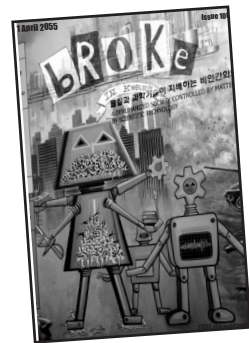


# the best of broke

IN KOREA

volume 2

11 issues: 14 to 23  
june 2012 to august 2016





June 2017  
Best of Issue 2

This zine has always been published, and always will be published.

Founders  
Jon Twitch  
Paul Mutts

Editor  
Jon Twitch

#### Contributors

Too many to mention over the years, offering their writing, photography, art, and translation. Plus, enough can't be said for the various musicians and other folk who co-operated with us in making this zine.

Printed since issue 1 at 라이카출력, who I'm hoping never look too closely at what they're printing for me and have no endorsement over any of the contents here.

Previous issues available for download at

daehanmindecline.com/broke

Contributors are always welcome.

Contact  
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This zine was designed using a free trial copy of InDesign CC 2017, the 100th time I've downloaded it.

# Letter from the Editor

This is the second volume of Broke in Korea, Korea's longest-running punk zine. The previous volume covered issues 1 to 13 over a six-year period, and now this one covers 11 issues: 14 to 23, plus 100 which was an April Fool's joke, stretching from June 2012 to August 2016, or to April 1, 2055. These issues then document the lead-up to and body of Park Geun-hye's unsurprisingly autocratic rule of Korea, up to just before her glorious downfall. I have a lot to say about that, but it kept me busy in the real world which kept me from making zines about it.

It's been said by more people than me that Korean punk has come in three waves: the first being 1990s Joseon punk when Koreans first started exploring foreign genres like punk, the second being the Skunk era which peaked during the middle of the 2000s when Koreans tried to localise punk, and now the third being the present era where the globalism floodgates are open and people stopped giving a fuck about what's Korean, what's authentic, who's first at what. Though, it's worth mentioning the first two waves haven't totally vanished, as bands from both eras still perform.

The first volume of Broke covered the second wave, through to its demise, into the aftermath into which male pattern baldness became more prevalent at shows than mohawks. It covers the Duriban incident, which signaled an end of the Hongdae-centric era of Korean underground music and marked the beginning of a new era as we gradually turned our backs on Hongdae.

From volume 1 to volume 2, there've been myriad changes. Gone are the days of pogo punk and oi bands, even if a few of both may still occasionally pop up. Today, what I think of as the punk scene is more accurately the hardcore scene, although even then, you have to recognise there are as many genres at one show as bands playing, as you can have hardcore, grindcore, powerviolence, dance violence whatever the fuck that is, until it all kind of falls within a distinct boundary. Whatever you want to call it, punk now is not much bigger than punk ten years ago. The underground music scene has exploded, sure, but punk was never more than a primordial soup out of which our most talented friends would climb: we've seen great bands like Galaxy Express, Kingston Rudieska, Jambinal, Billy Carter, Dead Buttons, and so on, climb out of the gutters, while the tide hasn't risen for the general scene.

Through this all, I've found, just as punk is increasingly diluted in a growing sea, my actual utility in the scene to decrease, as there are more, better photographers, and my growing interest in city stuff has

turned me into an urban hermit. This zine has become increasingly inward looking. Probably in the Best of Broke volume 3, I'll be even more out of touch with how the scene is now but have more to say. By then of course, I'll be one voice in an increasingly crowded field of photo books, graduate theses, and documentary films.

At some point I realised Broke issues started to come together around certain themes based on the times they were written. I've been varyingly successful at being timely. I'll try to explain what was happening when each issue was made.

Issue 14 came out over half a year after the previous issue. I was working in a government propaganda agency at the time, and the strain of living a double life was growing. Issue 14 was pushed to life in the wake of Park Jung-geun's imprisonment. A familiar face at punk shows, he didn't deserve two months behind bars just for joking around on Twitter. Art Sonje Center organised an event centered around the fictional life of Rhee Sung-woong, a hypothetical North Korean punk who faced a life of hardship but whose fictional music scene probably got more international press than our real one. One of the performances had Bamseom Pirates performing inside prison bars, which gave me that dramatic cover shot. At one point during the performance, Pyha turned back to the phalanx of photographers I was in and said something to the effect of "They are the problem!" I worked for the Ministry of Culture, Sports and Love at the time so it resonated with me.

Park Jung-geun was released after two months in prison, before the issue was published. He was found guilty in November 2012 of violating the National Security Law and given a suspended sentence, just a month before Park Geun-hye was elected (which did not become an election issue). I believe later the whole thing was quietly thrown out in a higher court, though. Later he opened Jogwang Photo Studio, which Jarip used as its headquarters and hosted shows there. Broke celebrated its 20 issue with a show there.

Broke co-founder Paul Mutts was returning to Korea so this zine kicks off with a nice flashforward, asking various friends to explain to Paul since he'd last left five years ago.

Virtually no mention is made of Psy's "Gangnam Style" which was still viral at the time of publication.

Issue 15 is the cult issue, just as the cover shows. I got deep into infiltrating the world's largest cult gathering, and it urged me to write a zine. I decided to mostly keep the cult shit out of this anthology, as it's disconnected from punk, but it still fascinates me and seems like yesterday. Some of the memes made

it in here.

Scene-wise, this is when it came to the front that expat music scene promoters SuperColorSuper weren't just personally annoying, but actually hostile to the local scene. Their role in management of the poorly named Powwow in Gyeongnidan robbed several of my friends, culminating in one friend being kicked out of Korea on false accusations. It is also my first interview with Yuppie Killer, an all-(at least usually mostly) expat group that reacted to my negative review of their demo by making better recordings. They quickly became the band I loved to hate.

I also published a piece about the decentralisation of the scene, which at the time wasn't a sure thing, as Club Spot was still open and Hongdae was still where everyone wanted to spend Saturday night to Sunday morning. What came off as speculation then is now reality.

Issue 16, the "art" issue, took another year to produce, as my original concept of doing a zine old-school, without InDesign, led to a quagmire. Eventually, after quitting the propaganda job, I had free time and I just printed out a lot of pictures, cut them up with scissors, added text, photographed all that, and laid it out in InDesign. I'd played with photocopy art in university, but the final product here looked even less zine-like than regular Broke. I also printed on A5 paper. I'm still unconvinced my many experiments, such as an article on dreams I had and one on bars I wanted to see open, were universal enough even for a zine readership. To me, the highlights were a collage of anti-Korean dog meat activist comments and an interview with the Geeks lead vocalist while his MSN Messenger was hijacked by a sexbot.

Also, it did have the first Broke board game, in which the board itself is a hypothetical Broke zine. Interestingly, this issue also clearly predates the term "listicle."

Issue 17 was an April Fool's issue, though this one was more about the sanctity of facts than playing around with lies. There was a quiz on "Satire, Hoax, or Real News," which warned about the follies of what we now call "fake news." I also attack clickbait with the use of titles. And I introduce this year's April Fool's Joke, claiming longtime contributor Verv was totally fictional. At the time he was known to be a little loose on morals and a little high on fascism, and considering now how he's become such a champion of Trump and fake news, I kind of wish it were more than a joke. I had enabled him for years by encouraging his writing, which was good when he wasn't political, and as he continued he just got more political. This issue also introduces my push to get more Korean music onto Wikipedia and fight to protect its notability, plus



Paul's departure from Korea, my second time experiencing one. This is the only issue where I appear on the cover, standing with Paul on the stairs of Club Spot.

Issue 18 picks up with Club Spot's closing. I honestly didn't miss Spot as much compared to Skunk. Its closure meant the second wave of Korean punk was 90% dead. But New Generation of Ska were having their first street festival, which was a big thing even if they sank a lot more money than they earned. Same could be said for Redboi bringing the Business here. What didn't get mentioned was this was the first issue since the Sewol sinking.

Issue 19 started to pivot significantly to third-wave Korean punk, especially as I reviewed documentary Party 51 and interviewed its director, all about Dooriban from three years earlier. I also discovered and republished a blog post by Kyle Decker, a US expat punk down in Daegu who sang for Food for Worms and had a self-published novel. He would go on to write more scene report-type articles for me, which was always in need of updating as the Daegu scene had a high turnover rate. We also introduce the legendary Redboi plus Hongdaepoly, and I introduce a serial fiction element called RapsCALLION's Den written off some scripts I'd plotted out in my early years in Korea.

Issue 20 came out around the ten-year anniversary. It also coincided with Groove Magazine's 100th monthly issue, which included me among 100 influential foreigners in Korea. So naturally, I did my own 20 most influential foreign punks, in which rather than writing about their accomplishments, I gave a tale about trying to jerk each one of them off. Same thing Groove did, basically.

The cover shoot was supposed to be three close friends who were leaving all at once, a common occurrence in Korea and one that often inspires me to write zines. The cover shows Ken leaping into the air and smacking Nels in the face. I celebrated by publishing an issue on second-wave history and having a ten-year anniversary at Jogwangsa Studio, political prisoner Park Jung-geun's studio and Jarip's headquarters. We had like nine bands and extra scrutiny, as a new tourist hotel had just opened across the street. After one friend kept going over there to use the bathroom and steal toilet paper, the cops responded. There is a video somewhere online of the cops inside, being quite reasonable with us, while I lead a chant of "ACAB!" I know I knew they wouldn't know what it meant but I can't believe I did that.

The back cover was Ken's face, copying what I'd done with Jesse's face back in issue 11 to welcome him back. But this time

I strategically placed a photo on the other side so if you poke eye-holes in Ken, you get big holes in the crotches of Ryu Jihwan of Scumraid and Song Changeun of Find the Spot so you can stick your finger through and furtle around.

It was kind of an April Fool's issue, so I included issue 100, a hypothetical Broke issue 40 more years in the future, now written by my daughter Millie, who discovers she's named after a cat. I'm long dead, leading my offspring to contemplate her existence, but she interviews old punk Jeff, explores the abandoned DDP, visits North Korea's punk scene, and unrecommendedly publishes writing from Jamie Ver-ville, plus a military report from a Paula Brickly. Unfortunately to read more than seven pages, one must access verification technology that doesn't exist yet.

Issue 21 is another ska issue, as I was excited for the next Ska Fest with Toasters headlining and it was an honour to interview Bucket. Tattooing also became a major theme. The main image was Ian of Yuppie Killer and Clay of Mr Headbutt horsing around, and I put the list of bands on their skin, which I later asked them if it was okay, as if I was putting fake tattoos on them suggesting band affiliations. Most importantly, Skunk Hell returned in its third location in Mulla, seemingly declaring the death of Hongdae punk. Plus they opened a tattoo studio, which would overshadow the live music venue.

For a few issues, I'd been soliciting readers to take me up on an offer to get a Broke in Korea tattoo, which I would subsidise with 50,000 won. By next issue, Jeff from ...Whatever That Means would take me up on the offer, getting a tattoo of his own design with "Broke" in small text to the side. Any drama coming out of that was purely manufactured, as was the video of him tearing an issue of Broke in half (which someone actually confronted him over in person). In response, I offered to pay 10,000 won for "Jeff Sucks" tattoos (20,000 won if it's Jeff's wife Trash getting it). Both deals are still valid.

At the time of this issue, I'd gotten a highly stressful job at a cybersecurity company. I'd been installing Adobe freeware to make zines, so every time I had access to a new computer it was easy to make a zine. I wrote a piece outlining my 133t hacker history, which consists of low-tech techniques and harassing people online. I also wrote an emotional report about attending my first Korea Queer Culture Festival, in which the participants were more straight than gay, and we were all outnumbered by Christian protesters. Oh, and I wrote something satirising a Ko-

rea Times column; I'm surprised nobody made more out of that. Plus, as the venue Monkey Business in Seochon had been having a few shows, I got Paul Odds to contribute a creative art piece on an adventure he had going there through a protest, which he drew in the form of a family restaurant children's placemat maze. The significance should be apparent in hindsight.

Issue 22 was another Christmas issue, though I started to want to break out of that, maybe have a Halloween issue. This issue was produced on a Korea Times computer, and on the final night, just prior to finishing everything, the trial period ran out, locking me out. I had to jump on someone else's computer to download that trial software. Our old friend Nevin was back, and Octopoulpe was spreading his tentacles globally, and there was lots that was just salient. Politics were heating up, after the police killed elderly farmer Baek Nam-ki with water cannons during a protest, and Park Geun-hye declared that any masked protesters would be treated as terrorists and arrested. This led to one protest where everyone was masked, and the police sat things out. I wrote about this in the newspaper, pointing out maybe the protest wasn't as violent because the police were more withdrawn. In the zine, I published a bit about masked protesters and incorporated a mask on the back cover.

Interestingly, in this issue's Bootfuck, I wrote about the state of Korean politics, as the left collapsed among a squabble between Ahn Cheol-soo and Moon Jae-in ("Hey wait, isn't Moon the guy who lost the last election?"). I said they'd be easily defeated by the ruling Saenuri Party (unless they choose to rebrand again [which they totally did, then fractured further]). I criticised Korea for having bore decades of dictatorships but come out incapable of any meaningful resistance, and things weren't getting better. I compared the left's tantrum-based techniques of opposition at all costs to the Republicans blockading Obama every step of the way. I even referred to Donald Trump, capitalising on white supremacist ideology. I concluded with the ousting of Canadian PM Harper, made possible partly because social democrats swallowed their pride and changed their votes from New Democrat to Liberal, ensuring Trudeau's victory. I didn't care as much that Trudeau had won, that Harper had been ousted when at his most Islamophobic. I ended with "Your move, Korea," to which I now say, "Touche."

Issue 23 was produced entirely at PC rooms, where I could download InDesign as many times as I wanted. It had some

good qualities, but a lot of it was thrown together without enough impetus. The cover, of a statue of Admiral Yi Sunshin in Seosomun Park, now removed, was made at the last minute. Too many interviews overlapped with articles I wrote for the newspaper. There were high points, especially my response to the fascist anti-fa blacklisting of Korean bands in Germany. But also, too many of the articles were byproducts of interviews I'd done for work, not really presenting anything original other than the scrapings of a too-wordy interview that had been cut from publication. This issue was supposed to be another summer New Generation of Ska issue, but a bad case of sushi-caused food poisoning took me out of commission for over a month. At one point, while driving back from a doctor's office, I literally went blind for a few seconds before vomiting out rotted sushi meat. I also discovered that if you have ulcerative colitis, it can crawl out of your asshole if you have hemorrhoids, something my doctors didn't believe was anatomically possible. The same time, I was due for a very invasive cardiologist test where I would be injected with a substance that would agitate my heart, leading to six terrifying minutes. Half a year earlier, my doctor told me my condition was irreversible and damage done would never heal, but after the test results from this atomic injection, he upgraded my condition to reversible. I thought death was imminent and I struggled to finish the issue like it might be the last thing I do. When it was finally ready I don't think I ever gave out more than 20 issues.

Issue 24 is now in progress, only needing a couple weeks of intense work, but I find it increasingly hard to focus on making zines when I have traditional journalism in the form of the "newspaper." An increased focus on standards has made me more conservative in my claims and in notability concerns. I'd still rather write about the most insignificant punk band with a story to tell than somebody big who says a couple words, but my job keeps me busy. And unlike when I was a government propagandist and needed an outlet, now I can focus on bigger articles that will get published mostly in line with my vision.

I'm not saying issue 24 will be my last: as long as I'm alive I'll be compiling content for the next issue, but you can expect a slowdown, as well as more content looking at the big picture, trying to plot a path forward. I've fallen on hard times here many times before, and derailed many promising careers, so it's probably inevitable I'll one day be back in Korea again.

Jon Twitch

# Five Years of Changes

In anticipation of Paul's return, the Korean Punk & Hardcore Facebook page asked members what has changed in the five years since his last visit. Here are the answers.

## Contributors

최종철

유선화 (Michelle)

Boris Jesseoff

류진석

박병진

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안악희 Sidney

Minjae D Koo

박종오

한영웅

강현민

Victor Ha

Young Kim

Jung Eil Huh

신현주 666

황정익 (or 중익?)

Rui Suyeon Lee

Yuying Lee

리화

김성준

천기종

Hanearl Shin

Wolly Han

이동원

송지욱

Jon Twitch

Every genre other than standard punk has grown.

Many Korean punks play different types of music.

흠... 몇몇 밴드는 사라지고 또 몇몇 밴드가 생겼고... 어떤친구는 사라지고 또다른 이들이 나타났고... 뭐... 2007년이던 홍대가 열추 변환 후 이기도 하고... 뭐... 그래도 난 안전한듯... ㅋㅋㅋㅋ

A few bands are gone and a few bands are born. Some friends are gone and some strangers have come. Around 2007 was when Hongdae started to change... but I didn't.

## Dori has arrived.

젊은애들은 더 자극적이고 재미있는거리가 많아서 거기서 눈을돌릴수 없는 반면 펑크들도 먹고살기힘들어지니 살길 찾는거죠잉....

Young people have a lot more interesting and sensational stuff to enjoy so they can't keep their eyes off it. And punx are having a hard time living so they find other ways to live on.

하드코어나 메틀씬도 마찬가지로 새로 나오는 젊은 밴드들이 점점줄어 드는거 같습니다. 현재 활발히 활동하는 밴드들도 모두 썬 초창기의 밴드들이 대부분 인거 같고.. 좀더 젊고 어련밴드들이 많이 생겼으면 하는바람..

(Though it is the same in the hardcore and metal scenes) New there are fewer bands. Active bands are almost original bands. Wish that more young bands come out.

nobody buy the cds, instead buy more beers than ever. sad. it means label could not afford pay the recording fee anymore. most of labels pay attention to the METAL than punks. Because of it

SKASUCKS not dead now.

hahahah

2007년부터 홍대엔 펑크락커보단 패피(소위 패션피플이라고 불리우는 병신들)와 클러버(나이트클럽에서 흥대클럽으로 옮겨온 병신들)들이 많이졌다고 해야할까나. 뉴욕의 소호거리의 아티스트들이 자본주의에 밀려 쫓겨난거 처럼 홍대도 커피숍과 클럽, 옷가게, 술집들에 밀려 이전 패피들과 나이먹은 로커들 외엔 남은게 없는듯. 펑크록 클럽 스킨크헬의 붕괴와 더불어 밴드들도 설자리를 많이 잃은건 사실인듯.

Since 2007, the so called 'fashion dumbasses' and idiot clubbers who moved to Hongdae clubs from nightclubs have increased in Hongdae. As artists in Soho, New York got kicked out by capitalism, Hongdae is now filled with clubs, coffee shops, clothes stores, and bars so there are only fashion people and old rockers in Hongdae. With the collapse of Skunk Hell, many bands have few places to stand.

스킨크헬 문닫고나서는 99앵거, 렉스마지막공연, 씨코빗 올 공연 밖에 안봤는데 10년이상 된 밴드 말고 새로운 펑크 밴드는 잘 못본것 같네요.. 네오펑크, 스케이트펑크의 유행이 지나간후에 이모의 유행이지나고 이전 일렉트로닉락 인지 댄스락이 유행이라 그런지.. 팻렉코드나 에피타프 같은데 가봐도 요즘 나오는 애들은 잘 안찾아들게 되고ㅎ After the Skunk Hell closing, I only watched 99Anger, Rux's final show, Sick of it All. But I haven't seen any new punk bands in more than ten years. After the boom of neo-punk, skate punk and then emo punk, now it is electronic rock or dance rock or whatever is in. I visit Fat Wreck Chords and Epitaph, I don't enjoy new bands anymore.

1. 음악적 다양성 결여. 2. 다양한 음악의 결여.  
3. 결여된 음악적 다양성 = 등신같은 밴드들이 너무 많음.  
1. Lack of musical variety. 2. Lack of variety of music. 3. Lack of musical variety = too many stupid bands.

the people in the scene are getting older without young kids replacing them.  
-a lot more rare to have new bands pop up  
-the park is overrun with dirty hipsters

제시가 말한 최근 5~6년의 펑크하드코어의 변화 것들은 앞으로 없을 것 같은데 예전하고는 다르게 너무 많은 밴드들이 중들과는 다르게 TV이나 메스컴에 더욱 빠른 것이겠지? 그래도 나 어. 제시 다 이해되? 내 생각 이야기를 했는데 만약 이해 안되겠으면 얘기해줘~

The last five or six years of punk and hardcore haven't seen much change. Unlike before, too many bands are coming out without any point. They are different from the bands in Hongdae who play great music with passion. So they react really quickly to the TV or mass media. But I think my friends who played music together with me when we were younger are the best.

개인적인 생각으로 지난 5년간 한국펑크씬은 스트릿펑크씬은 스킨크헬이 없어지고 좀 규모가 작아진 느낌.. 대신 팜펑크 밴드는 좋은 밴드 더 많아진거 같고... ㅎㅎ 유니온웨이크루가 대표적..^^ In my personal opinion, for the last five years, the street punk scene has shrunk after Skunk Hell closed. But there have been many great pop-punk bands. Unionway crew would be the representing one.

물론 이게 한국만의 문제는 아닌 바.... 전세게적으로 '새로운'; 펑크록이 등장하지 않고 있지요. 90년대 중후반 한국의 펑크씬도 얼터너티브/그런지/네오펑크 붐으로 시작된 거니까요. Of course it is not only Korea's problem. All around the world 'new' punk rock is not appearing. '90s middle/after Korean punk scene originates from the alternative/grunge/neo punk boom.

Closing of Skunk Hell was a nail in the coffin. Less bands have a label, venue, etc.

just old punks live in Korea. but that guys not play many show and less punks unite.

음 스킨크 문 닫고 공연장엘 가본적이 없네요 ㅠㅠ I haven't been any shows since Skunk Hell closed.

그때의 펑크씬에는 뭔가 크루의 개념이라던지 같이 모여서 공연을 기획하고 꽤 많은 사람들이 모이고 스킨크 헬도 스팟도 DGBD도 주말엔 꽤 북적였는데 하지만 그때도 역시 점점 죽어가는 흥대 클럽들이 문제가 되기도 했었고 주변의 밴드들이 또 주변의 밴드들과 기획공연을 하고 어설퍼도 싱글앨범을 내고 하던것이 지금과 다른 것 같은 느낌 : ) 사실 지금은 흥대공연을 거의 안보는데 예전의 막무가내의 열정과 에너지가 느껴지지 않는것 같다는 느낌입니다. 그땐 꽤 재밌었어요. 물론 매일이 술이었지만 ㅋㅋ

Back then, there were many people who promoted shows and the concept of the crew. Many people gathered together and Skunk Hell, Spot, and DGBD were filled. But still there always were problems related to dying clubs.

There used to be bands promoting shows with similar bands and they also released singles even though it was awkward to do so. So it feels so different from back then. Actually I rarely go to shows these days because I can't feel the stubborn passion and energy anymore. It was quite fun. Though it was always with alcohol.

펑크가존~나재있는데 시덥잔은데 눈돌리고 있느라 알방법이없죠잉 I know punk is fuuuuck-ing fun but they are looking at something useless, so how would they know it?

-Taco Bell

-Less punks in the park

-Most of the punks who are now over the age of 30 stay home now

-Not many younger punks

-Less punk shows because

fewer people come to

shows, fewer people come

to shows because there are

less punk shows



나에게 또는 내 주변 친구들에게 제일 큰 변화는 "결혼"인 것 같다. 펑크, 1. 새로운 밴드가 나타나지 않고 있다. 그만큼 펑크록이 옛날 음악이 되었다는 하드코어 키즈들도 나이를 먹어감에 따라 자신만의 직장, 직업 경력을 쌓 증거.

아 나가고, 결혼을 하고 아이를 낳고..... 내게 가장 큰 변화도 역시 결혼 1. No new bands are coming out. It proves that punk is old-fashioned. 이었던 것 같다. 결혼을 하고 아이가 생기자 보니, 내 생활의 가장 큰 부 2. 스텝크 헬이 사라졌다. 사람들이 모일 수 있는 공간이 없어졌다. 공간의 중요

본을 차지했던 음악이라는 부분이 항상 "두번째"가 되었다. 이젠 정말 내 함이 증명되었다. 게 주어진 어쩔 수 없는 상황인 것 같다. 아무리 음악이 좋고 거기에 미쳐 2. Skunk Hell is gone. There is no more place for people to gather. This

도 사랑하는 사람들 곁에 있어야 할 경우가 생기더라. 미국 하드코어밴 shows the importance of space. 드 Bane 과 Ceremony 가 내한 했을때에도 갑자기 딸아이가 아파서 병 3. 한국식 포스트펑크, 노 웨이브, 개러지 밴드들이 나타나고 있다. 이 밴드들은

원에 입원하는 바람에 Things We Say 공연이 잠혀있었지만 공연장 근 옛날 펑크록 밴드들과 다르고, 서로 섞이지 않고 있다. 처에도 가볼 수 없었다. 밴드 공연 뿐 아니라, 합주도 잠기 힘든 상황이 3. Korean post punk, no wave, garage bands are showing up. Those

자꾸만 생긴다. 이제 한국의 하드코어 펑크 씬은 나에게 facebook 에서, bands are different from old punk rock bands, and they aren't blending youtube 링크에서, 내방 깊숙히 잠자고 있던 2000년대 수집해 놓았던 음 into each other.

반들에서 찾게 된다. 공연장에 더 자주 갈 수 없다는 것이 가장 아쉽다.

To me or to my friends around me, the biggest change is marriage. As they age, punk/hardcore kids have their own careers and get married and have a baby. Even for me it was marriage. After I got married and had my own child, music, the biggest part of my life, became second. It is not a situation that I can handle. Though I like music so much and am crazy for it, now I need to be with people I care for. When Bane and Ceremony came to Korea, I had to go to the hospital because my daughter was sick so I couldn't go to near the show venue even though my band Things We Say was scheduled for the show. Not only the show, but also I can't make it to practice. So now I find the Korean hardcore punk scene on Facebook, through youtube links, and in the CDs that I bought in the 2000s which are sleeping deep in my room. I'm so sorry that I can't go to shows that often.

외국인이 미친듯이 많아졌습니다 .  
Foreigners have been increasing way too much.

예전보다 사람들이 많이 없어졌다.  
There are fewer people than before.

Some of them got married some of them has gone for good. No one care about punk anymore and bloody hipsters blingbling electronica sound took the place instead. Difficult to find spike hair or skinhead but easy to find boys long hair which looks like toilet mop with smells like sweat, urine and shit cocktail from their groin. It's still difficult to find out proper (love)motel in Hongdae venue. It's almost impossible to get proper socalled "one room" with reasonable price around Hongdae. CD and gig ticket price are hardly changed. Especially CD price is almost same as when I was teenager 20years ago! Fuck yeah!!

홍대의 이태원, 신촌화도 한몫하지 않나요  
Hongdae became like Itaewon or Sin-  
chon. It can be blamed for that.

5years.. many people leaving korea, many people  
leaving seane, I don't know. but still changing.

The old location of Skunk Hell is now a bar, and they have an emergency exit.

Suck Stuff is an adult contemporary band.

Korean hardcore seems to have a much higher international profile. Expensive programs like Seoulsonic allow for underground bands to tour overseas, and the Korean government has started putting money into it.

조금 더 정치적이 되던지 조금 더 무관심해지던지,  
A little bit more political or a little bit more indif-  
ferent.

그냥 한국이란 인디씬의 토양은 죽었는데 거기서도 잡초처럼 뻗어나는 가능성 있는 밴드들은 많이나요. 근데 사람들은 그 잡초에 관심을 가지진 않고 그냥 밟고 지나가는게 문제 인거 같아요 입만 뵙구거리는 아이돌 신드롬에 실증을 느끼다보면 언젠가는 대중들도 인디씬에 관심을 가지지 않을까요 모두 열심히하고 있으니까요.... 아오 간질거려 The soil of Korea's indie scene is dead, but there are so many bands with potential just like weeds. But people don't care about the weeds and just step on them. That's the problem. Someday people will be interested when they get sick of stupid babbling idols syndrome. Everyone is doing their best.

어린이 땡깡같은 순수한 반항심은 사라지고, 그저 방방뿔-간지에 귀걸되어 가는것 같아요. 우릴 괴롭히는 사회적 시스템에 좌절하고, 그래서 분노하고, 근데 굴복하지 않겠다는 다짐과, 하나되어 힘을 합치자는건 다 옛날말이고 이제 다들 살기 좀 편해졌나 봅니다. It seems that the childlike grizzling pure rebel disappeared, and only got concluded to the bouncing sapidity. Being frustrated by the social system that is bullying us, we get angry, but we won't ever yield and let's unite is just an old saying. I think everyone is now comfortable with their lives.

I, Jesse Bo-  
rison, have  
become +500%  
more hand-  
some. But the  
women are  
scared of me.

옛날에 나를 감동시킨 펑크는 남 달랐고 재밌었고 총잡을 수 없었는데 지금 펑크는 다 똑같고 재미없고 뭘 해도 뻔해 보인다는 생각이 자주 드네요. 밴드들은 합주를 열심히 하면서 재밌게 잘 하고 싶다는 생각 없고 젓밥에만 관심 있는 것 같고. 열심히 하던 형들은 열심히 일 하고 계시고.. 나는 지금 부대로 복귀 하고있고..... 그러니깐 내가 전역하는 2013년 8월 이나 빨리오라고. 펑크를 다시 재밌게 만들어줄테니깐!

The punk that moved me was different, fun, and sort of cross-purposed. But now it is just the same and not fun and just obvious. Bands aren't practicing hard and don't think that they want to do their best. But they care about other stuff. And those who did play hard are now working hard. Now I am going back to the army... So, come my discharging day August 2013! I will make that boring punk fun!

전 대구가 본진이고 라이브는 2000년부터 다녔는데요. 여기저기 지방에 공연보러 많이 다녔고, 서울은 06년부터 왔다갔다하면서 10년부터는 아예 눌러살고 있죠. 서론이 좀 길긴 하지만, 과거와 지금이 다른 점은 옛날만큼 다양한 색깔을 가진 음악을 하는 밴드가 없단거예요. 예전엔 지방마다 특색이 있어서 부산은 펑크, 대구는 뉴스쿨하드코어... 어디지역에서 온 무슨 장르하는 누굽니다. 이런말을 공연할때마다 거의 대부분의 밴드들이 했던 것 같아요. 장르가랄 것 없이 다 같이 모여 놓고 그랬었죠. 공연을 본다는 개념보다는 즐긴다는 개념이 더 컸던 것 같아요. 지방 작은 도시에도 클럽이 꽤 많았잖아요. 전주에도 다다라는 클럽이 있을정도였고. 그 씬에서 활동하는 밴드가 있었죠. 제가 아주아주 좋아했던 밴드 중에는 상주출신도 있고요. 전체적인 퀄리티나 다양성은 언론매체에서 보도하는 것처럼 화려해보일 수 있겠지만 제가 생각했을 땐 다들 너무나 비슷한 음악을 해요. 그리고 너무 같은 라인의 밴드들만 묶여서 나오는 경우가 많고요. 스텝크헬에 고속버스 타고 한달에 한두번 왔다갔다 할 수 있었던 건 되게 많은 팀이 나와서 공연을 해도 모두 다 달랐다는 점이 재밌었어요. 지금은 돈을 내고 공연을 보는 유료관객도 별로 없는 것 같고 그리고 정말 공연을 좋아하고 많이 보러들 오셨던 분들이 결혼이나 취업등의 문제로 찾아오지 못한다는 점도 있고. 새로운 관객들이 유입되지 못한다는 점도 있죠. 너무 밖에서 보면 공공 쌓여있던 느낌이에요. 그리고 이런 좀 뿔 소리지만 그때당시에 관객으로 있던 사람들이 너무 많이 밴드를 하고 있다는 게 많이 달라진 거 아닐까요?

My hometown is Daegu and I've been going to shows since 2000. I went here and there other than Seoul. I first visited Seoul in 2006 and moved there in2010. Anyway, what makes the present different from past is that there are not as many diverse bands now. Before, each city had their color so it was like Busan=punk, Daegu=new school hardcore, I am xxx from xx city. Almost every band said that. We used to hang out without distinction of genre. There was more for enjoying than watching the show. There were lots of clubs in little towns. There was this club named Da Da in Jinju and bands played in that scene. One of my favorite bands was from Sangju. General quality or diversity could be impressive as the media announces. But I think most bands playing are just similar to each other. And too many similar lines of bands played together too. I could go to Skunk Hell once or twice a month because there were lots of diverse bands playing together. Nowadays there are not many people willing to pay for the shows. And those who loved and enjoyed shows now can't come out because they are married and work. And there are no new audiences too. It seems too dense from an outside point of view. And I think it is irrelevant to say but the audiences back then are now making their own bands now. So that is the difference I think.

# What a stupid question!

Jon Twitch

I learned this long ago: musicians are not that interesting. Or at least, if you put them on the spot, most of them don't have much to say at all.

Then, I discovered, it's the job of the interviewer to bring out the musician's personality by drawing out the right answers that make the musician seem interesting.

I spent years doing boring interviews with boring musicians. "How did you guys become a band?" "So, what are your influences?" "Do you have any interesting stories about being a band?" Then I met Nardwuar the Human Serviette. Nardwuar is an amazing Canadian punk musician who built up quite a career appearing on mainstream music channels interviewing all sorts of famous people, from Gorbachev and Dan Quayle to Jello Biafra and Quiet Riot, who roughed him up and destroyed the recording of the interview.

The number one trick Nardwuar taught me was to do research. Dig up everything you can. When Fishbone came to town (they seemed to visit our remote northern city four times a year), I was representing one of many media outlets covering them. I looked them up online and followed every lead, including a confusing credit that they'd provided the soundtrack to a porn film. When I asked bassist Norwood Fisher, he launched into a magnificent tirade about how they wanted to merge punk music with pornography.

Next, and I think this is more what I got from Nardwuar than what he told me, ask questions that inflame the band. You're not trying to get them angry or even put them on the defensive; you're just looking for a way to get them to speak honestly about something they feel passionate about that can be put into words (which music often can't). I asked John Feldmann, the frontman of then-ska-punk band Goldfinger and the biggest idiot I ever interviewed, about what he thought about one of his songs being used in an Olson twins movie. It got him to open up about the indignities of working as a professional musician in the mainstream music industry

and all the damage control he did.

Last, I cannot discount blind luck. A few interviews, I stumbled across some amazing replies to the most innocuous questions. Like the time I asked Epitaph band Osker, coming to Canada for their second tour, what it was like on their first tour. I can't remember the exact quote, but it went something like this: "It was weird being in a foreign country where they speak another language." He was referring to a show in Vancouver. I guess he must've been in Richmond and seen all the Chinese people or something.

In Broke I've interviewed a lot of musicians in Korea and heard some pretty interesting things. I do interviews either in person or by e-mail; usually if it's printed as a Q&A dialogue it was done online, and if it's in actual article form I sat down and interviewed them. Usually I prefer the former because it's far less work for me and it gives the band a chance to consider their answers and craft them well. A live interview can easily bomb and leave you empty-handed, and you'll either be furiously scribbling notes during the interview or typing out a transcript after. But both can be used well to make good interviews.

Now, here are some of my favourite quotes that I've collected over the years.

## Broke 1 – Couch

I interviewed Hyunbum of Couch (we called him Urchin back then) about a commercial endorsement offer he received from Casio. He got the sense they just wanted the band (minus Sharon for some reason) in the commercial to cash in on their image, so he turned it down furiously.

