



**“LET’S GO MAMAK
...AGAIN!”**

I.M.M.

JULY 2009, FREE COPY

#003



On the
A-LIST

Unity Through
MUSIC

ORANG KENYAH
of Sarawak

REPRESENTING MALAYSIAN **INDIVIDUALITY**



KDN PP15000/05/2010/0046191

**“LET'S GO MAMAK
...AGAIN!”**

HOME JEJU ISLAND & THE SEORAK MOUNTAINS **LIVETO LEARN** HATYAI STREET **MOLESKINE**
JOANNA WANG **CASUAL WEEKENDS & NEW SHOES** **FRAMES** **DAVID COOK** **CONTESTS & MORE!**

#003

editor's note



editorial

mark
mark@IMag.com.my

gwen
gwen@IMag.com.my

contributors

hor fook ken, eddie wen,
julian chan, daniel foong,
mai mazme azlyn, tan han
fong, gerald wong, ck lam,
sathya, deimos tel' arin,
nicky

art direction

elicia
elicia@IMag.com.my

jean
jean@IMag.com.my

marketing & sales

marketing
gwen
gwen@IMag.com.my

account executive
ryan
ryan@IMag.com.my

HI THERE!

WHAT HAVE YOU BEEN UP TO?

That's a common phrase I ask my friends daily. Thank goodness for email, SMS, Facebook, Twitter, etc that allow us to stay connected (to a certain extent) with our mates. At the same time, we created I.M. to be a voice for YOU, and keep you connected with your Malaysian peers. Be a contributor to I.M., a reader, a photographer whatever! We hope we are keeping it real for you.

UNITY THROUGH MUSIC

This month we are the official magazine for 'Let's Go Mamak... Again!', a music production that speaks volumes. Created by a group of inspiring Malaysians, 'Let's Go Mamak... Again!' shows how we of different races can come together in harmony and create great music — literally! Find out about them inside, and don't miss out on the opportunity to see them play, as we are giving out free tickets!

Speaking of music, we also have a real interesting travel log on the string instrument 'Sape'. Don't know what that is? Our peer Han Fong shares his story with us. Plus some really snazzy goodies in our contest section this month!

We value your feedback, so write to us!
Cheers!

Mark.
editor@IMag.com.my

P.S. Our launch party is coming in August! Invite details soon. Meanwhile, join us on Facebook (I.M. magazine) to get updates!

I.M.

IS A FREE MONTHLY PUBLICATION BY :

IMPRESSIVE EDITION SDN BHD
SUITE 203, BLOCK E,
PUSAT DAGANGAN DAMANSARA 1,
NO.9, JALAN 16/11, OFF JALAN DAMANSARA,
46350 PETALING JAYA, SELANGOR DARUL EHSAN.
T: (603) 7954 0000; F: (603) 7958 7999
E: Enquiries@IMag.com.my;
W: www.IMag.com.my

PRINTED BY PERCETAKAN ZANDERS SDN BHD.
NO 16, JALAN BK1/11
BANDAR KINRARA
47180 PUCHONG, SELANGOR.

© COPYRIGHT OF IMPRESSIVE EDITION SDN BHD (754019-W)
NO PART OF THIS PUBLICATION MAY BE REPRODUCED IN
ANY FORM WITHOUT PRIOR PERMISSION FROM IMPRESSIVE
EDITION SDN BHD. THE OPINIONS EXPRESSED IN I.M. DO
NOT NECESSARILY REFLECT THOSE OF THE PUBLISHER.

I.M.

REPRESENTING MALAYSIAN INDIVIDUALITY



Cover photo by Margo Loka.



I.M. relies heavily on friends, bloggers, and everyday Malaysians from all walks of life, to contribute to this magazine. Let I.M. be your mouthpiece! Write in to us at editor@IMag.com.my if you have someone or something interesting to share.

We want to hear from YOU!

