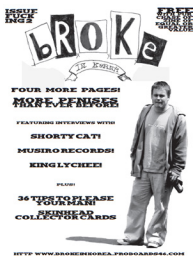
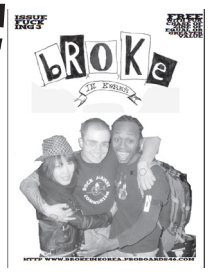
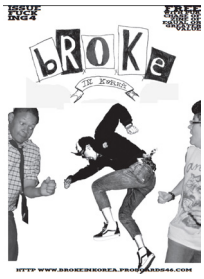
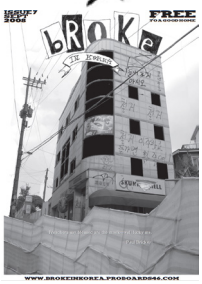
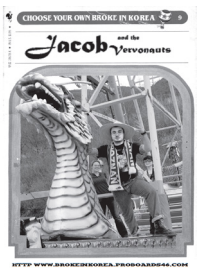
THE BEST OF THE BEST OF bROKe IN KOREA

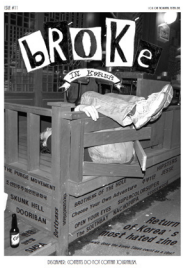


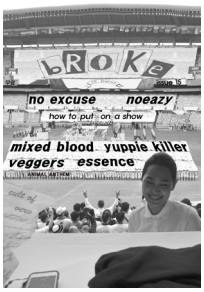


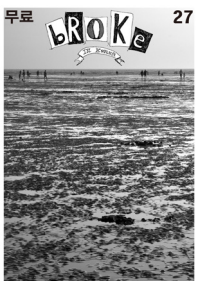


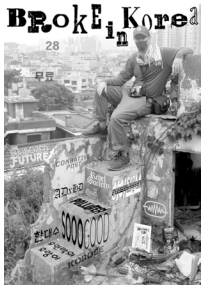


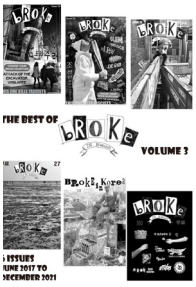


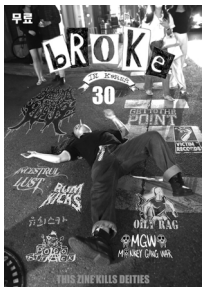


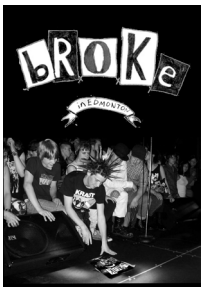


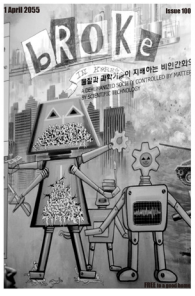












Christmas 2025
Best of the Best of

This zine has been making the local scene uncomfortable since 2005.

Founders
Jon Twitch
Paul Mutts

Editor
Jon Twitch

Contributors
Too many to mention over the years and also I'm going to protect their privacy by not naming them directly here

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New contributors are always welcome.

This zine is created using an expired copy of Adobe InDesign CS6 that my work saw fit to provide me.

Letter from the Editor

Three times in the past, I've created "Best of Broke in Korea" issues. The first one covered the start in spring 2005 to fall 2011, the second one was issues 14 to 23, released in June 2017, and the third one spanned only six issues, 24 to 29, from June 2017 to December 2021, aiming to celebrate the zine's 15th anniversary over a year too late. Now for the 20th anniversary, it doesn't quite seem like there's enough for another Best Of. After all, 2022 was just a few months ago. And we've gone through so many crazy changes that zines from 2019 now seem like they're written about a completely different country.

I came up with the idea to create a "Best of the Best of Broke in Korea" issue, attempting to condense the three previous best ofs, plus looking for other material that didn't make it into those but may have otherwise withstood the test of time. And that is this very thick collection. You'll note that it's heavy on art in places, and that some issues are skipped entirely, I guess for being less historic than other issues. Also, you may notice that the materials from issues 14 to 23 are a little less sharply rendered than other pages — that's because I couldn't access the InDesign files for any of those issues in any form, due to apparently it being the wrong version of InDesign. At first I thought I used an older version of InDesign back then, but it turns out I actually was using a newer version in those days, and now I'm using an older one (apparently InDesign CS4 — cheap employer).

When I was nearly done this project, I pivoted to another idea, which would become "Broke in 우리말." I leaned toward that one instead and got it done at the expense of this one.

Oh well, even if I can't get this one printed in time for the 20th anniversary, I've heard that Broke co-founder Paul is coming back to visit this Christmas for the first time in what I'm pretty sure is over a decade. So that will be worth celebrating also.

If I ever do another "best of" issue again, I guess it will have to be a "Best of the Best of the Best of Broke in Korea."

Jon Twitch

Broke covers ranked

Just for fun, since I have all the Broke in Korea covers laid out on the front page, I decided to list all the covers in order from best to worst.

There are some great iconic covers, some that flopped, and some where I just didn't have any inspiring choices. And let's face it, there's a bit of a popularity contest going on as well: people want to see Jesse or Ken, but other characters aren't as well-remembered (Ryan if you're reading this, not you — I just think the cover as I ended up printing it was way too low-contrast). Also, on principle I went ahead and ranked the AI-generated cover dead last.

6 Jesse rides carousel at Okpo Land abandoned amusement park during his farewell road trip
11 Verv's drunk ass through fence
1 Classic Jane drawing
19 Amy going crazy
13 Edible issue
14 Bamseom Pirates performing in prison cell at Art Sonje Center
31 Jennifer and Taylor hugging after Itaewon
35 Seth playing banjo in sewer
30 Bovver lying in street
16 Art issue
9 Vervonauts, CYOA motif, from the issue when Verv left the army
8 Santa was a skinhead
17 Paul and Jon at stairs leading into Club Spot
2 Gawking foreigner during Hongdae Playground concert
15 The cult issue
36 Trash Broke tattoos
37 Juggalo booting Jon out of The Studio HBC
22 Jinsuk of Skasucks
18 Goyang
21 Ian and Clayton playfighting
3 RAC shirt
20 Ken smacking Nels while they leap dramatically
39 Coetzer handing flammable materials to a young child
4 Jude dancing
5 Building under demolition, with Korean guy on the roof pointing in surprise at me, a foreigner
25 Jon Olympic torch
26 Skinhead Santa pretends to be cat burglar in redevelopment zone
27 Hanagae mudflat
33 Trash at Phillies, Broke in Hanagae
24 Excavator Vigilante
7 Skunk building doctored to look abandoned
28 Ryan posing on stairs in abandoned neighbourhood
23 Yi Sunshin statue that was being removed from Seosomun Park for big Catholic makeover
29 Black, with only hands
12 Dori jumping, but it looks more like he's squatting to take a dump
10 Sean
32 AI

Broke 40 issues interview index

Jon Twitch

I decided to list every interview Broke has ever published. Not every article, and not every show/album review, just interviews where the interviewee was speaking to Broke and probably knew their comments were going in the zine. And also letters I republished.

Most of these listed entities are bands, but in a few cases where we were not talking with musicians, or at least about things other than their bands, I tried to indicate what that's about. Additionally, overseas acts are identified by country, while foreigners in Korea are not.

There were a handful of interviewers who contributed their work to the zine to get these published, but I decided against listing authors for privacy's sake.

1
Couch
Geeks
Suck Stuff

2
Shorty Cat
King Lychee
Musiro Records
Tattooists

3
Assignment 27
Dave Hillyard (US)
MiSanDao (China)
Point Blank (China)
Captain Bootbois

4
99Anger
Geeks (Singapore tour)
Attacking Forces
DJ Bludklat

5
Suck Stuff (Paul)
Join the Circle
Digger and the Pussycats (Australia)

6
Jesse
Skasucks
Captain Bootbois (Kirk)
Superhero stand-up comic Powermann (Canada)

7
Skunk Hell (Jonghee, Chulhwan)
Chadburger
Royal Winks
Bedlam Heights (Luke)
I&I Djangdan
97-shiki (US)
Urban explorers across Asia
Metallica (Canada)

8
Skinhead Santa
Pornotarium
BB Lucky Town
Tear Jerks
Nabiya Cat Shelter

9
Master Musik
Galaxy Express
Paryumchiakdan
Mateo
ICBM
Mike Park (US)

10
Burning Hepburn
13 Steps
First Round Heroes
Assignment 27
...Whatever That Means
Axcutor

11
Brothers of the Hole
Banran
The Southbay
Purge Movement (Jeff)
Duriban eviction struggle
SuperCurrySuper promoter
Open Your Eyes promoter (Cliff)
Urban explorer Yangbantal

12
Duriban
Bamseom Pirates
Dori
Nonstop Body
Dokkaebi Assault
Christfuck
Mr Headbutt
Tremors
"Us and Them" filmmaker Stephen Epstein
Vampire in North Korea
Urban explorer Seonbital

13
Hong9
World Domination, Inc. (Jeff)
Jonghee (about tattooing)
Pheobe (Rance) and Yongjoon (Banran) on moving away
No Control
Find the Spot
Midnight Smokin' Drive
Hahn Vad
Scumraid
Billy Carter

14
Hollow Jan
Jonghee (about tattooing)
Mukimukimanmansu
100 Blossom Club
Something Fierce
Chanter's Alley
Banran's Yong-joon
Park Jung-geun (letters from prison)
BigBang

15
Veggers
Noeazy
Mixed Blood
Powwow venue
The Essence
Animal Anthem
Yuppie Killer
No Excuse
Attacking Forces, Kiseok (Geeks), Brian Hough
Cult watcher

16
Seoul City Suicides
Nachopupa
Bettyass
Things We Say
Geeks (or at least a sex chatbot that hijacked Kiseok's MSN Messenger account)

17
Heimlich County Gun Club
Kids on the Move (Malaysia)
Kingston Rudieska
Dr. Ring Ding (Germany)
Dead Buttons
Something Fierce
Kitsches
Dead Gakkahs
Dino Punch
Photographer Ken Robinson
Eshe of bellydancing troupe Navah

18
New Generation of Ska
The Business (UK)
Spot 2nd Saturdays (Jeff)
Skasucks
No.1 Korean, Greatest Voyage
Pegurians
Oi! Resolute
Rudy Guns
Zion Boat Jamaican restaurant owner Changsuk
Beach Valley
Ska Wakers
Burning Hepburn
The Patients
Nardwuar the Human Serviette (Canada)
Jon Twitch (by Stephen Epstein, Timothy Tangherlini)

19
"Party51" director Jung Yong-taek
Cockrasher
Return Bois
Startline
Wasted Johnnys
Green Flame Boys
Jordan River
S-Gerat
MyManMike
Business tour promoter Redboi
Walter (ex-Stingers)
Brian Dixon (ex-Aggrolites)
PhilipK (ex-Bass and Trouble)
Joep Van Rhijn (ex-Rotterdam Ska Jazz Foundation)

20
General Crisis
Seoul Dolmangchi
Huqueymsaw
Her Collection
Joongshiki
999 Family Daegu crew
Food for Worms
Genius
Tyler Brown
Yuppie Killer

21
Skunk Hell (Jonghee)
Toasters (US)
New Generation of Ska
TodayXSpot
Respects
South Carnival
Gonguri
Sulsa
SHARP Ink
Badass Tattoos

22
Tim Butcher obituary
LOD
Dead Chunks
Shining Cocks
The Brigade
The Plastic Kiz
Things We Say
Mr. Headbutt
Fanzui Xiangfa (China)
Octopoulpe
Max Reynolds
Iman's League (Singapore)
The More I See photo book by Juyoung
Documentarian John Yingling of The World Underground
Documentary filmmaker Stephen Epstein

23
Various figures on Veggers/Reddot blacklisting scandal in Germany
Oi-Skall Mates
TalkBats!
Rulerz
Streetguns
Full Garage
Chadburger
KJP47
Littlemermade
Velcro
Red Respect Foundation
Crawler
Acid Party
Seoul City Stomp DJ
Mullae Vinyl House
Redboi
World Domination, Inc.
Tom Coyner's tattoo photography project
Urban explorer Javin
"Cannon Fodder" author Kyle Decker

24
"Ash" director Ken Robinson
Dead Gakkahs
Pseudo (Canada)
Burn Burn Burn (US)
Skaleton
NST & the Soul Sauce
Pigibit5
Yamagata Tweakster
Norse Rage on metal
GBN Live House (Yuying)

25
Jenny Woo (Canada)
Glen Matlock (UK)
TalkBats!
Seoul Dolmangchi
Drinking Boys and Girls Choir
Dirty RockHon
Leper Temple
Struggle Session (China)
Apteria (Australia)
K-Pop Killers filmmakers Ian and Michael
World Domination, Inc. (Jeff)
Dan O on metal

26
FLUSH!!
Smoking Goose
Turn For Our
Gumiho
Monkey Pee Quartet
Jiha
Reseters
Russ Mainwaring (ex-Bristol Stingrays)
Green Eyed Monster
Find Your Face

27
No.1 Korean
Daddy O Radio
444
Ultralazy
Beacon
WinningShot
Chain Reaction
Akabane Vulgars on Strong Bypass (Japan)
Shin Hantae and Reggae Soul
The 1234-Dah!
...Whatever That Means
GBN Live House compilation
Hippytokki
"Inside Scoop from the Influencer" director Alex G. Ringo

28
Hahn Dae-soo
ADxHD
Polluter
Korose
Combative Post
Hi-Teen Pops
Vanmal
Graphic designer Jenikah Joy
Kyung-don's Jamaican childhood
Zine maker J.S. Han
The Bulldozed Future zine maker Ryan
Tigers of Yuinmak
Manyou Power People bookstore owner Hahn Vad

29
Alzheimer Animals
Linda Lindas (US)
SBW Riders
Drinking Boys and Girls Choir
HÄGÖL
Glimpse the Unseen
18Fevers
Halajae
Omar and the Eastern Power
Photon Wave Function zine maker William R. Pugsley
"Cats on Keyboards" authors Millie and Buster
Kenektid X Bookstore

30
Rumkicks
Monkey Gang War
Pogo Attack
Dreamy Europa
Get to the Point
Incestrul Lust
Oily Rag
Stone Leek (Japan)
Victim Records
Uhee Ska
Harrow the urbexing dog
KOTE supporter
Shiho the Red Fox of Pro Wrestling Society
Ryan Goessl of Camarata Music and Studio HBC

31
Sweet Gasoline
Sink to Rise
Get to the Point
Dirty Rockhon
Iman's League
Juge
Lucy Valentine
Sharp Sharp Knives
SaengKi-BokDeok
Look Beyond
Diazable Apparel
Doug at KOTE

32
World Domination, Inc.
Riot Kidz
The More I See
Octopoulpe
Oily Rag
Rogue Warriors
Juge
Bulgasari
Jinu Konda
Safe State
Dumpies

33
Jonghee Skunk Sindang
A Lone Wolf Elegy
TwoFive
Drinking Boys and Girls Choir
Lucy Valentine/Polluter
Mountains
Copy Salon
Kyle Decker/This Rancid Mill

35
Tom Tom Tom
...Whatever That Means
Skippers
The Geeks
Seth Mountain
Tom Raging Smith
Meejah (Denmark)
Black Air (Austria)
DJ Pablo Winchester
Varim
Bashka (Russian RAC)
British Spider-Man
Drone Explorer
Dogma Hot Dogs

36
World Domination, Inc.
Bialy
Byungsun/Oi Fest
Pokemanchi
DJ Thee Baron
Mutant Rebellion
The War Lovers (US)
Stick To Your Guns (US)
We Outspoken (Canada)
Urethane (US)
MYY. (Japan)
KrankyDoodle (SG)
Goths on the Beach
Lucy Valentine

37
Jamie/Block Party
88balaz (Taiwan)
BB Bomb (Taiwan)
Mutiny (US)
Care Less
Fail Fast
Bandits
Cloud Underground
Streetguns
Jonghee/Skunk Itaewon
@lofi_broke_punx
Jihwan tattooist
Acid Snot (Spain)

38
Old Wives/Teenage Bottlerocket
Open Eyes
AK-747s
Mad Bomber Society
@780punkflyers
Jenny Woo
The History of Punk
KPISSFM
Eli
YEGuncovered

39
Pyha
BettyAss
Sweet Gasoline
Long Time No Shit
Paper Cruise
Charge! Chestnut Flowers
Idiots
Trash
SUPERSONIC STUDIO
Kylee/Eyeronxc

40
4 scene photographers
Hard-Ons
Hard-Ons documentary
Gallus Alice
Wife Material
Bootcamp
Killerty
Youth Tear Bomb
DJ BO
Tattooists
Fail Fast
UE Kingz
KPISSFM

Couch for sale?

Jon Twitch

You always hear punks talking shit about "selling out," but how many of them can resist the temptation if the opportunity arises?

Urchin (신현범), the lead singer of Seoul pogo band Couch, answered that question with a clear "씨발 안한대두."

Serendipity reached him on his cell phone when he was at work, high atop a partially constructed building. The electronics company Casio wanted Couch for a TV commercial for watches (we assume).

Up on that building, welding torch in one hand, cell phone in the other, he barely gave the woman time to finish her offer.

"Fuck it," is the translation, "I won't do it."

Why would he turn down the chance for fame and certainly money? More importantly, why would anyone think to ask pogo punks to sell watches? Do they want to give a fledgling DIY band a break, or just use their image to make them the circus clowns of advertising? What was Urchin afraid of?

Urchin became fluent in English just long enough to explain his reaction.

"I don't care about money," he said, "I need money only for life--but I will not use my band for money because that is not fun. No fun."

By turning down the offer, Urchin distances his band from many other Korean punk bands, including some he's called friends. Crying Nut has hawked soju on Korean TV, and more recently the Ghetto Bombs appeared in a KTF ad, where they blathered about nothing and espoused an appropriately trendy slacker attitude.

"I don't hate the Ghetto Bombs and Crying Nut and other television bands, but I don't want that for my band," Urchin explains. "because Crying Nut and many other bands, before that those people were my friends."

Fame has changed bands in the past, but Couch won't compromise. Not without changing their name and at least three of their members.

Urchin didn't wait to ask the other two members for their input. Bassist Yee Jongjae, a little harder up for cash than Urchin, was disappointed.

Urchin recalled, "I said to Jongjae, 'hey, let's not make it,' but Jongjae has no money: 'Ooh, I want, I want!'"

The opinion of the third member, Sharon, wouldn't have mattered. The Casio representative told Skunk proprietor Rip they only wanted Urchin and his bassist Yee Jongjae for the commercial, along with Jongjae's skinhead friend Yonggi (최영기), leaving out the band's female drummer. According to Rip (원종희), the commercial wanted a "tough image: tough and wild and clownish," which obviously Sharon doesn't fit. So, essentially they didn't want the band Couch for the commercial, just their image, and not a complete one at that.

Under what terms would Urchin sell out his band and his principles? What about if a wily furniture manufacturer invited them to promote couches?

"No," Urchin answered, "because I like beds more than couches." He admitted perhaps he'd do it if they threw a few beautiful women under the sheets.

Barring that, you won't see Couch on TV anytime soon.

"I don't hate the commercial," said Urchin, "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."

Casio was not contacted regarding this matter, mainly because they've probably forgotten Couch already and I doubt their PR people would have a clue about it.

A Clean Slate for Us Both

The autobiography of a Korean-American punk trapped in Korea

Part 1
leaving home

Paul Mutts

It's 2002 and I'm the youngest punk in the whole scene. On top of that I speak very little Korean despite living here since 1997 and having a Korean mother. The punks here looked past all those failings and welcomed me with open arms, something I was not accustomed to, even in my own home.

During my twelfth grade year in high school, I had enough of living at home, so I packed everything I owned in a green duffel bag, grabbed two guitars, and left. Like Max going to Where the Wild Things Are, I was going to live at Skunk from now on with the punks in what was Skunk club.

I left at midnight and started walking. Carrying all my stuff was hard so I decided to take a break under Hangang bridge—not the warmest place in the world in March at midnight. I zipped up my jacket and felt an excitement that any young man feels at the start of a long journey with the destination still unknown and without the means to get there, but I didn't care. I smoked what I knew was the last cigarette of the night and tossed it into the river. Picking up my CD player, I sank into my jacket: that was home for the night. It kept the wind out and the music in. I remember falling asleep singing along to Rancid: "So I packed everything I own. Midnight (right word?) on... a kid could feel alone..."

In the morning I woke up when a rat ran across my legs. I hopped the turnstyle at Hapjeong station—bag, guitars and all—and took the subway to Sinchon. Back then Skunk was in a different location, tucked away in an obscure alley you knew only after going a few times. I knew it like the back of my hand. It was a small space that very few people in Korea knew about, close to the size of a good-sized living room. I couldn't fail that day. The previous night's excitement hadn't worm off yet and if I said I was elated it would be a major understatement.

I knew where the key was; owner Won Jong-Hee (Rip) always hid it in the same spot. I told him I would be living there from now on and to this day I can still remember the inflection and timbre in his voice when he said "Good." I opened the door and turned on the light. No one was there, but there had been a show a few nights before, and trash was everywhere. It stank of stale beer and urine. It had naked light bulbs and show lights hanging on the opposite wall of the stage which stood only a few inches off the ground. Home. I cleaned it up a bit.

Rip, who was and still is the vocalist of Rux, had asked me if I wanted to play guitar for him. With the outgoing guitar player's blessing I could only accept. Rip and the bass player Joohyun had just gotten out of the army and got their band going and bought what was their rehearsal space and now my home. Fresh out of the army, I have a feeling he felt the same kind of unique excitement I felt back then. It was a fresh start for the both of us, a clean slate to mark up however we saw fit. The world was our oyster, and nothing in heaven, hell, or anything in between could take that away from us.

I knew I wasn't up to par with Rux as far as my guitar-playing went. Rip and Joohyun did not settle for less than my best and I wanted to give them all that I could. I practiced for hours and hours on end without stopping. I played until my hands were numb and my fingers gelatinous.

My first show with Rux was right there at the old Skunk Hell. I was not the slightest bit nervous about playing. No butterflies, no nothing. We were pretty much only playing to the other bands that showed up; not many people would come out to see a show really. I got up on the "stage" and we started playing. I jumped around going crazy like I owned the place. We played our set, said our bit and we were done.

In that same room which, just hours ago was filled with crazy mosh-pitting show-goers and bands, I was alone again. The smell of stale beer and urine was stronger than ever. It was still warm from all the moving bodies that once graced that small bare concrete slab which was wet now from sweat and spilled beer.

This was only the beginning. The destination was still unknown and I didn't know if I had the means to get there, wherever there was. It couldn't have been a better start for such a journey that began only a few years ago.

No Money
JUST BROKE
ha ha ha ha! ha.
Stop!
capitalism
Ha Ha Ha Ha!
PUNK UNITE
I'll get you next time
ha ha ha ha!
PUNK UNITE
here
Get back sony
what about your future?
ha ha ha ha ha
blah blah blah blah da di deee blah blah blah blah blah blah blah blah blah blah blah blah
ha ha ha ha ha ha!
timbless
idiot!
ha ha ha ha! ha ha ha ha ha!
PUNK UNITE
hey! you must study hard
~dzqein~

Group Sex in Skunk Hell

Sensationalist headline shakes community

Jon Twitch

It looks perfectly normal, huh? Not if you remember what was painted there before.

On Thursday, April 21, Skunk owner Won Jonghee and volunteers painted over a great deal of the graffiti outside Skunk Hell and the front entrance. They were ordered to do it by residents of the building where Skunk Hell is located.

"It was when two foreigners had sex that they asked to erase [the graffiti]," said Won Jonghee.

One thing in particular that bothered tenants was the spraypainted word "때씹," or "group sex." In conjunction with the lustful sounds at their door, they began to postulate.

In Won's words: "'Is Skunk a sex club?' they wondered. 'Erase it or we'll sue you. And do not have sex on the stairs.'"

The magic night was April 16, at an otherwise ordinary show. The two participants had met for the first time that night, got incredibly drunk, and during the last band snuck off together. Little did they know, they were propped against the door to someone's home. What's worse, the residents may have been inside. "That's why the owner of the building got to know it," suggests Won.

The racket they caused lured up a few Korean punks, who ogled the tryst for a few minutes. According to eyewitness Joseph Atskunk, "There was a whole crowd of onlookers when they dragged me up there."

When Won was alerted, he told the participants: "I'll give you guys five minutes. After five minutes, I don't wanna say this, but come down."

However, neither fucker can recall his warning, as a side-effect of their intoxication. The female participant, a Canadian English teacher, began vomiting all over the stairs. "I blacked out for a while," she said by e-mail, "so the end of the night is a bit of a fuzz."

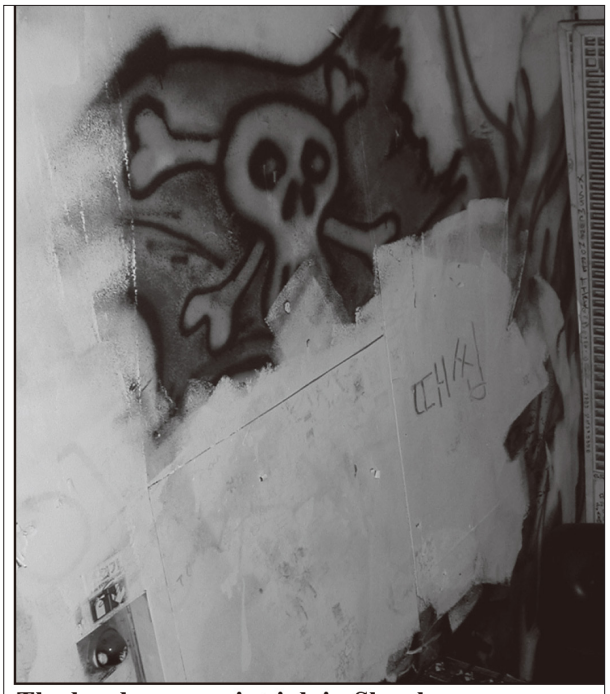
She offered an apology to the venue, which Won promptly refused. "I have swore off soju for the rest of my life," she says. "I would just like to forget the entire night happened."

The male participant, an American airman stationed in Osan, was chased away by other foreigners. According to a colleague, he was later arrested for a separate fight elsewhere in Hongdae.

"You don't have to worry about seeing [the male] anymore anyway," announced Atskunk. "He was involved in an 'alcohol-related incident,' which is bad news bears for those of you who know nothing of the military. And if that wasn't enough for the poor guy, he's underage. I think they slapped him with 45/45 (an Article 15), which will totally suck ass in Korea."

An Article 15 carries a fine up to 45 days' pay, extra duty for up to 45 days, and reduction in rank. "Basically, [it's] like being grounded for big people," explains Atskunk.

On top of that, he is banned from Skunk. When asked if either foreigner would ve allowed back, Won exclaimed, "No way."



The lovely new paint job in Skunk.

The airman told another Osan punk that he will not return to Skunk, because Korean punks are all "tight-asses" and punks should permit chaos, rioting, property damage, and public sex.

"Having sex with people is okay," said Won, "but this is Korea. If you go to Rome, you gotta act like a Rome person. Here you've at least got to act like you're a visitor.

"I don't want to say this is not your country, but this [Skunk Hell] is not your room."

Atskunk left harsher words on the Broke message board. "Drink at fucking home if you can't keep your pants on. If you feel the need to fuck out of the house, at least go the hell away from the venue."

Chicken Soup for the Hooligan's Soul

Jon Twitch

For every time us foreigners have proven ourselves a liability, there's another story about the positive contributions in the scene by foreigners.

The date was Sunday, July 3. The next day would be a holiday for Americans, so an extra large number of them were out that night.

When Yoojung, the door girl, came back from a bathroom break, she found the door money missing from its hiding place in the attendance book. The alarm was raised, but nobody could find it. We assumed it was theft.

"I've been going to shows in Korea since Crying Nut and Yellow Kitchen played street shows out in the Shinchon area ," says Paul Mutts, "and I have never heard of anything stolen at a punk show in Korea. I've had a guitar stolen from me at a regular rock show at Jammers but that's it. This is a bad fucking first. So we got a thief stealing from Skunk and there's nothing worse."

When Paul found out about the stolen money, he immediately went around and asked for donations. Naturally, he could only really communicate with foreigners, and soon donations surpassed the original amount of money lost.

Yoojung tried to return the money, but Paul insisted, and the donations by foreigners paid for the show that night.

Originally the suspicion was cast on foreigners, by the foreigners present at the time. The discovery of the stolen money came less than a minute after one drunk foreigner hastily departed the show, but he was later found to be innocent.

There is a steady stream of ever-changing foreigners coming through Skunk all the time. Some of them are good people, and some of them are major fuckwagons, and the vast majority we never find out about.

Rather than turn to paranoia, Skunk Hell responded in kindness. The Suck Stuff/13 Steps show on August 7 was billed as free for foreigners in recognition to the donations.

Exposed

Little Brother

Part 2 in the ongoing story of a runaway American punk in Seoul

Paul Mutts

I was feeling homesick again. It would come and go and I became fairly good at fighting back tears sometimes. Other times maybe one or two would slip by my own ego and find its way across my cheek. Of course in the rare occasion someone would notice I would say it was sweat and change the subject. Maybe homesick isn't what I felt. You see, I have lived in Korea most of my life, but I speak very little Korean. I look Korean though, so in the United States I get this feeling of being a sort of grey swan on alien waters.

Here I was, an American (by nationality) and a Korean (by race) living amongst the Korean punks. I consider myself an extrovert but I rarely spoke; the little Korean I knew might be held against me as evidence of being stupid. Having someone to talk to was an event I looked forward to. Most of my English-speaking friends at the time were in high school so I had to wait until the weekend to see them. I had so many stories to tell them. Penis/fart jokes rolled past my lips when I was not quick enough to catch them. At least I had people to talk to, at the price of acting immature and stupid.

One day outside Hongdae Park, the homesick feeling came back again. It spread though me like a gnawing, unwholesome cold beating back the warm summer night. With my parents I had spent all my time trying to get them to understand me, and out here it was even worse. But was I accepted out here as one of them? Did they view me as a chimera, with some attributes wholly recognizable and some parts that might as well come from Mars?

It was an after-show party at a restaurant. Everyone sat around joking and telling stories. I had my own jokes and stories I wanted to share with them. It was too much, so I left, bought a beer from the supermart, and went into an alley. Someone must have noticed that I was, at the very least, agitated when I left. I had not wept since my dog Joy ran away a few years ago. I fought it back in that purely masculine stupidity that a show of extreme emotion, save aggressiveness, was a sign of weakness. I couldn't fight it anymore. I cried like a little girl that skinned her knee. I drank my beer in a huge painful gulp; maybe I wanted to numb myself. It seemed like all the tears I had been holding back for months—if not years—had rallied for a massive counter-offensive and I was laid bare with my cover blown. I hugged my knees and buried my face in myself. I got the feeling I was not alone.

I saw Joo-Hyun standing there looking down at me, though the blur created by my own tears which played with light and drew it out into long web-like strands. I couldn't see his face and I don't think I wanted to, I didn't want him to think any less of me. I knew that if I saw his face I would see a mixture of pity and disgust, mostly the later. I couldn't look up at him. He spoke to me but I did not understand the words. He might have been saying "Get up you pussy ass piece of shit," for all I knew, but something inside told me that's not at all what he said. I wanted more than ever to know what someone was saying to me. I picked out each sound and tried to ascibe a meaning to it. Every word I actually did understand I strung in my mind like pearls on a strand, but they did not make sense or follow one another in a pattern I could conprehend. Then one word stuck out more than anything else he said. One word in Korean: "동상." It means "little brother." I looked up and saw not pity, not disgust, but a smile, the one he always has. No one had ever or has since made me feel so much better by uttering a single word. He put his arm around me and talked some more. We were more than friends, more than bandmates. We were brothers. We shared what was left of that beer and went back to join the others in the restaurant.

I don't know if he ever told anyone what happened or even really remembers if it did in fact happen at all. It doesn't matter. I will carry that with me for the rest of my life. They say that family is forever, but does that family have to only include those that you share and immediate and common bloodline with? I don't think so and again, it's immaterial. I have a brother, my Hyung-ah.

Even though that took place several years ago, if I think about it I can feel my eyes well up a little but my face always cracks into a smile. I think it's the same smile some of the more unrepentant adulterous men get when they think about their hedonistic extra-marital flings. It's not supposed to happen but it did and fuck all if it wasn't good. Your brother is supposed to have the same mother as you. Not for me though. I have always found myself to be the exception from the rule and this was no exception.

I also suck at math. Go figure.

Band names in Korean

Jon Twitch

Most bands here have simple English names, such as Couch, or Cock Rasher, or Spiky Brats. A few are less obvious, such as Rux or CST, and some make very little sense, like BB Lucky Town or Suck Stuff. All of these have phonetic Korean versions of their name for easy pronunciation. And then there are the ones with unique Korean names.

The following bands don't have much in common, but you might notice that most skinhead bands have Korean names. Likely each of them use Korean for a different reason.

Also note that I don't actually speak Korean particularly well, so it's a miracle I could figure these out.

공격대 Attacking Forces

After a particular night of heavy drinking, I found scrawled on a piece of paper in my pocket, "yeong soon, kong kyuk tae." After consulting a Korean friend, we figured I'd met a girl who went to Konkuk University. I shook my head and wondered what my faulty memory had stolen from me. Much to my surprise, it was the lead singer of Attacking Forces. 공격하다 (kong kyuk ha da) is the verb "to attack." The ever-useful syllable 대 (dae), which we see most often standing for big (대학교 means "big school" or university), in this case stands for "forces."

몸을말려 Nonstop Body

This one's so odd I'm just gonna let the band explain it.

"The name has two meanings. The first meaning is when the body dries and becomes thing under the sun. And it is originally meant for whoever tries to stop us.

In the end, we wrote the name in English, and it can be said that the second reason we are called ourselves Nonstop Body in English.

명령27호 Assignment 27

It's the title of some North Korean action movie. It had something to do with the glory of North Korea, of course. They used to have the movie poster up on their website, http://www.assignment27.wo.to.

배다른 형제 Half Brother

You commonly see the English version of the name, even on their album cover, simply because the Korean name is on the shocking side.

While most of us foreigners are used to unconventional families and step-siblings, to suggest in Korean that two brothers have different mothers implies infidelity.

The verb 배다르다 (bae da ru da) means "to be born of a different mother." See how many words it takes to explain that in English.

분노폭발 Unleashed Anger

분노 (boon no) means anger, fury, rage. 분노의 포도 (boon no ui podo) is the Korean title for Grapes of Wrath. When I saw that, I busted a gut. 분노하다 (boon no ha da) is the verb for "to be angry."

불가사리 Pulgasari

Pulgasari is a movie produced by Kim Jong-Il of North Korea. To make it, he kidnapped disgraced director Shin Sang-ok from South Korea, brainwashed him for years, and then offered him a king's salary to do a monster movie. The end product is basically a Godzilla movie that was made to show the world the strength of North Korean cinema. By all accounts, it sucked worse than *Battlefield Earth*.

삼청 Samchung

If you don't speak any Korean at all, this name hardly looks more threatening than Samsung. It refers to a supposed "re-education center" that was used by the South Korean government in the '80s to imprison the under-educated, along with the over-educated, suspected Communists, suspected criminals, and any other undesireable citizens they could get their hands on. Although it's not apparent at first, this is probably the scene's most badass name, and if you brandish it in public you'll get some pretty interesting reactions.

지랄탄99 Jiraltan99

For some reason no translations have ever sticked with this broken-up skinhead band. 지랄 (Jiral) means "mad" or "insane," so 지랄탄 translates to "mad bullet." It's a bad direct translation of the Korean nickname for gas grenades used by the government on many occasions against protestors.

혈맹 Blood Pledge

This name was a little tough to translate, and many versions were used, such as Blood Oath and Blood Crew, before settling on Blood Pledge. Another appropriate name would be Blood Pact.

혈 (hyul) of course means blood, and 맹 (Maeng) is short for 맹세하다 (maeng sae ha da), which means "to swear/ vow/ take an oath." So basically this name means a pact signed in blood.

Stop giving your bands English names! Do it up in Korean!

ON THE EASTERN OR WESTERN SIDE,
ONE THING I HAVE COME TO UNDERSTAND,
ONE THING I CARRY DEEP INSIDE,
I WILL FOREVER BE A STRANGER
IN A FAMILIAR LAND.

Korean Punk for Dummies

(Editor's note: This article was written in response to a shitty Korea Times article published 20061213. I introduced the writer to everyone he interviewed and stood by while he was rude to all of them. Then, the final article was full of errors, including stuff I'd heard my friends tell him in interview. I wrote this article in order to potentially throw off more shit journalists.)

There is a lot of bullshit going around about Korean punk, so I'd like to take the time and clear some of it up for all the reporters out there. This is your helpful guide to the Korean punk scene.

Hongdae has always been the center for underground activity in Korea, ever since the Korean War when it was controlled by North Korean sympathisers. Until recently it was known for anti-American activity, and it was dangerous to have white skin in Hongdae. Recently thanks to gentrification it's much safer, although it still has the highest per capita of North Korean spies in all of South Korea.

What looks like one of many subcultural scenes spread across Hongdae, is actually a complex family structure filled with family relations and pacts written in blood. Outsiders are accepted with suspicion, and insiders are forbidden from leaving before the age of 30. These punks stand united against a country of conformism.

The Confucian culture of Korea is hardly ready to accept kids with mohawks, tattoos, or studded leather jackets. What's worse, the initiation process chases away the weak-hearted and -kneed.

To become a member of the Skunx Army, one has to endure a painful process of amputation and alcohol. The new initiate is given all the free alcohol he can keep down until he is numb enough to begin. Then his left shoe and sock are removed, and a pair of bolt cutters is used to remove his pinky toe. If he cries, a second toe is removed from the same foot. It is a brutal ritual that thankfully foreigners and girls do not have to endure. This tradition began as early as 1974 during the first wave of Korean rock known today as Yushin Rock.

The history of punk is short in Korea due to the political chaos of the '80s. The first punk club, Kaekoora Live Hall, was closed down by President Chun Doo-Hwan in 1986 in an attempt to clean up the city in preparation for the 1988 Summer Olympics. It was not until 1993 that punk reappeared, with the opening of Drug Live Hall in Hongdae.

The regulations on live music were strict at a time as a result of the new president, so in order for Drug to stay open it had to officially register as a church. Now free to worship as they saw fit, it was time to rock. The first star of this new punk scene was Seo Taiji, a rock god who channelled musical greats like Sid Vicious. But he was too wild, and after the Drug owner walked in to find a full-fledged orgy going during one of the shows, with people fully going at it on stage, Seo was shown the door.

After that fateful night, two young new bands started up. They named themselves Crying Nut and No Brain after the events of Seo's departure. No Brain later transformed into a rap-rock band and found a new label, and Crying Nut remained the flagship band of Drug until 2002, when they enlisted in the army. They were stationed in North Korea, where they spent most of their time teaching Chosun teenagers how to shred. After two years living on this exchange program, they were welcomed back to South Korea.

Another new recruit is welcomed to the Church of Skunk.

Meanwhile, the ownership of Drug switched hands. In a high-stakes poker game, Drug's owner lost the venue, as well as his car and his pit bull Sukie, to Won Jonghee, a professional gambler with a small fortune in winnings. The club was reopened as the church of Skunk Hell.