Urchin: I don't hate the commercial, but if that commercial makes us clowns, I don't want it. But, if that commercial owner gives Couch the chance to speak real truth, we will make it. But nobody will make that.

Ironic given what he chose to wear (or not wear) when he appeared on TV later that year.

## Broke 2 – King Lychee

I interviewed Riz Farooqi of the Hong Kong hardcore band

King Lychee. Knowing virtually nothing about them, I turned to the Internet, where I learned the not-so-promising fact that their biggest show was opening for Korn. Ouch. So, I let loose with this fact, and the answer I got was remarkable.

Q) I heard you opened for Korn. How did you feel about that?

A) Yeah we opened up for Korn—we collectively have always hated this band. The reason we did this was because for the longest time Hong Kong labeled all nu-metal music as "hardcore." Since 1999 we were fighting an uphill battle with all of HK's music media, huge music chain stores, and radio DJs about getting them to redefine this garbage music as "nu-metal" not hardcore.

They have nothing to do with the hardcore scene, culture or purpose. Since we're considered one of the biggest heavy bands in Hong Kong, we were invited to open for Korn. We thought it over for a good 2 or 3 weeks before we agreed to do it. Our rationale was that there was no better way to show people the difference between hardcore and nu-metal than actually putting the two styles together on one stage so people can hear the fucking difference loud and clear.

It was rad dude! There were over 4000 people there and we blew Korn right off the stage.

Radio DJs the next day were all like, "Wow! King Lychee was amazing!" and then went on to shit on Korn because honestly, they sucked live. The Korn dudes didn't even talk to the audience—just the regular insincere thank-yous in between the songs. They were so lame...but we accomplished what we set out to do. It was such a great feeling to show up an American band that we've always said sucked and we'd do it again to any of the other shit bands that we've never been fans of. Bring it on Limp Bizkit!

## Broke 4 – Attacking Forces

Okay, for this one, I knew that Park Jongo of Attacking Forces had won a boxing trophy for something like all of Chungcheongbuk-do. I had an inkling it involved some last-minute weight loss, but wasn't

aware the significance of that one shit.

Broke: Can you tell us about your boxing championship? How did you win?

Park Jongo: Ah, that was a really tough fight with myself. The most difficult thing for a boxer is when you fail in controlling your weight. No matter how good you are, if you fail, everything is just a waste. Stories of famous boxers in magazines mostly talk about how they struggled to lose weight. I had to lose weight also because I wanted to be in the 'fly' division (49 to 51 kg). I trained every day, and I spat as much as possible because I had to get water out of my body. My trainer said they used to be forced to spit eight yogurt bottles worth of saliva out every day. On the day of the match I measured my weight and I was 500 grams over, so I went to the washroom and took a dump, so I passed the weigh-in, and then in my division there was nobody else but me. In small city matches it happens sometimes.

Anyway, I won the championship, and there is still a trophy in my house.

## Broke 6 – Skasucks

Back when I interviewed Skasucks, Jinseok had some issues with me because of my outspoken hatred of ska-punk. He took issue with a lot of my questions, criticising me for calling the band "Ska Sucks" rather than "SKASUCKS" (which itself isn't supposed to have any coherent English meaning). He got all the questions by e-mail, so every issue of ska sucking or of ska-punk got a strong response from him, such as this one:

Broke: Most ska-punk bands aren't interested in the roots of ska or reggae, but on your Myspace page you list some very traditional bands, from the Slackers to the Upsetters. Are traditional ska and reggae music an influence for your band? Jinuk: I don't like this question. If I speak English well I would ask you if you're snubbing us.

First, we are not a ska-punk band. We are SKASUCKS. We respect and are influenced by not only authentic ska like



# The best Broke in Korea interview answers

Skatalites, Prince Buster, and Rico, as well as two-tone bands like the Specials, Madness, Bad Manners, as well as reggae bands like Bob Marley, Symarip, Upsetters. But does it mean we should be like those bands if we respect and listen to them? I'm wondering why you're asking this. To me, you seem to snub SKASUCKS and people who like us. I want you to hear a part of our lyrics, from our song "New Generation of Ska," "You must remember our sounds. We are SKASUCKS, We are new generation of SKA." Ha ha, I'm ruder than you.

**Broke 8 –  
Nabiya Cat Shelter**

For the one-and-only Christmas special issue of Broke, I interviewed Nabiya, a shelter for cats. The answer I got was actually pretty maddening.

**Broke:** Where do you rescue cats from?

**Nabiya:** There is an online community called KOPC (Korean Organization for the Protection of Cats). The runner of Nabiya and Korean volunteers are members of this community. Most of the cats are brought from the neighborhoods of the members of KOPC when they ask for help. As Nabiya is in Seoul we accept most of those cats in need from Seoul area.

We take friendly cats or little kittens who can be saved from becoming wild.

These days as Nabiya is becoming well known, lots of foreigners bring their cats because they give up taking them back to their home countries. Quite a few of our shelter cats once adopted by foreigners come back as well because their housing status is no longer pet friendly or they realize it's too costly to take the cat back home.

Prolly they didn't study enough how much it would cost and what the process will be to take the cat back to their home country.

**Broke:** Is it much of a problem with foreigners adopting cats and returning them?

**Nabiya:** Yes, it happens a lot and we got 4 cats back from those foreign adopters during the past week. We are very disappointed that happens when they promised us to take them back to their home countries. We are going to be more strict and straightforward on adop-

tion from now on.

**Broke 9 –  
Paryumchiakdan**

Here's another great example of getting under a band's skin. I interviewed Paryumchiakdan by e-mail, and all members responded. Considering how angry it made Ahn Akhee, I'm surprised they bothered finishing it at all. Little did he know, I was hoping for a response like that, although I don't think Broke is culpable in this. Everything about this question was intended to distance them from all the Ass Rashers and Ska Stuff and Cock Sucks out there.

**Broke:** Most other Korean bands I see sing in English, or at least partly in English. Why did you choose to have Korean lyrics?

**Kim Yungsu:** Then using Englishin Korean songs? Using French? Or using Japanese? I guess we didn't even need to agree to use Korean lyrics when we first started the band. **Yang Sejung:** There are Oriental philosophies and cultures that cannot translate to English. For instance, Han. Even the closest English word "Infamous" cannot fully describe the meaning of Paryumchi. I remember us worrying whether to use "Infamous" or "Outrageous" for Paryumchi.

**Ahn Archy:** Because we are Korean. Why did you ask this question? Then why do you make a fanzine in English?

**Broke 8 – Mateo**

Definitely Never Daniel (정진웅 now of Christfuck) is one of the easiest people to interview. I got a very interesting answer out of him by asking a simple question that I hoped would appeal to some part of him.

**Broke:** Why did it take so long for you to start a band?

**Never Daniel:** Originally I decided not to start a band ever. There's a saying in Hongdae, "You should be in a band to be a punk." I hated that and I wanted to prove you can be a punk without being in a band, and I hated seeing just anybody being in a punk band. The most important thing was I was worried I wouldn't be able to purely enjoy punk music.

**Broke 10 –  
...Whatever That Means**

I did a long interview with Jeff, who had recently married

Trash and officially formed the band. A lot of interesting things were said, but I'm most fascinated by this answer, which you can tell by how I start it that it was only asked as a fleeting thought. Also, it revealed Trash's real name to a lot of people for the first time.

**Broke:** By the way, how do you feel about calling her Trash? Is that how you introduced her to your family? "Mom, Dad, this is Trash."

**Jeff:** I don't mind calling her Trash. It seems totally normal to me. Sometimes, when we're having a really serious talk, I'll call her Jeong-Ah, but for the most part I call her Trash.

My parents, on the other hand, REFUSE to call her Trash. It was actually a touchy subject for a while. My parents are pretty conservative and they were really worried at first when they heard that I was dating a girl named Trash. I told Trash that she needed to tell my parents her real name when I actually introduced her to them (via webcam). This was back when almost nobody knew Trash's real name so it was kind of a big deal to her, but she agreed and won over my parents within days... but even though they love her now and always mispronounce Jeong-Ah, they still refuse to call her Trash.

**Broke 12 – Dooriban/Bamseom Pirates**

For this issue, I interviewed Jang Pyha of Bamseom Pirates about two separate things: his band and the closing of Dooriban. I knew that the closing was a huge victory which would hopefully set a precedent in future urban renewal disputes, but I also knew that we'd see the disappearance (or as it turned out, migration) of one of the strongest music communities in Hongdae since Skunk Hell. Here's what I got from Pyha:

**Pyha:** This is victory and we feel sad.

I had previously interviewed him by e-mail about his own band, and he skipped the question. Once I had him in person, sitting inside Dooriban, I asked him again. I'm glad I did.

**Broke:** First, what does the name Bamseom Pirates mean? I know it's a small island in the Han River.

**Pyha:** In the 1960s, the gov-

ernment destroyed Bamseom to rebuild Yeouido, and about 30 years later, Bamseom was recreated by sediment from the river. The ecosystem of Bamseom is now brilliant, with birds around there because no one lives there. We chose Bamseom Pirates because Yeouido is kind of a symbol of the development of Seoul, so we're pirates exploiting Yeouido.

**Broke 12 – Tremors**

I met up with Mike and Matt from the Tremors in Roots Time, where we did an interview that ran long and got us both wasted. Mike basically told me his life story tracing his activities back in the US. At one point, he mentioned being introduced to Bruno, who he would start the punk-mambo band Babaloo with. Gotta love having an audio recording of an interview.

**Mike:** We ended up fucking a couple of times, me and him went down to, uh... (he trails off as he realises what he'd just said) A couple of times we ended up...having a couple menages a trois.

**Broke 13 – Hahn Vad**

This was an interesting interview I wasn't sure how to approach, just because of how many directions I could go and how little I knew him personally. A simple question about his clothes turned into one of the most powerful images I've gotten in an interview.

**Broke:** I've noticed you seem to always wear unusual costumes. Why do you dress up? Where do you get them?

**Vad Hahn:** The homeless had an influence on my gaudy clothing style. They have no limits to what they wear. One day, I saw a homeless person wearing very colorful clothes. They were so bold and sharp that I even dreamed of the guy in them. When I started to hold concerts, I didn't care about stage clothes much. As time went by, I felt that people were paying attention to me and thought about clothing and accessories to have a visual impact on the audience. Regarding this, I started buying colourful and conspicuous clothes like the homeless people's. I usually buy 1000 or 2000 won used clothes from street vendors in front of Dongmyo Subway Station on line 6.

# Park Jung-geun's Letter from Jail

Park Jung-geun  
Translated by Frida Lay  
Park Jung-geun, who was jailed and indicted for retweeting North Korean posts, has sent a letter to the Socialist Party, of which he is a member.

Amnesty International and Freedom House called for his immediate release.

This is my English translation of his letter.

I am Jung-geun Park.  
I am quite okay, just killing time.

Didn't get solitary confinement; I am in a shared cell.

One of the cellmates is my age, and the others are old enough to be my father. I have few major problems, other than some patronizing like "Give up activism and become a Christian" — with which I am not happy, but I couldn't help it.

I wish I could get a solitary cell; I'd requested a few times, but they rejected.

I have no trouble with the food — feeling okay with the regular meals and occasionally buying snacks. They are not great, nor horrible; please don't bother to pay for special meals for me.

Yesterday, a fellow Socialist Party member Ms. Kwon Soo-jung visited me.

She came very early in the morning, and talked to me for 12 minutes — a bit longer than the ten-minute rule of the jail.

It's been three days passed since she got her job back\*, so I was relieved by her face, which was happier than when I met her at the protest site.

Thanks to Defense Attorney Minseok Lee who always brings copies of printed news articles and Twitter messages; I've enjoyed reading them and got encouraged.

I've read international news reports covering my case including AP, NYT, etc, and I think I am luckier than other political prisoners and victims of the National Security Law. I feel sorry for them and really wish they'd get more attention.

When I feel depressed, I read copies of the Twitter messages that my friends sent to me when I was detained in South Suwon Po-



In the visitation area in the Suwon prison, he looked like he'd been trapped inside a North Korean propaganda painting (courtesy of Frida Lay).

lice Cell.

The Suwon Detention Center I've recently moved to is like a big old apartment building; little sunlight gets in, I could hardly see outside, even exercise time is allowed only inside, and I feel more confined.

This is not good for the mental health of detainees waiting for their trials.

Now I really feel the Korean detention system must improve, now that I've gotten in and experienced it...

I miss my friends badly.

There are so many things I need to do when I make bail.

I need to smoke — I heard some prisoners blackmarket 8 packs of cigarettes at 1 million won (USD \$1,000), but I wouldn't join such stuff.

My lawyer Mr. Lee says he's going to apply for my bail to the court next week; I think it will've been filed already when this letter arrives. I need to take care of my photo studio, and visit my psychiatrist for counseling. I really really hope the court grants me bail this time.

I heard the trial was scheduled for March 9th; I am trying not to panic, but it is not easy.

But I am fine; it's getting easier to endure, as I am getting more used to

this way of my life every day; oh no, I know I should not get used to this way of life...

I tried to contemplate over and over again — I really tried to put myself in the law enforcement guys' shoes — but I just can't understand why I need to be detained for a month; not to mention why I need to be indicted.

First, the law says they can detain a suspect when he/she could run away or eliminate the evidence — bullshit.

They've got all the evidence — copied Twitter messages — and if I'd been willing to run away, I would've done so months ago when the police first summoned me.

Their paranoia that I could write another pro-North-Korean tweet is NOT a legal reason to detain me months before the trial.

Second, you know about the very unfair and absurd confiscation of my stuff when the police raided my photo studio months ago — I mean, they took my personal photos with friends, some best-selling books I'd just bought from a downtown bookstore, my photography lesson books, my dad's pictures that he took in North Korean mountains at the official permission of the govern-

ment...

Third, they selectively chose my Twitter posts out of context and used them as evidence that I was supporting North Korea.

You know Twitter is like everyday instant conversation. Indicting me of the tweets is like indicting me of recorded slips of the tongue.

Nevertheless, they selectively and sporadically picked my Twitter posts out of context to charge me — anyone could be charged if you were targeted like this. It's not fair at all.

If they still really want to charge me, they should analyze all 70,000 of my tweets.

Fourth, the prosecutors are so irrationally jumping to their own conclusions.

They maintain "How could anyone think such pro-North-Korean tweets are jokes?!" "No third party would take this as sarcasm," blah blah blah.

Who is their legitimate "third party?" Even if someone did not find it funny, how could they distinguish jokes from the serious and charge the latter.

They are doing nothing more than a 1980s slapstick comedy.

Lastly, their accusation that I wrote and possessed pro-enemy materials... needs to define what is really pro-enemy (North Korea). You know how absurd it is.

I miss you so much.  
Jail will not really change me.

I will stay healthy and read many books. Meet happily soon.

Bye for now.  
Feb 4 2012  
Park Jung-geun

PS) After I am released, I don't think I would use Twitter again. Got fed up with this government. I am really scared.

Footnotes

\* Ms. Kwon Soo-jung was fired from Hyundai Motors just because she reported sexual harassment by her coworkers. She and other victims protested in front of South Korean Gender Equality Ministry building for its failure to deal with the case at all; after months of protest she finally got her job back.



He photoshopped himself into a North Korean propaganda poster and replaced the rifle with a bottle of Jack Daniels. This image was used by the prosecutors as evidence that he's a North Korean sympathiser.



# It all ended with a **BIGBANG**



Members of Big Bang take a piss in the alley at their first punk show.

WARNING TO 2017 READERS: FAKE NEWS ALERT

Recently the famous K-pop band Big Bang surprised the world (at least that small overhyped part of it that tolerates K-pop) by coming out of the closet as punk fashion fans. While some might call them poseurs, and others might say that this is the Korean equivalent of a popular mainstream act slumming and co-opting an image that is despised by proper Korean society, I'd counter that -- wait, I just totally lost my train of thought. I interviewed them about this new development, or I would have if they had any real connection to punk.

Broke: How did you discover punk?

Big Bang: It was overseas. We discovered that nobody over there really likes K-pop. But 2NE1 had told us about this small show down the street from the stadium we were supposed to play at. When we got there it was just a punk show with kids drinking outside. Nobody knew who we were, but they were really nice and the bands were great! The next day we went to Hot Topic and bought all our gear.

Broke: Be honest. Do you guys actually like punk?

Big Bang: Are you kidding? TOP is almost 25. We don't listen to kids' shit. For us, pop music is just an income. And it's been good--not as great as we hoped--but it's soulless work.

Broke: Why the change to your public image?

Big Bang: Look, our oldest fans are already starting to turn 18. We need to evolve to keep their attention.

Broke: So, tell me about the photo shoot. Did you have to put on a lot of makeup and consult designers?

Big Bang: It was actually pretty spontaneous. We were on the tour bus all day, and when it finally stopped we all rushed out to take a piss. While we were all up against the wall relieving ourselves, the photographer from YG Entertainment snapped the picture.

Broke: What are the reactions like when you dress up like punks?

Big Bang: Oh yeah, people are afraid of us...until they figure out we're Big Bang. Then we're sexy.

Broke: How will this reflect

in your music?

Big Bang: For our next album, we're going full-on punk. Apparently we're going to have a song with Rancid, and we'll cover the Germs on one track. You might have to wait a while, because we're all still learning how to play our instruments.

Broke: So, are we going to start seeing Big Bang at Korean punk shows?

Big Bang: You mean we're not the first?! Oh crap...

Broke: I heard that it usually costs between 1 and 1.5 million dollars US to get an endorsement from Big Bang. How much do we, the punk community of Korea and the world, owe you?

Big Bang: It's okay, we'll give you a fair deal. How about we just take 10% of all door sales until you pay us off. Korean punk shows must make a lot of money, right? I mean, we sure cashed in by dressing like Korean punks, so you guys all must make a decent living.

Broke: You might be disappointed. How about I pledge 100% of the profits from sales of this zine to paying you guys for your "endorsement" of punk?

Program note for USFK personnel attending punk shows in Korea:

Don't be a dick. I see it every weekend where Servicemen decide to show off that their reputation as sex-crazed retardards is well earned. Korea is a fantastic place and y'all are certainly more than welcome but treating Koreans as second class citizens/possible semen repositories is disrespectful not only to our Korean hosts but also to you and your profession and your country.

Act like someone that actually deserves to be thanked for their service and considered to be a hero by many Americans.

Failure to abide by simple commonly held decency and courtesy standards may result in you having to explain away injuries to Top and a spot on the MP Blotter.

Sincerely,  
A fellow serviceman



I woke up this morning came outside and saw an  
**oxymoron**  
sitting in my driveway.

# Escape from Hongdae

## Korea's underground music scene seeks to expand

Jon Twitch

Park Youngsoon has made the trip to Seoul for live music many, many times. From his hometown of Cheongju located in Korea's interior, it's about 120 kilometers to the metropolis—that's about two hours by train, two and a half hours by bus, or 15 days on foot.

The lead singer of streetpunk band Attacking Forces, Youngsoon has been commuting to the Seoul district of Hongdae for over a decade to perform in live music halls. "I used to commute with my bandmates before, but now I travel alone to Seoul since all the other current members live there now."

Youngsoon's trek highlights the sad reality facing Korea's underground music scene, that being a brain drain of talented musicians out of the provinces into the capital city. In such a small country with such an efficient transportation system, it's easier for everybody to just funnel into one place than to foster musical communities throughout all cities.

"Back in the day, there was a time when the local scene was stronger," says Youngsoon's bandmate and best friend Park Jonggo, who plays guitar. "For example, collectives like Omado Crew from Daegu or MF Crew from Cheongju were very strong and cool and had local characteristics."

Brian Hough, an Eng-



*The commute between Mullae and Hongdae.*

lish teacher from Canada, moved to Cheongju in the mid-2000s when underground shows were held monthly in Cheongju. He also made connections with other local scenes outside Seoul and began booking local shows under the brand "Cheongju Rock City."

"It's certainly challenging to do it," he says, "but when a show goes off and people come out the energy level is usually that much higher just because it's a much more unique occurrence than it would be for those same bands

to be playing in Hongdae, where they probably play on a weekly basis."

Soon he was getting requests to put on shows in larger nearby cities like Daejeon and Cheonan. But still, he found it hard to compete with Seoul, a city whose circle of influence engulfs over half the country's population. "We often found that our biggest challenges when we would put on a show wasn't competition from other clubs or even a lack of interest," explains Hough, "but in trying to convince people to stay in town on

a Saturday night and support building their own local scenes rather than just going to Seoul."

In attempting to expand on Seoul's live music culture into other cities, he's paradoxically struggled to maintain their autonomy. Though there's no shortage of Seoul bands willing to tour the country, they end up unwittingly luring in the locals who desert their hometowns in droves. "There have been a number of amazing bands that have come from cities outside of Seoul," says Hough, "but it's usually only a matter of time before they relocate to the big city."

Youngsoon and Jonggo's band slowly transformed from hometown heroes into a commuter band. "We are usually introduced as a Cheongju local band but it's been three years since we had a show in Cheongju," says Youngsoon. "We were tired of endlessly trying to attract local crowds without any success."

Instead, most of their shows are in Hongdae, Seoul's trendy university district known for its nightlife. This is common for bands all over the peninsula, who descend upon the Seoul district each weekend.

"No one can deny the fact that the center of underground music in Korea is Hongdae," says Jonggo, who recently moved to Seoul for his career. "If

a band goes to Hongdae from outside of Seoul, you never doubt their passion for music."

Since the early '90s, most of Korea's rock bands got their start in Hongdae's dingy basement venues like Club Drug, Blue Devil, or Slugger. Hongdae Playground, a small triangular city park just across the street from Hongik University's main gate, has long been considered the nexus of the live music scene, serving as a meeting point, outdoor venue, flea market, and in the summer months an all-night hangout.

"I think Hongdae had its heyday during the late '90s to mid-2000s," says Jonggo. "At the time, everything was new, alive, and creative. When we arrived in Seoul, it used to be very exciting. How about now? We are busy escaping Hongdae as soon as the show ends. Rather, we go to Hapjeong or Sangsu to drink these days. Since the money came in, this place is going downhill."

In recent years, Hongdae has become a victim of its own success, as rising property values lead to gentrification, with franchises and expensive new concert halls replacing small businesses and small venues one by one.

That's one of the reasons the Korean music scene is weak," says Seo Kiseok, lead singer of hardcore band the Geeks. "On the surface it looks



*Kiseok of the Geeks is one of four owners of Powwow.*



*Something Fierce undress in Alternative Space [Moon].*



great -- there's lots of money coming in -- but underneath it's not so good. It's good having a central location, but it's bad because people get complacent. Because it's so centralised it doesn't help grow local scenes."

"Hongdae is a land of opportunity, but at the same time, it is a place for love and hate," says Hwang Kyungha, guitarist of the post-punk band No Control. "Currently, most of the commodities are concentrated in Hongdae, such as practice rooms, clubs, and government-sponsored events. For these reasons, it is not easy for producers and musicians to work outside of Hongdae."

As Hongdae continues to grow, Kyungha is finding it harder and harder to book shows, as most venues don't want to take a chance with cutting-edge bands, instead opting for safer, more popular acts. "Minority genres cannot even survive in Hongdae," he says. "It is not healthy to have such a concentrated area for all genres of music [but] there are no other choices except



### *Mullae isn't known for the nightlife.*

Hongdae for Korean underground musicians."

"Many bands try to conform to whatever is popular in Hongdae, which is why the media and public only talk about the Hongdae scene," explains Youngsoon.

Jongo puts it more bluntly: "Hongdae is now a place for losers. Drinking beer in the playground under the beautiful sunshine is just a memory now."

"For a lot of old-timers like me, it's sad," says

Kiseok, who has years of experience promoting shows in Hongdae. "Hongdae's turning into another downtown where people just get wasted all the time and it's all about getting laid. There used to be a lot of people who cared about culture, but right now it's fading."

Recently, Kiseok teamed up with a collective of promoters to open Powwow, a new live club in Itaewon, the main foreigner district of Seoul. "We wanted to create a scene outside of Hongdae," he explains. "People can come to Itaewon instead of Hongdae. I think that's the first step. You need to get out of Hongdae first and change your mindset. I know how tough that can be. We need for anyone to break the pattern."

Kyungha has also been struggling to expand the underground music scene outside of Hongdae's confines. He co-founded the Independent Musicians Collective, which promotes shows in other districts, including Myeongdong, Mullae, and the Korea National Uni-

versity of Arts campus. "In retrospect, I think it's been a failure," he admits. "However, it is still in progress. One obstacle is that people feel distant about places other than Hongdae. When the location is inconvenient, psychologically, people feel distant even if it is not far away physically. This is something neither the producer nor the musician can solve."

Another even more unlikely place that's developing its own music scene is Mullae, a steelworks district in southern Seoul, separated from Hongdae by the Han River which bisects Seoul. Slated for demolition, the neighbourhood has been shutting down one shop at a time, and many of the spaces are being replaced by art galleries and live music venues. One such venue is Alternative Space Moon, which was co-founded by Katrin Baumgaertner, a half-Korean artist from Germany.

"I think it's important that music and art are not just in one district, because it should be no rare animal in the zoo,"

says Katrin. "Artists came to Mullae because it's cheap, you can be loud, and it's a good place to work. There is a growing arts community with every kind of art...music to painting to dance to sculpture, movie, performance, etc."

But Mullae can only offer a temporary solution, as its expiration date approaches. "Nobody knows how long it will last...but I think the important thing is not only the area. There already started to be a network between people. I think it's a good place to show and create a kind of underground every country needs...a place of communication between artists and musicians and the public."

As Korea's music scene finds itself rotting at the core, its supporters look outward for new venues. But the effort and energy it would take to escape Hongdae, required from not only organisers and musicians but also fans, would be great enough to reverse the flow of the Han River.

Hong9 could not be reached for comment.

# K-pop, K-indie, K-Stop it Already

Jon Twitch

Just when you thought it was safe to like Korean music, they come up with a reductionist new way to promote it. Introducing: K-indie. The nation-branding answer to a musical style they don't understand. You might argue "A rose by any other name," but I'm against the strategy of using this term and what it means to music.

The Korean government can't promote its various cultural assets fast enough. Everything is getting K-branded faster than a herd of new cattle on a dude ranch. As well as the obvious K-pop, there's been K-drama (TV shows), K-movie, K-food (a conspicuously awkward rebranding previously done under the name Hansik), K-classics (Korean classical musicians, that is, Koreans playing western classical music), K-literature, K-water, and even K-roads (which is exactly what it sounds like, nothing more). The reason for branding these things all the same is for simplicity

and because it looks good in a lazy civil servant's PowerPoint presentation, not for effective marketing strategy.

Obviously all these terms come from the perceived success of marketing K-pop, itself a derivative term of J-pop. It seems reductionist for Korea's indie music scene to hitch itself to that trailer, especially considering one of the main appeals of indie is that it is supposedly NOT cut from the same cloth as K-pop. Instead, under this new branding, K-indie can be seen as a subdivision of K-pop, promising the same kind of product but subordinate to the more popular K-pop.

K-indie itself is a name that embraces the K-pop dream, of serving one's country with supposedly distinctly Korean music, and ultimately having that one moment in the spotlight just like Psy, appearing on NBC's Today Show and exclaiming "대한민국 만세!" There is one well-worn path in this direction, and it's judged not only

by sales and YouTube hits but also what's fleetingly in vogue right now. Following that path gives your music an expiration date, sacrificing greatness for fleeting grabs at fame.

I'm tired of hearing about those stupid audition TV shows, where K-indie bands battle each other for a seat at the big boy's table. We've already seen bands -- talented bands, to be fair -- arise from this arena, including the likes of Toxic and Busker Busker (best known for a song about the Yeosu Expo, a noble legacy for sure). They have been initiated into K-indiegarten where they can win the hearts of the K-pop masses. They now share its fanbase, as well as all the limitations that go with it -- loss of creative autonomy, dignity, privacy (raise your hand if you know which member of Busker Busker recently got married!).

This weekend, Crying Nut is competing in the finals with other bands like Byebye Badman, Juck Juck Grunzie, and plenty of oth-

ers on the EBS show Hello Rookie. Is "Rookie" what you want to call a band that's been playing since 1995? They were playing their instruments before most modern K-pop stars were toilet-trained.

This is a surrender of not only dignity, but also creative control and control over your own image.

You don't foster talent and creativity in the reality TV format. Creativity is accomplished in a garage or a practice studio where experimentation can be done without consequence. On reality TV, you're at the mercy of the TV audience, so bands that want to win must serve their limited tastes. We're surrendering the creative choices over to the unengaged TV viewers.

It won't be long before all those participating bands begin sounding the same, and then it will spread all through all live halls. And after that, maybe the only way to start a K-indie band will be years of practicing in rock star academies run by major

record labels, where only the few top achievers win a spot on a K-indie band to have a go at a career by playing the same committee-written hit singles that every prior K-pop band has churned out.

Anybody in a band in Korea needs to think what success means to them. Is it about making good music to enjoy with your friends, or is it about having your own signature dance to teach to Ellen Degeneres on her talk show? If it's the latter and you dream of devoting your life to furthering Korea's soft diplomacy foreign policy, go for it--add that hyphenated K and make music until you hate it.

Meanwhile, I call for white man's fatwa on using terms like K-rock, K-punk, K-hardcore, etc. Let's keep this shit from being infected by government-propelled nationalism-lite.

Let the title "K-indie" be used only to indicate those bands that turn their backs on independent and underground music and audiences for a shot at the big times under the K-pop model.

# The Cult of Punk

Jon Twitch

There's been a lot of talk about cults these days, and I'm certainly partly responsible for that. The word can be seen sometimes as a pejorative, and it may seem like a tactic by more mainstream religions to maintain their monopoly. But there's no actual reason a cult is intrinsically bad, unless you consider the behaviours of some of the more obnoxious cults. A cult offers a much more intense religious experience, with the potential to connect directly to a charismatic leader (of course, some cult leaders are far from charismatic, no matter how many olympiads they host).

The definition of a cult can easily be stretched to cover a lot of different groups, not just religious cults. So, just for the hell of it, let's see how punk stacks up as a cult.

## Focus on a living leader

Cults are unique in that they require living people to worship; once the cult leader is dead, goodbye cult. Punk is similar in that it revolves around a select few; if they disappear then the herd either dissipates or re-focuses. While it should be obvious that punk is less based around an idolisation of rockstars than most other genres, it is still clear that there are certain leaders who are held up by the collective community, whether for their music or for some other personality trait or ability. And more importantly, punk thrives by having its leaders walk among its followers, unlike more mainstream religions and bands whose members are too big to sign our autographs.

## Withdrawal and isolation

Cults maintain cohesiveness by isolating their followers from the outside world. This can be achieved through many active and passive ways.

First of all, group cohesiveness keeps everyone together from the inside. Members make each other feel welcome and maintain close ties with one another. Newcomers to cult meetings are often surprised at how warm and welcoming everyone is; this is deliberate.

Second, the group is presented as under siege from the outside world. The outside values are presented as wrongheaded and/or immoral, and the group is given the impression that without their attention and care, their group will cave in to the outside pressures. In all honesty, whether in both cults or punk, this prob-



ably does hold true.

Both factors help maintain a hearty us-vs-them mentality which can be seen at some point in almost every punk. We've all known (or been) punks who look down on outsiders, seeing ourselves as exceptionally good and others as unenlightened masses. It is true that most people in the punk scene mainly socialise with other members. Even I've underestimated many people based on their lack of interest in the music I like.

## Personality changes

Family members of cultists often observe major changes in behaviour and personality of their loved ones as they take on the collective cult personality. Certainly the discovery and absorption of punk causes behavioural changes to take place, even if it is through freeing up of inhibitions. Getting into punk teaches certain behaviours, whether they be as simple as vulgarity or parroting certain opinions, or getting a new wardrobe and dressing up punk.

## Dress codes

Well duh. Cults remove individuality by demanding conformity to the group dress code. Punk attempts to increase individuality...by demanding conformity to the group dress code.

## Communal living

Most cultists live regular lives with their families or even just on their own. But there are options for members who find it unbearable to exist among the suppressive persons any longer; whether that's living at the official cult headquarters or maintaining a household strictly for believers; either way, they're giving over a large chunk of their life to the group. Certainly every city with a punk scene has seen its share of squats or just punk houses, and Korea is no exception. This may help members of the group cut ties to their family and outsider friends, and put membership in the group ahead of prior personal goals.

Rejection of old, conventional values

One of the best ways to create a new, cohesive group is to mark oneself as opposed to a

commonly held belief. Cults may challenge sexual mores, or religious beliefs, or even something as simple as what to wear. Punk is entirely based on rejection of mainstream ideas, even often good ones.

## Mind-numbing techniques

Cults do what they can to keep their followers weak: services at strange hours at night to induce sleep deprivation, poor diets to physically weaken them, repetitive actions to dull their minds. Well, in the punk scene we have shows that sometimes go on for way too long, and most of us drink way too much there. It's a bit more of a stretch but for certain bands to encourage chanting and singing of songs ensures that the adherents are vocally affirming their membership in the group and support of its ideals, at the cost of independent thinking.

## Intense study encouraged

Cults claim that they have all the answers, and that only through their teachings can the truth be learned. Adherents spend large amounts of time studying cult materials to pursue this message. Certainly the same could be said for the appeal of punk music, which often contains a very polarising but motivational message that dictates particular world views. Looking at the body of punk music, both local and historical, it's clear that certain ideas, phrases, and words are favoured heavily which help direct listeners in certain directions.

## Information control

As a member of a cohesive group, there is a spoken and unspoken understanding of what information is irrelevant to the group or even harmful. For instance, cultists may not be able to read anti-cult materials because that stuff was written by sinners. Likewise, it's not very punk to listen to Phish or Nick-elback, so those materials are spurned, and any member who is caught listening to bands like that is ridiculed. By extending its values outside the realm of music, punk can approach a totalitarian level of beliefs.

## Orchestrating childlike behaviour

In order to ensure childlike obedience to the group, various childlike behaviours are encouraged. Certainly one could compare this to moshing, providing a safe space for adherents to uninhibit their bodies and poten-



tially open themselves up to harm. This form of playing certainly encourages a type of behaviour.

Of course, there are many other reasons why punk is not very cultlike.

Punishing doubt and dissent, attacking independent thought

Although punk might limit your thoughts a bit, you can't say it prevents independent thought. For every punk band out there, you'll find handfuls of punks who are outspoken in their hatred of it. Nothing is sacred.

Deception

Many cults use deception to trick people into coming to their events, and by the time they realise they're in a cult, it's too late. I don't think punk could ever be accused of being outright deceptive. You can usually smell punk coming from miles away.

Guiltless deserters

If you stop going to shows, you probably won't hear from anyone about it, unless it's when you show up again and suddenly everyone remembers how long it's been. Not so with a cult, where

if you miss one meeting even for legitimate reasons, you face increasingly harassing behaviour from its members.

Wealth hogs

Cults tend to suck in all their followers' money, to the point that people have to sell property just to have enough to tithe.

But this is punk we're talking about here. What wealth?

Authoritarian

There can't really be said to be one person or small ingroup that controls punk thought. Sid Vicious? Most punks readily admit what a scumbag he is.

Altruism

Cults don't really engage in altruistic behaviour. Scientology doesn't have Narconon, just as Shinchonji doesn't have Mannam, because they want to make a difference. At best they do it to glorify themselves. Punk, on the other hand, is crammed full of causes-of-the-week. Food Not Bombs, Rock Against Racism, even this weekend's Punk Rock Toy Drive. We're not doing it to glorify punk in the eyes of the public or even our own acolytes.