I.M. pages



features

3

8 perspire to inspire

Unity Through Music + On The A-List of Waxing

21 invigorate

Orang Kenyah in Sarawak + Jeju Island and the Seorak Mountains

36 i.m indulgent

Hatyai Street Food + Frames @TTDI Plaza + Penang Hainanese Cuisine

45 i.m. impressed!

Casual Weekends + Megane + Moleskine

63 live to learn

Stretching the Truth + The Need to Love and Be Loved 

regulars

6 save the world 54 unwind 66 out & about 71 contests & vouchers



This month I.M. talks to a band of musicians driven by a dream, and a love for our country. While on the other spectrum, we meet someone who has an even less likely occupation. Read on to see what drives these young Malaysians.



unity through music

Four pairs of tickets to be given out to see them live in KLPac! First come, first served. Just email your FULL NAME, I.C. NO., and CONTACT NO. to editor@IMag.com.my.





T

his month, I.M. is the official magazine for Let's Go Mamak...Again! This is the 2nd installment of the award-winning music production, presented by Inner Voices. Having bagged 4 Boh Cameronian Arts Awards last year, their concept – is to combine the essence of the four main cultures present in Malaysia, in the form of music. By creating original compositions and unique Malaysian sounds, Let's Go Mamak...Again! is led by local composer/arranger, Ken Hor, and performed by a stalwart group of 12 local musicians who bring together Western and traditional Malaysian instruments.

As if by divine intervention, I.M. is proud to represent Let's Go Mamak...Again! We were able to meet four of the Inner Voices collective and share their story. At the end of the meet, we couldn't help but feel that they are the ones representing us Malaysians instead.





hor fook ken



occupation: composer; part-time lecturer, international college of music

I.M....a typical sagittarius, a perceptive person, a chinese-malaysian composer who decided to go with his dream...

"One of the most treasured experiences I've had from being in L.A was developing a stronger desire for writing music for my country, and to bring out the best in Malaysia through my music. This was a direct result from realizing how so many people from many cultures in the world mostly had a deep sense of pride in their own country and their own respective culture."

12

I was born and raised in the (now-not-so) little town of Kajang. I pursued my Bachelors' undergraduate degree in music at Universiti Putra Malaysia (UPM), and eventually furthered my studies and earned a Professional Certificate in Film Scoring in UCLA Extension, in Los Angeles. I was in LA for 2 years, and eventually I came back to Malaysia to work. While in UPM, I played piano and trombone, and played in the ensembles there as well. However, my focus has always been in arranging and composition.

My musical journey began in UPM where I started dreaming about combining music from the different Malaysian cultures and to create something new. It was then where I had the opportunity to learn about the traditional music of different people and different places in Malaysia. While in my undergraduate level, I also began to develop a career in music - teaching piano and high school wind bands, doing small studio jobs, sequencing music for small productions, and eventually became an arranger in a professional recording studio. I also took a position of principal in a music school in Taman Tun Dr. Ismail.

I left for Los Angeles, CA to pursue a degree in Film Scoring for various reasons. Among them was the fact that I wanted to escape the dregs of the working life that I found myself trapped in, and it was to the point where I was not happy. In the LA film industry, regardless

of whether it is a student film or a blockbuster movie, composers always work in haste. That's just how it is. I remember a time when I had writers-block and was flipping out, but somehow I finally decided to rush it out by infusing elements from a joget with contemporary chords. I completed the score in one afternoon, and sprinted to a studio on Sunset Boulevard. I thought it was going to be a train wreck. Surprisingly, the music turned out very well and according to the director, fit to that scene perfectly.

What was even more encouraging was that Hollywood violist Carole Mukogawa exclaimed in delight when she discovered that I was using Joget elements and not Portuguese. She said that I should continue writing more of this kind of music!

