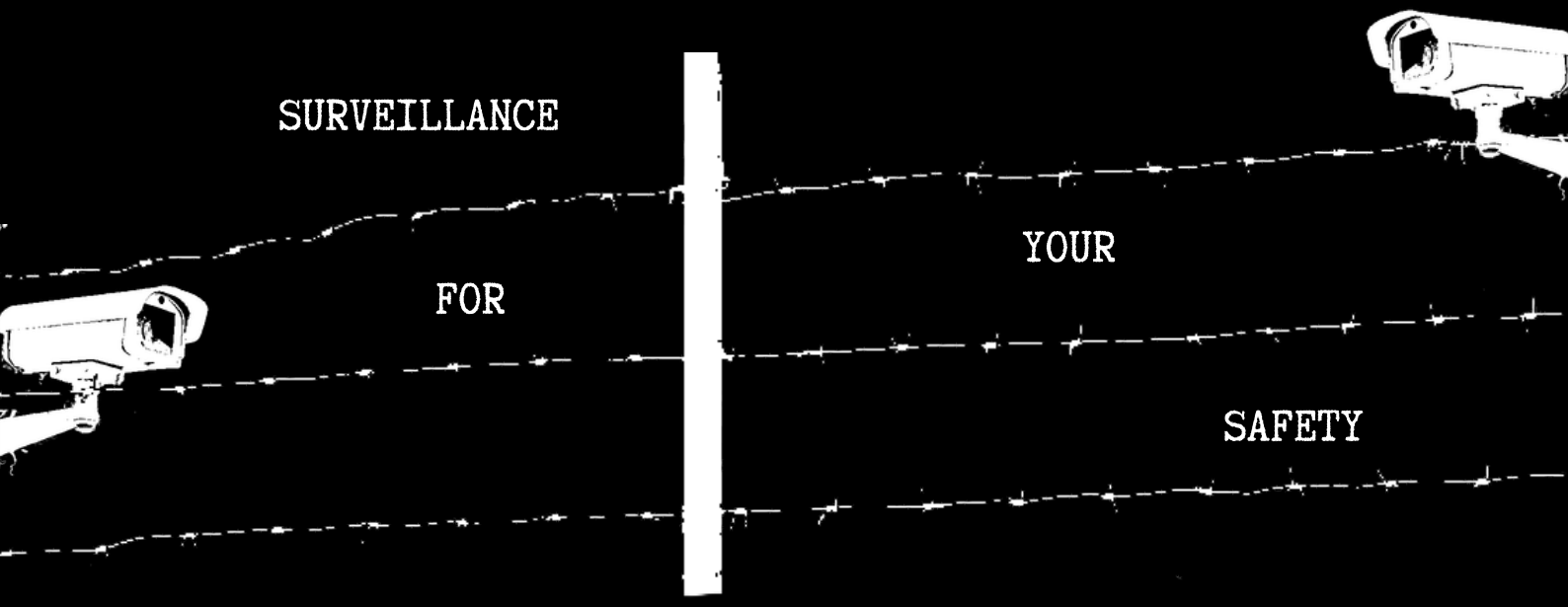
CHALKED

The band we all came to see! But… the crowd was bleak and thinned out. Maybe the Grout set scared everyone off? The mosh still went hard but everyone was super fucking tired. It makes sense after so many heavy bands but I still tried. One side of the horseshoe was packed and the other side, next to the stage, was empty apart from photographers on the stage. With no options to body slam, I jumped onto the stage. I don't think the photographers were happy with me, but I was left with no options! Chalked played great and their demo is one of my favourite records out of the scene. I couldn't tell what was going on and at one point my friend came from behind and put me in a chokehold before we were rammed in a side to side. If they release a lyric sheet this would probably be the only band, I'd memorise lyrics for. I couldn't tell what they were playing, I mean, it was obvious they played their demo, but I couldn't recognise anything from my hours of listening; assumedly because I was so out of it by this point. Total emo destruction (self-inflicted)

The following extract has been partially redacted by A.S.I.O for your safety. A.S.I.O is here for your benefit.

