

WROKKe

IN KOREA

TOP FIVE

KEY
THE 10 DOS
AND 20 DON'TS
OF KOREAN LIFE
WHITE PRIVILEGE

WIKIPEDIA PROJECT



BULGASARI

ESHE

DINO PUNCH
DEAD BUTTONS, GAKKAHS KITSCHES

THE MICH COUNTY GUN CLUB
KIDS ON THE MOVE KINGSTON
SOMETHING FIRCE RUDIESKA

HOAX-FREE SINCE ISSUE 18

DR RING DING



Letter from the Editor

Issue 17

April 1 2014

This zine is published at random intervals. Expect the next one in time for the Business.

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Contributors are always welcome.

Yarr, this zine be keel-hauled using ye olde pirated copy of Adobe InDesign CS, matey.



Yes, it hasn't been so long since the last issue. You waited way too long for that one, the "art" issue that became the biggest challenge this zine has ever presented. In that time, a lot has happened that wasn't appropriate for coverage in that format. Now, this issue is a huge infodump. Articles are longer than ever, and I barely even have room for this message.

Broke celebrates its ninth anniversary with the departing of co-founder Paul Mutts. I mark his passing to a better place with one long-ass, heartfelt interview. We also acknowledge the departure of Jru of Something Fierce, and the rising of so many great newer voices in our scene. The Kitsches, Dead Gakkahs, Dead Buttons, Ken, Red-boi. And we acknowledge some great long-time-coming accomplishments, via Kingston Rudieska, Bulgasari, and my own Wikipedia Project. There's so much more, you won't have to wait more than a few more months for the next issue. Our community isn't how any of us would ideally want it to be, but it's still powerful.

I was talking with someone recently who remarked how ironic it is that among foreigners in Korea, it seems to be the punks who are the most well-adjusted. Maybe the shit that Korea throws at us isn't so much worse than what our home countries offered up. And our Korean brothers and sisters face a lot of the typical pressures of Korean society, but I get the impression most of them have identified the problem areas, become frustrated, and just said fuck it. That is why there are so many people at shows who are, as Verv would put it, legendary.

Some time over the last few years, globalisation flipped a switch in Korea, and we're in a completely different country now. It happened so gradually we didn't even know it. What does that mean for our humble community? More eyes than ever are on Korea, and we have the opportunity to change perceptions, set precedents, be the first at what we do. A lot of other people are doing this, but almost all of them are grossly incompetent. KOCCA markets Korea's best bands overseas as "K-pop," because "all popular music in Korea is K-pop." K-pop blogs have "K-indie" corners where people who prioritise ethnicity over good music can fetishise all they want. Audition TV shows put promising musicians through the wringers to shape them into whatever the audiences vote for. Meanwhile, we have musicians working with writers working with photographers, we have tattoo artists, restaurateurs, people creating families, and we are still creating something real.

The longer I've been here, the more I want to do bigger, longer-lasting projects. Photographing shows is all well and good, but it's a temporary fix to be discarded the following weekend. The zines I think will last decades longer. Recorded music, too. Especially now that Ken is here to do a lot of the housekeeping, live music photography-wise, I have more room to focus on the bigger picture. I want to write books. I want to do scholarly studies looking at the question of authenticity in Korean music, I want to help send our bands around the world and attract more of the right people to our shores. And I want time at the end of the day to snuggle with my cats.

My time in Korean punk has changed and shaped me over the last decade. Without my experience promoting the scene through numerous media including this zine, I would not have gotten a job with the government and kicked ass at it, and if I somehow had, I might not have left when my time had come. Come to think of it, if I'm successful at SKKU, it'll be because work like this got me to stand up and fucking do something, rather than sit back and wait for work to come like an office drone.

None of what I'm saying here is exaggeration, not in the same way the Table of Readbait to the right of this is. This zine is my preferred way of bringing your attention to what I see as notable, regardless of what Wikipedia says.

This is only the second time I've appeared on the cover of *Broke*, and the previous one also was with Paul (issue 8, with me in my Trailer Park Santa getup and him in my lap) which was published after he left Korea. Once again, we've come together for a limited time to put our energies into making the scene great. Paul released one of the best CDs I've ever heard, so great that I'm proud of it as if it were my own. As you can tell in his interview, he's felt discouraged by his status in the scene, but I think just like his previous escape from Korea, we'll all be talking about his accomplishments for years. Paul brought out the best in me and helped me to think. I regret any issue of this zine that didn't have his name somewhere in it.

I've been getting old in Korea, but I've had a hell of a time doing it, along with great people like you.

Jon Twitch

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The Wikipedia Project

This article has multiple issues. Please help improve it or discuss these issues on the talk page. [hide]

- This article's **tone or style** may not reflect the encyclopedic tone used on Wikipedia. (March 2014)
- This article **needs copy editing** in order to create readable prose, proper spacing, and/or standard section length. (March 2014)

Jon Twitch

A little over nine years ago, shortly after Paul moved back to Korea, we were sitting around once, I think in 16mm, the same night that we came up with pen/nicknames for all the people around us.

"We should start a zine," Paul told me.

Things took off from there. Determined to find a name with "ROK" in it, we considered RagnaROK (too metal), bROKEN, and unbROKEN, before finally settling on bROKe, which suited us fine as at the time we were both unemployed and living off of more stable women.

More recently, I was hanging out with Paul again, I think this time outside the Korea/Japan Punk Fest at his barbecue, when he tossed out another idea. "You should write Wikipedia pages for Korean punk bands," he told me.

I'd already dipped my toes in Wikipedia; way back in Broke 13, the one where I sold out the zine to win 2 million won in a food promotion contest. I also started a Wikipedia account under the name Jungang Hansik. I used it to improve Korean food articles, but it wasn't long before I set to work on other pages as well.

In the height of the Mannam/Shinchonji thing (see Broke 15), I took to adding some of the more credible English news sources tying Mannam Volunteer Organization to the Shinchonji Church of Some Ajosshi (or whatever it was called), so that Wiki pages on SCJ and their leader Lee Man-hee now spell out the cult background of Mannam. There was significant resistance, as the cultists actively monitor the page and tried hard to exclude certain facts linking everything together, but I added more and more sources until it was undeniably relevant. Today, the basic facts still stand, although other editors have removed a lot of the crazier parts, such as LMH claiming to have met Jesus, or the Universe completing its first orbit in 1984, both which I added to emphasise their insane beliefs.

Another place where I popped in, unwanted, was on the existing CNBLUE page. This was shortly after they'd been successfully sued (well not them, but their management) by Crying Nut for totally ripping off a Crying Nut song (they basically lip-synced to a Crying Nut recording at a "live" concert that was recorded and sold as a DVD, none of which Crying Nut had signed off on). Crying Nut gloated online about the victory, which caused CN-

BLUE to countersue them for defamation of "character," which is something CNBLUE's members allegedly claim to have. So, there's now a CNBLUE#Controversy section for all their fans to read and learn about what scumbags these people are, inserted right after their extensive list of awards and nominations

(which has a page of its own) and right before the bit about their charity work opening "CN-BLUE Schools."

So anyway, I decided that it was time to stop complaining that there was no Wikipedia page for, say, Rux, and write a damn Rux page myself. Fortunately, I had a friend, Charles Montgomery, who'd done a similar thing for Korean literature, his so-called Wikipedia Project done in cooperation with the Literature Translation Institute of Korea (LTI) to increase the amount of information about Korean authors and literature available online in English.

Starting off, I discovered that some page called Generasia already had a fairly

focus on their early forays into overseas touring, as well as their take on straight edge and Kiseok's work with Open Your Eyes and Powwow.

The next page, for Kingston Rudieska, was delayed due to trouble with the Geeks when someone nominated it for deletion, claiming there was no indication of how it might meet notability guidelines, saying that it lacks citations to significant coverage in reliable sources, as all but one reference were self-published. I was a bit unclear on what "self published" meant, whether it applied to primary sources released by the band and if I was being mistaken for a band member, or to DIY publishing, which was certainly the case with Broke as well as an interview on PunkNews.org and *Invasion Magazine*, but certainly not for my three Korea.net citations. This crippled my initiative to post more band articles, as DIY press was something I was heavily counting on. We managed to save it by adding citations from Yonhap, *Maximum Rock n Roll*, SXS

Kingston Rudieska, all pages are listed in "South Korean punk rock groups."

The Kingston Rudieska page hit a minor speedbump when someone added "Citation Needed" tags to a couple parts of the article, essentially asking me to prove that they are influenced by ska jazz and perform jazz-like solos live, as well as to back up the claim that they've opened for Chris Murray, the Slackers, Tokyo Ska Paradise Orchestra, and Dr. Ring-Ding. This was taken care of quite easily, adding in a bunch of new sources I didn't think were all that needed.

The nature of Wikipedia means I need to steer toward bands that are notable through evidence in enough reputable media sources. My future plans include making pages for Suck Stuff, Ska Sucks, Couch, Spiky Brats, Shorty Cat, ...Whatever That Means, and Things We Say, all of whom I'm confident I can find significant information on in a variety of publications. As well, I want to bring the Crying Nut and No Brain pages up to standard, especially now that there is significantly more English-language information out there about them now due to touring overseas and signing deals with foreign record companies. Plus, I would like to write pages on significant things that bridge the bands together, including Skunk Label, Skunk Hell, Drug, the We Are the Punx in Korea compilation, GMC and Townhall, and Our Nation (both the documentary and the compilation series).

Another direction in which to expand

is in translating the articles into other languages. I solicited on the Korean Punk and Hardcore Facebook page and heard back from interested translators of German, Spanish, French, Japanese, Bulgarian, Finnish, Portuguese, and Polish. As of this moment, we've uploaded one German translation of Rux and one in Bulgarian thanks to the work of Susanne Gehlert and Elena Filipova. It's cool that we have that page up in German because that's a pretty major language, but I'm also highly impressed seeing the page translated into Bulgarian, partly due to the novelty but also partly because I think by focusing on less obvious avenues we often find surprisingly positive results, something anyone in the punk community can relate to.

What's next for the Wikipedia Project? We always need more skilled Wikipedia editors to defend the validity of pages and prevent them from disappearing or being improperly edited, and we always need more translators. So if you want to contribute to the spreading of Korean punk, get involved today.

It is proposed that this article be deleted because of the following concern:

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Timestamp: 20140212030438 03:04, 12 February 2014 (UTC)

Administrators: delete



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extensive Wikipedia page including members and former members (but no Paul or Joey) as well as discography. It committed a lot of the usual sins of covering Korean punk, including claiming that it was members of Couch that got naked on Music Camp in 2005, rather than one member of Couch and one Spiky Brat.

So, I made a page that outright copied the discography as well as band members, took out a lot of the dead hypertext, and added in a big fat history section with information about Skunk Label, Skunk Hell, and the infamous Music Camp incident. Thanks to Music Camp, there were plenty of mainstream news stories about Rux, including one with Lee Myung-bak calling for a blacklist to censor live musicians. The page went up and very little work was ever needed to be done on it.

The next band I did was Galaxy Express, which likewise already had an

Dieser Artikel wurde am 24. März 2014 auf den Seiten der Qualitätssicherung eingetragen. Bitte hilf mit, ihn zu verbessern, und beteilige dich bitte an der Diskussion! Folgendes muss noch verbessert werden: *Arg ungelenke Übersetzung. "Notorische Bekanntheit". "in 2005" etc. —WB Optimismus ist lediglich die Abwesenheit von Wissen. 11:50, 24. Mär. 2014 (CET)*

existing wiki page, this one part of KoreanIndie.com, a project that they gave up on when it became apparent how labour-intensive it would be. Still, it had a lot of helpful information already laid out that I was able to incorporate into the Wikipedia page. I added information about the mem-



This article relies on references to primary sources. Please add references to secondary or tertiary sources. (May 2014)



This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2014)

and *Vice Magazine*. As well, Charles quickly wrote a "Critical Response" section which seems to have quelled any following issues.

Eventually, I made the Kingston Rudieska page. Significant due to their position at the apex of ska in Korea as well as their numerous collaborations, this page was a bit leaner on introducing concepts as in the previous three pages, following the promotional material a bit more closely and name-dropping everyone whose name could be dropped. I also was sure to add links to Kingston Rudieska on other pages, including Dr



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The Heimlich Maneuver

Jon Twitch

Broke: It seems so recent that you returned to Korea, and now you're leaving again? Is this what you want, to leave us behind yet again? Where to next?

Paul: Absolutely. If I had any say in the matter I would not have come back to Korea. I was here for almost 2 years, twice as long as I was supposed to.

"Leave us behind yet again"... Interesting phrase. One thing that I envy about most people that I know is that they have a hometown. I want to put down roots someplace and Korea is not that place.

The Korean scene as a whole has largely left me behind. The old friends that I counted as brothers don't return the respect they demanded and received when I was younger. The younger people in the scene are unaware or uninterested in the contributions that I have made. Much of this may be due to my lack of social media usage but I have long worn out my welcome and it is high time that I move on. That has been made crystal clear to me over the past 18 months or so.

Next is Oregon.

Broke: You returned to Korea and quickly found that your former bands Suck Stuff and Rux had changed significantly. But you'd also changed. How are you different from the Paul of five years ago? For instance, how have you changed musically, and have you noticed a change in your accent?

Paul: Bands change and to me that is not a negative thing in it of itself. I can't fault a band or a musician that finds their niche and sticks with it either. I respect Suck Stuff and Rux for sticking with it so damned long and I also understand the desire to branch out in a different direction. That said, they both would have been better with me as a member (laughs). I cherish the time that I was in Rux and Suck Stuff. Both have given me lifelong memories and I don't mind a bit if they want to go in a certain direction. Hell, Suck Stuff changed a lot when I joined. I didn't have as much influence in Rux but the song that I wrote for Rux ("Broken") was a major departure from the material we were playing when I joined. How different? Well I am a few years older and I like to think wiser. Loud bars and drinking don't appeal to me the way they used to. I have seen some things and experienced some things which you don't simply put down or walk away from and permanently change your perspective. But I am not a subjective observer of how different I am. Everyone changes. The folks that stay the same surprise me the most.

Musically I think that no matter what I am involved in punk rock will play a role. Not just stylistically but also in ideology. I think what draws me to punk rock, as a music genre, is that it is not limited to just a certain style or tone of instrumentation but there is an ethic that transcends all of that.

What appeals to me at the moment is smaller more intimate shows. I would love to have a guitar and bass player, maybe some form of limited percussion but probably not a full-size drum kit. I want to play someone's basement or



weather permitting, back porch to them and some of their friends. Maybe have a bit of a Q&A, get to know the audience. Hopefully sell some CDs and maybe have a BBQ.

Honestly... maybe a few years in Texas and Missouri effected me more than I realize. It's hard to say 'trotline' or 'oppossum', as often as that comes up, and keep it above a certain North American latitude. I lived in Ocean Springs Mississippi for years and we moved to Washington State. I had a close friend that lived a few blocks away and I'd go to his house to play Castlevania and shit and his mom couldn't get enough of my accent. At the time I didn't even notice it at all. She'd get me to say certain things and she just loved it. I actually was made fun of quite a bit for it in Washington for being a hick so maybe I did my very best to suppress it. I imagine it had completely faded by the time I was in middle school.

I am not completely putting it on in the sense that it's "fake" but I think I have some control over how thick I put it on. It doesn't feel disingenuous to me but I am aware that to some it may seem that way. Maybe some see me as a weird Asian-redneck version of a J-Roc. I am alright with that. Knowwhatimsayin?

Broke: When you were making Heimlich County Gun Club, I recall you struggling to come up with a name. And I saw the intro track to your album is called "Rust Belt," which was one of the band names you'd kicked around. How did you end up at Heimlich County Gun Club, and is it a pop culture reference?

Paul: Band names are the hardest thing in the world. You are trying to evoke an image or an idea that can encompass your band in just a few words and at the same time you need to have it memorable and clever. Armin Tamzarian put it wonderfully: "Er, um, we need a name that's witty at first, but that seems less funny each time you hear it." The Rust Belt would have been an awesome band name. I think that it sums up the subject material that I wanted this band's focus to be: Economic Downturn, American Dream, Aimless Wasteful Wars, etc. But the other members told me there was a dozen other

bands with that name. But that would have been a fucking cool band name. I may use it later.

The Heimlich County Gun Club is indeed a pop culture reference, specifically to the American animated TV show "King of the Hill" which takes place in the fictional Heimlich County. A character from the show belongs to a gun club which is actually the Arlen Gun Club. It is my wife's favorite show actually. Hank Hill is my spirit animal.

Not everyone in the band was crazy about the name and I certainly understood their concerns about it. It is cumbersome and a bit of a mouthful. More than once we were billing as the "Heimlich Country Gun Club" which is OK with me as well. I actually wanted to kind of keep the 'Heimlich County Gun Club' quiet and just go with HCGC but that's a little close to ACDC. After all, I used to be in bands like Beef Jarkey and Suck Stuff.

Broke: You've still continued to stay off Facebook, even though almost all human interaction takes place on there. Are you still against Facebook, or are you still off it just because? What do you think about how heavily the music scene relies on it?

Paul: Human interaction to me is human interaction. When John tells me a story about something funny that happened I gotta hear it in his voice, his inflection and meter. His body language. I like to nod along and keep him going. I think those elements are fundamental to human communication.

I am not really "against" facebook as much as it is something that I want to try and avoid on a super personal level. I do find it amazing the type of information that folks will put out about themselves. I know that I am not immune to it, I love to show off things that I build or songs that I write. I can get pretty internet brain dead myself spending hours watching fail videos on youtube and browsing reddit. I'm no anti-internet monk. You know, it's funny, when I got a 14.4k modem in middle school I was a fucking nerd because nerds used computers. We've come full circle on that and I dig it.

Personally, and this has been my position for some time, I think that myspace

was much better for bands than facebook. I used to be very anti-facebook because to me it was a class-issue. Many don't realize that in the past you needed an .edu email to have a facebook account and that struck me as sort of exclusive to the unwashed plebes that never attended university. Of course that's not the case anymore but the state of the times you basically need to use facebook.

I loved myspace for bands. I liked the music player right there on in the middle of the artist's page. I liked the messaging system. It's a shame that everything has largely migrated to Facebook.

Broke: After five years of absence, it was great to hear new songs from you. Over what period of time did you write them? Were they written in the US, in Iraq, or back in Korea? Do you have a notebook somewhere with a couple more albums' worth of songs?

Paul: I write tons and tons of songs. I am in the low hundreds when it comes to songs that I have written. Some of these were just a few phrases that I liked, sounded semi poetic or made an interesting statement effectively.

I didn't do as much writing as usual in the States. I was usually busy fishing, hunting, or working in my garden or yard. Some definitely were written in Iraq or at least I got the ideas in Iraq but for this album lyrical wise I would say that about 60% of it was written shortly after I got here.

That and I lift an incredible amount of material from other bands and songwriters. The song "The Rebel Beat" is from a Pinkerton Thugs song called "End of an Era" and there's this line 'and the rebel beat beats on'. I totally stole that. The first line of "The Price" was something that I overheard Jesse Borison say and I found it incredibly profound. Songwriters that say they don't lift and borrow are lying.

I have a couple notebooks, mostly just cool sounding phrases or basic outlines of songs.

You know something, I find it nearly impossible to write about something that I haven't personally experienced. I have been trying to write a song, just like a joke sort of, about Strelka and Belka, the first Soviet space dogs to return to Earth. I can't do it. I take songwriting very seriously and it is difficult for me to really insert myself into something so light and produce a well-written piece. I just thought that it would be fun to try and I can't seem to make it work. Maybe I will someday.

At the same time I haven't been able to write a song for my dog Sukie who died earlier this year. The song "Peace and Plenty" draws some influence from the relationship that I had with my father who also died earlier this year.

Broke: Can you talk about the recording process?

Paul: What you have is basically the rough draft of the album. We started on a blank slate and re-recorded everything. It's all done, we're mixing now and putting it together and hopefully by the time this is published the album will be ready.

I recorded that mostly in my spare bedroom and I used that as a template. I write

a record a ton of songs. Most are absolute shit. When I'm drunk I send them to people that are sweet and don't have the heart to tell me as such.

As for recording, I hate recording. Really. I do not have a very good ear and I am not much of a studio musician. It almost feels like the opposite of writing music. Most of the better songs that I have written were very spontaneous and almost wrote themselves. Recording is so rigid and precise that it goes against my nature.

Broke: What was it like writing a song about Skunk Hell? It's certainly not a song you would've written back in the day, more for nostalgia, as well as "Days." How does it make you feel? Old? Paul: Certainly I feel older. Look at an old Rux video or Suck Stuff video playing at Skunk Hell. Where in the hell did all that go? Seriously. There are some fantastic bands out there now but not the same scene that we had back then. I think many of the younger guys don't have that standard to measure against the the bands that were around then are still able to draw exceptional crowds that would have been typical 7 years ago.

I have noticed that the Korean punk scene, like any scene I guess, goes through booms and busts. This is the biggest and most serious bust I have seen since my involvement in the Korea scene.

Broke: There are a few songs about your time in the army, especially "The Way Home." Where is home now?

Paul: I don't know where home is yet. I have a good idea what I want.

I found a little piece of heaven in rural Missouri. Give me a couple acres out there backed up to the Mark Twain National Forest. Maybe a decent 16-foot jonboat and a good 4X4 pickup.

Broke: That song paints some very strong pictures of your time in Iraq. How much did your military experience influence your songwriting?

Paul: Huge. I would be lying if I said that I didn't partially join the Army for some songwriting material.

Some of that song relates to an incident which I don't really like talking about in much detail. We responded to a massive suicide bombing. I was actually talking to my wife Yumi on MSN Messenger when it occurred. I remember logging off 'gotta go, watch the news' because I could feel the ground shaking where I was about a kilometer away.

A massive governmental building was bombed and we responded to it. One very clear memory that I have is how numb I felt. I felt disassociated like I was looking down on myself working. The ever present heat and confusion, wordless animal like screaming. It's simple sensory overload and it's the most disturbing and unpleasant assault on your senses you can imagine. I see parts of it sometimes when I sleep but I can seldom actually sleep through it.

Then you come home and you're in uniform walking through the airport. There's two lines on either side of you and you've got a gauntlet of folks welcoming you home. They have dogs you can pet, girl scout cookies, and there's even high school cheerleaders that you can tell don't really want to be there around all these groody men but I think they share their parents sense of shame over the treatment some vets experienced in previous wars

or more likely, some form of parental extortion. Surreal. "The Way Home" has a break and I try to share some of this insanity but I find myself more often than not drawing a blank.

I only wish that I was a fraction of the songwriter that could accurately paint that picture and figuratively inject that mixture of adrenaline and fear into the veins of my listeners.

Broke: Looking back now, do you have a clear picture about why you joined the army and were subsequently sent to Iraq? I remember back then you were against the war, but I could tell somehow you saw it as inevitable in your future. What drew you in?

Paul: I don't think anyone joins for any single reason. For me the overriding impetus was simply that I was a reasonably healthy and fit young man and my country was at war. I wanted to be a medic. I wouldn't have done anything else. I got to play with some cool toys and got to see much of the country. I got to take part in some cool training too. But I would not

it, I still am "against the war" in the sense that I believe that it was started on false pretenses, blah blah blah. You know the deal. I don't think there's any real considerate person who has really objectively weighted the evidence that believes that the war, at the very least Iraq, was completely justified for the reasons given by the Bush Jr Administration. That's all immaterial to the folks that went there and the folks that are facing an early death in Afghanistan right now.

Broke: While you were gone, I took interest in your blog "Foxhole Atheist" and I wish you'd kept it going longer. Out of curiosity, what inspired you to write "Opinionated and Ignorant"?

Paul: Thank you! You know, that kind of blew up for a while and I still get emails sometimes. I mainly did it to keep busy. Internet in Iraq was usually spotty in most of the camps we ended up and I took as much advantage of it as possible. I wrote as much as I could to unwind and I really enjoyed it. However not long after starting it I realized that I had nothing to say

thoughts for the ages. Fortunately I am the kind of writer that usually no one cares what I am writing so the damage is a bit self-limiting. I really admire good writers and hope to be able to call myself one someday.

You know, I would rather people blog to keep in touch rather than facebook. Most folks that I like I enjoy hearing their point of view and I believe that blogs are a fantastic way to do that.

I wrote "Opinionated and Ignorant" after a group calling itself One Million Moms (which I don't believe is either) started a boycott of Ben and Jerry's ice cream over a flavor called Shweddly Balls. That song is kind of my middle finger to the "Ohh... Won't someone PLEASE think of the children!?" types tilting at their social windmills and slaying their imaginary dragons in the silly American Culture Wars. At the end I shoehorned a little fuck you to some Young Earth Creationist groups too.

Broke: What are your thoughts on the scene now? How have things changed, and what was it like getting back into it again for a second (third?) time?

Paul: Wow... What's changed... Very little is the same or even similar to when I left Korea in 2007. I think that 2007 the Korean punk scene was at a peak. At least Suck Stuff was certainly at it's peak. We had just released Rough Times Ahead, the shows generally had pretty good draws...