I sent out close to 20 emails with customized demo reels every day to look for at least 2 composition gigs each month to support myself. Since my last conversation with Carole, I tried to slot in one track of Malaysian influenced music in there whenever I can, especially for gigs that required world music. Some came back with good response even though they didn't hire me. But it finally paid off when one of those "Malaysian-ized" tracks was selected in an independent movie shortly before I came home. One of the most treasured experiences I've had from being in LA was developing a stronger desire for writing music for my country, and to bring out the best in Malaysia through my music. This was a direct result from realizing how so many people from many cultures in the world mostly had a deep sense of pride in their own country and their own respective culture.

All this time when I was surviving my way through this short career in the big industry, I never stopped exploring different music, gamelan pop, gu zheng with orchestra, tabla in jazz music, new concert hall work etc... My resources not only came from CDs or youtube, but direct sharing with other musicians, where I got to see for myself how it was done. I was thoroughly amazed, and I started retracing my dreams back in UPM. It took a long time to convince myself - it is possible to create an infusion of our music together and not just play off a jazz chart.

The seed for "Let's Go Mamak" began when a Malaysian singer-songwriter Pete Teo had wanted me to put together a Malaysian fusion ensemble, with traditional and western instruments, to play Christmas music for several weeks at a local shopping mall. I assembled several local traditional musicians, and some professional working jazz musicians, along with my hometown buddy, saxophonist Julian Chan. Although the project did not come into fruition, the idea of fusing the three Malaysian traditional cultures with western influences through music remained strong in my heart. I had a serious discussion with Julian, right before he left for the States to pursue his Masters degree, about putting a real ensemble together and to produce a concert at Pentas



2, KLPac. We managed to assemble the other musicians – Eddie, Daniel, Cher Siang, Prakash, Chern Hwei, Hui Chieh, Jimmy, Boy, Kamrul, Sesatre, and Shamsul, who are now part of this ensemble, and called ourselves INNER VOICES. KLPac was also instrumental in helping us get this production up and running as they helped us out a lot in many of the production aspects. It was a terribly challenging effort, especially with Julian being overseas for the first half of the year, but eventually we managed to pull everything together (Julian's arrival back in KL after his first semester of classes also helped a great deal) and we performed three sold-out concerts in August 2008.



It had been a great experience working with these musicians, as they have been so patient with me and having to deal with my idiosyncrasies in the process of getting this show up and running. What was also rewarding for us was that for a first time effort, we won 4 out of 6 nominations in the BOH Cameronian Arts Awards, for the music categories, recently. To this effect, we wanted to do this show for the second year, but with newer and better music! Hence, "Let's Go Mamak...AGAIN!". This is my personal tribute to my country and my nationality. As per what I said at the BOH Cameronian Arts Awards...for the very first time, I am proud to write for my country... **UNITY THROUGH MUSIC!**



eddie wen

occupation: musician (trumpet), band – 'urban tribe'
I.M....an open & positive Malaysian who loves food, music,
people, mac, ps3 & basketball.

"In 'Let's Go Mamak''s 2008 concert, I was touched by how it influenced the audience. I realized that although we were born and bred in Malaysia (which by the way is a country known for its multiracial community), most of us have no idea what our country has to offer in terms of music."

My career started since high school where I joined the school band. I made the decision to become a musician when I was 15. Due to financial constraints, I didn't have the opportunity to further

my higher studies, and I started out as a part time trumpet teacher who also played for several orchestras at the time. But it was not easy as I had to work other jobs simultaneously so that I could earn enough to survive. I thank God that my parents have been really supportive, in that they never stopped me from doing this! After a couple of years of learning to play jazz & contemporary music, I started getting more





↳ jobs at shopping malls, hotels, weddings and corporate functions. Along the way, I had guidance from fellow musicians who also mentored me such as: Greg Lyons, Saxophonist Julian Chan, and Music Director/Producer Mac Chew & Jenny Chin. The latter actually paved the way for me to perform with artistes, something that I've never dreamt I'd be able to do. **A career in music has never been easy. It is great to be able to do what we like and earn a living but in order to do that, we have to sacrifice many hours** in practicing, rehearsals, listening to music, investing into equipments, books and CD's; the list goes on and on.