[A.S.I.O]

Recently the sunset clause, or end date of [redacted] powers that are granted in [redacted], has been removed from A.S.I.O's [redacted] interrogation powers. What does this mean for you? What are these powers? A.S.I.O can now detain you without a warrant indefinitely, instead only requiring permission from the A.S.I.O attorney general. [redacted] separation of powers anyways? A.S.I.O has full control [redacted] dismiss your lawyer they can, but even if your lawyer is present they can only request a recess. They can't legally advise you or speak to you privately. A.S.I.O [redacted] care about your rights. A clear [redacted] in your right to legal representation [redacted] But it doesn't even matter because no one will know you are there. They have the right to abduct people as young as I4, interrogate you without a lawyer, [redacted] imprison you. [redacted] no longer [redacted] right to remain silent; if you stay silent, or if your interrogator determines you are not telling them what they want to hear that is now a crime [redacted] maximum sentence of 5 years in prison [redacted] prison for silence. If you tell anyone that you were abducted by A.S.I.O, that is also a crime. A string of secret abductions which is illegal to [redacted] about. Not to your boss, your spouse, or your friends. You don't even need to be suspected of a crime to be interrogated, [redacted] coined as "Hitler-style [redacted] the gestapo. [redacted] disappeared. No one will know where you are. No one can save you.



if you like any of these bands.... **BANDS I FUCKING HATE** ...re-evaluate your auditory sanity

turnstyle, brutal pig, skrewdriver, kublai khan, falling in reverse, slaughter to prevail, sleep token, dehumanizing itatrain worship, behemoth, fluids, gorepot, marilyn manson, anal cunt, skux, lovejoy, machine gun kelly, tv girl, k-pop, magrudergrind, arctic monkeys, fall out boy, sex pistols, ramones, limp bizkit, panic at the disco, vadhakarmahikarin, arghoslent, silencer, konflict, paediatrician, phreshoboyswag, rare americans, xavlegbmaofffassssitimiwoamndutroabcwapwaeiippohfffX, bad omens, party cannon, abhomine, dot dot curve, lil uzi vert, 3oh!3, alpha wolf, babymetal, brokencyde, green day, kapala, lorna shore, avril lavigne, millionaires, my chemical romance, nettspend, metallica, pantera, toughguy, satan's revenge on mankind, mxmxm, rectal smegma, crywank, razorrape, dance gavin dance, slamily guy, guns n roses, bloxectomy, black magick ss, mayhem, radiohead, ghostmane.

MY TOP ALBUMS...

subject to change every 3 days...



Seriously one of the greatest albums of all time. A perfect blend of powerviolence, mainly through the structures, and grindcore, mainly through the riffs to create a dark, urban warning, no, a propaganda piece, against the pigs and against the state. The vocals on this album are likely the most unique thing about it - screams high and low like you'd find in death metal, shrieks akin to black metal, the distinct powerviolence yells, and some kind of phlegmy snarl that is unlikely to be found outside any band but viscera infest, they really have it all and compound on each other, with multiple vocalists, to create what one could either call the most humorous or most manic powergrind album. Furthermore, the riffs on this album range from technically abrasive and swift to chuggy mid-tempo grooves, the best of both worlds. Gang warfare, graffiti, and drugs make for a hell of an album.

Favourite track: Sniping Pigz or Posted In Five East



A barrage of gutturals, technicality and speed, and confrontational themes and songs you can not avoid no matter how hard you try - a subversion and staple of the grindcore, and deathgrind genres. Travis Ryan is by far the best vocalist in all of extreme metal, blending dark, disgusting songs reminiscent of his days in goregrind with harsh yet melodic choruses like the calm before the assault in the eye of the storm. Overtly leftist and confrontational as grindcore originally was, Monolith of Inhumanity tackles themes of prejudice, ecocide, and the everyday holocaust we call the animal industry. When I first heard the breakdowns in "Forced Gender Reassingment", I knew I would be hooked on this band. Listening constantly, and at this time not being a vegan, I couldn't avoid the confrontation of songs like "Gristle Licker", and "Life Stalker", and I fully believe that it was this album that opened me up to the reception of the film "Earthlings" which I had, which in turn made me go vegan immediately after. It would be a crime not to mention the music video for "Forced Gender Reassignment", which is my favourite music video out there and never fails to entertain me when I watch it. Alike a humorous snuff video with frantic grindhouse camera movements and angles. Fuck the Westboro Baptist Church. It's only karma.