Coming back it was humbling. I expected to be respected and I expected to have opportunities thrown at me just because I'm fucking Paul and I returned again from being a fucking badass. When I first returned I had tons of folks saying "Yeah man, when you get a band together let me know, we gotta play a show sometime!" and that generally didn't happen. At least not without begging which, again, I wasn't used to. For the first time I really feel almost like an outsider looking in on the punk scene. I may be inflating my own importance in the scene in the past but it's tough to acknowledge your own obscurity. Much of this may be my own reluctance to utilize social media but we didn't always have facebook.

It was strange going to Hongdae again. I used to be able to go to the park at any given night and link up with people I knew. I'd walk down the street and run into folks I knew. The old stores and shops that stood for 15 or more years were closed down and a revolving cast of trendy highstreet style shops took their place. It was like a massive Gangnam Dirty Bomb was detonated in Hongdae spewing its plastic surgery big glasses silliness all over Hongdae's chin.

Watching your influence fade is a very tough pill to swallow. I deal with it better on some days and worse on others but I think that our music reaches some people. It was very tough getting shows for HCGC. Some of that may have something to do with the fact that I stay away from social media but it does hurt to be passed over time and time again. Especially in many cases it's bands that I booked in the past and in some cases I booked their first shows. Memories are short and drunken promises carry little weight in this scene. It is not the scene that I remember.

For a while I had made up my mind not to start a band. As a foreigner band it's difficult not to be a gimmick or a clown within the Korean scene or you focus on playing to the foreigner crowd which is



have joined the Army if we were not at war.

You know a funny thing, I was counting on being the biggest fuck-up piece-of-shit dirtbag in basic training. I didn't even make the first cut.

"Against the war" is a bit of an oversimplification but in general I would agree with that assessment. Wouldn't you know

that hasn't been said by stronger minds than mine.

I think much of the attention was due to the fact that I was a deployed Soldier.

That said, I really enjoyed it anyway. I may blog later. Honestly I find writing to be embarrassing. I think and say some pretty half-brained shit sometimes and writing merely saves all your dumbass

often more interested in socializing and getting drunk rather than listening to live music. Don't get me wrong, there's nothing wrong with drinking or carrying on. But I find it very frustrating to spill my guts and wear my heart out there on stage and have to compete with either the light from your phone baked on your downward facing mug during a set or overhear your inane screaming about someone's fucking outfit. Part of being professional is dealing with that.

But I caved. I love writing and I love performing. My closest friends are here in Korea and I love playing with them and supporting them. For all my bitching about not getting to play as many shows as I would like I couldn't have played any without their support and I wish I had more to offer them than my thanks.

Broke: When you first returned to Korea,

you had given up drinking, but over time I noticed you started drinking while playing, and then soon after you were drinking casually again. What went into the decision to start drinking again? Or is it just because that's what you're supposed to do in Korea?

Paul: Jon... I am the Liquor...

I haven't touched it in a few months now. After my father's death I got stinking throwing up rolling around behind Spot drunk and haven't really drank much since. I'm not going to go as far and say that I don't drink but I'm not drinking anything these days.

My substance of choice is becoming more and more accepted back home so I have that to look forward to. 2 states down, 48 to go but damned if Texas won't be the last.

I've never been very good at drinking and it's not for a lack of trying.

Broke: So now are we calling Heimlich County Gun Club finished? Or does it have a future?

Paul: In this form it is finished. I didn't do all that I would have wanted to but I am reasonably happy with it.

I may take the songs to new bands in the future or expand on them. Folk-punk interests me and I really want to try and branch out in that direction. As much as I love performing I am not sure how much I will be doing in the future, at least in the present form. I am interested in the idea of intimate living room shows, back porch shows, that sort of thing. That really appeals to me. I want to play for people that want to hear me. I don't want to be background music for drunks.

I am pretty sure that I will always write be it songs or other material. That's been a pretty consistent character flaw of mine for so long I don't see it going away anytime soon.

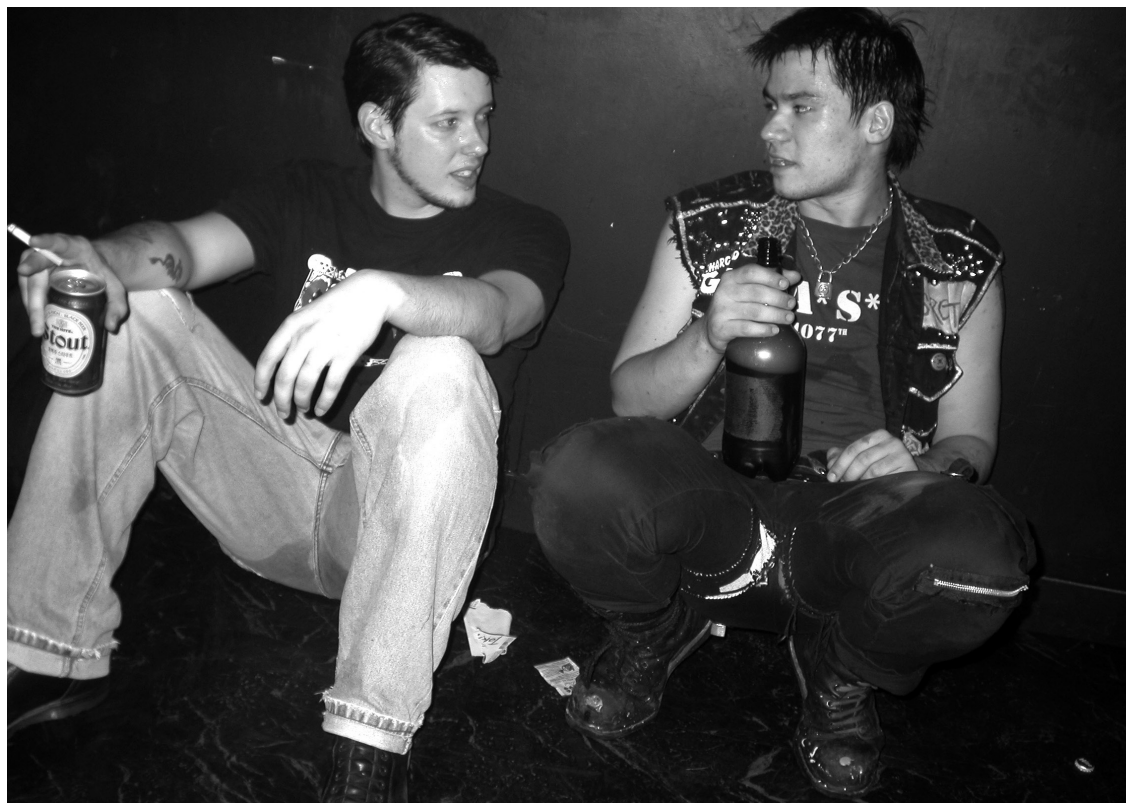
Broke: What are the chances you'll be back?

Paul: I am sure I will; I have family here after all. But I don't see any reason to live here or seek employment in Korea. If there is one clear message that the Korean scene has sent me it's that my time has passed and my contributions are noted.

There are some amazing bands playing now. The bigger bands need to be helping these guys with exposure and close the massive gap I am seeing between the newer groups and the better-established groups. The scene will have it's ups and downs but it will always be here. The fans will get exactly the scene they deserve.

It's well time for me to bow out and yield the stage to the newer groups and for me to carry on to different grounds. I'll be checking up but for now, as far as the Korean scene is concerned, I am checking out.

Looking Back



Paul Mutts
2002 during the World Cup, Seoul.

I had just finished a set with Rux at the old Skunk Hell. It's a bit out of the way between Hongdae and Sinchon near a street that I call Galmaegi Street.

The show had a decent turnout but rarely did we see new faces. The venue was small but we made the most of the tiny space.

I walked outside to cool off. One of the major problems we had at the old Skunk was there was no air conditioning inside. We had laid down cardboard to soak up the sweat and spilled beer making the air thick and musty.

I looked up over the alley and noticed the fireworks. The World Cup was on. I couldn't tell you who was playing. Burke was there with me. I believe that was the first time I had seen MR27 play and I was very impressed. A Soldier had given me a Man...or Astroman CD a few weeks be-

fore and that was my jam at the time.

"You like soccer at all man?"

"No" I says.

"Not even World Cup soccer?"

"No."

I think a lot of punks go through a significant anglophile stage and I made an effort a few times to become interested in soccer because it affected so much of the scene culture in Europe and England specifically. I just couldn't get into it.

We usually had an afterparty at Skunk but this time we all migrated to Hongdae Park. You should also know that the park was significantly different back then. Most of it was still dirt in the back and that's where we hung out. In fact, up until a few years ago I could have gone to that section on any given day, as long as it wasn't insanely cold, and run into friends.

We staked out our section, laid down yet more cardboard and sent folks off to the store to buy beer and snacks.

It was roughly this time I had my first exposure to foreigners in Korea that weren't somehow connected to the military. I used to go to the park and strike up conversations with them, find out what drew them to Korea. I spent most of my time dreaming I was somewhere else, maybe starting a band in California or something. These people had degrees and up and left the states for Korea. That puzzled me.

I wandered away from the punk rockers and someone called out "Hey! Look at this punk rocker!"

It was summertime but I still wore my leather jacket with pride and unnecessary sweat. I was well known for that at the time. Jonghee and I stole our jackets from Dongdaemoon.

I got to talking to a gentlemen, his girlfriend and his brother. I told them I was 18.

Up until about that time I used to lie about my age, usually saying I was 19

when in fact I was 16 or 17.

"Dude... You're 18 and the world is your oyster."

At the time I believed it too. I wish I had his optimism.

They were from England. The brothers wrote for a living and were in Korea to write about the World Cup. We got to talking and drinking as was the style at the time. He had produced a stack of very well-read zines from his backpack. I think he mentioned that he had written some of the material in some of them, I cannot recall.

I thanked them and took them over to the punks. We pored over articles about bands like Adam Ant and !!! among a million other bands I had never heard of and some that I had no idea how to pronounce. I can remember poring over the album reviews. Strange, I had never heard of this. This was a kind of punk I had never heard of. Punk rock to me was UK82 like The Partisans, Vice Squad, Discharge, The Exploited and American streetpunk like The Unseen, The Casualties, Rancid, etc.

Jonghee and I used to sit on street corners and busk for change. We made some really good money sometimes. Sometimes we would walk up to people and Jonghee would ask if he could play them a song. Jonghee had this song called 'Sachung-e' about growing old that he played all the time. I usually played Rancid songs or Green Day. We targeted guys on dates looking to impress the lady they were out with.

There used to be a bar that was next to the park. Jonghee must have known the owner because he would have us come in a few times a night. They'd turn down the music and I'd play guitar and Jonghee would sing and walk around with a box collecting money. We usually played "Good Riddance (Time of your life)." It was popular, we knew it and we could still hold our punk heads up high with that.

Looking back we've come a long way... maybe way too long. I have put many years and miles between that person I was then and the person that I am now. Maybe way too many. The scene that once I held to be "Where I Belong" now I feel like an outsider looking in.

Children with High Mobility

Dave Hazzan

Dean Sani wants you to know he is very happy to be in Korea. He also wants to say to Hell with the Chinese micro-dust.

"I lost my voice!" he says. "It's so dry, and the micro-dust has not been helping at all. Coming into Friday, my mistake was talking too much, but I was so excited to see [everyone]. I woke up Saturday morning with no voice. I couldn't even talk."

Kids On The Move are a straightedge hardcore band from Kuala Lumpur, Malaysia, on their first (mini) tour of Korea. On Saturday, March 1 they played the Open Your Eyes Festival in Hongdae. Next day they were in Busan at Club Realize, and on Tuesday, March 4, they played a small practice studio show at Double A. I caught up with singer Dean Sani, 28, at a coffee shop in Hongdae before the Tuesday show.

Sani was happy to be out of the heat in Malaysia—it was so hot there, he said "trees and leaves were catching fire by themselves"—but he was not prepared for the rolling smog from China. By Saturday night, he had recovered his voice just enough to sing through their set, but he couldn't speak through the afterparty. The next day in Busan was even worse, since he couldn't introduce himself to anyone, and he's the best English-speaker in the band.

"People in Busan were so good, they really got into the music," Sani says. "I was so touched. But coming into the set I couldn't even speak. When the intro came I just pushed my voice." He got most of his voice back by Tuesday, but it was not what he had hoped for. Still, the lead kid was smiling, happy, and obviously thrilled to be in Korea.

Kids On The Move began in 2003, when Dean was 17. Their first album, *Changes*, came out in 2009. Their most recent EP is *Directions*, from 2009. Both are available for download or order at their [Bandcamp](#) page.

"When we started out, the scene [in KL] was still quite small, so it somewhat reflects what Seoul has right now," Sani says. "Everyone knew the other bands, everyone knew each other in the scene. But nowadays it has grown so much that last year we played at a huge festival and we managed to pull a crowd of 1000+ people." He says it's a bit overwhelming. "It's positive the scene is getting bigger, but I feel a bit bad about not knowing anybody anymore."

Reflecting Malaysia's problem with racial segregation, Sani says the hardcore scene in KL is mostly Malay, though there are some Chinese and Indian bands. "Every race has its own culture, they have their own style of music they listen to," he says. "Malays are a bit more open, but it doesn't mean we don't have any Indians or Chinese in the scene. We do. I have a few Indian friends, Chinese friends as well. We are very close with the Singapore scene as well, and the Singapore scene does have a lot of Chinese bands." Generally, Sani says the Chinese are more into indie or experimental music, rather than hardcore.

About songwriting, Sani points out immediately that he is not too political about it. "I write about things that reflect me and the band in general, that can affect me and everyone else," he says. "But we never



really go political. It's usually about friendships and about hardships, about going through our lives, staying together. Basically, anything that we personally experience, we try to portray it and we try to relate with people."

Indeed, the lyrics on their newest EP are awfully optimistic for a hardcore band. There are lots of songs about being down and out, but getting back up again with the help of friends or family. On *Directions*' final cut, "Sunset," Sani sings:

"The storm approaches, and we have no way to run, cornered shut, trapped with no way out. But it's just an illusion, it's a wall we're meant to break."

Directions' other stand-out track is its title track, which appears to be about leaving someone behind who is holding you back.

"Don't hold me back. With heavy hearts I bid farewell to the old you. So full of hope, so full of life. Time may change the way that I see you, but time may never take away my memory."

The songs make no direct mention of politics at all, and are free of swearing. Part of that might have to do with evading the censors in Malaysia, a country that is still only partly free. Malays and Muslims like Sani are also subject to a (mild) form of Sharia law, but non-Islamic Indians and Chinese are not.

"We are not really on the mainstream grid, so we don't really apply for this censorship. So far there's no problem,"

Sani says. Regarding politics, Sani admits politics in Malaysia are very rocky right now, and the band stays neutral. "We try to open people's minds. Each side can be right, each side can be wrong. You don't support one side just because they are right on one thing. To be a good government, we have to have a good opposition. This is what we generally think." Overall, Sani seems reluctant to talk about it.

Sani met the Geeks in KL in 2007, and ...Whatever That Means in 2010. He visited Korea twice for shits and giggles, and brought the band with him this time to do the "mini-tour."

"We've been touring Southeast Asia—we've been to Thailand, Indonesia, Singapore, Borneo," Sani says, "but definitely this is the furthest we have been."

He admits he'd like to go to Japan as well, but at the moment it's too expensive to tour there. The goal is eventually to get to the United States, Australia, and Europe. "Hopefully in two years," he says.

Sani has high praise for the Korean scene. "Despite the scene being so small, the bands are all very good. Very professional." When he saw the new bands here, "I was so blown away, despite them being so humble, and saying they suck. They are so much better than the bands in Malaysia."

Sani loves Korea and doesn't mind the weather, though he admits it's a bit cold for his bandmates. The Kids are all Mus-

lim and can only eat halal meat, which in Korea is only available in a few Islamic restaurants, mostly in Itaewon. They eat a lot of pasta, vegetarian food, and above all, *tteokbokki*. "We haven't starved ourselves at all, the food is good."

Korea's heavy and loud drinking is also not a problem, Sani says. "We have no problem with people drinking at all. We just don't do it ourselves. We have lots of friends who drink."

As one wag at Open Your Eyes said, "When you're Muslim, being straight-edge just means being devout."

Sani describes being in the band as living a "teenage dream". "We looked up to our brothers, to those who were older than us, and we had this dream that we wanted to travel the world, to see the world through the band," Sani says. "I think it's the best way, because hardcore itself gets us friends without us looking for friends. We can go anywhere and we start meeting friends just like that, just by listening to the same songs."

Kids On The Move are:

Dean Sani—vocals
Caca—guitar, and the only other original Kid (pronounced Cha-cha)
Mim—drums, plays for a few big bands in KL as well
Azzim—bassist, also in another band called Boulevard
Mimim—guitar, and the newest member

King of the Rude

Jon Twitch

I only recently realised I've never actually interviewed Kingston Rudieska for *Broke*. Long ago I wrote a review of their music ranting about having a ska band that recognises the roots in Korea. But they've never had a chance to speak in here. That had to change.

Kingston Rudieska are celebrating their ten-year anniversary this year, their first show having been on May 22, 2004 in Skunk Hell. Since then they've become a pretty major success, perpetually introducing an obscure genre to Korean as well as foreign audiences. Still, they've consistently proven their friendship to me, and my collaborations with them have been some of my greatest memories in my time in Korea.

Broke: I think you've done a lot of work introducing the genre of ska to Korea. Are people much more familiar with it now, or are there still a lot of your fans who like your band but don't understand the genre?

Kingston Rudieska: 한국에 스카라는 장르를 소개하기 위해 많은 일을 해왔다고 생각한다. 현재 많은 사람들이 스카라는 것에 익숙해졌나? 아니면 여전히 킹스턴 루디스카를 좋아하지만 스카에 대해서는 잘 모르는 사람이 있는지?

Jeongseok: I think a long time ago, many of our fans were definitely only Kingston Rudieska fans, but not necessarily ska fans. When we had concerts in the past, I was curious if ska music was becoming popular in Korea because 300-400 people would come to see our shows or if we were just bringing awareness of ska to Korea. Even now, when we have interviews, the first question asked to us is, "What is Ska?" Then I start to say, "You know reggae? Well, ska is blah blah blah." It has become a little frustrating to us that all of our interviews start like this. However, ska isn't a major genre anywhere, so I kind have learned to understand that people aren't aware of it here although it is getting better. 내 생각에 오래 전에는 우리의 팬들 중 많은 이들은 킹스턴 루디스카의 팬이지만 반드시 스카를 좋아한 것은 아니었던 것 같다. 과거에 우리의 공연장에 300~400명 가량의 관객이 오곤 했기 때문에 한국에 스카음악이 유명해지는지 아니면 우리가 스카에 대한 인식을 심어주고 있었던 건지 궁금했었다. 심지어 지금도, 우리가 인터뷰를 가지면 가장 먼저 나오는 질문은 '스카란 무엇인가?'이다. 그러면 나는 이렇게 말한다. '레게를 아시죠? 스카란 어찌구 저찌구' 인터뷰가 모두 이런 식으로 시작하게 되는 점이 조금은 좌절스

러워 지기도 했다. 그러나 스카는 어딜 가도 메이저 장르는 아니며 점점 더 알려지고는 있지만 사람들에게 잘 인식되지 않았다는 것은 알고 있다.

Broke: Do you consider Kingston Rudieska an authentic ska band? Or do you think it's a distinctly Korean band? What elements of your music do you think are distinctly Korean?

Kingston Rudieska: 정통의 스카밴드라고 여기나? 아니면 명백히 한국의 밴드인가? 킹스턴 루디스카의 음악의 어떤 요소가 한국스러운 부분인가?

Jeongseok: 'Authentic Ska' is a classifier for accepters. It is used to distinguish two different types of ska. One is the traditional meaning of ska which is based on Jamaican jazz and mento. And another is a recent modern hybrid ska. We say it like a joke but I dare to say ska can (should) be used only for Skatalites. We may say things like in Korean (language), we have authentic Korean emotion. But as a musician, I actually don't care about these terms that much. 자메이칸 재즈와 멘토에 기반하는 Traditional meaning 의 ska와 recently modern hybrid적인 ska 를 편의상 구분하기 위해 사용되었던 'Authentic Ska' 라는 수식은 단지 수용자를 위해 구분된 말이고 농담처럼 말하지만 감히 Skatalites 에게만 붙일 수 있는 단어라고 생각한다. 한국어, 우리만의 감성, 이런 것들이라면 굳이 korea authentic 이라고 할 수는 있겠지만, 뮤지션의 입장에서 라면 기본적으로 이런 수식어구에는 관심은 크게 없다.

Broke: When I got into ska, there was a huge divide between ska and ska-punk. Still today, most ska musicians resent ska-punk. Do you have an opinion about this?

개인적으로 신경 쓰이는 것인데, 90년대의 스카션을 보자면 스카펄크와 어센틱 스카의 충돌이 있었고 스카펄크가 유명해지면서 90년대의 스카션을 죽였다. 여전히 많은 스카뮤지션들은 스카펄크를 좋아하지 않는다. 이에 대한 생각이 궁금하다.

Jeongseok: Personally, I di-

vide ska in two ways. Formally, there is ska based on blues and another that isn't. That is my standard. It's not either positive or negative. Personally, I started to like early '90s ska-punk and then was introduced to ska. Back then, the late '90s punk scene of Korea was booming and I myself enjoyed listening to punk too. It's not like that before but I learned ska by The Clash, Operation Ivy and Rancid and was introduced to reggae. And then 2-tone ska and then Skatalites. So I can say I learned them by tracking back in time. Even though reggae and punk are two different genres of music, they have quite a close relationship to each other in an emotional way. Therefore I didn't differentiate them in the first place. But I think ska and ska-punk share a common aspect. As you know, ska is a music founded by mento and calypso based on rhythm and blues and jazz. Members of Skatalites were also jazz musicians as well. The last decade I've witnessed that the ska scene has been in a traditional style but many jazz musicians play it with an extended idiom of considering ska as ska-jazz. I think it is an encouraging circumstance. But if we don't know the relationship among music and musical relevance, politically, historically, it will be just considered as a whole different formal genre.

난 개인적으로 형식면에서는 블루스 기반인 스카와 그렇지 않은 스카로 나뉠대로 나눈다. 그게 내 기준이다. 긍정적이거나 부정적인 것도 아니다. 개인적으로 나는 90년대 초 ska-punk를 좋아하면서 ska를 처음 접하게 되었는데 90년대 후반 한국의 punk scene이 부흥했을 시기를 함께 했고 punk를 즐겨 들었다. 물론 지금은 예전 같지는 않지만, clash나 operation ivy, rancid 같은 밴드부터 ska를 알게 되어 좋아했고 reggae에 입문을 하게 되었다. 그러다가 2-tone ska, 그 다음 skatalite를 알았다. 시간을 거슬러 올라가면 ska 들은 셈이다. 다른 음악의 형식입에

도 불구하고 reggae는 punk와 정서적인 밀접한 관계가 있고 처음부터 이 두장르를 구분해서 듣지는 않았다. 하지만 스카와 스카펄크는 그다지 공통분모가 있어 보이진 않는다. 알다시피 ska는 mento, calypso를 바탕으로 Rhythm & blues, jazz의 기본 바탕 위에서 나온 음악이고, skatalites의 member들 역시 Jazz musician이었다. 최근 10년간 ska scene은 traditional style을 반면 많은 재즈 연주인들이 더욱더 ska = ska-jazz로서의 더 확장된 idiom을 가지고 연주하는걸 많이 보았다. 고무적인 상황이라고 생각한다. 하지만 음악들이 흘러온 음악적인 연관성, 정치적, 역사적 관계를 모른다면 그저 완전히 다른 형식의 장르로 밖에 생각되지 않을 것이라는 생각을 한다.

Broke: Is the song '니말이화나' hinting at what I think it sounds like? Because it sounds like Suk-yul is having a lot of fun with how it sounds like the name of a particular drug.

'니 말이화나' 는 내가 생각하는 그 단어를 암시하는 것이 맞나? 그 특정한 마약의 가사를 발음할 때 마다 보컬인 석울이 무척 즐거워하는 것 같기 때문이다.

Jeongseok: It means 'you make me angry' and has similar pronunciation. And of course it is hard to use it as a title in Korea in many ways. And it's not alluding to marijuana. It's just a pun. Though it has a comical melody and lyrics, it's a satire song that contains criticisms about wrongful society.

'니 말이화나'의 meaning is "You make me angry". 이고 발음이 같다. 물론 마리화나를 제목으로 쓰는 건 한국에서는 여러 가지로 불가능하다. 그리고 마리화나를 빗대서 쓴 것도 아니다. 순전히 말장난이다. comical melody와 lyric이지만, 알고 보면 잘못된 사회에 대한 비판적인 내용을 담고 있는 풍자적인 곡이다.

Broke: Despite your band's popularity, Korea and especially Seoul has been slow to start more ska bands. Can you talk about the growth of ska music in Korea? And why are the only other bands similar to Kingston Rudieska from Busan and Jeju (Ska Wakers and South Carnival)?

킹스턴 루디스카의 명성에도 불구하고 한국, 특히 서울은 스카밴드의 출현이 느렸었다. 팬 보다는 밴드/뮤지션의 관점으로 한국의 스카음악의 성장에 관하여 설명해 줄 수 있나? 그리고 킹스턴 루디스카와 유사한 밴드가 어떻게 부산과 제주(스카웨이커스와 사우스 카니발)에서 나왔는지도.