# Raiders of the Lost Abandonment: What You Should Know About Taking Things

Jon Twitch

Lately there's been a moderate increase in urban exploration activity in this country. It's still largely foreigner-based unfortunately, but it's probably only a matter of time before you start seeing more Koreans involved.

As I meet with new people and take them on an explore, I often find I have to clarify my stance on various issues known by many urban explorers and groups as what are heavily-handedly referred to as "ethics." These rules exist to protect yourself, protect other explorers, and protect the locations.

I follow a loose collection of rules that haven't been written down before. Writing them down now I'm surprised how many there are. These are obeyed loosely, and I've probably broken each of

them some point.

1. It's okay to take if you wouldn't think twice about taking it from an active location. Matchbooks, business cards, brochures, these are things that are begging to find their way into your pocket. I also have a tendency to get emotionally attached to beer glasses, so yes, many of my glasses at home come from abandonments.

2. It's less bad to take if there's a lot of them at the site. A box full of 500 demo CDs isn't much different than a box full of 499 demo CDs.

3. Strongly consider not taking it if it's part of the location's aesthetic. Things hanging on the wall are better left there, but things hidden away in drawers or lying on the floor are fine.

4. Don't take it if it's something

you could potentially find useful. Things I have been tempted to take but didn't: awesome cassette deck in the shape of a sports car, various musical instruments, working record player (later, the owner came back and claimed it). This in particular includes reselling stuff; leave that to the scrappers.

5. The exception to that rule is if it's related to photography. For instance, I helped myself to a perfectly good lens cap in perfect condition that I found in an old apartment.

6. "It's going to get demolished soon" is not a valid excuse. The legitimate property owner could come back at any time.

7. Don't get in the habit of it, or you're going to end up with a very filthy apartment. I have one drawer

of stuff from abandonments. It's not full, and I hope it never gets full and I have to start a second drawer.

8. Don't brag about stuff you take or what you've found. Yes, you've probably found one or two cool things. But keep it offline, and away from newbs. We don't want people who are new to exploring to think we fully condone souvenir-collecting. This is especially important in a country like Korea where this whole concept is new.

9. Don't be a jerk to others, within reason. I've seen people take stuff that I personally would not. I might make a comment or two, but the only power I can really exercise is to make decisions about who to invite next time.

10. Above all, don't get caught.

# Powwow! Right in the kisser!

Jon Twitch

You've probably all read the announcement from Powwow now—if you haven't, direct your attention slightly to the right.

Powwow was originally formed as a partnership between booking collectives Open Your Eyes and SuperColorSuper (SCS), but after having trouble with one of the owners, they had to go their separate ways. Now, the four remaining owners are trying to get back to the thankless task of bringing live music to Seoul while dealing with money, a club screaming for redecorations, and the stench of scene politics and drama.

"Many people still associated Powwow with SCS and we found a statement to be necessary to inform that was never the case," says Don, one of the four owners. "Not everyone is well-connected to social networks and the news totally bypassed them. When Sean left it was somewhat quiet to the public, but was complete chaos internally due to several factors, both positive and negative."

"I wanted to tell a lot more of the story in the notice," shares co-owner Alex, "but Kiseok and Don, who I grudgingly admit were completely right, thought we should just be professional and avoid public drama. Ask me sometime in person though."

To fill the gap left behind, they brought in Jen Kreis, a Canadian university instructor who has years of promoting experience back in Canada, co-founding the non-profit organisation Rock For Humanity to benefit Toronto's homeless. "I got a call from Ki in October saying that Powwow was restructuring and going through some management changes," she explains. "It sounded like a good opportunity to get more involved in the progression and expansion of Seoul's music scene, so I went in on it."

Coming in after the drama had moved away, she wants no part of it. "My vision is for the progression of Powwow."

Together, the four owners share all duties and responsibilities of running the club, including finances, promotion, running the shows, and creative direction. "And of course, enjoying the shows that go on at our venue," adds Jen.

"Mostly I juggle flaming torches while riding a unicycle and wearing a fez," says Alex. "But when I am not doing that, I help out with whatever needs to be done." Frequently before shows Alex can be seen climbing the awining over the entrance to

update the sign, a dangerous job especially considering one of the former owners was hospitalised during sign changes when the old sign fell on her head.

Rather than butt heads over every

decision, the four promoters take turns organising shows, allowing each other's musical preferences to shine through.

While Jen and Kiseok (lead singer of the Geeks) obviously have a huge bias toward hardcore, Don and Alex are open to much different genres.

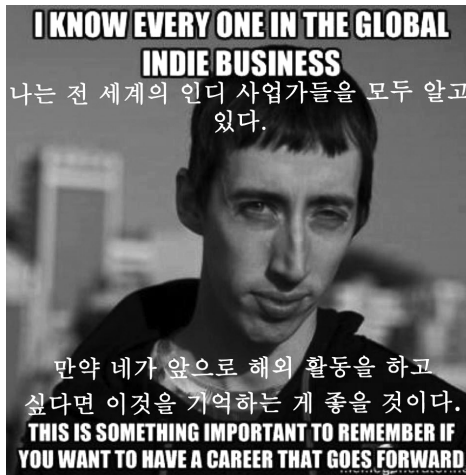
"Powwow represents a lot of different music scenes and that's evident in the shows we've put on in the past," says Jen. "We support both foreign and Korean indie, rock, punk, hardcore, blues-rock, and experimental bands (just to name a few genres). It also helps that the guys and I have diverse tastes in music."

"I hope it can bypass the conventional one genre rule for a venue," says Don. "I would like to put on more electronic, hip hop, art, concept parties, markets, and films."

"The genre that is kind of my pet rock is Korean indie," says Alex. "I love putting together shows with these great small Korean bands I have seen in my wanderings around the music scene. I don't really care how many people come (though everyone should come and see them!). I just really want to help promote these bands and do whatever I can to share this great music."

He enjoys playing with the venue lighting during shows, which are all controlled by a big panel on one of the walls filled with switches and faders. "Hardcore shows are hard for me, because though the music is great, they never want any lighting effects!" he admits. "I'm always like, '...not even a little smoke?' And they respond with, 'No! We are hardcore you silly man, we don't need your damn smoke or lights!' I then sulk in the corner and feel useless."

The venue opened near Nok-



Parasiggggght

strip, but I think that's to our advantage," says Jen. "We attract less of the mainstream crowd and more of the people who just want to see a good show. I like the fact that Powwow has become an alternative venue to the sometimes over-packed Hongdae scene. Powwow's got a chill vibe that I think people and bands enjoy."

Alex was wary of the area, not being a frequent visitor to Itaewon and harbouring a negative image of the area, but he was surprised once he got to know the neighbourhood. "There are some really nifty shops and restaurants around us," he says. "The area seems to be developing fairly rapidly."

He feels guilty making bands drag all their gear out of Hongdae for Powwow shows, and frequently offers pick-up services in his car.

"I think Powwow can offer a lot to the Korean music scene," says Jen. "In terms of diversity of music covered at our shows, an alternative space to the Hongdae/Hapjeong area, both night and matinee shows hap-

sapeong Station, a small distance away from the main live music district of Hongdae and right inside the main foreigner area.

"It's a little tucked away from the main Itaewon

pening on Fridays, Saturdays, and Sundays, and other music- and art-related events."

So far, Powwow has built up a unique group of contributors, supporters, and collaborators, and still nothing is completely set in stone there.

"Powwow can be anything," says Alex. "We are really flexible and can change ourselves or tailor ourselves to fit just about any scene. Our niche is music and creativity. We don't want to lead; we just want everyone to contribute together. I know I sound like a silly hippie or something, but honestly, when there are not a lot of resources to go around, the more we pool, the more success we can all have. A rising tide raises all ships, that sort of thing."

2017 update: Powwow closed not long after this article was written. Alex, who continued to spread awareness of the shady practices of his former business partner, was removed from Korea on bogus accusations. The two ex-owners used the incident in which a falling sign injured one of them, claiming to the USFK authorities it was assault. The military, not really able to do anything despite knowing it was bullshit, transferred Alex out of Korea.

The shady promoters cycled through a few new organisation names to escape their reputation. This year, they returned to using SCS to promote shows.

After Powwow's closure, it was bought by Kirk Kwon who turned it into a very nice venue called Thunderhorse Tavern.

First, thank you to all the bands and music lovers who have joined us at POWWOW so far. We are just an empty, strangely painted room without each and every one of you.

We would really like to clarify to everyone once and for all that WE ARE NOT A SUPERCOLORS SUPER VENUE. In fact, we were never a SUPERCOLORS SUPER venue to begin with. We do understand why some people are still confused about it however. Yes, it is true that Sean Maylone USED to be member of POWWOW, and we did have some shows with SCS. But as of a few months ago, that relationship no longer exists in any way.

We decided to go our separate ways due to differences in our management styles. POWWOW now has absolutely zero association or involvement with SCS.

We hope this clears up some misconceptions people had about us. POWWOW is simply run by a few regular people with full time jobs who happen to really, really love music and have a deep respect for the vibrant and diverse Korean music scene. So we would like to welcome all great Korean bands who play with everything they have. Please feel free to come to POWWOW and make music with us!

Thank you so much for reading,

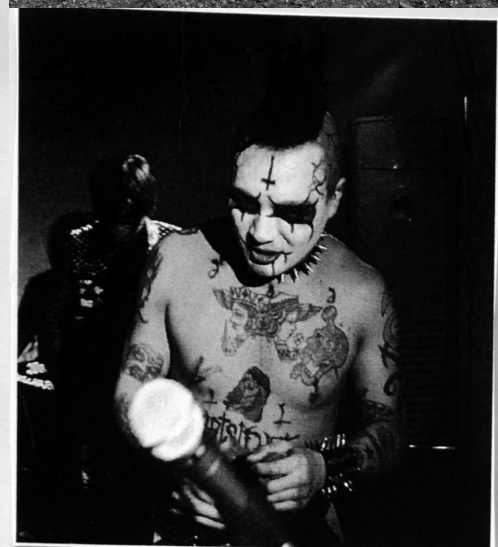
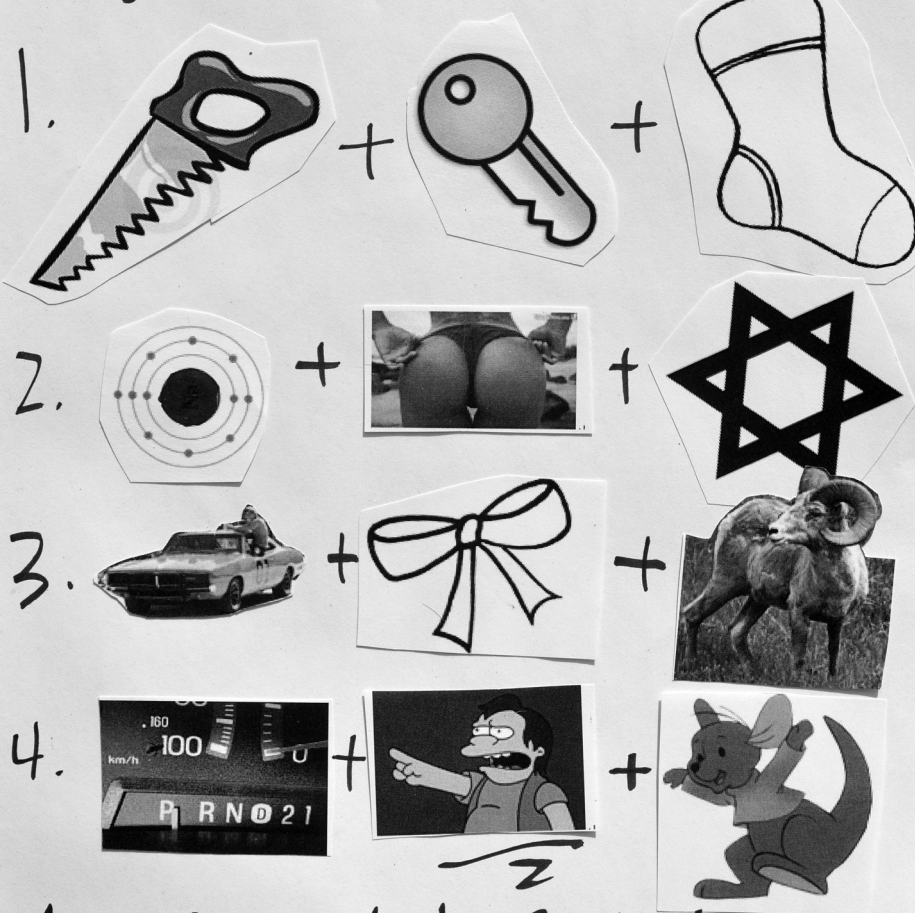
POWWOW



## So you think Korean names are hard?

Not always. If you just use this simple visual trick, you'll never struggle with a Korean name again.

### Figure out the names.



### Answers next to Suck Stuff.

## Kiseok: geek, camwhore

Jon Twitch

A while ago I logged into MSN Messenger and had an interesting conversation with Kiseok, lead vocalist from the Geeks and then co-manager of Powwow. This was around the time that Powwow was reeling from Sean Maylone's betrayal and the Geeks were reeling under the revelation that guitarist Junsung had become a heavy alcoholic. I took the opportunity to drop some bombs, and the answers Kiseok gave me were shocking. I've been waiting for the right time to break the scandalous news revealed within.

KISEOK: So what's up?

BROKE: Is this the real Kiseok?

KISEOK: Yes im real

BROKE: it's been a while since I was contacted by a real person on MSN

KISEOK: uhhh yes im a real person,

BROKE: what youve never met a horny girl b 4?

KISEOK: lol not on MSN

BROKE: Hey hun.. How are you today?

KISEOK: Wanna chat for a little? Im bored and wanted to meet new people...

BROKE: okay, now you're scaring me

KISEOK: Cool... Well, my name is Gabby

Im from S.Florida... Can I ask you a question?

BROKE: you just did

KISEOK: What kinda girls you in to? Are you in to BIG TITS or a BIG BOOBY? ;)-

BROKE: I prefer skinny Korean straight-edge guys

KISEOK: lol.. I have a lot of both!! ;)-

Wanna see? I have some free time now...

BROKE: what's your password?

KISEOK: no need for a password babe,

just click the Accept Invite button on the left side of the page, its 100%

free to join

BROKE: no thanks. how was the show this weekend?

KISEOK: lame... no wonder ur single...

BROKE: well okay, I'll go to your webcam, but only if you invite Junsung

KISEOK: Ok... let me set my web cam up and you can watch me shake my booty!!

Lol... brb

BROKE: how's the new album coming?

KISEOK: Ok! Click here we'll have a PRIVATE lonl chat..There's a few pix of me in there, if you like click the "Accept Invite" to the left, then register and it'll take you straight to my webcam, I'll be there in a minute. ;)

BROKE: isn't this already a PRIVATE chat? is it okay if I share this with my friends?

KISEOK: It might say that im offline, but ill get on.. Just be joining...

BROKE: everyone will be so surprised to hear that Kiseok is now a cam whore

KISEOK: uhh, duh! and i love it!

BROKE: did you break the edge?

KISEOK: There is no charge but its gonna ask you for your credit card. Im wearing almost nothing and I dont want any kids watching me! lol...

BROKE: would you like to do an interview?

KISEOK: yea and i'll do whatever you want me to do...

BROKE: cool. First question: How has the Korean hardcore scene changed since the Geeks started?

KISEOK: Once you've completed that, it'll automatically redirect you to my webcam page.. u better give me some "gold" when you're on the site lol..it's like a flirt and I'd love some from you ..k? ;)-

BROKE: alright. Next question. Do you think that your message of sXe has been positively received by the Korean hardcore scene?

KISEOK: k u in?

BROKE: I think we might need a translator

KISEOK: kk, click on private time underneath my cam, usee it?

BROKE: how have things been going with Powwow?

KISEOK: k ;)-

BROKE: I heard that Sean Maylone has withdrawn his involvement in the club. What happened?

KISEOK: well my dad just left, u sound nice lets have sum fun...

BROKE: sure, want to meet up at Roots Time?

KISEOK: my video cam is turned on... wanna take a peek? ill show you but dont tell anyone, ok?

BROKE: it's okay, man. so I was at Powwow last week and we were talking about Sean Maylone.

KISEOK: im going to give you a flirt invite, all ya have to do is Accept, ill show u

BROKE: maybe later. did you like that hardcore article?

KISEOK: yea and i'll do whatever you want me to do...

BROKE: then how about that interview?

KISEOK: im basically nude right now, my nipples are soo hard

BROKE: is that why Sean Maylone left?

KISEOK: hurry im wearing yellow panties.. im soo horny

BROKE: it's okay, I can wait for you to get dressed

KISEOK: has updated their status message to im so sexy

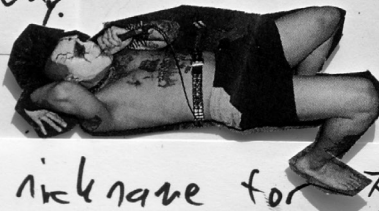
CENSORED



# CONTROVERSY

This zine is no stranger to controversy, feuds, and disagreements. Here are three things that have resulted in disputes about their origins. Who's right? Me, obviously.

## Never Daniel



Never Daniel is an old nickname for 정진웅 of Christfuck/Mataeo.

If you ask me

It came from a drunk conversation in Hongdae Playground from 2005 or 6, in which he confessed his English name was Daniel.

Me: Then I'll call you Daniel.

진웅: Never Daniel.

Me: I'll call you Never Daniel.

진웅: Not Never Daniel!

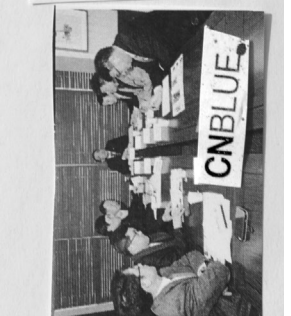
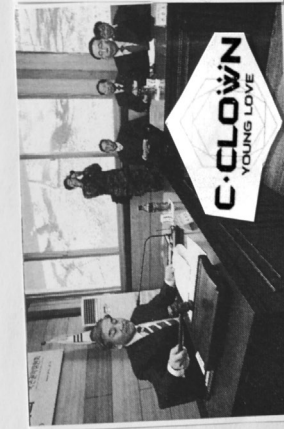
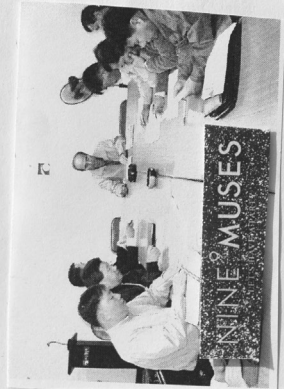
Me: Hi, Not Never Daniel!

But if you ask him as w

But if you ask him As we did in Broke #9, it comes from Broke cofounder Paul Brickley.

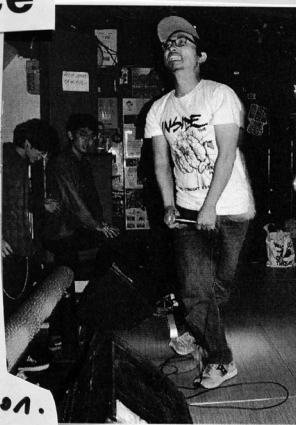
It was Paul from Suck Stuff who gave me the nickname "Never Daniel." I was drinking Jack Daniels with Paul at the playground in the summer of 2006 and I got so wasted, and that's when he started calling me Never Daniel.

제가 현재 알기론 떠난 친구들이 제시와 풀입니다. '네버다니엘' 별명을 붙여준건 풀이구요. ㅋㅋㅋㅋ(섹스티프의 풀) 2006년 여름 홍대 놀이터에서 풀과 잭다니엘을 마셨는데 제가 그때 마니 취해서 잭다니엘을 들고 교장을 부렸는데 그때부터 풀이



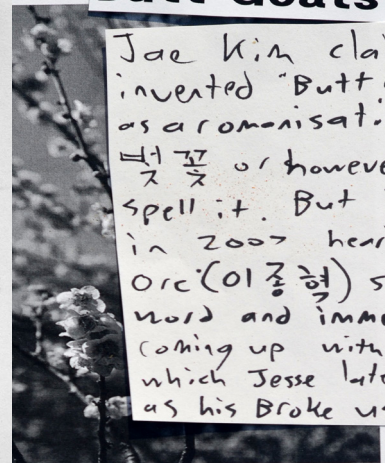
## Victor Dance

Teeth bared, leg kicked up, that's how Victor of Things We Say likes to dance. It didn't take me long to observe, photograph, and imitate, so it hurt years later to hear this referred to as Paul's signature imitation.



## Butt Goats

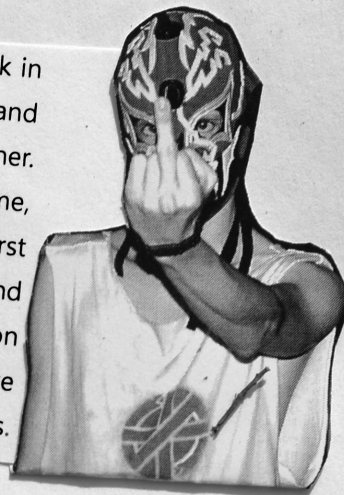
Jae Kim claims she invented "Butt Goat" as a romanisation of 뽕 or however you spell it. But I recall in 2007 hearing Orc(이종현) say the word and immediately coming up with that, which Jesse later used as his Broke username



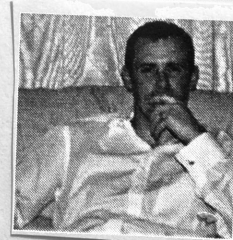
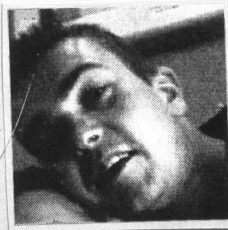
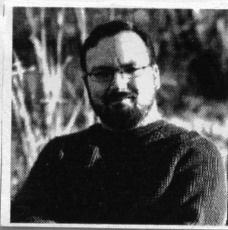
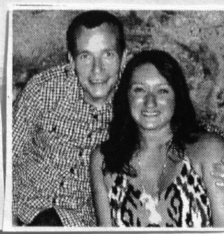
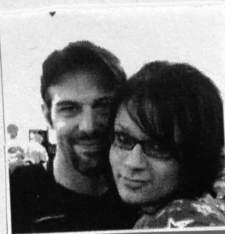
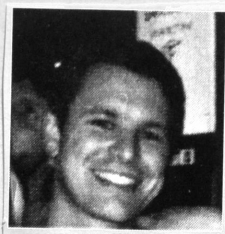




chad berger was some friend of a friend back in high school. i thought the name was hilarious and liked the way the two words sounded together. i always wanted to use it for a band name, but hyeondong and hong9 were the first people to ever let me... i also like it as a band name because it doesn't give any indication about the style of music and is impossible to take too seriously. i think it has become a fitting name for us.



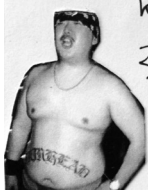
Half of the pictures below are Facebook profile pictures of guys named Chad Berger. The other half are named after Broke in Korea's editor-in-chief. Can you tell which is which? Answers can be found next to Mixed Blood.



T. Seo Kiseok  
Geeks Vocalist



2. Nah Bum-ju  
Former Skasucks  
keyboardist

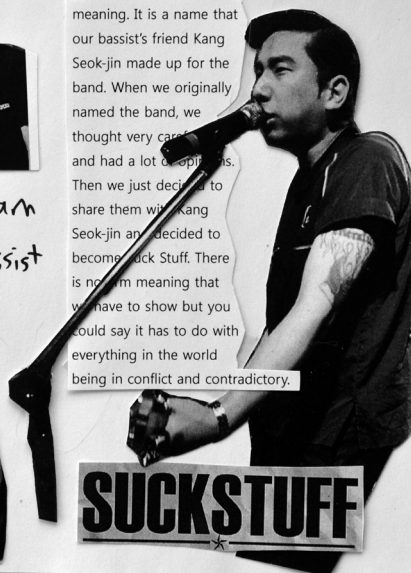


3. Lee Bo-ram  
Sanchung bassist



4. Park Ha-ru  
some kind  
of Youth  
organiser

There is no real meaning. It is a name that our bassist's friend Kang Seok-jin made up for the band. When we originally named the band, we thought very carefully and had a lot of opinions. Then we just decided to share them with Kang Seok-jin and decided to become Rock Stuff. There is no firm meaning that we have to show but you could say it has to do with everything in the world being in conflict and contradictory.



# SUCKSTUFF



Mixed Blood comes from tigi; the Korean racial slur for a half breed.  
We chose it because we share needles when we shoot heroin together

$\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{C} & \text{C} & \text{C} & \text{C} \end{matrix}$





# the board game

Needed: -1D6  
-coins or other player pieces  
Start on the front cover.  
First to reach the back cover wins!

	<p>TABLE OF CONTENTS</p> <p>1. ~~~~~ 2. ~~~~~ 3. ~~~~~ 4. ~~~~~ 5. ~~~~~ 6. ~~~~~ 7. ~~~~~ 8. ~~~~~ 9. ~~~~~ 10. ~~~~~ 11. ~~~~~ 12. ~~~~~ 13. ~~~~~ 14. ~~~~~ 15. ~~~~~ 16. ~~~~~ 17. ~~~~~</p> <p>ROLL AGAIN</p>	<p>REALLY INTERESTING ARTICLE</p> <p>MISS A TURN</p>	<p>ARTICLE WITH POORLY PRINTED PHOTO</p>	<p>FOUND A TYPO! Go ahead 3 pages.</p>	
<p>INTERVIEW WITH BAND YOU LIKE</p>	<p>Augh, a snake! Oh wait, this is good.</p>	<p>Interview with Dori about Calbones</p> <p>Go to the next page →</p>	<p>HORRIBLE PUN HEADLINE</p> <p>MISS ONE TURN WHILE YOU FIGURE IT OUT</p>	<p>WALL OF TEXT</p> <p>Go ahead 3 pages</p>	<p>FIND THE SPOT (HINT: It's on page 16)</p>
<p>한국어 기사 한국어를 잘하며 다시 주사위 굴 던지세요</p>	<p>VERY INTERESTING INTERVIEW BUT WITH BAND YOU DON'T KNOW.</p> <p>NEXT PAGE</p>	<p>Self-indulgent editorial. Stay here until you roll an even number.</p>	<p>LONG ASS ARTICLE.</p> <p>CONT'D ON PG 19.</p>	<p>NSFW IMAGE!</p> <p>Go to pg 18</p>	<p>NSFW IMAGE ON THAT PAGE!</p> <p>Go ahead one page.</p>
<p>CLICHE UE PHOTO</p> <p>(cont'd from pg 15)</p>	<p>Awful very article</p> <p>Switch places with other player.</p>	<p>COMMUNITY CHESTS</p> <p>GRAB OTHER PLAYER'S CHEST</p>	<p>Another Snake! But this one's poisonous. Miss a turn.</p>	<p>Joke article Roll die: 1: Go back 1 2: Go forward 1 3: Roll again 4: Skip turn 5-6: Not fooled!</p>	
<p>Go up ladder, loser</p> <p>stupid List Article</p> <p>1. ~~~~~ 2. ~~~~~ 3. ~~~~~ 4. ~~~~~ 5. ~~~~~</p>	<p>SAY WHAT?</p> <p>Learn Korean, roll again</p>	<p>POLITICAL VERN ARTICLE</p> <p>KURDS ROLL AGAIN. TURKS GO BACK 3 PAGES.</p>	<p>CD REVIEWS</p>	<p>BORED OF TOO MANY CD REVIEWS. NEXT PAGE</p>	
<p>Bimonthly Bootfuck is about you. Get booted back two pages.</p>	<p>CROSSWORD</p> <p>LOSE A TURN</p>	<p>VERY FICTION</p> <p>INJOKE DETECTED! GO BACK 1 PAGE</p>	<p>Finally done reading! Win!</p>		





# 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 Titch

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), bRO-Ken, 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 Ajosschi (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 CNBLUE 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 “CNBLUE 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 extensive Wikipedia page including members and former members

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 ungenügende Übersetzung. "Notorische Bekanntheit". "In 2005" etc. —WB Optimisator ist lediglich die Abwesenheit von Wissen. 11:50, 24. Mär. 2014 (CET)

(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 Mu-

sic 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 existing wiki page, this one part of Korean-Indie.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 members’ band history, which allowed me to link back to Rux, and I included information about their tours overseas, which have helped to raise the band’s profile enough for their own Wikipedia entry. Yes, I included information on Juhyun’s drug charges, as that’s relevant information in this type of writing.

The third band was always going to be the Geeks, who tend to be the first name in any discussion about the history of Korean hardcore music. I wrote this article with a 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 page 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 ar-

ticles, as DIY press was something I was heavily counting on. We managed to save it by adding citations from Yonhap, *Maximum Rock n Roll*, XSW, 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 Ring Ding’s Wikipedia page. As well, with a link to Skunk Hell (which redirects to the Rux page), I was creating the beginning of an ecosystem of pages.

I also updated pages such as “Korean rock” and “Music of South Korea” to include more links to the pages I was writing (and in fairness I filled it in, with info on heavy metal in

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,

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)

the ‘80s and the Chosun Punk of the ‘90s). As well, there has been a lot of work to find more categories to stuff my pages in. With the exception of 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.

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.

This article does not cite any references or sources. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (December 2009)

# Satire, Hoax, or Real News?

Now let's play a game. Below are several headlines ripped from one of *The Onion*, *The Daily Current*, 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 Masseur To Get Few Minutes With Putin (S/H/R)  
 7-Year-Old Girl Strip-Searches 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 From 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)

## K-pop names for real 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 COMPLEX  
 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  
 Veggers: La\_VEGG  
 Yellow Monsters: Orange Caramel  
 Pavlov: P.LOVE  
 Jaurim – RAINB5  
 Bamseom Pirates: BP-2  
 Gogoboy: Gogoboy  
 Rock Tigers: R-Cats  
 Samchung: 3CHUNG

## Verv 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 Bootfucked). 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.

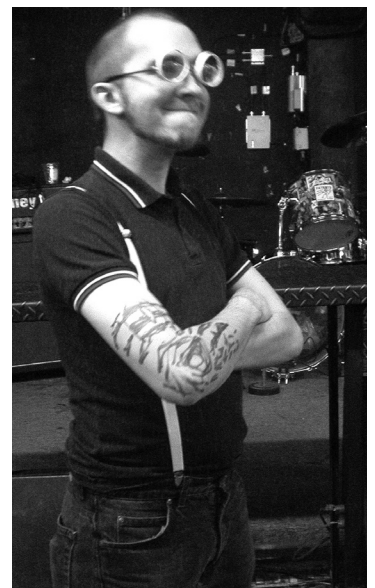
Verv was created on April 1, 2005, so as of April Fool's Day 2014, he will be nine years old. He began life as a profile on the Broke in Korea message board, which was hosted by Paul with my assistance. At the time, the board wasn't very lively, and we sought ways to create a bit

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 fascism 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](http://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 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.



# Baskin' with Robinson

# Club Spot: 2005-2014

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?

**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 some-



thing 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 Sisyphean 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 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.

Jon Twitch

Next month, an institution of Hongdae is coming to an end. Since December 2005, Club Spot has served as one of the main punk music venues of Seoul. Tons of punk bands had their first show here, and it has also hosted countless foreign touring bands, including US pop-punk band the Queers, Dutch hardcore band No Turning Back, and Japanese metalcore band Aggressive Dogs.

"Spot has been my home for the seven years I've been here," says Jeff Moses, frontman of melodic punk band ...Whatever That Means. "I think I've spent more weekends there than not. I saw one of my first Korean punk shows there. I met so many of my friends there. I met my wife there. We had our wedding reception/punk show there. Our band's first show was there. Our first two album releases were there. It's the first place I bartended in Korea and the first place I worked as a concert promoter in Korea. It's really been a huge part of my life for a really long time."

Under the brand World Domination, Inc, Jeff and his wife Trash organise a monthly concert series at Club Spot called 2nd Saturdays, held on the second Saturday of each month. The formula is simple: late night, six bands, and a free cocktail hour to chase away the sobriety.

"The original idea was for 2nd Saturdays to be a kind of 'gateway drug' into the punk scene," Jeff Moses explains. "We wanted it to be a place where people who aren't necessarily 'punk/hardcore show people' could come, have fun, and get

exposed to great music. Then, hopefully, we could get them to come back more often."

Whereas too many concerts in Hongdae are organised around a particular label or a musical niche, 2nd Saturdays brings together bands from many different crowds.

"We also wanted to make sure that we had bands from different genres playing together, something that had become less commonplace a few years ago," says Jeff. "We think shows are more fun that way, and it means newcomers get exposed to more that the scene has to offer all at once. We always try to make sure that the night can have a good flow."

Jeff started doing regular 2nd Saturdays shows after the success of his Halloween costume party punk shows at Club Spot. The venue owners asked him to start booking monthly shows rather than just waiting every year for Halloween to roll around.

Sadly, September's show will be Spot's final 2nd Saturday, as the venue is closing down the following month due to rising rent.

"Trash and I are both really bummed that we're losing a place that has been so important to us and to the local punk scene," says Jeff. "I understand though. I mean, rent in Hongdae keeps going up and attendance at shows is way down. I'm sure there will be a new place that starts having shows regularly, but just like when Skunk Hell closed, it won't feel quite the same for those of us who've called another club home for so long."



# Me and Them:

## Drunk Interview in a Sober World

Presented by Jon Twitch

Back in 2011, Stephen Epstein and Tim Tangherlini were back in Korea to film a sequel to their 1999 documentary “Our Nation.” This one, later titled “Us and Them,” would look at the scene around this time with interviews with ...Whatever That Means, the Geeks, Crying Nut, Rocktigers, and so on. Oh, and “so on?” That includes me.

After the Assignment 27 reunion show at Kuchu Camp, I sat down with Epstein and Tangherlini for one of the drunkest interviews of my life. I went off on some pretty wild tangents and answered the wrong questions, and they bemusedly let me go on and on. Although all my lines were eventually cut, the interview was transcribed. So, with their permission, here is my interview for the documentary. Some parts were omitted, such as when I stopped to talk with someone walking by and told them I was being interviewed, and ranting about girls and the like. Thanks to Jacco Zwetsloot for having to sit through this for the transcription.

Q: How Dunbar got into Korean punk

A: When he was at Uni of Alberta he worked at a college radio station. Fucking great radio station. He worked there 5 years. His last incarnation he wanted to do a punk show on Mondays 11am to 1pm. Every week he would spotlight a different country. The first week was Dutch ska. The second week was Malaysian punk. At this point he was planning to come to Korea (2002). And he could find three Korean bands online. 영양 식초, Assignment 27, Captain Bootbois. And the third man was 물물 말러. Not stop potty. I could hear them online and I played them on my radio show a month or two before I came here. And I came here to find those three bands. Malaysia had a big scene going



Timothy Tangherlini wonders “Is this guy drunk enough?” on. Bigger than Jamaica, I mean Japan. I came to Korea and discovered they have shows somewhere in an area called Sinchon. I found a documentary that said it all was based in a club called Drug. So I tried to find Drug. So my first weekend in Korea December 2003 I escaped my employer and came to Hongdae. I came to where Drug was, and I went there. I found a band that was practising there and they weren't punk. I was happy to meet them but that was all I could get.