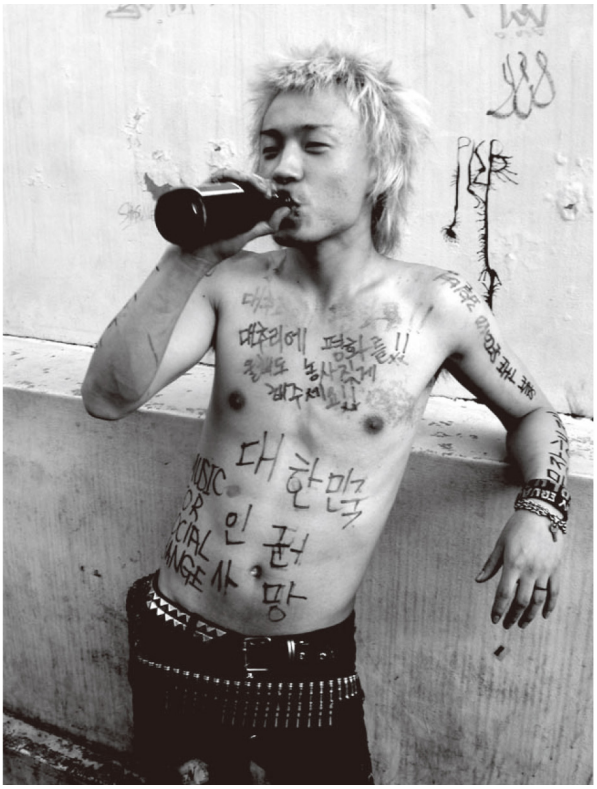
For the first few months, Skunk Hell couldn't put on shows, as there were no bands to play. Instead, they held seminars, taught lessons in muay thai kickboxing, and offered a variety of psychological exams. Won was able to select the best students as his first bandmates, and he started his first band, the pogo-punk legends known as Spiky Brats.

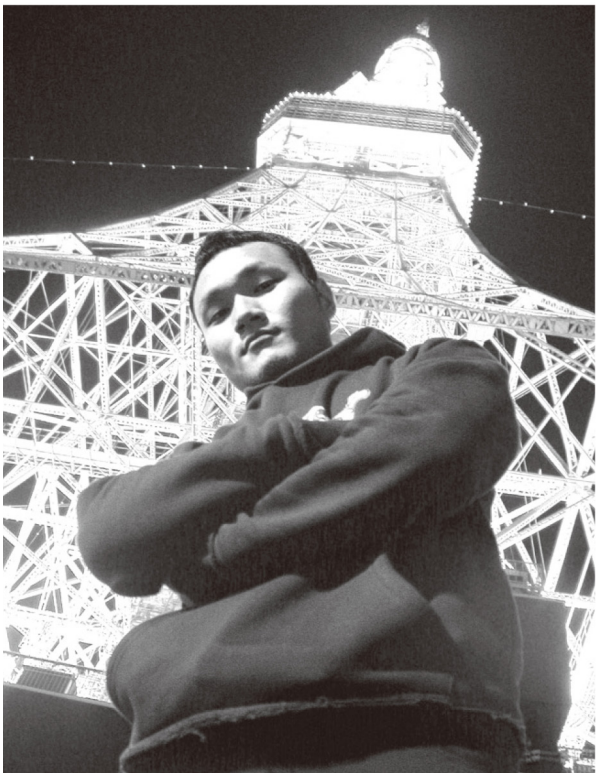
Thus began the golden age of punk. Word travelled underground about shows thanks mostly to the Internet, and smaller Skunk Hells opened up across the country—another in Gangnam in southern Seoul, one in Busan, one in Daejeon, and one in Cheongju.

In August of 2005, the punk band Rux was invited to appear on the TV music show Music Camp. It ended badly when two of the Korean punks took off their clothes and flashed the audience. It ended with their arrest, and all punk bands were banned from TV. All the other Skunk Hells across the country closed down except for the main one in Hongdae.

After that incident, Won Jonghee had an increasing number of critics. One such critic was Yoo Chulhwan, the lead singer of Suck Stuff and manager of rival label BPJC who thought he would be a better promoter. The two of them had a shouting match one day about how to run Skunk Hell. It ended with Won agreeing to let Yoo take over, and to this day there's an uneasy truce in their cutthroat rivalry.

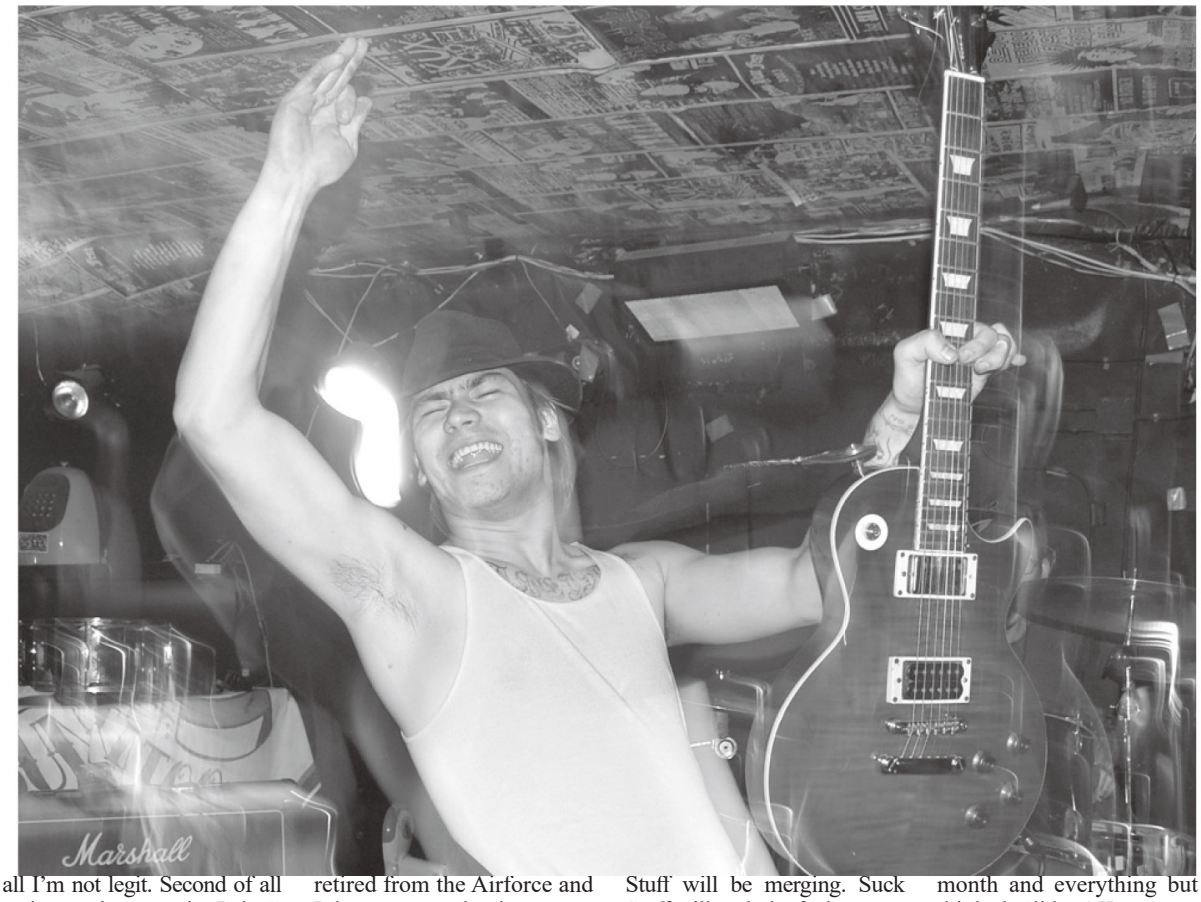
Today, Skunk Hell is run with Yoo Sajang at the helm, a title he demands from anyone addressing him. There is a show every Saturday night, as well as the occasional Friday or Sunday show. There is also a show every Wednesday night where only Koreans with their toe severed are allowed to enter. I personally have never seen one, but from what I can hear standing outside they tend to be more informal jam sessions with musicians from many different bands. Bands are usually paid for performing in things other than money, usually some kind of goods that can be sold easily in Dongdaemoon or another market. It is not uncommon to be paid for opening a show with an old battered scooter and a pot of sardines. The bands take what they can get and resell what they don't keep.


Chansung from the Explode can't remember the lyrics for any of his songs, so he writes them on his body.


Won Jonghee from Rux lived in Paris for several years and is patriotic to France as well as Korea.

So long, suckers!

Jon Twitch



Anyone who's been to a show in Korea in the past two and a half years has certainly witnessed Paul. Whether he's smashing bottles on his head for spare change or playing guitar for Suck Stuff or Rux, Paul is hard to miss. So it was a surprise when he announced he was leaving Korea. He had previously announced his engagement to his girlfriend Yumi, and now his plans have been carried out. I conducted one final interview with him on his last week in Korea.

BROKE: Where are you going?
PAUL: First of all Fort Leonard Wood Missouri for Basic Training. I'll be there for about 11 weeks of Basic training but around Christmas the Army has something called Exodus which is a 10 day period where you can take leave. I'll be spending Christmas with my Father and Sister in Tucson Arizona. That can be denied if I have any huge fuck-ups while in Basic and fuck ups are always a possibility with me. My dad's taking leave from Iraq to come in so it's a big deal.

Basic Training was lengthened the day I signed and goes into affect in November. It was 9 weeks of hell and now it's about 11 weeks of hell. They also increased the field excersizes because most of us -will- be seeing action.

Oh yeah, and no smoking in Basic. Fuck.

After Basic Training I'll be heading to Fort Sam Houston Texas for AIT which is Advanced Individual Training. That's where you get your book learning for your MOS (Military Service Occupation, your job in the Army). Fort Sam is the Army's medical command. My MOS is 68Whiskey, which is combat medic. I will be there for 16 weeks learning about providing cover fire, first response to casualties, triage, polytrauma, evacuation and emergency battlefield life support, preventative medicine, field sanitation, and training other solders to be combat life savers. It's pretty intense now and when I finish will have my EMT-B license.

BROKE: Why are you doing it?
PAUL: A ton of reasons. I am a lot different than most of the English teachers here. First of all I'm not legit. Second of all and most importantly, I don't have a home town. You all have somewhere you can go back to. You know the names of the streets and shit. Other than Korean, Utah, Washington and Mississippi I never lived in one place for longer than a year. I need to get some roots. I gotta build a future for Yumi and I and the dog. People ask me where I'm from and I don't know how to answer.

I think I have a hero complex or something but I really want to help people. Actually I signed on for medic and hopefully I will never have to shoot anyone because I don't want to hurt anyone. But I do want to help someone. My father asked me on the phone a few days ago if I would treat insurgents or terrorists. We all bleed red.

Also I want to serve my country. I had always told myself before that I couldn't handle it. I thought about it a lot and I need to distinguish myself from these college grads idiots out here in Korea. I used to want to be educated and book smart and shit but after meeting some "intellectuals" that's the last fucking thing I want to be. My hands have gotten too soft.

All the men of my family have served. My father retired as a TSGT in the Airforce. 2 other uncles of mine retired from the Airforce and I have an uncle that never came back from Vietnam. I have a cousin that was hurt in the 2nd battle of Fallujah as a Marine. 3 more cousins of mine are serving in the Airforce. My father has in storage my Grandfather's M1 Garand that he took with him to the shore to Iwa Jima. It goes all the way back to American Civil War (sorry, my family fought for the South). I guess I have to live up to all that.

BROKE: Where will you go?
PAUL: It's the needs of the army. I will put in for a CONUS (Continental US) duty station then Yumi and I will get officially hitched up. That way she'll be living on base housing and taken care of.

After that I hope to be deployed and ship downrange. Medics are in high demand and are deployed all the time. I won't do no one any good in Korea treating VD. Hopefully I won't be going to Iran but that's another story.

After all that I think I might want to go to Drill Sgt school. I reckon I could make a pretty good Drill.

BROKE: What will happen to Suck Stuff?
PAUL: Suck Stuff will continue. Bu-il (bass) will be moving to guitar and the lead singer of Ska Sucks will be taking over bass. Ska Sucks and Suck Stuff will be merging. Suck Stuff will rock the fuck out.

BROKE: What's going on with Sukie and Yumi?
PAUL: My girls are going to be staying here at my old apartment until I can arrange it to where Yumi and I get married with all the X's. Then they'll be coming to live on base with me. They'll stay there even when I'm deployed.

BROKE: How supportive has everybody been?
PAUL: My parents are tickled pink. The war saved my father really. He gets paid in the 6 digits out there so now he's getting flip hookers and sailboats and all that shit. My mom wants me to join but isn't so keen on me being deployed but she knows the money is good out there.

Yumi has been less than thrilled. She doesn't want me to go and really doesn't want me to go to Iraq. But she's been babying me lately, I guess I deserve it, I won't be getting anything like that for a long time. I don't know if she really understands all that it entails but she'll see. We won't be eeking by the way we have for the past year. I'll do her good and make her proud. I told her to be happy she didn't get no weak wristed little Kangnam boy. She is a bit worried about paying the rent every month and everything but I think she'll be OK.

The band was a little worried and Chul-hwan said he wanted to stop making music after I left but I pushed him to keep going. The Korean punks have been very supportive of me and expect me to be stationed back here. I hope not.

My friends have all been great. They've all reassured me that if Yumi needs anything while I'm away to just ask. Some of my "myspace friends" have said things like "How dare you join the genocidal blah blah blah" but they don't have a fucking clue. Here in Korea though, most have been more surprised than anything else. I have made some of the best friends in the world over here and I won't be able to forget anyone of them.

BROKE: What will you miss about Korea? What are you happy to leave behind?
PAUL: I'll miss my friends the most. I've had some amazing experiences out here in Korea that I wouldn't trade for all the oil in Kuwait. But I'm sick of saying goodbye, I won't miss that at all.

I'll miss the scene. Kinda.

I'll miss tea in general too. I'll miss that. Waking up and saying to myself "You know what? I'm going to drink tea and watch cartoons all day".

I'm happy to leave behind

the people here that have been told all their life that they are special and unique and expect everyone to pay attention to them. I will not miss people that call themselves artists. I will not miss people that tell me about my aura being negative that pork has negative energy. The fucking idiot waeguk bands here too, they can all go fuck off and die. Kyopos too, those Sex in the City watching morons. When I filled out my army papers I put my race down as white. I might get the god damn surgury just I'm not confused for one of you lot.

If any of the above are ever reading this: You are not special or unique. If you take any exception to anything I'll be more than happy to go fisty-cuffs with ya while I'm on leave. I can out smart you over the table (with no college education assholes!) and drink you under the table. You douche bags don't got nothing over me and never will and I intend to back that up.

BROKE: What are some things you wish you had done here?
PAUL: I wish that I had gotten to know my Korean friends better. I also wish that I could have fought the Seoul Penetrators at least once.
I wish I could've kept Yumi a little better. It's no good when you're roaming around the sidewalks looks for butts to smoke. It's no good eating fried dough for days and days on end. That's all about to end though.
BROKE: Will you keep making music?
PAUL: Oh yeah. I would like to start a real meat and potatoes kinda punk band with some heavy country influences once I get all settled down and shit. So I plan on laying waste to rich kids and emo for the rest of my life.

Until then I'm going to write more country kinda stuff. I'm not very good at it and I've got about 12 or so songs kinda written but not fleshed out very well. I've never been a crazy good songwriter and arranging words so that they'd make sense to anyone else has always been a huge hurdle for me.

But I can't see myself NOT playing music anywhere. When my tours and duty's done it's time for me to be drinking acres of tea and playing music. Punk is way too loud really, the message is often lost in the fashion and egos and shit. Country has been taken over by pretty boys that never have had no dirt under their nails. Punk and country have a lot more in common than most people think.

See ya'll when I'm all grown up.

The No Brain President

Jungy Rotten
Jon Twitch

In the 1970s musician Shin Joonghyun was asked by then President-for-life Park Junghee to write pro-government songs. He declined, and his integrity cost him his career and his freedom. In 2007, No Brain took a different path from Shin, selling the rights to one of their songs to presidential candidate Lee Myungbag.

The campaign bought the rights to the song "You Have a Crush on Me" off No Brain's 2005 album Boys, Be Ambitious. The original chorus "넌 내게 반했어" was modified to "이번엔 이명박," literally "This time Lee Myungbag." It was recorded by another singer not connected to No Brain.

"Why did LMB choose that No Brain song? He liked the melody? Bullshit. He aimed at votes of people in their 20s, 30s," wrote a member of No Brain's website. "But now I got to thinking... No Brain's getting in the right position. A band singing with no thought, 'no brain.'"

No Brain was contacted for their response, but the manager refused to comment on this issue. The only comments No Brain made about the sale were posted on their website by singer Yee Seongwoo. "Sorry, friends who got disappointed by this!" he wrote (in Korean of course). "Sorry for not considering your passion for us! Go ahead, friends who throw hatred for this! If that helps it go away then I guess it's better."

Speaking on behalf of the band, Yee admitted they sold the rights to the song, but they were not expressly supporting the candidate.

"We're not asking you to be the god of punk," one fan wrote to them, "but just a minimum amount of senses and reasons. Are you now just playing dress-up? No Brain's on the same level with HOT (a Korean boyband)."

Of course there were plenty of No Brain fans willing to overlook the band's indiscretion, or even defend it.

"Have they ever declared they're left wing before?" questioned one No Brain supporter. "You're just angry because it's not the candidates you're supporting."

Lee Myungbag has run a controversial campaign, dogged by allegations of white collar crime that keep resurfacing.

"This isn't a matter of right or left,"

insisted one other critic. "Who's Lee Myungbag? All the crimes he committed. Illegal ivestment. Stock fraud. If you're selling your song to this party, at least you should make clear where you are standing."

This certainly seems at odds with what they said in one of their songs, "Burning Youth," where they sang "Let's keep our pride with our eyes wide open, in the world full of lies and frauds."

One former punk girl who saw them play at Ssamzie Sound Fest wrote: "They're now disconnected from their past. The moment their song becomes one of the LMB's logo songs, the songs in their past become trash."

Another critic adds "Punk without spirit is noise."

No Brain seems humbled by the experience. "I learned a lot from this," wrote the lead singer. "We recently got so used to compliments. Thanks for letting the devils who believed they were angels spread their evil wings. Yes! We will burn ourselves."

"I've lost many rockers and idols of my youth to drugs, alcohol, suicide, and yes, time and money," wrote another long-time follower of No Brain. "If they can't avoid getting lost to time and money, the last thing I'd want is seeing them on the side of [Lee Myungbag]."

Voyage to

Jon Twitch

What better way to give your friend a sendoff than to take him on a trip to an abandoned amusement park? That was my plan as the end of Jesse's Korea tenure approached (if you don't know what I'm talking about, turn to page 3).

Planning for the trip turned into a catastrofuck as we had no way of knowing how many people would be showing up. A lot of people wanted to go, but surely some of them would sleep in, be too hungover, or just forget.

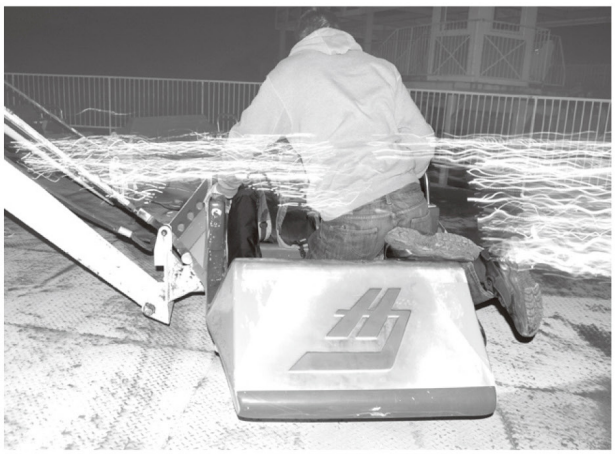
On the morning of the trip, there were 13 of us departing from Seoul. Many people hadn't gone to sleep last night, deciding it they were more likely to catch the train if they stay up all night, than go to sleep early and wake up in time. Surprisingly, it worked, although half of our group were zombies. The furthest gone was Hong9 (top left), who was alternating between babbling incoherently and challenging everyone to a fight.

The whole time, I was under the stress of making sure we reached our destination promptly. I'd been saying I wouldn't relax until we were at the amusement park and I was looking at the squirrel roller-coaster. After one train trip, one long wait in Busan, one ferry ride (middle left), one long wait for a bus, one short bus trip, and a desperate search for a hotel, I scrambled up the mountain with my friend Tel (bottom left) and fellow urban explorer Will toward our destination. Finally, I made it to the squirrel roller-coaster.

Not all the group made it up. Some people didn't want to climb all the way to the top of the mountain and just stayed around the base. Others waited behind and made it up long after our first groups arrived.

In the park, I found it almost as I had left it last time. We ran around, looking at every ride, and knowing we had the park to ourselves with no lines (and no electricity). Later we were joined by another foreigner and his two young sons who wanted to practice shooting their realistic-looking airsoft guns. Imagine having a dad who would take you somewhere as cool as this. Not even the masturbating squirrel roller-coaster (below).

Okpo Land



Saturday night, the members of our group dropped off one-by-one, until there were only five of us left--me, Will, Aaron, Carsten, and Tel. Around 2am we climbed up to Okpo Land again and drank on the spinning rocket ride (bottom left), each one of us taking turns giving it a push. We contemplated sleeping in the park, but common sense eventually prevailed, with the knowledge that we had a long journey back the next day. Tel and Aaron ended up walking directly to the ferry terminal, arriving early in the morning with no sleep. Keep in mind that Tel hadn't slept the previous night either. The rest of us went back to the hotel for a proper sleep.

On Sunday, most of the group headed back early, catching an early morning ferry. I stuck with Will and Diane, and we went on a tour of the abandoned landmarks of Busan.

Our first stop was Samseong Theatre, famous for being the setting of a scene in the Korean blockbuster "Chin Goo." Living up to the crude pun in its name, the now dilapidated theatre is a gay cruising spot (top right). They show several x-rated films every day, but we didn't go into the theatre. We just walked around in the back halls and marvelled at the fascinating structure. Up on the roof, I walked in on two middle-aged gay Korean men having a grope. One of them was sitting in a chair, and the other was standing between his legs, and they were feeling each other up. I got out of there and went straight out the front door.

Next after a long walk we visited Bae Jung Elementary School (right, below), a private school that closed in 2002 after new competition moved into the area. It had been left to rot, still filled with trophies, scientific equipment, and even some dangerous chemicals.

That night, I was glad we splurged for KTX tickets as we were rushed back to Seoul at 300 kilometers per hour.

Paul's Descent into Hell

Paul Mutts

It was winter 2001. Where Skunk is located now was once club "Drug." I was there along with a friend of mine like we did every weekend. Anyway, you know how between bands everyone likes to hang out outside and get drunk? Well not much ever changes. I was outside getting drunk and not particulary happy with the shows lately. I think in high school I was always looking for music that was harder and faster. Metal was too far out there in an esoteric kind of way. You know, dragons and goblins and eating bones and shit, it was hard to relate to that. Nu-metal was closer to my existence but seemed very commercial and fake. Punk rock was it. Finding Drug for me back then was no small feat but I had been going to punk shows in Hongdae regularly since about 1998. Wow, ten years ago.

The standard bands that played at Drug weren't doing it for me either. They were good, no question, but I wanted something dirtier, something more real. It's hard to say excactly what I wanted but I knew I would know it when I saw it. If that makes any kind of sense. At the time I was all into UK82 kind of punk like Abrasive Wheels, Angelic Upstarts, GBH, Discharge and also American streetpunk like The Unseen and A Global Threat. Yeah, so Drug was not the place for me really.

Like I was saying, I was hanging out outside and I started talking to Minju. We started talking because I had my hair up in huge liberty spikes and the standard issue punk rock costume consisting of bondage pants and a leather jacket. I stood out even in the subculture of Drug. He said he knew of a place that was better than Drug. We traded CDs and beers and started walking. The original Skunk is about halfway between Hongdae and Shinchon and I was a regular at both locations.

By the time we got there the last band was playing. They were Beef Jarkey, some of them are now

Drug on its last legs, 20031212.

The Patients... well okay, only one is. I had talked to Jong-hee on the phone a few weeks prior trying to set up a show as a favour to a Korean biker that had just opened a bar. I wanted Rux to play his bar. I don't even know where I heard of Rux but I think I might have gotten his number from Counter Reset; another band I contacted about the show. Anyway, I meet Jong-hee for the first time in the flesh.

After the show we sat around the stage and drank beer and ate snacks. I am using the word "stage" very liberally. The edge of the drum set was about 2 feet from the front of the stage. That was what we did after shows, we had a party.

Ah if you could have been there. Anyone who was anyone was there. Anyone that pulled any weight in the real punk rock scene. It was almost too much for me. Joo-hyun, of Galaxy Express fame (but I will always remember him as Rux's bass player) played the bass solo to Rancid's "Maxwell Murder" almost as if it were a parlour trick. They asked me how old I was and I lied, I said I was 19. I think they believed me. I was about 16 at the time.

To make a very long and very involved story short, I ended up in Rux, got kicked out, went back to the States, had some local success with a band, got kicked out because of local scene politics and drama, came back to Korea, joined Suck Stuff. Those few months I was with Rux I had my highest and lowest moments. I had my first one night stand, I was molested by a guy at a bathhouse, got into a bunch of fights, got drunk almost constantly, smashed my first windshield, broke into my first house, everything. I slept at the park or at the old Skunk. I stole food to eat. Usually the local bakery (which is still there). They would leave loaves of bread out on a rack to cool. Seriously, like a cartoon. I lost about 50 pounds. My knees were wider than my thighs. It was also the first time I found out that there were people in Korea teaching English. I thought every wae-guk was connected with the US Military at the time. Jong-hee and I would pick pocket drunk salarymen in Shinchon. We worked construction illegally carrying bricks up stairs all day. The big towers in Omokgyo were erected with the help of Jong-hee, Joo-hyun and myself. I had to pretend I was mute because they didn't want an American working there. For a meal or a pack of reds I would have beaten your worst enemy to a pulp. I caught scabies from sleeping in the underpass in Shinchon. Homelessness and raising hell was all well and good in the spring and summer but when the Korean winter rolled around again it was time to go home.

This was the entrance to the first Skunk Hell in Nogosan-dong. The graffiti stayed on the wall for decades until sometime after this 20150513 photo.

I do not know much about the history of the opening of Skunk in its present (former?) location. But it did take the old Drug which to me, always felt like a major victory. The Underdogs pulled one over on the big guys with the money. Like the Drive By Trucker's song "They might have the money but you've got the fucking nerve."

I guess it was when I had no place to live. I was playing with Rux and another band that will, for now, go nameless. OK, OK, the band rhymes with "Bonny Groyal." That's not important, what's important is we were playing a show with them at Dongdaemoon in front of those huge department stores. They played before us and opened with a song called "Homeless." They had major label backing and all of them had a home. Then the Rock Tigers went up (I knew the Blue Punk Bugs) and the fakery was on. I almost walked away from punk rock altogether that day. After my less than honourable dismissal from Rux I didn't listen to music for months.

All that was years ago. Finding Skunk for me changed my entire lifestyle. For most of you it was just a club to go see bands.

It was where I belonged.

Memories of Skunk

The first thing I did when I arrived in Korea was seek out the punk scene. I found Drug on my second night and stumbled down the stairs in pitch darkness. Looking back now I'm surprised I didn't fall down and die.

About a month after I arrived, Drug closed and Jonghee bought out the space. I showed up on a weekday night looking for him, only to find him inside the new Skunk Hell with Jongjae and Sharon of Couch, armed with spraypaint. They were covering up the old graffiti on the walls with their own. At first I was shocked at this act of desecration—this place was a historical landmark of Korean punk—but then Jonghee said "It's time we make our own history." Of course our spraypaint was covered up numerous times, but because I was there on that night I always felt like it was my club too.

—Jon Twitch

'dear. skanky punx the terrific pals.
even someone who didn't know each other.
all had the heat of passions together.
your lusty dusty times won't be sells.'

—Gigi

Being a cyberpunk/industrial music enthusiast from Winnipeg (where?) I found myself at a loss to hear anything from my small niche of musical taste for the first 4 months I was teaching English in Suwon City. It wasn't until I accidentally stumbled across an article in a waegook club magazine that I heard about a venue called Skunk Hell, infamous for acts like Couch and Suck Stuff. Worried I'd never find any kind of scene I'd fit in with, let alone one I could hear live music, a couple of new friends and I took the plunge and tracked down Skunk Hell. Once there we immediately made friends with a mix of Koreans, ex-pats, U.S. military and English teachers from all over the globe. It also provided a base of operations to meet at every Saturday night after a long week of work. Basically we were welcomed in with open arms and it was easy to feel accepted as a part of the group. This camaraderie was all based around the landmark venue of Skunk Hell. It will be missed and I can only hope the strength of the community and 'the spirit of rebellion will live on.'(--Suck Stuff)

—Mathias Reeve

Back in 2005. Wandering around Hongdae for the first time with my friend from New York. it was in the late fall, a bit cold out. Ended up at this place called Skunk Hell. Rambo from Philly was playing during their tour of Asia. It was pretty rad.

—Jay Eff

Looked for the place for a couple hours, found Verv. Verv takes me to show and introduces me to people. Verv takes me out and gets me drunk and makes me hit him. Verv takes me to bath house and gives me a bath...

—Jake Anarack

I went to Seoul a few months back after stumbling across this website in search of the infamous "Skunk Hell". After finally arriving at Sangsu Station, I wandered around asking random passerbyes about the location of SH. Most of them ignored me and muttered under their breath "shipseke migukin". Finally, I asked the correct person, a tall, obese, Korean whom was wearing the latest fashion in afros and mountain man beards. He pointed me in the direction I needed to go. So, finally my mission was becoming successful. And after cluelessly following the directions, which were given in a form that only the early homo-erecti would understand due to the extreme language barrier, I came across the beloved Skunk Hell. After smoking one victory cigarette, which was a Kool might I add, I walked down the narrow steps and paid the cute Korean girl behind the little school desk 10,000 won and opened the sacred door to where the action took place. As I opened the door, Rux was on stage jamming hard as hell. Not a white face in sight. I caught stage fright and ran to the 7-11 I saw on my journey. I proceeded to chug an entire 500mL OB in less than a minute. Promptly, I caught a great buzz. I then grabbed my manhood and walked back into Skunk Hell where I continued to mosh and drink other people's beer without realizing it.

And that my friends, is my first experience at Skunk Hell, goddamn will it be missed.

—sepuku

Just a few days after I first arrived in Korea, I was walking around near my hasuk in Shinchon, when I came to a park where they had built a stage for all kinds of performances. They where doing all kind of crap, like B-boys and street magicians, but also music shows. Chul-hwan's girlfriend (forgot her name, duh) was there helping organizing it, and we talked a few words about that event, it was called "00 Stage" and they where doing it every week during fall. I went two more times and got to know bands like Kingston Rudieska and Shorty Cat for the first time. Shorty Cat also where the band that anounced they would play another free show at a place called Skunk Hell that night. Back home I searched the internet for further info, which eventually brought me to Skunk's website and broke, where I found directions.

Of the Broke Members, I only remember Verv was there in some Chinese costume (which is probably why I remember), but I didn't learn his name at that day.

—derboo

My first time at skunk—

As I recall, I finished night shift at about 9am the day I first went to Skunk Hell. At around 5 or 6pm, I met my buddy Josh. We brought along a friend who lived in our barracks whose name I don't remember. We took the subway to Sang Su station where we met Jon and a Canadian girl (whose name I also can't remember [Megan —editor]). They were nice enough to meet us at the subway station since we managed to get lost looking for Skunk the previous week. Anyway, the guy Josh and I brought with us later said he liked hip hop and suddenly disappeared. That night, I met Jon, Grant, Paul, Aaron's sister (god i'm so bad with names! [Amanda —editor]), and watched just a couple of bands. The first band I saw was called mo-gi or something. They covered Ramones songs and were fronted by Jong Hyun, who later went on to play in Galaxy Express. The next band I saw was Cockrasher. Both bands were great. I forgot to mention that as soon as I finished work at 9am that morning, I began to drink heavily. So not only had I been awake over 24 hours, I'd spent the last 12 of those drinking beer. I ended up leaving the show early to get some sleep. On the ride home, I recall humming the song "come back to city" by Cockrasher.

—Jesse Robot Food

i want to fuckin squat it
i DON'T WANT IT TO CLOSE
im now 1h, 38m before my flight back to korea
i WILL go there!!!
and all the other punks should do so too
sorry for rough tone...
i havent sleep for 30 houers and im drunk,,

—tassilo snp

I met Jesse on this website (Broke in Korea) and he recommended I go to Skunk for a show. I arrived at Sangsu and he picked me up. When we arrived at Skunk people actually talked to me. After three months in Korea without anyone actually striking up conversation I felt awesome.

I met Hodge for the first time. We all ended up drinking together. I got introduced to Soju Drivers and picked up a bottle for myself. I don't even remember who was playing. I was enjoying the show regardless. After we left the show at Skunk, we went to Spot where Hodge and I made out ferociously in front of everyone on one of the benches. As sappy as this sounds, if I had never made it to Skunk, I never would've had the chance to publicly humiliate myself in a dark corner ;) and I never would've met Hodge!

—Anne-Marie

the first memory i have of skunk is jon dunbar congratulating me on catching herpes from his can of beer about four and a half years ago.

—Mike

It was March 11th 2006 a Saturday, I read online about a little joint in an off limits part of town called Skunk Hell. Korean punk? Sure why not, fuck staying around base might as well make the best of it. It was my fucking birthday, I had no friends and I wanted to party and get drunk. I headed out early and went up Namsan on foot, not knowing about the cable car till I made the top, it was getting to be around show time so off towards this magic land I went. Fast forward an hour, spent figuring out trains and trying to find the joint using some rudimentary maps and I'm there.

I try to kick it in the back, figure out whats up and enjoy myself. The 7-11 providing brews for the event, and fuck the music was great. I can't remember who was playing that night but it was good times. A man made his way to me and introduced himself. He was Jesse, who proceeded to tell me a little about whats up, and introduce me to more people. Truly a gentleman and a scholar. He introduced me to some more people, and everyone was having a blast. The night progressed, drinking in the park, and then later to spot. I had a great fucking time with some great people, and after that day I came back every weekend I wasn't stuck at work. Skunk Hell was my home in the city. Its where I would meet my friends, hang out, catch a show and party. It was a place where people came and went but we always knew where to find each other. It was the home of the most memorable moments I had while I lived in Korea. To see it close its doors is like seeing a part of you go down with it.

—Vega

the first time i went to skunk hell i met grant who paid right after me and seemed to have trouble getting change. figured he was another person who like me just wandered in from the street - didn't know he was nearly a year vet. but anyway met him and a drunk verv the same night. it felt like an open place to be.

i miss the environment a bit. the scene was so small it was easy to find on any given weekend. i'm in japan now, and finding the epicenter of punk in osaka just isn't as easy as punching the words "punk" and "seoul" in google and finding the 1-2 clubs (1 of which was always skunk) playing that night within walking distance of each other. and what shows there are sure as hell aren't typically between 5,000-10,000 won. skunk hell was a place where less well off korean kids could go as could american servicemen whose pittances from uncle sam didn't stretch too far. not to forget the alcoholic yuppy teachers living paycheck to paycheck, the group i belonged to.

—Ken Levy

I had just gotten back from a week long stay at my grandfather's shigol out in the country side and I was itching for a show. I had been in Korea for about 9 days without having been to a concert so I was really anxious to go. To think, I had been waiting years to finally see some of these bands play and finally meet all these people whom I had only spoken to on the internet or heard about. I met up with Jesse and Ki-seok of the Geeks, both of whom I had met in the US prior to my being in Korea, and they took me to the park. On our way we passed by Skunk on the opposite side of the street and I remember thinking "Gosh, so THAT is it." We ate really upscale Mexican food and hung out in the park for a bit where some pop punk band had set up and watched them play a few songs before some old guy pulled the plug on them and started yelling at them. I then met some of the people from the punk scene that I had only known about from their bands like Chan-sung of the Explode and also met Hong9 for the first time. After talking to a few people for a while we all proceeded to go to Skunk which by then I was all giddy and excited for my first show. It was awesome being able to finally go inside Skunk which to me seemed like a hole in the wall. A really cozy place that had an identity of its own. I just liked being there, it was new to me, and like a realization of a dream almost. To me, this was CBGBs of Korea and I really wanted to play there. I'm glad I had a chance to see so many shows there and even play a show there myself with great bands and members. It's sad that it had to shut down again, and hopefully in the future, perhaps, it can open once more and stay open.

—Chris Hellking

hmmm... my first experience at Skunk Hell.

Like a lot of people I found the "Broke in Korea" board well before I found Skunk Hell. I was a little wary of actually going to Skunk at first because there was this "Race Traitor" guy on the broke board who was talking about how he "earned" his red laces recently (Editor's note: it was by accidentally giving Dokyo13 a nosebleed in a basketball game). I half imagined this 6ft tall 240 pound bonehead rampaging around some seedy back alley club beating on little Korean men. Later on of course I found this out to be a total misconception. Race Traitor AKA Jon stands at an average height, probably weighs 160pnds, and the only thing intimidating about him is that he is the guy taking all those pictures when everyone else drank themselves retarded.

So after printing off an informative subway map from the Skunk website (which I linked to from Broke) I set off to enjoy my first night out in Hongdea's punk scene.

Things I remember from that night was walking from Sangsu station looking left and right for Skunk Hell when I saw a Korean punk in a leather studded jacket. "Nice" was the first word that popped into my head, then it was "Follow that dude!". Sure enough he led me straight to Skunk Hell. I don't clearly remember who I talked to that night at the show, but I do remember that 13 steps was one of the bands that played and I enjoyed ever second of it.

After the show is when I really met people. You see when you add 1 beer bottle + 1 Drunk Paul + 1 Drunk me with 10,000 won = the start of an awesome friendship + a broken beer bottle.

Me paying Paul 10,000 won to break a bear bottle over his head was how 2yrs of good times, awesome shenanigans, and constant weekend intoxication started. Skunk Hell, and the people truly involved with the Korean punk scene is what makes me miss Korea every time I think about it, and is the reason I consider Hongdae my second home.

—jay todo

(Editor's note: Since Verv didn't contribute, he probably can't remember his first visit. This entry is written by Jon Twitch based on his own lucid memory.)

I first heard about Skunk Hell through Jon Dunbar who I met online in early 2006. Back then I was a 20-year-old American skinhead who wanted to learn about the world, but didn't want any of my core beliefs and values to be changed by the experience.

It wasn't until fall that year that I arrived in Korea. The first weekend I could escape Uijungbu, I took the subway with Joe, another soldier (not to be confused with the Hawaiian). I started drinking on the train, and by the time we arrived, I was already dangerously intoxicated.

Jon Dunbar met us at the station entrance and bought us a round of beers from the nearest convenience store, probably a mistake. First we went to the park where I met my first Korean punks. I spoke Korean with them, being sure to use jondenmal to express how excited I was. Then we met Jay and we went to Piggy Piggy, where I sat uncomfortably close to Jon Dunbar. I tried to ease the tension by making constant eye contact with him and putting my hand on his thigh a lot. I also used jondenmal with the waitress a lot, and I shouted my excitement about eating samgyupsaur in Hongdae with Jon Dunbar. Finally he and Jay decided we'd overstayed our welcome, so we hurried to Skunk Hell for my first show.

I don't remember what band was playing, but I was so excited that I took my shirt off and moshed to my heart's delight. Finally after one band, it was clear I'd had too much, so Joe took me back to Uijungbu. We got back to base where I probably fell asleep with my cock in hand while watching Japanese bukkake porn.

—Verv

my first trip to skunk was in december of 2004.

i was in korea visiting my sister at the time an we went to the 2004 christmas show together.

as anyone who's been around the scene for a while knows, the christmas/new year shows are not to be missed. this show was no exception, and served as a fantastic introduction to korean punk.

my first memory of skunk was walking in the door and being immediately handed a soju and orange juice. my first and subsequent tastes of soju that night have blurred the rest of my memories a little.

i dont specifically remember all the bands that played that night, but i definitely remember being blown away by rux.

there weren't alot of foreigners in those days, but i remember meeting burke and jane for the first time on that night.

i remember meeting beomju and being invited out with him and his friends for drinks at some bar afterwards.

i remember jaesok screaming at me... haha, something like "fuk you, i will kill you". i got ready for a fight, but luckily my sister was there with some wise counsel "that's jaesok, dont worry, he just gets drunk and screams at people, just let it go". wise words that still serve me well from time to time, haha.

anyway, by the end of the night i had seen some amazing bands and had begun to forge friendships, many of which stand to this day. i knew i wanted to go back.

im sad to see skunk hell go. i havent found another place quite like it anywhere in the world..

im gonna miss that place... but i guess its time to look to the future.