Jeongseok: Im not sure why there aren't any other ska bands in Seoul. It's just the small music market. The Hongdae scene seems to have a bigger supply than demand. People aren't diligent enough to search for music and critics who introduce music to



From left: Suk-yul (KRS vocals), Jungsuk (KRS trumpets), Dr Ring Ding, Tehiun (Tehiun & Purijah)

people mention nothing but Bob Marley. But in my case, it has been much better compared to ten years ago.

왜 서울에 다른 스카밴드가 없는지는 나도 잘 모르겠다. 단지 음악 시장이 작을 뿐이다. 흥대선은 수요일보다 공금이 더 많은 것처럼 보인다. 대중도 음악을 찾아듣는데 게으르고 음악을 소개하는 평론가들도 스카와 레게에 대해선 항상 bob marley 이상 언급을 안 한다. 10여년 전 상황보다 한층 더 나아진 건 분명하지만 개인적으로

Broke: When the band started, it had a lot of members from the punk scene. But since then, it seems like most of the incoming members are trained jazz

musicians. Is it better working with jazz musicians? Is it easy for them to learn ska?

밴드의 처음 시작엔 많은 펑크씬의 멤버들이 있었다. 그러나 그 이후로는 숙련된 재즈뮤지션들이 멤버로 들어오는 것 같다. 재즈뮤지션들과 함께하는 것이 더 나은지? 그들이 스카를 배우는 것이 쉬운지 궁금하다.

Jeongseok: Before our debut album, there were a lot of quarrels between us because we had to establish our musical identity. But we are now ten years old and it's different. Ska is Jamaican jazz. So it will be hard for someone to play it if they don't do it based on blues and jazz.

데뷰앨범을 내기 전 초창기에는 음악에 대한 정체성 확립을 위해 의견 다툼도 잦았다. 하지만 10년을 맞은 지금은 그렇지 않다. ska는 Jamaican jazz이기 때문에 오히려 blues, jazz에 기반해 연주하지 않으면 아무래도 어렵지 않을까 한다.

Broke: How many times have you toured abroad? I'm curious because it must be very difficult touring as a nine-piece band.

해외에서 몇차례의 공연을 가졌는가? 9명의 멤버가 있으니 공연이 쉽지 않을 것 같아 궁금하다.

Jeongseok: We had shows at Manila and Cebu for Philippines Ska Festival two years

ago. And we also have a close friendship with Japanese ska bands so we had some shows as a project with a few of them. We usually invite foreign bands over here and like you said it's not easy for us to travel all together. By any chance, if someone calls us it's always welcome for us. Philippines Ska Festival로 제작된 Manila와 Cebu에서 공연을 했고 Jjapanese ska band들과 친분이 많아서 몇몇 band친구들과 project로 공연 하기도 했다. 주로 외국에 band들을 초청하기는 했지만 9명이 움직이는건 역시나 쉬운일은 아니다. 기회가 생기고 어디선가 불러주면 언제든지 환영이다.

Interview Di Doctor

Jon Twitch

Way back when I was first exploring reggae, I was taken in by the immature vulgarity of Judge Dread's music. He was a white guy from the UK who sang dirty limericks to a reggae beat. He was the UK's second-best-selling reggae recording artist, and was often mistaken for an actual Jamaican. In the '90s he collaborated with dancehall singer Dr Ring Ding. "That's cool, he's collaborating with an actual Jamaican," young I mused.

How wrong I was. Turns out Dr Ring Ding was a white guy from Germany, of all places. "I get that a lot," says Dr Ring Ding in an interview in his hotel lobby in Seoul. "I think it's flattering."

Meeting Dr Ring Ding, real name Richie, has been major wish fulfillment for me. Though, the first time I met him, at a Jisan afterparty in Club Ta, he seemed kind of prickly.

"Where are you from?" he asked.

"Canada," I replied.

"Sorry," he responded.

But once you get to know him, he's a very kind and warm guy. And he uses that line on everybody. Even fellow Germans.

This meeting traces its impetus back to at least 2010. His Kingston Kitchen bandmate Joep Rhijn, now living in Daegu, sent him a Kingston Rudieska album. He wrote up a review for a German magazine, and word got back to Korea. I contacted him in September 2010 about coming to Korea, but despite a few promising e-mails it didn't end up happening.

So finally he came to Korea last August with his band Dr Ring Ding Skavaganza to play Jisan Rock Festival. Skavaganza is his new ska band featuring German and Spanish musicians including the lead singer of classic German ska band the Busters. He has played in numerous bands in the past, starting off with El Bosso and di Ping Pongs in the '80s, as well as Kingston Kitchen and the Senior All-Stars around when I discovered him, as well as an upcoming project with a gypsy band as a French chanson singer under a completely different name.

"You may have noticed the different projects have different names," he explains. "If you go to Dr Ring Ding Skavaganza you know you won't hear dancehall there. Dr Ring Ding can be many things. I do stuff that I enjoy and I find musicians that are willing to do it with me."

He collaborates with bands all around the world, including Spain's the Pepper Pots, Singapore's Shaggy Dog, the afore-



A surprise performance in Zion Boat that surprised everyone, including Dr Ring Ding.

mentioned Judge Dread, and ska legends Doreen Schaeffer and Desmond Dekker.

"In the reggae/dancehall world that's a common thing to do," says Dr Ring Ding. "If you see the old Reggae Sunsplash concerts there are backing bands for eight or twelve solo artists. So that's easy of course. One person has to travel and meets with a band that knows exactly what they're doing and what the solo artist is going to do."

Latest addition to the list is Korea's own Kingston Rudieska. During his 2013 visit, they spent a day in the recording studio together. "I think Jeongseok said while I'm here we might as well record something," says Dr Ring Ding, who is not a real doctor. "While the others [in Skavaganza] were sightseeing, we went to the rehearsal studio."

"Because of our busy schedules, the album was recorded in one day," adds Jeongseok. "Before recording Dr Ring Ding and we had a few hours of rehearsal and decided what we should play."

The album dropped on March 15, and Dr Ring Ding returned to Korea for the occasion. This time, he left Skavaganza back at home, instead opting to fly solo and have Kingston Rudieska as his backing band.

"I expected to come back but I didn't

expect it to be so quickly," he admits. "It wasn't strange at all, or foreign. When I landed in Korea three guys came to pick me up. It was like being with friends."

This return visit was a lot more relaxed, as he had a week to relax and hang out with friends from last time, as he only had one concert at Sangsang Madang (and a bit of impromptu music at Zion Boat's anniversary party). Last visit, I interviewed him on TBS eFM, and this time I was going for Broke.

This was a great opportunity to ask him questions I'd always been very curious about.

Of course, I was especially curious about his meeting Judge Dread. As well as "Big 7" they did a lot of shows together, and recorded some still-unreleased tracks that I would strangle my own cats to hear (Buster's been a real bastard tonight).

"First of all he was not rude at all," Dr Ring Ding says. "He was promoted as the king of rudeness but he was very professional. If you said 'Okay we're leaving the hotel tomorrow at 9,' he'd be there five minutes before 9. He was very respectful and he had a lot of stories from in the '60s when all these Jamaican singers came over to perform. I think half of them were made up

I heard him telling the same story over and over again and the more he told them

the more colourful they got."

Judge Dread is best remembered now for the classic skinhead reggae anthem "Bring Back the Skins" off his 1976 album Last of the Skinheads.

"He told me he did this song and he was kind of making fun of the whole thing," Dr Ring Ding recounts. "And then of course he went on stage proclaiming he predicted the return of the skinheads."

Which leads to another inquiry. Dr Ring Ding is heavily into reggae. His hair is shorter than mine. So, does he claim skinheadship?

"I'm in the scene and I do songs for them but I would never say I'm a skinhead," he answers. "I sympathise but I don't see myself as a part of it. I started making music because I enjoyed the music and then the scene came after."

One question down, but what about the other obvious counterculture?

"I like reggae but I never became a Rastafarian," he continues. "I don't need dreadlocks to enjoy it. To each their own, as you like it. People see me and say 'I thought you'd have dreadlocks.' No, I don't smoke ganja. I think the music is good enough I don't need drugs to make it better."

And then there's punk. In one of the few interviews I could find from years ago, he mentioned he hated Oi! music.

"I'm not a big fan of punk music," he admits. "Some of the British punk bands like old school who I think can play and do it well and it's more of a hard rock thing, these I like. Don't ask me too much about names. I can enjoy it because I like the energy and I like the songwriting. But if it's just 'let's play punk because we can't play anything else and we're shitty at our instruments' then I don't like it. And if there are lyrics with some wit behind it then I enjoy it."

Everyone should meet their idol. If you're like me and have good taste in idols, you won't be disappointed.

So now, I have to ask if we will ever see Dr Ring Ding in Korea again.

"If they want me back I'd say yes because it was great being here," he says. "I'm looking forward to coming here more often. It's nice working with people you like, respect, and they respect you, and it's a mutual friendly feeling. I like that feeling that music takes me everywhere in the world and music unites us. It's great to have a band from Asia and a singer from Europe and we're united by Jamaican music. The deed of a musician is to bring people together. This is what I love about being a musician. Famous last words."

All Buttoned Up



Jon Twitch

These guys are one of Korea's most promising new bands, though I say that being aware they've been around a while now and I'm just slowly catching up with them. With only two members, they are able to pull off a very rich sound inspired by the blues, garage rock, and bunk. I interviewed lead singer Ji-hyun.

Broke: What does "Dead Buttons" mean? Ji-hyun: "Dead Buttons" means nothing... really. We wanted to use "Dead" in our band name because we like Dead Kennedys. That word seems dark and cold.

Broke: When you started, I remember you had a bassist too. How did you lose your bassist, and did you think about replacing him? From that, how did Dead Buttons' sound evolve to what it is today?

Ji-hyun: He wanted to play punk rock so he joined the punk rock band Cockrasher (they are awesome!) and he quit our band. (We never fight or argue about this. We are still good friends :D)

Anyway, we had to do the Ssamzie Sound Festival 2nd audition when he quit the band (we first thought we would drop out 1st but we couldn't ex-

pect that at all, haha :D). We only had two weeks. We couldn't have time to get a new bassist so Ji-hyun effected guitar like bass. That wasn't bad so we threw away almost all songs and made songs carter for a 2-piece set, Ji-hyun using guitar amp and bass amp, and Kang-hee singing more vocal part and plays laugh.

In the few early stages, we were contracted. but before long, we depended each other. Now it's more convertible than a three-piece set.

Broke: With only two members, it is often harder to have a good stage presence. What are your thoughts on Dead Buttons' stage presence?

Ji-hyun: At a few of our few early shows (Korea/Japan Punk Festival in Tokyo and a few punk/hardcore show in Korea) the audience had a lukewarm reaction. But we guess that was cause of lack of confidence. Now we can enjoy ourselves on stage, and the audience's reaction is almost hot. Even at death-metal shows :)

Broke: You are also the guitarist in Combative Post, another band I really should interview soon. Have Dead Buttons and Combative Post ever played the same

show? How separate or together are they, both in cooperation and style?

Ji-hyun: As you know, the bands are very different from each other. Dead Buttons are a blues/garage rock band and Combative Post is a hardcore band. We've never had a show together. But sometimes the experience of completely different music is giving us new musical things, so Ji-hyun decided to join Combative Post.

Broke: Your sound is far less conventional than most of the punk and hardcore bands in Korea. How well do you fit in with all the punk and hardcore bands?

Ji-hyun: I played in Sweet Guerillaz, Oi! Resolute and The Infamous Orchestra so I have a lot of punk and skinhead friends.

Broke: Dead Buttons started around a similar time as some other great bands like the Kitsches, the Veggars, and Rudy Guns (am I missing any others?). I consider all these bands a new generation of the Korean punk scene. What is your relationship with those bands?

Ji-hyun: Naturally, we are invited to many punk rock shows, so we have more relationship with the new generation of Korean punk rock scene.

Jru P Wiener Undressed

Really sorry for that title. Jru of Something Fierce, probably the Korean scene's oldest foreign band, is leaving. Here's his exit interview.

Broke: So why are you leaving this time and where is life taking you now?

jru: even though this is more or less home it gets harder and harder to survive here as time goes on for a man without higher education and fancy visa status. the walls are crashing in and everything is pointing to the door. my wife and i will be traveling asia for as long as we can to be of service to any humans that can find use of us, then back to america presumably to carry on.

Broke: For that matter, why did you come back to Korea at all this time?

jru: my wife wanted to come and experience this place that i grew up in. I wanted to come back TO reconnect with this place and some of the people as well. we were also aware that we could both be able to make much more money than we could in the americas and have the spare time to work on what we actually both care about in this world.

Broke: Last time I interviewed you, for Broke 14, I asked about your band name and you seemed kind of like you disliked it. Why is that? I like your band name.

jru: i guess it's not that bad. im not a huge fan of it. but theres no way in hell we could change it now with the fan base we have been tirelessly building up. seriously though, it's simply a name and i suppose it's fitting enough and not as bad as it could be.

Broke: Does this spell the end of Something Fierce? Would it ever be possible for you or Ian to find a way to continue



the band with a replacement, or is that sacrilege?

jru: it's never over. SOMETHING FIERCE has become a rather specific channel of expression at least for me. i couldn't imagine playing our songs with anyone else. itd be a bit of a waste of time because ian and i wrote those songs together. to add another member is not out of the question, its just always been easiest to be the two of us.

Broke: Speaking of Ian, what's going on with him? Are you ditching him, or is he coming along with you or going his own way?

jru: ian is and has been working primarily with video production and this will keep him in Korea when i leave. however we live in a pretty interesting world where we can utilize technology and be productive with each other without being in the

same country. we are hiatus kings and while this is far from a career for us, neither of us are ever afraid it's over. whenever we know we will be near each other again, SOMETHING FIERCE plans are usually in the mix.

Broke: Between Something Fierce and Unroot, you've been playing in Korea since around 1998. I get the impression for most of that time you were playing to mostly empty rooms for people who didn't understand or appreciate your sound. But now it seems like anyone can start playing hardcore, or even grindcore, and get a lot of support. Does it feel good to have a lot of like-minded company, or is there a voice in the back of your head saying "We did this first. We built this and you're reaping the benefits"?

jru: thats a pretty damn good question. it feels great to have like-minded people

around... there were plenty of bands back then however, helping pave the way with hard fucking work and no compensation or reward for cutie pie newbs that waltz in and enjoy the fruits of all of the labour before them. but that's kinda the point of what we were doing. we weren't trying to keep it a secret, so in a way i see it as a great success that we were all able to continue to grow and share with each other these things we want to say and play to and for each other. i think it's great that the scene is growing and many more people can enjoy it and sweet new bands are popping up all the time, shitty ones too. But we need some variety to find out what we like and what we're into. i also still play to tiny crowds though too and i will always love that. there's nothing like no one at the club to remind you to give everything you have to that moment or go home and stop wasting everyone's time.

Broke: What's your assessment of the scene now? Do you think we're in a better place than in the '90s?

jru: it was positive and definitely more unified back then and it seemed so much more critical. now it's a little less special probably cause i'm a little less 15 than i was back then but also because korea is a different place altogether in so many ways. i was the only white kid i knew that played out and felt a little out of place sometimes but now in a strange and much bigger way the scene has been bringing more people together since then, even if it's not as close knit as it used to be. you be the judge, if you can make sense of that.

Broke: What are the chances you'll be back?

jru: pretty good my sweet sweet dog.

All about the Kitsches

Jon Twitch

Translated by Jae Kim

These guys launched around the same time as the Veggars, prompting a lot of unfair comparison. We interviewed the Veggars in issue 15 so this is long overdue. These guys are one of Korea's most exciting bands for sure. I had a chance to interview Jaehyun (vocalist) and Gunhong (guitarist).

Broke: First, why did you choose the name Kitsches?

재현: 어감이 좋아서요. 처음에 밴드 이름을 몇 개 후보로 뒀었어요. (punktuion, Rudies 등등 몇 개 있던 것 같네요) 그런데 제가 당시 영어 회화학원을 다녔는데, 그때 원어민이 Kitsch 문화에 대해서 얘기를 했었죠. 예를 들어서 그 느낌을 설명해줬는데 마음에 들었고, 부르기도 좋아서 The Kitsches라고 했습니다. Kitsch에 여러 가지 뜻이 있는데 제가 의도하는 키치스의 의미는, 1. 시대에 맞지 않은, 뒤쳐진 2. 모든걸 받아들일 수 있는 3. '느낌있는' 입니다.

이렇게 써놓으니깐 뭔가 거창하네요. 결국은 그냥 '하고 싶은대로' 가 가깝겠네요.

Jaehyun: I just liked the way it sounds. Aactually I had some more options (like, Punctuation, Rudies, etc.) Back then, I was taking English classes and in one class the teacher taught us about Kitsch culture and I liked it, and it sounded good.

Broke: Can you tell me more about your music history? Were any of your members in any bands before the Kitsches? You guys are so great I have trouble believing this is your first band.

재현: 저는 20살 때 처음 밴드를 했는데 대학교 소모임 동아리였습니다. 그 동아리에서 지금의 키치스의 기타인 '이건홍'을 사귀고요. 그때 펑크에 관심을 가졌던 것 같습니다. 럭스, 레이저본, 그랜마일드 등의 밴드를 커버했고, 그때부터 홍대에 인디밴드 공연을 보러 다녔습니다.

군대 전역 후에는, 대학교 소모임 동아리 멤버들 중 친한 친구들과 모여서 프로젝트 밴드 '마리앙뜨와네트' 라는 밴드를 했습니다. 뭔가 민망하네요. 저희들끼리 노래 만들고 뭐 그렇게 놀았습다.

그 후 캐나다 여행학수를 갔습니다. 그게 키치스를 만들게 된 계기가 되었죠. 홈스테이를 했는데 제 옆방에 파라과이 친구 'Giovanni' 가 살았어요. 그런데 토론토에서 'SKUNX' 라는 오이펍밴드를 하고 있더라고요. 그래서 그 친구와 음악얘기도 하고, 공연도 몇 번 보러다녔죠. 지금도 그렇지만 당시 오이펍크에 빠져있어서 더욱 즐거운 시간을 보냈습니다. 그러면서 한국에 오면 꼭 밴드를 시작해야겠다고 생각했죠. 그래서 2010년에 친구들을 모아서 만든 밴드가 키치스입니다..

Jaehyun: I started to play in bands when I was 20 years old, in a university club, where I met our guitarist Lee Gunhong. Around then I started to have interest in punk music. We covered Rux, Lazybone, Granmild, and started to hang out at shows in Hongdae. After I served in the army I made a band called Marie Antoinette with my univer-

sity friends. We hung out and made songs and I went to language school in Canada. And that was a big motivation for the Kitsches. Where I stayed, I had a friend named Giovanni from Paraguay. He was in an oi band named Skunx in Toronto, so we talked about music and went to shows. Back then, and still now I'm so into oi punk so it was extra fun for me. I thought I WILL start a band when I go back to Korea. I gathered my friends in 2010 and made the Kitsches.

건홍: 2004년 21살인가? 대학교 동아리는 싫고 밴드를 하나 만들어보자 해서 몇명에서 소모임을 만들었습니다. 거기서 1년정도 베이스 치면서 레이저본, 럭스, 18크럭, NOFX 이런 밴드 커버하다가 후배로 만났게 재현이구요. 그러다 군대에 갔었고 밴드를 쉬다가 7년만인 2011년에 재현이가 밴드를 해보자 해서 기타로 다시 시작하게 되었습니다.

Gunhong: I guess it was 2004 when I was 21. I didnt want to play in university bands so I made a little group and started to play bass for a year. I met Jaehyun when we were covering Lazybone, Rux, 18cruk, Nofx and so on, and I had to stop playing when I went to the army. Seven years later in 2011 Jaehyun asked me to start a band and I joined as guitarist.

Broke: How did you get into punk in the first place?

재현: 원래 서태지 빠돌이였어요. 그런데 대학교 밴드를 시작하고 건홍이 형이 The Used를 보내줘서 들었죠. 그때 당시에 서태지 솔로 3집을 즐겨들었는데 저에겐 충격이었죠. 그래서 The Used, Finch같은 밴드를 많이 듣고 따라 부르고 그랬어요. 그러면서 자연스럽게 한국 인디씬이 궁금해졌죠. 그러면서 뉴스를 뿐만 아니라 올드스쿨도 알게 되었습니다. 그 후, 클럽을 자주 찾으며 많은 펑크 밴드 음악들을 알게 되었죠. 당시 씩스터프에 미쳐있었습니다.

공연장을 처음찾은건 기억이 잘 나지 않지만 아마 20살 때였을거예요. SPOT에서 '그랜마일드' 라는 밴드를 자주 봤던게 기억이 나네요. 정말 좋아했죠. 그런데 오래 활동한 거 같진 않아서 아쉽더라고요.

Jaehyun: i used to be a huge fan of Seo Taeji and I started a school band and Gunhong sent me the songs of The Used. The songs he sent blew my mind and I started

to listen and sing to bands like The Used and Finch and got curious about the Korean indie scene. I went out for shows often and got crazy about Suck Stuff. Not sure when my first show was. I think it was when I was 20. I liked to watch the band Granmild at Spot. Unfortunately they didn't play long.

건홍: 저는 2001년 고등학교2학년 때 친구따라 학교 끝나고 드럭에 가서 처음 펑크를 들었습니다.

그때 처음본 공연이 18크럭, 레이저본, 락타이거즈, 파스텔 이런 밴드였는데 그 공연을 보고나서부터 미쳐서 펑크만 듣게 되었어요. 2004년 스크크 헬 개장 초기까지 공연장에 자주 다녔던 거 같습니다. 그리고 얘기는 안해줬지만 그 당시 공연장에서 사진찍던 언더바 씨도 기억이 납니다.

Gunhong: In 2001 I went to Drug for my first punk show. At that show I saw 18cruk, Lazybone, Rocktigers, Pastel...After that show I got crazy about punk music. I often went to shows until 2004 early Skunkhell. We never had a chance to talk but I remember Dunbar the photographer.

Broke: You have played a lot of shows in Mullae. Do you think it's possible for the punk and hardcore scene to ever escape from Hongdae?

재현: 저희에게 공연 섭외를 해주 여러 다른 밴드들도 있지만 역시 공연 기획 공장장이신 조직암살단의 데이빗씨가 자주 부른 게 좀 크겠죠. ㅋㅋ 뭐가 의도를 갖고 거기서 자주하려고 했던 것은 아니고 섭외가 오는 모든 공연을 웬만하면 다 하는편인데, 문래가 많았네요.

문래는 굉장히 매력적인 장소예요. 일단 주변에 보기 싫은 사람이 많지 않고 조용합니다. 뭔가 공연에 집중도 잘 되는 것 같고 편하죠. 처음 오시는 분들은 찾아오기 조금 힘들 수 있지만 공연하는 사람, 보는 사람 모두에게 좋은 장소로 느껴질 것입니다. 굳이 홍대를 꼭 벗어나야한다고 생각은 안하지만, 홍대와 더불어 좋은 씬으로 자리잡을 수 있을 것이라고 생각합니다.

Jaehyun: Many bands booked us for many shows, but David will be the person who mostly booked our shows and that will be the main reason I guess. Didn't mean anything but we are trying to join every show we get invited to, and it happened to be Mullae most times. Mullae is a great place. First of all, they don't have many people I don't

wanna see, and it's quiet, feels like I can concentrate more and feel comfortable. It can be tricky to find for people who have never been there but its a great place for bands and crowds. I dont think we need to escape Hongdae but Mullae can be a good scene as well.

건홍: 홍대이외의 지역에도 공연이 많아졌을 좋겠고 홍대로 집중된 공연들이 다른지역으로

분산되었으면 좋겠다고 생각합니다. 홍대가 한국 펑크,하드코어씬과는 떼어놓을 수 없는 지역이긴 하지만 보기 싫고 듣기 싫은 것들이 과거보다 점점 더 많아지는 곳으로 변하고 있는 것 같습니다.

Gunhong: I hope we have more shows out of hongdae and hope it can spread out. I know Hongdae and the Korean punk/hardcore scene are inseparable but it's just changing to a place that has many people I don't wanna see or listen to.

Broke: When I first saw you perform, it was my first time seeing the Veggars too. I walked away from that show thinking that both bands sounded very similar. Do you think we were being unfair by comparing the Kitsches and the Veggars?

재현: Never, Ever. 우린 그냥 하고 싶은대로 합니다.

두 밴드 모두 빠른 펑크밴드를 좋아하니깐 비슷한 면이 있다고 생각합니다. 베거스가 좀 더 정갈하다고 생각합니다. 키치스는 음.. 끝째.

Jaehyun: Never Ever. We do what we want, we both like punk and that can be similar. Veggars is more neat. Kitsches...?? Well...

건홍: 둘다 펑크긴 한데 베거스는 짜임새 있고 사운드도 깔끔 스타일이지만 우리는 짜임새 따윈 없습니다. 베거스가 기본 나쁘겠는데요.

Gunhong: We are both punk bands but they have a more solid and organized style. and we clearly don't. The Veggars might feel bad when they hear this, haha.

Broke: As well as the Veggars, the Kitsches started around a similar time as some other great bands like the Dead Buttons and Rudy Guns. I consider all these bands a new generation of the Korean punk scene. What is your relationship with those bands?