Favourite Track: Forced Gender Reassignment

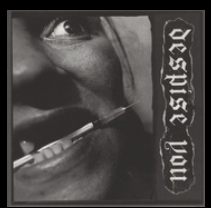
honourable mentions...



loss



world extermination



west side horizons



dance tonight! revolution tomorrow



prowler in the yard



s/t



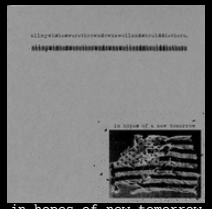
Tannhäuser Gate



verrucous carcinoma



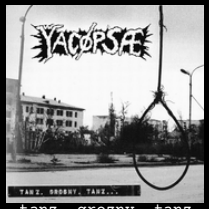
degenerate



in hopes of new tomorrow



the ungovernable force



tanz, grozny, tanz

MY TOP ALBUMS...

[continued]



Dystopia - The Aftermath

The quintessential crust, and DIY album, blending doomy groovy sludge with crust punk, and in a grating erosion juxtaposes this with elements of original proto grindcore, especially resonant in “backstabber”, and “population birth control”. Almost repulsive in it’s unyielding exposition of the horrors of capitalist elites and totalitarianism controlling the bounds of the population, animal exploitation and it’s horrific scale and normalisation of cruelty in society, and the imperial wing of the state we call the military’s lie of patriotism and justice. Evolving into a disgusting, gelatinous sanguine creature embodying all the horrors of life and resorting to misanthropy, self-hatred, and suicide, which we all are subject to in this society, “The Aftermath” is a look-back on our society from those who see such a bleak existence the only solution they see is apocalyptic accelerationism and a complete reset of society and the earth. My grievance with this album is how misguided it is. It exposes all the horrors of our society yet inevitably falls victim to the system in believing there is no sound solution, but that is what they want us to think - to resort to nihilism and inaction and be complicit in the continuity of the status quo.

Favourite Track: Jarhead Fertiliser

His Hero is Gone - 50 Covnts of Arson



Hailing from Memphis, Tennessee with members from Tragedy, legendary neo-crust band His Hero is Gone present their best album. A dissonant, manic, atmospheric display of anger and paranoia. Every track builds a paranoid, misanthropic hellscape that only elevates the pained, hateful screams of ex-vocalist Pat Davis; the calmer elements, if you can call them that, allow for the anger and iniquity to creep up on you, only emphasising the hateful mania even more in a schizophrenic synthesis. An almost typical theme of crust-punk in its sensation, yet by no means does this album blend into the rest of the genre, it stands by itself as what I dare to call the best crust-punk album of all time despite being what some would call a bastardisation of the genre, hence being neo-crust, but not to me. Furthermore, despite the haziness behind the album, tracks like “…And we burn” seem reminiscent of the ALF and anarchist direct-action groups that likewise utilise arson as a tactic; which, while isn’t something I necessarily think is strategically sound, yet undoubtably builds a new level of realism, danger, and authenticity of it’s messaging and danger.

favourite track: raindance



iwrotehaikusaboutcannibalisminyouryearbook - s/t

Don’t you hate it when you find a great new band, you become obsessed with their music, but then find that their discography is limited to one LP or demo? I sure do, but this album makes me doubt that as despite the single release (and 2 demos which were refurbished and compiled into this release), I am constantly satiated with this LP. Mixing screamo and emoviolence into an atmospheric, bittersweet 13 track album that never fails to make me feel. Feel, as in emphasising what I already feel, a comfort at times and a push down the spiral at others; accentuating my grief, my pain, my reminiscing, and my joy. Sometimes pushing me to suicidal idling and other times evoking my gratefulness for my life, what I’ve got, and what I can do. This is the best emo release since Orchid’s ‘Dance Tonight, Revolution Tomorrow’.

Favourite Track: Thirteen

BUILDING THE FIGHT AGAINST ONE-NATION

[censored]

Currently we find our selves at a crossroads in history in the battle against one nation; the fascist manifestation of capitalist that constantly rears its head. It was in Italy in the 1920s, Germany in the 1930s, and now it infects every corner of the world from the United States to Argentina, to our country of Australia. Many underestimate One Nation and Pauline Hanson, both in their capability for election and in their true fascist tendencies. Underestimating the popularity of Pauline Hanson, assuming people won't be naïve enough to vote her in, only backfires upon us and allows her rise uncontested alike Trump's second term election as so many staunch opponents believed it was an impossibility for him to be elected only for it to come true and for the country to fall to his fascist regime, with a global death toll already in the tens of thousands. But it's a mistake to assume this is a fault in the system. We see it in reality as One Nation wins the safe labour seat in Secret Harbour. The dystopia is rapidly approaching. Fascism is a core implementation of capitalism. As Friedrich Engels once said "Bourgeois society stands at the crossroads, either transition to socialism or regression into barbarism." This regression can manifest as several things in order to quell and oppress the proletariat, distinctly war and fascism. This is the product of 50 years of neo-liberalism. We can not let society regress into barbarism. We must fight to build the revolutionary socialist movement in order to combat and abolish capitalism and all its manifestations of fascism and devastation. There is no ulterior. Social democracy won't save us. Compromise won't save us. Capitalism will kill us all. The only way forward for humanity and society is through socialism, through revolution.