I believe that my talent was given by God for a purpose. We might not be able to change the world directly, but taking one step at a time, we'll definitely make an impact.

In "Let's Go Mamak"'s 2008 concert, I was touched by how it influenced the audience. I realized that although we were born and bred in Malaysia (which by the way is a country known for its multiracial community), most of us have no idea what our country has to offer in terms of music. This also goes to show that we have not been truly appreciative of all our local cultures.

Our belief and aim through "Let's Go Mamak... AGAIN!" is to create awareness amongst the public that we are all MALAYSIANS and that we need each other. Every one of us is unique, yet we are all the same!



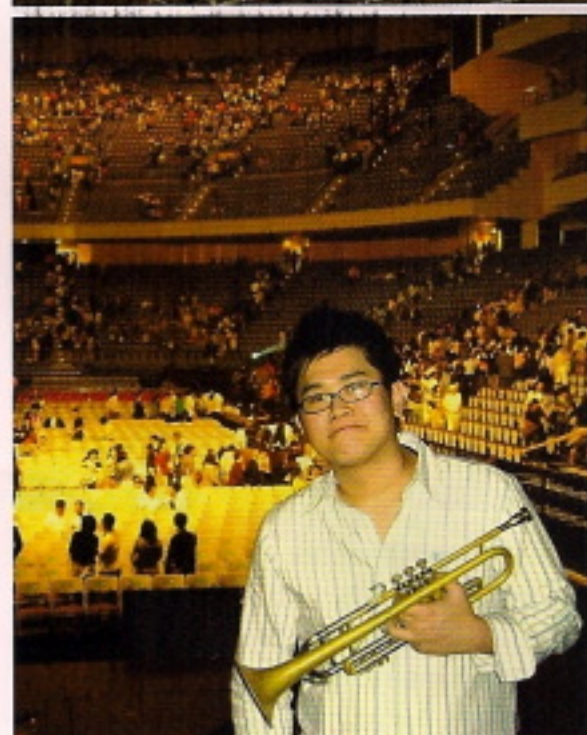
With Sheila Majid



With David Tao



eddie's dreamy trumpet



↑ julian

↑ eddie



julian chan

occupation: musician (saxophone)
I.M....a 101% kajang boy saxophonist
who's grateful for being alive.

"It would be a cliché to say that 'I didn't choose music, it chose me', but it was precisely what it was. The first time I performed on stage with my saxophone, it felt good, and it was something I always looked forward to, and I still do even to this day."



I was born in Kuala Lumpur, but raised in Kajang all my life. I come from a family of four with me being the youngest (but not necessarily the most spoiled). After high school, I studied A-Levels and later a Bachelors Degree in Accounting & Information Systems in Curtin University in Western Australia. Upon graduation, I returned home and started playing saxophone in the music scene, and gradually built what would be an equivalent of a music career. After seven years performing and working in the local music scene, I decided to leave for the US, and pursue a Masters Degree in Jazz Performance in Queens College, Aaron Copland School of Music, New York. As such, I'm currently based in New York, and back in Malaysia for the summer holidays (at time of writing).

I play mainly saxophone, and some flute, and recently started working on some basic piano skills (mostly for self-practice and for arrangement and composition work). I began playing saxophone while in high school, and only began serious study on it after I graduated from my Bachelors Degree. My musical journey began when I started playing the saxophone, mainly, when I was 14. I loved the sound of the alto saxophone, especially when I first heard Dave Koz's debut album under his name. **Although Kenny G had been around before that, it was Dave Koz's saxophone sound that really sucked me into saxophone-land.** Gradually, I built up my record collection of saxophonists (and eventually other instruments as well), from Kenny G to Eric Marienthal to Kenny Garrett, and my exposure to more difficult forms of music began to expand. My first and biggest influence to steer my musical palette to include more challenging music, was British saxophonist Greg Lyons, whom I studied saxophone under for four years after my Bachelors Degree. It was from learning with him that my passion in music as a performing art also grew exponentially.