재현: 몇 번 뒷풀이 자리에서 얘기를 조금 나눠보는 했는데, 아쉽게도 Dead Buttons, Rudy Guns 분들과 많은 친분은 없어요. 앞으로 더 자주 뵈고 좋은 대화들을 나눠보고 싶습니다.

Jaehyun: we talked few times at after partiesbut we are not close yet. I hope we see and talk more often in the future.

건홍: 뉴제너레이션으로까지 봐주셔서 감사합니다. 베거스, 루디건즈 초기 철씨는 잘알지만 나머지 분들은 항상 밴드 뒷풀이에 못가서 개인적인 이야기는 못해봤습니다. 그래도 공연장에서나 앨범으로 항상 즐겨 듣고 있습니다.

Gunhong: Thank you for calling us as a 'new generation.' We're good friends with Veggars and Cho Kichul from Rudy Guns, but otherwise, I had no chance to talk personally. but I always enjoy their shows and albums.



It's Juhltime season

Jen Kreisz

If you still haven't heard of the Dead Gakkahs, it might be because you haven't shown up early enough to catch one of their shows, or that their seven-minute set left you dead on the floor in a pool of your own drool.

This three-piece speedcore band is still pretty new to the Korean music scene, so most of their exposure has seen them playing set times early on in the night.

But mark my words—don't miss a Dead Gakkahs show again.

What you hear from them on stage is exactly what you'll get when you listen to their seven-song demo—speed, rawness, precise drumming, and...the voice of an angel? Pure insanity! And they want it that way.

Basically, we made this album to be noisy and without sense," says Mizno, the drummer. "We also made it to be fast, and then over. Like stop—start, and then it's over (laughing)."

"Yeah, we also made this album for people to enjoy," adds Jeonn Juhl, guitarist/vocalist. "It has five songs that we wrote ourselves and two others that are covers (Sugar Pie Koko). Oh, I should also mention that this is our first album. Anyways, our basic intention was to make good songs. We put them out as a tape [cassette]."

And good songs they are. The feedback they've been getting, along with the number of downloads and number of hits they've been getting on YouTube from their live shows just goes to show how much people are liking Dead Gakkahs.

I've been hearing a lot of people say that they've been liking our music and many people have been supporting us," says Juhl. "Of course, there are those who might not like us or people who are indifferent...but no one's said anything, so that's good to hear—that at least some people like it. They've told us to keep going and that I have a good voice. I don't think so, though (laughing)."

Well...we've heard less criticism than I thought," laughs Mizno. "Maybe it's because it's not worth criticizing? I really appreciate the attention we've been getting. Sometimes I get messages from people abroad saying that they've listened to our songs on Bandcamp and that they really like them. I wanna say, 'Thanks a lot!'"

But even with all of the positive feedback they've been getting abroad, one could still get the sense that these guys are not concerned (yet) with breaking out from the Korean music scene. Asked about who they'd like to play/tour with in the future, they were quick to list a few local legends.

"Find The Spot, The Kitches, Scumraid and BANRAN," rattles off Juhl with a laugh.

"Locally?" says Mizno. "Personally, I'd like to have a tour with the Kitches...of course, after we become as good as they are on stage. And for foreign bands? Well...Punch, maybe? Yeah. Of course. After we get fucking great...as good as them..."

For now, their goals are pretty much focused on making sweet, sweet music. When asked about what people could ex-



pect from a Dead Gakkahs show, Mizno said: "Well...there's nothing about us to really look forward to. I just want people to enjoy our shows. That's it."

"The show's gonna be a very short one," adds Juhl, "so you'd better come early."

One of the most refreshing things I got from this interview was the impression that these guys were not so concerned about selling records, and more interested in getting their music out there for people to enjoy. You can hear their demo on Bandcamp for free:

<http://deadgakkahs.bandcamp.com/>
<http://www.facebook.com/DeadGakkahs>
<http://twitter.com/DeadGakkahs>

"This is the first demo album from Dead Gakkahs," says Hur2u (bass). "We tried the whole 'tape + Bandcamp download' code format and I think it turned out pretty good. I love the album cover image done by Juhl."

When asked what the rest of 2014 and the start of 2015 will look like for Dead Gakkahs, Mizno said: "We want to make merch, another album (if we can), play more shows (if we can)...and well, those are all obvious. More than that, we want to keep having fun with our members. We are having fun now, but [I want it to] keep going this way...I think that's more one for us—having fun together, without trouble."

"We do eight songs in seven minutes," says Juhl, "but I want to make more songs and have a show that lasts longer than 15 minutes. Making another album would be nice, and going abroad too would be great."

"Yeah, I want to play a longer show with more songs too," agrees Hur2u. "More shows and more tours."

What should people know about the Dead Gakkahs?

"We are a fastcore band," says Mizno. "We sing to express political or social messages and personal anger. I don't really like Roh Moo-Hyun right now, but here's what he said: 'Politics is a legal way for politicians to cheat people.' I also want to say thank you for interviewing us!"

[You're welcome.]

Jeonn Juhl: Fuck authoritarianism!

아직 데드가카스에 대해 들어본 적이 없다면, 그들의 공연에 일찍 도착하지 않았거나, 그들의 7분짜리 공연 세트 후 당신이 침을 흘리며 바닥에 땀어있었기 때문일 것이다.

그러나 나는 말하고 싶다—절대로 데드가카스를 놓치지 말고.

그들의 공연에서 듣는 음악은 그들의 6곡 짜리 데모에서 들을 수 있는 것과 같다—속도감, 거침, 정확한 드럼 연주, 그리고...천사의 목소리? 완전히 미친 것 같다! 그들이 바라는 바가 바로 그것이다.

Mizno: 최대한 시끄럽고 정신없는 분위기를 만들려고 했습니다. 그리고 최대한 빨리 끝나도록...훅~ 왔다가 훅~ 간다는 생각으로. ㅎㅎ

Jeonn Juhl: 일단 만들어 놓은 노래들 사람들이 들을 수 있었으면 좋겠어서 만들게 되었어요. 자작곡 5곡 카피곡 2곡으로 구성되어있고 (Sugar Pie Koko). 아, 앨범이 데뷔한지 1주년 기념으로 나온 것도 있어요. 어쨌거나 응원받다가 주 목적이었습니다. 테이프로 발매했구요.

데드가카스 앨범의 다운로드 수와 유튜브에 올라간 라이브 공연 영상 재생 수가 얼마나 많은 사람들이 그들을 좋아하고 있는지를 보여준다.

Jeonn Juhl: 좋다고 응원해주는 사람들이 많았어요. 물론 싫으면 얘기하지 않겠죠. 좋아해주는 사람이 있어서 다행입니다. 사람들은 계속 keep going 하라고 해줬었고 제 목소리가 좋

다고들 하던데 아직 잘 모르겠음. ㅋ

Mizno: 생각보다 욕하는 사람들이 별로 없어서 다행이라고 생각해요 ㅋ ㅋ (욕할 가치도 없어서 일지도 ㅋㅋ) 그리고 너무 많은 사람들이 관심을 갖아주셔서 감사할 뿐입니다. 가끔 외국에서 모르는 사람이 밴드캠프로 노래 듣고 노래 진짜 좋다고 메시지를 보내기도 하더군요...정말 감사감사!

그러나 정작 그들 자신은 한국 음악계에서 나가떨어질 걱정은 (아직은) 별로 없어 보인다. 미래에 누구와 공연이나 투어를 하고 싶은지 물었더니, 금방 나온 대답은 몇몇 국내 밴드였다.

Jeonn Juhl: Find The Spot, The Kitches, Scumraid, BANRAN. ㅎㅎ

Mizno: 국내밴드를 생각하면 개인적으로 The Kitches와 같이 투어를 돌고 싶네요...물론 키치스처럼 무대를 휘어잡을 수 있을 정도로 멋진 다음에... 그리고 외국 밴드와 같이 투어를 돈다면 Punch 정도...물론 펀치만큼 존나 잘하고 멋진 다음에...

데드가카스 쇼에 대해서 사람들이 무엇을 기대하면 좋을지를 물었더니

Mizno: 흠...기대라...딱히 저희보고 기대를 할게 없을 것 같습니다. ㅋ ㅋ 개인적으로 기대보다는 그냥 같이 즐겨주셨으면 하는 생각이 더 크네요.

Jeonn Juhl: 굉장히 짧으니 일찍 오셔야 합니다.

이 인터뷰에서 가장 신선했던 점은 이 사람들이 음반 판매에는 별로 관심이 없다는 것이었다. 그냥 사람들이 즐길 수 있도록 자신들의 음악을 들려주는 것, 그것만을 바란다고 한다.

Jeonn Juhl: 밴드캠프에서 무료로 들을 수 있습니다.

<http://deadgakkahs.bandcamp.com/>
<http://www.facebook.com/DeadGakkahs>

<http://twitter.com/DeadGakkahs>

Hur2u (Bass): 데드가카스의 첫 데모 앨범입니다. 테이프+밴드캠프 다운로드 코드 포맷을 시도해봤는데 괜찮았던 것 같아요. 저는 Juhl이 만든 커버이미지가 너무 마음에 듭니다.

Dead Gakkahs의 2014/2015년 목표가 무엇인가요?

Mizno: 목표로는...머천 많이 만들고, 앨범 낼 수 있으면 또 앨범 내고, 공연 할 수 있으면 공연하고... 이런건 당연한 얘기구요. 사실 이런것보단 멤버들과 재미있게 하고 싶은게 목표입니다. 물론 지금도 재미있게 잘 하고 있지만 앞으로는 계속 멤버들과 트러블없이 재미있게 하는게 제일 첫번째라고 생각합니다.

Jeonn Juhl: 우리가 총 8곡을 7분에 끝내는데 앞으로는 더 많은 곡을 만들어서 15분 이상 공연하고 싶어요. 앨범 낼 수 있으면 좋고 외국도 나갈 수 있으면 좋겠어요.

Hur2u: 저도 곡을 많이 만들어서 길게 공연하는게 목표. 공연도 많이 하고 투어도 가고 싶어요.

마지막으로 다른 사람들에게 전하고 싶으신 명언이니 말씀이 있으신가요?

Mizno: 저희는 펌스트코어밴드입니다. 정치적, 사회적인 메시지 또는 개인적인 화에 대해서 노래하고 있어요. 지금 현재는 노무현을 좋아하진 않지만 노무현이 한 말이 떠오르네요, "정치란 정치가들이 국민들에게 칠 수 있는 합법적인 사기다." 그리고 이렇게 인터뷰 해주셔서 감사합니다!

[그것은 나의 기쁨입니다.]

Jeonn Juhl: 권위주의 좇아가!

Prehistoric Donkey Punch

Douglas Lee
번역: 나선생님



Photo: Robin Kenson

Broke: 다이노펀치는 어떤 장르의 밴드라고 할 수 있나요?

What kind of genre does Dino Punch play?

Dino Punch: 장르명에 대한 정확한 명칭은 다른 사람과 저희조차도 한 단어로 표현을 못하고 있으나, 내용을 보면 메탈코어, 펑크와 같은 헤비한 락음악의 요소가 들어있습니다.

The genre isn't easy for us to explain in one word. But if you look into it, you can find that there are some heavy rock music elements like metalcore or punk.

Broke: 어떻게 결성됐는지 다이노펀치의 역사에 대해 말해 주실 수 있나요?

Could you tell us about Dino Punch's history and how it was made?

Dino Punch: Day Of Mourning 이라는 밴드의 보컬인 Carlos가 자신의 또 다른 프로젝트를 위해 2012년 말부터 멤버를 구인하게 되었고, 2013년 초까지 재미코포 베이시스트인 Isaac Rfk와 기타리스트인 Han Sam Shin(신한샘)이 합류하게 되었고, 합류가 늦어진 드럼멤버는 한 클럽에서 같이 공연을 한 것을 계기로 메탈밴드 Crossbone의] 베이시스트인 Yongwoo Nam(남용우)가 같은 해 5월부터 함께하게 되었습니다.

Carlos from Day of Mourning started looking for members for his other project in late 2012. In early 2013, he was joined by Korean-American bassist Isaac Rfk and guitarist Han Sam Shin. Since May 2013, the metal band Crossbones' drummer Yongwoo Nam joined us after he shared a show at the same club with us.

Broke: 곡은 누가 주로 작곡하고 곡들의 주 내용이 무엇이며 왜 그런 내용을 가장 많이 쓰는지 말해 주실 수 있나요?

Who usually writes songs and what are the main contents in your songs?

Dino Punch: Carlos가 이미 작사/곡과 편곡을 모두 끝낸 상태에서 멤버를 구인하였고, 멤버들이 모이면서 Isaac이 베이시 부분과 재 편곡 하고 drum programming과 최종 mixing/mastering 을 도맡아 하여 음원을 완성해 냈습니다. 음악내용은 미국의 사회상(미국의 이미지 등)에 대한 음모나, 이야기들을 역설적으로 풀어내고 있습니다.

Carlos started to look for members after he already finished writing songs and arranging them. After the gathering Isaac re-arranged the bass part and also finished our songs after drum programming and final mixing/mastering. Our lyrics talk about conspiracy or social aspects and images of the USA in a paradoxical way.

Broke: 음악적으로 밴드에게 주는 영향과 음악 외에 밴드에게 주는 영향은 주로 어디서 받나요?

What are your band's influences,

both musically and nonmusically?

Dino Punch: musical : 영향을 준 밴드에는 Day To Remember나 Polar Bear Club 등 의 밴드와 비슷하다고 리스너들이 평가한적이 있고 Carlos의 작곡에는 Major Scale 과 syncopated polyrhythmic breakdowns 등을 음악에 많이 적용하였습니다.

Nonmusical: BurgerKing!! 연습이 끝나면 버거킹에 정말 자주 갔어요!!

Musical: Our listeners told us that we resemble bands like Day To Remember or Polar Bear Club. Carlos applied Major Scale and syncopated polyrhythmic breakdowns to his music a lot.

Nonmusical: Burger King!! After practicing, we went to Burger King a lot!!

Broke: 현재 The Conspiracy You Refuse To Believe EP앨범 외에 정식 앨범이나 뮤직비디오는 언제쯤 기대할 수 있을까요?

Other than the EP The Conspiracy You Refuse To Believe, when can we see a full-length album or music video?

Dino Punch: 원래 Party Propaganda 의 뮤직비디오를 제작하려고 계획 중이었으나 밴드가 무기한 활동중단에 들어갔으므로 사실상 불가능 하게 되었습니다. 하지만 Carlos는 이번 년도 이후에 개인적인 작업을 통하여 Studio EP를 제작하려고 계획 중입니다. We were planning to make a music video for "Party Propaganda" but we couldn't make it because we stopped having shows. But Carlos is planning to make a studio EP on his own after this year.

Broke: 밴드를 한 단어로 표현한다면, 어떤 단어가 떠오르나요?

If you express your band as one word, what would that be?

Dino Punch: 공룡축빵!! Dino Punch!

Broke: 다이노펀치를 표현하기 가장 적절한 곡은 무엇이라고 생각하나요? What would be the most appropriate song to represent you guys?

Dino Punch: Party Propaganda 라고

생각합니다. 다이노펀치의 특유한 밝고 재미있고 신나는 분위기와 메시지가 있고 풍자적인 내용이 밴드와 정말 잘 어울린다고 생각합니다.

We think it is "Party propaganda." It contains Dino Punch's unique, bright and fun atmospheric message and satirical contents that fits for the band.

Broke: 현재 다이노 펀치는 소속사가 있나요?

Do you guys belong to any management company now?

Dino Punch: 소속사가 있지는 않고 애초에 들어가고 싶은 마음도 없었으며, 우리가 직접하자는 마인드를 가지고 했던 것 같습니다 허허

We don't belong anywhere. At first we didn't want to go anywhere and started with the mindset "let's do it by ourselves!"

Broke: 클럽에서 공연하면서 좋다고 느낀 점과 싫다고 느낀 점이 무엇인가요?

Broke: What are the pros and cons of having shows at clubs?

Dino Punch: Best: 사람들이 저희 음악을 들어주고 몸을 흔들며 반응하는 것에 대한 공연자체가 즐거웠고 공연 하나하나가 정말 소중한 순간들이었습니다.

Worst: 활동 초기에는 드럼이 없었으므로 미드로 드럼을 틀어놓고 했는데 공연이 제대로 되지 않아서 힘들었던 적이 있고, 그러한 상황에서 가끔 관객이 거의 없던시피 적을 때는 더더욱 좋지 않았고 속상했던 기억이 있습니다.

Best: We enjoyed shows when people listened to our music while dancing and reacting to it. Every single moment of it was precious.

Worst: At the beginning, we were playing without a drummer. So we had to play midi-drum which wasn't so good. And what's worse is that not too many (or even almost zero) people came when we had no drums. That is what made us feel bad.

Broke: 국내 인디밴드 중 특별히 좋아

하거나 존경하는 밴드가 있나요?

Among the Korean indie bands, which bands do you like especially or respect?

Dino Punch: 많은 밴드가 있지만 하드코어 밴드The Geeks, Find The Spot, 스카펑크 밴드인 Rudy Guns, 신희 메탈밴드 Remnants Of The Fallen 등을 특히 좋아합니다.

There are many but we especially like the hardcore bands The Geeks and Find the Spot, the ska-punk band Rudy Guns, and the rising metal band Remnants Of The Fallen.

Broke: And now, here are some questions from the fans. 각 멤버들 간 특별한 취미나 특이사항이 있나요?

What are the hobbies of the members?

Dino Punch: Isaac 같은 경우는 미술 전공으로 음악활동 이외에는 모두 미술에 전념을 하고 있는 예술가입니다. 그리고 Coprophagia(?)를 좋아합니다. Carlos또한 음악과 미술을 좋아하는 멋진 친구예요. Yongwoo는 학교 생활을 열심히 하고 있는 대학생이고요. 한샘은 CD, LP음반을 컬렉팅하는 것이 취미입니다.

Isaac is an artist who majored in art. He is devoting himself entirely to art except when he is doing music. And he likes Coprophagia. Carlos is a cool guy who likes music and art as well. Yongwoo is a college student who is living diligently. Hansam has a hobby of collecting CDs and LPs.

Broke: Carlos는 외국인 입장에서 한국 락 문화에 대해 어떻게 생각하나요?

As a foreigner, what does Carlos think of Korea's rock culture?

Dino Punch: 원래 한국에 올 땐 이런 문화가 있을 것이라고 생각을 못했다고 하는데 와서 정말 매료되었다고 합니다. 그 누구보다도 한국을 정말 사랑하는 친구입니다.

He didn't know that there would be a culture like this. But after coming, he got fascinated by that. He loves Korea more than anybody else does.

Broke: 다이노 펀치 멤버들의 공연장 밖의 모습은 어떤가요?

What are the members like outside the show venue?

Dino Punch: 대체적으로 좀 조용한 것 같습니다. 공연장에서도 조용한 몇 명이 있던 있음... 하지만 우리모두 파티 하는 것을 좋아하지요! WE LOVE TO PARTY!

We usually are quiet people. Even some are quiet at shows.. But we all love to party! WE LOVE TO PARTY!

Broke: 마지막으로 팬들과 독자들에게 하고 싶은 말이 있나요?

Lastly, any words for fans and readers? Dino Punch: Dinopunch를 들어주셔서 정말 감사하고 늘 건강하고 음악과 함께 행복하세요!! Let's Rock!!

Thank you for listening to Dino Punch. Be healthy and happy with music!! Let's rock!!

Makgeolli-Fueled Jams



Photo courtesy of Devin Jones

Brown Tyler

There is a rumbling which crawls out from a certain basement in Seoul and reaches out across the quiet café street near Hapjeong Station. The place is Yogiga (where black stars hang in the heavens, where the shadows of men's thoughts lengthen in the afternoon, when the twin suns sink into the lake of Hali) and the sounds that creep back and forth are a heterotopia of extremes. It starts at nothing and on its mind is only a personal demise. Or perhaps the sound is born with its eyes to the sky. Boarding the Good Ship Lollipop, scent of makgeolli in the air, it may be more practiced than yesterday or the day before but cannot protect itself from the storm.

This is the shambolic rambling sound of

Yogiga's monthly Bulgasari event. Now in its eleventh year, not much has changed for what may be South Korea's longest-running highlight of avant-garde, improvised, or otherwise experimental music and performance. Speaking on the subject with Yogiga owner Lee Hanjoo, that seems to be the way he and its founders prefer it.

The founder of Bulgasari is a Seoul-residing, genre-hopping Japanese guitarist named Sato Yukie. In 2003 he was playing in a band together with Lee Hanjoo and, noticing Lee's interest in experimental music, suggested they bring together other like-minded performers for a sort of open-mic-style improvised session. The first event took place on February 23, 2003

Baskin ' with Robinson

Jon Twitch

In penance for his *Broke* penname Robin Kenson, here's an interview with Ken, everyone's favourite pinhead.

Broke: Is there a Ken style of photography? What makes your photos distinct over what other people do?

Ken: I don't spend much time looking at other photographers, so I don't know if I can answer this honestly. When I do see other pictures I see my own work in them. I don't think I've gotten to the point where you can say, "That's a Ken Robinson photo." I really think I'm still developing my style. A unique touch. I'm not sure where that's going to come from. In camera or on the computer. I just need to keep shooting to find out.

Now, my style? No HDR. Moderate sharpening. Nothing that makes the picture look plastic. Try to do as much as possible in camera. Most of my post processing consists of fixing the colour and the levels. And a bit of transparency, if a photo of mine in a color set is black and white, it usually means I fucked up the lighting but liked the composition enough to keep it.

Broke: What makes the best photos, a good photographer with a camera, or a photographer with a good camera?

Ken: Beyond the obvious technical elements of composition, colour, and choice of subject, you need to feel the volume of a show in a good concert photo. That crushing pressure on your ear drums of too many decibels or the calm vibration in your chest from a held note. It should come with a smell and have a sense of intimacy. That same buzz you feel when somebody looks at you from on stage.

The camera and a lot of luck can help



catch a clean image but it's the connection between photographer and subject that makes a good picture.

Broke: You seem to have a very short turnaround between shooting, editing, and uploading. Where do you find the time to do it all?

Ken: I don't sleep enough.

Broke: Sometimes it seems like you really need a break from all the photo work, yet you keep committing to shooting more shows. Why do you do it?

Ken: If I'm not creating something I feel like garbage. I always need to be producing or perfecting something or I feel like I'm wasting my life. It's a Sisyphian struggle. I have a hard time balancing my interests. I really don't know how to live any other way. I get depressed if I'm not busy.

Broke: How did you get involved with the Pinheads?

Ken: There was a post on facebook about making a Ramones tribute band after Mixed Blood did an amazing Misfits

at Sinchon's Club Rush under the original moniker of SCUM [Small Circle of Unknown Musicians] and included Sato, Lee, Choi Sun-bae (who in the 80s played together with Kang Tae-hwan and Kim Dae-hwan as Korea's legendary premier avant-garde jazz trio), and Kang Minsuk.

These meetings continued regularly with the original core members plus Joe Foster and Alfred Harth immediately joining in as regulars. Other participants also began stopping by, both locals or friends of Sato's from Japan. While sound is at the core, artists (or non-artists) across all genres quickly found a home. The event grew steadily and Sato began inviting more overseas musicians to participate, particularly ones from Japan. Yoshihide Otomo, Damo Suzuki, Carl Stone, Jojo Hiroshige, Ruins, Mukai Chie, Mani Neumeier, and many others have passed through to play in collaboration with Seoul's small but always surprising experimental music scene.

As mentioned above, little has changed in organization or philosophy over the years. Around 2005 Sato settled on a monthly format, the day being the last Sunday of the month, with occasional special events outside the regular schedule. Lee Hanjoo opened his Yogiga performance space in 2006 and with that the event found its permanent home in the beloved Hapjeong location. With such a big expat community involved in the Seoul underground music scene, a

number of musicians come and go. There are regulars who have been there every last Sunday for the past several years. Someone may come for a taste and get hooked on the open-minded non-pretentious atmosphere or it might be that they find nothing for themselves in the sound. Bulgasari welcomes these camps, everything in between, and anything not yet imagined.

Bulgasari operates in an open-mic style and welcomes experimentation in any form it might take: sound, dance, installation, or any other expressive means. The now-defunct original homepage at www.bulgasari.com offers an open invitation of the following: "Avant-garde (전위파), Free Improvisation (즉흥음악), Sound Art, Happening & Performance, Experimental Music (실험음악), Cult, Fluxus, Neo Dada, Electronica, Neo Psychedelic, Noise Music, Minimal Techno, Onkyo-ha (음향파), Mondo, Lounge, etc..."

The ultimate goal is to bring like-minded people together to perform freely in collaboration without worry of ego, skill restraints, genre, or perhaps even the resulting sound. It is an opportunity to find compatible performers to further connect or collaborate with inside or beyond the Bulgasari event. Stop by to see, hear, chat, share ideas, and perhaps join in on the racket. Ramble away.

Bulgasari begins at 4pm every last Sunday of the month at Yogiga Expression Gallery.

Visit yogiga.com for more.

thing in October 2013. We managed to get something going in February 2014 and the rest is history.

Broke: Have you ever been in any bands before? The public demands answers!