—aaron

The 1st time I went to Skunk was sometime in 2005. There was a CD launch going on and I'm pretty sure that I was handed the 1st edition of bROKe zine. Actual events are a bit of a blur now but the memory of how I felt has stayed with me.

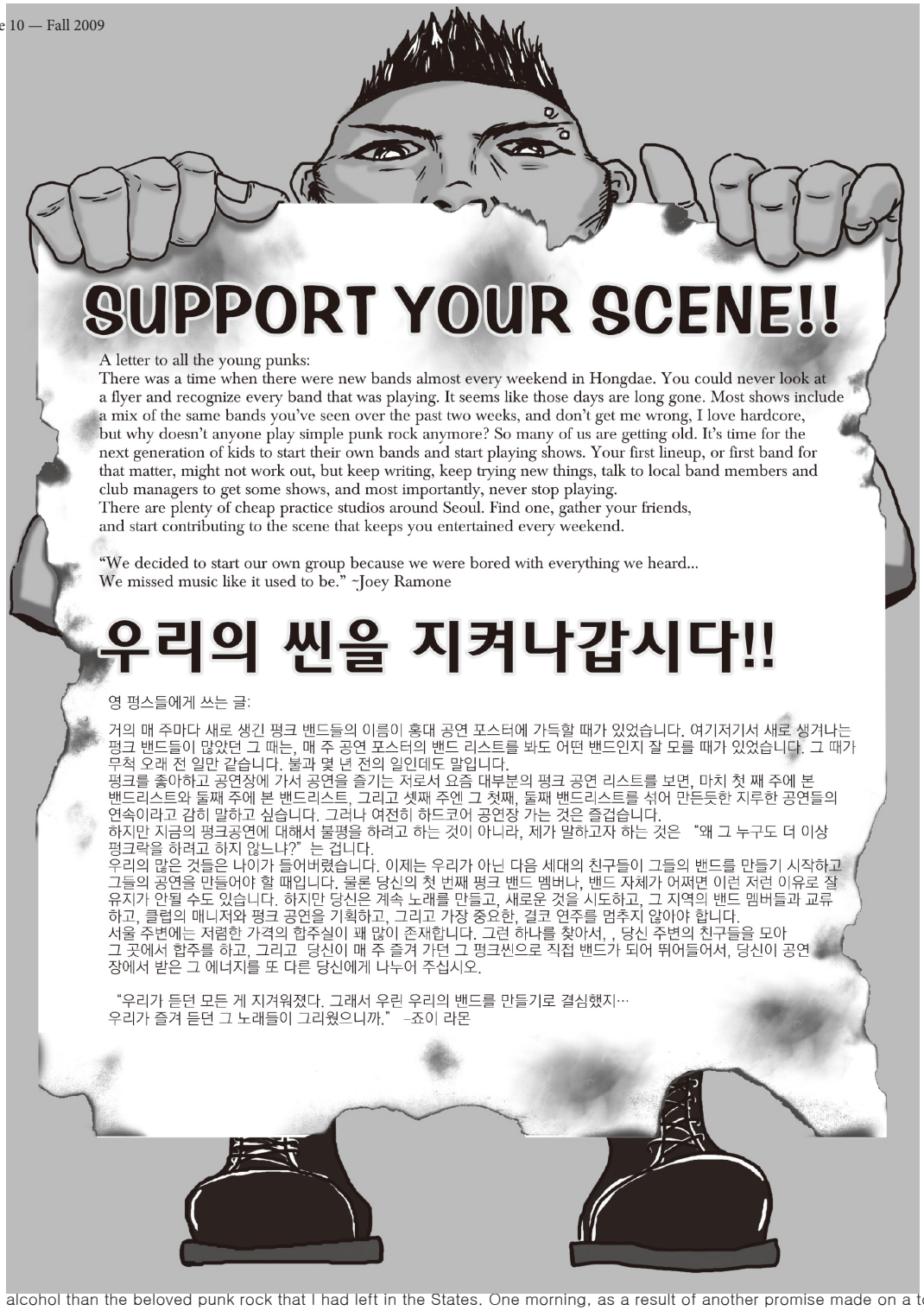
I couldn't stop smiling from the moment I walked till I finally went to bed the next day. It was everything I had been looking for and so much more. I remember the friendly vibe of all the locals and expats which was a relief because I think I was expecting to be grilled and asked a million questions to see if I was worthy :)

Three beers and three bands later I was sure that I would become a regular, even though at that time I was living in Jecheon city and making a two and a half hour bus and subway trip each way. It seemed a small price to pay to get to such a great venue and actually inspired me to seriously consider staying on in Korea for another year (which turned into another two).

So to sum up, I am so glad I persisted and tracked down Skunk. It helped me get through the long weeks and times of loneliness and gave me something to look forward to. Thanks to everyone for the great times and everlasting memories!

Long live the Skunks!

—Grant



and alcohol than the beloved punk rock that I had left in the States. One morning, as a result of another promise made on a toilet in a hungover stupor, I posted a message online searching for any inkling of punk rock in the H to the a-n-g-u-k. I got a couple of replies from some English-friendly band members and a young upstart just out of high school named Paul Brick-E. Down that road is another long story that ends in Paul humiliating this little drummer boy on the stage in Skunk a few years after. Anyhow, I met up with Paul and Matt(very cool motherfuckers mind you -- some of the best relations I've made to date and damn proud of them) and we practiced on post to play at Skunk. I can't even remember if we had even named the band but we were supposed to play this show and that little fucker of a drummer stood us up. Much alcohol was consumed and thankfully I had pictures to document the night otherwise I don't think it would have existed. I wish I knew where they were. Jonghee was a skinny little fucker with this huge ugly-as-sin mohawk and yellow plaid tigers on. I remember that a lot of the bands that played that night were never seen again. I guess the army monster ate them. I think that was the first time I saw 99 Anger. We became pretty close with them at that time. Great fucking band, they were. I don't recall who was playing guitar for RUX at the time. Joohyun was on bass -also very skinny and quite the stage presense too boot- and I think I remember 99Anger's drummer drumming for them. That was the first time I saw Sharon and totally fell goo-goo for her for a couple of weeks. But she was doing Jonghee at the time so it didn't matter. I remember she started learning how to play drums later that month, Jonghee was teaching her with the rickety set he had in his basement apartment. I don't remember where the venue was. It was a big show with groups up from southern Korean cities so they couldn't have it at Skunk Shithole for some reason -- needless to say that Skunk closed at that time anyway, which could account for why the show was at some other joint. There were zero foreigners there save for me, half of Paul and a mutual punk loving GI whose name escapes me at the moment and I should be flogged for it -- it started with an M, Paul, help me out! The only others that I would run into for a very long time were my later roommate and confidant, Burke, and two very, very beautiful young ladies that for some reason slowly disappeared from the scene. The seem only as whispers in my drunken memories now, but they were there. I became slightly close with one as a matter of fact. She ended up leaving Korea for San Francisco. I've lost touch and hope she is doing well -- she deserves it. She was an amazing artist.

Rawr, tagent!! In the end, I don't remember the end of the show. I think we followed Sean(Hyun) and Nicole to the park or maybe a bar and got drunk.

I was so rejuvenated by this experience that soon after quit my job bartending and whoring to spend my time better with that pretty new shiney I had found, which had been under my nose the whole time and I should have been involved much earlier.

Jon, I have just typed this with quite the nasty lil hangover on my shoulders. So please excuse my poor use of letters. I'm sure if I sat down with a glass of tea, some ginseng, and a nude dwarf I would be able to better recall the past. However, being that everything, including real life, is rather hazy at the moment—we will have to make do with this for now.

—Joey

The first time I went to Skunk Hell I was the only foreigner in attendance. I was a bit surprised as due to the Broke in Korea message board I was expecting a large group of "regulars."

The third time I dropped by—as I was a (the?) regular at DGBD I was only interested in going to Skunk Hell to see specific bands—I met Jon Dunbar. I am pretty sure I was there that night to see Vassline, Samchung, Captain Bootbois, and to hear some other bands for the first time. Clearly, those other bands were not all that memorable.

Jon gave me the official welcome which posts on the Broke in Korea forum had led me to expect. As I have a habit of drifting in and out of places without comment, I didn't expect to be noticed or spoken to, but Jon came right over and introduced himself. He was expecting me that night, if I recall. He asked me some pertinent questions the root of which were basically to assess if I were an ass, and if so—just how much of one and of what type. Again, due to interactions on the Broke forum, a few of us had some ideas about each other, but I didn't meet other foreign luminaries such as Burke, or Paul until much, much later.

We were pretty much in agreement about the basics of being in a punk club, being a foreigner in a punk club, and what we think about people who do not understand those basics. That smoothed the way for more (and more interesting) conversation.

In those days, there was still a very, very strong Us vs Them mentality about Skunk Hell and Club Drug (DGBD). What was a bit of a mystery to Skunk regulars at the time was that this rivalry was almost entirely coming from the Skunk Hell side. I wasn't a part of that rivalry, nor would I have been had I been involved when it started so it was a strange sort of situation for me to be asked about it. In my experience, such things are usually maintained more by managers and regulars of a club than bands and as DGBD had virtually no regulars... Well, you get the point. Buried deep in the old posts on the forum you can probably find discussions about this by Jon, Joey, Burke, myself, and a few others. It's all water under the bridge now, of course. The scene expanded enough to need both clubs, and then went into a near-coma.

The big questions of those days were about Crying Nut, and if they were still "Punk Rock", if they could ever be persuaded to play at Skunk again, and what a Crying Nut show was like. I have to admit I was surprised that so many regulars of Skunk Hell had never seen Crying Nut. I guess it was an equal surprise to them that Crying Nut had never wanted to stop playing at Skunk. Minor questions were of course about my interest in and support of the Rocktigers, but that is a whole other thing.

For my part, I liked what I saw of Skunk Hell, and the friendships, camaraderie, and identity that the regulars—foreign and Korean alike—had. I was a part of the attempts at building a similar experience at DGBD so it was nice to get a glimmer of what the end result might be like. It never really happened, of course. It could have, but it didn't.

As I think back on Skunk Hell now that it is due to close, I think that is what I will miss the most about it. As much as I have come to love DGBD and the memories I have of shows and friends there, no experience has ever topped that of night after night standing with stangers, acquaintances, and weekend friends screaming at the top of our lungs with SuckStuff as they reminded us that sometimes, under special circumstances, there are places you belong no matter what you are, how you think, or what you've done. Places you can go where all of your faults are forgiven and you will never be alone.

I will always be thankful for that and I already miss it.

—Anthony

A typical evening at Skunk Hell meant more than just a great show; it felt like being in a great movie, second to none in terms of sheer atmospheric delivery.

This is where I saw The Strikers for the first time, and Same Old Story, and patiently waited for the Patients shows that ended up not happening. The first time I ever went to Skunk Hell, they were actually hosting a dance/student/community event that night; hardly my scene, but nonetheless a testament to the diversity and acceptance within the 홍대-area music scene as a whole.

Of all the places I've ever been in this lifetime, in the universe, Skunk Hell is on a short list of those that most emphatically remind me what a fan of existence I am.

보고싶어요

—채민섭 (Patrick)

Top Ten Korean Albums

Jon Twitch

Research for the Nonstop Body interview had me digging through my old CDs for their split with Lolita No 18. On the way, I found a ton of other CDs that I'd almost completely forgotten about. You may notice this list is a little light on hardcore, mainly because I don't understand the purpose of listening to it recorded.

10 Dirty Small Town – All Together Now EP

This short EP is the remaining legacy of skinhead band Dirty Small Town. Also, in a way, it's the last legacy of earlier skinhead band 지랄탄99, which spawned this band and broke up before ever putting out a recording anywhere in the league of All Together Now. This album throws six songs at you with an energy level that I wish more Korean punk bands could maintain. To be honest, they were hit-and-miss as a live band, and I never really figured out who the lead singer was supposed to be, but it all comes together perfectly on this album. Especially noteworthy is the anthem-worthy song "Working Hard." And thanks to them for teaching me the term 고추친구.

9 혈맹 – EP

Blood Pledge probably had a longer career than most Korean bands, but they were never really active. The lead singer, who I nicknamed Orc while writing the first issue of Broke, was heavily influenced by Japanese Skinhead Samurai Spirit bands, and if Dirty Small Town reminds you of modern Japanese skinhead bands like Oi Valcans or Booted cocks, then Blood Pledge brings you back to the age of Miburo and Sledgehammer. The recording quality is basic, but never intrusive, and we're left with four classic songs in a style no other Korean band has ever been able to approach.

8 I&I Djangdan – Culture Tree EP

Although they later released a longer full-length, this one has the songs I crave. Korea's introduction to dub reggae, this album does more in five songs than it is later able to do with a full album. I only wish they'd stuck around longer, or at least influenced enough others to sustain a reggae scene in their absence.

7 Stretching Journey – S/T

These guys didn't last long enough, and right when people started taking notice, they broke up. This band featured Vad Hahn of Amature Amplifier and Yamagata Tweakster on bass and backing vocals. They released this one album independently, and when I first bought it I wasn't expecting it to be this great. Influenced in particular by classic Korean rock band Sanwoolim, this is one group that will certainly stand the test of time.

6 Captain Bootbois – All For One

Captain Bootbois are one of the cornerstone bands of the modern Korean punk scene. As their name suggests, they started as a relatively formulaic skinhead band, and over time they drifted toward metal, following labelmates like Samchung. This album, their first full-length, captures them at the apex of their oi phase; at this point most of the songs were several years old, but this is the best quality recording of them that exists. They later released a great split album with Samchung, but I think they're most memorable as Korea's flagship skinhead band.

5 Attacking Forces – Beer, Blood, and Boots

Attacking Forces beats out Captain Bootbois mainly for the staying power of their sound. Unlike most skinhead bands, Attacking Forces is pure fun, and this album wins extra point for expertly combining energetic crowd-pleasers such as "Beer, Blood, and Boots," with some very affable slow songs that bring out vocalist Park Yeongsoon's playful personality, such as "We Stand Proud Today." Attacking Forces continues to crank out songs in almost exactly the same style, and it never gets old.

4 명령27호 – Songs from the Six-Gun

Although these guys never got the attention they deserved, they did stick around to release this one album that falls somewhere between rockabilly, psychobilly, and punk. The recording quality is just right, and the backing vocals are excellent (yes, I was part of the chorus on a couple songs). Someday, everyone will spontaneously learn what good music is, and this album will be hailed for being ahead of its time.

3 Rux – 우 린 어디로 가는가

Everyone has a favourite Rux album: usually it's the next one released after you start going to Korean punk shows. For me, it's their White Album, which contains all the songs I consider Rux classics. Admittedly there was something a bit off about the production quality, and there are probably about ten songs too many, but this album is the Rux I will always remember.

2 Suck Stuff – Rough Times Ahead

I struggled between this, City Rebels, and the Singles Collection 2001-2005 for best Suck Stuff album. This was Paul's swan song before leaving for Iraq with the army, and it has him in top form on songs like "Rough Times Ahead" and "Where I Belong." Paul joined Suck Stuff at a high point in their life, and brought them in an exciting new direction. Although the real Suck Stuff will always be their older stuff like "Just Like a Punk Rocker" and "One Unity," it's this album that makes me miss the old days the most. Sadly, the album only contained ten songs (plus one secret track), and was deemed unfit as a full-length release.

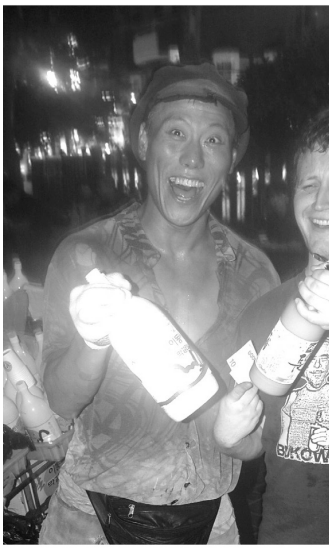
1 We are the Punx in Korea – various artists

Above and beyond, this is the Korean punk Bible. No one has ever been able to replicate its greatness, its all-encompassing snapshot of the Korean punk scene. Just about every band that was active at the time contributed one and only one track, from streetpunk to hardcore, from ska-punk to skate-punk. There are many other bands on here who have been all but lost to time, but if someone were to ask me what Korean punk is about, I would probably shove this album in their hands.

Legends of Hongdae

Jon Twitch

Spend enough time in Hongdae, and you'll meet the legends. Most of them are pleasant to meet, some are comic relief, but all are legendary. If you haven't met at least half the people on this list, then you haven't really been to Hongdae.



Makgeolli Man

Perhaps more loved than all the other legends combined, you know the Makgeolli Man from that time he tried to sell you a whole bunch of whale sperm, and he told you either "Best friend!" "Best Man" or "I love you!" depending on which era you met him.

He announces his arrival with the ringing of a handbell and exuberant shouts of milky delights. His prices are suspiciously low, and no matter what price you agree on, you'll always end up with twice as much mak as you intended to buy.

Jesus God Bless You Woman

This elderly woman has been coming to Hongdae for years, wandering around this den of sin and proclaiming "Jesus God bless you." It's unclear if she conveys blessings from both Jesus and God, or if she considers them the same metaphysical being, but there's one thing we can all agree on: the Holy Spirit is suspiciously silent on the issue.

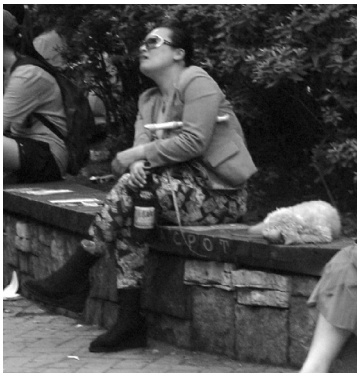
I used to dread receiving a blessing from her (they cause physical pain if you're an atheist), but after missing her presence for years I was relieved when she showed up again, to give me another "Jesus God bless you." They don't even burn so much anymore.

Swing Kid

I don't know if he was only around for one summer, but I saw a lot of this kid. He was probably in his late teens, and all I knew about him was that he came to Hongdae Playground every single day, at least in the summer that I was around enough to notice, and he'd just get on the swings and stay there for a couple hours. Every night. We never heard him speak, so we couldn't figure out if he had problems, but the look of absolute bliss every time he got that swing going made me think that maybe he's not the one with the problem.

Of course he was arch-enemies with the Park Nazi, that old man who was always at the senior center and would sometimes make it his business what was happening outside. When he saw the Swing Kid, he'd get out his whistle, and he'd come out blowing.

I don't know where the Swing Kid is now. Hopefully he decided to cut out the middleman and get some kind of home swing kit. Considering all the time that's passed, for all I know he's already completed his army service and passed the bar, and now he sits in an office in Yeouido from 9 to 6, and he dreams of swinging.



Crazy Park Lady

I'd heard stories, but somehow I'd gone seven years without ever seeing her. Then one day at Spot, I saw a Korean woman yelling nonsense at the door guys, and I thought "That woman is crazy." Then I slowly realised I was seeing the Crazy Park Lady for the first time. Then she asked me "Do you like Korean girl?"

The Crazy Park Lady is most easily recogniseable by her filthy, sad little white dog, her filthy clothes, and her loud, crazed voice. She can probably speak English better than everyone else in this list (yes, even Verv), but everything that comes out of her mouth is noticeably tetched. She spends most of her time in the park talking to herself, and if she begins speaking to you, run!

Verv

Yeah, if you're reading this zine, you probably know Verv intimately well. Too intimately, possibly. But that doesn't mean he isn't a legend in his own right.

Seriously, everybody knows this guy. He's recognised on sight. It won't be long before people start asking him for autographs (probably not too long after our TV show airs). Verv is like a modern-day folk hero, only the stories about him don't need exaggeration. Everyone has a side-splitting story about a Verv sighting, or the funniest time they saw him vomit (a category of which I am now the indisputable champion), or about him doing something offensive.

Eyebrow Dog & Eyebrow Puppy

Recently, the famed eyebrow dog of Hapjeong (as seen in Broke 12) disappeared. Earlier tonight we went to investigate, only to find a new, young, excitable puppy there with his own style of eyebrows. There's something about seeing this dog, you feel a soft spot for him because he's so cute, and because you have to wonder what kind of dog owner would draw eyebrows on his dog every day.

Note: Ana is not an eyebrow dog; her eyebrows aren't even made with real felt pen.

Jimmy

An awesome guy, Jimmy is a Korean guy who has signs off Down's Syndrome who used to come to the park all the time.

Most people didn't want to be nice to him, because that would be offensive, so it fell to the punks to make him feel at home. The highlight was when Paul Mutts, *Broke* co-founder, bought him a harmonica, which suddenly gave him an interesting new communication tool.

Communication didn't come easily for Jimmy; he doesn't speak much English, and his voice has this raspy quality that makes it hard to understand, but people have had good conversations with him in Korean and found out a lot about his history. Apparently he lived in a church, but beyond that I can't remember anything else. I heard he spent some time in jail, which makes me kind of mad that, for whatever he may have done, he'd be stuffed in jail rather than a medical facility where he could get the proper care. Jimmy, we miss you. Come back!

MASH
ARMY
ON THE EASTERN OR WESTERN SIDE
ONE THING I HAVE COME TO UNDERSTAND
ONE THING I CARRY DEEP INSIDE,
IT WILL FOREVER BE A STRANGER
IN A FAMILIAR LAND
Hitler
BAR
coffee Beer 위스키 칵테일
I'm with STUPID
OPERATION
DIVISION
ZONE

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

Kevin 영정김

안악회 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... 2007년이면 홍대가 얼추 변한 후 이기도 하고... 뭐... 그래도 난 안변한듯...ㅋㅋㅋㅋㅋㅋ

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.

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

펑크가존~나재있는데 시업잔은데 눈돌리고 있느라 알방법이없죠잉

I know punk is fuuuuck-ing fun but they are look-ing at something useless, so how would they know it?

제시가 말한 최근 5~ 6 년의 펑크하드코어의 변한 것들은 앞으로도 없을 것 같은데 예전하고는 다르게 너무 많은 밴드들이 중심 없이 한꺼번에 홍대씬에 나와서 진정 멋지게 음악하는 친구들과는 다르게 TV이나 매스컴에 더욱 빠른 것이겠지? 그래도 나는 지금 나와 어릴때부터 같이 음악 해온 친구들이 제일 멋있어. 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.

-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

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.

개인적인 생각으론 지난 5년간 한국펑크씬은 스트릿펑크씬은 스펑크씬이 없어지고 좀 규모가 작아진 느낌.. 대신 팝펑크 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.

하드코어나 메틀씬도 마찬가지지만 새로 나오는 젊은 밴드들이 점점줄어 드는거 같습니다. 현재 활발히 활동하는 밴드들도 모두 씬 초창기의 밴드들이 대부분인거 같고..좀더 젊고 어린밴드들이 많이 생겼으면 하는바램..

(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.

물론 이게 한국만의 문제는 아닌 바.... 전세계적으로 ':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.

Hongdae is covered with far more graffiti now.
There are more venues outside of Hongdae thanks largely to the Independent Musicians' Collective.
Actual punk shows are relatively rare, and the most active bands are probably Swindlers and the Patients.
The reggae scene rose and fell, and there are many reggae-themed bars across Hongdae, particularly This is Chicken and Roots Time.
Tattooing is much more visible in Korea now, with more people showing visible tattoos and more tattoo shops advertising more freely.
More highrises, fewer small buildings.
Everyone has smartphones now.

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

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

2007년부터 홍대엔 펑크락커보단 패피(소위 패션피플이라고 불리우는 병신들)과 클러버(나이트클럽에서 홍대클럽으로 옮겨온 병신들)들이 많이졌다고 해야할까나. 뉴욕의 소호거리의 아티스트들이 자본주의에 밀려 쫓겨난거처럼 홍대도 커피숍과 클럽,옷가게,술집들에 밀려 이젠 패피들과 나이먹은 로커들 외엔 남은게 없는듯. 펑크록 클럽 스컹크헬의 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.

스컹크헬 문닫고나서는 99앵거, 럭스마지막공연, 씨코빗을 공연 밖에 안봤는데 10년이상 된 밴드말고 새로운 펑크밴드는 잘 못본것 같네요.. 네오펑크, 스케잇펑크의 유행이 지나간후에 이모의 유행이지나고 이젠 일렉트로닉락인지 댄스락이 유행이라 그런지.. 팟렉코드나 에피탑 같은데 가봐도 요즘 나오는 애들은 잘 안찾아듣게 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.

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

음 스컹크 문 닫고 공연장엔 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 스컹크 헬도 스팟도 DGBD도 주말엔 꽤 북적였는데 하지만 그때도 역시 점점 죽어가는 홍대 클럽들이 문제가 되기도 했었고 주변의 밴드들이 또 주변의 밴드들과 기획공연을 하고 어설퍼도 싱글앨범을 내고 하던것이 지금과 다른 것 같은 느낌 :) 사실 지금은 홍대공연을 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.

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.

나에게 또는 내 주변 친구들에게 제일 큰 변화는 "결혼"인 것 같다. 펑크, 하드코어 키즈들도 나이를 먹어감에 따라 자신만의 직장, 직업 경력을 쌓아가고, 결혼을 하고 아이를 낳고..... 내게 가장 큰 변화도 역시 결혼이었던 것 같다. 결혼을 하고 아이가 생기다 보니, 내 생활의 가장 큰 부분을 차지했던 음악이라는 부분이 항상 "두번째"가 되었다. 이건 정말 내게 주어진 어쩔 수 없는 상황인 것 같다. 아무리 음악이 좋고 거기에 미쳐도 사랑하는 사람을 곁에 있어야 할 경우가 생기더라. 미국 하드코어밴드 Bane 과 Ceremony 가 내한 했을때에도 갑자기 딸아이가 아파서 병원에 입원하는 바람에 Things We Say 공연이 잡혀있었지만 공연장 근처에도 가볼 수 없었다. 밴드 공연 뿐 아니라, 합주도 잡기 힘든 상황이 자꾸만 생긴다. 이제 한국의 하드코어 펑크 씬은 나에게 facebook 에서, youtube 링크에서, 내방 깊숙히 잠자고 있던 2000년대 수집해 놓았던 음반들에서 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.

I, Jesse Borison, have become +500% more handsome. But the women are scared of me.

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

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

머리가 빠져가... 으뜩하지? I am losing my hair... What should I do?

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 한몫하지않나요
Hongdae became like Itaewon or Sinchon. 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 indifferent.

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 뻥긋거리는 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

어린이 뗑깡같은 순수한 반항심은 사라지고, 그저 방방뜀-간지에 귀결되어 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

1. 새로운 밴드가 나타나지 않고 있다. 그만큼 펑크록이 옛날 음악이 되었다는 것.
1. No new bands are coming out. It proves that punk is old-fashioned.
2. 스컹크 헬이 사라졌다. 사람들이 모일 수 있는 공간이 없어졌다. 공간의 중요성이 증명되었다.
2. Skunk Hell is gone. There is no more place for people to gather. This shows the importance of space.
3. 한국식 포스트펑크, 노 웨이브, 개러지 밴드들이 나타나고 있다. 이 밴드들은 옛날 펑크록 밴드들과 다르고, 서로 섞이지 않고 있다.
3. Korean post punk, no wave, garage bands are showing up. Those bands are different from old punk rock bands, and they aren't blending into each other.

옛날에 나를 감동시킨 펑크는 남 달랐고 재밌었고 종잡을 수 없었는데 지금 펑크는 다 똑같고 재미없고 뭘 해도 뻔해 보인다는 생각이 자꾸 드네요. 밴드들은 합주를 열심히 하면서 재밌게 잘 하고 싶다는 생각 없고 잿밥에만 관심 있는 것 같고, 열심히 하던 형들은 열심히 일 하고 계시고.. 나는 지금 부대로 복귀 하고있고..... 그러니깐 내가 전역하는 2013년 8월 이나 할리오라고. 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. 서른이 좀 길긴 하지만, 과거와 지금이 다른 점은 옛날만큼 다양한 색깔을 가진 음악을 하는 밴드가 없단거에요. 예전엔 지방마다 특색이 있어서 부산은 펑크, 대구는 뉴스쿨하드크어...어디지역에서 은 무슨 장르하는 누굽니다. 이런말을 공연할때마다 거의 대부분의 밴드들이 했던 것 같아요. 장르가릴 것 없이 다 같이 모여 놀고 그랬었죠. 공연을 본다라는 개념보다는 즐긴다라는 개념이 더 컸던 것 같아요. 지방 작은 도시에도 클럽이 꽤 많았잖아요. 진주에도 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 묶어서 나오는 경우가 많고요. 스컹크헬에 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 보러를 오셨던 분들이 결혼이나 취업등의 문제로 찾아오지 못한다는 점도 있고. 새로운 관객들이 유입되지 못한다는 점도 있죠. 너무 밖에서 보면 꽁꽁 쌓여있단 느낌이에요. 그리고 이건 좀 별 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. It 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 inocuous 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 Ly Chee 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?

Jinsuk: 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 adoption 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 government 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.

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.

1.

+

+

2.

+

+

3.

+

+

4.

+

+

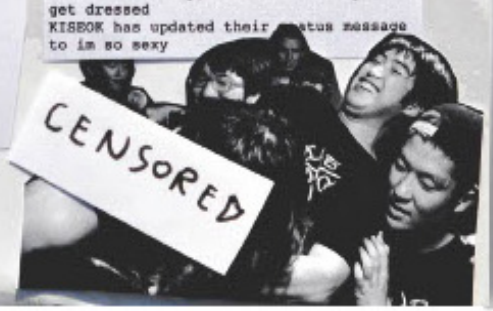
Answers next to such stuff.

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 whats up?
BROKE: is this the real Kiseok?
KISEOK: yes in real
BROKE: it's been a while since I was contacted by a real person on MSN
KISEOK: uhhhh yes im a real person, what youve never met a horny girl b 4?
BROKE: lol not on MSN
KISEOK: Hey hun.. How are you today? 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 BOOTY? ;)-
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 lon! 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: yes 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 p eek? 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: yes 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



1. Seo Kiseok
Geeks vocalist

2. Nah Bum-Ju
Former Skasucks keyboardist

3. Lee Bo-ram
Samchung bassist

4. Park Ha-ru
Some kind of Youth organiser

Answers to that thing on page 3

broke

the board game

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

broke

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Finally done reading! Win!

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.

Timothy Tangherlini wonders "Is this guy drunk enough?"

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 6 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 말려. 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 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 didnt like punk so between bands he would play hiphop.

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 Jonghee 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 arived just as Skunk Hell got started. And now the scene has spread out. Peple 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. The'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 year 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 wrld.

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 dont 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.

Saram pal!

By Paul Mutts

"Concrete and chaos rise up
Spiderweb across the land"
- Operation Ivy 'Big City'

A few years back a few enterprising punk rock fans rented a smallish apartment near Hongdae. A few had jobs as far away as Jecheon and it was so much of a pain to head out to Seoul for a rock and roll weekend and head back that a few went in together on a small apartment. It worked for a while — we had half a dozen people paying the rent and we would watch movies, listen to terrible music, order pizza, that kind of thing.

It was called the 'Waeg-Cave.'

I was staying with my mother in Dongjak-gu with my dog Sukie. I took her out as often as I could but being in Seoul usually meant that I had to walk her. I have taken her on trains and cabs but usually the cab drivers demanded many multiples of the cab fare to take a dog and sometimes the subway security would kick us out. This was not long after the dog-shit girl incident. So Sukie and I walked Seoul quite a bit.

Growing up in Seoul and often spending my money on beer I was actually quite used to the walk. My mother's current home is not far from where I lived during middle and high school. Often, especially after a good show, I would stick around and hang out well past the times the trains were running and was forced to walk home or wait for the subway to open. I typically walked.

Players of Civiliation know that building a city along a major river course not only gives you an automatic trade route bonus but also provides a defensive bonus. As in turn-based computer games, Seoul was no exception. The mighty and dirty Han River was a great way for me to quickly cross the city in a roughly east-west path. Being on the river's course it was relativity flat and got you away from the crowds and packs on the city sidewalks.

Sukie and I headed out for the Waeg-Cave on a typically cold winter night in Seoul. I have always had a love-hate relationship with Seoul in the winter. The cityscape looks harder and grayer than usual. Steam billows from the rooftops. The cold drives you, makes you walk a bit faster. I always remember the way the small Korean houses would crawl up the hillsides in Seoul with the yellow streetlights and neon red crosses taking the place of stars at night. When I was in basic training I often would look out of the window in our training area because in the distance I could see a small airfield. The tower and runway lights reminded me of Seoul. Through window condensation I grew quite homesick on long fire guard shifts.

We always crossed Hangang Bridge first from south to the north side of the river. There used to be a way to quickly drop down to Hangang Park and the trail along the river. It was around midnight when we started west along the river in the direction of Hongdae. The trail at night and in the middle of winter was especially empty, and absent of any motorized traffic I was comfortable enough to let Sukie off her lead. She had a habit of running ahead, turning to make sure I was still following and then running in my direction past me without a pause to do it over again. We would walk for 5 minutes or so and see no one which is not easy in Seoul. When I saw someone approach I would call her back and put her back on her lead.

The river itself was ringed with clear sharp ice along its banks. Along certain areas more chunky ice had collected. I remember this night that the level was lower than the artificial concrete bank steps that line the river.

In due time we passed the Hangang Railway Bridge. In the past on the south side of that bridge there used to be a culvert that I would hang out in. I took friends there sometimes but it was rather nasty and they didn't understand my appeal for that place. It was just large enough to enter with a slight stoop and usually had no water in it. In any case, someone had placed several wooden boards across the bottom that could be used for a seat. These were often washed away by the monsoon rains but someone took the time to find new ones and put them back. Playing and guitar and singing in a metal culvert is amazing. I often wondered where the tube originated from and if there was anyone on the other end that appreciated my butchering of Cock Sparrer and Bad Religion songs.

I used to use the culvert to chill and smoke 88 cigarettes (editor's note: 88 is a cigarette brand). Once I was in there and I heard laughing and talking. I was only about 5 feet or so inside and I expected the source of the noises to pass but they entered. It was 3 Korean girls still in school uniform. They came in and were surpised to see me there. Apparently, they used the culvert as I did to smoke. But mostly they spit. I couldn't believe how much they spit. They squatted down in a semi circle and dotted the metal between their legs with spit and cigarette ash, stopping to glance outside to make sure no one was coming. We engaged in converation mostly of laughing and lighting each other's cigarettes. Scout's Honor, nothing happened that would have to be pixilated in Japan but it was fun nonetheless.

Anyway, soon Sukie and I were apporaching Wonhyo Bridge which is about halfway between Hangang and Yanghwa Bridge, the point where I usually walked up into the city right in the middle of Hongdae. The path was empty so again, I let Sukie off her lead. Under the bridge as she did, she ran ahead of me to explore but suddenly stopped. She was down on the last concrete step on the bank where the clear chunky ice and mud of the Han began. This area a smaller canal entered the river and made it quite muddy and shallow in this section. She was smelling something on the bank very intently.

As I got closer I made out a shape in the ice that she was sniffing. I called her back but she didn't move. I got closer to her to put the lead on her and take her away and looked at what had transfixed her so much.

It was a shoe. A man's shoe. A tennis shoe. The brand was the tennis 'head' brand and it was black and white with a low-cut top. A right shoe. I took out my lighter to take a closer look. This area was between streetlights and quite dim. In the flickering light of my lighter I could see a sock in the shoe. I knelt down closer and saw hair and skin and a glint of white bone. It was clearly a shoe with a foot still inside it. I stepped back and put Sukie back on her lead. While I had a phone I had a pre-paid phone that had used the last of my minutes calling someone back at the Waeg-Cave to let them know I was on my way. I tried to call 119 but my battery had also died.

I stepped up on the bank and attempted to stop an older woman powerwalking. She was doing the typical ajumma random arm waving while powerwalking in a seeming bid to take up as large a portion of the walkway as possible. I ran up to her, in a black leather jacket, red and black scarf and fedora with a big black dog. She understandly ran away as I kept repeating 'sa-ram pal! sa-ram pal!'

Sukie and I walked up to Wonhyo Bridge where I tried to find a pay phone. I had to walk quite a distance but had no trouble finding one. I called 119 and I was put in touch with a very professional and helpful English-speaking operator.

"Hello, I believe that I may have found a human foot under Wonhyo Bridge"

"OK, which side of the bridge are you?"

"I'm on the north side. It's directly under the bridge on the river bank."

"I will send someone. Can you wait near the object and direct someone to it?"

"Sure. Thanks."

With that, we walked down to the foot. I took another close look just to make sure that it was a human foot and if not I could walk away and save myself the embarrassment of reporting to the police that I had found a shoe. Sukie again was sniffing it and I am fairly sure she licked it. I gave it a little nudge with my foot but it was frozen solid to the concrete step. Sure enough, I could see the bones at the top portion of the ankle. It did not appear to be hacked or sawn off but it was smooth and white. The flesh around the bones was white and washed-out looking. The sock was still white and there was no sign of blood. The skin that I could see kept its living hue and I could even make out regular leg hair.

After about 15 or 20 minutes of waiting an old man in the blue jacket like the guard at my old apartment complex arrived on a red-and-white City-100 mandu deliver scooter. He had random uniform-like rank and a badge on his jacket that could have easily come from a stall in Dongdaemun. He was gruff and appeared to be bothered like I had interrupted a shift that he was counting on passing by watching TV in some metal shack somewhere. He clearly smelled of soju. I walked him down to the foot.

He incredulously looked down on it and said it was just a shoe. Then he looked closer and gasped a little. Then a little louder. "um... oh... Oh... OH... OH!" He jumped back a bit and made it clear he didn't want me to leave.

He walked over to his bike and spoke on the radio a bit. He came back over to me and asked me questions like my name, where I was from, where was I going, etc. After about 10 minutes more police showed up, slightly more professional and half the age and I can only assume blood alcohol content of the first person that came out. I spoke with one man who wrote down my information and I was sent on my way.

I made it to the Waeg-Cave to meet up with Nevin of Genjing Records and his cousin to help them with a little screenprinting and beer drinking. I let Jon know and he monitored the news to see if there was any reports or progress that the police were making.

The next day I was walking back to my mother's house along the same route. The riverbank where I found the foot was taped off half-assed and I could see police divers in the water nearby where the ice was clear. Where it wasn't, men in hip waders were breaking it up with metal poles and probing the cold muddy bottom.

I had several Korean-speaking friends watching for news of any kind of the incident and none ever came. A few weeks later I told a student of mine who was involved with Korea law enforcment in some way I was never able to completely understand and he told me it was rather routine to find human body parts washed up on the Han. A lot of people, and in the punk scene we know this firsthand, choose to end their lives by jumping off the bridges that span its dirty water. Apparently, the ankle can rot quickly and the presence of a shoe allows the naturally separated foot to float and is often the first part found.

So nothing that I can find ever came of this and Sukie may have licked a portion of a dead human on the bank of the Hangang.

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 루다예스카.