My involvement in the Malaysian music scene was gradual, started with playing small little gigs in shopping malls and little lounges. My first few paid gigs started with subbing for my first saxophone mentor-and-good-friend, Thomas Theseira (formerly plays for the RTM Orchestra), and eventually playing bigger dinner functions – from weddings to corporate dinners and parties. My first challenging gig also came from Greg Lyons, who included me in Emergency Break Ensemble, a big band he formed with students from International College of Music (ICOM), and I played the lead alto right away. Eventually I had opportunities to perform in various jazz clubs in Kuala Lumpur, as well as with many bigger shows, from festivals, concerts, and tours, with my own band(s), as well as with other bands and ensembles. Some of these events were also performances overseas, such as jazz festivals as well as full concerts backing some local and international artistes – from Ning Baizura, Sheila Majid, to veteran Taiwanese singer-songwriter-producer Jonathan Lee.

In 2008, I left for New York to pursue a Masters Degree in Jazz Performance in Queens College. It was a personal musical journey for me, as I wanted to learn more about the music I am passionate about, which is JAZZ. Where else would one go to learn about jazz, none other than the jazz hub of the world? It was also an opportunity for me to refresh myself in a completely new environment, and to refocus my musical efforts to improve myself as a musician. It was also within this year and a half that I also had some opportunity to perform in some clubs in New York as well as some church gigs.

It would be a cliché to say that "I didn't choose music, it chose me", but it was precisely what it was. The first time I performed on stage with my saxophone, it felt





good, and it was something I always looked forward to, and I still do even to this day. I was also blessed because my parents had been extremely supportive of what I do, since day one. And nothing makes me happier than to see my parents feeling proud to see their son on stage!

My involvement in "Let's Go Mamak...AGAIN!" began from its first show, "Let's Go Mamak!" in early 2008. Ken Hor, a fellow Kajang-boy and a talented composer, approached me to assemble a group together for a series of Christmas shows in a local shopping mall. This group comprised of several Malaysian traditional instruments with a jazz band. Although this Christmas gig didn't pan out, he wanted to pursue this project on a real artistic scale, playing mostly original compositions and arrangements, with me being the musical director. So we proposed this production to KLPac, and assembled the musicians for this project, all this while preparing to leave for New York. Ken and I communicated frequently through Skype, and I eventually came back for the summer holidays and continued this project to completion with him. It was such a success, and we collectively decided on staging the second show this year! I'm really proud to be part of this project, and I consider this project like my own 'baby', and I believe that this production would also speak about larger issues that we face as Malaysians, such as unity and integration.

16

My inspiration, so far, have been the people around me, from my family, to my friends and music colleagues whether here in Malaysia or New York. In addition, the fact that I've been blessed with great teachers has also been very uplifting for me. They've been nothing short of encouraging and supportive, that I feel really blessed just being alive. And most importantly, I'm just mostly grateful to the Divine for the blessings I've had in my life so far – and blessed with the important task of making music for people. ♥



daniel foong

occupation: musician (bass)
I.m....an aspiring groove-man.

"Hence, one of those things that I've realized about our country is that it deserves so much more and so much better. Through our cultures, there is a vast amount of talent waiting to be discovered if only the multitudes are willing to listen hard enough."