My first real punk show was at Club WASP, another place that doesn't exist anymore. The owner didn't like punk so between bands he would play hip-hop.

16 bands for 7,000 won. Such an amazingly low price. And all the bands that were there played their hearts out. I got on stage and took pictures of the crowd, and I look at them now and I realize that I was the only person not in a band. It was a show where I was probably the only paying customer. That was Dec 27 2003. Just before they started Skunk.

Q: Your impressions in 2003?

A: Maybe we should go from the start of Skunk. Then after that I think this would be the toughest part, what's going on now. I'm going to have to bullshit a bit. Are you filming right now?

Hongdae has changed since I came here. Through the success of Korean punk and the whole idea that this is a place of underground music, it's just not really the same

anymore. Why does underground retreat all the time? In 2006 the Music Camp incident, which I don't want to talk about, punk became public enemy number 1. We were all told just back off, because if we do something wrong people will get arrested. That really changed things. Punk went from something amazing and unbridled to something not amazing and they'd better be bridled or people would go to jail. I tried to interview Jong-hee from Rux about it, but he doesn't want to talk about it anymore.

Q: Where is the scene now? Do you still enjoy it?

A: I arrived just as Skunk Hell got started. And now the scene has spread out. People who were all together in the same camp are now everywhere. The hardcore scene has done well, I think. They don't admit it but they are the best part of the underground scene at the moment. The ska scene has found a lot of success in random Korean bands because ska is a very universally likeable genre.

Rockabilly has gone out too. Rocktigers you know. They have gone out and they promote a lot of their own shows. They've been very good at bringing bands here from Japan.

Five years ago everyone was in one tight place and now it's like 5 or 6 places.

Financially it just isn't going to be as successful. Everybody is apart and everybody is competing with each other. In a lot of ways, the Korean scene has become like how it is in most other countries. I am from Edmonton and the Victoria scene was

doing really well and then they reached a critical mass where they've got these genres and these fans and that's it = it's not going to expand anymore.

But here, um, it just kind of evaporated. A lot of the inspiration that went into the punk scene when you guys did your documentary, did evaporate.

Q: Commune feeling. Many more bands are trying to make it like a business.

A: Crying Nut when they were gone for a couple of years sot the military. That's when I arrived in Korea. Then I realized when they came back that they are class-act performers. The scene here needs more people like that who are willing to step up and make a stand. Like the Geeks are an excellent example.

I lost my focus. Can we start over? Ask the question again, please.

You need to edit out what I said before. The number one thing a punk band is you're not doing this for a living. If you are doing it for a living whoops you got into the worst industry possible. The Korean hardcore scene is trying really hard to bring big acts over here. And there's a lot of questions about what is going to be the best way to support the local scene here, to make it grow. For the last couple of years I have thought that hardcore is the solution to everything.

Q: Talking about Edmonton, Canada

A: I discovered hardcore when I came here. Hardcore has been the genre that has brought the world to Korea in the last 7 years.

When I came here the first international tour I saw was a band called Champion, they were a straightedge hardcore band. The guys involved in that, like Keysuck from the Geeks, those guys are doing everything they can to bring the Korean punk scene to the world. But they are having a hard

time. But Chinese bands get more attention and get sent all over the world.

This country has been overlooked in my opinion, 100%.

Q: In 2011 the scene is fragmented so how do you figure out when you are going to go?

A: When I first came here there was no infrastructure about where to go. I started a photo website and I got a lot of people interested in that. And then somebody started a Myspace page and then Myspace died and we all came over to Facebook.

Skunk during its last few years, the number of foreigners who went there was increasing all the time. At the same time, the amount of Koreans who went there was going down. Skunk went out of business.

Skunk Hell was surviving for the last several months by receiving funds from their friends that they would never be able to repay. That's what happened. It was really sad because every other pub that survived had a licence to sell alcohol. But Skunk didn't have a fire escape so they were fucked. I am assuming Drug didn't have the same, but Drug managed to escape.

Q: What about the increase of foreigners?

A: Good question. When I first showed up at Skunk I was the first foreigner there who wasn't fully fluent in Korean already. The first other foreigner I met was my good friend Mike who's still here. We did our best to patrol the other foreigners.

There was this idea that we are foreigners but we don't want to bring too many foreigners because it will taint what's going on here. But that's exactly what happened. We ended up tainting the scene.

After a year Paul Brickie originally from Rux came back to Korea came back and joined Suck Stuff. He was a half-Korean half-American who was really into the soldier side of being in Korea.

He came back and said Hey Jon I have this idea, let's start a zine.



# How to interview a band

Research.

Read other interviews.

Get the band talking.

Start with an easy question but one that provokes a thoughtful response.

Get anecdotes and stories.

Pore over album liner notes, websites, band member SNS.

Control which and how many band members you interview.

Ask follow-up questions.

Avoid mundane questions such as "who are your influences?" "how did you form?" "how have your members changed?" unless you expect that to lead somewhere.

Direct questions to particular band members.

Know when you're listening to something you don't need.

Never ask open-ended questions like "What's the craziest thing that ever happened to you on tour?" They usually won't know.

Use your biases, opinions, and relationship with the band to get more personal responses.

Ask questions that require strategic thought or creative choices, rather than recitation of facts.

If by phone or in person, record and transcribe, but take notes too.

Non-musical/non-band experiences are valid to discuss as well.

Ask the most controversial questions last.

# How to be interviewed

Be honest about communication difficulties.

Answer in full sentences, not "Yes/No" and not "It sucked."

Decide whether you want to interview in person or by phone or online.

Take all the time you want to answer a question.

Decide in advance who will answer and tell the interviewer.

Don't rehearse: keep it spontaneous.

Try not to skip any questions.

Interviewers love stories.

Offer the interviewer press materials, sample recordings, promo pics.

Remember: the interviewer is trying to make you look good.

Court controversy, but be careful about going negative

It is your decision how long the interview lasts.

Keep the finished interview, clip it, link it, make it available.

# 10 awkward Korean band names ... OMG you guys 6 is the crazi-

## 10. Billy Carter

Not that I hate this name or anything, but it's one of those band names that always requires a bit of extra exposition when describing them to new people. "Billy Carter is actually two Korean girls playing acoustic blues...except now they have a drummer." It's basically intentional on their part, but it's easy to overlook them because of the name.

## 9. Vassline

What's the pronunciation difference between Vaseline and Vassline? I always pronounce it "Vass-leen" but I see it written in Korean as 바세린.

8. Any band name with a number in it (except 1)

In other countries, there's an implicit understanding that bands with numbers in their name are no good (ie Blink 182, Sum 41). But in Korea, bands will have numbers in their name without a second thought: 13 Steps, 49 Morphines, 99 Anger, Jiraltan99, 1Ton. And these bands tend to be pretty good anyway.

## 7. No.1 Korean

An odd choice for a name, something that sounds like it would be a gag concert or a really annoying e-nationalist talking about how Korea is the best country or how Dokdo is Korea's territory or something. Now, in this same zine I asked where the name comes from, and the answer (that it comes from a dream) is actually kind of cool.

## 6. Patience/PATiENTS

I'll group these two together because they're homophones (don't fire me, Nomen Global Language Center!). I'm not sure if the Patience still exists, or maybe they changed their name because there was already a band with that name (both formed roughly around the same time I think, and I can't say which came first). As far as band names go, Patience is weaker than Patients, but I'm not a fan of any band name that stylises its capitalisation and expects you to refer to them as such.

## 5. Skasucks

Ignoring for a moment that they prefer to stylise it "SKASUCKS," my main issue with this name is that it is a complete

grammatical sentence clause that has a specific meaning "Ska is not good." When I interviewed Skasucks originally (Broke 6), Beomju told me "It's just totally nonsense and funny because it doesn't make any sense." I don't exactly agree -- we're not talking about Cockrasher or Suck Stuff here, and just taking the space out doesn't cancel out the meaning.

## 4. Kingston Rudieska

My first impression of this name was that we were going to get a particular type of ska more focused on Jamaica, and I was right. But that second word, existing as a compound, doesn't make sense. Rudieska? To make matters worse, I've heard at least two TBS eFM DJs pronounce this as is if it's some kind of Russian name, more like Kingston Rudi-eska or 킹스톤 루디에스카.

## 3. Turn For Our

As well as number names, the Korean scene also likes band names that have too many words. Beyond Skasucks, which is a declarative statement and thus not part of this phenomenon, we have band names like Find the Spot, Join the Circle, and the sentence fragment Things We Say. Any of those bands may have made this list, until I remembered Turn For Our, the name that leaves us wondering "Are you taking a pause before finishing telling us the name of that band?"

## 2. Harry Big Button

This name is the equivalent of passing out and having a dick drawn on your forehead. They're far from a punk band, but I dislike the name enough to include it on this list so high up.

## 1. Wasted Johnny's

Naming your band after discarded condoms? Sure, why not. At least, that is what they're going for, right? It's a fine idea for a band name. What bugs me is that misused apostrophe: it should be Wasted Johnnnies. I've taken to spelling their name in Korean as 웨이스티드쟈니스. Because if you're going to abuse punctuation, you might as well commit. I just hope their foreign member isn't an English teacher.

# Psy's 'Heung' is intangible but powerful

Anonymous

Originally published 4 October 2012

Psy, Park Jae Sang, is Korean. What kinds of DNA of his are fascinating the mass around the world?

Psy's 'Heung', an intrinsic sense of joy, has been awakening people's desire to be happy beyond the borders.

On last April, with a professional research center, the Ministry of Culture, Sports and Tourism and Korean Studies Advancement Center conducted a survey regarding the DNA of Korean to promote Korean culture industry. For 100 professionals, depth interview were undergone with regards to 'Words or adjectives which describe Korean'. For 1000 people, simple questionnaires were asked. Professionals responded that 'natural(12.3%), passion(12.2%), and Heung(Sinmyung, 12%)' are top three of all the expressions they chose. The public chose 'propriety(20%), perseverance, community spirit, passion.'

The Ministry finalized the ten DNA attributes of Koreans in accordance to the value of sustainability for the future. They are: Heung(Sinmyung), Perseverance, Sharing, Paradox, Fermentation, Propriety, Passion, Community Spirit, Togetherness, Natural.

Koreans are born with a unique disposition of Heung.

Heung refers to having an excitable energy combined with all sorts of different emotions including joy, sorrow, hatred, and desire. Heung is combined with dynamic, bright, and positive spirits and drives a passionate compassion. It is not a thing you can fake.

Heung springs from compassion and the spirit of enjoying the festive arts. It has been enhanced in the festival culture combined along with singing, dancing, and drinking. The New York Times explains Korea's growth as a culture exporting country is attributed to its capacity adopting culture and smartly applying Western values to their Eastern culture that attracted their neighbor Asians to easily accept and enjoy Korean culture and Hallyu (Korean Wave).

The reason Psy is being loved by people around the world is that the very 'Heung' he has been spreading all over the world is a universal language to make people inspire.

More in-depth research on ten DNA of Korean culture will be carried from 2013 to 2016 into the cultural, historical and philosophical perspectives.

Korea achieved unprecedented economic development, turning itself into an economic success just 30 years after the Korean War had reduced the country to ashes. Passion in their DNA has brought economic growth and democracy to Korea.



Cult leader Yoo Byung-un 1941-2014







# Fight for Your Right to Party

## Documentary takes you into a dark corner of Hongdae's history

Jon Twitch

We always talk about how the neighbourhood of Hongdae is changing for the worst, and how it affects the country's already lean underground music community. Nowhere is that more evident than in the struggle of Dooriban, thoroughly documented by director Jung Yong-taek in *Party 51*.

*Party 51* documents the plight of an unremarkable-looking three-storey building on the corner by Hongdae Station, and how its owners intersected with a band of similarly struggling musicians.

I managed to see the entire film twice, once on a computer with English subtitles as generously provided by Park Daham, and another time in Sinchon Arteon for the opening night, attended by director Jung and Park Daham. Though there aren't English subtitles yet, it is essential to view it on the big screen, as the visuals physically transport you inside Dooriban during the sit-in protest. You can see the misery oozing out of the walls as they provide shelter for their salvation to build from within.

This documentary quickly introduces the five Jarip acts that come together in Dooriban, quickly eschewing the term "indie" and coming to identify as "jarip," which best translates as "self-sustaining." Bluesman Ha Heon-jin, neo-folk artist Danpyunsun, grind band Bamseom Pirates, noise musician Park Daham, and the vividly dressed Hahn Vad, each of them receive a great deal of character study that shows the brilliance and relevance of them all.

The movie begins with some background about the situation Dooriban owner Ahn Jongnyeo and her husband, novelist Yoo Cherim,

find themselves in. Long story short, they took out a KRW 25 million loan to open their business, and their relocation package is a mere 5 million. Then we cut to what seems like the end, with Dooriban being torn down as Hahn Vad eulogises on guitar and the others stifle their tears. From there, we jump back to the beginning of their story and see them rallying and organising.

The close relationship the director had with his subjects is very rewarding, capturing serious conversations about the direction they should go and their visions for what they can do, which I doubt were re-enactments, as well as weirder, spontaneous moments between friends. One of my favourite exchanges is a scene with Danpyunsun, complaining that his music is impossible to make money on because of its content.

"Puberty" for instance contains phrases like 'Have you ever touched a woman?' he says.

"Ha!" exclaims the girl beside him.

"That doesn't work for TV, fucking bastards," Danpyunsun continues.

"That's nothing compared to some of the lyrics sung by some girl groups," points out someone else.

"That's exactly my point!" exclaims Danpyunsun.

There's another candid scene early in the film with the lead singer of Pavlov mocking foreigners in the music scene. To be honest, I was nodding my head in agreement at most of it, though I hope he knows we're not all a bunch of alcoholics (guilty) who come to shows and don't care about any of the bands (not guilty). The scene probably should have been cut, maybe replaced with Stephen Epstein screening his own documentary *Our Nation* at Dooriban, or Ryan Ihm setting up solar panels on the roof, or Brothers of the Hole putting on one hell of a concert in front of a very multi-

cultural audience.

Anyway, through this intimate relationship they form with the camera, we see as the momentum builds as they work toward the first 51+ Festival of 2010. The festival brings 51 bands together for a huge May Day concert in Dooriban as well as the lot right outside, which was mostly devastated by demolition at the time. We see a great deal of bands performing, but the film spends most of its time on the main five. Hahn Vad's performance inside in particular is reminiscent of that weird rave scene in *Matrix Reloaded*, all sweaty and neon, only in this movie, it actually works to take you there. This scene is surprisingly early in the movie, and we move on with the story rather than lingering on a great musical achievement, because there's more story to tell.

As the struggle continues, we spend more and more time with the individual musicians, in one scene following Hahn Vad for a day as he struggles to raise money through music and meeting his baby. We learn that Park Daham has moved out of his parents' home to make it on his own and might not have much of a relationship left with them. Danpyunsun starts to make money with his music, but according to Bamseom Pirate Kwon Yongman, "he feels like a music prostitute being paid." Questions arise as to what these guys would consider success. Yoo speaks of initially never having imagined he'd be an evictee protester, and he thanks these guys for bringing some sense of normalcy to the conflict.

We also see more of Ahn and Yoo's legal battle as they face off at Mapo-gu Office and negotiations break down. Then there's one long, unpleasant scene from a screening of the documentary *My Sweet Home: The Nation is Violence* (마이 스위트 홈 - 국가의 폭력이다) about the Yongsan Disaster, a very

possible outcome for how this already 500-day protest could play out. The scene is disrupted by Ahn's loud, anguished sobbing. She leaves the room, and we can still hear her crying as the camera quietly follows after her. Then, we smash-cut to the next scene where they're signing the agreement for a fairer resettlement package, and all is right in the world. The sit-in ends, everyone laments the bittersweet irony of Dooriban's victory and moves out, the building comes down, and Dooriban opens in its new location. "As Dooriban has now proudly transferred to capitalism," says (I think) Jang Pyha of Bamseom Pirates, "we have no choice but to congratulate them!"

The movie could end right there on an optimistic note, but the director keeps following around the musicians to see where they go next. Yoo's expressed intent of opening a live music club on profits from Dooriban and his novels never comes, likely due to his wife's disapproval.

We see Bamseom Pirates take the fight to the next front, which was Cafe Mari in Myeongdong. There is a terrifyingly violent scene in the movie in which hired goons, wearing kerchiefs stolen from one of the protesters, raid the cafe brandishing some sort of clubs. Kwon Yongman is arrested supposedly for assault, which he later explains as a "showcase" arrest, as the cops needed to arrest someone on each side to seem fair. It's all resolved off camera in another victory, but then the Jarip guys begin to feel jaded, something I wish the movie examined a bit closer.

Ha Heon-jin, who has the smallest presence in the movie, gets named one of *GQ Korea's* men of the year. And Danpyunsun plays a festival at Sogang University where there's a backlash about booking someone as political as him.

We follow Park Daham to the Korean Music Awards, where against all odds the band he'd been grooming, 404, wins an award for Rookie of the Year. Then you see me appear on screen for a split second taking his picture, "Kay, I wanna get one m—" Anyway, how did the KMA win change Park Daham's life? Well, his parents suddenly take interest in his music work. We also get to follow him on his way home by subway, so I'm guessing not much else has changed.

Many of the bands go abroad, with Hahn Vad doing his usual bombastic parade thing on a busy street in Japan. And some of the noisier bands play an anti-nuclear show in Japan, where the people just seem to be like "Oh, there's a band from Korea called Christfuck. Do you kids want to stop and watch them for a little while?"

The movie goes on for quite a while after the Dooriban victory, and while I was getting a little impatient on my first viewing (I was on a laptop in a cafe and sort of wanted to get out of there), it was much more appreciated the second time around, mainly because I didn't want it to ever end.

The politics behind the film might turn away some viewers, but you should give it a chance anyway if you care about Korean underground music. This documentary gives a unique view into artists under adversity who learn to survive and thrive, eventually winning the victory they desire and then coming to terms with how it changed them. There will never be a better opportunity to tell this story, politics aside. An entire self-sustaining musical moment is captured on film for the history books. It came from underground, it came from the streets, it came from abandoned places. This is Dooriban, a building that is no longer there, and the people it pushed into greatness.

# ...Cuz a Duriban Party Don't Stop

Jon Twitch  
Translation: Patrick Connor,  
나선생님

As you can tell by my review, *Party 51* is essential viewing for anyone interested in Hongdae music history. Director Jung Yong-taek spent about three years in the trenches, pits, and squats of the scene with us, documenting what happened so perfectly. He agreed to an interview, and it was difficult to not ask him a million questions.

**Broke:** When and why did you decide to start documenting the situation at Dooriban?

**Jung Yong-taek:** Around 2010, then-Mayor Oh Se-hoon proposed the area of Seoul that I was living in (Yeonnam-dong) was to be redeveloped into what we now know as China Town. It caused me a lot of stress. Because of this I naturally developed an interest in the Dooriban issue that was developing just across the road from me. I started looking at documents I found in the Dooriban Daum cafe pages. On there I found out there was to be a protest concert by my old friend Hahn Vad (Yamagata Tweakster) so decided I would head down and film it.

On the first day I was down there filming I heard Hahn Vad remark, "It is not just businesses and residents getting forced out of Hongdae by rising prices and development; musicians also face a similar problem." After hearing that I decided that it would be good to make a music documentary about the whole thing. And so, *Party 51* was born.

**Broke:** Do you have any prior experiences with eviction politics?

**Jung Yong-taek:** Between 2000 and 2003 I worked for the Internet broadcasting company that ran the Jinbo Network. Through a program called *Chamsae* we made via that company I gained a lot of broadcast experience about various different protest movements by laborers, farmers, evictees, etc. Actually, I became good friends with one of the eviction task force (who give support to people being evicted) members in Bongcheon-dong but later I began to dislike how the organisation's head office worked. They were very cliquey and actually only helped certain areas and people



who played by their rules or were in the circle of friends. If you were not on their list of people to help, they did not care about you, even if hired goons were being sent round and violence was being used. After learning this about the group I lost interest in both them and my friend.

**Broke:** What are your honest thoughts on the music of the bands you followed?

**Jung Yong-taek:** At first, it was a bit of a culture shock for me I guess. However, after repeatedly filming these bands over and over again I came to like them.

For the purpose of the movie's plot the two main characters in the film are Yamagata Tweakster and Bamseom Pirates. Of course, there are many other musicians who make appearances. Ha Heon-jin is a very talented musician who unlike most of the Dooriban musicians plays a genre of music that is a bit more mainstream, and thus perhaps a little more accessible to a wider audience. As a result a lot of the filming team really got into his music. It has been really cool to see him growing and improving as a musician.

Park Daham is one of only about six musicians making this rare kind of noise music... as a result, his music is not quite so easy for me to get into. However since fighting with his father and getting kicked out of his house I have been giving him lots of advice and we have become quite close friends.

As time has gone by Danpyunsun, has become both a political and musician representative of the Korean scene. Sadly, the main subject of the movie went in a slightly different direction to that of Danpyunsun's ideals and so he didn't appear in the movie as much as planned. I really like the music from his first album and, what's more, the music he made at that time had a lot of importance to the movie so I've included a lot of music from that album in the film. In his first album he wrote lyrics about alien-

ated and isolated people in a kind of comical yet sad way. He has a great talent for writing those kind of lyrics. But these days, Jarip of which DanPyunsun is an active member has shifted its focus and become more and more political, even helping out with other protests, and so, I think as he has become more and more involved with that group, so Danpyunsun's lyrics have also started to become more ideological I think.

For Yamagata Tweakster making music is how he earns his living. Of course, many musicians in Korea want to live this way, but all too often they find it to be an almost impossible dream. Yamagata Tweakster shows it can be done. Bamseom Pirates' lyrics tend to be interspersed with ridicule and resistance. The members are very realistic about life and realise that they will probably never become a well-known band who can make a living off their music. Their plan is to continue making music while doing other work to fund their lives. When we started filming I planned to have Bamseom Pirates as the main focus of the movie, but as filming progressed it became harder and harder to call them 'the main characters' of the movie. The other musicians in the movie were all talking about how they wanted to make their living via music, but Bamseom Pirates were always on about other things, other ways to make money so it was harder to cast them as a lead role in the film.

Yamagata Tweakster's repetitive beats and lyrics mean that no matter the place, no matter who he is performing for, everyone is always really enthusiastic / entertained by him. In this way he is like a magician. He is unique, like no other in the Korean indie scene.

Lots of people like Bamseom Pirates because they don't discriminate between the right or left of Korean society and their ridicule

the 'old' and 'shit' with their fast beats. Ilbe (a far-right Korean Internet group) seem to hate and ridicule everything without reason, but Bamseom Pirates on the other hand don't thoughtlessly ridicule just any old thing; their reasons are always well thought out.

**Broke:** The movie shows a lot of the labour activists at the minimum wage rally acting pretty uncomfortably around the performance of Jarip bands. Overall, how were the efforts and antics of Dooriban and Jarip tolerated by their political allies and neighbours?

**Jung Yong-taek:** The Jarip bands and the activists met for the first time at a rally protesting about minimum wages and were shocked to see each other supporting the same cause via such different methods of protest (one group used violent protests to make their point, while the other used just music). It was hard at first to relieve the shock. The labor activist culture in Korea is a bit stagnant these days; their way of thinking hasn't changed for 20 years or so, so when they came across the Jarip group and the bands they were really shocked to see this new kind of protest culture. These days Yamagata Tweakster performs at a lot of protest rallies so people are beginning to get more used to this kind of thing but it is still a distant dream to see the Korean Confederation of Trade Unions changing their protest methods.

The people who supported the Jarip musicians at Dooriban were mainly people in unstable work, students or unemployed people in their late teens or twenties. They wouldn't usually be making appearances at these kind of protests but they like to share their thoughts and ideas with other people. Some of the activists were hoping to exploit the bands and use them at other rallies and protests, but they couldn't make them do it.

**Broke:** Right when I thought the movie would end with the conclusion of Dooriban, it switches focus entirely to the musicians. It would have been easy to end the movie with the Dooriban victory and have a clean, happy ending. Why did you switch the focus over to them, and

how long did you continue following them around?

**Jung Yong-taek:** Right from the start, more than how the Dooriban situation ended up I wanted the movie to focus on the musicians' independence, the art workforce and the reality of the circumstances that musicians in Hongdae find themselves in.

In the end the importance of spaces like Dooriban was revealed through the musicians. Dooriban was a free space at that time for musicians to use, so for over a year bands constantly performed, jammed, practiced and grew there. The Dooriban protests showed us that if you gather lots of like-minded people into one space and maintain that environment for a long time they will create some kind of output and develop themselves in some way. It was really wonderful and of course surprising that the Dooriban protests won out but what I really wanted to show at the end of the film is how hard it is to find a space like Dooriban. Dooriban is an exceptional place within a capitalistic society. I also thought it would be good to show everyone that going forward, it will always be hard for musicians.

**Broke:** I understand that when Park Jung-geun was arrested for making jokes on Twitter, the police brought up many other examples of his rebellious activities, including his collaborations at Dooriban. Were you ever harassed or questioned by the police for your involvement? How worried should we all be that we ended up on some blacklist?

**Jung Yong-taek:** I have never been harassed or questioned by the police. Even if I do end up getting blacklisted or something, I'm not really worried about any political disadvantages that may bring to me. However, if it were ever to affect my livelihood it would of course be a big problem for me.

**Broke:** How did you feel seeing Dooriban demolished?

**Jung Yong-taek:** Dooriban was a kind of utopian moment in Korea's capitalist society, and I doubt there will be another situation quite like that again. That Dooriban period will never occur again, and there will never be another like it. For that reason, I got upset and cried a little when it was finally pulled down.



# Read This Boi

Jon Twitch

Redboi is a legend in the making. Well, he's probably a legend in other places already, but he's only been in Korea for two years. And in that time, all he has to show for it is...a whole shitload of new friends, accomplishments, and tattoos. Last summer when he brought Business to Korea, Broke was there. I had every intention to catch up with him once the dust had settled and give him the chance to enter into the annals of Broke history. His answers are friendly, polite, and well-written, not what I would've expected at all—his writing voice reminds me closely of Broke co-founder Paul Mutts. Read on and see if you agree.

Broke: What can you tell me about where you're from?

Redboi: Funny story: there's a dinosaur park in Rapid City, South Dakota not far from the hospital my mother thought she was in labor in. She got sick of being cooped up and went for a walk, and apparently I decided I wanted to see the brontosaurus pretty badly, because I chose that moment to come into the world. So officially I guess I'm from a dinosaur park in the middle of nowhere, but I grew up mostly in the south side of Minneapolis. I started travelling pretty early on. I think I was 14 when I took my first road trip without parents. I've lived in Minnesota, Kansas, North Carolina, Georgia, Florida, Kentucky, and Hawaii, and had serious extended stays in six or seven other states.

Broke: Can you explain the meaning behind the name Redboi? Redboi: Redboi is actually the English translation... It's actually "Miscoogwewezense," which is a traditional Anishinabe (Ojibwe) name.

Broke: How and when did you become a skinhead?

Redboi: I've been a skinhead since 1986. The hows and whys are a bit fuzzy for me. I never just said "Okay, I want to do this now." I had this much older skinhead friend and mentor, Tim (who was my guitar teacher), turn me on to punk rock when I was about 10 and it really spoke to me. He'd give me tickets to all-age shows and introduce me to all these great people who didn't blink at me being so young and encouraged my eagerness to learn about the music. Years on, I found out that, at the time, Mpls had a really vibrant and influential music scene, and that these were the guys who were putting it all on the map. It sounds kind of wild,



but looking back, I was being exposed to all the good stuff going on, but still being sheltered from a lot of the bullshit that came with it. I'm really thankful for that because I wasn't the 11-year-old glue sniffer kid you saw on TV. As I got older, I started hanging out with kids more my age in the scene and getting into the fashion aspect of it all, and it just never felt right. I was always into the clean cut look; I was as patriotic as a kid that age could reasonably be, I was too proud to beg on the streets like a lot of kids did. Shortly after I shaved off my short-lived Mohawk, I got surrounded by a bunch of skinheads who were trying to figure out who I was and what I was doing in their neighborhood (this is back when Nazis were a big problem and you always had to check folks out) when a couple recognized me as a friend of Tim's and invited me to hang out with them instead of jumping me. Somewhere along the way I just became one of them. It felt right—and still does—so here I am today, looking like an older, fatter version of that same 12-year-old kid.

Broke: What music means the most to you?

Redboi: That's really difficult for me. I was raised in a weird Bohemian hippy neighborhood where pretty much everyone I knew was an artist of some type, so I've been exposed to so much GREAT music in my life and was taught to appreciate the creative aspect of it all. I'm also kind of ADD when listening to music, so I'll listen to five different genres in an afternoon.

I have a great love of soul music -- I can spend hours listening to and talking about the Memphis sound, and great labels that were around in the early '60s. The only real trend I see in my tastes is that I feel the most from the music of the oppressed and rebellious. Soul, reggae, punk, etc... I

can identify with the notion that these people who wrote this music hurt so bad for so long, and they were sick and tired of it, and willing to do something about it. I can't tell you any one type in particular that's most important, but my five favorite songs right now (in no particular order) are: -Sam Cooke: "A Change is Gonna Come" -Bad Brains: "Banned in DC" -Derrick Morgan: "Conquering Ruler" -Noi!se: "Idle Action" -Circle Jerks: "Red Tape"

Broke: A lot of skinheads like to classify themselves, whether as trads, SHARP, or something weirder like RASH or GASH or whatever. Where do you weigh in on that?

Redboi: I think it's all a load of shit. Back in '87 when Geraldo aired the infamous skinhead episode, Nazis became a huge issue around the world and everyone—myself included—felt the need to put themselves in a group in order to distance themselves. The reality of it is that if you're a skinhead because of your particular political agenda, you're in it for the wrong reason. Being non-white, I obviously think racism is pretty stupid, but I haven't

called myself "Anti-Racist" in years, because I'm really not interested in what someone else's personal beliefs are. I don't think there's such a thing as a nazi skinhead, communist skinhead, or gay skinhead. There's just Skinhead. Some skinheads do happen to also be racist or communist or gay, or whatever as well, but that should be separate, because those beliefs really have nothing to do with being a skinhead. If you're a "your name here" skinhead, you're just an asshole playing dress-up.

Broke: What brings you to Korea now?

Redboi: My wife had the option of a couple of different places she could go for work, and had been here before and liked it. I love to travel, and figured if I was going to move somewhere again, I'd much rather go where I could experience a completely different way of life and learn something new about the world, so we picked Korea. I've got to say, it's one of the best decisions we've ever made.

Broke: I've heard a lot of people say "There's no such thing as a skinhead girl, just a skinhead's girl." Would you agree with that statement or would you break the nose of whoever said it?

Redboi: Neither, I'd lock them in a room with my wife and see what happened when they said it to her!

You'll never hear a skinhead man say that. Skinhead women are definitely fewer in number than the men, but it's because a lot of women don't have what it takes to get through those first few years. We're rough on our own. Man or woman, you've got to have heart, and pretty thick skin. The girls are usually a lot harder on each other than the boys because of the whole "oi toy" stigma. No one wants some flash-in-the-panties



Redboi first connected with the Korean scene through Joe, who's better known among the Hawaii skinheads as Sancho.

Skinhead women get a lot of respect in our scene, and they hold a lot of roles. They have to play mommy half of the time, as well as nurse, thug, fashion advisor (shout out to my wife!), and diva, all while trying to do the normal things in life like have a job and raise a family. I don't know if I could do it myself!

I've got homegirls I'd rather have at my back than a lot of men because win or lose, I know they're there till the end.

Broke: Your wife works a lot, so what are you doing with your time down in Daegu?

Redboi: We've got a six-year-old son that keeps me pretty busy. I've noticed in my time here that a lot of music that I've grown so used to having around simply isn't available here, so I started a small record distro called Far From Home Booking and distro. I import a lot of punk, hardcore and older reggae/rocksteady records and CDs. Check it out at <https://www.facebook.com/FFHbooking>. I've also discovered the punk/hardcore scene down here, which is small, but dedicated, and I've been spinning records a little bit at this great spot called Jeng-Iy Collective.

Broke: So, neck tattoos. A lot of people wouldn't get those, but what made you do it?

Redboi: There are a few spots to get tattoos that are real life-changers, the big ones being the hands, neck and face. After the hands are done, you're always going to be the tattooed guy. There's no more hiding it. One day, I woke up, and the first thought in my head was "Fuck it!" Forty-five minutes later I was sitting at a friend's house getting my knuckles drilled. After that, it became a matter of where I had space. I love tattoos; I love the artwork, and the medium. I'm never going to be a part of corporate America, so I was never worried about the image. I've got stuff on my head, and chest and everywhere else, so the neck just seemed a good place to migrate to.

Broke: You're a pretty terrifying looking guy. How are you treated by Koreans down in Daegu?

Redboi: When I first moved here I had a hard time of it. I don't live in an area full of foreigners, so I was already given looks by the people in my neighborhood. I actually got turned away at a couple of restaurants because of all the ink. One day I saw a taxi driver I knew sitting outside of my local corner store where they always gave me shitty looks. I'm not sure of the



Redboi and...I'll probably get punched for calling his wife Redgirl.

exact conversation, but he said some things to the store owners about who I am and which building I live in, and apparently I got the Ajumma who runs the place's approval, because suddenly everyone in the area was extremely welcoming and tried to speak with me a little. Don't let this get out, but I'm actually a really nice guy and good neighbor once you get to know me a little...

The younger generation are always very curious about me and willing to talk to me and have really made me feel at home here. There's this little crew called the 999 Family that throws great little shows and always make sure to invite me and show me a great time. I highly recommend that anybody who visits goes and checks out one of their shows.

Broke: Tell me how the Business tour came about.

Redboi: I knew Micky Fitz from seeing the Business and hanging out numerous times beginning in the '90s and saw that they were touring the US a few years ago and weren't playing my city, so I quickly threw a show together for them and had them add a tour date. While we were catching up after the show I mentioned that I'd been living in Hawaii, and Mick was super interested in playing a gig there, so I made a call and booked him a show on the spot. I already knew I was going to be moving here so I asked him what he knew about

Korea and it was like an epiphany! Nobody really knew about the scene here, so we figured we should give it a shot since they were slated to tour Japan the following August. Things fell through and the Japan tour got cancelled, so when I called him up to talk about a Seoul date, he asked me if I knew anybody in Japan. I did some serious phone hustling, and managed to set up seven dates in Japan for them, with a Seoul date at the end. Still amazed I managed to pull it off considering I speak no Japanese or Hangeul and my Japan contacts don't really speak English. That's what I love about punk rock, and Oi! music in particular: there's so many differences between so many people, but we've all got the same dedication and love for this scene so we can always make things work out.

Broke: How did the Business show go? What lessons did you learn that you can pass along?

