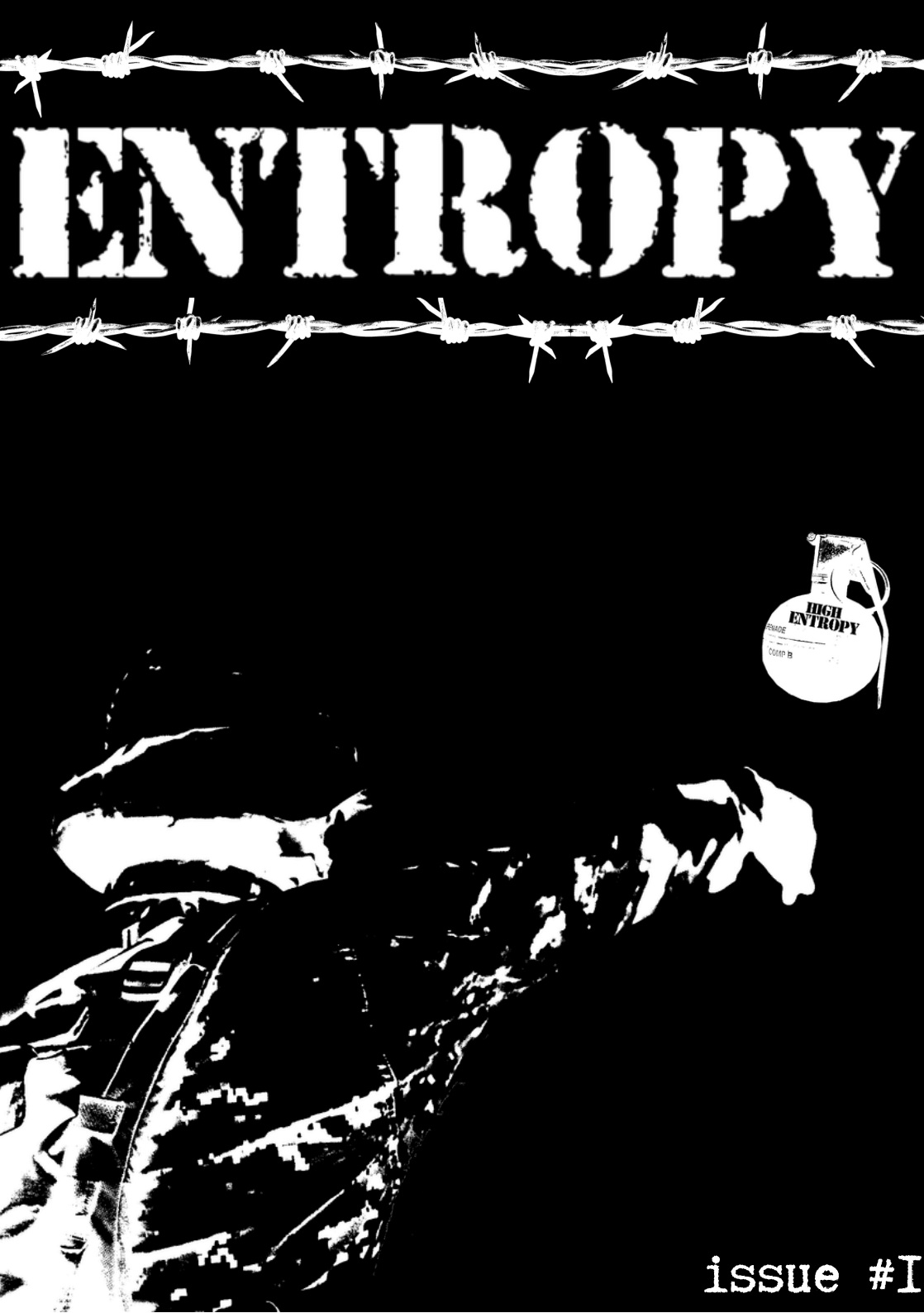
ENTROPY



issue #I

The apocalypse is not something which is coming. The apocalypse has arrived in major portions of the planet and it's only because we live within a bubble of incredible privilege and social insulation that we still have the luxury of anticipating the apocalypse.
– Terence McKenna































The year 2026, on the edge of a corporatocracy, our zeitgeist is characterised by insatiable greed, billionaire funded polarisation that leads neighbour to hate neighbour and friend to hate friend, a time of apathy, dominance, and sadism.

In a time so bleak, when all seems lost, we must not lose sight of our goals, our desires, our morals and our previous victories.

When the mainstream has attempted to destroy the core ethos of our movement; we in the fringe DIY scene must carry the flag. Fight for equality. Fight for justice. Fight for freedom and fight for revolution. That is, if you are paying attention.