But how are we to work toward this? Revolution is only a train dream in our society, in our bubble of privilege and isolation in not only the global north but in one of the most stable (if stability is so possible under capitalism) countries in the world. A catalyst seems necessary to push our movement forward; a disruption of society and life for the proletariat, one we can not ignore. But until such a time comes, we must not wait idly, we must build our movement and either accelerate a catalyst or strengthen our movement for when such catalyst appears. Building our movement needn't even require serious self-sacrifice. Building our movement comes from attending protests, strikes, and pickets - flyering, postering, advertising, and propagandising for our movement to attract more members and build the resistance against the capitalists and the state. To join your union, to stay informed and not get beaten down to nihilism by the system. Above all we must not be complicit and watch the world go by. We must not wait for our ends to be fulfilled for us. This will never happen. We must take action. We must organise and we must do it immediately.

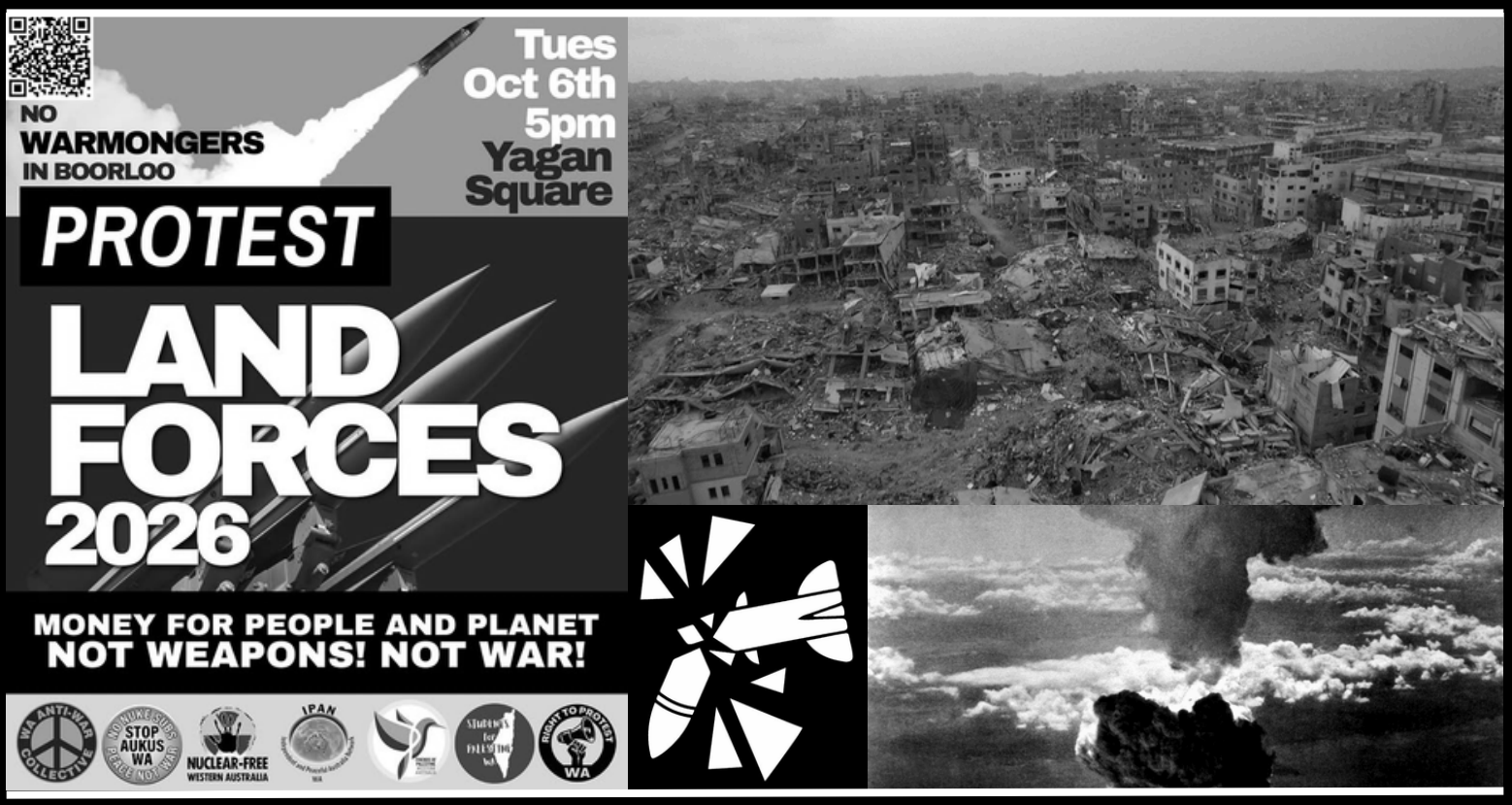
On September 17th, we the students will strike once more. It is essential you attend. You have the power to tip the scales and make a difference. Don't let this pass by you.