Redboi: I'm used to bigger turnouts at shows, so honestly I was a little bummed at first. However, looking back at it, the band had a great time, the people who came had a great time and got to see a really memorable show, so I'd say it was a huge success! The difficulty with throwing a show here is that everybody is really busy, so you've got to have the show on a weekend night or a lot of people simply won't be able to come. However, because of costs, you have to book a tour

somewhere like Japan and tack Korea on the end, so you've got to give those dates preference. As a result, you may have a band get in on a Monday or Tuesday, and have to put them in hotels and feed them for a few days before the show, which can be costly. I was fortunate in that I had a friend who had some extra money to put into making this happen and who really busted his ass helping to promote. We ended up losing a chunk of cash, but sometimes that's unavoidable and you just have to shrug it off and move on to the next one. Sponsors are definitely going to be an integral part of the next show. I'm looking into a couple other big-name bands to get over here, and hopefully I can avoid a couple of the same mistakes, but if not, well it's punk rock... only douchebags are in it to get rich.

Broke: What do you think of the scene in Daegu? What does it need to get moving?

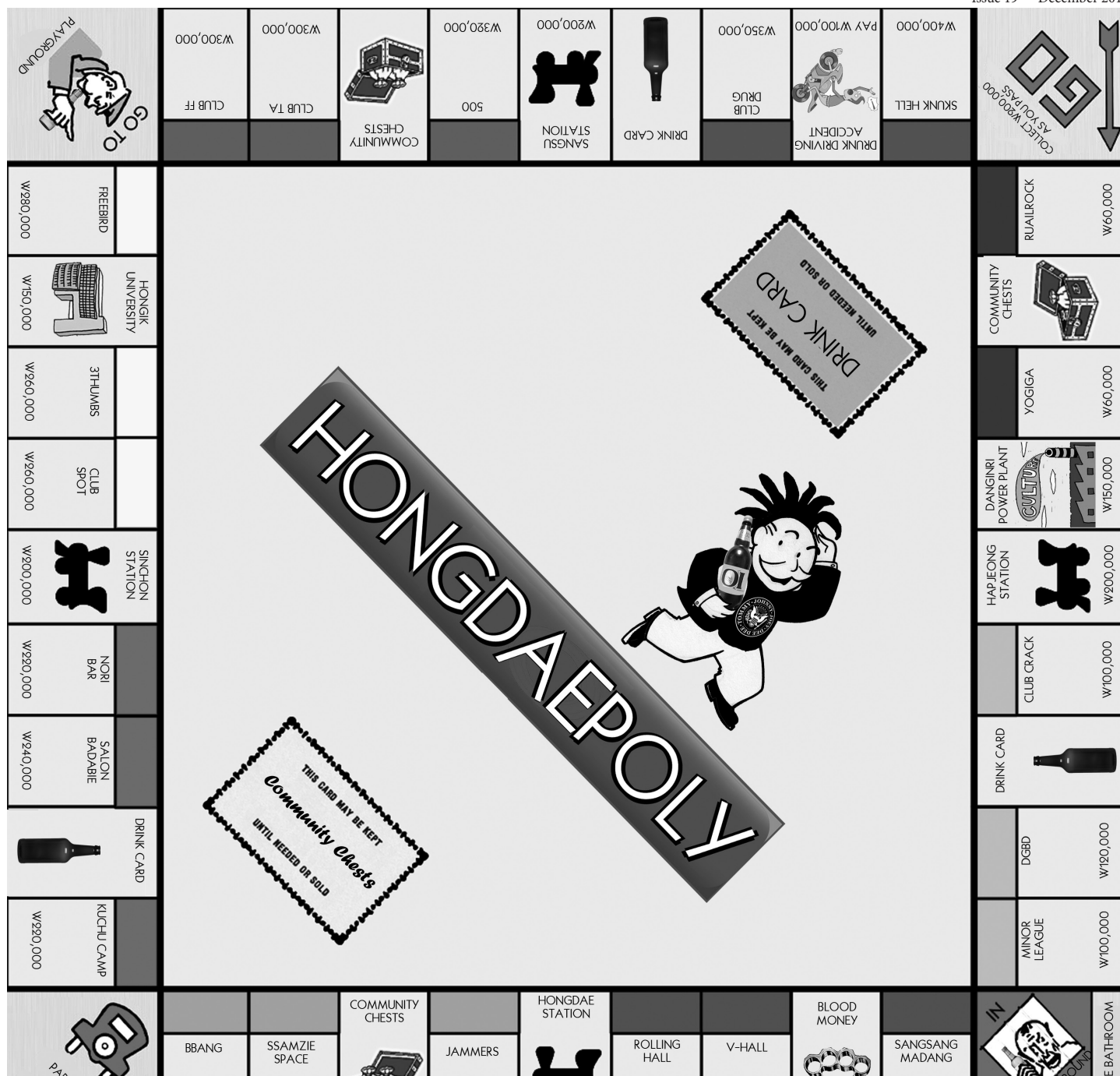
The scene in Daegu is quite interesting. Daegu is one of the most conservative cities in Korea, so it's a small scene, but the kids who are into it are really committed. We're fortunate in that we're between Seoul and Busan, so we get visiting bands from both cities on a fairly regular basis and the kids who live here never miss a show! There are a couple local acts I've been paying attention to lately: a ska-punk act called Skankin' Bunny who are all pretty young and energetic, a GREAT hardcore band called Taegu Mob, and a newer band who's still a little rough but promising called Sevendred.

If anyone wants to come check the scene out, or any bands want to play, I welcome them to hit me up via Facebook at <https://www.facebook.com/mpcred> or on my FFH page and I'd be happy to point them in the right direction.

Broke: What are the chances we'll see you in a band in Korea in the near future?

I'd say they're pretty good! I had a couple guys I was playing with, but they just weren't into any of the things I was looking to do musically. Now I'm fired up to start playing again for the first time in 15 years or so. I'm always writing, and I'm surrounded by musicians, so something's bound to happen sooner or later. If I end up in Seoul, I've already got an idea of who I'm stealing from their respective bands for a Oi!/streetpunk or maybe hardcore side project. I'm also hoping to put together a good Korean punk comp to be released in the US and Europe. This country has a lot of good things going on in it. I think the rest of the world needs to be exposed to it.





So, here's a version of Monopoly that's based on Hongdae. This version is entirely based on the original game, with most prices simply multiplied by 1000. The rules are exactly the same as the original, with only a few cosmetic changes. We have drink cards and community chests cards. Instead of houses and hotels, you buy bands and liquor licences. In place of jail, you have the playground, and the only ways to leave are if you roll doubles, or the crazy

park lady comes or there's a breakdancing concert. Oh, and the highest demonination of money is 50,000 won, so good luck sorting out big transactions.

It was difficult choosing which venues to include, as I wanted to keep everything vaguely geographically accurate, and I also opted to include closed venues. There came close to being a Double A Studios property.

For downloadable cards, money, and an actual colour board

(which is sort of helpful to have), just visit the site below and get everything you need. You're on your own when it comes to game pieces and hotels/houses, however, because I honestly can't be bothered to do something you could do on your own.

So, enjoy, and use this game responsibly, because it's probably just as likely to destroy friendships and tear families apart as the original.

Myself, I'm really not much of a fan of the game.

[daehanmndecline.com/broke/hongdaepoly](http://daehanmndecline.com/broke/hongdaepoly)



# Punks or K-Pop Idols?

Broke is no stranger to K-pop drones dressing up like punks. But the more we see, the more baffling it is. Somehow, they can never pass the Turing test.

This quiz might be the easiest yet. Here are a few hints:

- if they all dress identically, they're probably K-pop (or 100BC)
  - if they show signs of human attachment, they're probably real
  - if genders are mixed, they can't be K-pop
  - if their mouth is around the dick of a record exec, they're K-pop
  - if they look like they dressd themselves, they're not idols
  - if they're in an interesting setting, they're probably not kept hidden away rom the public by record companies
  - non-Asian members, not K-pop, sitting on a couch, not K-pop
- All pictures are stolen from uncredited sources except ONE.





# Up on the Cross

## How to become a skinhead



Jon Twitch

It's come to my attention that some of the Korean guys are starting a new RASH (Red & Anarchist Skinhead) band, despite the obvious fact they're all well aware of that none of them are skinheads. Well, that's easily rectified. Becoming a skinhead is about as easy as getting a driver's licence. Here are ten easy steps you must complete, in order as shown.

### 1. Educational Video

Watching 200 minutes of educational skinhead videos is a prerequisite for taking the Written Exam.

For applicants wishing to apply for a type 88 "basement racist" licence, it is recommended they watch *American History X* and *Romper Stomper*. A new video is being produced, titled *Green Room*.

All videos are available for download online or at designated drinking locations.

### 2. Physical

Once you've completed the education training part of the procedure and declared your intention to become a skinhead, a rigorous physical examination may be carried out by your local skinhead care providers. They will kick the shit out of you. You will fail if you try to run, fight back, or can't let it go. Upon passing this stage of the examination, they will buy you beer.

### 3. Apply for Written Exam

Fill out an application form, bring valid ID that can be used to buy alcohol, and LPs that they would want to listen to (X3).

### 4. Take Written Exam

This exam is multiple choice, 40 questions. Illiterate examinees may have this section done orally. The exam tests knowledge of music, loyalty to friends, and fashion sense. Points will be deducted for devolving into political tirades.

### 5. Apply for street test

Only freshcuts who have passed the written exam can apply for the street test. Examinees must provide their own footwear and skinhead outfit.

### 6. Take street test

This section tests aptitude in street cred along a 50m street course (pictured right). The only official street course available in

Korea is at 오이도 (Oi!do, the Island of Skinheads, located at the end of Seoul Metro Line 4).

Testees may walk in the left lane or the right lane if they wish.

At random times, music will be played, and testees are expected to react appropriately depending on the music:

Oi!: one-man mosh pit

Reggae: moonstomp

RAC: goosestep

You start with 100 oi! points and need at least 80 oi! points to pass.

Points are deducted for: leaving the course for any reason other than to take a piss, unable to find finish line within 5 minutes, wearing a belt with braces, beer spillage, saying "oy!" instead of "oi!"

### 7. Provisional membership in a skinhead crew

Once the street test is passed, you will be issued provisional membership in a local skinhead crew. This is a privilege that can be removed at any time, so don't get cocky.

### 8. Apply for Skrewdriving exam

An evaluator will be assigned to assess your application to become a skinhead.

### 9. Do Skrewdriving exam

This section of the course involves going to a concert, heavy drinking, and holding it together. You drink what you're given, freshcut.

### 10. Skinhead achieved

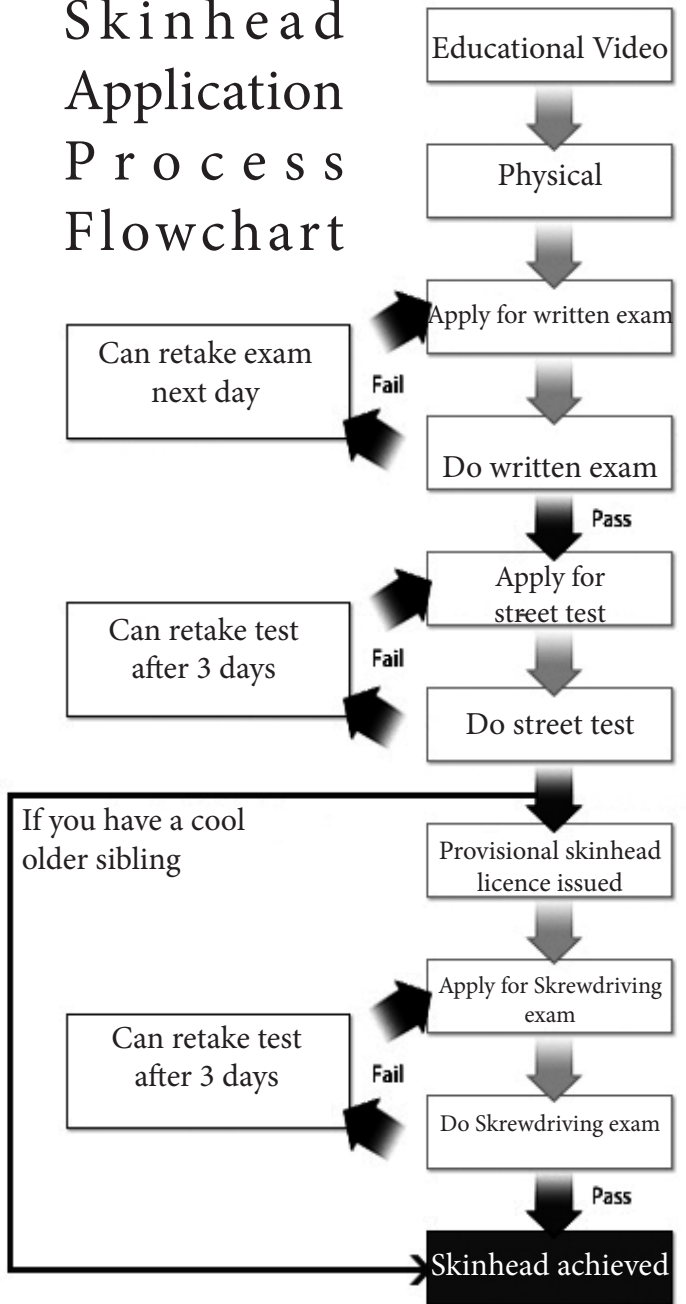
If you survive, in the next morning you will be issued a skinhead licence, which is a form of legal ID.

Becoming a skinhead takes a lot of awareness of countercultural bureaucracy.

Once you are officially a skinhead, you will be expected to recruit and beat in new freshcuts as well.

May the fOI!rce be with you.

## Skinhead Application Process Flowchart



## 장내기능 시험코스



# SOUL ALLNIGHTER

11:00pm to sunrise  
5000 won

Friday  
December 8

Northern Soul  
with Jon Bishop

Classic Reggae  
Rocksteady & Ska  
with Jon Dunbar

at  
**DGBD**

**SOLID**

**NORTHERN SOUL**  
KEEP THE FAITH



# the SLACKERS

from New York

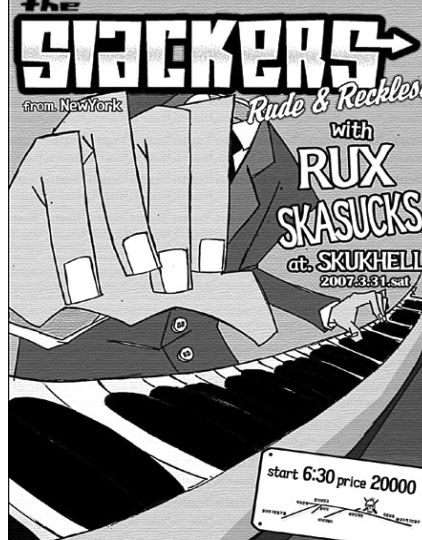
Rude & Reckless

with  
**RUX**  
**SKASUCKS**

at: SKUKHELL

2007.3.31 Sat

start 6:30 price 20000



**broke**

© SPOT

ISSUE 12  
release party

11시  
7000원

**Spiky Brats**

**TREMORS No CONTROL**

MIDNIGHT SMOKIN DRIVE

## 산업 재해 INDUSTRIAL ACCIDENT SHOW

Saturday  
8월 4일  
6:30pm  
10,000원  
(1000원 per finger)

**문래동 LOWRISE**

**MIXED BLOOD**  
first show

**CHADBURGER**  
reggae

**SCUMRAID**  
reggae

**BROTHERS OF THE HOLE**  
reunion

**SOMETHING FIERCE**  
reggae

**NO CONTROL**

**SATO YUKIE VS TYLER BROWN**

lowriseseoul.wordpress.com

# SOUL ALLNIGHTER

WITH YOUR DJS JON AND JONATHAN

NORTHERN SOUL

ROCKSTEADY

REGGAE & SKA

**DGBD**

at  
**BAR NANA**  
Hamilton Hotel

Issuwon Stm. (Exit number 1)



# the SLACKERS

from New York


2007.3.30.

Rude & Reckless

With  
**Kingston Rudieska**  
**Suck Stuff**

at: DGBD

start 8:30  
price 20000



# Kingston Rudieska

with the **Chris Murray Combo**  
(from California)

**ska tour**

Friday, Sept 19

doors 8:30  
show 9:00

17 000w  
1 free drink



# CHRIS MURRAY COMBO

CALIFORNIA SKA

featuring

**no. 1 Korean**  
**1st djangdan**  
**SKASUCKS**

**Saturday, 9/20**

doors 7:30  
show 8:30  
20 000w



01  
경영전략 소개

Topic 1. Pegurians  
Topic 2. Cockrasher  
Topic 3. Mixed Blood  
Topic 4. Return Boils  
Topic 5. Peaz Deaz

8월16일 19:00  
입장료 ₩5000



# PUNKY REGGAE PARTY

ALL NIGHT DANCE  
CLUB DGBD

**SKA REGGAE**  
WITH DJ JB

**SOUL PLUS**  
WITH DJ CYNICAL

A SPECIAL SURPRISE DJ

5000원

11시 금요일 11월 9일



# PUNKY REGGAE PARTY

soul - reggae - ska - funk - calypso - disco - rocksteady - two tone

**BLUDKAT**  
DANCES WITH SKINHEADS

**GUY BOMBARD**  
A NIGHT OF BOSS DJS

맥주 밤 12시 전에는 2000원 BEER BEFORE MIDNIGHT

5000원

10:45 토요일 12월 1일



abandoned places

# 포기된 사진전

photo exhibition

Opening Party featuring performances by

6월 6일 3시 Pornatorium - Mateo - Chadburger - 불기아저음

6월 5일-18일

# Space Beam

배다리, 인천시 Incheon  
www.spacebeam.net



# Babylove


and the **Van Dangos**  
from DENMARK

@Club Ita:1

Thu 7:30pm

15,000 won

with.. KINGSTON RUDISKA, FUNKAFRIC boosdah, JOSH ROY, THE ESSENCE and DJ SMILEY





# Korean Punk 2004-2009: The Skunk Dynasty

Jon Twitch

Shortly after the term “punk” was coined to represent this chaotic new musical movement in the late ‘70s, people started asking, “Is punk dead?” And the question has been asked ever since, in music scenes around the world.

Punk in Korea has had two previous golden ages, where there were prominent bands making music for a distinct community. The second grew from the ashes of the first.

After the Drug scene of the ‘90s got too big and unresponsive, the younger bands came together in new groups, the most prominent being Skunk Label. Run by Won Jonghee, lead vocalist of the streetpunk band Rux, they opened a venue in a tiny basement on the wrong side of the tracks near Sinchon. Later, in January 2005, Skunk reopened in a new location—the former venue of Drug Records, which continued to serve as ground zero for punk in Korea.

On Tuesday, January 20, I came from Suwon to Seoul to meet with Jonghee, to find him standing in the former Drug covering up the old spraypaint on the walls with new stuff. All that history, I thought.

Jonghee handed me a spray can. “It’s time to start our own history.”

Skunk Hell opened on Saturday, January 24, with 14 bands playing all night until the first subway of the morning. Naturally, I drank way too much, broke my camera, and lost my glasses.

The main bands back then were Rux, Couch, and Spiky Brats. Following the Joseon punk bands, which were a blender of influences trying to find footing in Korea, the Skunk bands took near-complete concepts and ran with them. Rux was a streetpunk band occupying a common ground between American punk band Rancid and UK oi band Cock Sparrer.

Most of the bands were iconic punk, clad in studded leather, patches, and big boots, and frequently had their hair up in multicoloured liberty spikes and mohawks. In those days in Korea, that made you look dangerous, not like a cosplayer or fan of Big Bang.

Skunk Hell—and Drug—has always been a dingy basement, decorated with spraypaint and gig posters rather than normal materials. There was a welded metal shelf separating the stage from the crowd, which made it easy to stage dive and kept the bands safe. However, it made it difficult to encourage audience participation, and many bands that required a large chorus from the audience didn’t do so well there. The more senior members of the scene would come up on stage and stand or sit along either side, to show their support for the band

and sing along.

It was important having a venue owned and operated by punks. All the other clubs at the time were owned by older guys who hated punk music, and they would charge high rental fees to promoters. At Skunk, we could do what we wanted. Unfortunately, Skunk failed to obtain a liquor licence, so anyone wanting to drink would run across the street to the 7-11, and they were welcome to bring it inside Skunk. Sometimes there would also be large bottles of soju that anyone could have for free, often presented in vodka bottles.

Shows back then started early and ended early, mainly so the younger people could get the last train home. But most of us would stay out all night waiting for the first train. After a show ended, there’d be about 20 minutes of idling while the venue was closed down then we would go and fill a restaurant with punks and keep it open until early in the morning. After the restaurant closed, in the warmer months we would head to Hongdae Playground to drink and goof around until the first train. Previously, the playground had been punk territory, but around the World Cup in 2002 it was renovated and reclaimed, now covered in bricks made of recycled rubber which were fantastic for sleeping on, at least back when they were still clean. In those days, it was paradise on earth.

Back in those days, it was still pretty rare to see foreigners at concerts in Hongdae, or even in the playground. The area wasn’t quite the flashy party district it is today, and foreigners didn’t have any way of finding shows. Also, a lot of the foreigners showing up didn’t like punk music, and came to gawk at the weird Koreans or try to hit on girls. The few foreigners who did make it didn’t last long, and more than once I heard someone say “I wish I found out about Skunk sooner! This is my last month here.”

The Korean punks were hungry for information and contact with the outside world. One American soldier who became a regular helped them order stuff online, and before he knew it, everyone was flooding him with orders of stuff they wanted to get from overseas.

The Korean punk scene always had a close relationship with Japan’s punk scene, which unlike ours stretches back pretty close to the beginning of ‘70s punk.

On June 26, 2004, we had the first Korea/Japan Oi! Festival, bringing seven Japanese bands to Seoul to perform alongside nine local bands, all for just KRW 20,000. The show was intense and exciting, giving us a glimpse

of one corner of the Japanese punk scene and letting the Korean punks stand up and represent their scene. And they gave it their best, showing their visiting Japanese friends the best of the local scene.

Summer 2004 was brutally hot, and the higher the temperature climbed, the more people we had coming to Skunk Hell, making it increasingly sweaty and unpleasant inside. At its peak, the whole room was packed with people to be lightly pressurised, and the walls dripped with condensation as if they were actually sweating.

Skunk was starting to wear out its welcome in the neighbourhood, with legal actions threatened and neighbours lodging formal complaints about the noise and the weirdos coming out to shows.

In fall, we were visited by Paul, a half-Korean American army brat who used to play guitar in Rux before moving to the US for university. Before my time, he ran away from home and spent some time living in the first Skunk Hell by the train tracks. During his brief visit, he wrote a poem on the wall right outside Skunk Hell’s front door.

*On the eastern or western side,  
One thing I have come to understand,  
One thing I carry deep inside,  
I will always be a stranger  
In a familiar land.*

Paul moved back to Korea a few months later in early 2005 after not taking his studies seriously and making too many enemies stateside. The first time he went to a show, he started moshing and within seconds punched me, hard, in the ribs. Ouch, but he turned a show with mediocre attendance into a riot. Paul was full of energy and ideas, one leading to the birth of this zine ten years ago.

Suck Stuff, a punk band in love with the Clash, was led by Chulhwan, the founder of BPJC. Paul was invited to join the band, placing two of the scene’s best songwriters in the same band. They gradually became one of the main bands of Skunk Hell, and Chulhwan gradually replaced Jonghee as the main organiser of shows.

Various other bands rose and fell under the Skunk Dynasty. Shorty Cat, originally formed by the girlfriends of punk musicians, was perhaps Korea’s third all-girl punk band, and their cutesy-aggressive version of punk appealed to young girls and lecherous older guys. Big-name bands like Kingston Rudieska and Galaxy Express had some of their earliest shows here.

The number of foreigners going to shows rose, but the number of Koreans topped out and decreased slightly. Around February

2005, attendance was increasing, but then it suddenly dropped off, failing to repeat the swell of attendance in summer as seen in 2004. As well, the foreigners tended to spend a lot of time outside the show, where we could talk and vent after a week working in hagwons, creating kind of a barrier for anyone trying to get in.

Once at a show, the door girl left her post and someone took all the door money. Paul passed a hat around to the foreigners at the show, and we raised more money than had been stolen. In appreciation, a special show was put on with a discount for foreigners headlined by Suck Stuff and 13 Steps.

Skunk Hell continued facing increasing competition for the next few years, as the number of venues increased but the audiences failed to keep up. Some weeks, there would be only ten paying customers at Skunk shows, and with no liquor revenue, that was a cyanide pill. They stayed open several more months relying on loans and donations from friends and supporters, but the fate of Skunk Hell was inevitable.

“I think it should have been closed earlier,” said Chulhwan.

“I feel free,” said Jonghee. “There’s more bands, but there’s much more clubs right now, so the clubs have no bands. Some clubs have to close down and some clubs have to do other music. Skunk won’t compete with other clubs ‘cause we just wanted the punk bands to be free to play.”

After months of inactivity, Skunk had its farewell show on 3 January 2009. Probably not the best decision, but they had Galaxy Express, Rux, Crying Nut, and a few other bands play, for free. The place was packed tighter than ever before, and the last show was a huge blowout, but it was mostly appreciated by Crying Nut fans, while the main Skunk supporters were stuck outside unwilling to brave the screaming fans.

Rux and Suck Stuff both signed to Dope Entertainment and continue to make music. Paul left Suck Stuff and joined the US Army. The punk scene never found another home base quite like Skunk Hell. Today, punk in Korea has moved away from the Skunk era, with more bands playing harder and angrier music and much less emphasis on appearance.

I look back fondly on the Skunk era as a time when Korean youths (well, mainly those in their 20s) were discovering and playing around with new musical concepts and having a lot of fun doing it. The punk community was small and everyone knew each other, and we didn’t always know what we were doing but we were the first at it.

# 20 Influential Foreigners Jerked Off

In celebration of *Broke in Korea*'s 20th issue, we sought to name the top 20 foreign contributors to the Korean punk scene who have made a difference either through outstanding musical contributions, organising events or creating content, or just being cool, and we offered to jerk them off. To this end, *Broke in Korea*'s editorial team took to Craigslist Casual Encounters to recruit a team of expert tuggers who would administer the award.

You may notice that this list contains only males, but that's just because the reward is handjobs, and none of our volunteers were competent or comfortable enough at stimulating the female anatomy. By no means do we mean to imply that women have been a lesser influence in this neo-Confucian society ruled by an Iron Woman that values female chastity. Also, the majority of our volunteer handjob administrators were male as well.

So, without further ado, here are the 20 most influential foreign contributors to the Korean punk scene, who we would like to jack off in recognition of their contributions to the Korean punk scene.

## Paul Mutts

Co-founder of this very zine, as well as guitarist of Rux and Suck Stuff and frontman of Heimlich County Gun Club, Paul Mutts was shortlisted to receive a congratulatory handjob. However, upon being contacted, he said, "Pa always said never pay for water, furniture, or handjobs."

## Burke

Best known for his time in the Korean psychobilly band MR27, Burke was offered a handjob in recognition of his services. "Did you know that I'm a lawyer?" he exclaimed over the phone, citing multiple violations of the penal code. The *Broke* representatives broke into laughter upon hearing "penal code," and the moment was lost.

## Joey Atskunk

For several years in the early 2000s as the international presence of the Korean punk scene, Joey managed the Skunk Label English page and performed in Rux for a time, appearing with them in their controversial Music Camp performance and briefly being considered the evil foreign mas-termind of the whole event. When contacted about our offer, Joey responded, "Seriously? I am not a jerkoff. LOL." Oh well, his loss.

## Verv

Upon hearing that he was to receive a free handjob for his excep-



tionally high-profile presence and legendary drunken shenanigans, Verv asked "Why, did the Vikings win?" However, the offer was rescinded once *Broke* representatives started noticing strange Persian men following them everywhere.

## Nevin

Having since moved on to the Beijing scene, we sent *Broke* handjob volunteers on a plane up to the Chinese capital. However, Nevin refused a handjob, saying that if he were to receive one, it would be better if it were in recognition of his contributions to the Chinese punk scene rather than the Korean one.

## Jon Twitch

This was the first name short-listed, and for convenience, it was decided to give the Casual Encounterers the night off, so the award was administered by the editor-in-chief of *Broke in Korea* directly.

## Jesse Borison

Basically the soul of the Korean punk scene, Jesse was shortlisted for a handjob based on his lovability. However, the volunteers couldn't agree on who would administer the handjob, and things got quite tense. Ultimately, it was decided that either everyone would get to give Jesse his handjob, or nobody would, and due to the high price of flights to the US, we had to bow out. But if he ever comes back to Korea, there will be a lot of people waiting to give him HJs.

## Mike B.

Mike, although not a musician, was a long-time supporter of the Korean punk scene, having brought in the Australian band Digger and the Pussycats and helping Korean punks with overseas merch purchases, earning the nickname "tool human." However, after seeing the picture of him with a moustache, none of the *Broke* handjob volunteers wished to touch him with a ten-foot pole.

## Brian H.

Brian may no longer be with us, but he will be remembered for his hard work as a promoter booking shows outside of Seoul. Unfortunately, all of the *Broke* volunteers live in Seoul, and none of them

were willing to leave the city to administer the ceremonial handjob.

## Lorne O.

By the time most of the current punk scene started showing up, Lorne was calling us whippersnappers. He's been around since the heyday of Drug, and worked for years as the sound guy at DGBD, where he built up a reputation as one of the country's best sound guys. The volunteers who were sent to administer his handjob, however, made some mistakes, and after 20 minutes it turned out they were mistakenly massaging his bald scalp. Our bad, but Lorne really should have said something earlier.

## Stephen E.

After releasing two documentary films on Korean punk and serving as the historian of Korean underground music for two decades, Stephen was clearly a smart selection to receive a handjob. Upon first being contacted, he was apprehensive, but he reconsidered once he got the idea to invite a film crew to record it for his upcoming third documentary: "A Bird in the Hand: The Story of Korean Punk Rock."

## Dori

Dori bounced into our lives way back in 2011, after a temporary visit to Korea ended up stranding him here. He got his life in order and had a pretty awful stint as vocalist of Calbones, teaching us all life lessons in the process, before moving back to California. When contacted about his honorary handjob, he admitted he was already jerking himself off, so the deed was fulfilled without having to travel over the ocean.

## Tel

Tel, the superpowered Welshman known for fronting the bands Chadburger and Misawa, is known for his incredibly long, very thin, prehensile member. Our volunteers who approached him with our handjob offer all ended up getting their wrists broken.

## Ken R.

For his outstanding live music photography and his work on numerous video projects, we selected Ken to receive a celebratory handjob. Upon being contacted, he made a lot of awkward

jokes which made us uncomfortable, but then when the team showed up, it was discovered that Ken had packed up all his belongings and fled the country.

## Iain

Iain, guitarist for Yuppie Killer, S-Gerat, and many others, was apprehensive upon being told of his award. Ultimately, he turned it down after much consideration. Later, it turned out that he thought he was being asked to give handjobs, not receive one.

## Cliff

In recognition for his impressive resume fronting hardcore bands Mixed Blood and Shellback, Cliff was contacted with our handjob offer. He then unfriended everyone in Korea and moved to America.

## Jeff

Jeff was an obvious choice for the handjob, for his five+ years in ...Whatever That Means, where he has served as a cornerstone of the Korean punk scene, organising shows under the banner World Domination, Inc. Upon contacting him by e-mail, someone claiming to be Jeff agreed to a meeting at his home. But upon arriving, the *Broke* handjob team found only his wife Trash waiting. Some of the team are still in hospital, but they are now expected to live.

## Redboi

Selected for his impact resulting from bringing the Business to Korea and taking over the Demolisha monthly show series in Daegu, Redboi was very enthusiastic upon hearing that he had been selected for a handjob. However, 30 minutes after meeting, it was clear that he was only interested in selling us American oi! records, and everyone went home. Some purchases were made.

## Ryan I.

Mosh-pit instigator and all-around friendly guy, Ryan has a long waiting list for people who want to give him handjobs. *Broke* in Korea volunteers have taken a number, and we hope he will get back to us.

## Morgan B.

Kind of a low-key guy, Morgan is the dude who doesn't listen to many Korean bands or drink Korean beer because he prefers things that are higher quality. When we approached him with the offer of a handjob in recognition of his profile in the music scene, he scoffed and suggested that he could get better handjobs at home. Despite our volunteer team offering many demonstrations, he was unconvinced and the award went unfulfilled.



# Return to Hell: Skunk III Reopens in Mullae

Jon Whiteboi Twitch

So, Skunk Hell has returned. Yeah, that caught me by surprise too. This new Skunk, the third venue to bear that name, opened up on May 30 at its new location—not in Hongdae, but across the river in the metalworking district in Mullae. And rather than Skunk Label, this one's operated by Unionway, with Rux frontman Won Jonghee on the frontlines, as it's always been. This Skunk Hell is located in the basement of a humble four-storey building. The main floor still has a machine shop with workers who are chummy with the Skunk people, as well as a little restaurant with draught beer. Upstairs on the second floor you can find the Badhands tattoo parlour and Unionway's headquarters. I visited Jonghee at the Skunk location for an interview in early June when the sound system was still being set up. Here's what was said.

Jon: Why did you decide to specifically reopen a venue called Skunk Hell?

Jonghee: Hmm. Uh...I don't know. For four or five years I really thought we would need a venue to play, especially for Rux. Chono from Unionway and these other friends, they were talking about opening up a new venue so I really wanted to help and support them. Especially with Chono, we decided to open a venue, not just following the trend, not at Hongdae, or not at Edae, or Itaewon, or places that are already hot. So we were thinking about other places like Seongsu. Chono was involved at Vluf. Chono was involved with the party planners that opened up Vluf at Seongsu. They opened it at Daelim Changgo. It's like a big factory place and was pretty cool to have all these bands playing at a factory. So after making those kind of shows, Chono was thinking 'how about Mullae?' Mullae is like a big city where they make all these metal things, you know? It's like a factory venue, but if you look into that, these guys are all like artists. These old guys, they make things, they make art. So that's pretty cool. So we chose Mullae. Chono chose to make Skunk Hell. I asked Chono "so we're making a venue. what are we gonna call it." Chono was like "How about Skunk Hell?" And I was like "Uh, Skunk Hell was closed like 6 or 7 years ago," and Chono was like "I miss Skunk Hell; let's make it Skunk Hell."

Jon: I'm interested that you were a bit hesitant though because to me Skunk Hell was a specific time in the mid-2000s. Of course it was the second Skunk Hell so now this is the third Skunk Hell.

Jonghee: Yeah this is the third Skunk Hell.

Jon: And obviously this place is going to serve a very different set of



## The room is filled for Rux's set at Skunk's opening.

goals than the other Skunk Hells.

Jonghee: Mmm, it has pretty much same kind of thoughts into it. But I don't want it to end up the same. Every time we made Skunk Hell, it was Skunk Live Hall, and some random guys made it Hell and we liked it.

Jon: Can you remind me again, when did the first Skunk Hell open—and it was originally Rux Practice Space?

Jonghee: Yeah it was Rux Studio. In the beginning, '97, Rux Studio, and we didn't have any place to play our gigs. We went to plenty of auditions, we failed, so we didn't really have a stage to play. So that's why we just ended up playing at our own studio. And our first song was called "Skunk" which is meaning the animal "skunk" and not the good skunk. The first Skunk Hell was at Sinchon, if you remember at the trailways, there was nothing there except Yonghee Cheolmoorjeom. Yonghee Cheolmoorjeom was a similar place with Mullae where they sell like metal and plastic. We started at that basement and right now there's lots of people, lots of shops, fancy shops, at Sinchon.

And we moved to the second Skunk Hell. Second Skunk Hell right now, that place is crowded with tourists.