Through this zine we have been given an outlet for our vision, and thus it's only right to reiterate what that is, what we stand for and what we fight for, in this rebranded first issue.

Our Constitution

We are, as all punks should be, revolutionaries - change won't and can't come from reform; you can't overthrow a system within said system. There is no ulterior to socialism, and subsequently communism that can achieve the equality, freedom, and humanism that communism can - with any capitalist system thus follows imperialism, colonialism, oppression, exploitation and competition. Why are we at odds with our friends - a competition entails winners and losers, seen through the world's first trillionaire and the untouchable status of the wealth elites, when we could collaborate with our neighbours - our friends, and achieve luxury and safety for everyone, rather than a select few. Or did we forget why we're here?

We oppose the oppression and discrimination of all earthlings. Be they human or non-human, we are all animals.



We oppose the unnecessary destruction of life for a 'personal choice'; animals are not here for us to exploit - human liberation can only come with animal liberation, we must stop seeing living beings as commodities.

We oppose sexism, racism, queerphobia, and ableism; as such, we oppose those who remain bystanders in the face of discrimination. 2I% of Australians, or 4.2 million people over I8 have experienced domestic violence since the age of I5. An estimated 4.8% of Australians over I8, or 2.8 million people have experienced sexual violence since the age of I5. If you see something, say something.

We oppose nationalism and patriotism, you have more in common with any other working class individual from any other country than you do with the elites.

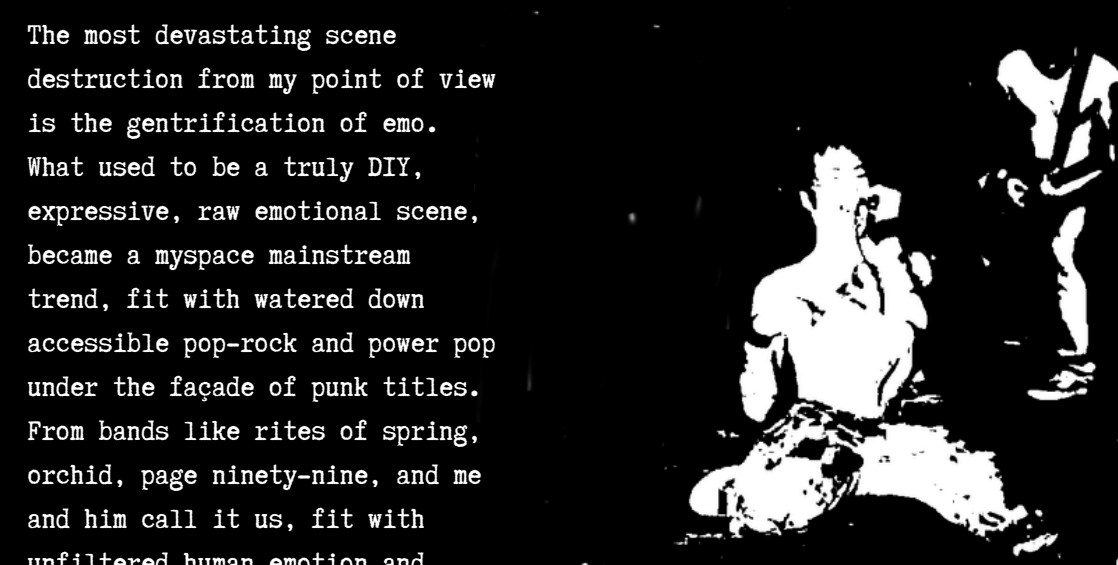
Our goal in creating this zine is no less than acting as propaganda for the revolution. To aid and abet the movement, to ensure every reader is unionised, every reader is informed, every reader is prepared, and so that no reader falls into the traps planted by the capitalists - no reader to sympathise with their oppressors nor to justify their own oppression.

What happened to the scene?
Is everything watered down now?

Punk used to be a protest, man!