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

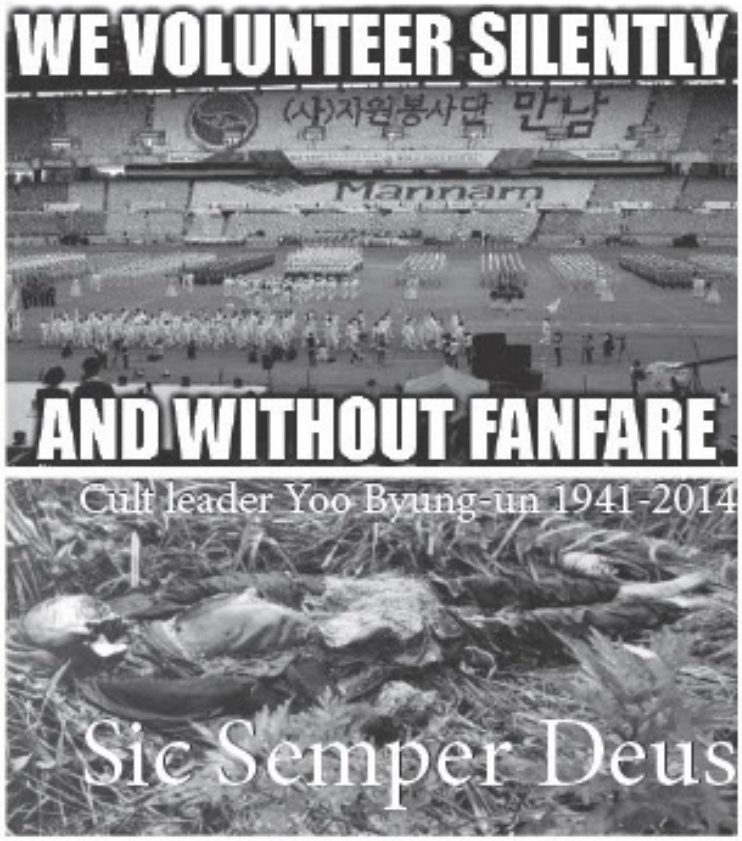
Naming your band after discarded condoms? Sure, why not. At least, that is what they're going for, right? It's a fine idea for a band name. What bugs me is that misused apostrophe: it should be Wasted Johnnnies. I've taken to spelling their name in Korean as 웨이스티드쟈니'스. Because if you're going to abuse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

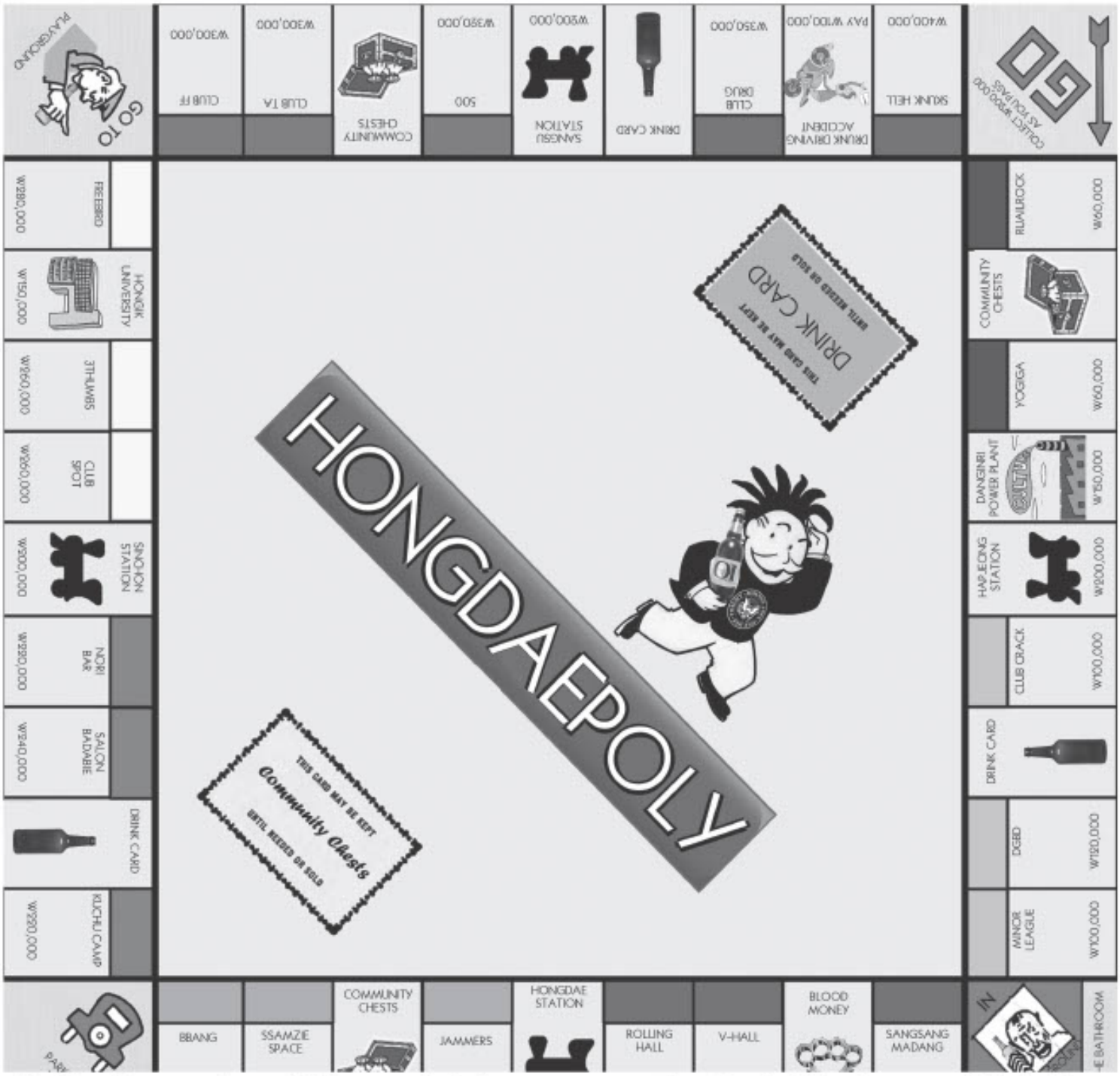
How to interview a band

- Research.
- Read other interviews.
- Get the band talking.
- Start with an easy question but one that provokes a thoughtful response.
- Control which and how many band members you interview.
- Pore over album liner notes, websites, band member SNS.
- Get anecdotes and stories.
- 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.
- Ask follow-up questions.
- 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

- Decide whether you want to interview in person or by phone or online.
- Be honest about communication difficulties.
- Answer in full sentences, not "Yes/No" and not "It sucked."
- Don't rehearse: keep it spontaneous.
- Take all the time you want to answer a question.
- Decide in advance who will answer and tell the interviewer.
- Interviewers love stories.
- Try not to skip any questions.
- Offer the interviewer press materials, sample recordings, promo pics.
- Court controversy, but be careful about going negative
- Keep the finished interview, clip it, link it, make it available.
- Remember: the interviewer is trying to make you look good.
- It is your decision how long the interview lasts.





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 accuate, 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

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

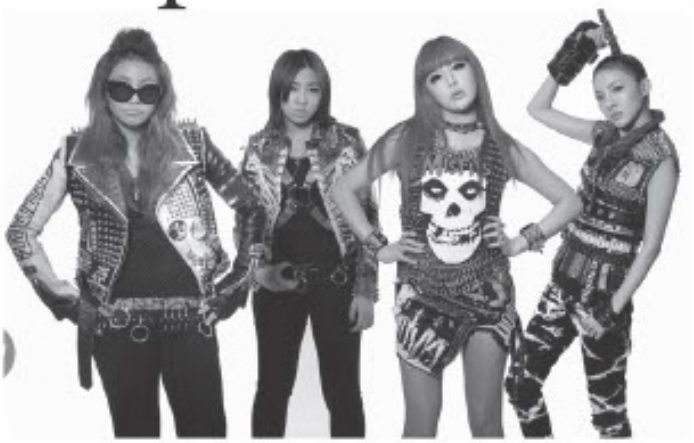
-if their mouth is around the dick of a record exec, they're K-pop

-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.



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

SOUL ALLNIGHTER
WITH YOUR DJS JON AND JONATHAN
NORTHERN SOUL
ROCKSTEADY
REGGAE & SKA
DGBD

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

the SLACKERS from New York
Rude & Reckless
with RUX SKASUCKS
at SKUKHELL
start 6:30 price 20000

the SLACKERS from New York
2007.3.30.
Rude & Reckless
with Kingston Rudieska, Suck Stuff
at DGBD
start 8:30
price 20000
RUDE

CHRIS MURRAY COMBO
CALIFORNIA SKA
featuring
NO. 1 KOREAN
1st JJangdan
SKASUCKS
SATURDAY, 9/20
DGBD

W20,000
Saturday
March 25
doors: 7:30
start: 8
RAS Korea presents
UHEESKA
THE STUDIO HBC
SKA KINGSTON RUDIESKA + U-hee company GUSAK
with LAproviKO, Latvian-Korean fusion band

bROKe IN KOREA
@ SPOT release party
Spiky Brats
TREMORS
No Control
MIDNIGHT SMOKIN DRIVE

PUNKY REGGAE PARTY
ALL NIGHT DANCE
CLUB DGBD
SKA WITH DJDJ
REGGAE WITH DJ JON
SOUL WITH DJ CYNICAL
PLUS A SPECIAL SURPRISE DJ
DGBD

PUNKY REGGAE PARTY
A NIGHT OF BOSS D-J'S
DGBD

산업 재해 INDUSTRIAL ACCIDENT SHOW
Saturday
8월 4일
6:30pm
10 000원
(1000원 per finger)
문래동 금연
LOWRISE

MIXED BLOOD
CHADBURGER
SCUMRAID
BROTHERS OF THE HOLE
SOMETHING FIERCE
NO CONTROL
SATO YUKIE VS TYLER BROWN
lowriseseoul.wordpress.com

abandoned 폐허 사진전 photo exhibition
Opening Party featuring performances by
6월 6일 3시 Purmatarium - Mateo - Chadburger - 뷰티풀
6월 5일-18일
Space Beam
메타피, 인천역 Incheon

Babylove and the Van Dangos
from DENMARK
@Club Ita:l
Thu 7:30pm
15,000 won
with KINGSTON RUDIESKA, FUNKZARIC based ab JOSH ROY, THE ESSENCE and DJ SHULLEY

bROKe IN KOREA
폐업기념 중식이
8시30분부
월4일
조광사진진관
arip HQ HQ
0000원 원
WHATEVER THAT MEANS
THE KITSCHES
JORDAN RIVER
HER COLLECTION
YUPPIE KILLER
중제본부
중식이
Tyler Brown

한국의 펑크 록
SEOUL KOREA
SUNDAY OCTOBER 14
7PM
CLUB SHARP
JENNY WOO OI! PROJECT (CANADA) / BILLY CARTER / SEOUL OOLMANGCHI
TALKBATS / WHATEVER THAT MEANS
JENNY WOO

2005-2020+2
15+2 years
30 issues
bROKe IN KOREA
15th anniversary show and zine market

THE STUDIO HBC
OILY RAG
SW Riders
INCESTRUL LUST
RE: SETERS
4+ reggae metal oi pogo punk bands
1900 Friday July 29 ₩6000

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 behing 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 mastermind of the whole event. When contacted about our offer, Joey responded, "Seriously? I am not a jerkoff. LOL." Oh well, his loss.

Very

Upon hearing that he was to receive a free handjob for his exceptionally high-profile presence and legendary drunken shenanigans, Very 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 shortlisted, 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 loveability. 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.

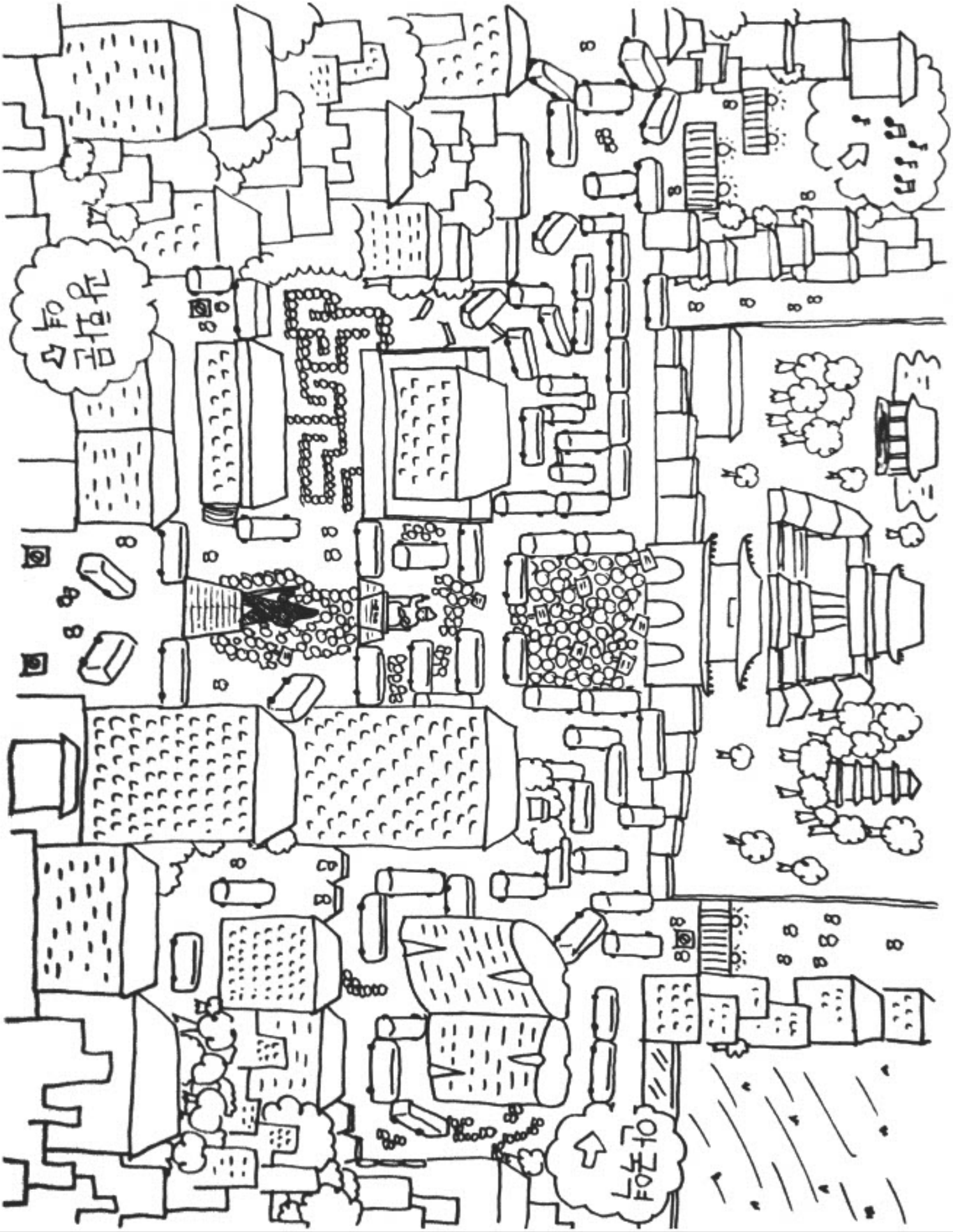
Oh fuck!

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 Station (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



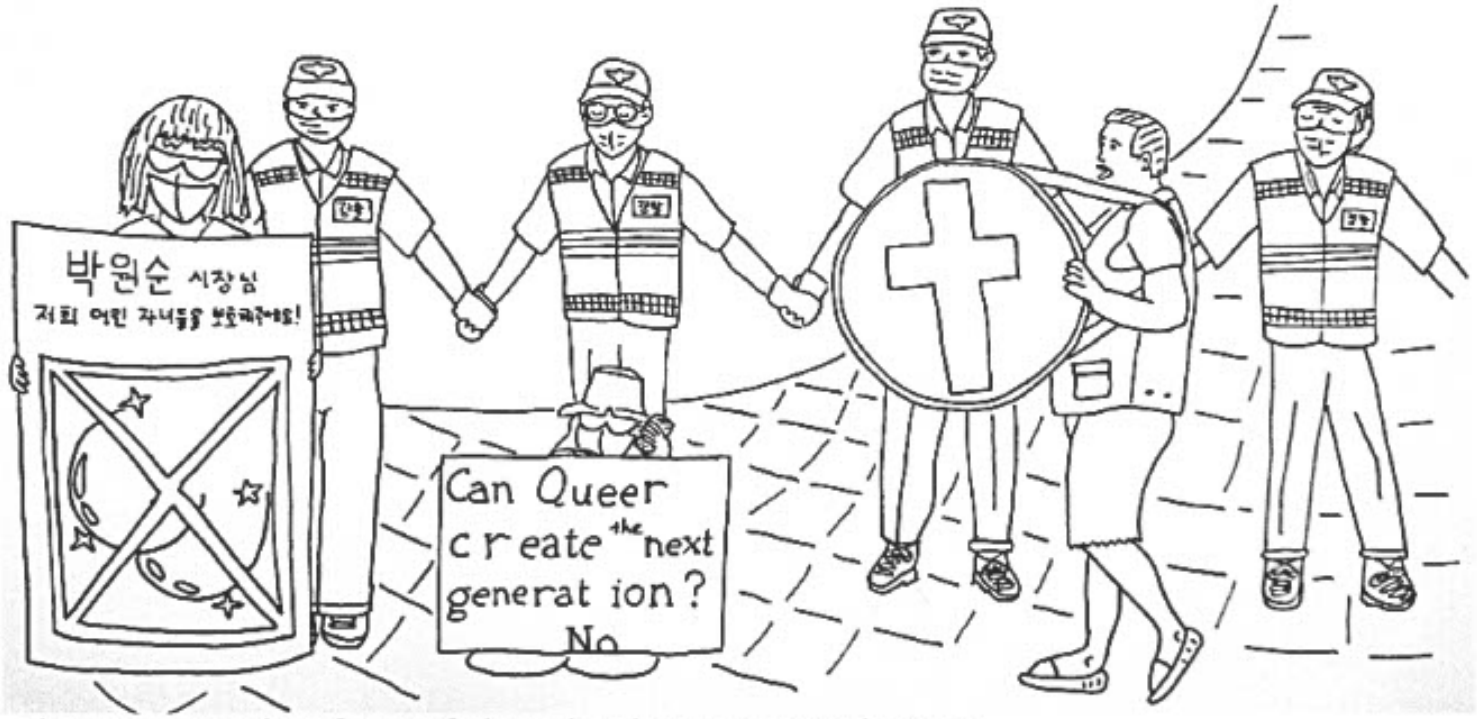
Fun with Colouring!

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

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 16. It was during winter, when I was an 'in-betweener' 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 16-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 16-year-old girl, and no one understood it, because their ears were muffed 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 undesireable. Some German promoters took a stand against such attitudes by purging the undesireable.

The Veggers 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 Veggers, 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 Veggers 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 Veggers 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 Veggers never support that unreasonable community at all. Also, The Veggers 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 Veggers case, Minju said the only input he ever gave was in explaining what Ilbe is, never said anything about the Veggers 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 Veggers?" 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 Veggers 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-Totenkopfverbande, 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 Veggers 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 2006, 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 80 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 Veggers 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 Veggers 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 filmmake 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 Veggers 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 Veggers, 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 [Veggers] played with Samchung a fee 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 Veggers have some similar things in common about musical genre but they don't support or agree to Samchung's political stances."

After the Veggers 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 Veggers were blacklisted from, apparently by their own choice. I'm unsure if Demerit played.

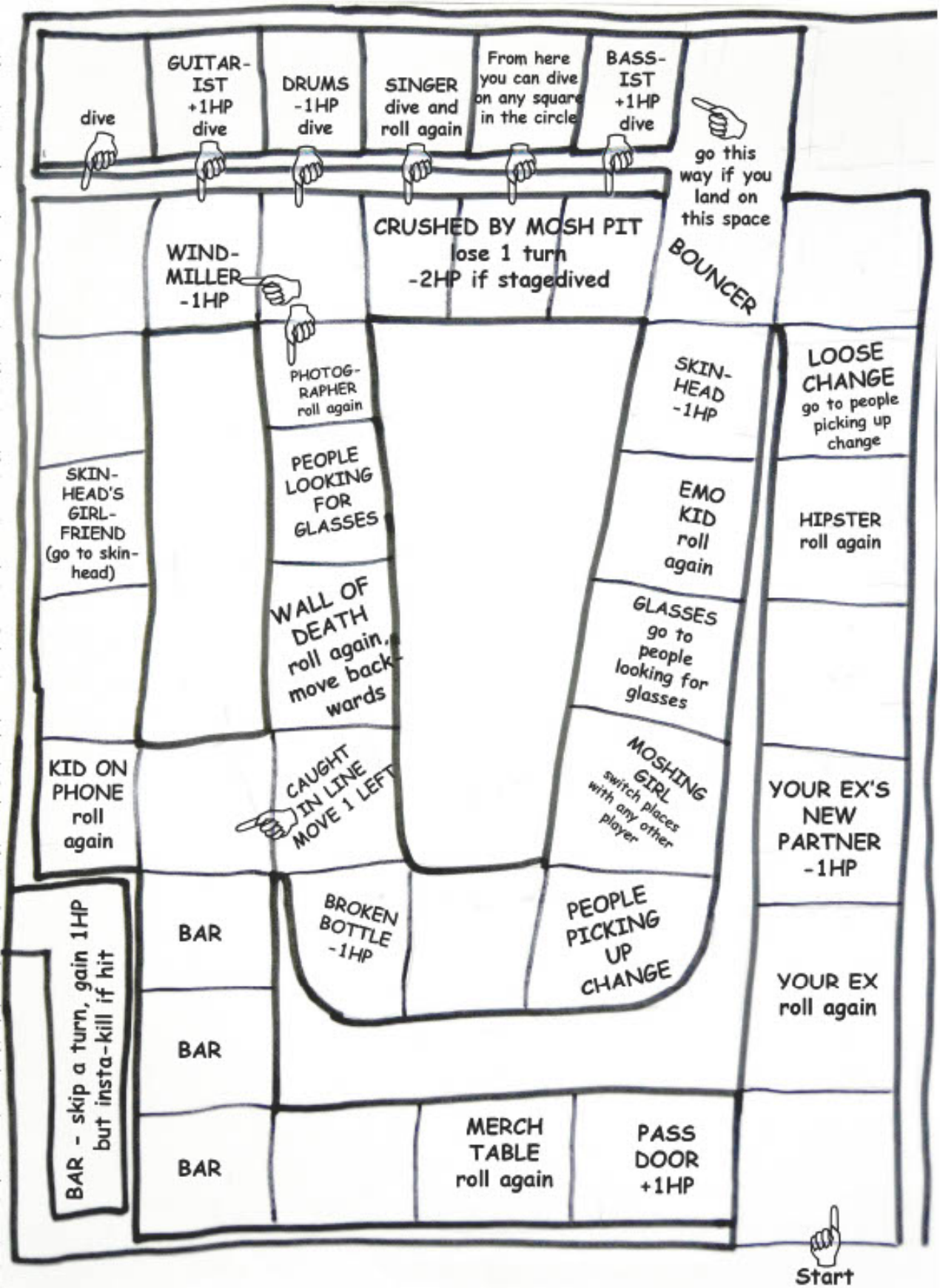
Reddot refused to comment on this issue while we were setting up an interview in this issue (which didn't happen anyway).

But it's worth remembering, shortly after Veggers and Reddot returned to Korea, they performed again with Samchung. Meanwhile, the blacklisters 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.

CROWD KILLER



Thanks for playing Crowd Killer, you piece of shit. Roll the dice, bounce aroud 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 the blank square in the upper left corner of the circle, you can choose which direction to take even if you do not land on that 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.

What's your Korean hardcore punk band name?

Stuck coming up with a name for your Korean hardcore, post-hardcore, or metalcore band? Don't be like the band above. Here, use this helpful guide!

1. What's your Asian Zodiac sign?
Rat: Find
Ox: In
Tiger: Join
Rabbit: Turn
Dragon: Fear
Snake: Far
Horse: End
Sheep: All
Monkey: Burn
Rooster: Day
Pig: Remnants
Dog: Sever

2. Which month were you born?
January: these
February: from
March: the
April: your
May: this
June: into
July: my
August: that
September: for
October: were
November: of
December: I

3. What's the first consonant of your personal name (not your surname)?
ㅂ/b/v: Days
ㅈ/j/z: Inside
ㄷ/d: Here
ㄱ/g: Bridge/Bridges
ㅅ/s: Face
ㅁ/m: Spot
ㄴ/n: Circle
ㅇ/vowel/w/y: Our
ㄹ/r/l: Have
ㅎ/h: Ear
ㅋ/c/k/x: Back
ㅌ/t: Mourning
ㅊ/ch: Fallen
ㅍ/f/p/q: Pain

Ali's band or no?

To right, find four* bands helmed by math rockematician Ali Safavi, hidden among four other unrelated band names, plus four other words that sound like they could be his band name. Can you spot them?

*Number may increase after publication date, as Ali threatened to use more of these names for his future bands in an attempt to sabotage this quiz.

1. Automobiles
2. Mountains
3. Numbers
4. Foothills
5. Visuals
6. Optics
7. Colours
8. Editors
9. Headphones
10. Machines
11. Trains
12. Islands

10 Bands

10밴드들중에서 9개 한국에 왔어요. 여기 콘서트가 없었던 밴드?

10 bands that have come to Korea, except I'm bullshitting about one of them. Which one is fake?

The Business
The Queers
NOFX
MXPX
Ramones
Reducers SF
Champion
Outbreak
Sick of It All
Avril Lavigne

Bonus reggae/ska version:
Slackers
Chris Murray Combo
Dr Ring Ding
Pato Banton
Oi-Skall Mates
Bad Manners
Mad Professor
Bruce Lee Band
Toasters
Amsterdam Faya Allstars

Message from WDI

Over the years, many people have asked me what it means to be a punk rock "scene." I always answer that of course it means we all have that same love of the music and shows, but it's more than that. It also means that we're invested in helping each other be successful. This past weekend, our friend Avail (lazybone bassist/Bully Studio owner) showed exactly what I mean by that. As most of you know, we were scheduled to have the last 2ndSaturdays show on Saturday. It was an acoustic show on our rooftop and was almost completely sold out in presale tickets. One hour before the show was scheduled to start, I turned on our PA mixer, and it exploded. We were freaking out. How were we going to fix this problem in just one hour?? We called Avail, and he offered to lend us an extra mixer from his practice studio. When we were having trouble getting it to work, he came to our house to help set it up. We got it working in a limited way to start the show, but to help make the sound better, Avail drove back to his studio and got us a set of special speaker cables to use for the night. He stayed for the whole show, helped run the sound, which freed up Trash and I to enjoy the night more, and at the end of the night, he refused to accept any money from us. He said he was glad to help us have a great last 2ndSaturdays. THAT, to me, is how a punk scene is supposed to work. So thanks again, Avail. You saved the night in a spectacular way!

Jeff

Message from Club SHARP

There aren't many punk clubs left in Seoul. Let's help make sure SHARP can stick around.

Here are a few things that you can do to prevent SHARP from having problems with the neighbors/police:

1. After smoking, throw the cigarette butts in the TRASH BIN, not on the ground.

2. The most IMPORTANT, hangout on the main road (not in the alley in front of the club entrance) - You can help the club by walking a few meters away from the door (keeps the noise away from the apartments next door)

3. Help control the volume outside. This can be difficult but is important. You can be LOUD as you want INSIDE OF CLUB, but we need to keep it under control outside :)

We all want a couple good punk clubs in this stupid K-pop Korea. SHARP is able to avoid the problems that drove the punk clubs out of Hongdae, so they have the ability to stay open for a long time. We just need to work together to solve these new problems (aka: don't piss off the neighbors).

Remembering Hongdae Playground

Whenever I go to Hongdae these days, I feel like I'm trapped in a Michael Hurt street photograph of young girls dressing conspicuously. Things have changed so much.

My first time coming to Hongdae in December 2003, it was a quieter, residential area, with plenty of affordable restaurants and bars. As summer arrived, we began hanging out more and more in Hongdae Playground. I recall in April 2004 seeing a concert there with several familiar punk bands, including the Geeks, Popstore, Half Brothers (featuring future Kingston Rudieska frontman Sugar). Generally in those days, you could wander through any time and see punks sitting there, mostly around the corner next to the playground equipment.

While teasing my Australian friends, I decided to name the equipment "Good Australia," sort of based on how on "King of the Hill," Hank's dad has a baby son and names him "Good Hank."

Typically, we would congregate in the playground, go to a show at Skunk, and come back to the playground. Sometimes we would go to a restaurant after a show, and inevitably end up in the playground. I still recall one night in August 2004 when I went to Itaewon to see Mad Professor, then came back to discover the playground full of punks all night. We stayed there until sunrise. That summer, much of the equipment was still new, and it was considered clean enough you could just lie down anywhere and sleep on the crushed-old-tires rubber ground or on the benches, or on Good Australia. It was rare to see other foreigners there after the subways closed.

The following summer, it became more popular. But still it was the punk place, especially our corner of it. As it got crazier, it became less friendly to our Korean punk friends, but the foreign punks had no problem hanging out there, holding onto something we considered a quintessential aspect of the Korean punk experience.

We continued with our antisocial behaviour even as the playground surged in popularity with normal people.

Late at night, we would hold fight clubs, attempting to create a safe place for combatants to duke it out just to see what would happen. I recall seeing Verv take on two guys at once, who bested him, and one tense fight between Verv and Broke co-founder Paul Mutts in which they just circled each other and never did anything, and another fight between Verv and an older skinhead who gave him a bloody nose. I took on Burke in more of a grappling match once, and it ended badly when a third friend interfered supposedly on my behalf.

When it was discovered we could easily purchase roman candle fireworks from a nearby convenience store, we began holding late-night "Harry Potter" fireworks battles. Often I would climb up on top of the Hongdae Playground washroom where I could safely snipe off the others. Once, a bolt from a roman candle exploded too close to Verv's skin, creating a burned hole resembling a bullethole in a nice new white polo shirt. I apologised on his birthday, by buying him a pack of fireworks and letting him fire them at me.

We had to call off the firefights after one incident, in which the playground was very crowded. A stray bold ricocheted and exploded right next to the ear of a random girl.

A less violent thing we did was bring out permanent markers every time someone fell asleep. My favourite thing to do was when a skinhead passed out, draw on the back or top of his head, which he might not notice until someone tells him. We tried to colour in the face of Jin-yong of Christfuck, making him black. I thought things went too far one night when a homeless guy fell asleep in the park and someone drew on his face.

The playground attracted many strange characters. There was the crazy park lady who clearly had mental problems. She'd come to the playground to drink and bring her small, sad dog. She knew a decent enough amount of English to harass us — "Do you like Korean girl?" — and there were always rumours about who would sleep with her. One guy who will go unnamed actually left the playground with her, but claims he realised shortly after that she was crazy and ran out on her.

There was the swing kid, a guy in his early 20s maybe who would come to the playground every day to swing on the swings. He'd go really high, for long periods of time, and had the biggest smile on his face. Usually it would end when the park nazi, an elderly man at the senior community center there, came out and blew his whistle to get him off the swing so younger kids could have a turn. Once, we tried to follow him home. He led us all the way to Sangsu-dong where he must've noticed us and ran off.

And there was Jimmy, a loveable guy with a mental handicap. Plus, the makgeolli man who would show up and sell cheap makgeolli for too cheap.

Gradually, around the turn of the decade, the playground started to fill up with normal people and there were events that displaced punks. The same cover band would play the same covers every week. There were rappers. And there was the silent disco, where everyone gets earphones and dances along to music only they can hear.

Around 2011 maybe, some punks banded together to form the "Purge Movement," primarily to organise punk shows in the playground and "purge" it of those elements. Ultimately, the more we tried to preserve the playground through declarations and territorial claims, the more we failed.

The playground was recently renovated, taking out the playground equipment (which itself had been built only a few years earlier, replacing Good Australia). It also removed a lot of the bench seating and plant areas, creating a wider open space. The public washroom, declared in 2002 or 2003 the best of the city, now looks like a medieval fortress cladded in wood bars, with big sharp intimidating spikes on top to prevent anyone from getting onto the roof.

It's no longer the playground we remember fondly.

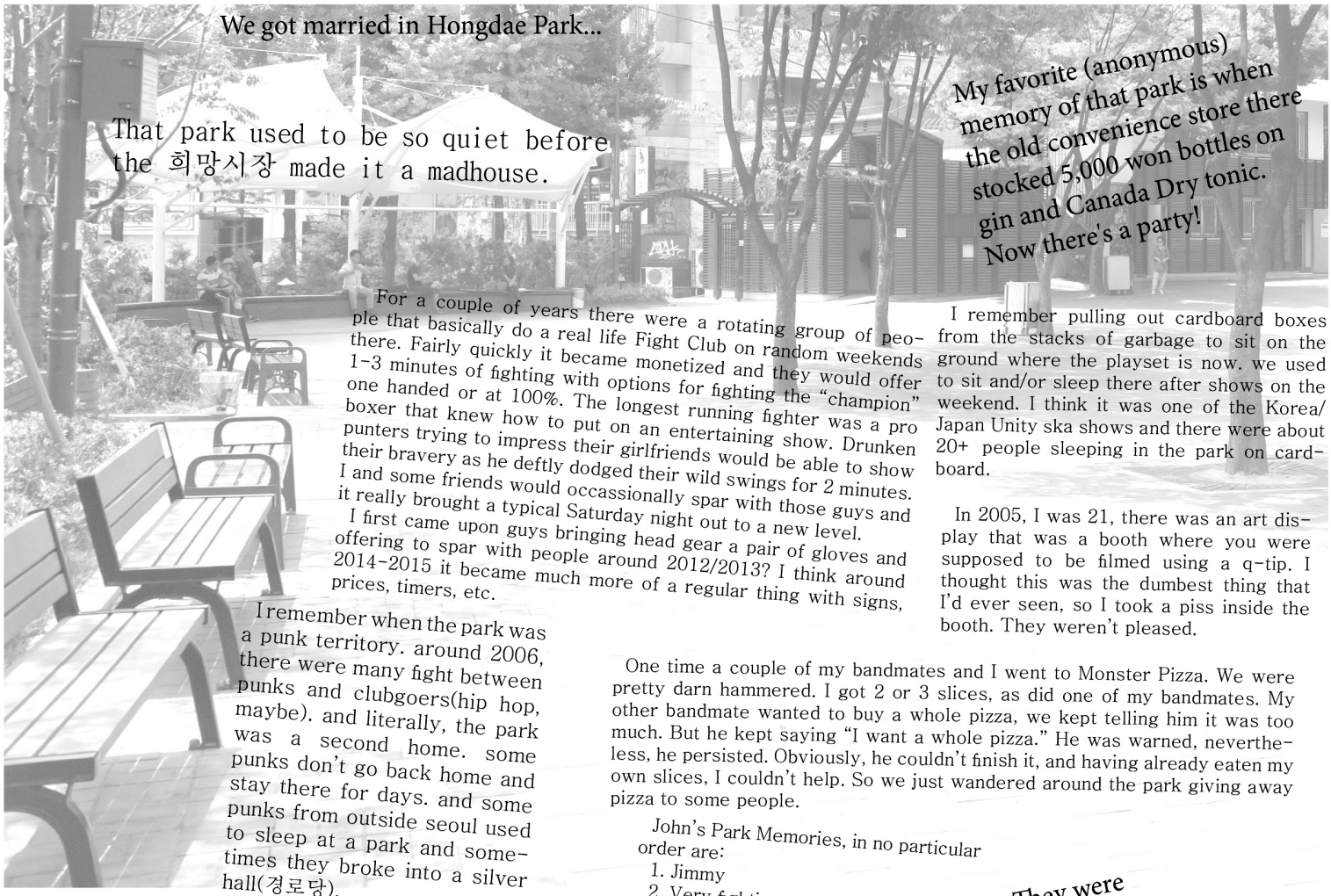
It was 2004 when I first went to the playground. So did my experience in skunkhell began. What an era! The cooliest thing about the place is that I always could meet someone I knew at that time. No matter when, there was always someone I knew to hangout with. Back in time, there was this mexican restaurant called Casa Maya right in front of it. I used to go there with Jesse and he used to have his magarita as to go and enjoyed it in the playground. Come to think of it, it was a bit weird that the nursing home was located in there. I'm sure the old might have suffered from noise from young lads a lot. Kudos to them! Now I no longer go there though(Im not in Korea now), that place bring me this nostalgic memory as I spent most of my weekend there. All those punk gigs and hanging out in the playground consoled me countless times. It made me feel as if I am a cool kid. Makgoli ajjossi, lady with pipe, I miss them too. Sometimes fight happened. Sometimes shit happened. But most of the time I was happy. I wonder what I would have became if I didn't know its existence. I would be someone different. Now I am 30 and time flied so fast. I won't be able to feel the same feeling I had in the playground anymore. But I still have this bit of affection left toward the place for sure. By the way, Casa Maya reopened in Nonhyun. You should go. Thanks!

Once upon a time, there's Punks, Skinheads, Anarchists, Communists, Soldiers, Lumpen, Homeless.. they were friends in a small park. Anyone you can imagine possibly be friended together at Hongdae playground. That was very interesting to me. I saw many bands come and go. A unexplainable culture was there. I met a punk boy who were interest about Anarchism. He brought me to many gigs of 99 angers, Suckstuff, Assignment 27, Captain boot boys, Rux, Blue Punk bugs, No brain, Lazybone... and Yes, Crying nut.

I feel sad when I try to remember back then because the time will never come back again. I miss friends of Hongdae but some of them are changed and they aren't them I used to know anymore. Miss you buddy. Miss you Hongdae.

Maybe around 2015 being taught "proper" knife fighting by a super sketchy Russian guy who claimed to have fought against the Chechens. He went as far as showing us his scars all over his torso from being stabbed or otherwise.

When I first discovered the music and bar scene in Hongdae back in fall of 2006 the logical first step when trying to meetup with people was to choose a common place that was easy to find and also close to most things. Corners around subway terminals were the obvious choice but were so congested with other people doing the same thing that a new place seemed to be begging to be found. Venues and Clubs that I would frequent like Skunk Hell, Free Bird, Ta, FF, DRUG, and Spot were all close by and always needed a place to gather either before or after an event and Hongdae Park was just the logical spot. It only remained a meeting place for a short time before growing into so much more. We would scrounge up cardboard to sit on the ground, leaning against the ever changing wall murals on the grounds building, pick up some Soju, beer and street snacks at the close at hand food carts and convenience stores and have a great time enjoying the nightlife around us. If we were very fortunate we would even be visited but the friendly and generous Makgeolli Man who would shower us with more bottles of Makgeolli and cups then we knew what to do with. There was also a great chance for random new people to meet in these times, some that became friends and others who were just strange one of kind people who you just never forget for better or worse. To give just one specific memory of the park is difficult since it was just so apart of almost every weekend I was in Seoul from 2006 to 2010. There was almost always something happening there whether it be live bands, magic shows, dance offs, people selling their own brands of clothes or other interesting items but what I remember most was watching the sunrise on many occasions after long nights of fun, the laughter, a few tears and especially the comradery that was had.



We got married in Hongdae Park...

That park used to be so quiet before the 희망시장 made it a madhouse.

My favorite (anonymous) memory of that park is when the old convenience store there stocked 5,000 won bottles on gin and Canada Dry tonic. Now there's a party!

For a couple of years there were a rotating group of people that basically do a real life Fight Club on random weekends there. Fairly quickly it became monetized and they would offer 1-3 minutes of fighting with options for fighting the "champion" one handed or at 100%. The longest running fighter was a pro boxer that knew how to put on an entertaining show. Drunken punters trying to impress their girlfriends would be able to show their bravery as he deftly dodged their wild swings for 2 minutes. I and some friends would occassionally spar with those guys and it really brought a typical Saturday night out to a new level.

I first came upon guys bringing head gear a pair of gloves and offering to spar with people around 2012/2013? I think around 2014-2015 it became much more of a regular thing with signs, prices, timers, etc.

I remember when the park was a punk territory. around 2006, there were many fight between punks and clubgoers(hip hop, maybe). and literally, the park was a second home. some punks don't go back home and stay there for days. and some punks from outside seoul used to sleep at a park and sometimes they broke into a silver hall(경로당).

speaking of... somebody better submit an account of System Fucker's vocalist climbing that tent-like covering and freaking out all the normies

he 'dived' (meaning, carefully fell) off it onto the audience

my memories of those shows are damaged by my bag (and Verv's) being stolen... which was followed by me getting pissed off and smashing some lighttubes, which you then inadvertently guilt-tripped me into sweeping up

In 2010-11 there was a regular "Silent Disco" on a lot of weekends that was interesting. Random people doing fire spinning, random musicians (usually hip hop guys doing free style raps) performing, etc. a lot of of the bigger pub crawls would end or start there so i have so many memories of that park overrun with drunk santas, zombies, toga clad people.

Watched Soundbox (Soundjam? The rapping, tapping, beatboxing, wooden-box-beating group that performed there most weekends)...

I saw an amateur boxer rock up into the park and charge people money to box him. He handicapped himself using only defense, 1 arm, or both arms. Price varied according to the handicap.