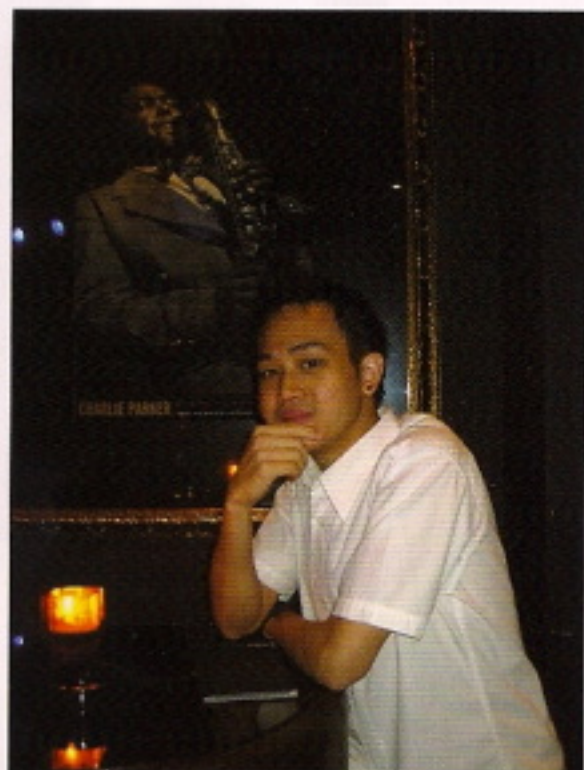
I grew up in a typical suburban environment in Klang and being a musician would seem far-fetched when I was a kid. There wasn't much exposure to the arts and most of my spare-time was spent on tuition classes, extra-curricular activities and sports. A typical school day for me would be an endless drag in books and homework because I was in the science stream.





It was purely passion that first drew me to music and steered my will to pursue a higher education in it. Fiddling around with instruments, listening to CDs and simply watching endless hours of concerts was all I ever did whenever I wasn't in school or tuition lessons. I started playing the guitar when I was about 15 and had plenty of jamming sessions with friends in the youth church at Klang's Grace Assembly.

Mum wasn't too happy about the idea of pursuing a Bachelors Degree in music, but dad was a bit more open-minded. I guess the expectation was to obtain a 'real' degree and get a 'real' job. Nonetheless, I enrolled into the International College of Music and started playing the bass as my principal instrument during my second semester.



Whilst still in college, I've been blessed with the opportunity of playing with some of the best jazz musicians in town. A degree might seem like a huge achievement if you're doing something like medicine or law or even engineering. But when it comes to music, the blood, sweat and tears poured into perfecting the art and craft is a life-long journey; anyone that takes music seriously will never say that it's easy.

Being from the younger generation of musos in town, some of my challenges were to be able to perform up to par with the senior musos. A couple of awards help with credentials, but when it comes to playing, there are so many different levels of diversity and virtuosity that a bass player has to fit into. In addition to that, no gig is too big or too small because if you're passionate and sincere about music, the standards can be as high as the sky.

Besides the usual jazz gigs, corporate/private functions, studio recordings and concerts, I've also had the opportunity to perform internationally. There was this music festival in Shanghai where I played with Farid Ali's Mr. Gambus Acoustic Project and realized that people from another country actually appreciates jazz music incorporated with elements of traditional Malaysian music because it sounded fresh and different. Within the region however, one man's meat could be another man's poison. There were some gigs I did out of KL and the audience seem so out of place, or rather, the music we played seemed out of place.

Hence, one of those things that I've realized about our country is that it deserves so much more and so much better. Through our cultures, there is a vast amount of talent waiting to be discovered if only the multitudes are willing to listen hard enough. When I got called to play in "Let's Go Mamak" last year, the first thing that appealed to me was the music content centered elements of traditional Malaysian music. But it was this year's planning and production of "Let's Go Mamak...AGAIN!" that stirred my heart into giving something back to my country. So, **it goes to say that a purpose-driven gig is what truly inspires me.** This concert is what first led me into researching the arts and music forms of different ethnicities in Malaysia as well as incorporating them into a contemporary interpretation.

In the midst of my wedding preparations, my fiancé is the source of my strength when things get tough. A typical day for me can involve more than one rehearsals, at least a gig in town and a production meeting. Therefore, she's always reminding me to eat since my hectic schedule can sometimes prevent me from taking my meals.

For now, I'm aiming at playing for bigger concert productions both locally and internationally. The best part about being a musician is that nothing can be too certain because growth and improvement is forever essential as long as passion is the constant. **♥ I.M.**



Winning 4 out of 6 nominations at the BOH Cameronian Arts Awards for Let's Go Mamak! in 2008

I.M.