Jon: How did the name go from Skunk Live Hall to Skunk Hell?

Jonghee: I think it was Mike. He went back to the States 15 years ago. Skinhead Mike. With green tape we made like "Skunk Live Hall" and Mike came up and threw away "live" and made "A" into "E."

Jon: The original graffiti that you made is still up in the little space leading to the basement door.

Jonghee: Maybe they're too lazy to clean it up. 'Cause they know if they clean it up, there's gonna be another one.

Jon: That might be some of the oldest graffiti in Korea.

Jonghee: Uh, there's older ones. In Apgujeong or Ilsan, places like that, I've seen old graffiti back in the

early '90s.

Jon: But is it still there?

Jonghee: Uh, probably not.

Jon: You mentioned moving into the second Skunk Hell, you were originally going to go to DGBD, but you didn't.

Jonghee: That was pretty complicated, 'cause when the first Skunk Hell was crowded up with all these people and all these bands—there were like 20 bands—was it like 2002/2003? We needed a bigger venue and we were searching for places where we could make a bigger and better venue. One place was Pink Lady. Was it Pink Lady? Pink Engine. Pink something. The owner died at Hangang—was he swimming? Yeah he was drinking and swimming at Hangang and he passed away. That was the reason they were selling that place really cheap so I was going to go into that place, but the Drug owner, Lee Seong-moon, he was looking out for that place too, so we were just negotiating, and Seong-moon said "How about I give you Drug, and you let me go into Pink Engine...or Pink Lady or something," and I said "Alright, that's cool. That's how we ended up moving to second Skunk Hell."

Jon: But there was a period when the first Skunk Hell was closed, like when I first came to Korea, it no longer existed. How did that place close? Like did you guys just, eh, move out, and it shut down?

Jonghee: Yeah, we were like, alright we got the new Skunk Hell, we don't need that place.

Jon: But it still took a while. Like when I first arrived there was no Skunk Hell. I didn't think you moved from one into the other.

Jonghee: Was it? I really don't remember. I think there was, I'm guessing there was some problem with the owner of that place, like the owner of the building.

Jon: I remember a time when that street in front of Skunk Hell II was filling up with all sorts of little places with people like us. Right across the street from Skunk Hell was a pierc-

ing shop for a while. And then it became a shoe store and everything became shoe stores. Do you spend much time in Hongdae anymore?

Jonghee: No. For two months I didn't go there.

Jon: The place has changed quite a lot, hasn't it?

Jonghee: It changes fast.

Jon: Getting back to Mullae, as far as I know, there are still plans at some point to redevelop a lot of this area. So this place still, it won't be like this in ten years.

Jonghee: Everything changes. I hope this building doesn't change. I like the owner of this building. He has a pride on this building. I don't know why, but he's like "I'm not going to sell this building. I love this building."

Jon: Maybe we could have another Dooriban here also. By the way, where do you live these days?

Jonghee: Right across the street. I moved to Mullae.

Having a kid these days is really hard. The whole country's fucked up right now. Worse than the past. You know, if you work at a convenience store, you make 1,500,000. And to live at a place you have to pay 5 million. At least 5 million. Especially if you're married and have a kid, you have to pay more than 1.5 million.

I went to a real estate and asked "What's the cheapest place you can get in Seoul." They said Mullae. Mullae and Nowon. Nowon's like faaar up there.

Jon: You did mention that one thing that attracted you to this area was Space Moon across the street. When I came to the Skunk opening show, they had a show, we had a show, so there were two shows on the same street. Is that a good thing, or is it going to duplicate what happened when Skunk Hell was open, when there were too many clubs in the area.

Jonghee: It's only two clubs. I hope there's like 20 clubs in this street. One of the things that attracted us to Mullae was Space Moon. We were just walking by the street and we saw Space Moon and we were talking about the place. Chono said "Any bands that want to play here they can play." And they really don't care about things that are going on outside of the club. So we went inside and had a look and we talked a bit with the owner - I don't know if it's the owner or not. We felt a good energy—they're like 'okay, we have our place, you wanna play you can play, you wanna stand there you can stand there.' they didn't really give a shit about things, like other things. That's how we got attracted to Space Moon.

Jon: This is definitely a nicer building than they have though. There are a lot of businesses in this building. What is the space on the second floor?

Jonghee: It's basically Unionway's office. And Badhands Tat-too.

Jon: Is there any concern about the legal problems of having a tattoo parlour here? I did notice on the outside of the building it does say Tattoo. After last year's Ink Bomb being shut down, are you worried at all?

Jonghee: Uh, no. We don't really care. You know, right now, the government thing, they're really complicated. I think I remember when the president were talking about legalising tattoos. Was it like two years ago? She had this slogan that was saying about "saving the underground economy."

One reason they can't really legalise tattoos is because of the doctors' association. The doctors' association really can't make anybody, like random people, stab others and get paid. They want everything for themselves.

Jon: You've been doing quite a lot of tattooing for the last several years. I remember when you disappeared to Australia for a while.

Jonghee: For like a year.

Jon: So that must be a pretty good business to be in, right?

Jonghee: Yeah, I went to Australia to make money, and I made a lot of money.

Jon: I figure that you can't really tattoo yourself, so who does your tattoos for you?

Jonghee: Uh, a lot of friends. I really can't tell like there's too many people on my body.

Jon: Last time I saw you I was pretty surprised by the neck tattoo. So I guess that means you're never getting an office job.

Jonghee: No, I gotta get more.

Jon: We talked last time about the response from neighbours, like people already in the community, to a punk venue opening here, as well as this place and tattoos. How are they taking it?

Jonghee: The neighbours? We're doing really good. Especially with the old guys that work at the factories. They wanna plan a party at Skunk.

Jon: Really. What kind of party would they have?

Jonghee: Uh, you know a genre called trot? Especially the owner of [the machine shop] on our first floor.

Jon: Whenever I went to Lowrise or Space Moon I always got the impression that they really didn't want us here, because they're machine shop workers, they don't get money out of us coming here. But it seems like with you you've done better with that.

Jonghee: Maybe if you have a few conversations with them, they would love it. I was surprised when we were choosing this building, we warned all these people at the building how noisy it is and how it's gonna



Jonghee hangs out in front of Skunk.

be crowded with people. First with the noise, they oppositely were warning us, "because we are noisier because we make things." Right now you can hear the sound like bzzzz like that, and they were like "is it gonna be okay if you open up a rock club here? isn't it gonna be too noisy with all these instruments coming in?" and we were like 'oh that's fine with us,' and they were like 'if you're fine, we're fine' and that's it. and all these people that are coming in, like crowded with all these young people, their comment was 'i feel alive.' I buy them beer, they buy me beer, we're becoming friends.

Jon: Speaking of beer, I was happy to see on the main floor, there's that nice little business that sells draught beer. Who runs that? That's totally unrelated right?

Jonghee: That was a little bit odd because they came in with us at the same...was it April?

Jon: You've had this place since April?

Jonghee: Yeah, I was constructing, making.

Jon: Speaking of that, you mentioned one of the differences with this Skunk Hell, is you're better at constructing it.

Jonghee: We should be better at making music, but we're getting better at making all these construction things.

Jon: One of the things I found especially funny, kind of a callback I think, is that railing in front of the stage.

Jonghee: That's for safety.

Jon: It looks a lot nicer than the previous one at the other Skunk

Hell. How is it for safety? How does it make things safer? Is it to keep people off the stage, or is it to keep people on the stage on the stage?

Jonghee: The stage is like a big stairs, and if you push the people in the crowd they trip on the stage.

Jon: It also seems very useful for stage diving too. So, tell me more about how it's run. Like basically this whole thing is run by Unionway. Do you have a specific job related to the club?

Jonghee: Right now we don't have any ideas.

Jon: Uh, define that, what do you mean?

Jonghee: Like anything's good. Anything's good, and especially the people who are in the Unionway crew, they're talking about things like "How about making a bar, how about making a coffee shop, how about running a party, how about making it into a gallery." anything's good. And we are pretty much filled up with the schedule.

Jon: I've been trying to find out about that, because it doesn't seem to have anything online. What is the schedule? Where can I find it?

Jonghee: As you can see we're setting up the sound, to make it a little bit better. We called up Akhee and his friend, you know Unionway has a big crew in Japan too. And this guy called Akhee is running four clubs. And he sent us a very good engineer. He's right now setting up the sound at Skunk Hell.

Jon: So when you guys do start booking shows, where will we be

able to find out about shows?

Jonghee: It'll be on Facebook. Recently we made a Skunk Hell Facebook account. So we're gonna upload anything that's gonna happen.

Jon: One thing I found pretty funny at your opening show, of course you guys did that Cock Sparrer cover "England Belongs to Me," you made it "Hongdae Belongs to Me," now it's "Mullae Belongs to Me?"

Jonghee: First verse goes Hongdae Belongs to Me and the second verse goes Mullae Belongs to Me. We're not especially saying me, we're trying to say mes. It belongs to us. Mind if I smoke?

Jon: Can you smoke in Skunk Hell?

Jonghee: Legally it's not allowed, but...I don't know.

Jon: Another thing I wanted to ask about was the liquor licence.

Jonghee: Now we have all the licences.

Jon: So you guys can sell alcohol down there. That was the big problem with Skunk Hell II wasn't it? Like Skunk Hell II

Jonghee: Didn't have the other exit. That was the main problem.

Jon: Right, no emergency exit. And it does now actually. Although it leads up to a tiny alley that would not help you escape.

So there was no emergency exit so you couldn't have a liquor licence. So people would bring alcohol in for much cheaper, from the convenience store. But now we can get alcohol here. And not to mention not from you guys only, but from the bar on the main floor too.

Jonghee: We really wouldn't mind if people bring those into the club. We do wanna run the bar but we don't have anyone to run it.

Yerin: I'll do it. I'm a bartender.

Jon: She needs a summer job. I don't pay well. That was one thing I did at the opening show. I went outside to buy beer because the bar didn't have change to give me. I went outside, bought a beer, and wasn't sure if I could bring it in.

Jonghee: We don't really care. Maybe like for some nights. We're gonna do Bass Attack, which is drum n bass. We're gonna do a DJ party. On that nights, there's gonna be bouncers outside. I don't know how they're gonna run it. But I think at that specific night you can't bring in beers from outside. Especially for rentals.

Jonghee: We really wanna erase Hell after Skunk.

Jon: What do you mean?

Jonghee: Everybody calls it Skunk Hell.

Jon: You just want it to be called Skunk?

Jonghee: Yeah. It's not a Hell.

Jon: I noticed the sign out front does just say Skunk.

Jonghee: We have air condition-



ing. It's not a Hell.

Jon: The thing I like about the name, is it makes it something actually unique. Like if you search Skunk Hell, you'll find things about punk in Korea, or you'll find exterminators in America being like "Skunk? Hell, I'd just kill it with my shotgun" or something. So it makes it easier to search. So should we officially refer to this as Skunk then?

Jonghee: Skunk Hell's fine. Everybody knows it's Skunk Hell.

Jonghee: I really wanna erase "originality" to all these artists. Punk bands, alternative bands, all these other bands that's here or there or across the seas. There isn't any original bands. They're all influenced from other bands or other people or their mom and dads. So why I told you I wanna erase Hell is because I don't want this venue to be trapped in punk. Rather than that we can have Jambinai or 3rd Line Butterfly or other musicians, and trot. And DJ things, drum n bass, anything's fine. If you really don't wanna care about other things rather than music, you can play here. We're not forcing you to have a punk attitude. We're not forcing you to have thoughts that come from other things. If you have your own original passion, passion can be original. If you have the original passion you can play here. That was the first idea of making this venue. Let's let all these people have their own freedom in Mullae-dong. It's gonna be cheap, renting the venue's gonna be cheap, it's gonna have good sound quality, and it's not gonna be big. If it's too big then you have to worry about the tickets and all these people coming in. For Skunk right now downstairs if there's like 30 people coming in it's gonna be crowded.

The second Skunk Hell was back then when all these people were craving punk. Every night I'd reopen it and all these punk-cravers came in. They were crowded with all these people. Right now I don't think it's the same time section.

Jon: The thing that's improved though is that there's so much more of all types of music these days. Back during Skunk II, back then Hongdae felt really full if there were five venues active. Nowadays there's probably like—

Jonghee: 100.

Jon: Yeah, probably about that. And they all have their own niches and people and they can coexist better.

Jonghee: Now it's a big market, rather than a cultural place.

Jon: That's why Skunk and also Drug before it were such important things, because they were so much more rare.

Jonghee: So like the animal Skunk we have to run away again. We have our own weapons. Rather than killing you we can fart and run away. That's a pretty cute thing to do. Fart and run away. If I don't like you, I don't have to take you, I can just fart and run away. That's why we don't want this to end up like the other Skunk Hells. We don't want this venue to be crowded with Nikes and Starbucks and all that. We want this street to fill up with people like us.

# SHARPer images

Jon Whiteboi Twitch  
Translation: Park Yerin, Park Solmin

All images courtesy SHARP Ink

I like interviewing Ryu Jinsuk. I interview him about Skasucks, I interview him about New Generation of Ska, and I want more. Recently I visited his new tattoo shop (to pick up the new Billy Carter CD for review [I also grabbed Reddot there too]) and was thoroughly impressed by the operation. Opens out right on the street, with one section for tattooing and another serving as a storefront with music, fashion, etc. I highly recommend paying a visit, even if you're not getting a tattoo.

Broke: First, why did you decide on the name SHARP (Skinheads Against Racial Prejudice) Ink? It seems to send a very strong anti-racist, pro-skinhead message.

Jinsuk: That's right what you're talking about. If you ask me why I named it SHARP Ink, I would answer that there's no serious reason but because it is just my everyday life. Do you think people need to shave their heads, wear Fred Perry shirts and roll-up jeans, and have Oi tattoos with their Dr. Martens boots to say SHARP? I don't think so. I like ska and reggae of course, also work hard while doing a band, and promote a small ska festival titled New Generation of Ska Festival. I'm really living my life like 24 hours are never enough for a day. That's how I named the shop SHARP Ink. That's all.

Broke: How is SHARP Ink operated?

Jinsuk: I am the owner and the crew includes 13 other people. I pass works to my crew if it's not my style, and never involve myself in the works that come directly to the crew. Also after expanding the store, we're selling merchandise and CDs of Korean bands and stuff from small brands of friends who are living hard in the field of subculture. We've got some custom silver, leather, T-shirts and caps. I'm planning to sell used vinyls with [Pegurians organ player] Nah Beom-ju in addition to that.

Broke: Didn't you have a previous tattoo business? Suck Tattoo?

Jinsuk: No, I had not done any tattoo business before this. Suck Tattoo was just a nick-

name, and SHARP Ink is the name of the shop.

Broke: Can you characterise your tattoo style? What makes you unique from other tattoo artists?

Jinsuk: My style is, if I have to name it, like New School. But if you ever have been interested in tattoos, mine may not be defined. I myself can't even explain my tattooing style. Some foreign tattooists or friends say my tattoos are very unique. I can confidently say that my tattoos are so unique that there is no one who has the same style. It's just my art style which I show on skin, not paper. Anyway, if you are interested in getting a tattoo, I want you to decide by pictures on my Facebook page or Instagram. You can search my name "Jinsuk Ryu" on Facebook, or "SUCK tattoo" on Instagram.

Broke: Why do so many musicians in Korea also work as tattoo artists?

Jinsuk: The only tattooist musician I know is Won Jonghee [see page 3], and I don't know why there are many people like that. My friend Han Youngwoong is also a tattooist-musician but he hasn't played music for a few years, so I am not sure if he is the same case.

Anyway, in my case, my friend asked me, 'Why aren't you doing tattoos? If I was skilled and good at drawing, I would be a tattooist.' I was shocked and started tattooing two days later, and it is still going on. I am quite persistent once I start something, so that's why.

Broke: Are you worried about problems due to the legal status of tattooing in Korea?

Jinsuk: I don't worry much, because there are so many people who love tattoos. One of my customers is a police officer.





# Badass Bomi speaks

I've been offering this free deal for a few years now, and Bomi's been good enough to play along, even designing her own new Broke logo for issue 17. So I figured why not grill her on tattooing? Here's what she said.

**Broke:** Why did you decide on the name Badass Tattoos? In what ways are you badass? 왜 배드 애즈라는 이름을 쓰게 되었나요? 어떤면에서 당신은 배드애즈인가요? \*badass 배드애즈는 "터프하고 타협이 불가한, 무서운"이란 뜻이며 문신으로 뒤덮혀 있는 가죽자켓을 입고 수업이 땀수룩하며 할리데이 비슨 오토 바이크를 타는 거대한 남자를 연상시키는 단어이다.

**Bomi:** It was not my idea at first at all. I asked my husband, because I am not really good at names. When he gave me the idea "Badass Bomi," I disagreed. I'm clearly not badass looking and people would laugh at me. And he said that's why the name Badass is funny and clever. That's how I got the name.

My appearance is not "badass" at all. But I always decide to do something even though I may regret it later. That kind of attitude makes life more interesting. I think that part of me is pretty badass. My designs are also badass as well!!

**Broke:** Can you characterise your tattoo style? What makes you unique from other tattoo artists?

**Bomi:** I do Korean folk old school tattoo. I do other styles a lot too, but Korean folk old school tattoos are my favorite and something I want to develop more. I also majored in Korean history and have always been attracted by Korean folk art. The purpose of Korean folk art is symbolism, decoration, and prayer, just like tattoos.

**Broke:** When did you first want to become a tattoo artist?

**Bomi:** I started my apprenticeship in 2011 but my teacher turned out to be a fraud. Luckily his friend who was really nice stepped in to teach and guide me. With his help I ended up starting tattooing independently and opened Badass Tattoo Studio by Ewha University in 2013. I always have been drawing, but I went university for history. But after four years I got back to drawing again for majoring in cartoon. I studied political cartoons and made four cute cartoons for small newspapers for a while but I realized it is not meant for me. And my husband suggested tattoo art. Once I started, I really loved it and that's how I got into it.



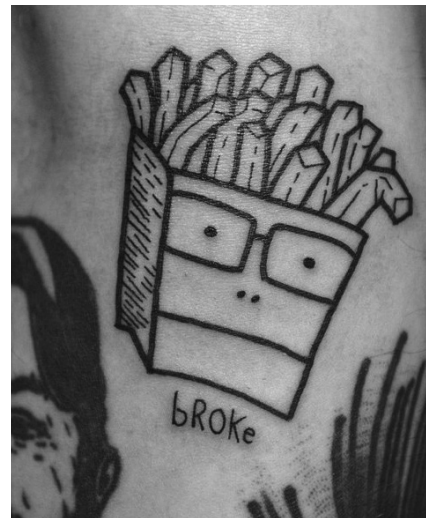
**Bomi designed the cover for issue 16, itself a reinterpretation of the cover of issue 1, and one lucky Broke reader got this image tattooed around a very non-flat part of his body. This is my attempt to show it all by stitching several pictures together. It actually looks much better in the flesh.**

**Broke:** Are you worried about problems due to the legal status of tattooing in Korea?

**Bomi:** Not really. Fortunately I never had any trouble with police. I think I can keep being lucky in the future, if I keep avoiding minors, maintain hygiene and take responsibility for my work. And I also think tattooing will be legalized soon. Sooner or later anyway.

**Broke:** How many tattoos do you have?

**Bomi:** I don't have many tattoos yet. I practiced on my feet and ankles when I started tattooing and tried my new tattoo machines or new ink before I used it on my clients. I have a really good one from a famous Korean tattooist on my arm and I have plans for filling my arms with masterpieces from respectable tattooists. But it will take a while because they are very expensive.



## BROKE IN KOREA ONE-TIME TATTOO OFFER!! Phase 2

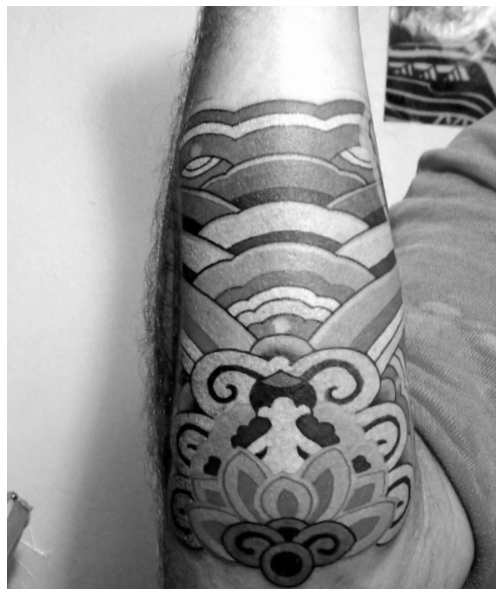
So we've been offering this free Broke tattoo for longer than I can remember. Amusing enough joke, low likelihood of anyone wanting it. So when Jeff expressed interest, I jumped at the chance and gave him a lot of leeway on the design.

Finally when I saw it done, I realised how he had so thoroughly abused my free offer. What he ended up with (see above) was the love-child of the Descendants' Milo and Aqua Teen Hunger Force's Frylock, and scrawled right underneath it in tiny lettering was "Broke." What the hell is that about?

So, the original deal still stands, as seen in previous issues. Any official Broke in Korea logo, I will pay up to 50 000 won with conditions as previously announced. (I claim no rights to the rest of your body, it has to be somewhere you'll allow photographed, and Broke reserves the right to use the image in a future issue).

But I now extend another special offer: I will pay 10 000 won out of whatever total cost for "Jeff Sucks" tattoos, for the first six people to claim it. Or, if you're married to Jeff, I will pay up to 20 000 won. Contact Jon Twitch or Badass Bomi to claim your tattoo.

[badasstattookorea@gmail.com](mailto:badasstattookorea@gmail.com)





# Oh fuck!

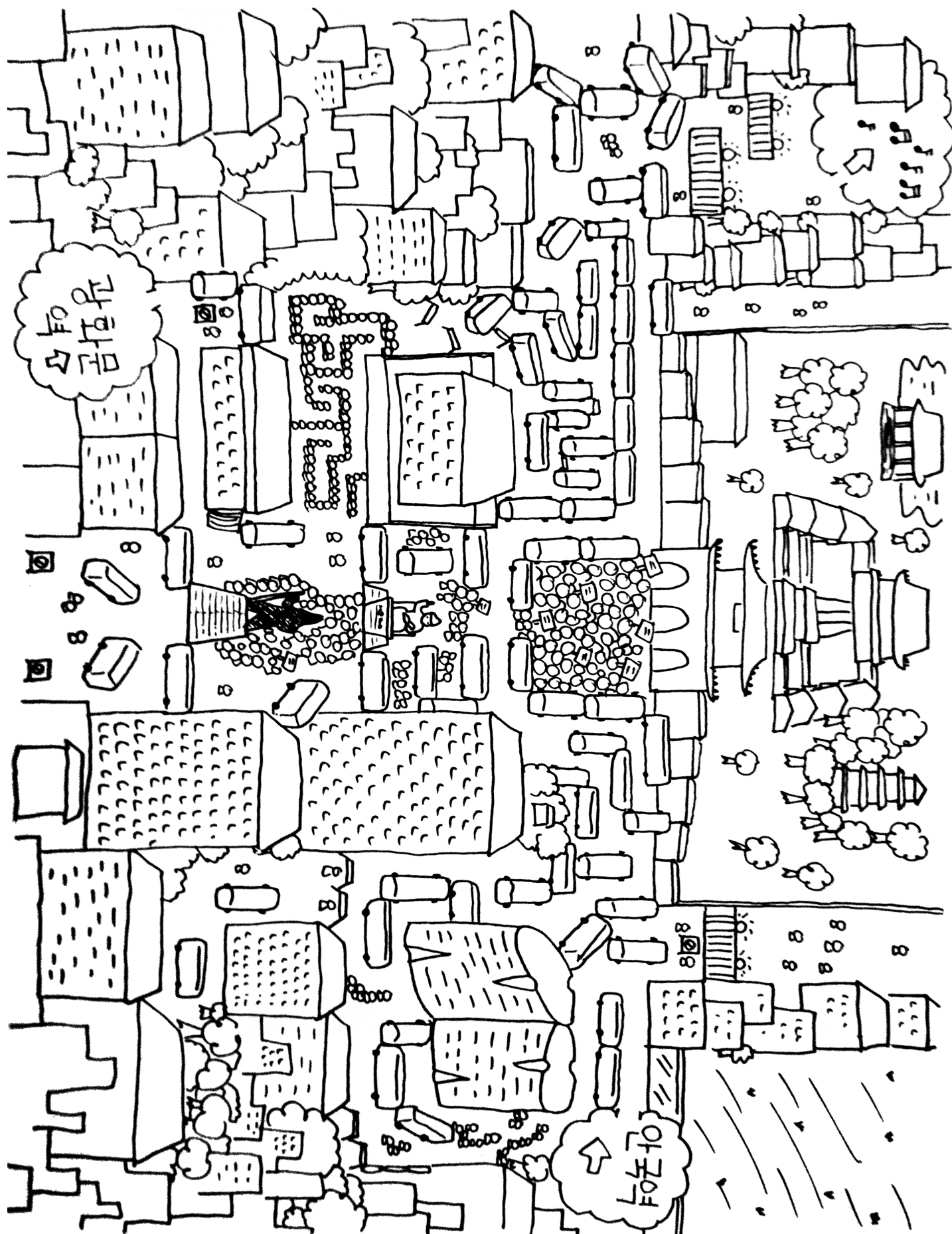
There's a concert at Monkey Business (RIP), but downtown is a labyrinth of riot police buses cordoning off whatever protest is going on this week.

Starting from either Anguk Sta-

tion (upper right) or Gwanghwamun Station (lower left), can you get to Monkey Business in Seochon (upper left)?

Based on a true story.

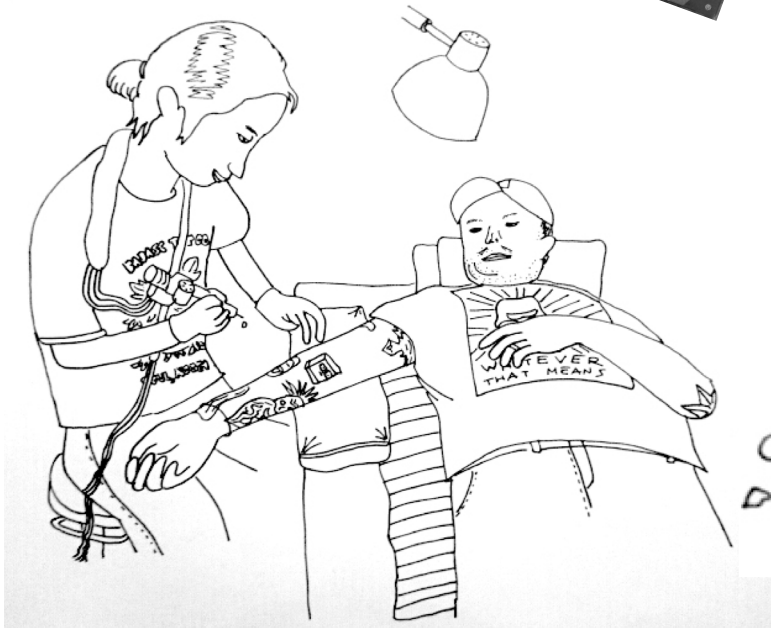
Illustration by Paul Odds



# Fun with Colouring!

Hey adults! Get out your crayons because it's time to do some colouring!

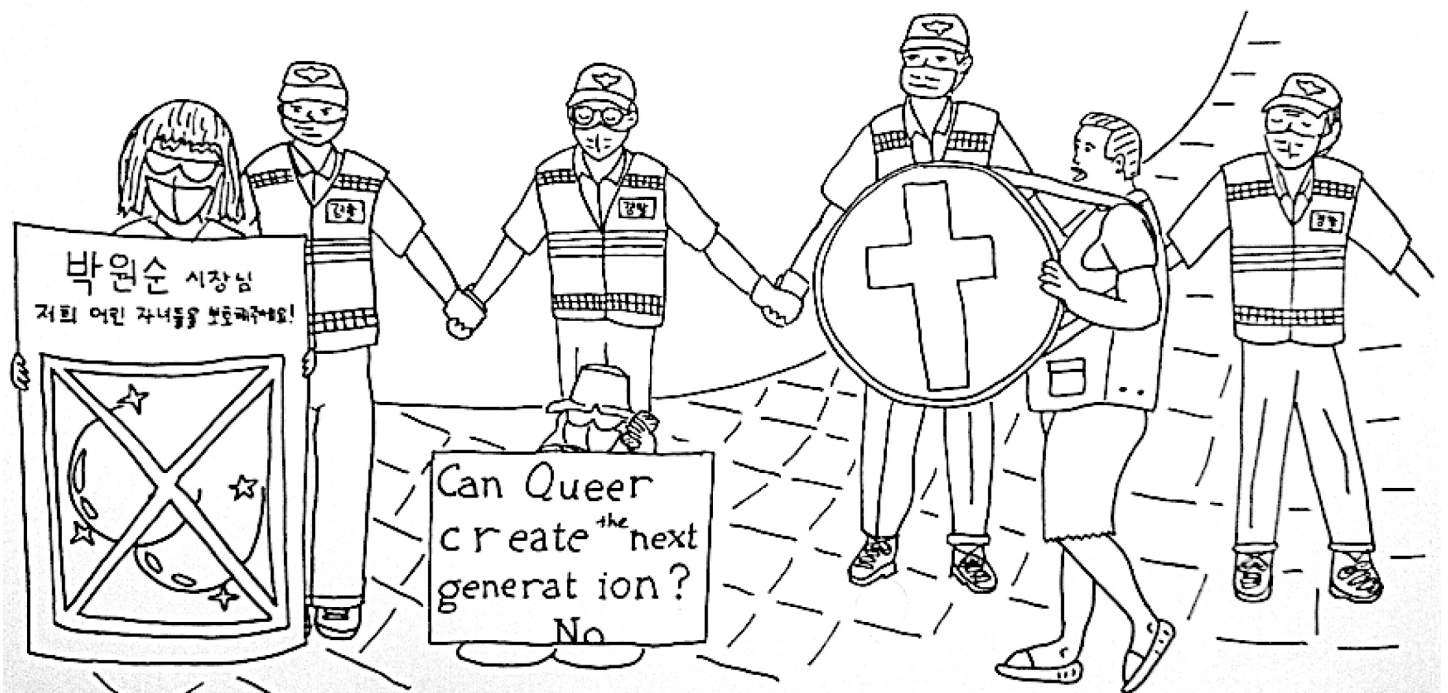
All illustrations by Paul Odds



Badass Bomi gives Jeff his free  
Broke in Korea tattoo



Jinyong from Christfuck  
stamps on a Bible



Christians march in front of the police line at Gay Pride 2015



# Nevin Returns to Korea

Jon Twitch

My first punk show in Korea back in 2003, there was only one other foreigner there, a short blond guy named Nevin. We didn't talk to or acknowledge each other like good foreigners, but over time we got to know each other better.

Nevin was a founding contributor to *Broke*, writing the original "Say What?!" column translating Korean songs into English, among other contributions.

He moved away to Beijing a couple years later, where he played a formative role in getting the Chinese punk scene off the ground. He's been back several times, but the last time I remember seeing him was Jeff and Trash's wedding which I think was in early 2009.

This time, he returned with his punk band Fanzui Xiangfa for a cross-country tour. Not only was the band great, but we also got to reunite with Nevin and his cousin Adam. Once he got back to China I had to ask him some questions about the scene there, as well as his return to Korea.

**Broke:** When were you in Korea last, and Seoul last?

**Nevin:** I lived in Korea from 2002 until 2005 and spent a bit over three years of that time in Seoul. I left in the winter of 2005 to move to Beijing and have been here ever since. For a while I was coming back to visit once or twice a year but haven't been able to keep that up the past several years. I was in Busan last year for a friend's wedding though and Seoul two years before that with the Beijing-based band Alpine Decline. I really do need to get back more often!

**Broke:** What is your role in the Beijing/Chinese punk scene?

**Nevin:** That's a pretty big question as I've had the great fortune to do a lot of exciting stuff over the past ten years. Working with the Chinese underground is my hobby as well as my job — it consumes pretty much all my time and I love it!

I started out in 2005 just going to shows, making friends and hanging out. Very quickly I formed two bands, BuHaoChi and Fanzui Xiangfa, together with my cousin, Adam Gaier, and several friends that we had met. BuHaoChi in particular was extremely active, playing something like 18 shows in a little over three months. It was partly thanks to that band and the people I met that I was asked to handle the booking at the, now somewhat legendary, punk venue D-22. I arranged the programing there for its entire existence,



from 2006–2012, scheduling six shows a week. In the fall of 2007 I helped found and continue to work at one of China's biggest indie labels, Maybe Mars.

Both through those jobs and independently I've worked to organize several tours and shows for foreign bands wishing to tour in China. The first one I did was a full China tour for Suck Stuff and Beijing street-punks Demerit in 2006 as well as a couple Beijing shows for Assignment 27. Over the past decade I've helped more bands than I can remember including DOA, Fucked Up, Primitive Calculators, Ex Models, These Are Powers, Kid Millions, Shocking Pinks and many, many more. I also made both Chinese and foreign tours for Chinese bands taking Demerit, Carsick Cars and Alpine Decline to Korea and Demerit to the US for WARPED Tour among others.

I work with bands in the studio and often handle arrangements and logistics for foreign producers. I've had the good fortune to work together with legends like Brian Hardgroove (Public Enemy), Andy Gill (Gang of Four), Wharton Tiers, Martin Atkins (PiL), and Blixa Bargeld (Einstürzende Neubauten).

In 2010 I started a DIY vinyl label called Genjing Records which has put out 44 releases to date and have been working to build two new distribution companies, one based in Beijing and the other in San Francisco. My own band, Fanzui Xiangfa, continues to be active and tours overseas fairly regularly and BuHaoChi just held two ten-year reunion shows in Beijing, the first time we've played since 2006.

**Broke:** Can you explain more about the legend behind D-22? I just remember it being a smaller version of DGBD with dope smoking upstairs run by a really seedy foreigner, and didn't really pick up on its importance.

**Nevin:** D-22 is often, rather uninspiringly, called the CBGB's of China however not without reason. The indie music scene as it exists in China today came into existence in 2005 with many of the biggest bands getting their start at D-22. Those early years of 2006 to 2008 were a super heady time with musicians and fans from all over the country making pilgrimages to our venue. The various scenes that the venue birthed continue on today and the club's influence, from its iconic red walls to the classic playlist, can be seen all over.

**Broke:** And what can you tell people too young or new about your role in the Korean punk scene?

**Nevin:** I've always been involved in underground and DIY punk scenes and would have been doing pretty much the same thing anywhere. When I was in Korea I was hanging out and going to shows pretty much every weekend. I wrote reviews of Korean releases and scene reports for several English websites and was active in the original discussions around forming *BROKE*. I was too busy at that time to contribute much but did write a column called "Say What?! — misheard lyrics in Korean punk songs" where I translated commonly misunderstood Korean lyrics into English.

For a short while I joined the legendary Gangwon-do thrash/

grindcore band Pulgasari and helped with Korean tours for both R.A.M.B.O. and the Japanese crust band Battle of Disarm.

Honestly at that time I was much more active in the Korean anarchist scene working with the Migrant Workers protests as well as some environmental issues and a failed attempt to start a Seoul chapter of IMC (Independent Media Center) [part of the reason it failed was because Korea already had strong independent media of its own].