Seriously, what happened to us? Well I don't mean us, the Perth punk scene is a great DIY scene with a strong ethos and a no shit status, which I speculate is due to our isolation and the limited bands that tour here, so we had to do it all ourselves! But anyways, the punk scene online and seemingly in the United States has seriously degraded. What used to be a counter-cultural, community based, strictly leftist not for profit movement and scene has become a husk of it's former self. It happened in the 90s, it happened in the mid-2000s with emo, and it's happening again; the mainstream has taken a liking to us and strangled us into a digestible, accessible, aesthetic and trend. With some of the most popular emo and punk artist currently being Falling In Reverse, TX2, and Caroline Carr, especially on social media, not only has the aggressive, inaccessible sound of protest been gentrified and watered down, the core ethos of the scene has been - from sexualising our alternative subcultures, 'conservative punks', hardcore at Coachella, and a general caricaturising of our attitudes and actions, the mainstream has seen us, chewed us out and spit us out as a product, a new trend, and a new market of individuals who want to seem edgy and against the mainstream, but really are dressing performatively for their own ingenuine public perception. Even within the more underground scene of punk, there seems to be beatdown band after beatdown band that solely talks about respect and violence against their peers, rather than any meaningful political or revolutionary protest. Punk was always meant to be propaganda - the good kind, from my perspective at least. Bands aren't simply entertainment - they are, through their lyrics, announcements, and speeches, a tool of persuasion to build the protest movement against the capitalists and monsters of society. If you don't inform yourself and fill your mind with information, they will do it for you to favour themselves. If we don't take any action, if we stay idle in the face of regression, oligarchy, and authoritarianism, how is the punk scene any different than any other non-political music scene? How are we not just an aesthetic, if we dress edgily, if we say something transgressive, but we don't act on our beliefs? Actions speak much louder than anything you can yell.

The most devastating scene destruction from my point of view is the gentrification of emo. What used to be a truly DIY, expressive, raw emotional scene, became a myspace mainstream trend, fit with watered down accessible pop-rock and power pop under the façade of punk titles. From bands like rites of spring, orchid, page ninety-nine, and me and him call it us, fit with unfiltered human emotion and passion, turned into a mainstream corporate radio hit sound with bands like Fall Out Boy, My Chemical Romance, and Panic! At the Disco, further transmutating into faux screamo with some of the most despicable frontmen in history, with the late-2000s post-hardcore, and the 20I0s metalcore scenes with bands like Pierce the Veil, Falling in Reverse, Bullet for my Valentine, Lost Prophets, and more recently, the ever-forsaken TX2. People call me an elitist when I point out that myspace emo and metalcore isn't true emo, sure the stereotype DC Hardcore scene copypasta is sometimes funny but really it's telling of jus how far emo has been mutated past its origins, leaving behind the ethos, passion, emotion, and authenticity. What remains is a genre that is manufactured to be accessible to as many people as possible, while pretending to be edgy and fringe.





JUNK PUNKS

On the topic of the gentrification and watering down of our movement, why is substance abuse a staple of our scene? Perhaps it goes back to the first mainstream punk band, which is certainly not the first punk band as many say, the sex pistols. Vivienne Westwood was a greedy yet smart woman, finding a heroin addict on the street by the name of Sid Vicous and puppeteering the band ‘Sex Pistols’ for mainstream shock within accessibility for a large outlier population and entering a caricature of punk within the mainstream - an image of a rude, dumb, attention seeking drug addict. Somehow, this notion has survived - thrived even in this day. With many punks within our own scene believing ‘Sex Pistols’ to be a true punk band, and substance abuse to be as important, or more important than the protest within our definition. I wasn’t aware of this until recently, going to a punk rather than hardcore gig with a majority of attendees being those that attend I8+ bar gigs; I, alike a few of my hardcore youth peers, was shocked and saddened by seeing everyone within the venue drunk, spilling beer on the pit floor, and having a general disregard for slamming and meaningful expression. I even heard one person saying that attending protests was retarded. A spit in the face to all of us who hold the true ethos of punk highly. I thought, if this is what the <I8 punk scene is like, then it is true what they say that punk is dead. An excuse to get wasted, dress up, and act without regard for others rather than a protest, or anything meaningful.





Although I'm not straight edge, not that I abuse substances, I just don't align with the movement, the argument for, especially seeing the junk punk scene, is strong. Not simply as a personal measure or a scene retaining measure, but as a further revolutionary communist measure, despite all having merit. I recall upon a debate I had with a Polish Marxist-Leninist-Maoist emo, on whether a true revolutionary should be straight edge, in which I found much insight. The argument for, being an objective Marxist view, was that recreational drugs are incompatible with socialism due to their overall net harm to the user and those around them, that they should be banned to the benefit of society. I had a counter-argument, being of the risk of an increase in black markets as seen in prohibition - that worker's councils should determine democratically the relationship with drugs, yet my stance was debunked through a reductio ad absurdum argument, being that if workers' councils determine this, then they could also determine the accessibility of CSAM and other hard drugs, and a black market could be likely yet a society that normalises drugs despite their objective and clearly destructive nature is worse; furthermore arguing that this transition to a sober society would be gradual with a focus on education rather than overt seemingly invasive policy initially. I was then convinced that recreational drugs, specifically alcohol, was counter-revolutionary, but your stance on whether you should be straight edge then is questioned by whether an aspiring revolutionary should do their best to lead by example or whether that is obsolete in our current society. I'll leave the choice and debate to you, if you want to sedate yourself into senility, I am in no position to stop you.