UNWIND

Regenerating lotion that also helps you to forget your worries of the day.

Ingredients:
50% sugar
40% endorphines
10% alcohol

Directions for use:
Apply on shoulder back and feet.
Use generously.
Most effective if applied after work hours.

You may overdose.



RAINFOREST WORLD MUSIC FESTIVAL 2009

10 July 2009 to 12 July 2009, 10:00 AM to 01:00 AM at Sarawak Cultural Village, Kuching

The Rainforest World Music Festival is back again to bring you musical styles and traditions from all over the globe. During the day, visitors will get a chance to educate themselves with workshops, ethno-musical lectures, jamming sessions and mini concerts. Come dusk, main acts will take to the stage and to get the party started. Tickets are selling at RM90 (adults), RM45 (child) presale, RM100 (adults), RM55 (children) at the door. 3 days pass are going at RM250 (adults) and RM100 (child). For more info, contact (600).82.423.600 or log onto www.rainforestmusic-borneo.com.

54



INNER VOICES PRESENTS "LET'S GO MAMAK...AGAIN!"

3 - 5 July 2009, KLPac Pentas 1

Every sight and sound in an average Malaysian's daily life involves some sort of inter-racial relation. Take the 'mamak' stall for example, introduced first as a humble food & beverage business by the Indian-Muslim community now established as an iconic All-Malaysian get-together venue.

It's simply "Malaysian" to go to a 'mamak'! What if these sights and sounds from different cultures, race and ethnicity can be described in music?! The Inner Voices bagged 4 Boh Cameronian Arts Awards last year for their feature concert at Kuala Lumpur Performing Arts Center with a feature concert entitled "Let's Go Mamak!". This year Ken and music director/saxophonist Julian Chan will once again lead 12 culturally diversified musicians in exploring the 'flavour of contemporary ethnic Malaysian music' in "Let's Go Mamak...Again!". In the spirit of muhibah, this concert offers a bit of everything to everyone. Imagine a conversation between a Malay, Chinese, Indian and Mat Salleh taking place on percussions; or a nostalgic Malaysian folk song played by Western instruments.

Come experience the elements of traditional Malaysian music in the richness of our country's 3 main races fused into frames of western and contemporary music styles such as jazz, pop, traditional and world music; in this year's Inner Voices Productions' music feature: "Let's Go Mamak...AGAIN!"

Tickets are going at RM47 / RM57 (concession tickets RM10 off) and RM72 / RM82 for the gala night; available at the KLPac box office. For more info or tickets reservations, please call 03.4047.9010 or Yee Ven at 012.926.3668, or check out www.innervoices.asia.

a must see!

INNER VOICES
PRODUCTIONS
PRESENTS



LET'S GO MAMAK... *again!*



the flavour of Contemporary Ethnic Malaysian Music



VENUE Kuala Lumpur Performing Arts Centre (KLPA) Pentas 1

DATE AND TIME 3 — 4 July 8.00pm

TICKETS RM47 / RM57 (Concession Tickets RM10 off)

Concession tickets (for students, senior citizens, and disabled) are entitled to a RM10 rebate, redeemable before the performance, only on the show day as printed on ticket.

DRESS CODE Smart Casual

GALA NIGHT 5 July 8.00pm

TICKETS RM72 / RM82

DRESS CODE Formal Attire

KLPA TICKETING +603 4047 9000 or tickets@klpac.org

for more info / ticket reservation please call

yee ven at +6012 926 3668 or email inquiry@innervoices.asia

tickets are also available in all Borders Bookstore in the klang valley

supported by

BORDERS.
FOR THE ARTS, FOR THE COMMUNITY, AND FOR THE FUTURE

official magazine

I.M.
INTERNATIONAL MALAYSIAN MOVEMENT

music backline sponsor by
annocent production

ap
安諾藝

photo by
whydee.photography

with **whydee**
photography

studio & equipment by
807Studio

807
studio