**Broke:** Korea had a strong independent media?

**Nevin:** Jinbo.net existed several years before IMC and is an impressive independent media network. Also, I found a couple links from Migrant Workers TV and from when I was on Heart to Heart but unfortunately nothing that you can watch.

**Broke:** What was your first reaction being back in Seoul?

**Nevin:** My first reaction was just an overwhelming sense of joy and excitement to be back, especially with my own band. I'd been playing with Fanzui Xiangfa for almost ten years and had always wanted to make it to Korea and play with old friends. Glad it finally got to happen!

**Broke:** What has changed here?

**Nevin:** Korea, and specifically Hongdae have changed a lot since my time there. When I first arrived in 2002 all the drinking spots were in Sinchon and clubs like WASP and Drug, in the location later to become Skunk Hell, seemed a bit out of the way (I never discovered the original Skunk Hell, only its second incarnation), the park was a popular hangout for punks drinking or sleeping away the hours until the first morning subway back to their homes. That started to change while I was there but I never imagined the extent of gentrification and commercialization that eventually took over. It wasn't such a shock to me this time though as I had been visiting regularly and had already seen many of the changes, nor did I get much of a chance to explore the rest of the city and visit various neighborhoods I knew from before.

**Broke:** We got old, didn't we?

**Nevin:** Ha! Yes, we definitely did get old! However, while there were a lot of new faces I was happy and comforted to see so many old friends. Despite the time that has passed I do feel remembered and heartened that many of the kids that I knew from a decade ago are still part





of the scene.

Seeing the bands, old friends and just (re)connecting with the Korean scene was our whole goal for this tour and we were all super happy with the results.

**Broke:** Can you give some thoughts on the three venues you performed at?

**Nevin:** I enjoyed playing at Club Realize — I always like that space, but definitely felt more at home in the gallery and studio spaces (Yogiga and Jokwang). Those are the types of spaces we usually play in Europe and we really enjoy the energy and community around them. It's always nice not to have to play on a stage!

**Broke:** Which bands stood out most for you?

**Nevin:** I really enjoyed all the bands that we played with and getting to see the current state of the Korea hardcore scene was the whole point of the tour. If I had to pick a favorite though it would have to be Seoul Dolman-gchi. Those guys were great! It was the first time I saw them and I absolutely loved it. The whole vibe reminded me a bit of CST back in the day with the whole audience getting into it.

It was also great to see a lot of old friends on stage, Trash playing with The Kitsches, damn they were good! And of course the Geeks! I've been a massive fan of them for over ten years now and always enjoy their shows. I'd seen Scumraid for the first time this past spring in Tokyo as part of Kappunk, so seeing them again on their home turf was a special treat and I'm very happy for how much traction they are gaining both in Korea and abroad. I'd been communicating with Mizno for several months and was excited to see his band Dead Gakkahs, who did not disappoint! Find The Spot

are an old favorite. ATF from Tokyo were a surprise. I knew we were going to be playing with them but didn't know who they were. It took me a moment to piece everything together when outside the venue I bumped into the very same Japanese guys I had been drinking with in Tokyo last spring! The guitarist/vocal also plays in one of my favorite Japanese bands, Voco Protesta. I've been a fan of that band since discovering them in 2004 and was very happy to be sharing the stage with him in Seoul!

In Busan we played with several great bands, including Dano Ban-non, formerly Hell This Time, and Geonhwi's band, the awesome youthcrew act, All I Have!

I guess there are a couple bands that I didn't mention but they were great too! I just feel honored we got to play with so many great acts.

**Broke:** How did your bandmates handle Korea? Food and otherwise.

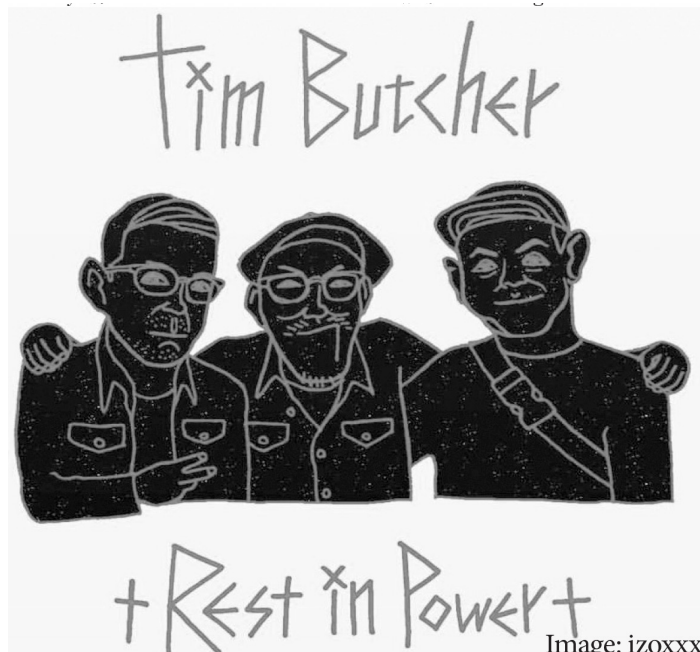
**Nevin:** This was a little tricky as three members of the group are pretty strict vegans. I'm vegetarian but eat fish and seafood so Korea is great for me but proved difficult for them. We worked it out though, Korea does have plenty of good vegan food if you are willing to search a bit. Besides the food, they all enjoyed their experience here. Adam had been here several times before and Liu Liu played bass with Demerit on their Korean tour so for most of us it wasn't a totally new experience.

**Broke:** When will we see you next?

**Nevin:** Hopefully soon! I've started a new crusty hardcore project with Spike, the vocalist from Demerit, and we are looking for a chance to come over. Even if that doesn't happen I want to try and get back more to visit. Been missing Korea way too much!



Masks were a big thing at the December 5 rally downtown, following President Park's claim that terrorists could use masks to hide their identity while carrying out attacks in large crowds, and the police pledge to crack down on masked protesters. Art renegade Yangbantal (see Broke 11 for an interview) shares some pictures of his adventures. Gaze on, appreciate, find him on Instagram, and now you can turn over this page or cut it out and use it as your own personal mask (see issue 22). Let's see Maximum Rock and Roll do that!





# The More We Read

Jon Twitch and noisemyulchi

Scene photographer and Scumraid drummer Juyoung released her second photo book under the title “The More I See.” Finally, a discipline we at Broke can relate to! Here’s what she said to us.

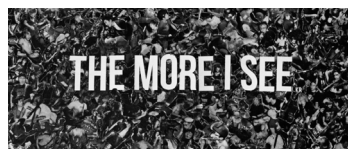


Image: Lee Juyoung / The More I See

Broke: What have you seen more of since your last book?

Juyoung: Compared to myself four years ago, my skills in photography have improved a bit and I learned to do some practical designing.

The biggest concern while making this new book was, ‘how can this book help the scene?’ After the release of the first book, I came to acknowledge the importance of the audience. You’ll notice that the poster included and the cover art of the book is artwork I made with photos of hands of audiences, cut out and reassembled. Good bands are of course important (in fact the band themselves are an audience when they are not playing) but an environment that creates this atmosphere where the audience can participate is of sheer importance. I cannot take photos of everyone in the audience so I tried to express this [atmosphere] the way I can. Realizing the importance of the audience was the biggest advance I made since the last book.

As for the change in design, I tried to use the side of the book to indicate when and where I took each photo.

This was the thing I wanted to do in the first book but failed. If you look at the side of the book you’ll notice it is divided in three sections with colors, black and red. It’s Korea, Japan, and Southeast Asia in order and the black parts indicate the date the picture was taken.

Broke: Do you have a distinctive photographic style? What could we look at in a picture to say “Oh yeah, this is a Lee Juyoung”?

Juyoung: I take photos roughly. I am not a professional photographer after all. However after I transfer the photos to my computer I change the color and brightness drastically to the extent that you wouldn’t be able to recognize the original photo. Give me any photo and I can make it as if I took it. Everything on the photo gets much brighter and vivid to the extreme!

Broke: Broke in Korea suffers because its main writer is also its main editor and I can’t easily edit myself. Likewise, Scumraid must suffer because you are unable to get photo-

graphs of them, right?

Juyoung: Yes, we (as Scumraid) sometimes get to play really decent shows but a lot of the times can’t get photos of Scumraid. However my friends help me a lot in these situations. Yeji, Yurim, Hee-eun, Dasom, Daehyun thanks for all the help!

Broke: From what I’ve seen, the new book has a lot more colour to it than the previous one.

Juyoung: I take photos of punk bands in the same venues over and over again, so the composition of the photos I take is not that varied. Especially when it was in black and white it looked all the same. Also, I think that the most interesting thing about photography is colors, so this time I’ve invested everything I got to make the book in color! I’m completely broke now.

Broke: You seemed to work tirelessly for your new book for about a month. You not only took all the photos but also did the editing and printing by yourself. We want to hear more about that process.

Juyoung: I was originally planning to make the book a bit slowly but my photo-comrade and Scumraid European tour photographer-to-be Suhwan suggested that I participate in Seoul Art Book Fair, Unlimited Edition 7. I had to work real hard in a short time to finish the book by the due date. I worked for a fash-

ion agency for a year and a half and was really busy because of it. I didn’t have time at all to work with my photos, working more than 13 hours a day at the agency. I had a lot of photos accumulated, going to shows on the weekend and taking pictures but didn’t have time at all to work on any of it. I had to work with all the photos left undone in a month and that really was exhausting. Designing the book wasn’t that hard though. It only took me 5 minutes as book designing is one of my biggest interests and at the same time the way I earn a living. Giving concrete form to this design was a hell of a job!

Broke: Can you explain more about Unlimited Edition 7, “an annual art book festival showcasing small-scale and independent publications”?

Juyoung: After looking around UE7, I got to think that it really is a great thing that anyone can make their own books (and goods) via independent publishing. But on the other hand, I wished people hadn’t worked too hard making things that are useless. To me, DIY is more about ‘what is to be done’ with it rather than just doing things by yourself. I wished people had made more valuable things, something that has a use. By the way, I did not save money on goods that I thought had some value!

## More Offensive Band Names

Jon Twitch

Ten issues ago, I rated the top ten most offensive Korean band names. This original list included, with letters added to show where the new additions will fit in:

10. Rusty Belle
9. Fuckers Everywhere
8. Half Brothers
7. Samchung
6. Suck Stuff
5. Skasucks
- g. f. e.
4. Cock Rasher
- d.
3. Booted Cocks (yes, I know they’re Japanese)
2. Brothers of the Hole
- c.
1. Christfuck
- b. a.

But in the four years since that was printed, a number of new offensive names have popped up, and I feel like updating the list. I’m not going to mess with the order of the original list, though I’ll remove Booted Cocks. You could say that band name offensiveness may be related to relevance of the band, which may have declined since the previous list, or even as we move farther

away from their last show, maybe the name starts to float. I would certainly have considered downgrading Suck Stuff and upgrading Half Brothers. But I’m not going to second-guess myself.

So, here are new additions to the list. You can consult the list above to get an understanding of where I might rank them in relation to the old list.

g. Sulsa

Sulsa is a nice obvious one, a word that sounds in English like a good dip for nachos, but is Korean for diarrhoea. Only offensive in a childish way, and while it’s weird that they’d name their band after it, it’s not all that inappropriate. Also, their music often stirs my bowels, which may be the true reason that Monkey Business closed down.

f. Durchfall

Yet another name referencing diarrhoea, this one from German. Why did Durchfall beat out Sulsa? Because everything sounds filthier in German, and the German word is more visually descriptive, starting with onomatopoeia and incorporating imagery of a waterfall. Meanwhile, the Korean word sounds like something you

dip your nachos in. Unless, I don’t know, it comes from particularly potent Chinese characters. It may be more accessible to more people here, so this one is as close to a tie as any two names have come in the chart.

e. DickPunks

These guys are not a punk band, which is probably the more offensive part of their name. Actually they’re a pretty toothless soft rock band, the epitome of “K-indie” branding. So why do they want a name like this, that suggests something way more raunchy?

d. Shining Cocks

This band which we’re currently in the process of discovering has a great new name. I have to conclude that the only reason a cock would ever be shining is because it’s glistening in vaginal juices, lube, or santorum, so that elevates the offensiveness over Cock Rasher and Booted Cocks.

c. Cunttlefish

This name is a work of art, particularly for how it works in both languages. Cunttlefish in English translates perfectly to 보징어 in Korean, making a neat play on

words that is deeply disgusting on many levels.

b. Konorea

This name just creeps past Christfuck, with its McGang-Banging of the country name and an STD. A perfect, four-syllable critique of Korea’s pop-nation-alism and opportunistic sexualisation of the female form at all ages (prior to motherhood, social role, and every little gesture.

a. Rapercussion

This world music band debuts at the top of the charts for a number of important reasons. Obviously, this is not a reference to rape, but a portmanteau of rap and percussion, so unlike most of this list, it is totally unintentional, yet horrible (at least stuff can be sucked consensually). Also, this band is much bigger than all the other bands on the list, and is likely to be seen by way more people, elevating its potency. As well, it was brought back to my attention recently when someone saw them performing at a festival, with their name displayed on an electronic marquee that moved very slowly and only had space for five letters at a time. Il Duce would be proud.

# Epstein vs Twitch

Jon Twitch

My 45-minute interview with Stephen Epstein is way too long to reprint here. Instead, here are my favourite moments from it.

*Epstein throws down grammar-style on Jeff over titles.*

Epstein: Actually the title of the compilation album is “Them and Us” rather than “Us and Them” it’s just that “Us and Them” (the documentary name) is a more natural way to phrase it. I mean “Them and Us” is good as a title because it calls attention to itself.

*What a mid-2000s documentary would have looked like:*

Broke: One of the other questions I have is you didn’t make a documentary during the 2000s, and I do think “We are the Punx in Korea” would have been an excellent, maybe a bit too on the nose, but that scene at the time was always a little too on the nose.

Epstein: As far as that it didn’t happen, I mean had it happened then it would have had a very different feel than the other two. It would have been great if we had unlimited access to go around with Jonghee and get Rux to be the center of that one. And of course the problem what would make it a great documentary, and I don’t think he would have been up for this in any way at all, but to have a documentary that focuses on Rux and deals with the Music Camp incident, then you’ve got something that people overseas would be really interested in seeing. I mean depending on the footage, it could be really interesting and really hilarious.

*On screening his documentary to K-pop fans:*

Epstein: Putting K-pop deliberately in the title was a bait-and-switch. Anybody reading the title without seeing the documentary will pick up that there’s probably going to be an oppositional sense that’s in there and it’s going to be from the stance of the Korean indie rock scene. When we presented it at UC Santa Barbara as part of their K-pop week, so most of the people in the audience were K-pop fans.

Broke: Oh boy, how did that go?

Epstein: There are a lot of K-pop fans who are critical of aspects of the K-pop scene. And I feel like maybe they thought the documentary was really mocking K-pop. And they recognised the issue of large corporations and so on.

*We discuss the merits of K-pop:*

Broke: It’s always weird to me when we get people who say “I like punk in Korea and also K-pop!”

Epstein: Look, I’m not going to say that I’m somebody who likes K-pop by any means, but I’m not going

to reject it out of hand.

Broke: I do. But I admit it is very culturally interesting.

Epstein: Yeah, it’s culturally interesting. Over the years, I’d say I could probably give you a half dozen, maybe ten songs from mainstream K-pop that I genuinely like, that I think are pretty good songs.

*On Brown Eyed Girls and their “Warm Hole”:*

Broke: K-pop stars have become strippers so quietly that we didn’t even notice until it was too late.

Epstein: I think the Brown Eyed Girls in particular, they’ve shown up on SNL Korea, and have done satire, they’ve had this Lady Gaga’s Poker Face and they changed it to “Plastic Face” it was a satire of plastic surgery. I think the women in that band going solo, they’re the ones pushing the envelope in a pretty interesting and I would say kind of positive way.

Broke: They were only able to do that after they met their initial success. They probably started on a poor salary like all other drones.

Epstein: Well they started out and they still are a corporate act. But they have a bit of control, I mean control over what they’re doing.

*I grandstand on idols co-opting punk fashion:*

Epstein: The one I’m kinda curious about for all the mocking is the guys in BigBang with all the punk clothes.

Broke: Oh god, that? Apparently two of them claim they listen to punk. But then that’s even worse that they listen to punk and still make that music.

Epstein: But that music if you listen to them, they’re different from a lot of the bands that are out there. They do have more of an edge.

Broke: Certainly, absolutely. But it doesn’t seem like they have a social conscience or anything like that.

Epstein: Oh that’s true.

Broke: The whole K-pop stars dressing up as punks and ruining it in my opinion, what’s getting more attention now, like the Korean punks didn’t care about them wearing Misfits patches, but a lot of the K-pop bands now are taking photo ops with anarchist symbols. I think a couple at least, or maybe it’s the same band—they all look the same—they’ll just dress kind of like punks and then have an anarchist symbol. Now that is getting awfully contradictory there.

Epstein: Yeah yeah yeah yeah, that’s true.

Broke: I mean if it was a punk band using an anarchist symbol, they could have trouble.

That’s my issue, BigBang dresses up in punk uniforms, and everyone’s “Oh they’re so dreamy!” And then you’ve got, say, Spiky Brats

and everyone’s afraid of them. Like punks are getting arrested for their anarchistic beliefs and practices, and then K-pop bands are using the symbols.

...Oh yeah, we should get back to the interview.

Epstein: This is bound to happen.

*We discuss the Noissey documentary on NYHC featuring the Geeks:*

Epstein: I thought it was fantastic they showed up in that documentary that Tim Armstrong was narrating. I don’t think Kiseok has met Tim Armstrong.

Broke: What is this?

Epstein: Oh, the Noissey documentary about the New York hardcore scene. Kiseok features pretty prominently in that. Korea’s their primary example of how the New York hardcore scene spread around the world and influenced people. Kiseok comes off as being very thoughtful in his way, and it’s good.

*When I ask him about nationalism in Korean punk:*

Epstein: It’s kind of a globalised cultural element, it’s not about being ethnically Korean. And in fact “We are the Punx in Korea” is a great example of that. If you’re a punk you’re with us, and we don’t care if you’re Korean, that’s not the important thing. The important thing is that you’re a punk, that we have this globalised cultural identity that we share, so you can be part of our tribe.

...Anyway, I don’t think there’s much nationalism, in fact very little over the last few years, maybe you can think of examples, of something within the scene of people doing something and saying “Yay Korea.”

*On originality in Korean punk:*

Epstein: I dunno, you would get that, but one of the things is that 2015, bands overseas, it is very very hard to be in the indie music scene, be a punk band, and have people think you’re original.

My take has been, for example Crying Nut, it’s not like they were great innovators, but they don’t sound like anyone else. You can argue about whether to call it punk or not, but it’s definitely high energy. Broke: I have no problem calling it punk.

Epstein: It is not like anybody else that I can think of. They’ve been around for a while and they’ve had all sorts of different songs.

*What punk has to contend with here:*

Epstein: I would say that the scene, in the last few years, a major thing that it has to contend with or take advantage of, differently from let’s say Indonesia’s scene, is K-pop. So you’ve got people outside all around the world who in quite

substantial numbers are aware that Korea is making interesting music. And there are people who are interested in K-pop, but then they think “You know, there was Gangnam Style too, so that country probably has some cool music.” And if they’re kind of interested then they may check it out.

*On K-indie and hating CNBLUE:*

Epstein: The more important question to me is is there K-indie?

Broke: I would say yes for bands like Busker Busker and stuff.

Epstein: Exactly, and I think there is, something that to me is recognisably K-indie, so Busker Busker, I mean the worst is CNBLUE.

Broke: They’re not indie at all.

Epstein: I mean I really, watching their video they’re playing with the Crying Nut version of a song, I watched that and within 30 seconds, really, I wanted to grab them and just slap them. The only difference between them and mainstream K-pop idol bands is they were playing instruments. That is all.

Broke: This is my opinion, this is what the future could hold, is K-pop will realise rock bands are doing well, and they’ll make rock bands. CNBLUE makes good music when they’re ripping off Crying Nut and YNOT?

*The differences between K-pop and J-pop:*

Epstein: I really don’t like K-pop very much, but there’s a lot of stuff that I would consider J-pop just within J-pop that I really like, including idol bands. There’s one idol band I adore, called Guano. I think they’re fantastic and have great songs. But the difference between K-pop and J-pop is Japan’s popular music is guitar-based. There’s just so much more guitar. K-pop you rarely hear guitars. It’s so refreshing in K-pop when you hear a guitar. But in J-pop there’s so much more guitar.

*The first YouTube video he watched:*

Epstein: You know, the very first video I ever saw on Youtube...

Broke: Spiky Brats, “Together Moshing?”

Epstein: Nope, Shorty Cat.

*On making documentaries:*

Epstein: In 2000 you had to have access to some pretty good computer equipment to do digital editing. Now, 2015, my nine-year-old daughter could put together a documentary.

*What makes a great documentary:*

Epstein: What the really great documentaries do, they put you within a time and place.



# 닭꼬치 (chicken skewers)

Miss Mislone

*Save, save, save me*

*I can't face this life alone*

*Save me, save me oh...*

*I'm naked and I'm far from home*

Recently I was listening to a song by the greatest British band Queen, "Save Me." I love this band so much yet I haven't listened to them very thoroughly, so finding this song brought so much joy and happiness to these days where my life seems very hard. After all of the gray and dark days I could rest myself and feel a bit of emotion through their songs. I have to admit that they have too many cheesy love songs from a boy's point of view and it doesn't excite me too much since I don't want any kind of romance now. But their songs are just great on their own, no matter what they say. Freddie Mercury has the soulful voice that touches every heart.

This brought me back to a memory from when I was 15. It was during winter, when I was an 'in-between' transitioning from middle school to high school. At the school I went to, they had a special academic program for soon-to-be-freshmen to take courses ahead of time and help with 수능(college entrance exam). As the whole purpose of high school life was aimed on 수능, it was a sweet and unavoidable suggestion for all those who wanted good scores.

The school was located in the remote countryside of Hwaseong, a suburb of Gyeonggi area, next to Suwon. I chose this school for I was so harassed and had been considered a 왕따 and was getting bullied by the whole class, or by the whole school, for 3 years. It was a huge problem for me and my family, and they were all down to the idea of finding me a new ground to take root and stand on. I went there with a heart full of dreams and hope, wishing that I would find some nice friends and continue my life as a new person away from the disgrace of my former status. I had often wished to be away from everyone that knows me as an outsider, so it was exciting for me to move away. I even put my fringe away and revealed my whole face, for I didn't have to care about what others said about how I look. I had been wanting to do that for so long but I couldn't, since kids would pick on me for changing my hairstyle (they would have picked on me no matter what I had done, though).

In Hwaseong, it was cold and gloomy. The sky was grey and

very low, full of smooth and dim clouds. It was right on the verge of snowing. I walked out the main gate of the school with the few friends that I just gained, and went down to the road to find some snacks. We were young 15-year-old girls who were always hungry and looking for things to munch, and we were hungrier after spending hours and hours in a cold classroom—bearing the boredom from hours of non-stop classes that taught us about nothing we know, all high-school level programs. It was a cold day yet I didn't feel cold at all with the excitement of a new town to discover, with new friends, and everything new yet old—the buildings that had stayed the same for years, and the place where everyone stayed the same with the same friends and same teachers.

We walked a few minutes, and across the street we found a vendor selling '닭꼬치 (chicken skewers)'. I wasn't much a fan of chicken skewers. First of all I didn't like street foods because I had not had many chances to have them. Usually it is consumed with friends, after school, on the way home, but most of the time I was alone and I couldn't wait to be home and snuggle myself in bed and shut the doors to the world, for I was being harassed and picked on so much, and I was anxious the whole day. Second, they tasted horrible and weren't very appealing to the tongue of a depressed teenager, and I wasn't a fan of any kind of meat. Third, there was an urban myth about the chickens used for skewers by street vendors—that they were from pigeons. They are dirty, known as 'flying rats of urban streets,' which I never want to intake, consume, or eat in any way. I didn't care about it though, since I never liked it anyway, but there it was. But my friend suggested I have a stick of it and I was OK with it. Every friend was having one, so why not? It was grilled with thick soybean sauce, and it looked yummy. I asked the vendor guy to put some sweet cheese spice over it, when others were getting hot pepper spice. I wasn't good with hot foods so it was my usual choice.

I don't remember how it tasted though, maybe because it's just average street food. But it was more than just a 2000 won skewer from a street in the Korean suburb countryside. It was more than just a chicken skewer I remember, because Queen was playing.

For the first time I didn't believe my ears when I heard a song by Queen out of nowhere, in

the middle of nowhere, in a town where I'd never been. But Freddy Mercury's voice was so clear and shining. It was a familiar voice that I listened to so much—a few days before my last exam in middle school, lying on the living room floor with blankets pulled under my chin, with the warmth of floor heating, with some mandarin oranges, when I was watching the live show of Queen from 1991. I felt a bit sorry to watch it since I knew I wasn't even born at the time, and thinking how awesome it would be to watch Freddie live. Not living the same era with Freddie Mercury and knowing the fact was the brutal truth for this 15-year-old girl, and no one understood it, because their ears were muffled with some stupid K-pop that I hated (I still hate it thoroughly).

I loved Queen that much. My dad was the first person who taught me there was a band called Queen. He didn't lecture me about the history of rock n' roll in front of a blackboard like Jack Black did in his movie *School of Rock*, but growing up as his daughter I naturally had to learn the music he loves, and that was the greatest teaching from him for my whole life so far. It was the only common interest between us. Most of the time we barely talked to each other, but if we had to, it was about music I guess. He was the one who told me about Freddie's death and AIDS... and I of course fell in love with Queen's music since then.

So, back to the street vendor, I stayed there and focused on the song. Yep, it was 90% Queen, with the clear voice of Freddie Mercury and their rhythmic guitar and piano, the typical Queen sound. Yet I wasn't sure since it was a song I didn't know. I was excited yet holding my horses, trying to calm down. But I had to ask to the vendor guy or I would have died with curiosity, so I burst the question—"Hey, is this the song of Queen?"

The vendor guy seemed pretty surprised. His grey hair and hands with a shiny golden wedding ring, busy spreading sauce all over the skewers, suddenly stopped, and he looked at me. He kept on working again but said, "How do you know Queen at your age? Yes, It's their song but it's for Christmas. It's been so long since it came out. How do you know the band by the way? You're fairly young and I've never seen a kid who knows Queen!" He was excited.

We had short conversation about the band and I told him I loved them ever since I got to know them through my father. I asked him a few questions like why he started as vendor and

how the business goes. Apparently he was doing it to make money for graduate school, and was recently married so he was having some financial difficulties. He was a diligent guy who rushed to his dream, yet he didn't lose romance of his life—romance of the music he love, romance of his dream, and romance with a lady he loved.

It was a cold day that I don't remember very much, but it was one of those few days in my high-school life full of excitement and happiness. I wonder if the vendor guy went to graduate school, or kept selling those skewers. I wonder how his life is going. I wish his life after that was all easy. 'Cause mine wasn't very good and I had to go through terrible experiences, yet I wasn't knowing at the moment.

Listening to Queen in this cold weather makes me think a lot about my time and the people I met in my early year of high school. It didn't last for the full three years for me since I dropped out in the middle, due to severe depression and having no friends around me. It was right in the middle of my second year after a semester, when the trees were blooming late with the heat of summer that had just started, and it was green around me. I looked out to at school for one last time, and it was sunny, green and breezy. Kids were noisy, and the boot of my mom's car was full of my half-arsed high-school life. I wasn't complete and my hard time was just beginning...

I don't miss those days since it was tough to go through. Whoever asks me and says how much they miss their time as teenagers, I can't stop myself getting mad with the urge of punching them in the face. It was certainly difficult, but I miss the day when I was so excited and full of hope and newly found ground that I trusted and put myself on. I miss the day because it was full of potential, and it was a place where I could just begin—how naive and pure was I. I just miss myself being clean as snow, like the time in front of a vendor being excited by a song from my favorite band.

A 2000 won skewer and cold weather brought me too far back in the day. But that part of the song tells me what I will be like in school, far from home, alone, sad. Well, it's all gone so it's good now.. I guess... and I wish... It will be good from now on.

*Save, save, save me*

*I can't face this life alone*

*Save me, save me oh...*

*I'm naked and I'm far from home*

# Fighting Fascism with Fascism

Jon Twitch

For almost a century, the Germans have been well-known for their skill at purging the undesirable. Some German promoters took a stand against such attitudes by purging the undesirable.

The Veggars and Reddot, on tour through Germany, suddenly found their upcoming tour dates threatened while on the road toward them. Promoters considered whether to blacklist them, with two following through and cancelling shows. The reason: because they had come into contact with right-wing people.

On March 31, I was contacted by a friend living in Germany about the Veggars, asking “are they ‘cool?’” I didn’t think much of it, but found out Stephen Epstein was also contacted by someone else in Germany about them. When I first brought it up in a discussion among Korean Punk and Hardcore mods, it was dismissed by the others as one of my elaborate practical jokes.

But the accusations were being passed around, and I was told the Veggars stood accused of being members of Ilbe, an online community for far-right-wing crackpots, and vague accusations of violence against women.

In a statement authored by Seongsoo Dave Kim, on tour with them, they said, “The Veggars are not supporting Ilbe at all. Actually Ilbe used to be a humor community before, so a lot of young Korean people would visit that website to enjoy funny things and jokes. But, from a few years ago, it has been turned to the right wing movement community by some crazy guys and most Korean are blaming that site now. The Veggars never support that unreasonable community at all. Also, The Veggars are not racists and homophobiacs.”

This being the band that plays a song called “Kimchi Klux Klan,” I’m inclined to think they’re not too guilty of any of that. Rather than outright fascism or whatever, this is entirely a “grey zone” matter, a region where absolute political ideologies have trouble functioning.

The rumours were connected to Kim Minju, a Korean living in Germany. About a decade earlier, he helped spread very similar lies about Skunk Hell and Rux. He even spread a rumour online that Skunk was populated by nazi skinheads, publicly where I could find his writing. This was done under the banner of Chaos Class, a group of younger punks that splintered off from the scene, and lasted about a year until it got out that their vendetta

was founded on a personal misunderstanding.

However, in the Veggars case, Minju said the only input he ever gave was in explaining what Ilbe is, never said anything about the Veggars because he doesn’t know them, and he hadn’t spoken with either of the blacklisting promoters.

“I’ve been living here 6 years. How can I talk about the Veggars?” Minju said to me in a private exchange. “I heard they said stupid things on Ilbe years ago, but regret it now.”

He added his disapproval that they played a show with Samchung, which was ultimately the big controversy that made them unwelcome in Germany (well, that and their non-whiteness in some cases). The Veggars had played (at least) two shows with Samchung prior to the tour, and Reddot had been part of one of those shows.

Samchung have earned a reputation for their frankly bizarre politics, adorning their merch with fascist imagery including the SS-Totenkopfverbände, covering Skrewdriver, and more personal politics. Even in 2016 it isn’t rare to find pictures of them hanging out throwing up heils. Their bassist even invited that shit into his home, being photographed sieg-heiling at his wedding and again in the hospital during the birth of his daughter. It’s a matter of debate how strongly they believe in these things or whether they’re just having fun, but it’s clear that they’re relatively comfortable and unchallenged in acting this way here.

All of this sounds reprehensible, but it’s worth remembering that it wasn’t Samchung that were touring Germany.

Samchung are one of Korea’s oldest punk bands, apparently formed in 1995. Their music has morphed over the years, apparently starting more as oi before becoming the brand of metalcore that they label on Facebook as “extremely rightwing misanthropic hatemetalcore.” They’re also pretty good at music, though many of my friends disagree with me. Moreover, they’ve proven to many in the local punk scene—Korean, white, black, presumably Jewish—that they’re trustworthy loyal friends.

We have more recently blacklisted Samchung and GMC shows ourselves, on the Korean Punk and Hardcore Facebook page, a decision that was not reached unanimously and that I plan to uphold in a sensible manner, rather than going nuts and blacklisting

everyone left, right, and center.

Due to their senior status, pretty well everyone who’s been part of the local scene for a long enough time has met them, seen them play, shared stages with them. The Veggars and Reddot have, but so have Christfuck and Huqueymsaw, as well as Scumraid that more recently toured Germany. Dead Buttons, which also recently played shows in Germany, may not have played with Samchung, but frontman Hong Jihyun certainly did with his previous band, Combative Post.

As well, I remember one summer night in 2005, sitting in the park watching Minju make peace with the Samchung guys. A few minutes later, I got in a fight with two of them, and as I left that park angry, it was Minju who chased after me to serve as their apologist.

Going on, Boram’s other side project, LOD, also puts him in contact with members of Lowdown 30 and Crying Nut, and they even performed at Zandari once with K-pop girl group Crayon Pop. LOD bandmate and Crying Nut member Kim Insoo even played a major role in getting the Veggars to Germany in the first place.

It should be clear that blacklisting bands that have come in contact with Samchung also means blacklisting the Korean scene altogether. Perhaps, the members of Dead Chunks and Velcro have never shared a stage with Samchung.

When the news got out that Veggars were contact-nazis, one promoter, of apparently a punk film festival held in a squat, made it clear that Germany is a more advanced country than Korea and they don’t have time for the less evolved.

“We also understand that we come here in Germany / Europe from a much older punk scene that had to learn first (and unfortunately still has), the patriotic, nationalist and right bands / people have no place in the punk scene,” he wrote on Facebook.

“I have to say that I find this decision both extremely disappointing, and, frankly, completely at odds with what I personally view as the punk spirit of fighting authoritarian, dogmatic, one-size-fits-all attitudes,” wrote Korean punk documentary filmmaker Stephen Epstein in response. “I appreciate that people in Germany have very strong reasons for wanting and needing to combat fascist attitudes, but you run the risk of replicating them. The cancellation shows an arrogant, Orientalist approach that in its

certainty about forcing conformity to a standard without taking local circumstances and contexts into account displays just the sort of fascist thinking you so rightly hate.”

The Veggars tour promoter Turbo Booking went into damage control, writing a statement explaining the band’s adjacent-thought-crimes. One other promoter joined the film festival in cancelling the Veggars, but all the others stayed on. And it was clear the promoter regretted bringing on two Korean bands that had come into contact with Samchung.

“We fight against race ideology, so it makes not much sense for Koreans to like Nazis,” she told me, while justifying the blacklisting of Korean bands.

“It is true that [Veggars] played with Samchung a few times before,” said the statement from Seongsoo Dave Kim. “You have to understand the characteristic of Korean indie music scene. The scene is much smaller than that of Europe, so there are not many stages here. So, promoters usually organize shows with musicians who have similar ‘musical’ genre, not with any political stance or ideologies. Samchung and The Veggars have some similar things in common about musical genre but they don’t support or agree to Samchung’s political stances.”

After the Veggars were blacklisted by the two promoters, I “helpfully” pointed out that Reddot had also played a show with Samchung, and that Demerit had come to Korea to play in Skunk Hell, performing alongside Suck Stuff who at the time were a little further to the right, as well as Vassline, a successful metalcore band also closely affiliated with Samchung and GMC.

Reddot ended up skipping the two shows Veggars were blacklisted from, apparently by their own choice. I’m unsure if Demerit played.

Reddot refused to comment on this issue while we were setting up an interview in this issue (which didn’t happen anyway).