Ken: I was in a rap rock band in the '90s called Gut Check. We never gigged. I was then in a two-piece metal band called Turbid Visions. We never gigged. Outside of that it was a lot of playing with friends or on my own. Oh, for over two years I was the second French Horn in the Lydian Wind Ensemble. We'd play two-hour concerts to paying audiences of 100 or more.

Broke: How would you compare going to a show as a photographer versus a spectator versus a band member?

Ken: When I'm shooting I never really hear the music. I follow it when I'm shooting to try to predict what's happening, but it's very much a synchronous thing. It's more like performing than watching. You just kind of gel with what's happening on stage.

When I played with Lydian I don't recall seeing the crowd much. I think when I get into the zone a lot of my visual memory gets cut. Same thing goes with my memory of that Pinheads show. It's mostly raw feelings, refined muscle memory, tastes, smells. After a shoot all I keep of the show is what I saw through the camera and what I just messaged. There's not much of a movie or a soundtrack to revisit.

As a spectator...well...it's always more fun to be a fan. Being able to view something for more than what it really is is magical. Working a concert takes that mystique away.

Broke: How long have you been taking photos? What was your very first show?

Ken: When I was a kid I never had the money to invest in a nice camera. Most of my experience in the past was with paper disposable cameras. I got a point-and-shoot digital camera somewhere after 2000 and used that for a while. Photography is something I've always been into but only approached seriously when I began to earn a living wage in 2008.

My first big show was Blind Guardian at the Opera House in Toronto. Somewhere in the '90s. My first show in Korea was the Korea-Japan Punk Festival in 2009. I wore hilarious white jeans and saw Booted Cocks, Rux, and Samchung before having to catch the last train home...I think those were the bands...It was a long time ago.

Broke: Tell us about the beard.

Ken: I wish I had a better answer than "everybody is doing it" but I don't. I'm getting bored with it already. I don't know.

Broke: As a fellow heart attack survivor, I feel obligated to ask you about this. What caused it? Are there any ongoing concerns in that regard, or are you safely past it?

Ken: It was an allergic reaction to Ventolin. Turns out that stuff makes me die. After the all-clear from an angiogram I had to deal with a couple years of serious anxiety. It was great. The memory still follows me around but I've learned to deal with it. I trust my body again.

Broke: What does the future hold for Ken Robinson?

Ken: Dude, I have no clue. If anyone has any ideas or opportunities, let me know. I need to get a different visa if I'm going to stick around. But as it stands, long-term/permanent residency is a pipe dream with the amount of time and PhD I don't have.

Shaking All Over

Jon Twitch

Years ago, when *Broke* was primarily a message board, we were joined by an Eshe who asked if we could use any bellydancing. Jesse spoke up and said something crude about a private performance, and she rolled with it and instantly won our respect. Some time later she married Shawn Despres of Korea Gig Guide and continued to push the limits of what a show can be in Korea. We finally caught up with her for a quick interview on her craft and her role in the scene.

Broke: The first time I heard about you was when you joined the old *Broke* in Korea message board. How did we not freak you out?

Eshe: When I first came to Korea, it was challenging to connect with people in the dance and music scenes here. I didn't know any Korean when I arrived. Honestly, it was nice just to feel like someone was listening.

Broke: Tell me about the bellydance community that's built up over the years, in particular your role in it. Did it exist before you?

Eshe: Korea has a very solid professional bellydance community. It's world-class, top-notch. It was established long before I arrived in Korea and thrives because of the many talented and dedicated dancers here. There are bigger and bigger festivals every year. It's beautiful to see the bellydance community continue to grow and flourish each year.

I met a lot of wonderful Korean dancers when I competed and was cast in *Bellydance Evolution's Immortal Desires 2010* shows in Seoul and Bali. The *Bellydance Evolution* production is run by possibly the most popular bellydancer in America, and one of the best in the world—Jillina. It was a fantastic experience getting to work alongside so many great international and Korean bellydancers on those productions.

As for my particular role in the community... that's a really difficult question that I think most performers would struggle



Here's Eshe with her one-time prenatal dance partner.

to answer. I'm just trying to share my love of dance—that's why I do the things I do.

Broke: What are typical Korean attitudes toward bellydancing like? Is there much interest in it, or is it seen as too risqué?

Eshe: When I've done busking shows or street festivals the overwhelming majority of people are supportive, interested, receptive, and kind. When I used to do busking shows with *Orgeltanz* people would often run over and give me water, flowers, and other small gifts.

I think most people know it's an artistic dance with cultural roots. We're expressing all the deep emotions in life.

Broke: I'm curious, is Eshe Yildiz your real name, or is it a stage name?

Eshe: Yildiz was given to me by the living Turkish bellydance legend, Sema Yildiz. It means "star." She gave it to me after I danced at the Gar Casino in Istanbul while I was studying intensively there.

Broke: How did Shake Shop get its start? Did you ever have trouble getting bands to agree to participate?

Eshe: When I was nine months pregnant I wanted to make a special show to celebrate life. So in November 2012, I invited Apollo 18, Ninano Nanda and Romantiqua—three bands I love and with whom I feel a deep connection—to collaborate with me and my troupe, Navah. Six days after performing at the show, I gave birth. We had so much fun at that show and I thought it would be a good idea to keep it going. Freebird thought it was a really

cool concept too and wanted to support us. We started doing Shake Shop in February 2013.

Every month I have to co-ordinate with the club, the dancers and the bands. It's a lot of work to put the show together, but everyone seems to really enjoy doing it so that's why we keep putting the event on. We've worked with so many amazing bands so far, and we're grateful for them wanting to collaborate with us. And I have a long wish list of local acts that I still want to work with.

I've been collaborating with bands in Korea since early 2008. Hongdae is so big and yet so connected. At this point even if I haven't met a band personally when I send them Shake Shop's resume, they usually know at least one artist they can contact to check me out. It really helps that Second Studio does our video work because I can send a sample of our performance to demonstrate that we are capable of collaborating with a variety of genres.

Broke: Is it hard to adapt to different rhythms and types of music? How is it dancing to a hardcore band like the Geeks?

Eshe: I love scratching new-to-me styles off my "list." When I suggest collaboration songs to bands, I tend to favor ones that have multiple speeds and emotions so that everyone is expressing in the deepest way possible.

I was so inspired by The Geeks when I heard their music. It's an honor when bands trust you to paint their music with your body. It's even more rewarding working with people who are open, passionate, energetic, respectful, artistic, supportive and receptive. Kiseok from The Geeks told me that his own mother was a dancer and she was so excited about our collaboration. That just makes everything richer to me.

There's really no one style of music that moves me. I love everything. Good music is good music—whether it's punk or pop or polka. And Navah and I are happy to dance along to any good music we hear. I feel really fortunate that Hongdae has such a rich and varied scene.





I'm the Unicorn of Love. See you soon!

You'll be missed but I'll see you soon in the US! I'm right behind ya!
-Jesse

Thanks for giving me the time in two great bands! I'll see you guys in the states. Edison will miss you too.
John

miss Paul, we'll be the best!
You! All
Jay

Paul hope to see you in Vegas
-Chris Kerr

PAUL,
GOOD LUCK IN OREGON! Thanks for the gigs and the Good Times. Catch you later and kick A

Paul and 유이후나
건강하게 조심하시고
한글에서 같이 보냈지만
즐거웠습니다!
다시 보는 그날까지 건강히!!

Wolky Fan

Paul & 유이후나
씨 밤
간가
도 안이 번에서
간사. 이즈 거행 간제
간사아

SEE YOU STATESIDE...

I LOVE PAUL ~ Cliff
I MISS YOU - 뽀빠이 -

반드시 이 거야 ~ π π π
가끔 놀러와라 ~ π π π
저도 ~~다들~~ ~~다들~~
저도 다들 ~~다들~~ ~~다들~~
저도 ~~다들~~ ~~다들~~ ~~다들~~
Cheers! - 뽀빠이 -

May your kills be clean and your Sucksuffa center reputation gnarly ~~좋아하겠어~~.
♡ lance ♡

Hello Mate.
See you in Royston
Jaysey
Nick.

Cheers Brother!
- Matt Randal

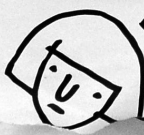
You're a Good Dude.
KILL MANY MAMMALS
♡ GRAHAM ♡

I'll miss you!
big beautiful arms
♡ Mat ♡
On to greener pastures...
All the best Tim JK
Dialy

안녕하세요 래비안 나기!!!

See you in the car
Best wishes
Mizno!

사랑하는 폴음부부
가지마 가지마요 가지마
양숙애로 로포 되어서 꼭
한국을 편의정 들르듯 와야해
잔짜 보고싶은 거야 π 영영
KEEP IN TOUCH
- 고영고영



다음 시간을 함께 하지
못했지만
가을 곳에서 있었던 것만으로
영원히 즐거울 겁니다.
마음을 꼭까지 함께
- Oi! Resolute -

Paul & Yumi Paul & Yumi,
I'm going to Things aren't gonna
miss you both be the same
알려줘! ♡ to you. I'm glad
- 광희 to we got to spend
this year together.
See you in Oregon
- Jeff

Yumi - Paul
I'll miss you
guys so much.
Love YOUR ~~친구~~ 친구!!
저희 ~~친구~~ 친구!!
멋있어요! 좋아해요!
- 감미 -

New Generation of SKA

vol.10

2014. 08. xx

at Sin-chon

more info coming soon..



<https://www.tumblrbug.com/ko/ngoskafest>

Hi. I'm Jinsuk Ryu, the leader of Team New Generation of SKA.

I'm writing this to introduce our Tumblrbug site, a page where you can help crowd fund The New Generation of SKA Festival, South Korea's first international ska festival. Some of the information about the festival has been disclosed on the linked website.

This event started as a small, local ska-punk show all the way back in 2006, and as years went by, it was held repeatedly and continued to grow. Now, it's time to make it BIGGER! Yes, we are making a Ska Festival in South Korea. And you know what? IT IS GONG TO BE A FREE OUT-DOOR FESTIVAL!

I have been dreaming of turning the New Generation of SKA into a real festival since the first SkaSucks 'SKA vs Punk' show (the former show title of New Generation of Ska). We have done a lot since then, and it's time to make this dream a reality.

We are not a for-profit organization and running this festival will not be cheap. Trying to make a free festival without huge capital or sponsorship of major companies in a country that doesn't place a high value on independent music...Can you imagine? You may say we are crazy but we believe there are many other nuts like us who want to see this happen.

Yes, we're gonna make it! But we need lots of support to set a solid foundation. With your help, we can make an amazing festival with local and international bands. It will be a great time and the first chance for many Koreans to ever hear ska music.

There are many indie musicians and many local music lovers in South Korea! Please, give us a hand and be the supporters of the first international ska festival in South Korea!

Local pride.

안녕하세요

Team New generation of SKA의 류진석입니다.

다름이 아니라 저희의 텀블벅이 드디어 오픈되었습니다.

텀블벅에 들어가시면 이번 공연의 일부 정보가 공개되어 있는 상래입니다만 다시 한번 설명드리겠습니다.

적은 금액이 아닌것 분명 저희도 알고 있습니다. 처음 New generation of SKA가 시작될때 부터와 마찬가지로 이번에도 역시 모험입니다. 스카씩스의 첫공연이었던 SKA vs Punk(New generation of SKA의 전신 기획공연)때부터 꿈을 꾸었습니다.

꼭 내가 언젠간 이 공연을 페스티벌화 시키리라. 드디어 이를때가 왔습니다. 좋은친구들을 만났고 다수의 클럽 공연 기획으로 경험을 늘렸습니다.

그리고 정확히 스카씩스 9년차가 된 올해 드디어 모험해볼만 하다고 결정되었습니다.

꿈입니다.

지극히 개인적인 꿈.

하지만.

대기업의 거대자본으로 시작되지 않은 순수 로컬 페스티벌.

그것도 인기 없는 SKA라는 장르로만 국한된.... 정말 어려운거 저도 알고 있습니다.

그치만 해볼랍니다.

잘 부탁드립니다.

한국의 수많은 밴드분들, 한국의 수많은 로컬 밴드들을 사랑해주는 여러분들.

다시 한번 잘 부탁드립니다.

Local pride.

Not the Place for a Brown Face

Nica Aquino

Edited by: Vincent Abbin

March 19, 2014

Tumblr: soulgirlinseoul, nicaaquino

2014: I just turned twenty-four and had graduated college nearly a year ago. Being over \$60,000 in debt and interested in pursuing grad school, I researched options on how I could gain experience for a potential future career, while getting to travel and make decent money on top of that to help me pay off some of my student debt and save up for grad school.

After my initial plans to volunteer to assist my former college professor in teaching photography and printmaking in India back in October fell through, I was still encouraged to research opportunities to teach abroad. I heard good things about teaching English in South Korea; actually, nothing but good things. So, naturally, I researched English teaching job opportunities in Seoul.

I posted my resume to Dave's ESL Cafe, Work n' Play Korea and Seoul Craigslist. I received several e-mails from recruiters and school directors all over Korea, but I was adamant about teaching specifically in central Seoul. Finally, I received a call from a recruiter in Seoul. He linked me up with an interview with a hagwon (private school) in Mokdong. The first interview went great. Then they asked me if I could have a second interview—a working interview where I read my favorite children's book, *The Rainbow Fish*, to them via Skype video call. A day later, I received an e-mail from the recruiter, saying they really liked my clear voice and tone, and that they wanted to offer me a position at their hagwon. I was absolutely elated. It seemed too good to be true. The school was in a pretty central area, round trip flight paid for (one-way ticket reimbursed during first month's pay), I was going to be getting paid roughly about 2000USD per month, my apartment was paid for, two weeks paid vacation, three paid sick days, and an additional one month severance bonus at the end of my contract.

I was so excited. I agreed to work for them. I filled out all the required paperwork, signed the contract, bought the plane ticket, quit my job at the cafe, packed my bags and embarked on my adventure to South Korea on Thursday, February 27, 2014. When I finally arrived, after a brutal 13-hour plane ride and a one-hour process through immigration, I was picked up at the airport by my new boss. Although I was extremely exhausted, he still took me to the school to show me around, meet my other boss, and then she dropped me off at my new apartment. I unpacked my bags, used someone else's WiFi, FaceTimed some friends and family at home and settled in.

Friday, the day after I arrived, they already wanted me to do some work. They asked me to come help with the graduation, so I did. Another new foreign teacher arrived later that day. The following day, Saturday, they had me and the other new foreign teacher show up to the school to start making our lesson plans for the next two weeks for our three classes. Neither of us had any teaching experience prior to this job and had no idea how to



make a lesson plan, let alone understand what any of the things meant on the lesson plan templates that they gave us. When we asked them to explain what some of the things on the lesson plan templates meant, they weren't helpful at all and could barely explain what any of it meant. The other new foreign teacher and I teamed up and figured it out together. Eight hours later, I only had a lesson plan completed for one week, for one class. I had to go in again the following day, Sunday, to finish up my lesson plans for my other two classes before school started on Monday. Still, I was only able to complete one week's worth of lesson plans for all three of my classes, because I had no clue what I was doing.

Later that day, my boss comes into my classroom, gives me a written notice about the dress code at the school, sits down and talks to me about it. He tells me, "The parents of the kids have very high expectations. They're all doctors, lawyers and professors. We want you to look as professional as possible. No make-up and no jewelry whatsoever." At first I was kind of bummed out about it, but reminded myself, I went to Korea for a different experience and was open to anything. If it meant not wearing make-up or jewelry, I was willing to go with it. Later, I asked the other new foreign teacher if she had gotten that notice as well, because I noticed she wears more make-up than I do. She told me she did not receive the notice. What upset me wasn't the fact that I wasn't allowed to wear make-up or jewelry, but the fact that I was the only teacher there who received that notice. The vice director and the Korean teachers all wore make-up. It's as if I were the peasant who wasn't allowed to wear anything nice, kind of like Cinderella, but a brown slave version. Already, I

was starting to feel singled out.

First day of school starts and I have absolutely no idea what I'm doing. My Korean co-teacher also had no teaching experience. We were both at a loss. On my contract, it clearly stated that foreign teachers would get a few days of training prior to their first day of teaching. None of the foreign teachers who had no teaching experience were given any training and were left to figure it out all on our own.

I was told that I would be teaching age five to middle-school-aged students. I received no middle school students and just had kindergarten kids who were age five in the Korean age system. That means some of them were technically three or four years old. A lot of them were too young to be there and were expected to already be learning how to write their ABCs, when they didn't even know whether they were left- or right-handed, and should have been at home napping.

Being a first-time teacher, with no teaching experience and no prior training, my Korean co-teacher and I had absolutely no idea how to control these little monsters. Not to mention, Mokdong is considered a very well-off area of Seoul, where a lot of rich people live. These kids were spoiled rotten, coming to school in mink scarves and Burberry jackets. These weren't even their "nice" clothes, either? These were their play clothes. And it gets worse: after only the first day of school, my Korean co-teacher decided to quit. I was extremely stressed out and a bit devastated. I was a first-time teacher, who knows very little Korean, with a huge rambunctious group of kids that I had to figure out how to control on my own.

Also after the first day, one of my bosses approaches me and tells me about some of the things some of the kids'

parents were saying about me. She said they were asking, "Where is she from? Where was she born? Where did she go to college? Are you positive she speaks English?" I told one of the other foreign teachers that some of the parents of the kids were saying all these things about me to our bosses. He replies, "Actually, and don't get offended, but I'm surprised they even hired you, because the parents of the kids usually only want white people teaching their kids English. It's a common misconception here in Korea that white people are the only native English speakers." The parents didn't want a Filipino teaching their kids English. They didn't believe I was qualified, or a native English speaker, because I'm not white and they only wanted a white person teaching their kids.

During my interview process, when I was interviewing for various schools to find a job in Seoul, I had a really awkward Skype interview with this one lady at another hagwon in the suburbs of Seoul. The lady asked me where I was born, I said America. She then replies, "Really? You look Asian." I say, "Yes, I'm Filipina American." She then says, "You said you were Filipina American... Does this mean your parents are Filipinos?" I reply, "Yes, they immigrated to America from the Philippines and I was born and raised in Los Angeles, California, USA." She then replies, "Your English will definitely be good, but appearances are very important here in Korea. I know you're from America, but your appearance is Filipino. Let me talk to my boss and get back to you." I was so shocked... It was clear that I wouldn't get this job, so I just went ahead and asked, "Sorry, are you only looking for white people?" She replies, "Yes." I say, "Okay, this is not the agency for me then. We'll have to move on." Knowing that I wouldn't get the job, "May I ask you... Why do you only look for white people? I'm just curious." She answers, "That's what our school mothers want. Sorry." I stopped replying from there.

The first week of school was over and it was absolute hell. By then, the kids had been getting better at behaving and were gradually starting to understand how things worked more and more. At the end of every week, the foreign teacher and Korean teacher work together to fill out "weekly reflections" to write for the kids' parents. Because my original Korean co-teacher quit, I had to write the reflections on my own and my boss had to translate them into Korean. After spending about an hour writing weekly reflections for twelve kids, my boss goes over each one and rips each page out. I'm sitting there going, "WHOA. WHOA. WHOA. I spent a lot of time on those. Why are you ripping them up in front of me?" She does her annoying little giggle, smiles and says, "You're not allowed to say the kids are being bad. You're only allowed to say that they're being good, even if they are being bad. Now write these over and only say good things." I was so heated. Not just because she ripped up an hour's worth of work, but because she was expecting me to lie.

Second week of school starts. Monday, they've hired a new Korean co-teacher for me and I felt so relieved. The next day, a

mother comes to the school demanding to meet me and the Korean co-teacher. Her son had been coming home with scratches on his face due to fighting with the other kids. We explained to her that we tried our best to facilitate the classroom and break up fights. She still decided to withdraw her son from the school. Then, the mother of the kid who was hitting him decided to withdraw her son also. It was clear that there were problems in the classroom with the kids getting along with their friends. My Korean co-teacher and I continued to try our best to explain to the kids why it wasn't okay to hit their friends and we tried our best to break up fights and resolve any conflicts among the kids. Like I had previously mentioned, every day and week, the Korean co-teacher and I are required to write notes to the parents to let them know how their kids are doing in school. Because I was having so many problems in the classroom with kids hitting each other, even after my Korean co-teacher and I did all we could to resolve the fighting, we needed help from the parents. I wrote to some of the parents that their kids were doing excellent in school, but to please have a talk with them about hitting their friends, because it's not okay. My Korean co-teacher translated them in Korean for me and we sent them home.

A day later, my Korean co-teacher and I got pulled aside individually by our bosses, who were very upset with us. They told us they received phone calls from the parents regarding the notes some of the kids were sent home with. They went a little easier on my Korean co-teacher, because they knew that I was the one ultimately in charge of the classroom. They pulled me into the library, gave me a long written formal notice, talked to me about the notes I sent home and the phone calls they received. They told me the parents were saying it wasn't their kids, I didn't know what I was talking about, that I was a bad teacher and were threatening to withdraw their kids from the school, all because they didn't think I knew what I was talking about. My boss then reiterated, "Remember I told you, you're not allowed to write if the kids are being bad. You can only write that they're being good, even if they are being bad. We have a reputation to uphold here." I reply, "I'm sorry, but I was just doing what any good teacher would do. I'm not going to lie to these kids and their parents and reward bad behavior. That's not right and that would only result in them growing up to be bad people. I don't want to be responsible for that." They then say, "Read that notice we just gave you." I read it and one of the lines read, "If students are withdrawn from your class as a result of your actions, you will be dismissed from your job." They're sitting right in front of me and could have told all of this to my face, but instead, write it on a piece of paper and make me read it in front of them. I ask them, "So, Monday, if any of the kids are withdrawn, I'm out of a job? I'm dismissed? Just like that?" They both nod their heads and say, "Yes, now we expect you and your Korean co-teacher to write sincere apology letters to the parents and hope that on Monday, no kids are withdrawn. This is all your fault. This is not just a school, this is a business. If we lose money because of you, this will be a great financial loss for us and you will have no job. This is nobody's fault but your own." I couldn't believe they had the nerve to bring up the fact that it was a business.

Could they really care less about the kids? At this point, I was already over arguing. I was drained. Everything I was telling them was just going in one ear and out of the other. I just sighed, agreed, walked out of the room, into my classroom and began to type out the "sincere" apology letters. I was so appalled that they had the nerve to threaten to fire me like that. Out of frustration, I took the formal written notice and ripped it to shreds. At this point, I'm kind of wishing I kept that written notice.

Over the weekend, I decided to go out and put some great thought into whether I wanted to stay and work for a bunch of people who expected me to lie and threaten to fire me if I didn't agree to corrupt the kids. I went to a show in Hongdae, where I made new friends. One of my new friends had been in Korea for over ten years and he said for the first two years, he was also an English teacher. I explained my situation to him and he tells me, "I have seen a lot of teachers of color come and go due to the racism here in Korea. The racism here isn't like the racism you're used to in America. They really believe that white people are the only ones who are native English speakers and are the only ones qualified to teach the language to their kids. I'm not going to deny it, I definitely have white privilege. You seem to be such a cool person. I'm really sorry that this is the way your job and the parents are treating you." I slammed my cocktail and took in his heavy words.

After sleeping on it and putting a lot of thought into my future, I decided I needed to do what was right. I didn't want to work for a bunch of liars and I didn't want to work for people who would threaten their employees like that. I didn't have a phone or consistent internet in Korea, so, I used my friend's phone to call the vice director and I told her that their logic went against my values and that I no longer wanted to be part of that institution. I asked her if any of my kids were withdrawn from the school and she said yes. That's when I said, "Okay, fine. This is it then. You told me if kids were withdrawn from the school, I'm fired. I quit, then. I'm buying my ticket home." She called the head director and was then texting me back at my friend's phone, telling me that I couldn't leave. I felt so bad for my friend, because my boss was literally blowing up her phone. Finally, we stopped exchanging texts. I go back to my apartment and begin packing my things. Luckily, I had only brought clothes with me and it didn't take me very long to pack up all my belongings.

After finishing packing, I later met up with a friend in Itaewon to discuss what was going on over dinner. I explained my situation to him and he talked to me a little bit about Korean racism and the status of whiteness in Korea. He then asked if I checked the ESL Blacklist and if I went through a recruiter. No and yes. He told me one of the main reasons why schools hire recruiters is because they're not capable of getting teachers on their own, usually because they're sketchy. After dinner and a bit of him showing me around the neighborhood, I headed home.

When I got home, I needed to use the internet. I put my things down and headed downstairs to my co-worker's apartment to use his internet. One of our other co-workers was also there, along with some friends. I log onto his internet and we begin drinking. Next thing you know, my two co-workers get text messages from our bosses asking if they knew where I

was. Obviously, they weren't going to rat me out, so they both replied no. Then, one of my co-workers gets a phone call from the vice director. She asks my co-worker, "Hey, do you know where Veronica is?" Again, my co-worker wasn't going to rat me out, so she just replied, "No, I don't know where she is. I can go check her room." The vice director says, "No, that's okay. I already went there and she wasn't there." Then hangs up. I look at my co-worker with big eyes. My two co-workers then get a text from our other co-worker upstairs saying that our bosses showed up to her apartment looking for me. It was nearly eleven in the evening! My two co-workers both look at me with big eyes and tell me they got a text saying that they're knocking on all their apartments looking for me now. We then begin scheming on where they can hide me if we hear a knock on the door. My co-worker then comes up with the brilliant idea of texting our boss saying, "Oh! Veronica told me she was going to Hongdae and won't be coming home tonight." Surprisingly, there was no knock on the door and I went back to my apartment around midnight. When I arrived to my apartment, I know for a fact that my bosses not only showed up to my apartment looking for me, but they also entered it when I wasn't home. When I left my apartment, I left all the lights on. When I came back to my apartment, all the lights were off and I knew they had been inside of my home. At that moment, I was so lucky and thankful that they didn't start digging through my stuff and take my passport or money.