THE REELIFICATION OF HARDCORE AND ITS CONSEQUENCES



The reelification of hardcore and its consequences have been a disaster for the scene. They have greatly increased the attention to the scene, but they have destabilised the scene, have made ethos optional, have subjected hardcore to commodification, have led to the rise of the scene grift, and have inflicted severe damage on the essence of our sub-culture. Ok enough of the Kaczynski plagiarism. I keep pondering the effects of Instagram reels upon hardcore during this surge in hardcore popularity. Clips of kids getting crowd killed at Torture shows keep popping up on my feed and shock me by amassing IOs to IOOs of thousands of likes, at the same time as hardcore surged in popularity, possibly also linked to turnstyle if you can call them real hardcore. In turn, people watching the sensationalist aspects of hardcore music start showing up to local DIY venues and replicating what they see online; lacking outside input forming what's like a mosh echo chamber. But don't get me wrong. Pits are violent and should be more violent (more on this soon), but when this is the only aspect brought into a new wave of hardcore (not to be confused with RR's wave of hardcore, but a more international trend), all the important aspects of the sub-culture, which give the violence meaning, are left behind and forgotten. Without the dissent, without the anti-establishment ethos the violence of hardcore has no meaning; it's reduced to another way to establish your strength over others, it's reduced to senseless violence breeding misogyny and toxic-masculinity. The violence is an expression of anger and dissent to the state, the ills of society, and everyone's own internal struggle, but in this new era it embodies the anti-thesis of our core ethos. When we mosh, when we are violent, it's a collaborative struggle that forms a close-knit bond and community, but in this new era mosh turns into a competitive domination and conflict between attendees. Largely this has yet to reach Perth's scene as a whole, yet aspects of this are shown and are typically on an individual level with certain bands of attendees replicating this. We can not become like southern-california, as much as it is shit on online it truly is a sad husk of hardcore, and while there are true DIY scenes there it seems like the larger American scene as a whole has been watered down to 30 second videos. This is what gave rise to that trans woman who was jumped at a show in America. This is what kills comradery. This isn't hardcore anymore.

slight disclaimer: I do not endorse K whatsoever. This guy is useless sack of shit and it was by all means a good thing when he died. he is by no means a leftist nor a moral person, the trend of romanticising him within punk spaces is moronic and contradictory.



The Land Forces Convention

A vile congregation is meeting on our land. The meeting of the organisers of death, devastation, and eradication. The meeting of weapons manufacturers, investors, politicians, and the ranks of the military are meeting on October 6th for the Land Forces weapons and as they call it, 'defense' exposition. Hundreds of billions of dollars poured into imperialist weapons to maintain the domination of the global north over the global south, and that's just in AUKUS. How many homes could we build with this money? How many people could we feed? Over 300 thousand homes could be built. In the midst of a housing crisis that evidently is completely optional because the elites of the global north don't care about the workers of the global north either. Profit profit profit. That is all they care about. It's percentages over people. North over south. Them over us.

But the showcase of the expo within Perth is no coincidence. Australia has become the Unites States' most vital ally in their imperialist competition with China for dominion over the world. Western Australia manufactures nuclear submarines and fighter jet components that are seldom found anywhere else in the world. The same components in the supply chain that are inevitably used to bomb the children in Gaza, shipped to Lockheed martin and then to Israel. Recently 1000 US soldiers were moved to be stationed at the HMAS Stirling on Garden Island. The Pine Gap US-Australian surveillance station is right in the heart of our nation off the edge of Alice Springs. We are just another cog in the imperial machine. Frequently it's said that Australia plays no part in global conflicts such as the Gaza genocide or the imperial race with China, but in a world so interconnected this is a redundant and tired fallacy.