But it’s worth remembering, shortly after Veggars and Reddot returned to Korea, they performed again with Samchung. Meanwhile, the blacklists in Berlin probably have had a few great all-white anti-racist shows.

“It is not a bad lesson for people to learn that they need to be more aware of who they associate with,” one person told me.

I couldn’t agree more, but I have a feeling we were talking about different people one should be careful associating with.



Thanks for playing Crowd Killer, you piece of shit. Roll the dice, bounce around the room, ruin everyone's day, be the last one standing. That's how you win. Now here are the rules.

Every player starts with 2HP, for a maximum possible 3HP.

If you land on another player, they lose 1HP and you roll again. This includes being sent by the skinhead's girlfriend, loose change, glasses, or getting caught in the line for the bar.

You do not lose 1HP if the skinhead's girlfriend sends you to the skinhead.

There is no limit to how many times you roll again in a turn.

If you land on one of the bar squares, you can choose to skip a turn for +1HP.

If you're hit at the bar, you're insta-killed.

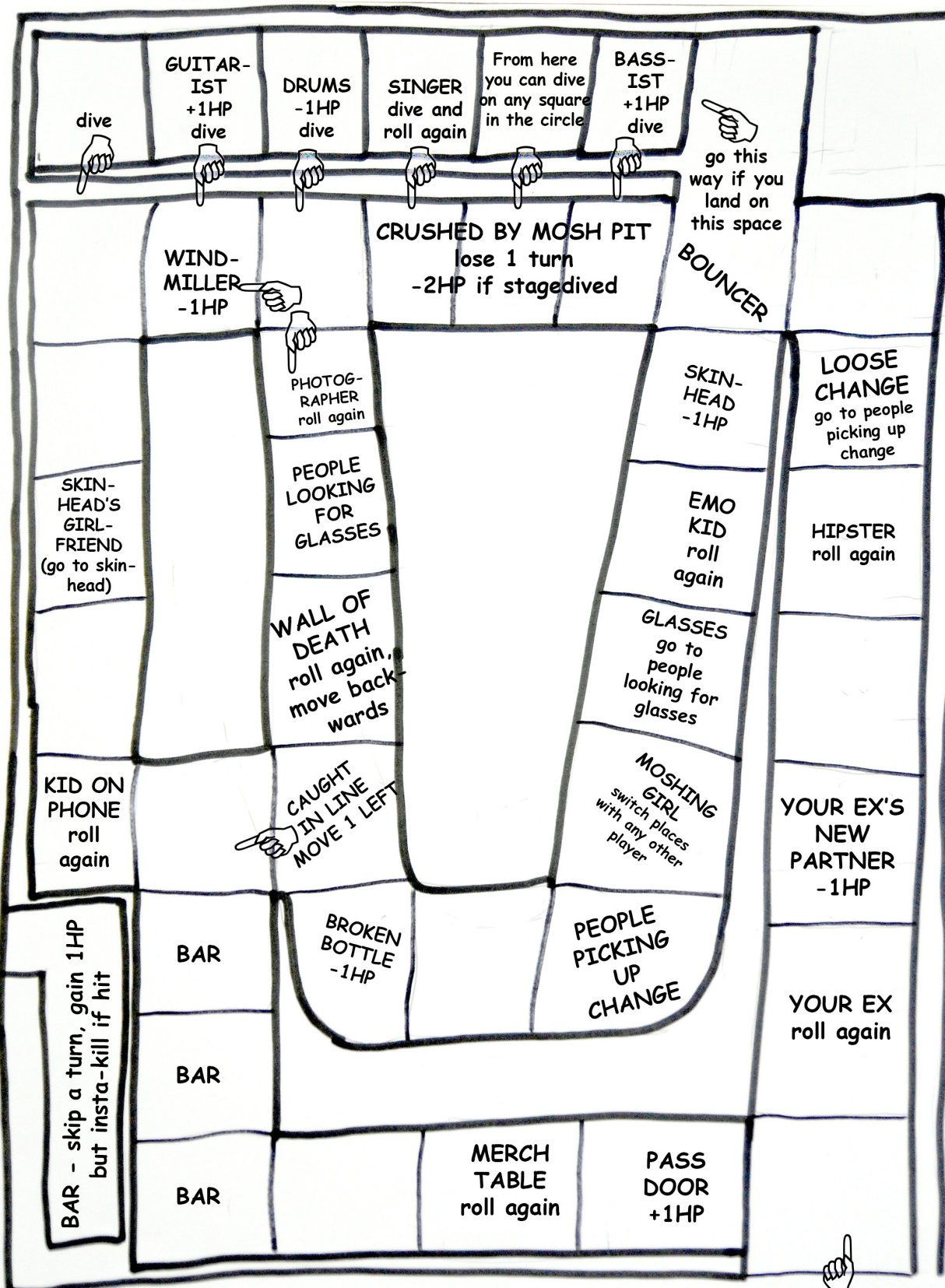
You get +1HP for landing on the door square, not passing it.

If you land on the bouncer, your next turn you get to go onstage. In five of six cases, diving takes you to the corresponding square directly below. A hit from a stage dive takes 2HP.

If you are caught in line from the circle pit, automatically move 1 left. Next turn, roll normally. Rolling 1-3 lands you at the bar.

When you reach

# CROWD KILLER



Start

the blank square in

square. For an added challenge, have some players move backward around the board.

If you run out of HP, pick a blank space against the wall to go and slump down. From then on, your piece can trip

any player going by who does not land on your square, costing 1HP. But if an active player lands on your square,

they hit you and roll again.

Play Crowd Killer the Board Game so you don't have to play it at real shows.

# Punk in Yeongju?!

Jon Twitch

Translation: noisemyulchi

I managed to get an interview done with Aje, who opened a new music collective called Red Respect Foundation.

Broke: How did you settle on the name Red Respect Foundation?

Aje: I gave much thought to it before naming ourselves Red Respect. We are based in Yeongju and we wanted a name with a place-specific meaning. I then thought of this place called Gyeongja Rock. This is a place that's crucial to the history of the region. I also liked that it has a Chinese character, '敬' ['respect'] written on it in red. I do not yet know if we will last more than a couple shows to become a scene but I did want RRF to be an inspiration for others to find their own paths and build something by themselves. That's why I also used the word 'Foundation.'

Broke: Can you introduce Yeongju?

Aje: Yeongju is a small city located in the middle of South Korea. I'm told that there are about 100,000 people living here. South of Yeongju is Andong, and to the north there is the demarcation of Chungcheong and Gangwon provinces. The weather is hard to predict because of Sobaek-san that wraps around the city. I am now 23 and I have lived in Yeongju my whole life. I liked this place a lot and wanted to do something fun here. Cultural conservatism is everywhere in Korea, but it's especially strong in Yeongju. Everyone fears doing something new and even if they do start it, it mostly ends up being their little hobby. TV and Internet is the only way people in Yeongju communicate with outsiders and because people are caught up in mass media they're not used to making something new. There isn't any foundation for it either. I wanted to break this situation and the chance came to me.

Broke: What kind of acts do you work with?

Aje: As I have elaborated above there isn't much of a cultural infrastructure in Yeongju, and there also



Photo courtesy of End These Days / Red Respect Foundation

aren't a lot of people making music. Even if they do, they normally don't play instruments and make their own songs. The locals are not aware of the existence of local bands. Even I do not know what bands are out there. Yeongju being such a small city, there's little place for cultural activities. Events that take place are mostly organized by the local government in public places. The place I did the show however is this place called 148 Yeongju Art Square. It used to be a tobacco factory in the '70s and has been abandoned for more than 10 years until recently it got remodeled to this cultural space. It's close to the train station which is in the more crowded part of the city and it's basically the only place good for concerts that we're able to use at night. The modification is still going on so I wouldn't say that the environment is perfect.

Broke: What does the city have already?

Aje: In April, I saw a German band, Wolf Down play in 부산. Dave, a member of the band told me an important thing. He said, "You shall not expect too much from what is already there. You have to keep looking for something new." What we already enjoy and love isn't much of a problem. However if we just

conform to it and get satisfied to the status quo, attempts for a better future will diminish. Hence, my aim is to build a DIY punk/hardcore scene in Yeongju and I am struggling for it. I also have tried to make shows elsewhere with my friends in punk/metal/hardcore crew Steelworks who currently live in different parts of the country.

Broke: What is your goal for RRF?

Aje: As RRF, and as a punk/hardcore kid in Korea I planned our first show all by myself. I had to rent the place, call the bands, and prepare for everything we needed including equipment. I fought with the staff even on d-day to make all this happen. Four bands played that day, including the only hardcore band on the roster End These Days of Busan, Tarak Crew, a hip-hop crew from Andong and two other local teams. It was a show for the local scene so I tried hard gathering bands in Yeongju that played their own songs but that wasn't easy. Some people eventually became a group for the show. The two local bands played first but after they finished playing their show nearly everyone left the venue. It didn't work out that good, even though ETD and Tarak did their best for the remaining audience. I agonized over the reason for this for the next few days. But I came up with an answer while listening to a song called "The Rotten Cir-

cle" by Waterweed from Osaka. I had all good intentions but the process and content was not quite right. Success of a show doesn't depend on the number of people. I had to make a show of clearer and concrete content. I have to make a show that lets us truly enjoy music and meet others.

Broke: Why should people in Gyeongbuk listen to this music?

Aje: People in Gyeongbuk getting a chance to encounter this music and getting interested in it is definitely a positive thing. I however want them to do a lot more digging into the music they like and enjoy it with much more depth.

Broke: Why should bands come there?

Aje: You don't necessarily have to pay attention to your local scene whoever you are. If you however look around you'll certainly find someone like me. Open your eyes and ears to them and talk with them. You'll be able to build something new and fun out of the collaboration. Thinking meticulously and consistently contacting others will definitely help you make something better even if it won't seem perfect at first. I am not sure if RRF will survive but I will keep doing things with Steelworks. I still haven't given up my dreams, wherever I am.

YK Tim

A is for Adolescents,  
and always listening to your parents.  
B is for Bad Brains,  
and being positive when it rains.  
C is for Circle Jerks,  
and caring for people when they're hurt.  
D is for Deadstop,  
and drinking milk instead of pop.  
E is for Earth Crisis,  
and enjoying how precious life is.  
F is for Fugazi,  
and flushing after you pee.  
G is for Gorilla Biscuits,  
and giving thank you cards after Christmas.  
H is for Husker Du,  
and helping friends tie their shoes.  
I is for In My Eyes,  
and improving everytime you try.  
J is for Jawbreaker,  
and jumping other's checkers.  
K is for Killing Time,  
and keeping your crayons between the lines.  
L is for Lemonheads,  
and learning to brush your teeth before bed.  
M is for the Minutemen,  
and making friends in a band.  
N is for Naked Raygun,  
and never starting at the sun.  
O is for Operation Ivy,  
and overthrow all authority.  
P is for Poison Idea,  
and poison where the kids can reach is not a good idea.  
Q is for Quicksand,  
and quickly lending a helping hand.  
R is for Reagan Youth,  
and remembering to floss each and every tooth.  
S is for Saves the Day,  
and sharing toys when you play.  
T is for Ten Yard Fight,  
and telling wrong from right.  
U is for Urban Waste,  
and understanding people from different places.  
V is for Vision of Disorder,  
and visiting your parents when they're older.  
W is for Warzone,  
and waiting patiently for an ice cream cone.  
X is for X-Ray Spex,  
and excellent drawings of a T-rex.  
Y is for Yuppie Killer,  
and you'll find out when you're older.  
Z is for Zeke,  
and zipping up after you take a leak.

Alphabet City



# Twelve Bootfucks

Issue 14

Fucking cars. Who the shit needs a car in this city anyway? What possible use could it be to you, unless driving is part of your job or you need to drive your family around.

Otherwise, you pay a significant portion of your income for a flesh-filled lump that sits on the road waiting for traffic to ease up.

Do you enjoy sitting in traffic, idling your engine and producing more carbon dioxide just so you can sit there impotently?

And then we have the idiots who buy SUVs. They were dumb enough in sprawling North American cities, but here they're a brick. Okay, I guess they increase your survival rate in case of accident (and increase the fatality rate of the other vehicle) and they're expensive so they're status symbols. Big, fat metal status symbols that struggle to fit their fat asses in a single lane of traffic.

A car is the worst possible investment anyone can make. Once you drive it off the lot, it automatically halves in value, just for associating with you. And then there's the repair costs. Did you know that a minor smudging of one part of your bumper can cost a couple hundred dollars to fix? And that's a part of the car that's specifically engineered to bump into things. And of course nobody will ever change it, because you never have to pay for the repairs to your own car; better to let it remain high so you can fuck the hypothetical other driver. Soon we're gonna see people driving cars around papered with the original works of Da Vinci, just to make a minor scrape that much more of a job.

Repairs, gas, parking charges, insurance...you're just paying more and more for the least efficient way to get around this city.

Issue 15

Last month, I began work on an article about Vice Magazine, that bastion of deliberate ignorance used to sensationalise the smallest things. My article came across as spiteful, which is fair because I do have an axe to grind with them -- for starters, I never

got a whisper of credit for all the photos I lent to the photo essay titled "south korea - punk here is like it is everywhere else"). So the article was cut, but I couldn't help mentioning them again because the topic of Korean punk has been once again dragged into Vice's hipster clutches.

They sent a reporter named Charlet Duboc to report on Fashion Week in Seoul, where she blundered her way through Seoul in an attempt to make interesting content at the cost of accuracy and fact. It's all the sort of thing we've come to expect--she goes to Dongdaemun Night Market where she has trouble grasping the idea that commerce would work differently than whatever she does back home, she laughs too much at the jingles played in the subway, and then she spots a Korean punk and decides to interview him.

That's when things get funny. He claims he only dresses this way because he likes the way it looks, and has absolutely no interest in punk music.

"If people dress like you," she explains to him, "it means they follow a punk rock lifestyle, they believe in a kind of anti-establishment way of life."

"The reason why I dress this way is simply because it's my fashion," replies the Korean "punk," "but in terms of being an outlaw, I'm far from it."

She thanks him and tells him "You're the most polite punk I've ever met," then she concludes that punk is a shallow thing in Korea that has nothing to do with music or rebellion or whatever it's supposed to be about these days. Koreans are totally disconnected from it, and that's wacky. Vice-wacky. "The punk admitted himself that his look was only skin-deep," she concludes.

So anyway, if you're exposed to enough K-pop, the punk she interviewed might look familiar. It's Taeyang, a member of the Korean boy band Big Bang, who I reported on last issue about their newfound interest in punk fashion, dressing up in studded leather jackets complete with

back patches repping Recharge, Misfits, Adicts, Vice Squad, and GBH. Bands that they clearly have no interest in.

So there this reporter was, interviewing one of the least interesting members of one of Korea's biggest manufactured musical acts, and she's asking him about punk. He was probably wondering when she'd change topics and ask him about Big Bang.

She interviews punk hairstylist DonaldK, who does a marvelous job of setting things straight and taking a much-needed shit on K-pop's artificiality and role in nation-branding. Really, I don't think anyone could've said it better himself.

Faced with contradictory evidence, she finds a way to put a Vice spin on it, minimising DonaldK's authority by calling him "the loneliest punk in the world." Because obviously she got it right the first time about Korean punk when she interviewed a guy who probably doesn't even know it exists.

Anyway, she's done a marvelous job reporting that Korea has no punk scene to speak of, and for that, I think a proper boot-rogering is in order.

I know it's hard to hold something like Vice accountable for its bullshit reporting, but for fuck's sakes people, remember that this shit is "for entertainment purposes only."

2017 update: Nobody agrees this is the same guy. I just figure he isn't as dolled up as he is on stage.

Issue 16

*What broke in Korea Publications have bootfucked many an asshole... but now it's my turn to bite the curb. How did there get to be so many photographers in the scene? It's become a huge distraction at shows. Doesn't matter if you take photos as well as Kirk Schlotter, Jen Robinson or Dan Dunson, you need to share space with everyone else at shows. And jeez with the speedlights, strobelight salesmen have families to feed too. Let's all give each other a bit of room because no one wants to see a dozen identical pictures from a dozen photographers.*

Issue 17

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 Current 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 state-

ment 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.

Issue 18

Know something I've always admired about punk? Its inherent integrity. I'm talking about idealism about the world as demonstrated in any cause-of-the-day, like anti-fascism, veganism, or anarchism, and I'm also talking about the cynicism that helps us to say "fuck you" to the bastards, users, fuckers of the world. All of this comes across in punk songs in various ways, no matter what subgenre you're talking about. Without this attitude, it's not punk—all you have is some sloppy band not talented enough to play metal. Integrity is tied to punk, and punk is tied to social conscience.

Years and years ago, when the Broke in Korea message board still existed, there was one member on there who was difficult and contrarian and unpleasant, and we tolerated that because punk isn't about excluding people, at least without good reason. This person worked against us, sharing very few values or musical preferences. He hated the Korean music scene and its bands, and he brought over foreign bands and charged too much money. He asked one of the other Broke members, who was about to fly from the US to Korea, to smuggle some prescription drugs over. You probably know him as the "World's Sexiest Geek," or the guy who knows "everyone in the global indie scene." I kept quiet because I didn't like him on a personal



level and I try not to be petty like that. Turns out, I was not alone in this.

A couple years ago, he opened a new live music venue with a few other people, including some good people in the punk scene. Around that time, everyone started to figure out what a parasight he was. His relationship with the other owners deteriorated fast, and he took his ball and went home.

Around the same time, he threatened one of the larger indie labels when they complained about his mismanagement of a domestic tour, telling them basically that he and he alone holds the keys to the rest of the world, and the only way for any band to globalise would be with his benevolent blessing. At that moment, every single concert promoter in Korea realised that we all hated this guy and had negative encounters with him. Promoters present and past came out of the woodwork to offer testimonies against him.

I got off lucky: my worst direct story was one day when I put on a show for Danish ska band Babylove and the van Dangos, he posted on Facebook something to the tune of "Another boring weekend, same old bands, same old venues." Then later that same night, he sent two "interns" to my show to try to talk their way in for free.

It was worse for a serviceman friend involved in that venue I previously mentioned. This shitbag snitched on him to the USFK, claiming that the serviceman had beaten up the shitbag's girlfriend. The USFK, hands tied, had no choice but to ship him out of the country. So, this guy snitches on promoting rivals to get them removed from Korea!

More recently, he was involved in another ill-fated collective, this one much more secretive, and he exited quietly a brief time before it collapsed, leaving a lot of customers without refunds for advance tickets. This guy was connected with any number of scandals in the Korean indie scene, and his name was dirt.

However, he is still able to organise shows, and he is still able to get his band on other shows, largely thanks to the punk scene. Some of the bands have told me, "I know about all the shady shit he's done, but we get along." If you get along with this kind of person, you need to examine yourself. Others have just not known, or heard these stories only as unsubstantiated rumours.

It was within the punk scene that we first knew that this person was toxic. And now that everyone else on the peninsula has caught up with us, it is now the punk scene that is one of his

few remaining refugees.

I would not be a part of a music scene where I was surrounded by worthless or worse human beings. Granted we have a lot of scoundrels, misfits, and shit-disturbers among our ranks. But there's an honour among punks.

Let's keep it that way.

#### Issue 19

I was going to dedicate this Bootfuck to the particularly bloodthirsty, merciless Protestant Christians who've been fighting tooth and nail to oppress gay rights in Korea, going so far as to lay down in traffic to prevent a gay pride parade and picketing a City Hall meeting on establishing a Charter of Human Rights that would include anti-discrimination laws covering homosexuals (seriously, is your right to fire employees because they're gay or maybe justify crimes against them in the name of gay panic that important? What is their problem with homosexuality anyway? Is it because what they do is disgusting?

There is nothing two men can do to each other that a man and a woman can't do together. Sure, the image is kind of unsettling, but so is the image of your parents 69ing. A large proportion of gay men don't even have anal sex, just like how a large proportion of straight people do. Is it because it's fornicating, and gay people meeting in public for anonymous sex is unsanitary? Easy to fix: just legalise gay marriage so they can marry and hump in the context of a long-term relationship), as well as launching balloons into North Korea with messages like "We'll get our revenge for the Cheonan" or whatever other dogma, and disrupting actual peace negotiations, because Jesus. Or, more recently, the government's successful persecution of a minority political party because they have socialist policies that are similar to North Korea (more likely, similar to other allied nations that President Park is cozy with, including Iceland, Vietnam, Myanmar, and even China [so why be lovey with them while criminalising politicians with the same policies in this country? {No, I don't believe the UPP are pro-North Korea communist insurrectionists. Then again, my dad never led a coup d'état that took power away from a democratically elected government}]), which is sort of an

ongoing thing, and is ironic because in outlawing some supposedly North Korean policies, they are embracing other North Korean policies of oppression and violence against political opposition.

No, there are readers of Broke who are conservative, by which I mean anything from liking guns picking fights with you because you look vaguely Turkish, to full-on Sieg-heiling the birth of non-white babies, and I want (most of) them to feel included in this.

So yeah, if you're a Christian who hates gays or a Saenuri supporter who hates democracy, don't put down this zine yet (or, don't set it on fire [or, don't throw a smoke bomb at me]).

This issue's Bootfuck is targeted at something I learned more about in Party 51.

Sometimes you go to a show and at the door they ask you what band you're there for. My first response is usually "All of them" but then I see they have a scorecard where they're keeping a tally, so I either

say the band I'm most there to see (Pegurians) or name the band with the lowest score. When Spot started doing this, I hated it, but you can't opt out of it because it probably means your cut just goes to the house (at least from what I gather according to the scene in the documentary when the lead singer of Pavlov talks about foreigners coming and failing to give an answer). I get the impression they got this practice from Club FF, one venue I don't have faith in its ability to put on engaging shows (let's just throw a bunch of bands together with no relation to each other and try to get a lot of people coming. Then, the bands that don't get enough people out, we don't pay well or invite back).

This is a shitty practice that treats bands unfairly. The same way a band is an outcome of all its members roughly equally (sure, the singer gets all the glory, but the bass and drums do a lot of the heavy lifting), a show is an outcome of all its bands roughly equally (sure, there may be a headliner and an opener). It makes sense to pay more to bigger bands that will drag in more people, but there's no room in punk for concert promotion that punishes new talent. It's fine to rely on a big band to draw in crowds, but openers deserve recognition too.

If you go to a show and they're doing this, scan their sheet, see who has the least votes, and pick that band. If you're a promoter or venue thinking about doing this, don't. If you already do this, fuck you.

#### Issue 20

This issue's bootfuck is venturing into dangerous hypocritical territory. You see, this time I'm recommending we bootfuck: people who overreact to things said, usually online, and proceed to ruin lives.

Justine Sacco, a modest Twitter user, tweeted "Going to Africa. Hope I don't get AIDS. Just kidding. I'm white!" After an eleven-hour flight, she landed to find her SNS accounts flooded with hate, her employers expressed their outrage, and there was even someone waiting at the airport to photograph her arrival. She's far from the only one, and this can hurt more than just individuals.

It's a lot of fun going after idiots online. If you haven't seen the tumblr page "Public Shaming" yet, it's a riot. They post screencaps of shameful tweets, allowing you to look up the user and fight back.

Yeah, we should be ashamed of Creationists, gun nuts, racists, and people who think Bush had a perfect track record at preventing domestic terrorism. But are their idiotic beliefs really justification enough to cost them their jobs, to single them out for threats online and in real life, to cast them out of society?

Yes, we should try to change people's minds, but the way to do that is not through intimidation and economic ruin. Actually, driving extremists into the shadows might further radicalise them. Personally, I want everyone to have access to civil discussion, so that ideas can be weighed and decisions can be made based on what is best. And the people who will benefit from that the most are the ones without access.

And let's not forget that initial anecdote, about a girl who posted something racially insensitive, but she obviously doesn't genuinely believe white people can't get AIDS. How are we to know we won't be next? We're one drunk status update or tweet away from the Internet lynch mob.

It's clear that this sort of thing is being done for the sake of idle boredom and meaningless cruelty. Rather than going after dangerous people or unethical businesses, we're piling on vulnerable individuals and businesses with unreasonable political beliefs.

#### Issue 21

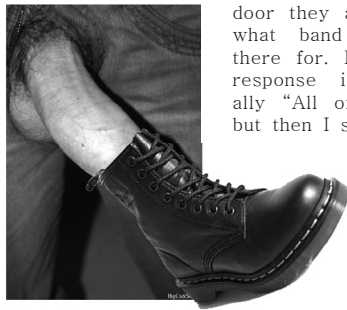
So you may have no-

ticed the head asshole of this zine has been calling himself Jon 'Whiteboi' Twitch. It all stems back to a shitty thing that happened on Facebook about a month ago.

While African-Americans were claiming "Black lives matter" and white racists, both overt, covert, and unknowing, were claiming "All lives matter," everyone has been complacently ignoring the indignities continuing to be inflicted upon Native North Americans. And let us back up a minute here—this "black lives matter" thing is a serious cultural war happening in America, yet my own fellow Canadians often enough feel like weighing in about whether black lives matter when we have our own homegrown sociodemographic issues. Hey Canadians, it's great that you look down your noses at Americans and their racist black/white problems, but *No More Stolen Sisters*, you hosers.

Both Canada and America are founded on a crime against humanity perpetrated on the aboriginal people who got there eons before us. In America their numbers dwindled down to fade into the background of an already racially charged culture, but in Canada they remain a huge demographic flashpoint, ignored by most non-Native Canadians because of the use of reservations to sequester Natives away from the general urban population, Canada also for decades used residential schools, or "the rez" to separate Native children from their families, punishing them for using their birth names or native languages—sort of like what the Japan occupation inflicted on Korea, but on a larger scale, with more cruelty, and it was more effective in destroying aboriginal cultures. It's for this reason that I dislike using English names for Korean friends. Anyway, that chapter in Canadian history is closed, the final federally operated rez closing its doors in...1996.

So that's the racially charged background I bring to the table when this happened. My pal Redboi, an American skinhead living in Daegu,





got his name stripped away, claiming it wasn't his real name and he couldn't use it on there. That's right, Facebook gave Redboi's name the ol' Starlight Tour.

After Redboi was able to show legal ID that "Redboi" is an English translation of his Ojibwe name, Facebook overturned their verdict a few days later.

Yeah, Redboi's a tough guy and he can probably handle Facebook censoring his name—but I could tell he was bothered by it, and he shouldn't have to be forced to prove a part of his heritage to some Facebook lackey who probably was there because someone flagged something he posted and they thought he was a white supremacist.

I want to set this out for Facebook: while you want to enforce a real-name policy for reasons of authenticity and holding people to what they say, you may do more harm than good, especially when it comes to cultures that your corporate organisation doesn't get.

Ah, who am I kidding—Facebook doesn't care what I make my name as. I might as well just change it to "Jon Whiteboi Twitch."

Bonus Bootfuck: and fuck you Stephen Harper, for taking away my right to vote.

Living abroad doesn't make me less of a Canadian. Anyway, if I don't get to vote,

Whatever, I'll still be a proud Canadian citizen long after you've been disgraced and kicked out of office for how badly you've fucked up my home country.

Anyways, Facebook. Plus Canada being a dick to its one-million-plus expat citizens. Anyway, if I can't cast a vote, I guess I'll just have to rely on my two steel-toed shoes.

Bonus Bonus Bootfuck: What's the deal with USB devices? Why were they designed so that you always have a 50/50 chance of getting it in upside-down? Humans have been making phallic-shaped devices for centuries, so why did we get this one so wrong?

## Issue 22

We live in a time of uncertainty, but big deal—when has that not been the case?

American political rhetoric is overwhelmed by white supremacist ideology, capitalised on by Donald Trump but not invented by him. Non-state actors in the Middle East use religion to justify conquest and terrorism as allied bombs kill the innocent around them. In Korea, the government drifts further and further over our heads and out of reach, with frequent mass demonstrations maintaining a state of civil unrest and police clampdown.

Meanwhile, in Korea, the left wing once again can't get its shit together. Right now the New Politics Alliance for Democracy (NPAD) opposition party is on the verge of collapse as founder Ahn Cheol-soo squabbles for power with current leader Moon Jae-in. Hey wait, isn't Moon the guy who lost the last election? Just like back then in 2012 when Park Geun-hye was elected, it looks like discord in the left will ensure Saenuri (unless they choose to rebrand again) is safe for next year's general elections and the following year's presidential election.

Korea is oppressed by this stern authoritarian government with its firm commitment to making previous decades of military dictatorship all right. But it's the left that's let Korea down.

This is a country that struggled against dictatorship for decades, starting governments that were soon toppled by military dictators. And then when they finally democratised, the left was split by two major leaders, the recently deceased Kim Young-sam and Kim Dae-jung, foreshadowing the left's inability to put differences aside and do what's best for the country.

I mean, I look at American right-wing politicians who use filibustering and outright dishonesty to block the Democrats and Obama "at all costs," and it sucks because we all disagree with them, but then I look at the National Assembly on Yeouido and see similar uncooperative tactics played out by left-wing politicians.

There is a certain immaturity to left-wing politics in Korea—and they have every right to blame Korea's past dictators, the decades of book bans and thought policing that prevented liberal and socialist ideals from taking proper root here, in the name of anti-Communism.

But at some point, everyone has to admit that there are some things in the past beyond their control and move forward.

So for this constantly missed opportunity, I tar-

get this issue's Bimonthly Bootfuck to Korea's left wing, so incapable of standing up for anything, not even when there's a big old evil heritage of police oppression and authoritarian government just standing to the side, waiting for a fight. Meanwhile, the right has become the party of multiculturalism and environmental protection (if only by lip service), two good causes usually more of a leftist thing everywhere else in the world.

Caveat: it certainly is possible the NIS has had some influence on this. They did after all not too long ago outlaw a political party and lock up a few political leaders. Did they even ever have to follow through on the evidence they claimed to have?

In my own home country, a federal election voted out Canadian Prime Minister Stephen Harper, an act that delivered the Canadian voters' rejection of the racist rhetoric Harper had been dealing with in order to hold onto power for the sake of power. It came close to a point where Canada would've been taking a much more curbside role in this column had the election gone the other way. How did that happen? Because leftist supporters of the New Democratic Party mainly swallowed their pride and voted for the centrist Liberals.

Your move, Korea.

## Issue 23

So much fucked up in the world right now, too much to choose for this installment of Bimonthly Bootfuck.

-Cushioned toilet seats that are too soft and weak to hold your weight. Especially those U-shaped ones, as the two arms of the toilet seat will fold under pressure and may even collapse inward into the toilet.

-Americans who threaten to move to Canada if the political climate doesn't swing their way, a proud tradition since the United Empire Loyalists. Canada is not far enough away to escape the influence of your country. Try moving to Papua New Guinea.

-American voters, presented with a binary choice—the lady or the mustard tiger—but seeming intent on shooting themselves (and the rest of us) in the foot. For a while, the US election became a referendum on the people he's opposed, including Muslim-Americans, POWs, Mexicans, women, and facts. Trump did a pretty good job of trolling the election process, like watching Kenny Hotz emerge triumphant on a particularly merciless episode of "Kenny vs Spenny." And American voters are turning on Clinton more

as a fashion statement. The reason she looks so bad is because you've had over a year of intense repetition of all the uglier points in her extensive political career. Likewise, I've probably written more awful articles than you, but that doesn't make you a better writer than me. Clinton isn't a great person or anything, but she has everything that should be expected in an American president, which does not have to include likability or attractiveness, or even a dovish foreign policy, especially now, years after Bush broke the world. You've been spoiled by Obama: in most elections, your vote is a choice between the least evil option, not a fashion statement.

-I shouldn't hate, but it's annoying when bands from other countries contact the Korean Punk and Hardcore Facebook page to share their band with us. No, we don't care about your Hungarian antifa band. Bands have to be related to the Korean scene for us to do anything.

-Also, what's the deal with all the anti-Trump Americans who are going crazy infiltrating his rallies and getting violent? Do you really expect that will cost Trump the election?

-Canadians who look down on America so soon after Harper was replaced by Trudeau. Good for you parroting "Black Lives Matter" despite not knowing any black people, because you think America is a fucked up racist country, or scoffing about Trump's popular support. It's great that there's fuel for your prejudices against the US that takes your own attention away from domestic problems.

-Still not being able to vote in Canadian elections.

-Isn't it funny when people who oppose political correctness cry about their beliefs not being respected? -All this said, I fucking hate politics and people who would consider themselves into politics.

-I saw a clickbait article about pictures of interracial couples, gushing about how beautiful and transgressive it is. Having barely survived an interracial marriage, I learned you don't want to be singled out for that. Also, it's kind of creepy to applaud people for getting it on with other races.

-The Brexit vote winning, which is then revealed to be built on lies and that it will actually hurt many of the people who supported it. And then meaning nothing because they'll probably never go through with it. As it would be fucking stupid.

-In Canada, sometimes you find domestic craft beers listed as foreign imports, but American beers

are domestic.

-Disaster porn in movies. Like the start of Batman Vs Superman. Does anyone actually get off on watching 9/11 recreated for movie entertainment? Do we really need to see Superman fighting General Zod and leveling entire buildings at a time? What is this doing to people's psyches that they keep showing it in films?

-First Patrick Stewart, now Daniel Radcliffe: why did the world need two more movies this year reminding everyone that skinheads are evil and racist?

-No thanks, Instagram bots, I will not have sex with you.

-People including Giuliani who say "Bush kept us safe," conveniently forgetting their previous "9/11 Never Forget" mantra.

-People who think white is an ethnic heritage. It isn't, any more than Asian or African is. The only reason black is an ethnic heritage in the US is because of centuries of shared historic context.

-The thumbs up on Facebook messenger. Is there any way to seem more condescending faster?

-The term "forever home" for animals. First time I heard it, I assumed it meant they were taking the animal to get euthanised. Nothing is forever.

-Why is it, so many downloadable software trials, including the Adobe products I'm using now, have to see that I'm in Korea so I must want the Korean-language version? No matter how many times I correct it to say I want to install in English.

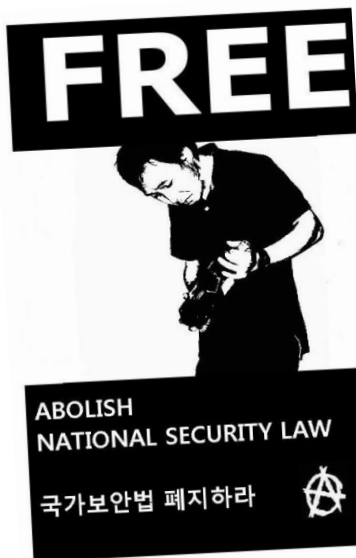
-At the end of the day, it has to be said that any form of nazism or neo-nazism or support thereof is at best completely foolish, at worst treasonous.

## Issue 100

What's the deal with the atheist lobby? It's like it became a religion so gradually, nobody noticed.

I admit, I grew up singing hymns about the natural universe and humanity's weakness for superstition, but do I really have to wake up at 8am every Sunday to go to church to prove that? There'll be no god whether we all gather to pray for an evidence-based view of the universe or not.

And also, why should we have to tithe 10 percent of our salaries? The atheist pope is a trillionaire with private homes in France, California, and on the Moon. Did you know that the World Atheism Society is the world's largest landowner? Pretty weird, right? And all because Jesus probably didn't live 2055 years ago. I'm sick of it. I want to become religious so I can sleep in.



Merry Christmas, Assholes!



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