.....3 words-Crazy Park Lady.

I remember pulling out cardboard boxes from the stacks of garbage to sit on the ground where the playset is now. we used to sit and/or sleep there after shows on the weekend. I think it was one of the Korea/Japan Unity ska shows and there were about 20+ people sleeping in the park on cardboard.

In 2005, I was 21, there was an art display that was a booth where you were supposed to be filmed using a q-tip. I thought this was the dumbest thing that I'd ever seen, so I took a piss inside the booth. They weren't pleased.

One time a couple of my bandmates and I went to Monster Pizza. We were pretty darn hammered. I got 2 or 3 slices, as did one of my bandmates. My other bandmate wanted to buy a whole pizza, we kept telling him it was too much. But he kept saying "I want a whole pizza." He was warned, nevertheless, he persisted. Obviously, he couldn't finish it, and having already eaten my own slices, I couldn't help. So we just wandered around the park giving away pizza to some people.

John's Park Memories, in no particular order are:

1. Jimmy
2. Verv fighting randoms
3. The huge turnout for HCGC at the Play Out Festival
4. Random escapes to play Battlefield
5. Any night that involved a trip to Carnage Station
6. Eric's Carhartt Muumuu
7. Space Morgan 3000
8. Getting recruited to fight a jerk who ended up being me
9. Running into someone you knew pretty much 24/7
10. Meeting so many hilarious, talented, smart, unique, and influencial individuals

Unqualified for the park, but still a (foggy) memory was something that involved New York Fries,

Skinhead Grant, Ryan B, a special ring, a lighter, and some branding.

They were auctioning dates with guys for a cause of sorts, if I recall

I was there a few weeks ago and people were still hanging out but the playground equipment was gone and the bathrooms had paneling outside to discourage graffiti but would definitely encourage climbing.

I think I've had some pre-show anxiety poops there. Amazingly, there was always toilet paper to be found??

I met the members of Yuppie Killer there for the first time. It was fall 2013 and my first time in the park. I had a pin for the Canadian band Fucked Up on my jacket and Ian White started a conversation with me about it. After forming Food for Worms a year later we went on to play a lot of shows together. I also remember watching fire jugglers and dance offs.

My memory of that night is fuzzy, just like most weekend nights back then in 2007. All I remember is some trouble makers, maybe Jon and Verv (again, fuzzy memory) decided that it would be a good idea to start a bonfire on the edge of the park close to Spot. We gathered around and enjoyed the fire until some (responsible) old bastard came over and angrily put the fire out. Apparently it was a bad idea!

A few months ago I saw a construction crew there, laying bricks and whatnot. I stoop there by one of the entrances for probably 10 minutes, constantly with my middle finger raised.

Edit: it was around 9am and I was completely wasted.

The hongdae playground has been such a classic staple of refuge for Party on throughout the years I've known it. Too many memories to count. We're talking high school stomping grounds (1999) I'm stumped for top tales. My dearest high school doug ran away and stayed in the hongdae park for a school week, he and his girlfriend found the key to what I believe was a senior citizens lounge at the time under a kimchi pot and I thought he was such a rad bad dog. So many pals so many shows so many beers and makgoli so many sorrow so many fun. Been sold on hongdae park from da start.

Yuppie Killer Moments

I have a lot of great Yuppie Killer memories, but I think my favorite Yuppie Killer moment would have to be when they opened the Saturday show of the Crucial Section tour back in... 2012? ...and they finished their set with Ian and Tim all but fighting each other, Tim diving on Ian and trying to wrestle him, then Jason getting up from the drums and diving on the both of them. The total chaotic unpredictability of early Yuppie Killer sets made them one of my favorite live bands of the Korean punk scene, almost up there with Banran circa 2010 and early Scumraid sets when Jihwan used to dive into the audience all the time.
Honorable mention to their attempts at getting a Hot Six sponsorship.
I have never seen proof, but Ian and Tim's story has never wavered, so I believe that yes, they really did contact Hot Six and offer to write them a song in return for sponsorship or something like that. Of course, they never expected to actually have anything come of it.
-Tel, Misawa

i remember yuppie killer and scumraid we were heading to busan, after get on a bus, jay just got a problem and he said he need some help and he couldn't go to busan unless take that diarrhea out, so he got out, one of crew, yongjun he just got join to yuppiekiller. that was moment i remember of yuppiekiller. also moments of yeonnam town
-Jihwan, Scumraid

It was a sweaty and strummy day of when the Yuppie Killer descended upon us with the Earest of the the Earporn, between the Hamburger CockandBalls lineup where I think broken boners were in the horizon. And holy fucking jesus, fuckjesus is very doing grindcheck. Fear, the walking friend showed up. JH desecrates. I'm on permanent tilt. Dude is a people squisher. Black and blue Ky from pennywise got drunk off shamrock. "It's the most awkward mating dance I've ever seen." And like, Yongsam had to leave early cuz he has no money but all your monies are not belong to dis fat cat... HE NEEDS CONSTRUCTION HAT. ARRHGHHGHGHSDHDHFDFLJKDF:SJKFKLS:LDKFJAJFS:DLJG:ALKFJAS:LKJDASL:DJSHDSFSJDFHLSDKJF:SAJASL:DFJDS:LFJSDGHellaciouslybeautifulsadsong. La burr labor. So stress. WhythefuckYisangnotplaymusicanymore. Lifesoserious. Whattodowhattodoaaaahhhhh. So scary hug. Takin many photos takin many photos takin many photos making bacon pancakes makin makin bacon pancakes. I think I could at least be friends with myself, I think the way I can stand my own existence boils down to a deep-seated stockholm syndrome. Don't let it fester into a deep-seated Fuckityfuckfuckfuckfuckfuck. Hav drink for you hav drink for u. Do trust ur keys with that, dun. Being kissed by everyone. Murr. Motherfucking gentleman. Oh shit, took that too seriously. Durr. Derp? DurrPina. Oy. You won't get this. Fishsticksfishsticks Damnit I'm an ajeosshi. Ahhhhhhhhhhhhhhhh pants. I am the genie of green hell. Drink black coffeee at the wall. La bibliotheca or something. Inappropriate, the appropriations committee. Who's worstest naked on a rainy day. Who got longest stretch hair. Fucking hells yeh. 볼일보고옷나. E3t TacoBell no cannon. Be a bad boy, don't be a good boy. Do think about this. Is all good. Beer in the pants beer in the pants. Moar beer in the pants. Umm life is good, even if I am an emotiKon. Where the fuck ar you and tongue years of bad sex wtf. I RUINS EVERYTHING. Wir bracken. I hath the failest of the fairs. I mite be crazy. Everythingok. I mean buffalo, buffalo the buffalo. Argh savedeth. Pain pain pain is no. Don't pain. I love everyone… What's wrong with that. Edumacations edumacatetions ejacumalation. Digging digs. Mmm digs. I drunk. Potatoes. Potentate. This too. I miss. Mewdude. Omgwtf I found brotte. Argghhghgh love you love you love you love u hatechu love u. Shaddup. Shag, sir. Squirt ha. Wrong you back together. I say too much and I drink too much. Fucking hells good luck man and I wish you guys the best. Fuck it all as hard as you can.
—; HE NEEDS CONSTRUCTION HAT. ARRHGHHGHGHSDHDHFDFLJKDF:SJKFKLS:LDKFJAJFS:DLJG:ALKFJAS:LKJDASL:DJSHDSFSJDFHLSDKJF:SAJASL:DFJDS:LFJSDGHellaciouslybeautifulsadsong. La burr labor. No hug. Where the fuck ar you and 7 years of bad sex wtf. I RUINS EVERYTHING. Fishsticksfishsticks. WhythefuckYisangnotplaymusicanymore. Lifesoserious. Whattodowhattodoaaaahhhhh. I hath the failest of the fairs. I mite be crazy. Everythingok.
-Amy, S-Gerat

(Yuppie Killer would advertise "free drinks" at their shows, which would be just a ton of different alcohols and juices mixed together in a big bucket. One time it included absinthe. Always absolutely disgusting.)
The look of disappointment when people find out what the "free drinks" are was always fun.
Tim introducing the song "Pigs in the Void" as "A Black Sabbath cover or whatever," at Death of Club Spot. (If memory serves, it might not)
There was also the time Tim made the mistake of passing out with Redboi present. I still have pictures.
-Kyle, Food for Worms

Those memory-reducing cocktails...
-Tyler, noise musician

I've really enjoyed the sheer randomness of "You party like shit" stickers appearing in my life! From random metal bars in Hongdae to rest stops in Gangwon-Do. It's been fun seeing that sticker appear.
-Michael, private citizen

Their first show
As I know, at that time they played the music after making the band. And tim's voice was so husky maybe because of practice
I have never seen the show after that show
It was fun!
-Jaehyeon, Kitsches

Yuppie killer and Double A generation (2014-2015). They made a lot of the shows and It was really many good memories to me
-Yoon Gwang, Agari

Never saw them actually killing a yuppie. Very disappointed.
I think there was one night that ian talked to me only using rick and morty and the eric andre show quotes but I might be just made this shit up right now. idk
-Jin-ho, Onager

We were at Mushroom recording to do the gang vocals on Police Informant. The group of us, Tim Butcher included, were having some trouble with the timing. No matter how together we thought we were, we couldn't stay in time with the music. At first we thought it was because we couldn't hear the playback loud enough. This didn't fix things so we tried to slap out the timing with our hands. At this point we realised that the song was getting faster and slower during the outro. It only took a few tries after this to stay in "time" with the music and we were eventually able to finish. It was idiosyncracies like this that really made Yuppie Killer more than just a scene curiosity.
Yuppie Killer don't need your click track.
-Ken, "Ash" director

Some foreigners I didn't know showed up for a Halloween show at AA. I asked who they were here for, and they said Yuppie Killer. I said "They suck" before realising one was Tim (vocalist) in a Halloween costume.
-Jon Twitch

Getting complained on in the barracks for blasting their music.
-Alex, military boy

I loved a lot all the free booze Yuppie Killer shows at Double A. Especially the ones that made you discover the evil side of people in the audience. Really funny and interesting nights!
And I'd love to add that for me, the punk scene in Seoul without Yuppie Killer will be different. We will miss those bastards.
I'm not sure I should explain more about the evil side... I was thinking for example about some drunken punchs, crying moment etc...
Cheap booze is not all the time your best friend, but it creates interesting and unforgettable moments!
-JP, Octopoulpe

Tim Jervis responding to an ad: Love Motel looking for a new vocalist.
"Hi,
I heard about your band and to be honest, I heard your band was shit. I will change that. I take shit and mould it into something people will give a shit about.
I currently sing in the Seoul hardcore band Yuppie Killer, but I am looking for a project that is less machismo, more psychedelic and caters to high levels of prescription drug abuse. I have a serious drug problem but I also have a serious talent.
I once was asked if I was gay and the guy was not joking so you know I take care of myself. I am glad you are okay with race because not all of us can be racist, right? I am super white.
I am really fucking into drugs, the band Berlin and super early Megadeath demos. This should give you a good idea about the strength of drugs I am addicted to. I liked MGMT before they got big, if you say different then I will call you on your total bullshit.
Please respond with practice schedules and information on how I will be financially compensated.

Sincerely,

Tim Jervis
Singer of Love Motel"
on craigslist

Those pranksters.
Also: I woke up at home one morning after a Yuppie Killer show in Busan to find the whole band in my house for no good reason. Tim was walking around in full-body long johns and their old drummer Jason was saying, his brow furrowed, slightly perturbed, "Tim. Your dick is really protruding."
It was though. It was gross.
Yuppie Killers past and present have all been my kind of people. The perfect blend of trash and smarts and wanton stupidity on an endless quest for kicks.
Who else could be this obnoxious and stupid and still this funny and cool?
Hope some of that is useful.
Those guys so annoying but love them.
-Steve C, Genius

Is all modern music in Korea technically K-pop?

Food for Worms is not a K-Pop band. I say this as the vocalist of Food for Worms. We are not a K-pop band because we are not a pop band. The term "pop" suggests and implies elements of the production, intention, vibe, and culture surrounding shows that have nothing to do with us. It is, in fact, contrary to how we identify ourselves. We feel what we do is very much the antithesis of pop music. K or otherwise.
-Kyle, Food for Worms

Q. Is Jambinai part of hallyu, or something different?
A. We are not hallyu. The Korean government supports K-pop or Korean dramas and these are hallyu. The government is investing a lot of money into it so many people overseas will know hallyu.
But we have to promote us by ourselves with our money or less money from the government. So it is much harder. As the investment has improved, the results have improved. So hallyu can make a lot of money, but we can't. However we keep trying to improve our circumstances.
And honestly, we don't care if we are hallyu or not. We don't want to be categorized as K-music, or K-something. European or overseas listeners think Jambinai is just Jambinai, not the K-band Jambinai or K-whatever. They think K-pop and hallyu is "Gangnam Style" and idol music. But that's not us.

Pigibit5: 음..Kpop은 기본적으로 팬들을 위해 만들어지는 음악이지만, 우리같은 사람들이야 자기만족적인 스스로를 빠는(Masterbation) 음악을 하는 경향이 강하니까.. 좀 다르지 않을까여. 태도의 문제인듯합니다.
Well .. Kpop is basically a music made for fans, but it's people like us because it tends to be a self-sucking masterbation music. It seems to be a matter of attitude.

Norse Rage: Oh gosh, I have no desire to really get into a semantics argument about that aural slime....however....the only time we get K-pop fans at metal shows is uaully if they're dragged there by a friend/relative. They often seem confused and fragile.
About the term....in my opinion K-pop does exist as straight pop music from Korea. So is it a real style? Well, as much a style as just pop music is. When I see them using the term on things which are more rock oriented like Crying Nut I think that's just stupid.
But if there are musical differences enough to differentiate it form Japanese pop or American pop without just meaning a national designation? I have no idea but I doubt it. I don't know if that helped but now I'm pissed off just thinking about it. I'm gonna go listen to some Suffocation to decompress.

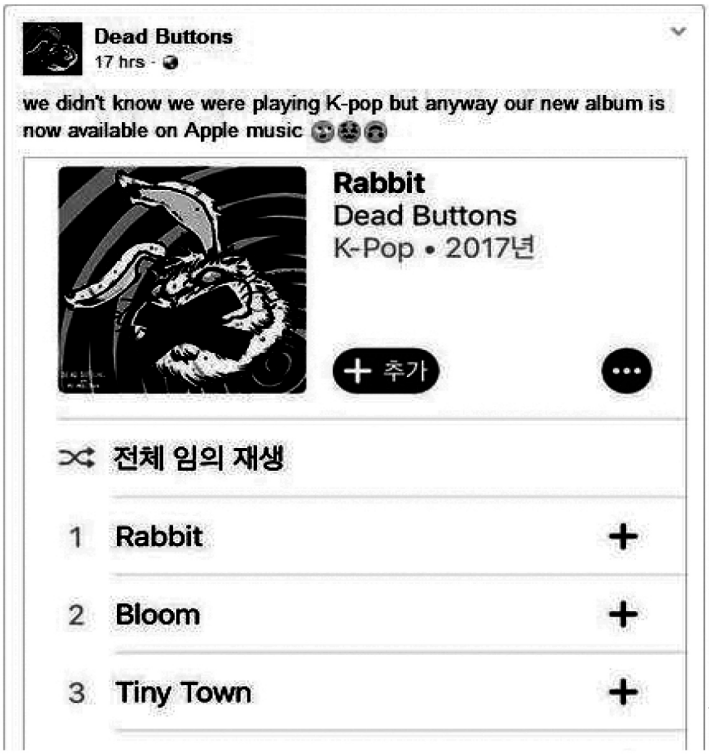
우리가 일본, 미국이나 유럽투어에 갔을때 많은 관심을 얻은 이유는 그동안 볼수없었던 나라에서 온 이유가 크다고 생각합니다. 단지 그것뿐이지 kpop과는 아무 관계 없습니다. The reason why we got so much interest when we went to Japan, USA or Europe tour is that we have many reasons to come from a country we have not seen in the past. It's just that, it has nothing to do with kpop.
-Juyoung, Scumraid

Kim Insoo of Crying Nut, February 2014 in an interview I did for Seoul Magazine about them going to SXSW:
"I don't want to be called K-pop or K-rock, or be labeled as part of the Korean wave. I would rather play with bands from all different places and get to know them. But we will be playing several gigs during SXSW this year so I think we'll have more chances."

As an active musician in Korea who is definitely not in a K-pop group, I see two major problems with the foundation of this whole argument. First, such a literal definition-based take on artistic expression is a problem. Stephen hit on a lot of specifics, but my main argument is simpler. "Pop Music" hasn't simply meant "popular music" in decades. Calling something pop music has implications. Slayer has sold millions of records and sold out stadiums. Anybody who would call them pop music has no place talking about music. Ask people on the street what pop music is, and you'll get things like Michael Jackson, George Michael, Madonna, Britney Spears, N'Sync, etc. While there is room for variation, overall, it has an implied meaning beyond, "top of the charts."
Second, your basic premise that Koreans are misinterpreting how foreign fans use the term is absurd. If the "K" stands for "Korean," why is what foreigners think the term means more important? I guess the Chinese character tattoo the college frat guy got really does mean "Strength."
-Jeff, ...Whatever That Means

K-pop에 대한 정확한 이해도가 없어서 어떠한 정의를 내리기가 힘듭니다. 클럽 샤프에는 많은 밴드들이 공연을 하고있고 모두 각자 자기들을 어떻게 생각하는지는 저도 알수 없습니다.
We don't clearly know about the K-pop, so we don't know what to say. There are lots of bands performing at club S.H.A.R.P and we don't know what they are aiming for.
-Jinsuk, Skasucks

Jon: There is a lot of power in promoting K-pop and Hallyu abroad. Can NST be part of K-pop, or is it something different? Or, is that your worst nightmare?
K-pop과 한류를 해외에 홍보하는 데는 많은 힘이 있습니다. NST를 K-popP에 포함시킬 수 있습니까? 아니면 뭔가 다른가요? 아니면 최악의 악몽인가요?
NST: Haha nightmare!
I think NST & The Soul Sauce is real K-pop and Hallyu! But Why doesn't Korean government promote me? Hahaha



I'm just using this is just an excuse to post about that one time Yuppie Killer changed our bandcamp tags and briefly became the top selling k-pop band on bandcamp.
-Ian, Yuppie Killer

Bad Manners and Ramones (Marky) have not played Korea, although both have expressed interest in doing so.

All's 4 Bands: Visuals, Colours, Machines, Mountains (he also played in Yuppie Killer for a while)

The quest for a new band name

Jon Twitch / Broke 24

One of the bands I considered interviewing decided to turn me down. And that's fine, as an interview now means not an interview later. They apparently felt they weren't ready, and were still even arguing over the name.As luck would have it, I came across a group chat in which the same band was discussing possible new names. Maybe by sharing it with you, dear reader, we can help them settle on a new name. Or, look downwards a little and you'll see Broke's official guide to naming your Korean hardcore band.

Update: they named it, and it ain't listed here.

Disclaimer: Broke assumes no responsibility for publishing this. It was given to me by one of your own members, who thought it would be funny if I published it.

Burger Bar
Hair Burger
Wild One
Head Disorder
Little Sister
Frantic Romantic
Disgusteen
Sick Burn
Sallow
Subgenius
Teed Off
Ferine
Meth Breath
Nix
Oaves
Kvetch
Adrenochrome
Downtown Poland
Good Weekend
Good Vibes
Tribe
Yolo Nation
Nip Slip
Puerile
Han Duo
Trevor's Boys
Jesse's Girls
Tony Bananas
Allochka
Chewing Gum
Boys Town
Grave Eater
Grave Digger Land
NARUTO
Brutal Health
Wild Ass
Wheelchair Epidemic
Spike Island
Peasant Dance
Peasant Fumes
Pagan Hex
Pagan Fumes
Pagan Dance
Pagan Ass
Stinky Villagers
Ribbed
Handsome Jim and his Crows
Pagan Hoax
Pagan Reagan
Cloudfucker
Mouth Breather
Moran
Male Gaze
Coward
Little Sorrell
Kissing Dad on the Mouth
Wet Mouth
Big Mouth
Wet Dad Mouth
Wet Fumes
Shit Mouth
We Can't Come Up with a Band Name
Can't Decide
SSault
Rassicsst
Gentle Sons
Fucked Up on PCP
Brutal Cruising
Cowards That Doesn't Even Smoke Crack
Fat Waves
Sugarless
Paper Tank
Scribble
Christian Friction
Gravel Mouth
Abigail's Fancy
The Rope
Lee Harvey Skaswald
Verbal Weight
Slit
Chewdaddy
Corridor
Veil
Lifetime Problems
Rich Daddy
Empty Skull
Big Brat
Merkin Boys
Bolo Tie
Acid Mouth
Moth Eater
Abominate
Wrist Eater
Melted Concept
Cutt Depp
Mental Ward
Dark Man
Meat Mouth
New Pleasure
New Flesh
I Hate Children
Word Attack
No Friends
Look's Like Meat's Back on the Menu, Boys!
Sting's Deceivers
Death Threat
Pearl Clutchers
The Only Fists
Being Raised Around Here are Pacifists
Big Girls
Schools Out
Mutagen
Sadistic Release
Plumb Tired
Slimy Member
Tube Disaster
Sushi Dreams of Hiro
Bootlicker
Defamed Mullet
Dreadful Pussy and the Sacrificial Swab
Prowling Posse and the Pivotal Virtuoso
Licker Breath
Galactic Platter of the Homo Associate
Evil Eye
Dream Journal
Social Capital
Goop
Feral Moan
Taken from a Lake
Freeze! Park Ranger
Wholesale Membership
Hepatitis C-Span
Negative Covfefe
Ex-Cum
Sad Cum
Skull Basher
Bashing Skulls
Band of Skulls
Big Bones
Spooky Scary Bones
Berry Bones

Rejected band names

After that whole thing, I began asking bands in every interview if they had any of their own rejected band names. Here is every answer ever...

Broke: I'm surveying bands about "rejected band names" for a feature in Broke in Korea #28. Could you share any band names you considered but rejected? It can be a terrible name you jokingly considered, or a good name you almost chose.

Broke 28

Gumiho: "The Cass Holes"

Korose: "mom?????????....."

Deadbuttons: "Before Deadbuttons, 'The Modern Trap.' Had a few gigs with that name. After that, one of the other member suggested 'Cancer' and 'Jack Pot'. Of course we didn't choose that for a band name.

Ahn Akhee:

1-2 Pussy

Steven Segals

Incredible Robot Nazi Brigade(IxRxNxBx)

Gin-Tamer (Gin-Tamer is a kind of pun from Japanese. Because in Japanese, people call testicles as "Kintama")

Wang Gun Must Die (Original name of Command 27)

Actually, 파렴치악단 was rejected name but I pushed.

Swan Eater: "Hepatitis C-Span"

For an emo band Jinho was working on that he just kinda abandoned: Uncle Touch

Struggle Session: "DRESS CODE but we had to switch cuz there's another band in the US with that name. We dressed in drag to make fun of the hardcore dress code"

Vanmal:

고추장혁 : 여러 가지 멍청한 이름들이 있었고 기억하는 것조차 부끄러웠는지 대부분 잊어버렸는데 유일하게 기억나는 이름은, 'Third Hole In The Socks'. 양말에 구멍 하나라면 그럴 수도 있다 싶고 두 개는 좀 안타깝지. 그러다 마침내 세 번째 구멍이 뚫리고 그 양말을 신어야 하는 인생은 정말 '씨발'이지 않냐? 맨 뒤의 's'는 '비틀즈', '롤링스톤즈', '킹크스'처럼 밴드 이름 끝이 's'로 끝났으면 하는 로망이 있어서 그렇게 됐어.

Gochujanghyuk: "There were a lot of stupid names, and I forgot most of them, and the only name I remember was, 'Third Hole in the Socks.' I think one hole is okay, and two is a bit unfortunate. And three holes is just shit. Also I wanted a name that ends in 's' like the Beatles, Rolling Stones, Kings."

진우동무 : 중학교 때 성당에서 미사 때마다 찬송가를 반주하는 밴드를 하고 있었는데 밴드이름을 'Blind Jesus' 라고 제안했다가 거절당했지. 물론 나는 그 때도 지금도 강력한 무신론자야. 왜 성당을 다녔는지 기억이 안나.

Comrade Jinu: "When I was in middle school, I was in a band that accompanied hymns at every mass in the cathedral, and I suggested the band name 'Blind Jesus' and got rejected. Of course, I was and still am a strong atheist. I don't remember why I went to the cathedral."

Find Your Face: Turn This Circle

Insoo (of Crying Nut, RockTigers, LOD, Daddy O Radio, though he didn't say which for which):

ER

Black Cibal

SubwaySpiders

Food for Worms (Kyle): "One name I had come up with at one point was "Unbought Stuffed Dogs" which is a reference to a famous line from The Sun Also Rises. It was rejected because I was the only one in the band who had read the book. It also didn't suit the sound of the band."

Drinking Boys and Girls Choir: "We don't have rejected names. We just combine what we wanted. Actually at that time we thought 'DBGC is a temporary name' but after someone told me 'DBGC is bulshit for band name' we decided on it."

Bialy (444): bithing comes to mind right now but i will definitely let you know once i can think kf something

Izno (Hi-Teen Pops, Veggers): 나 혼자 (이즈노 본인) 생각했던 밴드명이 있는데 단어들을 조합하여 고유명사의 이름을 몇가지 생각해내곤 했었다. Kinkfizz, lo-fi punk, Funky bead hip 등등. Funky bead hip은 일본의 "blankey jet city" 라는 밴드 곡중 "Punky bad hip"에서 착안해서 생각해낸 아이디어였다.

There were band names I thought up myself, by combining nouns. Kinkifizz, lo-fi punk, Funky bead hip, and so on. Funky bead hip was an idea inspired from the Japanese band Blankey Jet City.

Broke 29

Jaehyeon (the Kitsches): Punctuation, the rudies(maybe?)

Yang Pong-pang (various): I have no fun story. Just ordinary story

The Linda Lindas: The Quiet Ones, Cat Food for Grandma, The Cactus People, Discarded Stars, Youth Explosion

Jeff (...Whatever That Means): I've always joked about changing our name to "Jeff Moses and the Lessers" but that always gets shot down. We hate our name. But we're stuck with it.

Annie (Love X Stereo): The Party. Toby thought of a silly name like Andrew WK style.

Skrew Attack: Captain Crunch (lol)

18cruk: the original name they thought was 가투 (meaning 아름다운 투쟁) because they were sort of in the 운동권 scene when they were in high school yrs. But Toby says, 18cruk is also a silly name without no particular meaning. 18(시팔) + cruk (made up word).

Riz (King Ly Chee): Honestly, when I was forming King Ly Chee the only thing I wanted something that represented Hong Kong. So I was even considering the names of different parts of Hong Kong as names! Seriously. Places like Causeway Bay, Mong Kok, etc. Thank GOD we didn't do that. Hahahaha…

Matt (18Fevers): As for unused band names, we didn't have many. We toyed around with Scavenger because I felt like I was going around scavenging pieces from dead bands. We decided we weren't glam enough for that name.

Jinyong:

Mateo: 여의도 순대볶음 교회. Yeouido Sundaebokkeum Church

Christfuck: Green jesus.

G.I.O.K.: 이 밴드 이름은 리더 형이 바로 지어서 낸 거라 탈락한 밴드 이름 없음:: The band was named by the leader, so no band name was eliminated::

Halajae: 새 중년. New Middle Age.

도천 (쌍방울라이더스): 밴드명 후보는 이것저것 있었는데 가장 기억에 남는 이름은 "부랄탄 사나이" 예요. 근데 봉수 형이 너무 남자 성기에 집착하는 거 아니냐고 해서 기각됐어요. (이전에 샤이닝 콕스라는 밴드를 했었거든요.) 지금은 쌍방울라이더스라는 이름으로 정해졌지만 부랄탄 사나이는 노래 이름으로 쓰고 있답니다.

Docheon (SBW Riders): There were several candidates, and the most memorable was "Buraltan Man." (Bural is testicles, and Buraltan seems to mean Beta C-Mag twin-drum ammo magazines used for various firearms, which add kind of a testicular motif to the barrel). But Bongsu rejected it because of concerns over obsession with male genitals (he used to play in a band called Shining Cocks before). The band is now SBW Riders, but Buraltan Man is in the name of the song.

Broke 30

Get to the Point: Siyeon and the Foreigners was the only one I think. It's still the name we use for our personal song folder. Siyeon is our drummer, by the way. I think only one of us liked that name—haha. It's fair after the immediate dismissal for the band to be called Domestic Subject (as inspired by a friend).

Incestual Lust: Originally we were trying to find a solid band name but every time we looked it up, it was already taken. That's when we started coming up with the offensive ones and actually, Incestual Lust was the first of the offensive ones and it stuck. Some of the rejected names were these: Collateral Damage, Ricochet Fire, Hellbilly, Hellbillies, Chicken Pickin', Covert Discharge, Wincest, Milf Hunter, Bumpaddle, The MILF, The Mick, and the Cowboy,

Pogo Attack

이댕: 액션쾌감 아마 그당시 던전엔파이터를 하고있었다.

Edaeng: At the time I thought Dungeon Fighter was a good actoin movie.

병선: 무념무상아가리쌍판걸레개판 (오래왈이랑 샤론이랑 1번 공연했던 밴드로 밴드명이 살벌하기에 공유)

Byungsun: No thinking no idea, mouse shit, face is dog's shit (Oh Laewal and Sharon played one show with this name)

King of Comedy: The Idiots, Fat guys' rules, 얄개군단, Video Archive (쿠엔틴 타란티노 감독이 일했던 비디오 가게 이름) 서영춘(한국의 유명한 코미디언)과 핵폭탄들. 박쥐의 다리는 사실 네 개,

King of Comedy: The Idiots, Fat Guys' Rules, Joker Corps, Video Archive (name of the store director Quentin Tarantino worked for), Seo Yeong-chun (a famous Korean comedian) and Nuclear Bombs. Bats actually have four legs,

Bovver: Had to go through a shittone, my favourite was "Towners", I'm from Canning Town, it's an old industrial town in West Ham. Anyone from Canning Town has a bad rep, you'd here a lot of the lads call us, Towners.

Nikolai: Big Naturals (this band ended up becoming Brothers of the Hole)

Rumkicks

Dorothy: 칵테일 좋아해서 피치크러쉬 아니면 롱아일랜드 아이스티로 아이디어 냈는데 바로 거절 당했었다

Dorothy: I like cocktails, so I thought of peach crush or long island iced tea, but I was rejected right away.

Yeawon: Foo fighters 패러디로 Food fighters.. 당시엔 이게 좀 웃기다고 생각했다.

Yeawon: Foo Fighters parody Food Fighters.. At the time I thought it was funny.

Kisun: Modjett의 전신밴드이름이 JohnStockTone 이였다. 내가 멤버들에게 "JohnStockton" 으로 밴드이름을하자고 하니까 다 싫다고 하였다. 그래서 ton을 tone으로 바꾸니까 다들 만족했었다.

Modjet's previous band was JohnStockTone. When I asked the members to name the band

"JohnStockton," they all said no. So I changed "-ton" to "-tone," and everyone was satisfied.

Broke 31

Sink to Rise: 내가 생각했던건 너무 오래되서~ 잘 기억이 나지 않아요. 하지만 처음에 ' The Mustang' 이란 이름을 사용 했는데.. 자동차이름이 많이 연상되서 바로 밴드이름을 바꾼적이 있어요.

It's been so long since I thought about it. I don't really remember. But at first, I used the name 'The Mustang' I changed the name of the band right away because it reminded me of the name of the car.

Dirty Rockhon: '더티라콘' 의 이전 이름은 '삥' 이였습니다.

FPS게임에서 나오는 플래쉬뱅을 보통 삥이라고 부르는데, 내 음악으로 당신들의 머릿 속을 하얗게 만들겠어 라는 뜻으로 지었었는데 몇 번의 공연에서 PD들이 이름 바꾸는 것을 제안했었고(삥이라는 말이 다른사람들의 돈을 빼앗거나 훔친다는 뜻도 있어서) 마침 그당시 맴버들도 이름 바꿨으면 좋겠다 해서 지금의 더티라콘(더러운 세상에도 즐거운 영혼들)이 되었습니다.

The previous name of Dirty Rockhon was Pping. In FPS games, a flashbang is often called a pping, so I meant the name to mean my music would overwhelm you. But at a few performances, the PDs suggested changing the name (pping also means stealing other people's money). At the time, the members also wanted to change the name, so we became Dirty Rockhon (happy souls even in a dirty world).

Iman's League: Hmmm we dun really have "rejected band names" cause when the band first started i kind of already have the name in mind. But we jokingly considered "4th Time a charm" as the new title of our upcoming EP releasing next year. The joke behind it was we've been changing drummers quite a few times over the years. To be exact 4 times. Hope the fifth drummer will stay for good. I dunno maybe we will use that as the Ep title hahaha

*** we also considered "IL"to replace the name Iman's league. I for Iman & L for Lal.. also due to the constant change in drummers hahahah. But we figured its gonna be too much work to start from scratch with a new band name :-)

Fuck You Scum Fuck: I came up 'Penetration' but I didn't like it at all. I also considered 'Cannibal Priest' but I'll save that for a future collab project.

Luke: I still want to call a band The Immortal Frankensteins, or the Xed Out Eyes. Unfortunately I often pick band names (like Gorgon Horde and Toe Cutter Cult) which are only funny to me and seem to confuse people.

Diazable: I was thinking of calling it Get Pissed. Back in university, I thought about starting a clothing brand and thought this name could have been a good one.

Sweet Gasoline: 아리랑쌍권총... 삼선중디스트로이어즈... Arirang Dual Wielding... Samseon Middle School Destroyers...

Broke 32

Juyoung: 기억이 안나요… 이상한 후보 많았는데...

I don't remember... There were a lot of weird candidates...

Riot Kidz: When S.I.D asked me to make a band with him, there were so many stupid names for the band like Autobahn (in GERMANY) from me, Step Mom from S.I.D and so many others that I don't even remember why they came up for. But there was one thing before My Last Holiday which is the name of our first album because it was a week before that I had to go to the army.

S.I.D가 제게 밴드를 하자고 했을때 나온 정말 여러 멍청한 이름들중에 기억나는건 제가 말한 아우토반 (독일 고속도로) S.I.D가 말한 새엄마 정도가 기억이 나고 어디서 이게 나왔나 싶은 다른것들이 많았습니다. RIOT KIDZ가 나오기 이전에 My Last Holiday도 있었는데 이는 우리의 첫번째 앨범 이름이 되었고 왜 그이름이 나왔냐면 제가 군대 가기 1주일 전이었기 때문입니다.

Jinu: Blind Jesus.

I'm an atheist but I was born catholic. And I grew up in a catholic society and spent a lot of time in the church even though I've never believed in bible and god. So it was so natural for me to join a band in the church and we were pretty good. Since it was a church band we had a teacher who managed us and she said to us like "How about making a decent name of your band? We can have a concert too."

And I suggested Blind Jesus.

Yeah I was so into metal music. And of course it got rejected but there's no better idea so the teacher decided to use just Jesus.

It's so hilarious because none of them realized how ridiculous it sounds. She definitely made it worse. Felt like more blasphemy lol. Jesus.

JP/Octopoulpe: Metallica.

Pop Ents: We used some company time and threw ideas at the wall for a few hours. Most of them were awful but it was a fun bonding experience.

The Cheeks was the best so that'll give you an idea of how bad the others were.

Florus/Safe State: We were thinking about naming ourselves Youth of Today, but we found out that others already chose this name...

Dumpies:

Joel: *see mark's list*

Tim: Mark's been waiting 15 years for this moment.

Mark: Whiskey Train to San Antone Butter and Skittles, Tacit Pupils, Fentanyl, Connor Bentley and the Reach Around, Rhett Miller and the Global Majority, Sarah Deneen and the alternate reality prototype, Davi Pendleton and Coltrane after heroin, Herd Immunity, Sarah Sands and the market rate apartments, The Landlines, The Tardigrades, Scum Chum, Bill Thompson and the Central Line, Sick Syrup, And the Sunshine (this only), Flood the Zone, Rhett Crabtree and the non college whites, Piss Everywhere, Van Der Sloot ShivHarry Azkrak and the NPR wine club, The Citadel, Perfect Choad, Glitchy Nutcracker, Lump and Loaf, Cool Tool, Yaris, Delayed Urethras, Lindo, Saharan Dust, Remora, Grassy Knoll, Toxic Bloom, Food Queer, Bank of Genitalia, Soft Hold, Car Penis, Vomit Needles, Maritime Coxswain, Spelt, Sinews, Concubine, Viral Load, Hidden Curriculum, Lumbar Glaze, North Austin Carpet Ride, Steel Hymen, The Mystic Chords of Memory, Glitter in a Hand Job, Measles and Mumps, So and So and What's Her Face, Bread pt. II, Poondock Saints, Karen Escobar, Edward Shart and the Magnetic Dildos, A New Kind of Techno, Mom's Drunk, Daniel Poon and the Microdose, Pregnant Baby, Redneck Sensei, Soundguys Can't Usually Maintain Erections (SCUMe), Ketamine Karaoke, Bones of Wool, Cygnet iPod, Colada Pins, Cuckolding Gallagher, Never Been in Love, Butt Stuff Task Force, Johnathan Terrell's Mayo Hummus, Bleep Bleep Bloop, Josh T. Pearson and the Crusin Chubbies, Daddy Long Labia, Désormais (that means "henceforth" in French - what's in these parentheses isn't part of the name), Boone's Farm Playboys (only if granted Friday Rez at WH), Vector Babies (formerly known as Vid Kids), Chicago Proof, Protest Alibi, Gucci Mane Butthole Thesaurus, Kohl Hall Kool Aid, Tone on Tone, Kreischer Quadrangle Dangle Tangle, Donkey Dick Doug and the Squad, Adventure Ride of Nudity and Violence, Volcanic neck, Freshwater Enema, Flash Bang, Duct Tape Messiahs, Pliant Acolytes, Task Saturated, Parallel Jelalli, Green Pork, Office Supplies for a Pandemic, Mungo Jerry Devastation, Jill, Graft, The Indianapolis Clowns, Beta Kittens, Iconic Sandwiches, Playlist for jackhammering, Slab on grade, Ranch on slab, Windows down freedom rock, Tribal Rust, Jib Job, Terrance Hancock and the downtrodden school bus drivers, The Journeymen, Elisha and the Shebears, Velvet Worm, Brood chamber, Flow State, Jibberspreader, Employee Discount, Hell me on the Bus, Blues LLC, Skank 1 and Skank 2, Noon on Mars, Baby Frankenstein, Mike Pence None the Richer, Jayde, Sports Bra, Pulpit or the Plow (not your grandads bluegrass), Mumbo Jumbo, Mr. Bagel, Phat Biff, Pill Horse Pill Rider, Hawaiian Mezcal, Turgid Rascals, Demon Pope, Juvenile Mammoth, Ronald Rogan, Glossary, Resolver, Reservoir, Deep Sea Welders, Jerzee, The Stains, The Bots, The Slammer, The CDs, War Chest, Bar School, The Dead Birds, Lime Rickey, Cosmo Carboni, The Goofs, The Wombs, Dunk Chud, Ringworm, Vulvar Itching, Super Flower Blood Moon, Frog Moon, Black Velcro, Tate Lament, :partying_face:, Lawnmower Accident, elloq, Grey Cassette, Christian Bland and the Non-active Gaze, Qu Qua, Sophomore, Gobly Gook, The Space Needles, Permanent Vacation, Saharan Dust, Old Gick, Lousy Waterfall, The Variants, Wrought, Hurricane Larry, The Clap, Triangle theory, The square oranges, Geeez Louise, Asexual Townies

BrokeGPT: Sure, here are some "bad" names for punk bands that I came up with:

Screaming Squirrels
Pimple Popper
The Moldy Tofus
Farting Felines
Angry Ants
The Diarrhea Dreams
Rotten Bananas
The Flatulent Flamingos
Burping Bats
The Itchy Rashes

Please note that these names are just for fun and are not intended to offend anyone or any existing bands with similar names.