As such, a protest has been scheduled on Tuesday October 6th in Yagan Square to say no to warmongers in our city. To challenge the imperial machine from the direct centre. It is of utmost importance we do not stay idle while such a monstrosity takes place. You must come to this protest. You must not be complicit in this depravity. March as my comrade along side me. The power has always been within the people but it won't be actuated until it is realised. I impatiently wait for the day at which we reach this epiphany. To be part of the revolution.

Is hardcore an evolution of punk?
This is almost entirely in reception to Aaron's take in his Bite It 6k interview on "fast hardcore". I am almost dumbfounded as I can't see a world in any way where hardcore exists without punk, not as a separation but as an evolution and adoption of the sound. Tomcat is almost alien to our hardcore zeitgeist, but if we're being real, they're still hardcore. More akin to the 70s and 80s hardcore without any modern breakdowns or mosh parts, which really formed more in the 90s with many metalcore and beatdown hardcore bands simply calling themselves hardcore. Sure, mosh has been around since the 70s, but the typical hardcore dancing as we know it today developed more so in the late 80s and early 90s NYC hardcore scene especially with heavier, groovier metalcore bands. Hardcore may have formed as a reaction to punk, as a rejection of the fashion and the faux anti-establishmentarianism, but they are in no form anti-thetical. An evolution of the genre and sub-culture which embraced some aspects, namely by adapting and making the sound more abrasive, but also rejecting the redundant image and vices. They are not the same, but they are not alien to one another. Hardcore is still a sub-genre of punk, and rejecting this is what makes the sub-culture lose its ethos and values. The problem arises when a classic sounding hardcore band (I've rejected calling them hardcore before but that was naïve of me), like Tomcat, joins a line up of the modern hardcore, synonymous with metalcore, bands and expects everyone to mosh the same. I'll side to side once or twice but if they expect a pit as active as grout, as they were on the line up with, they'll be sadly mistaken. I'll try and give them a fair chance next time I see them, but on a line up with mosh heavy bands they miss the expectations and seem shoddy in comparison. I'm not against bands that aren't for mosh at hardcore gigs, soothe was a great break and breath catcher (and they're just really good); Tomcat is in a weird continuum as they're nowhere near as invigorating as the mosh bands, but not so calming as shoegaze or even the grunge bands that are occasionally on the line up. Fast hardcore should be implemented into mosh hardcore shows in a different way than it is now. Band line ups should me meticulous and not random. A band like Tomcat fits at either the end of the show, or the beginning of the show to settle down or build up the energy to or from mosh bands. If they're randomly slapped in the middle of 3 beatdown bands they'll seem out of place, but if they open for them then they can seem fun and build the energy for the other bands. We shouldn't outright reject fast hardcore, but we should fuse the two in a way they're compatible rather than eroding each other.

It's a good thing Whispers isn't touring in Perth
Recently Whispers announced a tour with 3 locations in New South Wales and not a single location in Perth, what some have dubbed the "South-East Australia tour" (credit to Jake this is hilarious), and Haywire postponed their Australia tour, where at least they came to Perth, albeit at an 18+ venue. But this is a good thing. Perth is used to having artists cancel tours here or pretend that Perth doesn't exist in the rare occasion they come to Australia in the first place. But only a few days after this announcement, smashthrough announced a new Thursday night hardcore gig. We have the one blood fest, chalked demo release, no bystanders, and so many more amazing all ages hardcore gigs; all for a fraction of the cost of one international band, and typically way better. Perth has such a strong, community-focused hardcore scene because we were forced to do it ourselves, to innovate and to have our own backs. We were forced to do it ourselves because we don't have hardcore acts touring here constantly. Look at America where the DIY scene is forgotten in place of the 1000 tik-tok hardcore bands touring constantly. Then look at Indonesia, even more forgotten than Perth and under an authoritarian religious government. The government constantly attempts to snuff out the hardcore and metal scenes but they come back stronger than ever. Neither of us have Americans atop stages looking down at us whilst playing a short set with even shorter back up bands, attempting to get in and get out for a quick buck, instead we have real hardcore fans looking out for one another. Additionally, the community aspect of hardcore suffocates under international bands which drag in people outside of the scene who have no regard for ethos, or each other, and puts them into the same venue. Reckless without etiquette. This is what gives rise to cop hardcore like Kublai Kahn, whilst Malaysian Oi! band talks about murdering pigs in the pit. Hardcore musicians aren't meant to be celebrities, we're all equal and that is lost with these bands. Sure it is enjoyable to hear the songs you love from international bands live, but I'd turn up to a DIY show every time. Fuck Whispers. Fuck Speed. Fuck Sunami. DIY or die.