The next morning, I arrived at the school at about nine in the morning and ran into one of my co-workers. I asked him if they showed up to his apartment late at night looking for me. He said that our boss asked him to talk to me about how to control the kids and that parents were complaining that I was a bad teacher. My co-worker had my back and said, "I'm sure she's not a bad teacher, but even if she is, it's not her fault. It's your fault. You gave her absolutely no training. So, whose fault is it if she's a bad teacher? It's nobody else's but yours." I smiled and said cheers for having my back. I took the elevator up to the school, where I was trapped in the library for over four hours, arguing with my bosses and the recruiter. They kept trying to persuade me to stay and were so angry at the fact that I decided to leave on my terms, not theirs, that I decided to quit before they got the chance to fire me. They said that if I left, they wouldn't pay me. I said I didn't care. Then they started to try and bribe me. My boss told me, "If you stay, I will give you your salary." I told him, "Keep your blood money! I am not going to stay here. I told you my decision is final. I'M LEAVING." Finally, after several hours of wasting time and repeating over and over that my decision was final and that I was leaving, my boss threatened to have immigration arrest me if I tried to leave the country. They were mad that I called their bluff, mad that I contradicted their authority and mad that I made them lose face. I scoffed and said, "Yeah, you go ahead and try to do that. You can't hold me here. Until you physically hold a gun to my head, there's nothing you can do to keep me here." I walked out, put my shoes on and left the school.

From there, I went to the US Embassy to explain to them what was going on, how my boss threatened to have im-

migration arrest me if I left the country. After that, they sent me to immigration to talk to them about what was going on. I explained my situation to them. The lady at the counter had me fill out some form, took a photocopy of my passport, punched something into her computer, then looked at me and said, "Okay, you'll be good to go abroad on Wednesday." The whole process was so quick, "That's it? Just like that? Are you sure I'll be okay? Even if they call immigration to try to arrest me?" She replies, "Yes, you'll be fine. Don't worry!" I was still apprehensive because of how quick the process was and I headed back to the US Embassy. They told me that if immigration said I would be okay, then I would be okay.

I told my friend who I had dinner with the previous night about the threats. He told me that I should pack my stuff and stay somewhere else because he wasn't sure what extreme measures my bosses would go to out of spite. It was a possibility that they could have had my apartment raided by the Korean cops and arrest me under false accusations. I then became extremely paranoid. I called my friend's mom, who lives in Seoul, to tell her what was going on and how they threatened to have immigration arrest me and how I was scared that they would have the cops come raid my apartment. She suggested that I stay at a hotel near the airport. It was a genius idea.

The next day, I took all my things and trekked two hours on the train with three heavy bags to get to a hotel near the airport. Thankfully, the hotel organizes a pickup service, so I was able to get picked up from the train station. I spent my last night at the hotel and I felt safer there than at my own apartment. However, until I actually received my boarding pass, went through security and boarded the plane, I couldn't stop being paranoid. I had my sunglasses and hood on the whole time at the airport. I had a three-hour layover in Tokyo, and even then I was still paranoid. Finally, I landed back in LA at 2pm on Wednesday, March 19th. Once I finally got through immigration and customs, I was relieved.

I have never been more relieved to be home in my life. I'm disappointed that my plans fell through, but that just means life has a different plan for me. Although my time there was abruptly cut short and the people I ended up working for turned out to be complete psychos, that one bad experience still doesn't determine my opinion on Korea or Korean people. Overall, I had a great time in Korea. I got to see a lot of cool things, eat a lot of awesome food, make a lot of great new friends, travel and learn about white privilege from a different part of the world. Remember when I said that I heard nothing but good things about teaching in South Korea? Well, I forgot that I didn't actually know anyone who wasn't white who attempted to do something like this. It's interesting that even in a continent that my origins are native to, white people still hold privilege over me.

My advice to any non-white person who wants to take on a job teaching in South Korea: Do not go through a recruiter. Google the school, do your research, read reviews on the school from previous teachers. Most importantly, be sure to ask for the e-mails of current teachers at the school and ask them questions, especially if there are non-white teachers. Whiteness: It's a hell of a drug.

The 10 Dos and 20 Don't's

Jon Twitch

Originally published on Asia Pundits

Urban exploration is getting a higher profile these days, which is causing all sorts of problems for urban explorers and the places we visit. And yes, it exists in Korea, in that there is a wealth of places to explore, and more and more people are starting to take notice.

I've been urbanly exploring Korea since 2005, and for the first several years it was a lonely hobby. Nowadays, abandoned places are getting increasingly heavy foot traffic and photographers are bumping into each other on rooftops. It's inevitable that we will someday hear about a high-profile arrest or death, so if that doesn't scare you off, here are 10 things you should do and 20 things you shouldn't do.

Disclaimer: this site and this author do not endorse urban exploration for everyone, for both legal and safety reasons. However, if you're going to do it anyway, we'd much rather you do it right.

DO

search for places to explore

There's no shortage of abandoned places in Korea. They're pretty easy to find, especially once you know what to look for. Basically, the more ground you can cover, the more you find. Get used to buses rather than taking the subway everywhere. Or, even better, drive your own scooter, motorcycle, or car. Also, don't be lazy: walk and explore your own neighbourhood. Always try out different routes. Probably most of my discoveries are accidental due to wandering around or trying out a new route, sometimes even spotted on the way to other abandonments.

Here are some things you should be keeping an eye out for at all times:

- buildings with missing windows or doors, or windows with tangled curtains
- temporary fencing, which will often be plain sheet metal, or green striped blankets
- construction sites, which often have condemned buildings along the perimeter
- cranes, which are a good sign of construction
- poorer neighbourhoods higher up on the slopes of hills and mountains

The most exciting part of urban exploration is new discovery, finding something that hasn't already been documented online or that you've never heard of before. A large part of urban exploring is about research and scouting, which can take a great deal of patience. So, go out and do your own thing and find new places to explore, because new discovery will be more meaningful to you than tracking down the locations of photos someone else took.

Sorry if this all sounds elitist. It admittedly is, but if you want my assistance putting yourself in very dangerous situations, you have to earn your way in.

DON'T

be noticed entering a place

Generally, people are suspicious of

anyone not dressed as a worker entering an abandoned building. And this goes extra for foreigners in Korea. You will probably get yelled at, and more serious authorities might be called if you don't show signs of compliance.

It's impossible to guarantee nobody's watching or about to come around the corner, so sometimes you just have to take your chances. If someone sees you, you just have to hope they don't care enough to get involved or are too far away to do anything. Also, you should take extra care never to let kids see you entering any place where they might get the idea to go in themselves, because kids are good at dying.

However, being seen exiting gets a lot less attention than entering, and you're far less likely to be spotted while inside an abandonment by people on the outside, unless you're being stupid and making a lot of noise or something.

DO

scout out a place before entering

So, you've found something worth exploring. Before approaching, it's a good idea to do a bit of preliminary scouting. Even if the front entrance is wide open, it pays to hike around a bit and get a lay of the land, identify the most promising structures, find the best entry points and escape routes, and figure out if there are any people who will be disturbed by your presence (see next entry for more on this).

A lot of places in Korea have security, but very few of them actually do the rounds, instead remaining at their post in the lobby or front gate or whatever. When there is active security, it makes your job a lot harder. Also, possibly, much more fun.

But you don't scout a location just to identify risks: it might also make your job easier. You wouldn't believe how many times I've gone to great effort to scale a fence to get in, only to find a much easier way just around the corner, a hole in the fence, or an unlocked door. Fences in Korea seem to mostly be for show, and rarely completely enclose a property, especially when they're built on a slope (and this being Korea, everything is built on a slope). Even fences with razor or barbed wire will have exploits that you can use to get in without having to risk getting cut up climbing over.

If you walk around the perimeter, you might find easier ways in, more concealed ways in, or potential escape routes. Take your time and find the path of least resistance.

DON'T

disturb people in the area

People who go to abandoned neighbourhoods with me watch me go from hard-drinking lout to humourless mumbler. When you're in an abandoned place, you need to be aware of your presence and try to minimise it.

Especially if you're a foreigner, you're going to stand out. A common reaction

I get in abandoned neighbourhoods is "I'm so embarrassed for my country!" Most Korean people can't help being self-conscious under the gaze of westerners. Not to mention, English has a way of carrying extra far here, so it's important to be mindful of your volume—if you're the kind of foreigner who takes issue with that, keep in mind the time to stand up for your right to be boorishly loud is not during a bit of recreational trespassing.

In and around many urban renewal zones, there are evictees, former residents, squatters, and so on still around who are struggling through one of the worst times of their lives, and you don't want to add to their stress. Very few of them are interested in letting random strangers poke around through the ruins of their livelihoods (though in a more removed setting such as a photo exhibition, I think they would generally appreciate what we're up to in hindsight). Urban exploring is by its nature very intrusive, so it's best done with subtlety. Be mindful of the people in these areas and respect their right to privacy. If you're confronted or caught doing something they don't like, don't cause trouble.

I'm asked all the time if I ever get caught. What does being caught even mean? Usually it's just being seen by the wrong person and being told off for trespassing or taking pictures. The only way there will be consequences is if you're being detained and you give up personal information. If you're not, then leave, which either will force their hand to detain you or make them let you go. Don't stick around, and don't wait to be given permission to go.

Note that I didn't say "Don't get caught" because that's inevitable the longer you do this. Obviously it's best not to get caught, but it's not the end of the world when it happens, and it's more important you keep your cool and get away cleanly. Yes, you're probably technically legally allowed to be there, but urban exploration isn't about what's legal/illegal: for explorers, law does not dictate morality. The moral thing to do is turn tail.

On the other side of the coin, if you meet someone who doesn't immediately chase you off, that's an opportunity to learn more. Once in Ahyeon I ran into the last remaining resident, an elderly man who insisted I take pictures of him and his dogs. More recently, I ran into a guy at a huge pile of old vinyl LPs who was restoring some of the records for his own private collection. That was an interesting conversation.

DON'T

ask for permission

There's a saying that's popular with urban explorers: "It's better to beg for forgiveness than ask for permission." Asking for permission is a risky gambit. If you ask and are refused, now this limits your future indemnity if you're caught, because you can't claim ignorance of the rule you violated. The only time you should ever ask for permission is when

you're pretty sure you'll get it.

DON'T

get involved in eviction politics

The politics behind urban renewal are deadly, by which I mean people have died. The issue has become very politicised, and it's been more prominent in Korean politics in recent years. In the struggle against large corporations and the government and police, activist groups have formed and can often be found in redevelopment zones. My heart goes out to them and I generally agree with their cause, but I'll only get so close. I will continue to take pictures, and if my work helps make sense of their struggle, I'm fine with that.

Long story short, I wrote this article originally for a mostly foreign audience outside of the punk scene. I'm much more trusting of my friends in the punk scene to navigate local politics without going all Dokdo on us.

DO

bring people you can rely on

In *Access All Areas*, the Holy Bible of urban exploring written by a Toronto explorer who went by the nickname Ninjalicious, he explains what kind of people make good exploring partners.

"A lot of people who usually behave well do so because they're mindlessly obeying rules and laws, not because they're carefully considering which actions are helpful and right and which are harmful and wrong. People who think laws are more important than ethics are exactly the sorts who will wander into an abandoned area and be so confused by their sudden freedom and lack of supervision that they'll start breaking windows and urinating on the floor. Law-free zone, right? That means they can do anything they feel like, right? Wrong. ... From what I've seen, people who don't use the law as a substitute for their own moral compass tend to develop stronger consciences and greater self-discipline simply through greater use..."

I meet a lot of new friends through urban exploring, but it's important to have consensus among everyone on ethics and safety. For this reason I like to know the people I explore with, so I'll have a better idea how they'll react in unpredictable situations.

DON'T

bring too many people

As you can imagine, it's generally best not to go exploring alone. I think the perfect group size is three, with two and four also being manageable, five starting to get a bit unwieldy, and six being when the group starts to come apart and separate into smaller groups. Anything larger is inappropriate for abandonments, and once you reach a dozen people, the human impact

of Urban Exploration in Korea

of your group is just too large in terms of noise, safety, and group dynamics. These days there are even a few large group tours, which I highly recommend avoiding, because what the hell is that about?

That said, exceptions may be made for rooftops where authorisation is given or implied, and also tunnels that are large enough to accommodate the group. I much prefer draining in larger groups of 6-10, because you have a better chance of survival in case of CHUD attack.

DON'T take things

Urban explorers generally follow the campsite rule: "Take nothing but pictures, leave nothing but footprints." There are many, many reasons to do that, from respecting locations and avoiding criminal charges to setting the right example for less-experienced explorers and not spoiling it for future explorers who visit the location. And "it'll probably get demolished soon" is not a good enough reason to take something, as I've seen owners come back on the eve of demolition and remove their remaining property. As a long-term strategy, not taking things is essential to urban exploration.

Some people might be tempted to take souvenirs, but that's something I almost always discourage. If word gets out (usually if you brag about it online), it could damage your reputation in urban exploring communities and it could even damage the reputation of urban exploration in general.

For a more in-depth explanation of this issue, check out the back cover of *Broke 15*.

DON'T break things

You hear a lot of serious discussions among urban explorers about "ethics," and the three things that come up the most are keeping proprietary secrets, stealing, and vandalism. Essentially, we practice the first one to prevent others from practicing the other two.

In Korea, there are specialised workers who are paid to terrorise evictees and force them out, using common tactics such as smashing stuff, graffiti, and dumping garbage. We don't need to do their work for free, so that means no smashing stuff no matter how badly it already is smashed, no graffiti, and no littering. Likewise, there's a time and a place for graffiti, but it's an incompatible hobby with urban exploring, despite some shared activities and skills.

Also, urban explorers generally don't break anything to get inside. That's called "breaking and entering" and is a serious criminal offence. If you can't get in, then just keep looking for an unlocked door or window, and if you can't find one, come back another time. Urban exploring is all about using your wits to get inside, not brute force, and there's a lot of satisfac-



tion to exploiting and outsmarting security flaws.

While we're on the topic, let's talk about lockpicks. I've gone exploring with people who have lockpicking tools, but at no point have they ever been put to good use; they were either ineffective or there were easier ways. Plus, being caught with lockpicking tools is extra bad. I wouldn't qualify them as a "don't," but I do think they're a waste of time for most of us.

DO rooftopping

Rooftopping is one of the more popular subgenres of urban exploring, and there are currently a lot of people actively rooftopping in Korea.

A lot of the ethics and precautions of urban exploration talked about here also apply to rooftopping, as it's easy for security to lock one door and fuck everybody who wants to go up there. As well, infiltration techniques you learn while exploring can literally open doors for you. And remember, you may still be visible to normal people while on a rooftop, so don't be mistaken for a jumper.

DON'T get locked inside/outside

Ever walked through a door and let it shut behind you, only to have it lock behind you? Imagine if that happens to you when you're on a roof or somewhere deep underground. I've had this happen to me both above and below ground, and it's no picnic.

I've gotten myself locked on the rooftop

of a movie theatre in Hongdae in a little room that has also trapped at least one other group. Worse, once I was locked underground in a chamber inside a subway vent. Fortunately I had mobile service and was able to text a nearby friend for rescue (thanks Tyler). If I wasn't able to get that one tick of reception, I might still be down there now.

Testing a door to see if it locks requires two people to do it properly, by having one person wait on the safe side to open it again, but make sure you both trust each other not to lock the other down there, *The Cask of Amontillado* style.

DO maintain three points of contact

A basic climbing rule is to always maintain three points of contact: two hands and a foot, or two feet and a hand. If you ignore this advice, say hi to Charles Darwin for me. In Hell.

DON'T go in storm drains during rain

One of the best-known rules in urban exploring circles is "When it rains, no drains." Storm drains can be unpredictable, and flow is often controlled by valves that could open at any point, unleashing a wall of rushing water. This might even happen not during the rain, but shortly after to relieve overflowing reservoirs. Don't even try going during the rainy season.

A few years ago, there was a party held in the mouth of an underground river feeding into the Han, and the organisers

made a point of saying "Come rain or shine." Long story short, it ended up raining, the storm drain performed its natural function, and a lot of hipsters got damp. It could have been much worse.

You shouldn't even try going draining until you've read the online guide put together by Predator, a member of Australia's infamous Cave Clan. Yes, it's even longer than this one. And there are no pictures. Still, a good read if you're the kind of person who's into this sort of thing.

DON'T take a bath in a flooded basement

Basement flooding can be very tough to spot, sometimes evading detection until you splash down into an invisible pool of oily stagnant water. Whenever you go into the basement of an abandoned building, go slow, one stair at a time, with flashlight out and on, looking for any trash below you that appears to be levitating or for a water line on the wall. Also, if you're with others, don't crowd up on the stairs because you might have to stop suddenly, and that never works as a team effort.

This has happened before in my presence, and I almost ended up getting pulled in too trying to rescue my friend. Fortunately I had a third friend behind me who prevented me from sliding down the slicked stairs into the water (thanks Phil).

Of course, basements are awesome, so if it's dry and you are careful, it's not to be missed. I've found all sorts of cool things down there, from old retro eateries to no-raebangs, but I've also had to back off due to water damage and flooding.

DON'T enter buildings undergoing demolition

Demolition in Korea is a weird process. Implosive demolition is rare. Instead, most buildings get chewed up by excavators over a long period of time. I've even seen skyscrapers taken down by a few excavators on the roof, slowly breaking the building apart from the top down. It sometimes offers up an opportunity that is tempting but too dangerous to accept.

There comes a point where a building is just too dangerous to enter. Once walls or other load-bearing parts of the structure have been knocked out, it's just not worth exploring there; this is just a hobby after all, and it's not worth the risk of serious injury or death. If there is rubble all around and rebar sticking out, this is not a safe place for a human, no matter how many precautions you may take.

If you enter, the building is going to keep standing or fall down—you don't get to choose.

Also note, in many abandoned neighbourhoods you're likely to encounter floors that have been smashed up by scrapers to get at the ondol piping. I've yet to have an issue trusting my weight on such a floor. Despite how dangerous it looks, it can still hold a few people safely. Scavengers generally can't do enough damage to make a building into a collapse hazard.

DO

follow vehicle tracks in debris fields

When visiting something undergoing demolition, it's always reassuring to see excavators or their tracks, because that's a sign that this place is safe for workers. Walking across a debris field can be very interesting if unpleasant, and it's safer than it looks—provided you stick to the paths created by demolition vehicles and beware of avalanche everywhere else.

DON'T

load up on gear

There's a tendency for urban explorers to overdo it. For every slob with a clown mask, you'll see one or two uber-elite explorers with big specialised photography backpacks, climbing harnesses and rope, headlamps, bear repellent, Bat-utility belts, rations, and so on. Sure, you can prepare for every possible situation, or you can prepare for three of the more common ones:

- having to make a quick getaway
- having to convince someone you're not up to anything suspicious
- being able to swim to safety

Okay, that last one may not be so common, but it's more likely than needing bear repellent.

The more gear you have to carry, the slower you'll be. Abandoned places are not the place to play dress-up (says the guy with his own clown mask). You need good footwear and clothes that can afford to get messy or scuffed up. Like I always say, if you're not getting messy, you're doing it wrong.

All of my footwear is either thick-soled, steel-capped safety shoes or boots that will protect my feet from broken glass and rusty nails, or lighter shoes that are good for climbing. Don't go exploring high heels (yes, I've seen that in Korea) and don't wear sandals that won't protect your toes.

It's best to dress unremarkably, with bland colours and nothing that attracts too much attention, like wild shirts or something showing a lot of skin. Look conservative, because if someone's watching you and wondering whether to call the cops, it could be your hairy legs or heavy metal band shirt that sways their decision. Don't like being judged on what you're wearing? Then go drinking in Hongdae instead.

DO

bring a tripod

Not that I didn't have to say anything about bringing a camera, because these days everyone has a camera of some kind, whether you're talking about a cell phone or a point-and-shoot or a more expensive DSLR. If you plan on using either of the latter two, the one thing that will elevate your photo quality more than anything is a tripod. Abandoned places tend to have challenging light conditions, and a tripod is the best way to hold your camera steady for a 20-second exposure.

It is a huge weight investment, so you're probably best off bringing one along on a return trip, once you have an



idea of what you want to focus on photographically. It's better to carry a tripod and not need it than to leave it at home and end up needing it.

DON'T

use your flash

It's rare you'll ever actually need to use a camera flash. First of all, it makes for bad photos, and secondly, it may give away your position.

I would probably only use my on-camera flash if:

- I'm in a hurry
- I don't really care about getting a good exposure for some reason
- I'm photographing a flat surface such as a sign, a wall, or a page in a book
- I'm in an absolutely pitch-black room and it's daytime outside so I have no expectation that my flash will be seen

If a place really is so dark that there's no light at all, you're better off using a flashlight to do some light-painting. Speaking of flashlights...

DO

take a flashlight or two

A flashlight is a good light source for both you and your camera. I always carry one with me, in case a random doorway or a hatch or something catches my eye during my regular daily routine. I've made good use out of pocket-sized flashlights over the years, sometimes even while not exploring. If I'm going somewhere darker where I'm expecting to use a flashlight, that's when I bring a second or third one along too. It's better to bring spare flashlights instead of spare batteries, because it sucks changing batteries in darkness or standing in flowing water.

Urban exploring is also a good time to try light-painting. Just set up your camera

on a tripod for a long exposure (bulb is the best option) and sweep your flashlight over a scene until your camera's sensor has absorbed enough light. If you bring along coloured gels, you can get even more creative, or download a flashlight app to your phone that lets you modify the colour.

Some urban explorers nerd out about flashlights way more than necessary. If you get bored sitting through camera gear discussions, just wait until you have to listen to a discussion of what's the best flashlight.

DON'T

go at night if you don't have to

The only reason you should go urban exploring at night is because of high human activity (workers, pedestrians) during the daytime at, through, or in the site or its entry point.

And if that's the case, have you considered predawning it? Because nobody's usually around abandonments first thing in the morning.

Going in daylight is safer and allows for better pictures. Going after dark may get you past a security post or help you avoid people coming out of the subway or whatever, but it opens up a ton of other issues centered around visibility, not to mention safety. You're much less suspicious casually walking through an abandoned area in the daylight than you are sneaking through at night. Plus, at night you'll need a flashlight to get around, and that will make you extremely easy to spot unless you're very good at light discipline.

DON'T

take taint shots

A friend was telling me about a time he was exploring a hospital or something in the US years ago. He set up his tripod

and took a nice picture of something. As he was finishing, his friend began setting up his own tripod right on the same spot, intending to get more or less the same picture.

"If you take that shot I'll punch you in the taint," he threatened.

From this anecdote was born the term "taint shot," meaning a photo that is basically aping someone else's photo.

If you're shooting something that everyone has pictures of, you need to do something that stands out or you're just taking another taint shot.

In all honesty you might as well get a taint shot anyway, just as long as you don't pass it off as more than it is. It diminishes the original image, as well as your own work.

DON'T

expose yourself to asbestos any more than you need

Granted, any time you ride the subway, you're probably exposing yourself to asbestos. Likewise if you live downwind of any demolition sites.

Asbestos is a problem for people who come into regular contact with it, and it can cause health problems down the road. You probably won't get cancer for going urban exploring one time, but it's still an unknown and there have been explorers who have reported serious health problems after a few years of exploring. Asbestos is a carcinogenic microscopic filament that when breathed in embeds itself in your lungs and pretty well never leaves. It also gets in your clothes, which means that you may track it back home and expose family or pets to it as well unless you take precautions including changing clothes and showering thoroughly.

Many urban explorers have a respirator for some of the more extreme locations. This is basically a half-face mask that covers your mouth and nose. 3M respirators can be outfitted with a number of filters, but the appropriate one is the pinkish-purple P100. Filters must be replaced after a few months of use. Don't be silly and assume particle masks or those Korean sick masks will do the same job: they don't protect against microscopic particles.

Obviously wearing a respirator raises your conspicuous level, so it's best to do it when you're in a sealed building with windows and doors intact, which is where asbestos can be at its worst. I bought my respirator in preparation to get into Dream Cinema, a now-demolished movie theater at Seodaemun Intersection that had asbestos warning signs in the lobby, but when I got further inside with my respirator I discovered that the building was undergoing asbestos abatement, which even a basic respirator is useless against.

The Korean word for asbestos is 석면, so if you see that on a sign, it's probably best to move on.

DON'T

overreact to rumours

Years ago I visited Okpo Land, an abandoned amusement park on Geoje Island (as seen in Broke 6). My online research dug up rumours on a German photogra-

pher's website that the site closed after two deaths, the latter a six-year-old girl. I passed that on with my own site, and then I couldn't find the original page again. Who claimed that? Was it even true? We've never been able to find any Korean-language information either. But now everyone believes this flimsy, unverifiable story, thanks in part to me.