Broke 33

Kyle/Food For Worms: I pitched "Unbought Stuffed Dogs" at one point and it was shut down immediately. It's a reference to a line in Hemingway's expat novel The Sun Also Rises. A character drunkenly rambles, "Road to Hell is paved with unbought stuffed dogs," But apparently it's a reference only I got. I wound up using it as the name of a band in an as of yet unpublished short story. So, in a way, I used it.

Jungbae (Copy Salon/Chain Reaction): 5-6년전에 '서울도시가스' 란 이름으로 그라인드 코어 밴드를 만들어 볼까 고민했던적이 있습니다.

I had considered forming a grindcore band named Seoul City Gas about five or six years ago.

TwoFive: 밴드이름을 정하던중 CLINE9, 아시안로케트 후보에 오르기도 했습니다.

While deciding on a band name, CLINE9 and Asian Rocket were also considered.

DBGC's MJ: Shoelace131

DBGC's Megan: I have a game with my brother where we just send each other stupid funny band names whenever we happen to think one up. He sent me "Crust of Humility", which is so funny to me. It sounds like a terrible metal band, but it's actually a quote from a Tenessee Williams play.

Broke 36

Sharon: 이름을 정하기가 너무 어려워서 만화책에서 본 unlikely 라는 말이 좋아 unlikely punk라고 하려 했는데 거절당했다.

Sharon: It was so difficult to choose a name that I liked the word "unlikely" from a comic book and wanted to call it "unlikely punk," but it got rejected.

Hyun: Eastern grave 가 가장 기억에 남는다. 동묘

Eastern grave is the most memorable. Dongmyo

Booil: 9 televison NINE T.V, Rivison, Zigzags, Stayfree, 404, Forbidden, Conflict, Hour min sec, Clickers, via, Cahsaba, Banillaz, One digit 등등

밴드 이름이 'Tom Tom Tom' 으로 결정 된 후 저의 수많은 제안이 거절 되어서 정말 다행이라고 생각 했습니다.

After the band name was decided as 'Tom Tom Tom,' I felt really fortunate because many of my suggestions were rejected.

Bialy: There were few when i first started Animal Anthem or 444 but unfortunately i cant remember any...

Seth Mountain: In high school my buddies and me came up with "Split Decision" for our rock band. Yes, it was a split decision, and we used it for a while. Then we didn't.

Urethane: As mentioned earlier, Urethane was first name on a short list by Cab. We don't remember the other names he put down.

We Outspoken: Airborn

KrankyDoodle: when we first started there's alot of names that we tried to incorporate. These are names that did not make it to the league:

bucketlist
Sodapop
Dreaming for betty
Table for 4
Sodapop

Hahaha! Deciding on band names is really hard my friend. Hahaha!

Broke 37

Wasting Time: The banana hammocks; I ate too much; I hate this band.

Acid Snot: Dude, it's all a blur at this point — total ancient history. We wish we had some epic saga about scarfing down Gochujang and bawling our eyes out over insanely spicy food, but nah, our memories are about as blank as our faces will be after that first bite of killer Korean heat!

Broke in Edmonton 2 (38)

Darren (Old Wives, Teenage Bottlerocket): Two Punch Fetus

Jenny Woo (Choices, Divetones): The Demonyms

Rob/AK-747s:Grevenwicht, Crime

Eric (Open Eyes): "Government Weed" © "Ragazz" © "Open Exes" © Hands off I call dibs on those for the future ;)

Rich: Pretty much came up with Mad Bomber Society before the band existed and used it when the band was created. Does that make us conceptual?

Broke 39

Bum (BettyAss): 밴드를 조직하던 2002년 당시에 고려하던 촌스러운 이름 몇 개가 있었는데, 너무 오래전 기억이라 가물가물합니다. 당시 유머 코드였던 엽기적인 네이밍을 고려했던 걸로 기억합니다. 아마도 '오공밴드*', '영삼이 떡 먹다가 목에 걸려 사망' 이런 류 것들이라 기억합니다.

* 당시 본드(adhesive) 브랜드였던 '오공본드' 패러디

When we were forming the band in 2002, there were a few cheesy names we considered, but it's been so long that my memory is a bit hazy. I do recall considering some bizarre names that matched the humor of that time. I think they were things like "O-gong Band*" or "Young-sam Chokes to Death on Rice Cake."

A parody of "O-gong Bond," a popular adhesive brand at the time.

Pyha: 봐서 고맙게 생각되는 질문이다. GBN의 사장이었던, 유잉과 언젠가 밴드를 하려고 했는데, Rutabaga 라는 뿌리식물의 이름이 재미있다고 생각했다. 하지만 유잉이 별로 좋아하지 않아서 포기했다. 지금 와서 생각해보니 안쓰길 잘했다.

Somehow, I feel grateful that you asked thisquestion. I once planned to start a band with Yuying, who was the owner of GBN, and we thought the name Rutabaga — a type of root vegetable — was funny. But Yuying didn't really like it, so we gave up on it. Looking back now, I think it was a good decision not to use it.

도천→ 거부 된 밴드 이름... 여러가지가 있던 것 같은데 워낙 오래 전 일이라서 잘 생각이 안납니다.

Docheon (Sweet Gasoline): Rejected band names... There were several, but it's been so long that I can't really remember them well.

재윤→오래되어서 기억이 안나네요...

Jaeyoon (Long Time No Shit): It's been so long, I don't really remember...

돌격! 밤꽃부대

호준→: 666사단밤꽃부대와 밤꽃산적단 정도가 생각납니다. 다시한번 생각해보니 '돌격! 밤꽃부대'를 선택하기를 무척 잘한거 같습니다.

Hojun (Charge! Chestnut Flowers): I can think of names like "666 Division Nightflower Corps" and "Nightflower Bandits." Looking back, I'm really glad we chose "Charge! Nightflower Corps."

Paper Cruise

창래(guitar): 뭔가 한국에서 인디밴드 사이에서 흔하게 사용됐던 전혀 연관없는 엉뚱한 느낌의 두 단어 조합의 이름을 지으려고 했었습니다. 다 기각되었지만요. 대표적으로 밀던 것은 오토만 피클즈, 오토만 페퍼즈, 용두목, 치프 드래곤이었습니다.

영근(bass): 오토만 플라밍고스였나.. 그런것도 있었던 것 같은 기억이 있습니다. 기타맨이 사학과인데 그래서 약간 깔끔한게 있으면 역사와 관련된 어휘도 써볼까.. 싶었던 기억이 있네요

Changrae: We tried to come up with a name that was a combination of two unrelated, quirky words, which is something common in the indie band scene in Korea. But they all got rejected. The names we tried included "Ottoman Pickles," "Ottoman Peppers," "Yongdumok," and "Chief Dragon."

Yeongeun (bass/Paper Cruise): I think we also considered something like "Ottoman Flamingos." The guitarist is from the history department, so I remember thinking we could use some historical terms if we went for something more refined.

Idiots

효근→ 혼자생각한 끔찍한 밴드이름인데 'no more coriander'

태용→ 딱히 밴드 이름을 생각해본 적이 없네요 이디어츠는 효근이가 지은 이름이라서

주나→ 저도 이디어츠 들어올 때부터 이미 이디어츠라는 이름이 있었어서, 크게 생각해본적은 없는 것 같아요.

Hyo-geun: I once thought of a terrible band name by myself: No More Coriander.

Tae-yong: I haven't really thought about band names. Idiots was a name that Hyo-geun came up with.

Ju-na: I also didn't think much about it because the name Idiots was already there when I joined, so I didn't really consider any other names.

The Nazi Scourge of Skunk Hell

By Jon Twitch

Skunk Hell's Sangsu location circa 2004–2009 (artist's depiction)

A new academic article caught my eye. Titled "The punk and the post-developing city: Subculture-led urban regeneration in Seoul?" it promised my two most prominent interests. It's written by Shin Hyunjoon, "based on more than two years of intensive fieldwork including participation observation and in-depth interviews." The interviews seem to have been done around 2016 and 2017.

An academic friend in my hometown sent me a full copy, and at first I was delighted to read it, and more delighted to see my name among the citations. Then I kept reading and it got much worse.

I messaged Shin with my concerns, so he is aware of them. I publish this article strictly to set the record straight, because I'm not sure what options are available to him to do so.

Academic writing is not easy, which is why most of it is so abstract and full of citations that seem like a digression or a waste of time to an ordinary reader, or a reporter. So Shin is to be commended for giving it a try, even if he made some pretty major errors.

I'd actually noticed earlier a huge mistake he made, in an article titled "Great Albums, Greedy Collectors and Gritty Sounds? A view from 'Snobbish Connoisseurs' on the Canonization and Archivalism of Korean Pop-Rock" authored with Lee Keewoong. It was chapter 15 in "Remembering Popular Music's Past," published July 2019 by Anthem Press. In it, they look at how Beatball Records has become more eclectic and global, citing a Beatball merch T-shirt that bears the slogan "I know everyone in the global indie music business." This, they say, "show [Beatball's] intent clearly with regard to the global reach of its business."

Unfortunately, that's not remotely the case. Back in 2012, there was a dispute between Beatball and an infamous promoting agency known as SuperColorSuper. Apparently Beatball didn't like how some of their bands were treated at an event run by SCS, and when they complained, they received the threatening reply:

"People know of SuperColorSuper as the largest indie music promoter. I know everyone in the global Indie business. So I'm asked regularly asked by international partners and Press in the US, Europe and Asia- about which bands are good to work with, who sounds good live. This is something important to remember if you want to have a career that goes forward."

So the phrase on Beatball's shirts (and much other merch as well; I recall seeing an "I know everyone..." phone case at Hyang) was intended to memify the letter.

All this is to say, when you write a big article with lots of details, there are a lot of delicate parts that can break down. When it comes to documenting the history of punk, there's no substitution for having been there. Two years of showing up at GBN and interviewing some people is simply not enough.

The article gets interesting exactly when it cites Stephen Epstein and an article he co-wrote with me back in 2007, titled "Skinheads of Korea, tigers of the east." At the time I really had no idea why he wanted to write it with me. We wrote about some of the content of skinhead bands at the time, without getting too deep into any of the "pro-nazism" associated with that scene by many people now. Our focus was more about how the skinhead outlook was more compatible than punk with some aspects of Korean society, including conscription. To be honest I don't think we uncovered anything more profound than skinheads are about as diverse and multifaceted as an equal number of punks would be.

However, Shin goes on to cite "Epstein's interpretation of the vernacular version of punk, a.k.a. Joseon punk," to add context to our article. That term popped up in Epstein's 1999 documentary "Our Nation: A Korean Punk Rock Community," and I'm not so sure it ever had much use prior to that. The term expressed a Korean anxiety at playing non-Korean music, essentially "We're not punk, we're Joseon punk." There were attempts in the 1990s to nativise punk, such as a "Joseon Punk" compilation which bore an iconic image of Yi Sun-shin holding a guitar on the cover. Joseon punk was only ever associated with Drug Records, as far as I know.

"Joseon Punk"

By the time I arrived, "Joseon Punk" was more like a pejorative for the older bands. In the then-new "We are the Punx in Korea" compilation (which still has never been outdone), an introduction to the compilation, written by Joey who was a scene fixture when I arrived, praises the distinction of using "Punx in Korea" rather than "Korean Punx" which shows a major attitude difference from the earlier Drug stuff, setting aside the nationalistic hangups. The Skunk bands and their peers of the time (GMC, BPJC, MF Crew, and Townhall Records) had a different outward-looking attitude, even though some of them were almost as old as the main Drug bands. They were interested in foreign music, and wanted to find their kindred spirits in other countries, whether they were into straight-edge punk, or oi, or metalcore. Everyone got more cosmopolitan, and better-networked with the outside world, even the anti-globalist nationalists (and that was the whole point of my article with Epstein).

"evolved into skinheads"

In Shin's article, he ties the end of Skunk and the Hongdae exodus with the radicalisation of the far right in the scene:

"The displacement of punk from Hongdae also coincided with a sharp division within the punk scene. Unfortunately, a significant number of the punks based in the venue Skunk Hell evolved into skinheads tinged with nationalistic, masculinist, rightist, and even neo-Nazi ideas and ideologies."

This is a completely inaccurate interpretation of what actually happened. First, the skinhead scene stagnated over the course of Skunk II's five years: there was maybe one new freshcut, and two new bands, none of whom were racist or particularly political. I am pretty certain of this, because I used to make "Skinhead Collector Cards," which were both hilarious and not seen by any skinheads as offensive to them.

Certainly the only people who are now being accused of being pro-nazi had started down that path before this era. As the Skunk era moved on, they drifted farther and farther away from anything resembling skinheads, as well as from the scene at Skunk. They headed more in a metal direction and favoured venues with better facilities and sound systems. But we don't hear anyone accusing Club Spot or Ssamzie Space of being nazi bars for hosting their events.

So it's not like there was an army of nazi skinheads mobilising inside Skunk Hell; that's just fantasy.

"Non-white skinheads"

It's clear Shin's definition of what a skinhead is matches up more closely with the pro-nazi idea rather than my own.

"Regardless of the question of whether non-white skinheads make sense or not, there is significant evidence that the Korean skinheads were, and still are, opposed to left-wing and progressive politics within the indie community and in the Korean society at large."

I'm not happy that an article that quotes any of my work also seems to adhere to the neo-nazi interpretation of what skinheads are. There might not be many non-racist skinheads left in Korea, but there is a venue named after them, which seems to have always one Korean skinhead at a time on hand (thanks Janghyup, Jiha). There have been more skinhead bands formed here this decade that play ska or reggae than Korean pro-nazi bands ever.

"Anti-war movement"

The paragraph I've been quoting from finishes with this anecdote:

"One of my interviewees KM, the leader of the now-defunct crust punk band Explode, confessed that he was violently beaten by a skinhead when he confessed that he was involved in an anti-war movement."

Okay, it all makes sense now where this is coming from. KM is a notorious liar with a douchey two-faced personality, and he always came off as a fist magnet due to his lack of common sense. He was part of a separatist movement against Skunk back in 2004, all part of a personally motivated pointless vendetta. They called their crew Chaos Class, and it was associated with four or five bands but nobody there was organised. Unlike the Skunk bands which favoured Rancid and the Clash, these guys favoured the Unseen and Casualties. I even saw KM post a message on the Rancid website's guestbook about Skunk's nazi skinhead infestation, offering no further details, only warning Rancid off ever coming here and cooperating with Skunk. As the obvious suspects didn't have much to do with the place, I figured it might be a swipe at me, as I was the only skinhead regular there and I liked to joke around about white power.

After about a year of this, the truth broke: it was all over a private personal matter that was easily resolved once

Nazi Skunk Hell continued

both sides started talking. I was there when they all cried it out in the playground, and then things seemed good.

I feel unqualified to speculate on the beating incident, as I was not there and am surprised I was not aware of it at the time. It seems to have come after the great mending of Skunk and Chaos Class, though. I asked around to a few people and got various details about the event. KM reportedly set up signs in front of Skunk about the protest against Daechuri's eviction to make way for expansion of Camp Humphreys. It's also possible according to some accounts he also wouldn't stop mouthing off about soldiers in the Zaytun Division, a ROKA security and reconstruction unit sent to Iraq 2004-2008. Did the two things happen the same night, or were there two separate incidents I've heard about? Was he directly disrespecting someone's army friend to their face, being unreasonable and not stopping when asked? Without being there, I don't know, or how much all these factors came into play. I also am unaware of how excessive the beating was. Regardless, the person doing the beating did not identify as a skinhead at the time, and was not a representative or even a regular of Skunk Hell, but the article made him into a sort of spokesman for an entire community and business. The article also claims the punk scene of this time was less socially conscious and politically active, and while there is certainly truth in that that side of the scene was in an early stage of development, the article relies heavily on the violent action of one dude to make this case.

So, Shin made a big mistake by interviewing KM and taking his word without verifying it with anyone else or considering alternative interpretations.

The article talks about the Mullae scene, but never mentions Alternative Space Moon or Lowrise, both opening around mid-2011 after the Duriban protest ended, the former of which certainly gave way to GBN and had some continuity of people and bands. The article makes a flippant comment about Skunk setting up its third location in Mullae:

"Ironically, none other than Skunk Hell had become the hallmark of lifestyle anarchism. Having moved into a space across from GBN in 2017, it became more interested in selling 'subcultural goods,' including tatoos, than in holding punk shows. Nazi punk was not f**ked off yet."

There's no mention here of KM talking about Skunk III, so the "nazi" conclusion is entirely the writer's sloppy, libelous conclusion.

Skunk III opened in Mullae in 2015, not 2017. It had basically been members of Unionway Crew who wanted to start this operation, and Skunk's former leader Jonghee joined in and the venue became a Skunk. Unionway bands were mostly skatepunk, including the Strikers, Propeller21, 1Ton, Sidecar, TodayXSpot, Golden Ticket, Sunn-row, Bettyass, and Rux, according to their Facebook page. It would be impossible to find anything remotely resembling pro-nazi skinheads among them.

There is a lot one can criticise about Skunk through the ages. Certainly the latest Skunk fell out of relevance due to a focus on Unionway's other businesses. And over the years, people have had their problems with Skunk and Jonghee, some for very good reason. But there is no going from "I don't like what he did" to "Skunk is full of nazi punks!"

It is probably good there is academic interest in Korean punk. There is a lot to learn from it, as I have for the past 15 years sometimes documented in this zine and elsewhere. But it's also incredibly important not to be wrong, especially slanderously so. There might not be many people left at GBN or SHARP who would want to step too far out of their way to defend Jonghee, but I hope they know truth from lies, and why that distinction is important even if the lies target someone they don't much care for.

Top 11 Korean Skinhead Bands

By Jon Twitch

In making this list, I didn't want to rank from worst to best, but from least to most skinhead. Considerations for this include the presence of actual skinheads in the band, importance, consistency, and quality of recordings. Attacking Forces thus is Korea's greatest skinhead band having been active for the longest time, while Dirty Small Town may be the only all-skinhead band and released one extremely high-quality EP. Captain Bootbois started drifting more toward metal and rock, and I'm not convinced any of the members of Seoul Dolmangchi made any pretentions on being skinheads outside the band. Also almost half of these bands have had Janghyup in them.

11. Oi Broker: A short-lived band by Jiwoong, the guy who later ran This is Chicken. Had potential to be another Dirty Small Town, but never had more than a couple shows.

10. The Rulerz: A 2tone band that had at least one skinhead.

9. Seoul Dolmangchi: Great band, only one of its kind here. But I don't think any of the members are actual skinheads.

8. Koryo Aggro Boys: Possibly the first skinhead band here, and possibly all skinheads. We only have terrible recordings to remember them by.

7. Oi Resolute: The first of Janghyup's bands, and they opened for the Business in 2014.

6. The Brigade: Janghyup's later oi band, which also included Jong-oh from Attacking Forces and released one great music video.

5. Pegurians: A skinhead reggae band that, while not very exciting live, played very authentic music.

4. Captain Bootbois: The flagship Korean skinhead band for most of the 2000s. However their music has changed over the years, drifting into metal and viking rock.

3. Jiraltan99: These guys only ever recorded one great song which was perfect, although they also had their own mini-album which had low recording quality.

2. Dirty Small Town: They only ever released one six-song EP, but all of it was perfect. High-energy, well-produced, just like the one EP a more accomplished band would release at its absolute height, but this is all we ever got.

1. Attacking Forces: These guys were always on focus skinhead-wise, and they recorded two or three great albums, plus lots of smaller releases. They were the only non-hardcore band on MF Crew, which was also cool.

Top 11 Worst Venue Bathrooms

By Jon Twitch

In compiling this, I went off memory because a lot of these places no longer exist. I also left out some places, like FF, because I don't remember what their bathrooms are like.

11. 500: I recall it being as groovy as the rest of the place. I single out 500 rather than later iterations (Freebird Cosmic or whatever) because 500 was shoes-free and you wore slippers to the bathroom.

10. Skunk III: Actually a nice renovated bathroom, single occupant, men's and women's on different floors.

9. Skunk II: Two separate bathrooms side by side. The men's had a toilet which was mostly used as a urinal and messy. Both always had big bags of used toilet paper.

Octopoulpe rated GBN's toilet 1/5.

8. Club Ta: I recall Ta having bathrooms where you could walk in and there'd be multiple stalls and urinals at your disposal.

7. Club Steel Face: Clean, but there's only one toilet for the whole place. The situation is better if you can sneak off to the other floor's private washroom.

6. Strange Fruit: An adventure up a crazy staircase, where you find a washroom with I believe a toilet in a stall, and a urinal.

5. Club Spot: If I remember correctly, it was a single-occupant deal set up on the side of the dancefloor so everyone could see you entering and exiting. I think it was one toilet, possibly with a urinal?

4. DGBD: I recall them having two toilet stalls and additional urinals, but it always seemed filthy and wet, and I don't have good memories of the stall doors.

3. Thunderhorse: You had to squeeze through a narrow alley and enter a tiny door (that was hard to close properly) into a weird-shaped room. The toilet was set up facing a wall so if you wanted to sit on it, you'd have to sit sideways. Women were advised to have a friend standing guard out front. Best option was to try to shopdump at a nearby restaurant.

2. Club SHARP: One room with a urinal, another with a squatter.

1. GBN Live House: Two stalls in one room with squatters. Secret tip: if you go up an extra floor, there's another bathroom up there. Also, check out Yuying's toilet map of Mullae.

IT WAS A FEST!

Memories from Hanagae Beach

By Jon Twitch

The first-ever IT'S A FEST! happened on June 15 and 16 this year, and it seemed like everything worked out perfectly.

Bands came from around Korea, as well as Malaysia, China, and Singapore, and everyone was excited to be there.

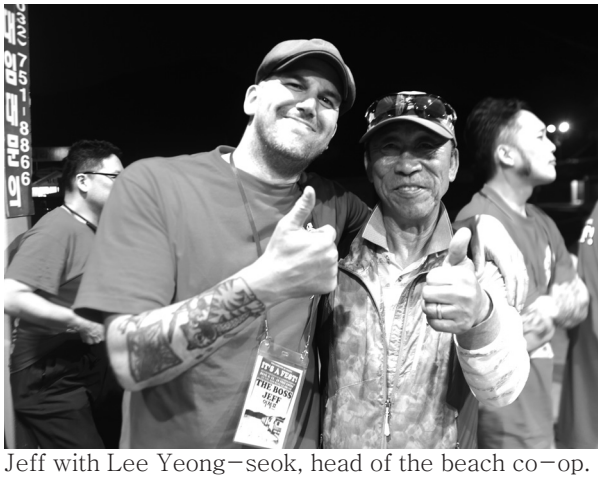
It was two full days of bands playing at a stage next to the beach, and the welcome from the local community was always apparent. The local environment was also pleasing, and when the tide went out we could walk across the endless tidal flats. I missed entire bands because I tried walking to the edge of the water, only to find myself probably a kilometer out.

Jeff and Trash had an army of volunteers helping them, and ended up making the whole festival look easy to run.

Will they get lucky again next year? Life can't be that good to any one person, can it?

Drinking Boys and Girls Choir play at IT'S A FEST! on June 15.

A very elderly islander, left, dances to Half-Asleep (Malaysia).



Jeff with Lee Yeong-seok, head of the beach co-op.

Victor Ha ran a booth to share his love for kendamas.

When the tide goes out, it goes very far out.

Multiple generations of punks.

Jiha gently slumbers at the SHARP Ink tattoo booth.

Shithead with a Wrench

By Ron Bandun

The morning after the final Jenny Woo show here at Club SHARP, a close friend "woke up in a random yard in a pool of blood."

According to his retelling, a couple from a nearby home, possibly a guesthouse, woke him around Monday noon, and he lost consciousness while they called for the police and an ambulance. Due to a concussion, he had memory loss and couldn't remember anything about the past few hours, including where he'd been found. His backpack was missing, his camera was damaged, and he had injuries to his wrist, knee, ankle, ribs and face. He ended up receiving 15 stitches to his face and getting a cast on his wrist.

He refused to open a police case to find his assailant or go to the hospital for treatment, just wanting to return home. Having been hospitalised myself, I could sympathise.

But this one didn't sit right with me. The incident had taken place in Mangwon-dong, a robust area with a lively community. Hours earlier, he'd been drinking with me in a Chinese restaurant after a punk show. What danger lurked in Mangwon, and should others worry?

According to punk friends, he'd irritated people at the show, as I'd sent him out to call people in for bands and he did this with too much gusto, making it personal when people wanted to stay outside a few minutes. Did this cause a dispute that someone felt wronged enough to take it out on him? All he had to do was go outside and announce that bands were starting. But nothing else stood out, no grievances aired at the show or our boozy afterparty. He'd left drunk, but was no stranger to intoxication, and I'd given him a handful of cash to take care of him for the night.

His girlfriend reported she received an innocuous text message from him at 7 a.m. the next morning, indicating the incident happened sometime later. This essentially vindicated the punk scene, suggesting it happened later.

My friend, like me, is an urban explorer, possessing certain skills that enable him

My friend ended up with a distinctive "X" scar on his brow.

to disappear into the city's hidden corners, skills that could be abused by the wrong person. My theory now was he found a cozy space to crash, and in the course of that someone encountered him, took his presence as an intrusion and beat him.

While urging his girlfriend to take him for medical treatment, I received the pictures he'd taken prior to the incident to help reconstruct his lost memories. As well as physical skills, explorers are strong on research, and among us in Korea we can take a few images and trace the exact location using online maps.

From 7:15 a.m. to 7:21 a.m., he was standing in an alley north of Mangwon Station shooting his reflection in a big window of a closed beauty shop, getting people walking by in the shot too. And he took a lot: 80, mostly of the same view, with little variation and no discernible purpose. For the last few photos he moved closer and got his reflection more up close. All photos are out of focus; he must have focus set to manual and not know what to do with it.

There's a gap of over an hour, and at 8:35 a.m. he started shooting again, first showing three photos of a low-rise roof with a hole he must've come out of, with a construction site immediately behind it and a distinctly shaped building visible in one corner. Then he turned his attention on a building behind the one he was on: clearly a school. He shot 35 photos of a mess of ducts on the roof he was on, with the school building in the background. The last one is whited out, possibly indicating trauma inflicted on the camera during processing. Then there's a final picture that's mostly white with some black lines in a corner, showing possibly a roof surface with cables, or the sky, or even part of someone's clothes. This image is timestamped 8:38 a.m.

The images gave me enough information to trace the exact location. It was a school somewhere by Mangwon Station, next to a construction site, with a building with an interesting roof trim in the background. I traced the school to Seoul Sungsan Elementary School, and a new theory emerged.

My friend is creepy-looking, but absolutely not a creep. He has a bizarre fixation on parts of the city even I find too mundane. So presumably he was wandering around and found himself on this roof, as you do, and started shooting the ducts. Meanwhile, someone at the construction site next door saw him, thought he was a pervert photographing children and attacked. Judging by the damage, possibly multiple people, possibly wielding handheld weapons, easy enough for construction workers to find. And judging by the time he was up there, only about three minutes, nobody else would have had time to jump in.

All this fit the evidence at hand. The workers had dragged his unconscious body away to protect their identity, not intending to rob him but losing his backpack along the way. They perhaps had noble intentions but were off target and had gone too far.

I looked through my apartment for makeshift weapons, ultimately deciding on a wrench and how to wield it in a fight. "Nobody fucks with my friends except me," I said.

I went into work the next day dressed for battle. No camera, which always makes me feel naked, and a wrench in my pocket. I printed pictures of my friend's face and the ducts photo he'd taken shortly before the incident. I left work early, heading for Mangwon late afternoon, ready for anything.

The plan was to show up after school hours and get on the roof. On my way I considered the possibility

I surveyed the area from a nearby roof. The missing bag is visible as a small black dot, located almost in the middle of the photo.

a worker had disabled my friend by throwing an object from the taller construction site, and a helmet might have been a good idea. But I was also pretty sure this attacker had a conscience, and if I saw the guilty party I'd know them immediately. However, I wasn't willing to go into this unarmed, and considered the possibilities I'd have to defend myself or threaten a suspect.

The area my friend had been in was a cluster of two-storey buildings along a main street, mixed residential with commercial storefronts. Each one was the same height so he could've gotten roof access anywhere. There were various alley entrances leading into courtyards receded from the street. Very porous design, no standard shape, many hidden corners. No bloodstains on the ground. I entered every door leading to stairs, but nowhere could I find roof access.

From a nearby taller building I got to the roof where I could review the scene. From here, I could observe the construction site next door. Even though it was a weekday at about 4 p.m., there was absolutely no activity. Judging by the signs out front, construction was suspended.

Down there, I could see a backpack sitting on a roof, right where he'd left it. It had some clothes, a spare cellphone, a CD from the show, nothing too valuable but all stuff it would be nice to recover.

I returned to the ground looking for a way up, but however my friend had done it, I couldn't repeat. I clutched the photo of my friend and approached a few people here and there, asking if they'd seen him. Nope. They weren't aware of any incident here on Monday morning.

The last place to look was the construction site itself. I considered my friend had tried to get from the roof he was on into the construction site and fallen. The front gate was closed and nobody was on site, although I could see a car parked under the building. I went around the

corner and found an alley entrance leading to the back of the site, but two dogs tied up yapped at me. Recalling a veterinary clinic I'd passed on the way here, I returned and bought some black goat dog treats, a nod to my favorite black metal band, and used the treats to easily walk past the dogs.

Entering the construction site, I saw there was no place on the ground here my friend could have landed without getting hurt even worse he was, with metal bars sticking out. As I made my way through the construction site, a car door of that parked car opened and a young worker stepped out. I called out to him and showed him the picture. He didn't like that I was there and wanted me to leave. I went out the way I came, throwing more dog treats to the dogs. My injured friend has a dog himself, and I promised the leftovers to his dog.

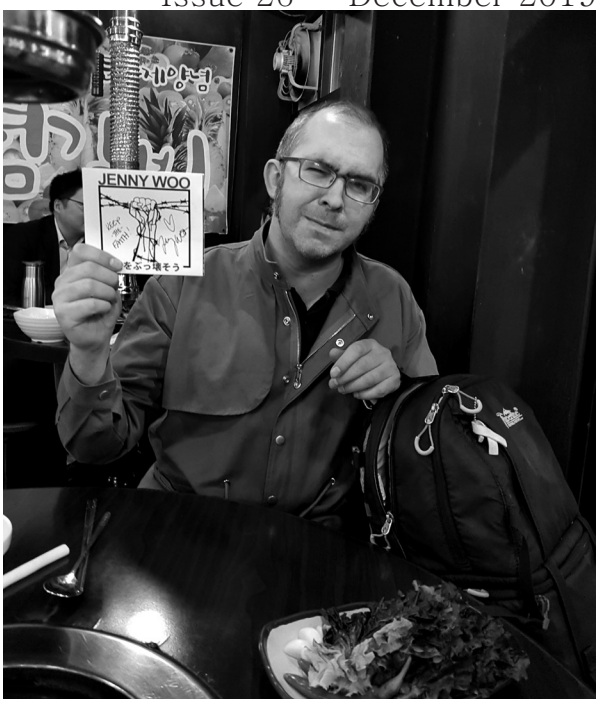
Having looked at the evidence from the scene and talking to my friend and his girlfriend again, the conclusion we reached was he wasn't attacked but had fallen from the roof. A fall from the roof of a two-story building is traumatic. It certainly explains why he was found where he was while removing the moving parts from my earlier theory that construction workers attacked him and moved his body.

We found the bag on the roof, with a school in the background.

Now all that remained was bag retrieval. Rain was coming, and the bag got one shower before I could return. I called a young Korean rooftopper, known to me as a dependable climber and a bilingual who could help me talk to local residents, in case we needed permission to get the bag.

We met on a weekday night around 7 p.m., after both of us got off work. I filled him in on what exactly we'd be doing. As we approached the alley I'd snooped around earlier, we could easily see what windows were dark and where there were lights on for people. We jumped over a short gate I hadn't considered before, climbed a wide outdoor staircase, and from there found a flimsy metal ladder leading up to the roof my friend had been on. The ladder was just leaning against the ledge, sketchy as hell, but we made it up. I found my friend's bag, slung it over my shoulder and said "Mission accomplished." I took a picture of the same subject my friend had obsessed over, showing the mess of pipes with the clean lines of the school in the background, only now in darkness.

Coming down on the ladder was daunting, so one would climb while the other would hold it. There was a murky pool at the bottom, leading me to think this is where my friend fell, but his story contradicted this.



The liberated bag and a signed Jenny Woo CD.

After, we went for Korean barbecue, and checked inside the bag. The signed CD he got at the concert was there. So was a bag of what looked like, and smelled like, weed. No wonder he didn't want the cops involved, and good thing it was us who recovered it.

After dinner we rushed home, stopping by a convenience store to load up on snacks and a lighter. Then we rolled a joint from it and smoked it. We rolled another one, and another, and only when it became apparent we weren't high did we realize it wasn't what we thought it was. Turned out to just be Indonesian tobacco.

Oh well, our reward was a couple of hours of anticipation.

Broke zine expands to publishng

Jon Twitch

If there's one good thing to come out of this disaster of a year, it's all the extra time creative people had for work. Musicians have been able to write new songs and make new recordings, and writers have found it even easier to keep busy. That includes me, at least when I'm not stuck in the hospital.

In time for Broke in Korea's 15-year anniversary, I'm developing Broke as a DIY publishing company, under the name Broke Publishng. Under that name Broke will be releasing stuff more substantial than free zines. Three books are almost ready for printing, and by the time this zine is out at least one of them will be available for purchase.

One release will be "Rapscallion's Den," based on the short stories I published at the back of this zine for a few issues. Because I know you threw out your past issues of Broke, it's set in a fictional punk house in my hometown. I expanded the collection from six to 14, so there will be plenty of new material.

You're more likely to hear about "Hongdae Fire," a novel I've written set in a fictional version of the punk scene. The characters were developed originally in a short story included at the back of this zine. The new story follows a punk who goes to Hongdae to tell her friends about her new job working as a reporter for a major newspaper, then she goes to officially start her satsumawari (reporter training at a police station), but on her first night a catastrophe strikes the punk scene and she spends the remainder of the book pursuing justice and fighting the forces that led to tragedy. In gratitude to the organisers and hosts of IT'S A FEST!, I decided to make Muui Island the main character's hometown -- something clicked into place, and it informed her character's perceptions of punk, family, city life, and journalism. The story was fun to write and I'd turn it into an ongoing series if there's any interest.

The third project will be nonfiction on my experiences with urban exploration in Korea. I've written something but it's been difficult to keep it from turning into a memoir, so I expect delays due to this difficulty. Once completed it does seem like the one thing that I really should be publishing, and that I can actually make a difference with.

Beyond that, I have a lot to look through to find other material suitable for publishing, including some very thorough writing made around 2006 about the punk scene at the time.

The focuses of Broke Publishng will be punk fiction, Korea, and urban exploration. I'm not sure how publishing companies work yet, but in time it will likely be able to accept submissions. I'll probably keep it closed to friends only, so I know who I'm working with. I've already discussed this with a couple of friends who might join in with their own projects, which are adjacent but not identical to mine.

Bringing bands from Japan

Due to politics as usual, Korea and Japan are having extreme difficulties in their relations right now, leading to a trade war and Korean consumer boycotts of Japanese products and travel to Japan. Before it all started in July, several Japanese bands were booked to come to Korea, so what happened? There have been no incidents to speak of. On this page are excerpts from interviews I did with Japanese bands and Korean promoters about Japanese bands touring Korea.

Tsushimamire, 20190717

Broke: I believe the underground scene is better than mainstream society. But are you at all concerned about the diplomatic and trade conflict between Korea and Japan right now?

Yayoi: Yes. I hope for peace in society.

Broke: In the last question, can you please exand your answer a little? The conflict between Korea and Japan has included trade restrictions and consumer boycotts between the two countries. Some Korean celebrities have even angered fans by traveling to Japan or using Japanese products. Are you worried about a Korean reaction to a Japanese band coming here? (Personally, I think the underground music scene is better than that and there is no risk, but I want to know your thoughts.)

Yayoi: I saw some news. I feel the news is sad.

About our next visit. I'm not too worried. Because, as you say, our music scene is underground. I think it doesn't participate in the interest of people very much. Almost only real music lovers would come to the shows.

I have been to Korea 3 times. Now, I have many friends in Korea. They are very kind.

Maybe some people might become more sensitive about Japan. But if I am worried about problems between countries,I couldn’t go to other countries. I believe music is borderless.

Zandari Festa, 20190909

Broke: Are there any worries about Japanese bands coming to Korea, considering the deteriorating diplomatic relations?

Cecilia: This year we have 8 acts from Japan which are the biggest number and we are very pleased to have more connections with Japanese independent scene. We believe that the Japanese bands are as happy as us. Music is stronger than politics.

Gangwon Rock Festival, 20190813

Oh Byung-chul: This is an international rock festival. We don't see any politics for that because it's a cultural festival. Prior to our grand opening we prepared this event more than six months ago. We did not think politics is much more important than culture. A festival is meaningful and we focus on music instead of politics. We do not want to separate certian countries. We're communicating with music not politics. We think we should focus on the music; we don't care about the politics.

Our main management had a serious talk about the lineup but we go by our belief. Japanese bands are really fantastic and have power.

As an example, Incheon Pentaport Festival had several Japanese bands and it did well. We were much more careful because we are having thorough preparations.

Commuication is important for bringing Japanese bands. They are artists so they don't care about politics much.

Ego Function Error, 20190720

Broke: 지금 한일관계는 매우 열악합니다. 반발이나 보이콧이 전혀 우려되나요? 아니면 지하신경이 그것보다 더 강합니까? Yayoi씨는 "I believe music is borderless"라고 말했습니다.당신은 어떻게 생각하나요? Relations between Korea and Japan are very poor right now. Are you at all worried about a backlash or boycott? Or is the underground scene stronger than that? Yayoi said "I believe music is borderless." What do you think?

MJ: 4월부터 [어서오세요 연남에 뮤직페스타(연남뮤직페스타)/oso oseyo yeonnameh music festa (yeonnam music festa)] 기획했다.

매일 시사프로그램을 2-3개씩 체크하며 뉴스에 귀를 기울이고 있다. 전혀 걱정이 되지 않는 것은 아니다.

하지만 "I believe music is borderless" 라는 야요이님의 이야기에 크게 동감한다.

그 말을 들으니 마음이 조금 평화로워진다.

나도 멋지게 말하고 싶다. "And I beleieve music is the peace."

We had been planning the oso oseyo yeonnameh music festa (yeonnam music festa) since April [before the dispute with Japan started]. I listen to the news by checking two to three current affairs programs every day. It's not that I'm not worried at all. But I sympathise a lot with Yayoi saying "I believe music is borderless." It makes me feel a little peaceful. I want to say nice things too. "And I believe music is the Peace."

Behind the Tongue, 20190917

Broke: Do you have any worry about all the news about worry about anti-Japan boycotts in Korea?

Haru: I think none of us care about nationality. we just together as a punk and hardcore

Green Eyed Monster, 20191208

Broke: There has been a lot of political tension between Korea and Japan for the last half-year. There have been Korean boycotts of Japanese products and travel to Japan. Are you worried at all about coming here?

Tamako: I'm not worried because political tensions are not relevant in music. Whether you like or dislike our music, no matter where the country is, it's people's taste. We go to deliver our music. Worry is unrelated to punk rock.

How bands have fared the pandemic

All these answers come from interviews done in February, March, and April. I thought about asking them in June if they'd like to change their answers, but where's the fun in that?

Ultralazy
근영: 코로나바이러스가밴드에ultralazy에미친영향은미미하다. 사실코로나바이러스대유행이전에도출연예약된쇼는거의없었기때문에딱히취소된쇼는없다. 그동안첫ep 레코딩과밴드연습을하면서시간을보냈다.
Keunyoung: The coronavirus has had little effect on Ultralazy. In fact, we had no shows cancelled because they were never booked before the coronavirus pandemic came. I have spent the time working on recording our first EP.