Thanks for reading my rants yo! Next issue I'll make them even longer and more inaccessible.

CHALKED

Luckily I was able to get an interview with Chalked after their demo launch gig. Here it is! Interviewing 5 people at once is not easy...

1. What bands, scenes, or movements inspired Chalked?
I was inspired by clips of hardcore kids moshing to slayer on Instagram.
All out war.
Yeah, all out war is pretty good that's the real answer.
We started out as a dumb beatdown band but now we're leaning more into more hard stuff.

2. Recently you joined the label Loudmouth records. Why did you do this and what opportunities has it opened?
Andy's a cool dude. Everything that he puts out is just awesome, so we were like we just have to join that sort of line up and he seemed super professional about it and whatnot.
Yeah, Loudmouth are sort of like the MVPs of Perth so it just made sense.
Loudmouth is the label of perth hardcore. He and Jake both do a lot of the behind the scenes but Andy's the goat.

3. What are your thoughts on the evolution of metalcore over time? Has it been for the better or for the worse?
Depends how you look at it. I think it sucks…
(You play in a metalcore band)
…but we bring our own things to Chalked and some of us like really dorky metalcore and some of us… don't.
I think metalcore at the moment is the coolest it's been in like 10 years easily. Some of the new bands coming out are just absolutely killing it.
Half of Chalked play in a metalcore revival band as well.

4. This evolution has led to metalcore being one of the most mocked genres out there, what do you say to the metalcore haters?
Fuck you. 0 5 7 8 riffs for life.
There's also just so many different kinds of metalcore. If you like all out war, if you like kickback.
Lots of people just don't understand that not all metalcore is Sleep Token. There's levels to it.

5. What was your creative vision in recording your demo and what plans do you have for the future?
Doing gnarly stuff, making it sound as cool as possible
I guess we wanted it to be raw. We wanted a more DIY sounding recording.
Max Black does all the mixing, he does his own sort of thing. It's very different and a lot more raw.
Just trying to get something out there as well, that was another factor.

6. Why were you inspired by H8000?
That was mostly me (Khan) and Jai. I (Jake) like H8000 too. Some of my favourite records are H8000, so I was trying to put them on to real metalcore.

7. With Congress disbanding in January this year, and Chalked's demo releasing 6ish months later, is Chalked a reincarnation of Congress?
It's sad man. We're trying to step up. We're not the Chalked under the father that stepped up. I'm the Congress that stepped up, y'know.

8. What do you guys think of the Eastern states scene?
It's poppin' off. There's some really cool bands coming out.
The younger dudes do it so much better. The oldies are just made that they have to work and do bullshit, while the younger dudes are travelling, doing tours of different cities which we can't do in Perth 'cause we're a million miles away from everything. Shoutout scram.

9. The H8000 scene has heavy ties to the Vegan Straight Edge (Vedge) movement. Has Chalked taken any part of this? Do you guys have a tofu bowl for refreshments at all your practices?
I have to say we don't have Tofu.
So you've got tempeh?
We don't. I'm more of a TVP man myself. I like a bit of tofu. I like fried Tofu.
I like tofus in a sweet context. There's a Chinese name for it but I'm kind of a disappointment to my family.
Dishonour on your bloodline.
Anyways…

10. What do you want to see in the future of Perth's hardcore scene?
More bands. People need to stop starting zines and they need to start bands.
Nah I think the zines are cool. (thanks)
We need the endless flow of bullshit
Zines are good but we also need more bands
I'd like at least one skinhead band by next year.

Departing words
Start a band. Get good at guitar. No, don't even wait to be good at guitar, just start a band and you'll work it out. It doesn't matter how bad technically you are, just keep starting new shit.
Just palm mute. If you like hardcore and you have some mates, just start a band.
People will support you if you start a band, I'm always looking for young people starting bands.