It's fun to believe wild stories about these places, but the reality is often less exciting (if still interesting on the grounds that it's real).

Without my help this time, similar stories have arisen about a well-known abandoned mental hospital, including one that the original owner committed suicide, or that the head doctor was insane and experimented on patients, or blah blah mysterious deaths. And of course it is rumoured to be one of Korea's most haunted locations. Turns out none of those are true.

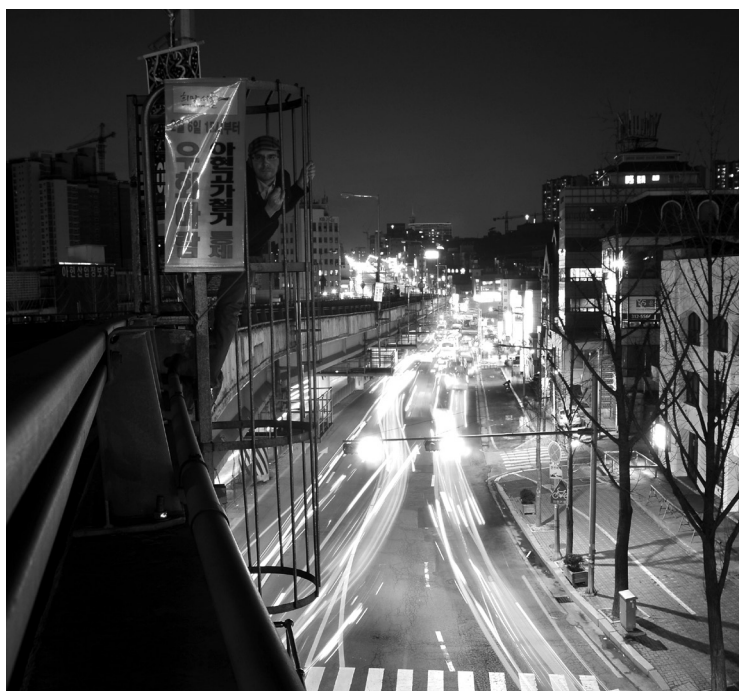
That hospital is visited by about 1,000 people each year. How they know this is beyond me, but I can verify that the neighbours are agitated by the tourists coming to their area, and I'm even aware of one foreign photographer getting attacked by a neighbour while coming out of the hospital recently.

Oh yeah, and despite the obvious overlap in destinations, urban explorers and ghost hunters have very little in common. Urban explorers tend to be quite good at what we do, but there's no such thing as a successful ghost hunter—even the ones with their own TV shows are total failures. Until they prove that the afterlife consists of incorporeal existence haunting abandoned buildings, I have no respect for their hobby. Ghosts are not a thing, and they can't hurt you. Better to worry about tangible threats such as security, or health and safety risks.

tempting to travel around the country on a five-day weekend, it's going to be hell unless you're going against the flow.

These holidays are a great time to visit Seoul, when the capital region is a ghost town (figuratively, but literally in some parts). You can also be assured that a large chunk of businesses will be closed, including to some extent construction, demolition, and security companies, but these days efforts are being made to entertain foreigners stuck in Seoul. Plan right and you'll have the best opportunities for exploring, especially if you're able to wake up early on the main day of the holiday.

DON'T



give away too much information

It's always tempting to be that one jerk who gives out site information indiscriminately, to capitalise on secrets and gain fans by acting as an information broker. Those people are popular among newcomers who are grateful for the hand-outs, and despised by more experienced explorers. They make it easy for anyone to find sensitive locations, which often leads to ruin.

I made the mistake once of bringing along a Vice reporter to an abandoned airplane in Namyangju, and he wrote up a big article that got a lot of attention, breaking the cardinal rule of never giving away location details, as well as the other cardinal rule against posting entry information. The sudden interest drew in foreign visitors from as far as Japan. Soon after, the owners who still ran an active restaurant next door felt so ashamed they had the historic 747 (the second ever built) demolished.

So, what information should be considered sensitive in order to preserve a site? Here's a scale, from least sensitive to most sensitive:

0: Share anything. Everyone's been, nobody minds if you go. These sites may be busted and old news, or they may have developed into businesses such as art galleries or parks that receive steady foot traffic already, and may benefit from it. Examples include Space Beam, Duriban, and Yongma Land.

1: Don't give out entry information. Finding a way inside is part of the explore. If a site isn't open to the public, this should be the bare minimal level. Everyone who goes there will have to solve the puzzle.

2: Don't give away exact location/directions. This is not quite the faux pas that giving away entry information is. I try not to expose the exact location of sites, but sometimes it's inevitable, such as if it's right next door to a national landmark that finds its way into your pictures.

3: Don't give away the name of the location. In some cases, just the name is enough to alert others to where you are. For instance, if I said Pacific Glass, you'd be able to locate the abandoned factory in Yongin, and if you had a time machine you could even get inside.

4: Censor/exclude pictures. Pictures that have signs or names or building names can give away information to someone willing to do the research. If a location is especially secret, I would be careful in posting anything like that. Most of the time, I don't bother that much, because that information's not visible to search engines. And I don't want to totally snub my readers.

5: Don't give away the name of the city. If a location is that sensitive, even the city name should be considered sensitive.

6: Keep it offline. If a place is really, really sensitive, it's best to keep it offline until after its status changes, either due to demolition or renovation. This is best done when you could get in serious trouble; the only locations I've explored that are in this category are military or places where I've been caught by the police.

Regardless of all the above, it's always good to share information about security presence, or health and safety hazards.

DON'T

ruin it for everyone

My advice won't protect you from all injury or trouble, but as long as your ethics are intact, you can't be criticised for bad luck. You're protected by having all these rules and ethics to fall back on. Keeping injuries/deaths/arrests down, as well as encouraging good behaviour, will

keep us off the authorities' and the public's radar.

The Korean Internet community has a way of taking up causes and going all out against whoever's involved. Some day in our future, a variation of the headline "Foreigners act irresponsibly in an abandoned place" will exist. It will be bad to be one of those foreigners. It will be almost as bad to be mistaken for one of them. So, don't be the weakest link.

For this reason, I'm always trying to foster urban exploration among Korean people, because I don't want this to become a white people thing here.

DO

network and share responsibly

By all means don't let the secrecy and paranoia stop you from sharing. Our ultimate goal is to show off our pictures and stories and entertain people. Doing this responsibly is something everyone needs to learn.

For anyone serious about urban exploring, I recommend UER.ca, a Canadian-owned but international online community for urban explorers. The site at its best is a resource for urban explorers, and at its worst a circle jerk of vanity and praise. Despite all the weird drama that goes on there, it's a great place to get solid information on photography and the tradecraft. It's also a great way to network with explorers all around the world (albeit mostly American and Canadian). So if you're a foreigner in Korea, you can have the opportunity to network with explorers in your hometown, and when you go back, they'll be happy to have another experienced explorer around (which you likely will be after a bit of time exploring Korea).

When it comes to sharing your work, it's probably best to avoid expat message boards like ESL Cafe and Waygook. The administrator of Waygook told me they've decided that they can't support a potentially illegal activity, and they're probably right. And ESL Cafe is just chronically stupid.

One other place to go is Flickr, where I run a Korean UE group. Flickr is a good place to find info about locations because a lot of non-explorers find abandonments and post a lot of revealing information. It's not quite the community that UER is though.

We also have a Facebook group, but it's barely active and doesn't serve a lot of good, though at least it's a place for people with a similar interest to congregate for some unspecified endeavour in the future.

Couchsurfing also is good because many well-travelled couchsurfers have done their fair share of urban exploring. Then again, you might end up with a hippie staying on your couch for a week.

As well as these there's also 500PX and Google+ and whatever other SNS websites allow photo uploads. I'd also love to see more UE pictures on Korean websites.

Urban exploring is not for everybody. Now that you've read all this, you might have a better idea about whether it's for you and where to get started, and you're probably better suited for the challenges of Korea's many forbidden places. Even if you disagree with me on some points, at least you're aware of the conversation. So, think you have what it takes? Now's the time to go out there and find out.

DON'T

regret missed opportunities

Ever see something really cool, but you're in a hurry so you promise yourself you'll get back to it later, only to put it off until you eventually give it another try, only to find a big pile of rubble? I'm all too familiar with the feeling.

It's always good to approach a location with care, but when the conditions are right and the opportunity presents itself, you can't go wrong with taking advantage of the opportunity.

That door might not always be unlocked, and that building might get knocked down next week, so it's best to go when you have the chance.

DO

take advantage of holidays

If you've been in Korea at least half a year, you probably know about the two major holidays, Chuseok and Seollal. Although it's diminishing, these two holidays see more than half the country return to their hometowns for a few days. This means that every bus and train is booked a month in advance, and the highways are clogged with apocalypse-level traffic heading away from Seoul, then back into Seoul at the end. So, while it might be

CD REVIEWS

Seoul Riddim Superclub 그런사람 single

Ruby Records
Jon Twitch

Turns out this was only a single, which was my biggest disappointment. Seoul Riddim Superclub is a supergroup composed of members of Kingston Rudieska, Purijah, and Rude Paper. I was looking forward to something fresh, but here we end up with a rather lazy ska rhythm (although lazy isn't bad for a ska rhythm to be at all) set to some pretty good instrumentation. And while I wasn't a huge fan of Rude Paper's live performance (their singer does more lip-syncing than actual singing), his voice on this single is welcomed. For too long I've been a bit concerned with the vocal style direction of ska and reggae in this country; most singers are higher in the register, so it's good to hear a deeper voice. I wish they'd taken this song in a different direction, as there's a lot of ground to cover in reggae that hasn't been reached in Korea yet. There've been a handful of reggae bands in Korea, so it's time that newer bands find ways to differentiate themselves. I know the musicians in the band are capable of that, and I hope their next release is bigger and better justifies that "super" in their name.

Long story short: I want more.

Dr Ring Ding & Kingston Rudieska Ska 'n Seoul

Rudie System/Mirrorball
Jon Twitch

Full disclosure, I wrote the press release for this album, and while it is seriously hyping this album, it is also my honest opinion. Dr Ring Ding is one of my favourite musicians for as long as I can remember, and when he came to Korea last August it was wish fulfillment on my part. He managed to get into the studio to record four songs and an additional dub track. This EP represents Kingston Rudieska at the top of their game, and you can tell they're having the time of their lives with Dr Ring Ding as he shows off his vocal prowess.

The album starts with a cover of "Johnny Come Home," a cover of the 1985 Fine Young Cannibals song that blended rock and ska. Here, it's pure ska, and certainly the moodiest track of the EP. I can't help but hear an unintended subtext, being named Jon, like the song is telling me to come back to Canada. It's just close enough to bother me.

The second track, "Discovery of Life," is a reworking of an older Dr Ring Ding and the Senior All-Stars song called "Bad Company." For this recording, Kingston vocalist Suk-yul takes over Dr Ring Ding's lead vocals with his own Korean-language lyrics. I like this song as it gives Kingston Rudieska a chance to show off their own style a bit better. This song is a fair example of their sound and if they wrote more songs like this I'd be satisfied. Dr Ring Ding sounds off partway through the song, laying down some of his signature dancehall vocals, which I'm not convinced blends perfectly with Seok-yul's sugary vocals but at least

Genius Beaches

Dave Hazzan

GENIUS is your favourite pop-punk trio from Busan, and their new album *Beaches* is your favourite new album. *Beaches* is 14 tracks of adult angst about getting along in this shitty country and the shitty world it's in.

The boys from Busan seem to have a lot of trouble getting laid, fitting into Korea's ultra-conformist society, and showing up on time for work. "40 Hours" is about how lame it is to spend half your waking hours at your job, and then having to be thankful for it. "2/3 Gay," "Tonight Online," "Crybaby" and "Thanksgiving" are all about sexual frustration, and "Math Head" is about a student sick to death of learning.

The music is good, punchy melodic punk. Kim Il-du plays a fine beachy guitar without any effects. Steve C plays a great bass and Lee Chung Mok's drumming is very primal and tom-heavy. They all take turns singing, and one of the joys of the album is Kim's (I think it's Kim's) heavily-accented English. It makes the whole thing that much more authentic and enjoyable.

A fine listen and a must in your CD collection.

hangs a lampshade on it.

Next, "Your Sweet Kiss" gives Dr Ring Ding a chance to get sugary. This song sounds more like typical Dr Ring Ding to me, setting aside a lot of the genre conventions and just singing. He's a great ska and dancehall singer, but he's also a natural at this sort of song. After first hearing his collaboration with Spanish group the Pepper Pots, I've been a fan of his more soul style of singing, and this song doesn't disappoint, even if it is the least remarkable song of the album.

That's just because the bar is set so high though, and leading into the climactic spiritual "Swing Low, Sweet Chariot," this EP goes from memorable to highly replayable. "Swing Low" is easily my favourite song on the track, starting with Dr Ring Ding playing the role of the preacher with Kingston Rudieska as his flock. It's an extremely fun song with a lot of vocal help from Kingston Rudieska, and the tempo changes numerous times throughout, always staying ahead of the listener before anything like complacency can set in. Having seen it performed live I can attest that it is my favourite on the album by a wide margin.

The EP is rounded out by a dub of "Johnny Come Home" that apparently was put together by Dr Ring Ding himself.

If I have one complaint about the album, it's that they spelled my name wrong in the dedications. This EP is only five songs long, yes, but this is the best thing to come out of the reggae and ska scene in Korea since I&I Djangdan was still alive. It's great for the Korean scene and hopefully it'll lead to more opportunities in the future.



Heimlich County Gun Club Stars and Streetlights

independent release

Jon Twitch

I managed to get a sort of advance copy of this, including rough recordings of the songs that Paul recorded at home for the rest of the band to know what it should sound like. So, I kind of have a lo-fi idea of how a lot of the songs sound. And most of them worked that way, but they sure as hell work this way too.

A lot of the songs shine through quite a lot more in this version, and I've been surprised what stands out. The softer songs sure stand out better, with "Rebel Beat" especially standing out and even outshining the earlier "Skunkhell," both songs obviously talking directly about Paul's earlier days in Korea. This theme is reflected throughout the album to great effect, in other songs such as "Those Were the Days," "Last Train Home" (featuring Jeff from WTM), and "Hongdae Streets" (featuring Jinsuk from Skasucks). All of these songs are great for someone like me who can remember almost all the way back to the time these songs recount.

Another theme that's frequently touched on I would describe as Americana, in particular a rural side of the US contrasted with the big city. This isn't done better than "Where the Blacktop Highway Ends," one song that they must've spent a particular amount of time on in the studio to get it to this point. If the songs about the Korean scene are about the past, then songs like this as well as "On Top," "A Little Bit," and the titular "Stars and Streetlights" are turned toward the future, at least as Paul sees it for himself and his family.

And also leaving a heavy impression are Paul's songs about his time in the US army, during which he served as an army medic in Iraq. Songs like "Didn't See it Coming" and "The Way Home," two songs back to back that communicate how Paul experi-

enced war on a personal level. Though, I preferred the earlier version of "Didn't See it Coming" that Paul sent me, which was much rougher and had a darker mood. It didn't have the full power of Paul's voice, but that suited the song so much better. We'll see if the album version grows on me.

But many of the new versions did really grow on me, especially "Up on Top" which has a lot of instruments blended in and transitions expertly into "Last Train Home" in a way I didn't pick up on before. And "Last Train Home" sounds great with vocal support from Jeff. As well, it's great hearing Paul's voice alongside Jinsuk's on "Hongdae Streets," a natural pairing as the two voices have a lot more similarities than Paul and Jeff's, but each with their own distinct characters, and both singers bounce off each other, sharing vocal duties evenly just like how Paul and Chulhwan did back in Suck Stuff. I would've loved to hear this with Chulhwan's voice, but Jinsuk nails it. The English lyrics in this song are some of Paul's best, and hearing some Korean words on this part of the album is welcomed.

I'm also glad to hear some of the earlier songs rerecorded, namely "Opinionated and Ignorant" and "The Price," two songs that benefit from the higher recording quality and also are a little more broken in as HCGC's standard songs. "Opinionated and Ignorant" in particular sounds so much better, introducing a call-and-response component in some places.

Overall, this album is immensely listenable and the songs are some of the best I've ever heard from Paul, let alone a band in Korea. Like I've been saying lately, Paul is the greatest English-language songwriter to ever record in Korea: I dare you to find anything that stacks up to this 19-song future-classic album.

Dead Gakkahs Demo

independent release
Jen Kreis

If there's anything I love more than speed it's brevity, ending on a climax. Dead Gakkahs deliver just that in under seven minutes. Their seven-song EP features fast tempos, pitch-perfect screaming and insane drumming. The energy behind the simple riffs is really what makes this album. And by the end, you'll be wishing they had recorded more.

The three-piece band is still pretty new to the Korean music scene. Mixing speedcore with elements of punk, their music is raw and addictive. Usually one for more bass-heavy songs, I actually like how the guitar takes a more prominent role accentuated by a tight snare drum. Jeonn Juhl's vocals don't hurt either. This girl can sing. The chemistry is just there. Two of the songs on the album are Sugar Pie Koko covers. Jeonn Juhl (guitar/vocals), Hur2U (bass) and Mizno (drums) do them justice.

What you hear on the recordings is basically what you'll get at one of their shows. I didn't even know it until recently, but their album was recorded, mixed and mastered by Hakju Chun and produced by Junsung Kang of the Geeks. That explains a lot: these guys are musicians themselves. Listening to this album, you really get the sense that they recorded and produced this album with an intuitive feel of what the Dead Gakkahs wanted to put out, staying true to the grindcore genre. This album is as close to a live show as you're going to get.

...Whatever That Means Sixty-Eight, Twenty-Two

World Domination Inc
Jon Twitch

This CD is out in May, and lead guitarist/vocalist Jeff Moses managed to send me half of the completed tracks in time for publication. What I have is half of the second full-length by ...Whatever That Means, and I can't help but compare this album side by side with Heimlich County Gun Club's latest, as they both converge on similar themes and take them in different directions. Whereas Heimlich County Gun Club's *Stars and Streetlights* touches on Paul's search for a place to call home, and his rejection of previous places he considered home, this album is set at the end of a journey, with Jeff having found a new home in a foreign country. He even sings "I found a home." right in the title track. While I initially thought "68-22" was a gun thing, Jeff informs me that it's 6822 miles from Hongdae Playground to the apartment they lived in in Pennsylvania while he was in grad school a couple years ago. "The song is about how I grew up there but now Seoul is home," he told me. The song features Jong-hee from Rux on vocals, and I'm pretty sure I can hear Jeff's wife Trash's voice in there too. It's a touching song, albeit the exact opposite of something Paul would write.

"It Sucks" which features Trash as lead vocalist is about not having enough time for music, but the song likewise has a happy ending, seeing as how they did release the CD. The song blends into "Bae-

Yuppie Killer Corruptions

independent release
Dave Hazzan

Corruptions, Yuppie Killer's first full-length album, begins with a mish-mash of a North Korean "documentary" on life in America. It's the last time on the album you won't be yelled at.

Hey, I like Tim's vocals! Tim is a fine man, and the best human essences flow benevolently from his orifices. And when he yells at you, he does it with love. No one can repeat the words "the rest of us" quite like he can. No one can exhort Rob Ford to "ride again" like Tim. And certainly, no one has asked me if I know Dokdo quite like Tim has. Iain, Jay, and Graham are also fine individuals, and their musicianship has improved markedly since their first demo two years ago, the only CD ever to receive a negative review in *Broke*.

The musical intro to "Hate Crimes" is particularly excellent. Tim's vocals are particularly excellent on "Jesus Crust" and the lead track "Asbestos Worship." "Dokdo Revenge Trilogy" is three songs in a row about the beautiful—and Korean!—islands of Dokdo. "Surf Cop" is about a cop on the beach cracking skulls. "Young Republicans" is self-explanatory. "Manifest Destiny's Child" is about...I don't know. But it's a great fucking name for a song! "Urban War" has lyrics in what I'm told is English, but on the track it sounds like a mass monkey castration.

Corruptions is a helluva hardcore record, and it cements YK's self-proclaimed mission to be the "loudest goddam band in Seoul." It belongs wherever great music is heard.

nging Heads" with Jeff answering her with "Well I bang bang bang your head against the floor" which I'm going to give them the benefit of the doubt isn't referring to domestic violence (if that were the case, wouldn't this album have been released on GMC?). The songs otherwise blend seamlessly together, and you might hear them in concert back to back and not realise you're listening to two songs. Honestly I hope to hear more vocal work from Trash in the future, and I think the band works better the more they highlight the central duo.

...Whatever That Means recorded "Punk Rock Tourist" for the Us and Them compilation, but this recording is much sharper and polished. With the upcoming release of Epstein and Tangherlini's documentary *Us and Them*, its name already taken from a compilation released by these guys, this song will become a lot better known. Just...take my word on it for now, or there'll be a documentary on how my body was never found.

The last advance recording I have from Jeff is a cover of "This Wasteland" originally written by Paul during his time in Suck Stuff. It doesn't have the melancholy that the original was infused with, even with Paul helping out with backing vocals. Still, I'm glad it exists, especially considering Paul didn't record any old Suck Stuff songs on the new Heimlich County Gun Club album. Definitely was a smart choice to revive this song.

If these five songs are any indication, I can't wait to hear the other half.

The members don't appear to be native Koreans...

Jon Twitch

It seems every time I print an issue of *Broke* these days, there's a Yuppie Killer review in there. Thankfully Dave Hazzan covered this one, because mine turned into a race-based media-analysis rant.

Lately they've attracted a lot of media coverage, which reveals some typical media practices. Their song "Rob Ford Rides Again" was discovered by *Vice Magazine* which basically said "Weird, there's a Korean band that wrote a song about Rob Ford—oh wait, looks like they're all foreigners, perhaps even some Torontonians. I better not clarify that in the article or I'll look like an idiot." They were called "possibly the loudest band in Korea" by whoever wrote the headline for Dave's *Groove* article. And someone on Tumblr found reviewed Yuppie Killer the "crust" band.

Well, now it's my turn to look like an idiot. What more do I have to say about Yuppie Killer I haven't said in the last two reviews? Well, they're certainly a productive band, and they've come a long way since their first recording. Plus, they're great guys who put on great shows.

So, what I'm about to say next is nothing against Yuppie Killer at all. While they're getting the recognition they deserve, they have emerged above most of the rest of the hardcore scene. Where was *Groove* when, say, Things We Say toured the US, or during the Open Your Eyes Fest? Why is it that the only hardcore band they deem worthy of coverage is currently all foreign? I wouldn't pin this on Dave either, more likely the editors themselves (Dave pitched them Kids on the Move and they weren't interested in that either, giving us the scoop here). The answer is that there's only so much room for hardcore before their readers (are presumed to) get bored. So it might as well be a band of expats who are perceived as part of the expat community, rather than the Korean

punk and hardcore community, because *Koreans playing hardcore? That's a little hard to swallow*. Now, Yuppie Killer is a proactive band in the scene, which unlike the expat community is borderless, and this album also includes contributions from Yongjun of Banran, Yurim of Dead Gakkahs, and Jaehyun of the Kitsches (right?). It's just this foreign-favouring gaze that bothers me, even if I'm sounding suspiciously close to Gary Patrick Norris.

Case in point, I think *Vice* felt the same sort of self-consciousness. They started with "Listen to a South Korean Punk Band's Song About Rob Ford" and then at the end of the article, added in almost as a disclaimer "The members of Yuppie Killer don't appear to be native Koreans, so it's unknown if they had any previous knowledge about Ford's story or if they gleaned their information from all the international press that the mayor received." Previously, in a *Vice* photo essay about the Korean punk scene, they carefully took the photos I provided them with and selected only the ones with no visible foreigners (exception being Sancho, an Asian-American skinhead) in order to create a narrative of a pure Korean music community with no foreign contaminants. So, there's a notion there working in the opposite direction of *Groove*, that it can't be Korean punk if it isn't Korean.

Both these examples speak to a sort of ethnic isolationism that keeps people apart. It's what that causes English teachers to create stupid cartoon about Koreans ruining foreign restaurants, brings foreign bands to Korea to play shows to audiences 90 percent English teachers, restricts Korean people from participating in world affairs.

Yuppie Killer have become an indispensable part of the scene. Dave Hazzan is one of the few journalists who's working to promote the scene such as it is. It's the Punk Rock Tourists I take issue with.

Steel Face Records Compilation 2013/2014

Jon Twitch

Steel Face has been left a bit behind. They're pretty well the last remaining punk-dedicated label, and they've mostly been keeping quiet. This compilation features five notable Korean punk bands, some old and some new.

The Patients have been around for quite a while, and people tended to assume they sounded a bit more like the Cure due to vocalist Sumin's use of eyeliner. I was quite surprised when I heard their song "돈으로 살 수 없는 것" (thing that cannot be bought with money) starting off the album, which is characterised by some excellent keyboards.

At the album release show I made the mistake of identifying Dives as Look and Listen, one of the dumbest mistakes I've made. I honestly need to hear more from Dives to get their sound, as they seem a little less poppy than Look and Listen, but at present I think it's inevitable they be compared alongside each other unfortunately. Their "Ugly Mothers' Club" is a promising song (and would've made a more inspired band name) and I hope to hear more from them soon.