WinningShot
권기환: 현재 코로나의 영향으로 인해 일본 입국을 할수없는 상황이라 3월 스케줄은 무산됐지만 상황이 나아지면 다시 일정을 조율할 계획입니다.
Kihwan: Due to the current impact of the coronavirus, it is impossible to enter Japan, so our March tour had to be canceled, but we plan to reschedule when the situation improves.
권기환: 앞서 말한 일본투어를 포함해 많은 일정들이 변경 혹은 취소가 됐고 모두 알다시피 사람들이 많이 모이는 공연이나 모임등을 기획하기 어려운 상황입니다.
위닝샷 뿐만 아니라 대부분의 밴드들이 영향을 받았으며 힘든 상황이지만 저마다의 방법으로 극복하고 있고 위닝샷 또한 잘 대처하기 위해 노력중입니다. 하루빨리 상황이 안정됐으면 하는 바람입니다.
Kihwan: Lots of events, including our planned Japanese tour, have been changed or canceled, and as you know, right now, it's difficult to plan performances where many people gather. Not only WinningShot, but most bands have been affected. It's a tough situation, but we are overcoming it in our own way, and we are doing our best to cope with it. I hope the situation will stabilize as soon as possible.

Akabane Vulgars on Strong Bypass
Yumi: We take pride in performing before actual audiences. The impact is very massive. Many venues where my band grew up in Tokyo can't run their shows following the government's request without getting any financial help. Most of them are definitely in danger of bankruptcy. So we were trying to keep playing by the end of March, hoping our performing could help them a little. But recently we got so many people that tested positive whose transmission route is unknown. We must protect people at high risk now. We would cancel our shows ahead when the government shuts the cities down. We are now at the edge of the shutdown.

Beacon
Kay: 작은 공연들이라 그런지 잘 취소를 안합니다.
Our shows weren't cancelled, probably because they were small gigs.
KR: Nothing. We practice as usual, play shows as usual. Almost everything is going on as usual in this band. And I really don't know how the hell is this happening...

No.1 Korean
권우유: 예정되었던 공연은 취소가 되었고 경제적인 상황도 점점 악화가 되고 있습니다. 그러나 저희는 요즘 새 앨범을 만들고 있으며 2020년 5월4일에 넘버원코리안 EP [2020]을 발매합니다. 마음속에는 언제나 푸른 희망이 뜨겁게 자라고 있습니다.
Kwon Milk: Planned performances have been cancelled and the economic situation is getting worse. But we are making a new album these days and we will release the No.1 Korean EP "2020" on May 4. There is always hope growing hot in our hearts.

Chain Reaction
CR: 앨범이 발매되면서 해외 투어를 기획하고 있었는데 코로나바이러스가 끝날때까지 무기한 보류되었다, 현재는 신곡 위주로작업하고 있으며 공연은 딱히 취소된건 없다.
CR: With the release of the album, we were planning an overseas tour, but it was put on hold indefinitely until the end of the coronavirus. But we are currently working on new songs and our performances have not been cancelled.

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Bialy: We had a few people inviting us to play during that time but we decided to skip it. No hard feelings I hope.

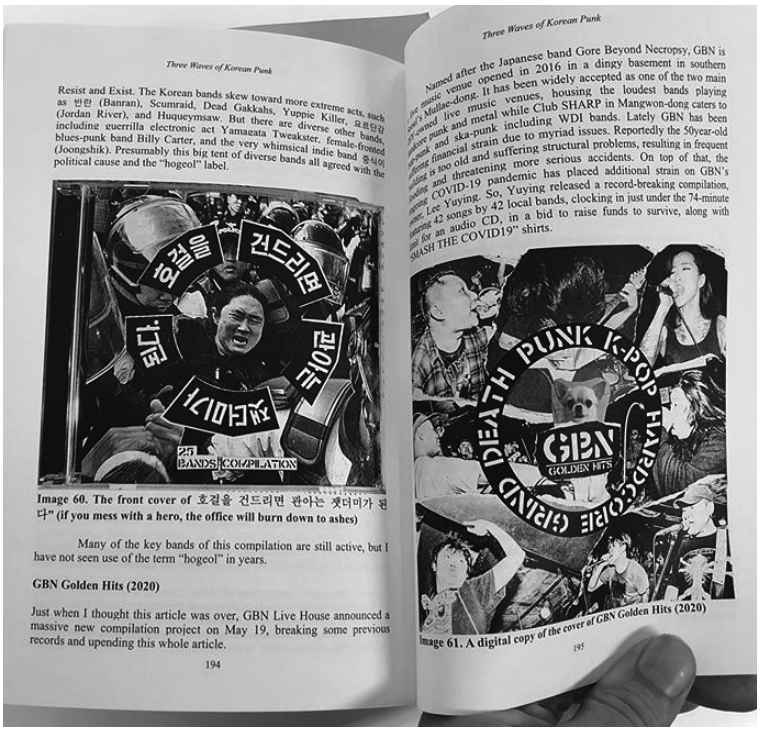
Daddy O Radio
이상혁: 일단 몇주 정도 공연을 쉬고있습니다 합주는 계속할 예정입니다.
Sanghyuk: We're taking a few weeks off from shows, but we're going to continue playing concerts.
김인수: 저는 기획되는 공연은 하는 주의입니다. 공연을 하는 선택만큼 공연을 보러 오는 관객의 선택도 중요하다고 생각합니다. 병에 걸리고 싶어서 걸리는 사람은 아무도 없고 병을 옮기고 싶어서 옮기는 사람도 없습니다. 이런 상황에 누군가 누구에게 해라 하지마라 라고 명령하는 것은 안좋다고 생각합니다. 모두가 생각하여 행동할 수 있도록 정확한 정보와 해결방법을 모색할 수 있는 방법들을 먼저 충분히 제공해야 할 것입니다.
Insoo: I am careful about planning shows. I think it's important for the audience to decide whether to see the performance as much as it is for the band to decide whether to play. No one gets sick because they want to get sick, and no one wants to get sick. I don't think it's a good idea to order anyone not to do it in this situation. We need to provide enough information and solutions to help everyone think and act.

Shin Hantae and Reggae Soul
SHT: 공연이 많이 들어오지않아 많이 힘들긴 했지만.. 그래도 1집앨범 를 준비하고있어서 괜찮았습니다.. 오히려 1집에 더욱 집중 할수있었던거 같습니다.
SHT: It was a lot of hard work because there haven't been opportunities for performances. But we've been preparing for our first album, and I think it let us concentrate more on the album.

Korean punk compilation discography

Jon Twitch

On putting together an article for another publication, I set out to make a discography of every discography or split of the Korean punk scene. The more I found, the more I figured is missing. Can you think of anything I should add?



Three Waves of Korean Punk

Resist and Exist. The Korean bands skew toward more extreme acts, such as 반란 (Banran), Scumraid, Dead Gakkahs, Yuppie Killer, 요르단강 (Jordan River), and Huqueymsaw. But there are diverse other bands, including guerrilla electronic act Yamaaata Tweakster, female-fronted blues-punk band Billy Carter, and the very whimsical indie band 중식이 (Joongshik). Presumably this big tent of diverse bands all agreed with the political cause and the "hogeol" label.

Image 60. The front cover of 호걸을 건드리면 관아는 잿더미가 된다" (if you mess with a hero, the office will burn down to ashes)

Many of the key bands of this compilation are still active, but I have not seen use of the term "hogeol" in years.

GBN Golden Hits (2020)

Just when I thought this article was over, GBN Live House announced a massive new compilation project on May 19, breaking some previous records and upending this whole article.

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Three Waves of Korean Punk

Named after the Japanese band Gore Beyond Necropsy, GBN is a music venue opened in 2016 in a dingy basement in southern Mullae-dong. It has been widely accepted as one of the two main live music venues, housing the loudest bands playing hardcore punk and metal while Club SHARP in Mangwon-dong caters to punk and ska-punk including WDI bands. Lately GBN has been suffering financial strain due to myriad issues. Reportedly the 50year-old building is too old and suffering structural problems, resulting in frequent flooding and threatening more serious accidents. On top of that, the ongoing COVID-19 pandemic has placed additional strain on GBN's owner, Lee Yuying. So, Yuying released a record-breaking compilation, featuring 42 songs by 42 local bands, clocking in just under the 74-minute mark for an audio CD, in a bid to raise funds to survive, along with "SMASH THE COVID19" shirts.

Image 61. A digital copy of the cover of GBN Golden Hits (2020)

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1996
"Our Nation vol.1" Crying Nut/Yellow Kitchen split, 14 songs, 2 bands (Drug Records)

1997
"Here We Stand" 10 songs, 5 bands (Profane Existence Far East)
"Smells Like Nirvana" 10 songs, 10 bands (unknown)

1998
"Our Nation vol.2" No Brain/Weeper split, 16 songs, 2 bands (Drug Records)
"클럽 하드코어, 아싸 오방 첫앨범!" 16 songs, 6 bands (unknown)
"98' 펑크대잔치 <우리는 한마음>" 19 songs, 6 bands (Skunk Label)

1999
"Our Nation vol.3" 18Cruk/새봄에 핀 딸기꽃 split, 12 songs, 2 bands (Drug Records)
"3000 Punk" 19 songs, 19 bands (Skunk Label)
"Chosun Punk" 18 songs, 6 bands (Drug Records)
"Indie Power 1999" 14 songs, 14 bands (Rock Family)
"클럽 하드코어, 아싸 오방 둘째 앨범!" 17 songs, 6 bands (unknown)

2000
"Our Nation vol.4" Lazybone/Johnny Royal split, 16 songs, 2 bands (Drug Records)
"Christmas Punk vol.1" 11 songs, 11 bands (Cujo Entertainment)
2000 "Minor League" Jiraltan99/리얼쌍놈스 split, 16 songs, 2 bands (Cujo Entertainment)

2001
"Christmas Punk vol.2" 13 songs, 13 bands (Cujo Entertainment)
"Munsadan Sampler Vol.1 2000-07-2001.04" 15 songs, 15 bands (Cujo Entertainment)
"Union is Strength" Boys on the Docks/Striking Youth split, 12 songs, 2 bands (Omado Records)
"Together as One" The Geeks/In My Pain split, 14 songs, 2 bands, 2 countries (GMC Records)

2002
"Our Nation vol.5" Viva Soul/Pastel split, 12 songs, 2 bands (Drug Records)
"Red Devil 2002 Official Album" 11 songs, 10 bands (Jave Music)
BPJC compilation (BPJC)
"文化詐期團 合同音般 第一號" 13 bands, 13 songs (Pony Canyon Korea)
Nonstop Body/Lolita No.18 split, 10 songs, 2 bands, 2 countries (Benten Label)

2003
"Mooshimchun Fuckers Comp 1" 6 songs, 3 bands (MF Crew)
"We are the Punx in Korea" 30 bands, 30 songs (Skunk Label)
"Save Your Mind for the Extreme Riders" 18 songs, 9 bands (Half-Brothers)
"Our Nation vol.6" Beach Valley/Groove# split, 12 songs, 2 bands (Drug Records)
"United We Stand" Samchung/13 Steps split, 15 songs, 2 bands (GMC Records)

2004
"The Second Invasion" 10 songs, 5 bands (MF Crew)

2005
"New Kids on the Townhall" 22 songs, 22 bands, 3 countries (Townhall Records)
"The League of Noise Attack Vol.1 20051126 Club Skunk Lofi Live" 19 songs, 7 bands (Gukdo)
"Next Generation" 26 songs, 19 bands (Chaos Class)

2006
"Judgement for Justice" Gukdo/Bad Idols split, 8 songs, 2 bands (independent)
"Spirit of Rebellion" Suck Stuff/Demerit split 7 songs, 2 bands, 2 countries (independent)
"Pogo the Minority" Couch/Buster split, 12 songs, 2 bands (independent)
"Strike! Strike! Strike!!" 17 songs, 6 bands (Skunk Label)

2007
"Bajowoo Present Never Mind the Bollocks Here's the Punk Rock Show" 19 songs, 11 bands, 2 countries (Skunk Label)
Samchung/Captain Bootbois split, 7 songs, 2 bands (GMC Records)

2008
"Judgment Night vol.1" 20 songs, 20 bands (GMC Records, Big Deal Records)
"No Future for You" 14 songs, 14 bands (Townhall Records)

2009
"Back to the Grave" 13 songs, 13 bands (Unionway Crew, Snowman Music)
Chadburger/Find the Spot split, 10 songs, 2 bands (Townhall Records)

2010 ??

2011
"Them and Us: Korea's Punks at Club Spot" 22 songs, 11 bands (WDI Korea)
"개구쟁이" Crying Nut/Galaxy Express split, 6 songs, 2 bands (Drug Records)

2012
"Steel Face Records Compilation 2012" 8 songs, 4 bands (Steel Face Records)
"Some Kind of Youth Vol.1" 5 songs, 5 bands (Some Kind of Youth)

2013
"Young Punx Go For It!!" Dinosaurs/Beer Belly/Injections split, 9 songs, 3 bands, 2 countries (Pogo Punx Records)
"특별시부산" 10 songs, 10 bands (고양이레이블)
"자립음악생산조합 2013 춘계 컴필레이션" 15 songs, 15 bands (Jarip)
"Valiant Cocks Compilation Vol.1" 18 songs, 3 bands (The Valiant)

2014
"96" Crying Nut/No Brain split, 7 songs, 2 bands (Drug Records)
"Steel Face Records Compilation 2013-2014" 5 songs, 5 bands (Steel Face Records)
"New Generation of Ska Festival 2014" 12 songs, 12 bands, 3 countries (New Generation of Ska)
"호걸을 건드리면 관아는 잿더미가 된다" 25 songs, 25 bands, 5 countries (independent)
"Party51 OST" 23 songs, 4 bands (Jarip)
Christfuck/Cave Have Rod split, 21 songs, 2 bands (Soondoongi Records)

2015
The Kitsches/Dead Gakkahs split, 8 songs, 2 bands (independent)
"We are from Fucking Daegu" 3 songs, 3 bands (independent)
"2015 New Generation of Ska Festival" 10 songs, 10 bands, 3 countries (New Generation of Ska)

2016
"Them and Us 2: Korea's Punks at Thunderhorse Studios" 22 songs, 11 bands, 2 countries (WDI Korea)
"Blowing Minds & Melting Faces" ...Whatever That Means/Burn Burn Burn split, 5 songs, 2 bands, 2 countries (WDI Korea)
"No Shoes No Masters" Apteria/Misawa split, 14 songs, 2 bands, 2 countries (Luchacore Records)

2017
Jeff Rosenstock/Skasucks split, 5 songs, 2 bands, 2 countries (WDI Korea)

2018 ??

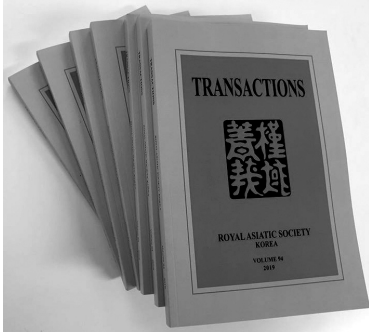
2019
"World Domination Vol.1" 4 songs, 4 bands, 4 countries (WDI Korea)

2020
"GBN Golden Hits" 42 songs, 42 bands, 1 country (MYDY Records)

Top 11 Korean punk compilations

10. Strike! Strike! Strike!! (Skunk 2006) tied with Christmas Punk 2 (Munsadan 2001)
9. Save Your Mind for the Extreme Riders (Half-Brothers 2003)
8. New Kids on the Townhall (Townhall 2005)
7. Christmas Punk 1 (Munsadan 2000)
6. Chosun Punk (Drug 1999)
5. Them and Us 2 (WDI 2016)
4. 호걸을 건드리면 관아는 잿더미가 된다 (unlabeled 2014)
3. Them and Us 1 (WDI 2011)
2. GBN Golden Hits (MYDY 2020)
1. We are the Punx in Korea (Skunk 2003)

The book is free for paid-up members of RAS Korea as of 2019. It should also be available for 10,000 won to nonmembers. Contact royalasiatickorea@gmail.com for inquiries.



Korea's first punk?

Jon Twitch

Who was Korea's first punk? It's a hard question to answer, partly because of the lack of information, and also due to questions on definition. Do we define the answer on ethnic, national, geographic, or some combination thereof lines? Where do we set the threshold? Do they have to be a musician, or can they be just any Korean who jammed a safety pin through their ear?

Almost certainly the first punk in Korea would have been with the USFK, either someone who was involved in the scene before enlisting, or a dependent. If there was any kind of community or any bands playing, they would probably have been centered on Seoul American High School in Yongsan Garrison. That would have been possible in the late 1970s, but it would not have caught on in the domestic population, and if it did, it left no trace.

There was reporting on a punk scene in 1984, at least based on one very sensationalist article in Dong-A Ilbo (see Broke 25 for the text and poor translation). But we don't know if these people considered themselves punks, and it seems they didn't make music at all. Whatever this was really about has been lost to history, unless someone's parents speak up.

It seems likely the first Korean national punks who played punk music in Korea didn't appear until the mid-1990s.

So we should look abroad, where two familiar names stand out: Hahn Dae-soo and Viktor Tsoi.

Tsoi, a Soviet Korean, never visited his ancestral homeland before his 1990 death. He is widely considered one of the most important figures of the USSR's rock scene, comparable in influence to Kurt Cobain. Before Tsoi formed his legendary band Kino, he was briefly bassist of the USSR's first punk band, Avtomaticheskie udovletvoriteli (Automatic Satisfiers, a loose translation of Sex Pistols, abbreviated to AU). Later in 1988, he released one punk song with Kino, "Mama Anarchy."

But before Tsoi is known to have started playing Soviet punk, Hahn Dae-soo was already active in it.

Giving Hahn the title of "first Korean punk" is a little awkward, since he was already known as "Korea's first hippie." He had that unwelcome title thrust on him thanks to a 1968 sensationalist article by the JoongAng Ilbo that changed the course of his career, and after government censors banned his second album "Gomushin" in 1975, he fled Korea in the mid-1970s. He settled in New York where he formed the post-punk band Genghis Khan and played at CGBG's.

Hahn Dae-soo takes off his mask for a picture after an interview in a Sinchon coffee shop in November.

So when I asked Hahn what he thought of possibly being Korea's first punk, he did not disagree (granted the country cast him aside and he doesn't seem to identify strongly with nationality).

"I believe so, because I probably brought the feeling of Sex Pistols to Korea too, after," he added.

He actually grew up in New York, living there until 1968 at age 20 when he was moved back, as his family feared for his life there.

"They heard I was living in Alphabet City, which was true, Lower East Side, Avenue A, B, C — that's the worst part of the city. It's like the slum, the slum of the slum. At that time in the '60s, that's where all the drug not only addicts, but drug dealers hang out, hookers, and Che Guevarra wannabes, people making bombs, it was crazy," he said.

"While living in East Village you cross about three avenues (to West Village); this is where wealthy hippies live, you know, people like Peter, Paul and Mary, the guys with money. So I would go there to perform once in a while because they have an open mic night once a week. So you get to sing two or three songs. If you get an encore you do three, pass your hat, so sometimes I would get $5, that was a lot of money you know. One time I even got $10: they liked my performance; I ate pizza. Sometimes a beautiful lady would like my song:

'Hey, what is your name?'

'I'm Dae-soo.'

'Dae who?'

'Dae-soo.'

'Forget it, I'm gonna call you Fuji. Okay Fuji, let's go have a pizza.'

'Oh, I'll buy, I made $10.'

"So you know those things happen. I got used to that club scene of performing in front of people and getting a response."

After he moved back to Korea, he started performing in C'est Si Bon in Mugyo-dong, the main venue at the time. He rose fast and became a controversial figure (read Matt Van's Korea Times article for more on this).

He did three+ years in the Marines, which he said affected his music: "My song changes, becomes evil, more conniving, more direct assault on society and mores."

After, he was married and working at the Korea Herald, at the time a government mouthpiece.

"I lived in a one-room that I shared with my wife in Shinmunro, and I'm passing by there's this barbed wire, and as it catches the rain it just sort of reeks with that rust and cement, and I kind of liked it. And I looked up in the blue sky and said 'wow, beautiful blue sky and barbed wire, this is our reality. Such beautiful nature and we are divided.' So to make it even more dramatic, I used to wear gomushin, rubber shoes, the cheapest you can get, so I hung it up there and said 'hey that looks pretty good. I like that, Gomushin, that'll be my second album.' In a way, Beatles, "Rubber Soul," so I became Rubber Shoes. So I put that in, took the shot, incredible composition people loved.

"However, at that time you had to be authorised by the government to release, department of culture administration and that's what happened, they banned it and the producer ran away because he was being threatened. Every time I got a strange call I would feel paranoia and my job at the Herald was also at risk. I didn't see Park Chung-hee going anywhere anytime soon, so basically I had the spotlight of being anti-government.

"I'm struggling to do the job, make money, and still have this energy and creativity to make more music. You know I'm just in my early 20s still."

So he put himself essentially into self-exile and returned to New York.

"Nobody runs away from a chance to do great music and money on top of that. Why would I run away? I didn't see either of those two. I didn't see any stage because I was banned. And if there's no stage there was no way I could make a living for me and my wife," he said. "So if that's self-exile, that is I guess. No, I wasn't forced out; I went on my own."

In New York, he earned money as a photographer, and did music on the side.

"As soon as I established myself a little bit, not wholly, I tried to get a band together, so we put up Genghis Khan together. We put up money I was making, my wife was making. Somehow we managed to save $10 here, $20 there, enough to make a demo, it sounded pretty good. We passed it around, that's how everybody did, send it by mail or pass it around, Warner Brothers, A&M, everywhere, CBS, nothing really happened."

But a demo got through to Warner Brothers' east coast manager, who called him up and offered to come see them play, although not much came of it.

"So we did a showcase at CBGB at that time which was like nothing," Hahn said. "Basically CBGB was nothing more than a dive bar. The stage was about this much, you could barely put drums and two guitars standing. It was a dive bar until Ramones kind of made it big, famous, Patti Smith. What made it really big was in the '80s, when Blondie and Talking Heads, who performed there not that many times — Blondie performed a lot, Talking Heads only two or three times, that's it. Nobody really knew, it was a bar, dirty, the urinals were always floating, you're doing your thing there, there's no doors."

He also explained, "CBGB did not become famous until the beginning of the '80s when the performers started to become famous all of a sudden, the guys who played in CBGB become famous one after another. Talking Heads all of a sudden becomes a national name, after CBGB's. Blondie too. Ramones took a long time, but Ramones is really not a song for the general public, too hard-driving. Patti Smith was already famous. And then guess what, millions of tourists started to come in on the weekends, 'This is CBGB's yeah baby!' that kinda thing."

He had memories of seeing some notable punk acts there, including Helen Wheels, Plasmatics, and Klaus Nomi.

"I remember one show with Dead Boys. Good act, great band. There was a pipe going up. He flicks the microphone up there, hangs himself, pulls himself up," Hahn said.

"So crazy people came out of there—two or three became major world stars, and that's the end of CBGB's. Now CBGB T-shirts are $30 each."

The venue was struggling in its latter years, especially over a dispute over $90,000 in rent demanded of the club owner Hilly Krystal.

"I met Hilly Krystal, got to be not friends but acquainted with him. I would hang out in his office. He was a jazzman in the beginning, very unlike CBGB itself, gentleman, well-spoken, great presentation, tall nice guy," Hahn said.

They got together one last time in 2007, months before Krystal died. He told Hahn about his plan to relocate the iconic venue to Las Vegas.

"He told me a crazy story that a Japanese businessman was offering him to take it to Las Vegas, to make it a venue," Hahn said. "Like 'CBGB's Las Vegas, here's Billy Idol, here's the Clash.' And guess what, just two or three months later he died and that's now a fashion store right now. It was a short era of about 15 years, it was very vibrant, everyone wanted to go there. It was always filthy but they loved it. It started a whole movement of the world, incredible. I think that's the power that New York City has."

Fighting COVID-19 at shows

-Have shows before, not on or right after major holidays. Holidays seem to be when outbreaks are most likely to occur, so the weekend before is likely to be safer.

-Have bands play short sets. Shouldn't be a problem for hardcore bands.

-Have more time between bands, and encourage everyone to go outside.

-Serve drinks with straws so people can drink them more easily without removing masks and face shields.

-Limit moshing and crowdsurfing.

-Singalongs are done with masks on.

-Stock soap in all washrooms.

-Rather than stamping people's arms, put the stamp on their face mask.

-Sell PPE merch.

-Require advance ticket sales only. Make attendance lists public so people know who's confirmed going.

-Limit where bands are from. No shows with three cities, which could spread infections nationwide.

-We don't need snitches, but venues should enforce the rules and everyone should follow the rules.

Venue Maps 2003

Back in December 2003 when I arrived, there was not enough information about venue locations. After missing one and a half shows at Turn Live Hall in Sillim (my first time going to a show), I scouted out the way to WASP (later Sky High, now something called MUFAC) a day in advance. Drug (later Skunk Hell II, today Bender) was easier to find but I had to struggle to find information leading me there.

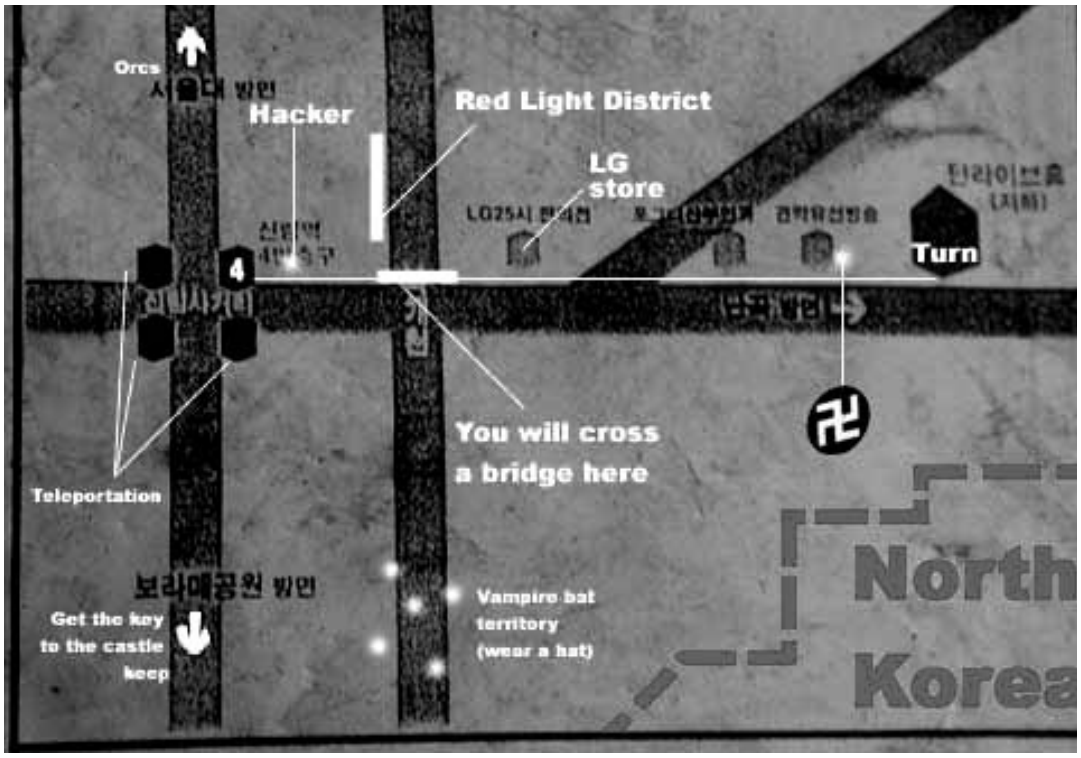
So I made these maps at some point, pointing to the first three venues I visited. Seoul was really an unknowable urban jungle back then, before navigation systems were widely used. That gave me the chance to fill in some of the unknown spaces with all sorts of imaginary things.

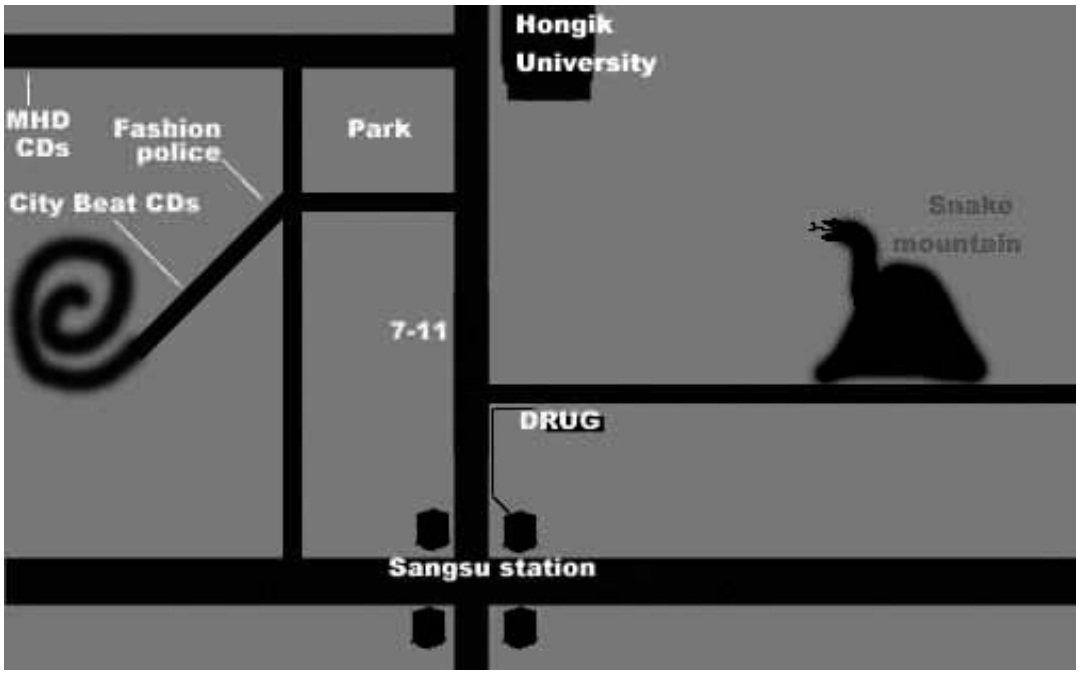
The Turn one relied on a map printed on the show flyer. Hacker was a mainstream nightclub where I asked a doorman for help. He was surprisingly tolerant of me. Further down, there really was a small red-light district, facing the stream. The Skunk website said Turn was 30 seconds from the subway exit; the correct answer was 5-10 minutes.

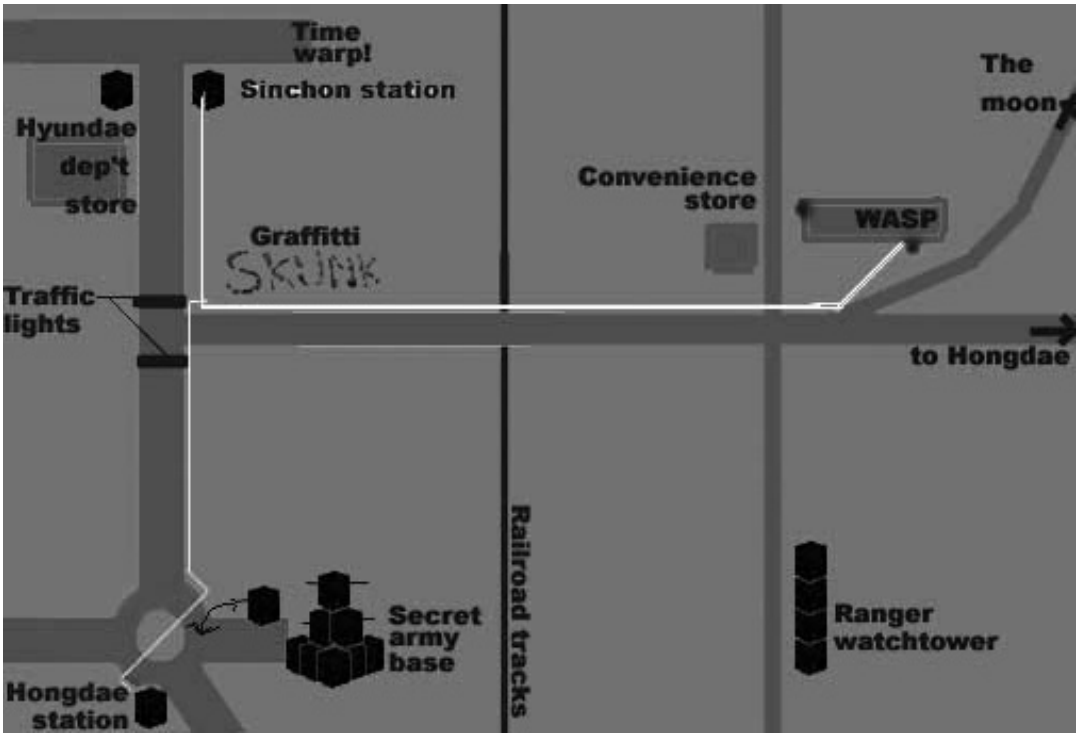
For WASP and Drug I was left totally on my own to draw in the streets, as this was years before online maps. When online maps became available, I was so amazed I printed a Google Maps satellite image titled "Hongdae from Orbit" on the back cover of Broke issue 6 in spring 2008.

The Drug map shows City Beat, which I think I had bought some of my first Korean punk CDs from, but I suspect I got the location badly wrong. For WASP, I like that I used graffiti as a landmark; imagine trying that today, now that every surface is clogged with tags. The road plans of both make little sense.

Drug became Skunk Hell II in January 2004, and I never heard of a show in Turn again, so these were made early on, probably early January. I doubt I ever found any practical use for them.







List of Korean Live Music Venues

I'm starting a human factors research project into Korea's live music venues. In the end I'll probably just select three or five venues to examine closely, but in the process of getting to that step, first I decided to list every live music venue I could think of (with some exceptions like jazz venues, festival grounds, stadiums and other big venues, public performances in the street, playground, or university campuses).

If you have anything to add, please email them to jon_dunbar@hotmail.com

These are my lists of venues in the Hongdae area (including places like Sinchon and Mangwon), based roughly on decades. Not much is known about 1990s venues, which is before live music was legalised. These dates are also based loosely on when I know they were active, rather than when they opened, and in some cases I round the numbers so 2009-opened venues are listed in 2010s. Will eventually have full dates for all. All of these places I've seen having shows, but not punk shows in every case, and I haven't necessarily been inside them.

1990s
Club Drug
Skunk I
Rolling Stones I
Doors
Woodstock
Hardcore
Master Plan
Blue Devil
Spangle
Velvet Underground

2000s
Aura/Bowie/AOR
WASP/Sky High
Skunk II
DGBD
Club Spot
Club Ta
Rolling Hall
FF
Ssamzie Space/Club Ssam
Minor League
Slugger
Jammers
Livehouse Geek
Strange Fruit
Freebird
Salon Badabie
Soundholic
Sapiens7
3thumbs
Bbang
Yogiga I
Kuchu Camp
Gopchangjeongol Cosmos
Club Evans (2 of them?)
Indifan?
Queen
Alive Hall
Zoo
Jess
Auteur

2010s
AOR
Goinmool/Hippytokki
Crack
Steel Face
Salon Nomad
Hair Flower/Bender
Gogos2
The Beatles
Ruailrock
Yogiga II, III
Zion Boat
Danginri Theater
Jebidabang
DIP
Channel1969 I/II/III
Club SHARP
Idaho
Nori Bar
Rolling Stones II
WDI Rooftop
Lululala
Cafe Unplugged
Didim Hall
Soul House (ex-Freebird)
Nest Nada
Dream Hall
Live Wire
Exit 4
Salon Cha Cha
Gongsangondo
Liveandloud
Whatever
Space Station
Senggi Studio
Studio Zemi
Orange
AA
Ground Hapjusil
500/Convent/Big Bird/Freebird Cosmic Live
Prism Hall
Veloso
Westbridge
V Hall
Sangsangmadang
MUV Hall
House of Redrock
Stay.Round.Gee
CJ Azit
Ax-Korea

2020s
MODECi
Haroo Music Bar
Musinsan Garage
Victim
Space Brick
L.A.D.

THE KOREA TIMES

Firefighters Monday examine the interior of the basement cafe, "Rolling Stones," which was completedly gutted by an evening fire Sunday. Eleven people died and three others were severely injured in the blaze of yet unknown cause.
Korea Times

Cause of Blaze Remains Mysterious

11 Killed in Fire at Basement Cafe

Image of the interior of Rolling Stones in Sinchon after a devastating fire, published Oct. 1, 1996. After that, an attempt was made to relocate and reopen in Hongdae, where it became known as Rolling Hall.

MULLAE VENUES

Venues in Mullae need very separate consideration from Hongdae venues, as they've only popped up in the last decade, and it's an industrial district rather than a residential university district (which Hongdae used to be). Facilities tend to be worse, but noise issues are better.

Lowrise
Alternative Space Moon/GBN Live House
Skunk III
Vinyl House

ITAEWON/HBC VENUES

The scene in Itaewon is very different from elsewhere, probably because of its origins as an entertainment district for foreign soldiers, so there's much more of a "boys will be boys" attitude there. HBC has noise complaints because it's a residential neighbourhood at heart (somewhat similar in development path as Hongdae) but the main Itaewon drag has no such problems. The most remarkable difference from Hongdae is the number of aboveground venues with lots of windows.

Muse/Laughing Tree Lab/Powwow/Thunderhorse
Stompers
Ccotddang
Woodstock
Kimchi Sounds/Boogie Woogie
Pet Sounds
View 33
Dojo Lounge
Studio HBC/Subriot
V Lounge/Rabbit Hole
Phillies Basement
Bedrock/Togul
The Beatles
Hyundai Understage
Skunk on the Sunset

OTHER AREAS

There has never been another cluster of venues for the scene in Seoul, probably not since Myeong-dong in the 1970s. So all of these are spread far and wide and don't seem that popular sadly.

Skunk Sindang
Turn (Sillim)
DGBS (K-ARTS campus)
Monkey Business (Seochon)
Jeonja Salon (Yongsan)
Seendosi (Euljiro)
Jarip HQ (Euljiro)
Rock N Roll Wook's (Jamsil)
Blue Star (Insadong)
Sound Mind (Gwanak-gu)
Seoul Music Center (Susaek)
Yes24 (Gwangjin)
Club Music Space (Seongsu)
Urje (Gajwa)
Rollers Bar (Seongbuk)

EVICTION VENUES

I decided to list eviction venues separately. These aren't so much venues, as places undergoing various phases of urban development, sometimes involving protest, that have housed regular shows.

Space Beam (Incheon)
Duriban (Hongdae)
Take Out Drawing (Itaewon)
Cafe Mari (Myeongdong)
Okbaraji Alley (Seodaemun)

VENUES OUTSIDE SEOUL

I've been to like eight of these and can't say whether any of the others are suitable venues or just cafes that happened to have one show.

BUSAN
Realize
Moo Monk
Basement
Vinyl Underground
HQ Gwangan
Ovantgarde
Someday I/II
Interplay
Oz Hall
Almost Famous
Red Bottle
Crossroads
Cynic
Ol' 55

DAEGU
Heavy
Jengiy
Rock Wang
Wildorchid
Led Zeppelin
Super Stage
Lumineux
Urban Lounge
Retro City
Rad

GWANGJU
Gok's
Backstage
Nevermind/Neverland
Bohemian
Boojik
Speakeasy
Nirvana
Loft28
Friends

DAEJEON
Budgie
Going Merry
Insky2
Interplay
Santa Claus
G-Tree
Mustang
Book Cafe IDEE
Central Good Times Bar

INCHEON
Rock Camp
Black Bird
Knock
쥐똥나무

SUWON
Alleyway
ULSAN
Sticky Fingers
Plug In
Royal Anchor

JEONJU
Radio Garden
Deepinto

CHEONGJU
Jijik/Queen
Roadking
Golvang Factory

GANGNEUNG
Rush

GWANGYANG
String

CHEONAN
Dolce

ANYANG
Rockssin

GEOJE
UND

The Worst of Broke in Korea

Jon Twitch

This zine has printed some contentious stuff over the years. Sometimes it didn't come out like I envisioned, and sometimes I just made errors. Some of these things could have been used against me or any of the people connected to the zine, and some of them already have. Here's a list of things that maybe shouldn't have been published. All responsibility for publishing decisions falls on me.