Bad Trip are the odd ones here, being an unfamiliar name playing a sound more

akin to grunge rock. Still, they're very welcome to add some much-needed diversity to the punk scene, and I'm glad that Steel Face isn't fostering one single musical style that might be more in line with Patients, Swindlers, and Cockrasher.

Speaking of Swindlers, they have the oddest song of the bunch, a sexually explicit one called "Mademoiselle" that tells the listener to "Stay wet please/Let's make a love." It's a little uncomfortable but the song has far more energy than everything before it, with vocalist Byung-jae doing his usual leery vocals, trying to ape Johnny Rotten more than sing.

The album closes with Cockrasher, the oldest band of the stable with their song "Seoul," which is pure Cockrasher in all the greatest ways, though something sounds off with the vocal recording quality. Cockrasher is a great band with a distinctive sound, and this song is another great one for their legacy.

We tend to think about punk not really being a thing anymore in Korea, but these guys are working hard to keep it on the radar. It's been a struggle but I think they've found a sustainable way to do it. This comp feels like a start to much bigger projects. Here's hoping that's the plan.

THE BIMONTHLY BOOTFUCK

This happens on Facebook every day. One of your friends posts an article that massages your own political views (for example, some right-wing politician claims breast milk cures homosexuality). You glance over it and post a smarmy response. Someone else speaks up: "That's satire." You feel kind of like an idiot, but quickly point out that it has the ring of truth because Todd Akin would totally say something like that, then everyone has a conversation about what a huge idiot Todd Akin is, and how all these religious nutbags must be stopped. Months later, you hear the name Todd Akin. Who is that, again? Wasn't he the guy who said breast milk cures homosexuality?

There were a lot of offences in that anecdote, some of them malicious and intentional, some of them based on ignorance or unconscious, all of them deserving of a boot up the ass.

1. There are a number of websites

that prey on our gullibilities, *The Daily Curreant* being the main one (and the one that originally ran the Todd Akin story). These sites exist specifically to be mistaken for real news, to go viral, and be reported somewhere else as real news. That's their marketing model.

2. This is not satire. Admittedly it's as hard to draw a line between what's satire and what isn't, as it is between what is art and what isn't, but satire serves a purpose. The best modern-day examples of satire are *The Onion* and *The Colbert Report*. Granted, they are frequently both mistaken for legitimate news, but they are not masquerading as that and the idiots who think that, say, Kim Jongun has been declared the sexiest man alive (looking at you, *Korea Times*) deserve our ridicule. But falling for the Akin breastmilk story is the equivalent of being photographed looking through binoculars with the lens caps on. After all, Akin's said some pretty

ridiculous things already that aren't much better than this. In this case, what we have is not satire, but hoax.

3. These sites purport to inoculate the public against blindly trusting news sources without due diligence. Instead, they have the exact opposite effect, flooding the Internet with deliberate misinformation that can be very difficult for most people to keep up with. What you read is absorbed into you and you might not always remember the source it came from in the future. Quick, what's something ridiculous Todd Akin said all those years ago? Not so easy to remember now, without thinking of breastmilk. This further damages public discourse, because now a lot of people who are against the religious right still would probably hold up the breastmilk statement as an example. If Akin, or another person lambasted on these hoax websites like Sarah Palin, were to sue for

libel, I would 100% support them.

4. For fuck's sake, if you share a story on Facebook or wherever that turns out to be a hoax you weren't in on, you should be ashamed. You should also, rather than delete the offending article, post a link to Snopes or Hoax Slayer or whatever site has a good post refuting the original. Be a responsible netizen or I won't be able to hold off the boots for very much longer.

Yes, I stand behind the people who are tricked into believing these news stories—it's part of human nature for your preconceptions to interfere with our critical thinking, even if it's problematic. Everyone gets tricked sometimes, including me sometimes. But I stand by them by not going easy on them when they share faulty information, and by attacking and insulting the websites that capitalise on them. Boots, you know what to do.

SATIRE, HOAX, OR REAL NEWS?

Now let's play a game. Below are several headlines ripped from one of *The Onion*, *The Daily Curreant*, or a real, legitimate news source (gathered courtesy of *The Onion*, "Sadly this is not The Onion"). Choose S for Satire, H for Hoax, or R for real, and then go find the answers under the crossword on the next page.

Goldman Sachs Price Gouging Typhoon Survivors (S/H/R)

Topless women protesters surprised, upset as men show up with cameras (S/H/R)

Scientists Confirm Statues Humans' Closest Nonliving Relative (S/H/R)

MSNBC's Chris Hayes: 'Veterans Day Makes Me Sick' (S/H/R)

Westboro Asks Public Not to Picket Phelps Funeral (S/H/R)

Subway Employee Still Unnerved By High-Pitched Screech Sandwiches Make When Cut In Half (S/H/R)

Weapons Belonging to Saddam Hussein Found in Syria (S/H/R)

Crimean Voters Excited To Exercise Democracy For Last Time (S/H/R)

Report: Strongest Human Relationships Emerge From Bashing Friend Who Couldn't Make It Out (S/H/R)

Rob Ford says video showing him threatening to kill someone was just a Hulk Hogan imitation (S/H/R)

UN Appoints Sarah Palin to Mediate Ukraine Crisis (S/H/R)

John Kerry Poses As Masseuse To Get Few Minutes With Putin (S/H/R)

7-Year-Old Girl Strip-Searched At Dallas-Ft. Worth Airport (S/H/R)

Kanye West: 'I Am The Next Nelson Mandela' (S/H/R)

Parents Reminisce To Children About Dating Algorithm That Brought Them Together (S/H/R)

Maths teacher threatens Game of Thrones spoilers instead of detention for naughty students (S/H/R)

Ukrainian-Russian Tensions Dividing U.S. Citizens Along Ignorant, Apathetic Lines (S/H/R)

Report: Ocean Levels Could Rise Foot Or More If Lots Of People Go Swimming (S/H/R)

British woman with HIV: I didn't know a white person had ever got it (S/H/R)

Government Plans \$2 Billion Bailout of Blockbuster (S/H/R)

Kanye West: 'I'm More Important' Than Rosa Parks (S/H/R)

Disturbing Fast Food Truth Not Exactly A Game-Changer For Impoverished Single Mom Of 3 (S/H/R)

Area Man's Emotional State Completely Dependent On Outcome Of Professional Sporting Event (S/H/R)

New Snack Chip Evades Digestive System, Burrows Straight Into Heart (S/H/R)

Republican House Candidate Who Said Autism Was the Result of God's Anger Over Gay Marriage Just Won Her Primary (S/H/R)

North Carolina to Require Father's Permission For Birth Control (S/H/R)

Several NFL Teams Express Interest In Your Sister (S/H/R)

Charlie Sheen Calls for Rob Ford's Resignation (S/H/R)

Study: Humans Display Highest Cognitive Abilities When Trying To Retrieve Object Dropped Between Car Seats (S/H/R)

CBS: Obama Ordered Benghazi Cover-Up (S/H/R)

Night with psychic at Darwen Theatre is cancelled due to unforeseen circumstances (S/H/R)

Police Find Penis Enlargement Pills in Justin Bieber's Car (S/H/R)

Pope Francis Supports Gay Marriage (S/H/R)

Mischievous Koch Brothers Trick Beautiful Woman Into Thinking There's Only One Of Them (S/H/R)

Very Hoax Unveiled

Stop me if you've heard this one before. A big group of English teachers go to a noraebang, and they're all having a great time. Then a funny-looking guy with a clean-shaven scalp, and an olive-coloured flight jacket covered in patches, right out of *American History X*, grabs the mic and stands up. "This is for the national socialist skinheads!"

Ever hear about a dishevelled guy with glasses and long hair that makes him look like a cross between a shaggy dog and a cult leader, hanging in front of a show accusing people with darker complexions of being Turkish? He later breaks down into tears lamenting about the plight of Kurds in Iraq.

Or how about this one? You go to a punk show, and there's one guy there with long curly hair and a beard, and he's moshing his heart out, but he's wearing what looks like a giant diaper? It's actually a fundoshi, which he is now very loudly explaining to a bunch of girls who look extremely uncomfortable.

All these stories abound, and might kind of surprise or worry newcomers that they'll meet this legendary Verv creature. Yet how many have actually seen him?

I can say with some certainty that nobody has ever worn a fundoshi to a punk show in Korea before.

Actually, it's high time I came clean (lest I get *BOOTFUICKED*). Verv is a long, long-running April Fool's Day hoax. I invented Verv as a fictional character about nine years ago, and everyone who claims to have met him is either self-delusional or in on it themselves. Here's how I did it.

Verv was created on April 1, 2005, so as of April Fool's Day 2014, he will be nine years old. He began life as a profile on the Broke in Korea message board, which was hosted by Paul with my assistance. At the time, the board wasn't very lively, and we sought ways to create a bit of activity. Coming up with a good troll was our best solution, and together we sat down to iron out the details about Verv's personality and life history. Paul was exceptionally helpful at that, putting together his life in the US and the army, and the fact that he should be from the Midwest. I wanted him to be a skinhead who flirted with some very contentious ideas but in a bizarrely genial way; at the time I was obsessed with how casual a lot of the Korean skinheads were with fas-

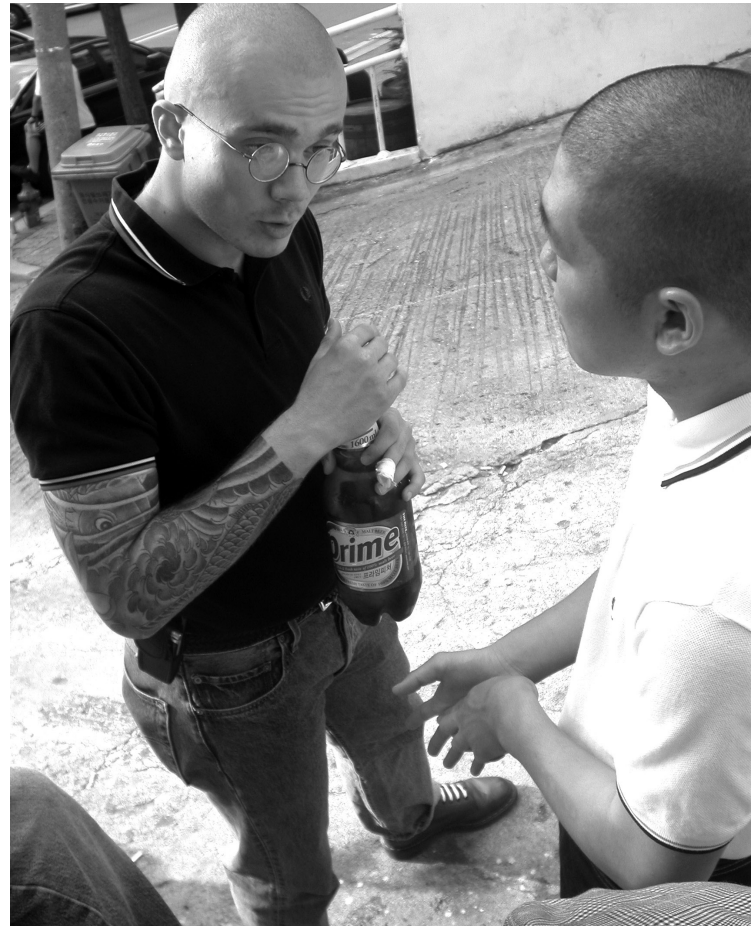
cism and neo-Nazism, and Verv started as a parody of that.

Having Verv on the message board did stir up interest, and it was only through him that we ever managed to maintain any kind of community. As I developed the Verv style of writing (very formal, never using contractions, and always with wide-eyed wonder whether he was talking about the Glory of Showering or racial extremists. I published two issues of a zine called "Fuck the Internet Verv" with some of the best works.

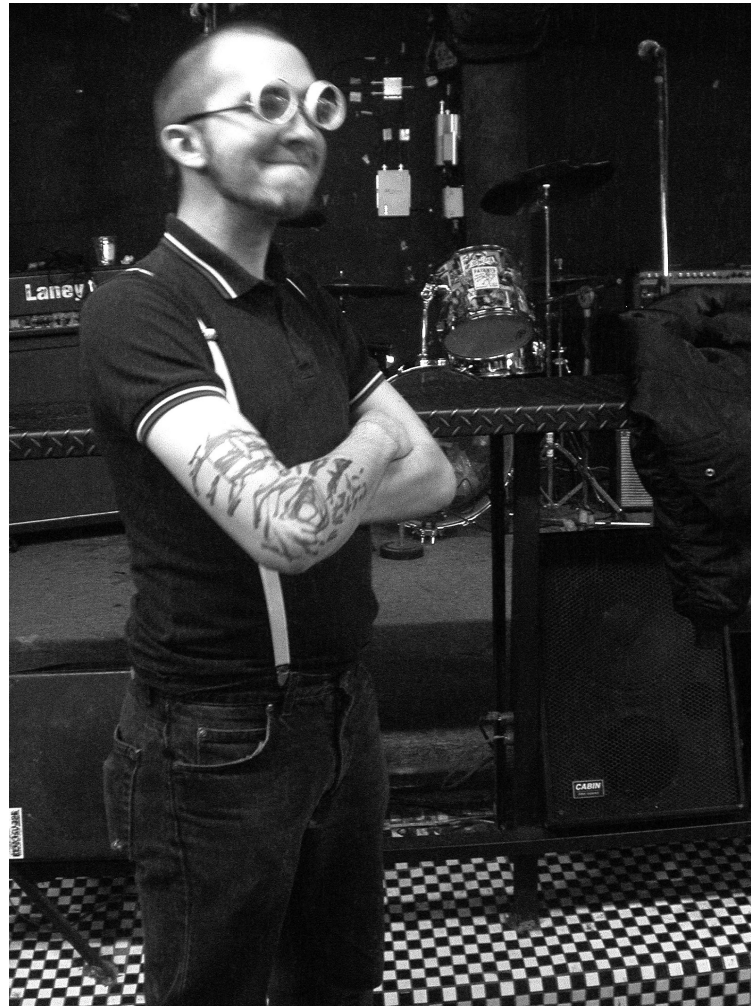
After several months, more of us were in on the secret, and we began dividing up the work. We began creating fictional anecdotes of Verv encounters and feeding them to the online community. It got to the point where there were so many of us and we were all trying to outdo each other, that it was hard to tell who was doing what anymore. A bunch of us created his Facebook profile and shared the password amongst each other, and someone even started the website www.jmverville.com (if I ever knew who, I've long since forgotten). All the pictures you've seen of Verv, such as on this page, are subtle photoshops. The original "Verv" in the pictures comes from a lot of sources: the heads come from a number of skinhead galleries, and the bodies are supplied by a fetish model we found who had uploaded a lot of high-quality images.

At the height of Vervmania, I even dressed up as Verv once and went to a show at Skunk Hell. That was the only official real-life Verv sighting, but over the years I've heard from many more people who think they met Verv very late at night or think they saw him stomp by once, hollering "North Dakota doesn't back down!" My only explanation for these sightings, at least now that the truth is out, is that they must be imagining it? This Verv is perhaps a fictional character who lurks around the edges of consciousness, emerging from time to time like some sort of mythical creature. The more obvious explanation is that it's just some other guy with wild mountain man hair and a beard, or another soldier with distinct round glasses and a bare scalp.

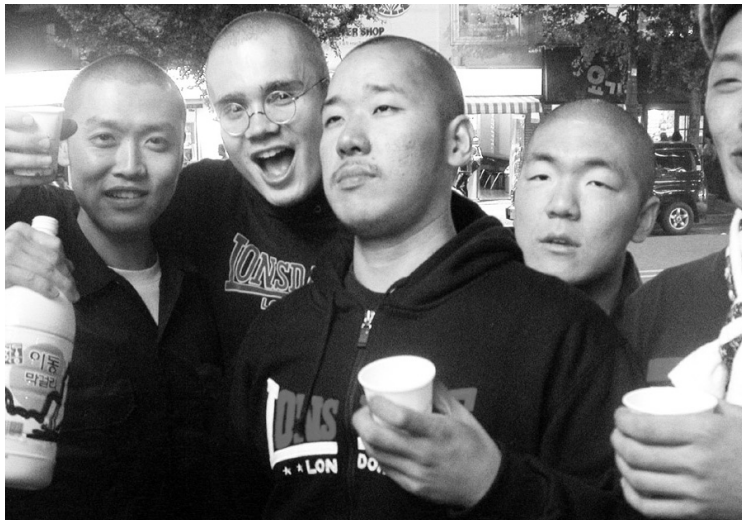
Because take it from me, the man exists only in myth. Verv is my greatest creation, the one who sprang to life and exceeded his creator, but nonetheless he is still only a fictional being.



One of my better photoshops. The head and body are from different sources.

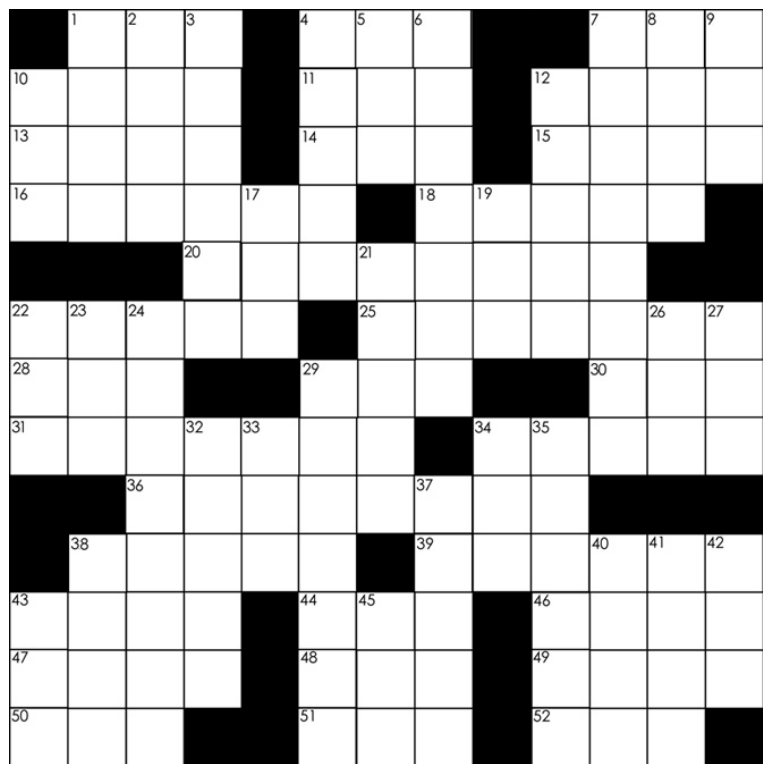


Oh hi Verv. Wait...that's me in character as Verv!



This was my first Verv photoshop. Not very skillful.

Broke Crossword



ACROSS

DOWN

- 1 Buddy
- 4 Auto
- 7 Out of the closet
- 10 Roman emperor
- 11 Before
- 12 Brazilian soccer star
- 13 Region
- 14 Actress Tina
- 15 Epochs
- 16 One of my cats
- 18 Gather
- 20 Fictional county
- 22 ___ Face
- 25 Foreigner area
- 28 Ryan ___
- 29 TP thickness
- 30 One of 7 Down
- 31 Chosun punk band
- 34 Goes with Dino or Romantic
- 36 One who overstays his welcome
- 38 Sail holder
- 39 Jon Benjamin role
- 43 Flow slowly
- 44 Popular surname
- 46 Lawn sprinkler need
- 47 Cosmetics company
- 48 How you get online
- 49 Humble WWW abbreviation
- 50 ___ Robinson
- 51 Negative answers
- 52 Born

- 1 South American country
- 2 War god
- 3 Despise
- 4 OB brand
- 5 South Korea counts this differently
- 6 Monarchy
- 7 US songwriting brothers
- 8 Oh well
- 9 Opposite of no
- 10 Collar
- 12 Justice of the ___
- 17 Electric fish
- 19 Near Cheongnyangni
- 21 Pooh writer
- 22 Requires confession
- 23 Thai language
- 24 Decorate
- 26 Ogre cousin
- 27 Jude ___
- 29 Football
- 32 Gotten up
- 33 Goes with fire, army, red
- 34 ___ capita
- 35 Spiky sea creature
- 37 Highway exits
- 38 Kids on the ___
- 40 The Way ___
- 41 Bellydancer
- 42 ___ Speedwagon
- 43 Strong tree
- 45 Film speed

Satire, Hoax, or Real News Answers:
HRSHSHSSRHSRHSRS SRHSRHSRHSRHSRHS

K-pop names for bands

Jon Twitch, with help from Michael Aronson

Not long ago, I was joking around with my friend Michael Aronson about how awful K-pop band names were. Somehow we got onto the topic of what a lot of underground and indie bands would be named if their names came from the same machine that spews out K-pop idol group names. Here are a few examples.

We started with Jang Kiha and the Faces, which also includes members Jung Joong-yub, Lee Min-ki, Kim Hyun-ho, and Hasegawa Yohei. So, their K-pop name should be KJMHY.

- Nell: nL.
- Peterpan Complex: PP COMPLXX
- No Brain: Brane
- Lazybone: LZ Bone
- Galaxy Express - GALAXY
- Christfuck JY Project
- Crying Nut: CN Blue
- Vassline: V-Line
- Harry Big Button: B-Unit
- Dick Punks: LuvRock
- Veggars: La_VEGG
- Yellow Monsters: Orange Caramel
- Pavlov: P.LOVE
- Jaurim - RAINB5
- Bamseom Pirates: BP-2
- Gogoboy: Gogoboy
- Rock Tigers: R-Cats
- Samchung: 3CHUNG



SPECIAL BROKE IN KOREA OFFER!! ONE-TIME OFFER!! Part 3

IF YOU WANT TO GET A TATTOO PAID FOR BY ME, JON TWITCH OF BROKE IN KOREA FAME, HERE IS A SPECIAL OFFER FOR THE FIRST PERSON TO CLAIM IT (OFFER MAY BE EXTENDED IN THE FUTURE). TWO ISSUES AGO I OFFERED TO PAY FOR THE FIRST IDIOT WILLING TO GET MY NAME TATTOOED ON THEM. THAT...DIDN'T WORK OUT, THANKFULLY. AND THEN JEFF GOT A TATTOO OF JESSE'S FACE AND I REALISED I'D BEEN BESTED. AND THEN I THINK I HEARD YUPPIE KILLER IS OFFERING A FREE TATTOO?

SO...WELCOME TO THE ONE-TIME OFFER...PART 3. THIS ONE'S NOT FOR MY NAME, BUT FOR THE BROKE IN KOREA LOGO.

I WILL PAY FOR YOU TO GET A TATTOO OF THE BROKE IN KOREA, WITH THE FOLLOWING RULES:

- MAXIMUM COST 50 000 WON, SO IT WON'T BE HUGE.
- I CLAIM NO EDITORIAL RIGHTS TO THE REST OF YOUR BODY. SO, IF YOU WANT TO GET THE WORD "SUCKS" TATTOOED UNDER IT, YOU'RE TOTALLY FREE TO DO SO ON YOUR OWN DIME.
- IT HAS TO BE SOMEWHERE ON YOUR BODY THAT YOU'RE COMFORTABLE HAVING PHOTOGRAPHED.
- I RESERVE THE RIGHT TO USE IT AS AN IMAGE FOR THE NEXT ISSUE OF BROKE IN KOREA, SO CHOOSE THE LOCATION WISELY. CONTACT BADASS BOMI TO CLAIM YOUR FREE TATTOO.

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FIVE YEARS OF



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BBLT RUX SuckSTUFF
 JOHNNY ROYAL THE ROCKTIGERS VICIOUS GLARE
 SWEET GUERRILLAZ THE GEEKS SPECIAL GUESTS
 and JEFF.... WHATEVER THAT MEANS.
 비비러카타운 록스 씽 스타프
 자니로얄 락 타이거스 비셔스 글러이
 스위트 개럴라즈 더 락스 스페셜 게스트 제프



MARRIED LIFE SAYS

- Broke
- Crossword
- Answers
- ACROSS
- 1 PAL
- 4 CAR
- 7 GAY
- 10 NERO
- 11 AGO
- 12 PELE
- 13 AREA
- 14 FEY
- 15 ERAS
- 16 BUSTER
- 18 AMASS
- 20 HEIM-
- LICH
- 22 STEEL
- 25 ITAEWON
- 28 IHM
- 29 PLY
- 30 IRA
- 31 NOBRAIN
- 34 PUNCH
- 36 LIN-
- GERER
- 38 MASTS
- 39 ARCHER
- 43 OOZE
- 44 KIM
- 46 HOSE
- 47 AVON
- 48 ISP
- 49 IMHO
- 50 KEN
- 51 NOS
- 52 NEE
- DOWN
- 1 PERU
- 2 ARES
- 3 LOATHE
- 4 CAFRI
- 5 AGE
- 6 ROYALTY
- 7 GERSHWIN
- 8 ALAS
- 9 YES
- 10 NAB
- 12 PEACE
- 17 EEL
- 19 MIA
- 21 MILNE
- 22 SIN
- 23 THO
- 24 EMBLA-
- ZON
- 26 ORC
- 27 NAH
- 29 PIGSKIN
- 32 RISEN
- 33 ANT
- 34 PER
- 35 URCHIN
- 37 RAMPS
- 38 MOVE
- 40 HOME
- 41 ESHE
- 42 REO
- 43 OAK
- 45 ISO

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