Where conservatism, not homosexuality, comes from

Broke 1

In an article about Korean punks doing their military service, I decried the conditions they faced, and added an extra quip "And don't get me started on the gay rape." There is sexual harassment in the military, but apparently this comment bothered some people. And I can see why it would especially bother the people mentioned in the feature.

I wrote a show review titled "Where the hell is Chungju City?" Because of my use of McCune-Reischauer, once when I went to a show in Cheongju, one friend I was meeting there called me and said "Hey, I'm in Chungju" at which point I realised I'd sent him to the city I would have called Choongju back in those days.

In a CD review, I said the Cheongju band Lowblow was "worth noting," which caused them agitation because they interpreted it as "worth nothing."

Broke 2

This issue was delayed due to what didn't make it into it. The original idea was for Broke to be entirely bilingual, but it never happened.

We also were going to publish an advice column about foreign women dating Koreans, which I hoped would subvert a lot of the expat writing at the time by reversing genders, but this caused controversy before it was printed and the writers may have been made to feel bad because of that. It might have had lasting consequences if we printed the article, but I felt bad about backing down and not defending them more.

In the "Up on the Cross" column in which I often explored the tropes of skinheads and racial extremism, I wrote about Korean skinheads sympathising with neo-nazi bands, I quoted the lyrics of some white power songs demonstrating white supremacist attitudes toward Koreans. One of the lyrics had the N-word, which I included to show the band grouped all these ethnicities they hated together. I would not print that today, just for making a point about racist skinhead bullshit.

Broke 3

This is when Broke first started publishing Verv. I had been saving his rants posted on the Broke message board, and publishing them without any control by him. His writing in this era was hilarious, with a detailed fictional story about him meeting Jean Paul Sartre, who I think may have been a stand-in for me. I also published some of his shock writing, with titles like "Things Your Mother Did To Me" and "Art Idea That I Have (SICK Only --Involves Sex), and some of his very naive, innocent writing, like "Pride Of The Zoo." My hope was to create a safe space to laugh with and at his writing, and maybe nudge him in a sensible direction. I encouraged him, and later felt regret when his writing took a more political direction, which makes it hard to appreciate any of this earlier writing.

I published an article about 1980s Chicago SHARPs with an interview with a guy who passed away suddenly sometime in the mid-late 2010s. Much of what was said was apparently later disputed by other people who were there.

I published a group photo of six foreign skinheads who were in Korea all at once, and I gave too much information about them. Recently one of them asked me to remove it because the article, dated to Oct. 28, 2006, was appearing in searches, allowing people who knew his username to see what he looked like and learn his first name.

In an ESL Cafe Bingo card listing rote expat complaints about Korea, I added "6000-year history" which was one millennium too many.

Broke 4

In an interview, I listed the person's DJ name as DJ Bludkat, when it was Bludklat, based on Jamaican patois.

In a travel piece about visiting Daejeon to track down the Hitler Bar there, I included pictures of some people sieg-heiling, albeit usually while making funny faces. We went there to troll the place, which meant a bit of playing characters. It would have been effective if the place closed down immediately after, remodeled, or denounced nazism, but that did not happen.

I published the full name of a guy who had a falling out with people here, saying he borrowed money from people for painkillers. Looking back I can't remember the background to this at all.

I used the term "art homos," before turning against slurs like this.

I ran the first-ever Brokey Awards (out of two), awarded based on submitted votes, with ties broken by my judgement. For "Best Back Up" in a fight, I broke a tie by picking Jesse, citing that if he was standing behind you, you knew you were on the right side. The other candidate was someone I wasn't getting along with, and I emphasised his "shady past" fighting white supremacism and said he's done "crazy shit," playing up the persona he'd built for himself. He really did not like that and later attacked me at a show.

Broke 5

In "Up on the Cross," I described how supposedly anti-racist movies about skinheads serve as neo-nazi recruitment tools and marginalise anti-racist skinheads. I quoted several racists who had joined www.skinheads.net praising films like "American History X" and "Romper Stomper," one who called AHX "influenchal" and used the N-word in summarising its plot. I used this as justification to include that word in my parodying of their discourse and writing style, and it appeared in my description of idiots who watched these movies and then joined WSN looking for "White brothers" to vent about their hatred of the N-word. I repeated the word in a very similar manner in my review of AHX. It was important to establish how racists watched the movies and developed their own interpretations, and that quote really drove my point home. But I could have pulled it off by censoring the quote in a way that made it clear I was censoring it and not the quoted racist, and I really did not need to repeat the slur outside of quotes in any form. The article had a strong conclusion I still strongly believe today, but the addition of slurs makes it impossible to stand by the article today.

Also I reviewed the movie and in place of stars, I assigned chromosomes, with 46 showing approval and any other number signifying it as some sort of genetic anomaly or mutant, maybe caused by inbreeding, without taking into consideration people with actual chromosomal mutations, who don't deserve to get roped in with racial extremists.

Broke 6

I published a bunch of pictures of people who passed out and had things drawn on them. It's still hilarious, but one of the pictures comes from an incident that led to a really hostile confrontation. We had drawn on a guy and then left, and other people who told him he had stuff written on him did it in a really morose way, which led to him overreacting and saying a bunch of regrettable stuff. Another guy among those pictured was arrested later that night (for arguing with a taxi driver over a fare) and imprisoned for a week. The police apparently recorded in their arrest report all the "tattoos" on him, including things on his

And in Broke 28, I revealed the existence of Hitler, an auto body shop specialising in German/European import cars.

Shark, the whitish wafers on the left with fish-like texture, tasted very good.

scalp which he couldn't see. Also we came as close as we could to giving one guy blackface.

In the second of two Brokeys, the "Best Female Musician" category was cancelled after everybody voted "This category is sexist."

After Hellking failed to submit articles he promised, I punished him by printing a section called "At The Movies with Verv Heavenking," with a message explaining "Let this be a lesson to you: if you don't hand in your article on time, you are morally responsible for whatever sick shit is printed in its place." Some of the stuff was objectionable, but it probably looked worse from farther away. What I did was certainly a clever deployment of Verv, but that warning message is incorrect.

Broke 7

On page 2 I ran the pictures of three newly married couples, all foreign male/Korean female. They're all still friends, but to an outsider that would look weird.

I reprinted the Xenu leaflet, which seems pretty dated now.

Broke 8

This issue was a bit more graphic, with a couple photoshops involving porn stars, a couple images of sex toys, and a show poster featuring an illustrated cumshot. A fiction story depicts prostitution, and I doubt the writer is still comfortable with that.

Broke 9

This time Nevin failed to submit articles on time, so I filled his space with the Vervodrome. This was about the height of pushing the envelope with Verv's writing.

Broke 11

I published a Verv article titled "Bring Back Cheap Punk Rock." This caused an argument with one of those promoters, who felt wrongly targeted. I pointed out this was about punk shows, and he was offended we didn't consider his shows (expensive, hipster, foreigner-centric) to be punk.

I also published his recommendations of some far-right bands.

In an article about my 2010 visit to North Korea, I included a picture of myself making a very lazy gesture like a sieg heil in front of a statue of Kim Il-sung, and a picture of my ass I took before going through customs on leaving North Korea, just in case they searched my camera memory card. They didn't.

I published a photo of a dude in a Halloween costume who attacked me at a show. You can't see his face, but he probably could recognise himself. A week after that incident, he got knocked out during a Shellback set when he came at the lead singer.

Broke 12

Is it abusive to draw eyebrows on dogs and cats?

I interviewed one of the people I met on my North Korea trip. I gave it the title "A Vampire in North Korea." He stopped talking to me after that for some reason. Which is strange, because he was a vampire and we talked about that in the interview. I wish we'd stayed in contact.

I published a parody of Craigslist named after my friend Craig whose full name I used.

Broke 13

We ate shark.

A comics page made by me inserts my friends into popular newspaper comic strips. In Hagar the Horrible, rape is discussed as part of their everyday plundering as vikings. In Calvin and Hobbes, a homophobic slur is used against Hobbes.

The issue was released on the same day as the funeral of a Korean skinhead. I had decided the show must go on, and also that it would be awkward if I went to the funeral. Now I'm not sure if those were the best decisions.

Broke 15

I interviewed a friend who had become a serious armchair expert on what are generously called "new religions," also known as destructive cults. He faced years of legal threats from one of the more dangerous cults, and eventually they got to him and made him remove all his materials about them from online. Some of it had been republished in Broke, including pictures of female worshippers showing their bodies for their leader. Their leader finished his sentence for rape and was released, and my friend has turned his back on monitoring cults.

After a drunk tried to jump me at my show in Lowrise, we made up and I offered to let him write something for the zine. He wrote some unintelligible bullshit that served no purpose other than to show what kind of person he is.

I may have stressed out one of the bands I reviewed by printing a photo of their CD sticking out of a garbage can, something I got in the habit of doing in later issues because it's funny. And I loved the CD.

Broke 16

For the art issue, I included a photoshop for the Bimonthly Bootfuck column showing a dick with a leather boot on the end of it.

I proposed improving the Christian Trinity by kicking out the Holy Spirit and replacing it with Santa Claus. There might still be a related petition online somewhere.

Broke 18

After a mainstream punk band featured artwork with the imperial Japan emblem, I photoshopped it to instead have a swastika and published that without explanation.

A "Burberry man" in action outside a girls' school, sometime around 2006. The photographer was sued for sharing these images which damaged the pervert's reputation. Back in those days, it was seen as acceptable to masturbate outside schools for children to see, and they were considered nuisances, or even good luck omens (according to one girl who explained). The idea of deliberately catching one in the act and beating them alarmed everyone I suggested it to. My best guess is Cho Doo-soon changed this. Still, would make a good musical.

Broke 19

I published a photo by a Korean friend showing a cop taking away a pro-marijuana sign. Apparently he had been questioned about the sign, as if the photo was breaking the law just for having the word in it.

Broke 20

In an interview with a band, I made a joke about GASH (Gay Aryan Skinheads), and the band looked more at the G and less at the A and said they supported GASH.

In parody of another magazine's 100th issue spotlighting 100 influential foreigners, I wrote about 20 influential foreigners in the punk scene, and wrote descriptions of trying to jerk them off, somewhat graphically. Also, all of them were male.

I listed 16 things that are better in North Korea than South Korea.

I introduced furtling, in which you cut holes in a magazine and stick your finger through so it looks like your finger is someone's dick.

Broke 24

I had created shirt designs using the rantings of a friend who was harassing people on social media due to either mental problems or drug abuse or both. Not sure what good I thought could come from that.

Broke 25

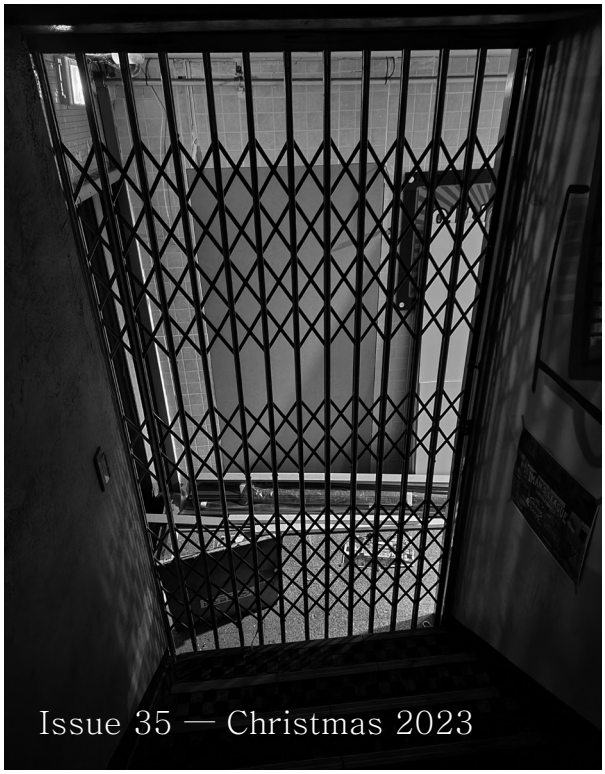
I wrote a synopsis for a burlesque show about Burberry men. When I arrived, they were widely considered harmless kind old men who do sex acts in front of children, but now I believe tolerance has run out and they are rightly considered sex offenders (whatever that means in this country).

I introduced a harmful anti-science theory to rival anti-vaxxers, pushing the notion that colonoscopies can make you gay. Then I saw a friend open up the zine randomly and come to that page first, which made me cringe.

Broke 27

In a quiz where you have to guess whether 40 people in the Korean punk scene or known to it are dog people or cat people, I left out a few people, mainly in cases where the answer was too obvious and I had already asked their bandmates.

Adventures in human factors research



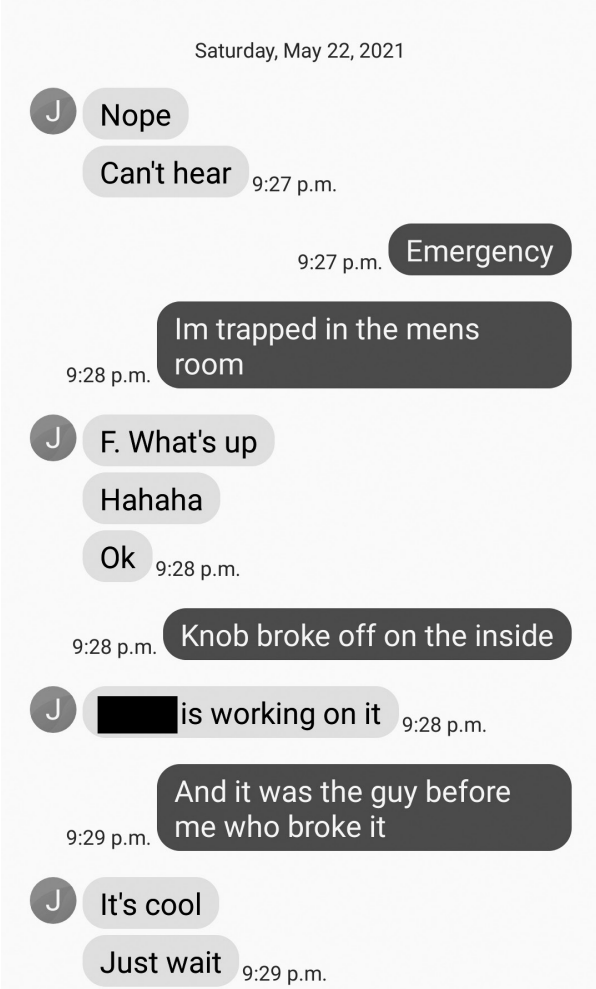
After Rise Up Fest in Cheongju, 20221210, I went to the washroom and was locked inside when everyone else left. Eventually, they came back for me.

Jon Twitch

I've been compiling data on live music venues in Korea. I've given two lectures on the topic, first for GIC Talk (20210911) and secondly for RAS Korea (20210928), with plans to do at least one more for IASPM next year. In doing this research, I've been trying to be cautious, aware of the hazards of saying too much and getting a venue busted.

There are venues today registered as performance halls rather than restaurants, although this appears to carry tighter rules and higher taxes. At one venue, I noticed a burner behind the bar with a pot on it, and when I asked a worker if they served food, she said no but was clearly very confused by its presence. Next time I visited, it was gone.

After my second lecture, I had a good conversation with someone who runs a venue/restaurant in Busan. He asked me a few questions and told me a few interesting things. Although Busan has stayed comparatively more open than Seoul throughout most of the pandemic, there was tension among the related businesses. One place even got closed down, simply for having a disco ball. I suppose city officials took one look at that thing and concluded it meant dancing.

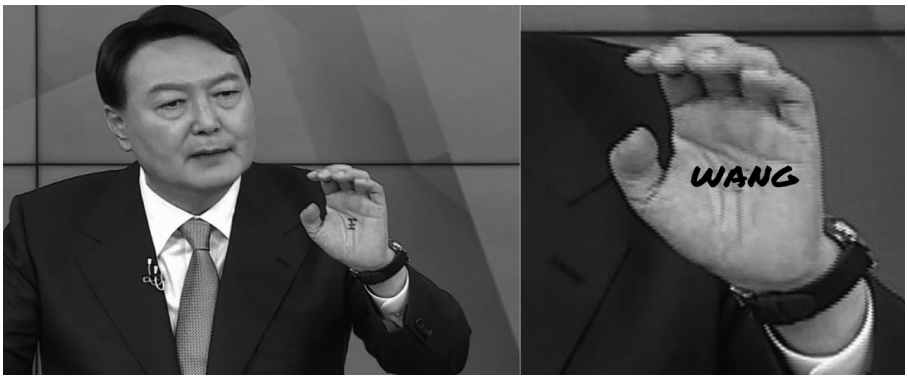


Initial Brokecoin Offering

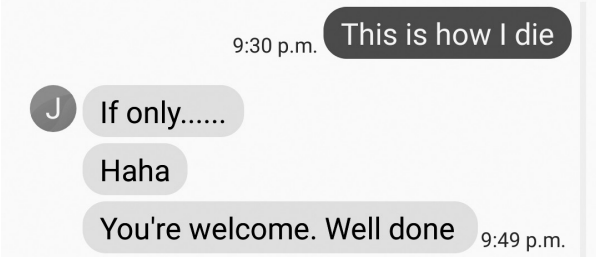
This seems like either a really bad time to start a new cryptocurrency, what with tightening regulations on their trade shutting down crypto exchanges, as well as plans being discussed to tax virtual currency transactions. Or, it could be a really good time, considering all the digital coins that are going to be vanishing soon.

So, I introduce Brokecoin, the virtual currency of Broke in Korea the zine and/or Broke Publishng. Brokecoin is so virtual, that unlike other cryptocurrencies that require servers running and wasting energy, it exists entirely outside the internet. Brokecoins are minted in your mind. And when you create one, instead of storing it in some online portfolio or digital wallet, you slip it underneath this Brokecoin virtual mattress, pictured here on this page for your convenience. So go ahead, pluck those coins out of your mind and slip them under that mattress. But probably don't let anyone see you doing that.

This is your own personal digital mattress, under which you can stash your Broke Coins.



Want to become a powerful politician using supposed shamanistic practices? Just write the Korean word for "king" on your hand, which is pronounced "wang." If you want to reign for 15 years, write "wang15."



Face match-up

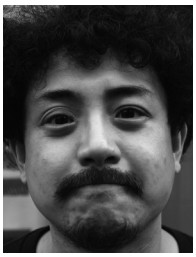
It's been so long, can you remember what everyone's face looks like? See if you can match the masked punk with the mouth below. I decided all faces should be male and Korean, because otherwise that's way too many clues. If we all keep wearing masks, I'll do a follow-up with no dudes. All pictures were taken at Club SHARP on June 18, except one which was taken outside a convenience store three days later. Answers on the next page.

Seoul's top 20 venues

By Jon Twitch

I've written a lot about cataloguing venues in various ways, but haven't really weighed in yet on which ones are the best. So which are they? I should clarify that my standards are my own. I look favourably at DIY scene-owned venues and length of operations, and might be less swayed by sound system than others, more swayed by lighting, and may otherwise have a specific perspective based on washroom quality. As well, this list is Seoul-only, because I can't speak with any authority about other cities. So here are the top 20.

1. Club Drug. I only went to its final show in 2004, and it sucked, but this was where it all started.
2. Skunk Hell II in Sangsu-dong. Opened in the former space of Drug, it inherited many qualities of its predecessor, both good and bad.
3. GBN Live House. Terrible facilities, but a lot of amazing experiences there.
4. Club Spot. Catered especially to foreigners by running late. Great location, probably the best ever. Also had a bar.
5. Club SHARP. Well-run, musician-owned. Main drawbacks are location-related, resulting in frequent noise complaints. And washrooms.
6. Duriban. Eviction protest that lasted 521 days, during which bands could practice for free and put on shows without paying rent.
7. Hippytokki. Great location, has a bar, fine sound. Is it still open?
8. Thunderhorse. Run competently by soundguy Kirk, great bar. Disappeared before Gyeongnidan gentrified. Horrifically bad washroom.
9. Strange Fruit. A regular basement bar that sometimes has great shows.
10. Club Steel Face. In kind of a strange location, high up in a building in a loud nightclub part of Hongdae, but still can get noise complaints. Good shows don't happen here enough.
11. Club FF. Long-running, reliable, always a crowd, but lacks community compared to others.
12. Rolling Hall. The best of the medium-sized venues.
13. Prism Live Hall. Best early on, when it was in the hands of Spot's founder.
14. Lowrise. Early Mullae venue, a little rustic but was cool.
15. Skunk Hell I in Nogosan-dong. I never went, but it was clearly influential if having terrible conditions.
16. 500. Cavernous basement venue, quite surreal. Didn't have good shows often enough, and was often overpriced. Had been the center of the reggae scene for a few years.
17. Jarip HQ. Held great shows, was affiliated with a noble cause, but it was strange holding shows in a photo studio. It was killed by gentrification.
18. Channel1969. Decent venue that had two good locations but hasn't developed as much personality or ever been a cornerstone of the punk scene.
19. Seendosi. Interesting location and facilities, but hasn't had shows frequently enough.
20. Ruailrock. Had some great shows, fine loation, but was way too tiny. What were we thinking?



Insoo's Paradox: infinite diversity in finite combinations

I interviewed Insoo a few months ago about Hongdae's history. My hope was to get quotes about what Hongdae was like before I arrived in 2003. Of course I asked Insoo, he of Crying Nut, Daddy O Radio, LOD, and so on. He gave me a fascinating answer, but one I couldn't quite use in the article I was working on. It gives a stark look at the development pressures that have changed the area, and concludes with an observation of a rather odd but certainly true-feeling contradiction that has consequences for mainstream culture and consumer capitalism, which I will name Insoo's Paradox.

물론 2002년 월드컵 이후에도 홍대는 재미있는 공간이었지만, 2002 월드컵이후의 홍대는 서서히 달라지고 있었다. 내 생각엔 그때 부터 망해가기 시작한 것 같다. 사람들이 모여들기 시작하면서 새로운 문화 공간에서 특이한 상업지구로 위치가 바뀌기 시작한다. 물론 이후에도 홍대는 재미있는 공간이었지만 해가 갈수록 사람들은 많아지고 매장 임대료가 올라가고 그로 인해 공연장과 문화 공간들은 사라지기 시작했다. 그 상황에 COVID-19 까지… 최악의 악몽이다. 게다가 홍대 관광 특구 조성과 그 일환으로 마포구청은 공연하는 공간들에 탄압과 졸속 행정을 시연하고 주차장 골목을 밀어버리고 이상한 패션/화장품 전시 같은 행사를 열고 있으니… 확실히 홍대는 재미 없어졌다.

한국은 이상한게 사람들이 얼마 없을 때는 참 다양하고 이런 저런 사람들이 많은데 사람들이 모이기 시작하면 그 사람들이 획일적이 되어간다.

Of course, even after the 2002 World Cup, Hongdae was an interesting space, but after the 2002 World Cup, Hongdae was gradually changing. I think that's when it started to go bankrupt. As people begin to gather, their position begins to change from a new cultural space to a unique commercial district. Of course, Hongdae has been an interesting space since then, but as the years went by, the number of people increased and store rent increased, resulting in the disappearance of performance halls and cultural spaces. Until COVID-19 in that situation... It's the worst nightmare. In addition, as part of the creation of the Hongik University Special Tourist Zone, Mapo-gu Office is demonstrating oppression and hasty administration in the performing spaces, pushing away parking lot alleys, and holding events such as strange fashion and cosmetics exhibitions. For sure, Hongdae has become boring.

What's strange in Korea is that when there are not many people, there is so much diversity, but when more people start to gather, they become uniform.

Insoo wears a kilt during a Daddy O Radio performance at a St. Patrick's Day show at Club FF, 20220319.

Korea's most offensive band names

This is the definitive offensive band names list as of Broke 30.

How have there not been any more offensive names in the last three years? Get cracking motherfuckers!

24. Fuckers Everywhere
23. Pornotarium
22. Half Brothers (배다른 형제)
21. Mixed Blood (퇴기)
20. Monkey Pee Quartet
19. Slant
18. Any "18" band
17. Samchung
16. Suck Stuff
15. Skasucks
14. 무념무상아가리쌍판걸레개판
13. Sulsa
12. Durchfall
11. DickPunks
10. Incestrul Lust
9. O.S.P. (오징어섹스파티)
8. Cockrasher
7. Tokki Jot
6. Shining Cocks
5. Brothers of the Hole
4. Cunttlefish/보징어
3. Christfuck
2. Konorea
1. Rapercussion

Introducing the Brokecoin, which is Not Fucking legal Tender (NFT)

You seem pretty smart, especially when it comes to financial decisions. So how would you like to get in on the ground floor for this new type of virtual token?

These aren't your grandmother's cryptocurrencies. Brokecoins are a physical coin, and their value is virtual, or hypothetical until decided upon a real value at a later date. These things are definitely not fungible, so don't even try funging them; I'll know. Alcohol was consumed in the creation of these coins, so the only Terra ecosystem affiliated with the Brokecoin is the legendary Australian Golden Triangle.

Just grab a pair of scissors and cut these seven Brokecoins out of this page below. They are tradeable wherever accepted.

So far, you can use them to buy more issues of Broke in Korea, while supplies last. Need a digital wallet to store them? Look in Broke 29, where I conveniently provided a mattress you can stuff them under. It's digital so you have to use your fingers.

Do I need to come over there? Get a pair of scissors and start cutting. What is this, your first initial coin offering?

In which neighbourhood do you see a future for the Seoul scene?
서울 인디/펑크씬의 미래는 어느 지역에 있다고 보십니까?

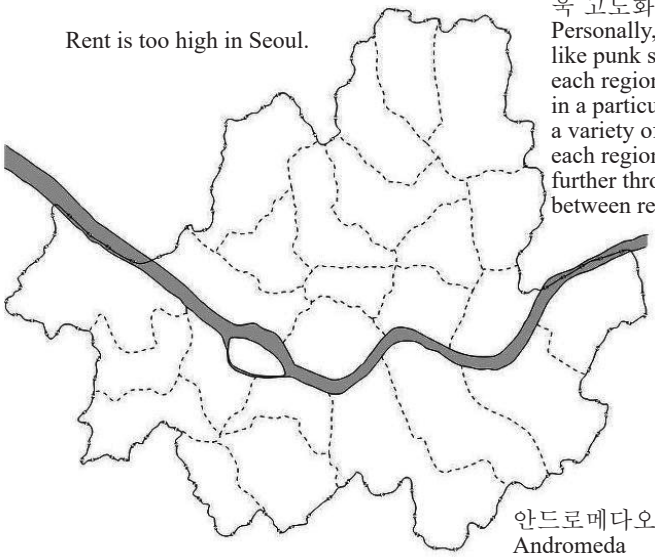
I think new stuff will keep popping up in Hongdae for a while longer with some stuff happening in Euljiro and maybe Mullae. Mangwon seems to be too quiet to sustain a consistent scene. SHARP already has to be aware of noise because of the houses nearby. Phillies was turning into a punk/underground bar but that's ending soon and The Studio is focused on all genres so I don't know about that area as a true punk haunt.

my fav cities are where every area has punk venue or shows pop up in different areas so that new people are always getting involved and people are mixing things up.

몇년새 사라지는 공연장이 많아져서 가슴이 아픕니다. 아직까지도 인디밴드와 펑크씬의 뿌리는 홍대에 있다고 생각합니다만 제 생각엔 홍대를 벗어나 요새 떠오르는 을지로를 중심으로 무언가 형성되지 않을까 생각합니다.
My heart aches because of all the concert halls disappearing over the years. I think the roots of the indie band and punk scene are still in Hongdae, but I think something is forming around Euljiro, which is emerging these days separately from Hongdae.

인디/펑크씬의 미래는 소셜네트워크라는 온라인 지역이라고 봅니다. 우리가 향유했던 오프라인 지역들은 정말 보여줄 공연을 위한 자리로 변했다고 생각해요.
하지만 모르죠.
누군가 작정하고 현실 서브컬쳐를 위해 희생할 생각으로 어디든 클럽을 열고 운영하면 별할지도요.
이왕이면 서울이 좋겠어요.
I think the future of indie and punk is online in social networks. I think the offline areas that we have enjoyed have really become just the performance venues. But I don't know. If someone is willing to open a club somewhere to sacrifice for the subculture, maybe it'll be different. If that happens, Seoul would be better.

Rent is too high in Seoul.



안드로메다오마에다
Andromeda

It's hard to say. I think Hongdae's time has mostly passed just due to rent prices alone. Unfortunately, GBN closed in Mullae. And it's hard for me to imagine many Korean punks wanting to be in Itaewon or HBC regularly. I think Mangwon has the best chance to capitalize on the present void. I'd love to see shows at SHARP and Binary Studios take off a bit.

저는 개인적으로 펑크같은 문화는 특정 중심지에서 집중적으로 발달하지 않고 각 지역에서 조금씩 자라나야 한다고 생각합니다. 그래야 각 지역에서 다양한 개성이 자라나고 지역 간의 적절한 교류를 통해 그 개성이 더욱 고도화될 수 있습니다.
Personally, I think that a culture like punk should grow a little bit in each region, rather than intensely in a particular center. That way, a variety of personalities grow in each region, and can be enhanced further through interactions between regions.

아직 많은 펑크밴드들이 홍대에서 주로 연주하지만 아마도 가까운 미래에 해방촌으로 무대를 옮길 것이라 예상하고 있다. 그러나 해방촌에서 서울펑크씬의 "미래"가 보인다라고 말할 수는 없다고 생각한다. 뮤지션들은 무대가 필요하지만 그 무대를 잃어가고 있다. 펑크 씬 뿐 만이 아니라 인디음악 씬 전체가 그렇다고 생각한다.
Many punk bands still play mostly in Hongdae, but they expect to move to Haebangchon in the near future. However, I don't think we can say that we can see the "future" of the Seoul punk scene in Haebangchon. Musicians need a stage, but they are losing it. I think it's not just the punk scene, but the entire indie music scene.

난해한 질문이네요. 미래를 어떻게 예측해야 하는지 모르겠지만 저는 올드한 인디밴드라 아직 홍대 쪽을 고수합니다.
That's a difficult question. I don't know how to predict the future, but I'm old, so I still stick to Hongdae.

펑크는 원래 no future잖아~ 원래 어디에도 미래는 없었지 뭐~
Punk is always "no future." There's no future anywhere.

홍대에 집중되어 있는 클럽 위주로 자연스럽게 홍대 = 펑크씬으로 되었지만 이제 장소는 관계없이, 우리가 하는 곳, 그곳이 미래가 될 것이다.
Because of all the venues concentrated in the area, naturally it became Hongdae = punk scene, but now regardless of the location, wherever we go, that will be the future.

일단 그 전에 새로 밴드를 하고싶어하고 펑크 문화에 관심을 갖는 사람이 많아져야 할 것 같습니다. 그 때 까지는 어디에서 공연을 하든 사람들에게 많이 알려지고 좋아 할 수 있게 노력해야 한다고 생각합니다. 펑크 씬에 남아있는 개개인의 사람들이 크든 작든 힘을 보태면 지역이 어디가 되었든 인디/펑크씬의 미래가 보일 것 입니다.
I think there should be a lot of people interested in punk culture who want to start bands. Until then, I think we should try to be known and liked by people no matter where we perform. If the people who remain in the punk scene are a lot or a little, it will have a future no matter where it's located.

역시 규모가 가장 큰 홍대에 있지 않을까? 인디/펑크씬은 2010년 이후로 테크노나 일렉트로닉등에 많이 밀렸지만 다시 떠오르는 날이 오리라 믿는다.
Wouldn't it be in Hongdae, which is the largest? The indie/punk scene has fallen heavily behind techno and electronica since 2010, but I believe there will be a day when it rises again.

What would you like to see more of in the scene?
(Other than the obvious answer, which is more paying customers)
씬에서 무엇을 더 보고 싶으세요?

Young Punx!!!!

저희의 음악을 듣고서 음악을 사랑하게 되고 펑크를 사랑하게 되는 사람들이 더 생겨서 밴드도 새로 시작하는 사람들도 많아졌으면 좋겠습니다!
I hope that more people listening to our music will love music and love punk, so that more of them will start a new band!

Diversity. 다양성.
인기있는 음악과 실력있는 밴드들을 볼 수 있는 것은 좋은 일이지만 어리거나 경험이 필요한 밴드들 또 대중적이기보단 실험적인 음악을 하는 사람들이 설 수 있는 무대가 점점 없어지고 있다. 홍대가 특히 그렇다. 클럽에서 새롭고 색다른 음악을 듣고 충격에 빠지는 경험을 더 많이 할 수 있다면 좋겠다.
It's good to see popular music and talented bands, but there are fewer and fewer stages for young or experienced bands and people who do experimental rather than popular music. This is especially true in Hongdae. I wish I could listen to new and different music and experience more shock in the club.

공연장에 온 모든 사람들이 단체로 징자켓입고 공연 하는/ 보는 모습을 보고싶긴합니다. 그런 공연이 있으면 정말 재밌겠네요ㅋㅋㅋ
I want to see everyone at shows wearing leather jackets. It would be fun to have a show like that.

어린 친구들을 보고 싶네요.
I want to see young friends.

우리의 음악과 에너지를 보고 감동해서 눈물 짓는 사람이 있었으면 좋겠습니다. 돈은 상관 없습니다.
I want people to be moved to tears by our music and energy. I do not care about money.

What can I say… People need a party. That's all I know.

지금보다 훨씬 더 커진 씬을 보고싶어요!!!
I want to see a scene that's much bigger than now!!!

Seeing younger people and younger bands would be great but really if people would just work together more and realize there's not a big enough scene for grudges and drama things could be more fun. And in general being less serious and actually having fun would be nice. Some bands take themselves way too seriously. It's just punk rock.

I think the thing that's missing most right now is musicians going to shows where their band isn't playing. That's always been one of the things that made it a "scene" right? It was people coming together to hang out and check out the music they love. I think we need more of that, and we need to find a way to get a new younger generation out to shows.

카리퍄뮤퍄뮤
(Gibberish)

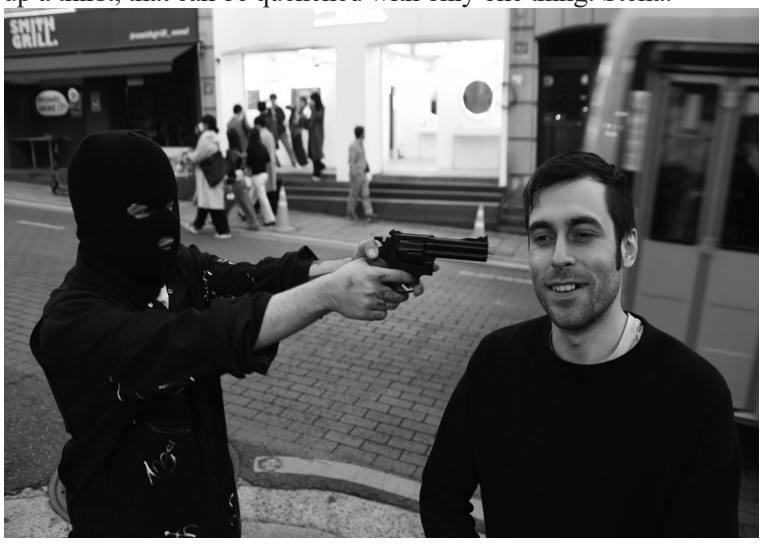
그냥 재밌게 노는 모습들만 보고싶어. 좆같은 이념이나 사상 같은 걸로 싸우고 배신하고... 보기 좆같아~
I just want to see people having fun.
They fight with stupid ideologies and ideas and betray... it looks shitty.

다양한 밴드만큼 더 많아진 관객들이 보고싶죠
As much as a wider variety of bands, I want to see bigger audiences.

mixed genre shows and more connections between artists, good politics, and good people at the same shows and events.

Buying beer wiv Bovver

1. After a long day of armed robbery and executions, Bovver works up a thirst, that can be quenched with only one thing: Stella.



2. The store still has a mandatory mask policy, so Bovver enters while still wearing his mask.

3. It's 11,000 won for four cans of several kinds. Bovver chooses four of the same.

4. Bovver goes to the cashier to pay for his purchase. He speaks in 존댓말 to the worker.

5. While reaching into his pockets for the money, he pulls out his gun and sets it on the counter.

6. The drinks paid for, Bovver exits the store. The perfect crime! Now let's all enjoy a delicious* Belgian pilsner!

* to each their own, I suppose.

Showing up late on Halloween

Jon Twitch

I was in Haebangchon, sort of one ridge over from Itaewon. It was extremely crowded for Halloween weekend, moreso than HBC Fest the week before, but not the craziest it's been. Meanwhile, in Itaewon, they had insanely huge crowds, because I guess Koreans think the foreigner area is the place to go to celebrate a Western holiday like Halloween. And this was our first unrestrained Halloween since 2019.

I went to Phillies Basement in HBC for their Halloween show there around 11:45. Around midnight, the bartender seemed concerned and mentioned something about a possible mass-casualty event in Itaewon. He showed me a video clip of young women in their underwear laid out on the pavement while emergency workers performed CPR. In the background, it could be seen that the party was continuing. I thought it looked fake, like some sort of Halloween stunt or possibly a drill with realistic mannequins.

But I couldn't help thinking about the situation. I looked up Korean-language news stories, including one saying a celebrity had appeared in a bar, which triggered a stampede after him, but the article didn't seem to mention casualties. Another article made reference to 10 hearts stopping, and while it was in plain Korean words, I wasn't confident I knew what it meant. Maybe hearts stopping is why CPR was being performed, and the numbers weren't known yet for how many had been saved. Someone else may have reported hearing one confirmed dead so far, so bare minimum it was believeable there'd been at least one death. Everyone was looking at different initial articles and the truth was hard to figure out.

I left the show and headed out. On my way up the hill, I passed a friend sitting at the patio of 8Piece Pizza. She had heard something about it being caused by fentanyl released into the air, which sounded like a wild rumour. She figured I was heading there and suggested I not go.

I took off my Halloween mask and put on my work lanyard, which has my name and picture and company name, and used to open the front door at our previous building. I knew the roads were blocked, so I headed up to the Hyatt and went down the other side of the hill. I hoped to go out the road next to the former Woodstock, but there was traffic so I went out another way nearer to Hangangjin Station.

Here's the initially confusing view I saw when I came out the side door of the Hamilton Hotel, timestamped 1:03am 20221030.

Traffic was stopped going toward Itaewon Station, but there were cops standing out front, so I approached one and showed my work ID, asking if I could proceed. He approved, and no other police stopped me. Once I reached the former Woodstock, I left my scooter parked there and proceeded on foot. The sidewalk was crowded so I walked on the side of the street as far as I could, before a cop ushered me and a few others over to the sidewalk.

The street was very crowded, moreso than I'd ever seen before. By then the costumed revelers didn't seem all that merry anymore, although they also didn't seem like they were in a hurry to disperse. It was hard to say that anyone there knew what was going on.

I wanted to get on the roof of the Hamilton to see from above, so I entered. There were people crowded in the lobby, some sitting on the floor. In retrospect, I wonder if any were survivors.

I entered an elevator to find it had a keycard system. After waiting about half a minute, the elevator went up on its own to about the fifth floor, and I took the stairs the rest of the way up. The building was only nine floors.

On the landing one floor below the roof door, I found three young women crowded at the window trying to look out. An alarm higher was ringing, which was probably why they didn't go up higher. Before I went up, I checked around the top floor of the hotel for alternatives. All ways up were alarmed. At the Hangangjin side, I took some pictures looking out the window. The alleys next to and behind the hotel were empty and I could see officials going through back and forth.

I decided, out of three, to take the Noksapyeong side stairwell up to the roof. There was an alarm, but whatever, the other one had been ringing a long time already. I went up and got out onto the roof.

There were about eight people out there at the edge overlooking the main street, one with a video camera I think. One older man came over and was angry I was up there. He identified himself as the manager and told me to get out. I did my best to sweet talk him into giving me permission. He said I hadn't asked him if I could go up, so I said I was asking now, and he said no.

At that point, the guy with the video camera climbed up on the ledge, which seemed like a stupid idea. I told the manager "What about them?" But he was only focused on me.

So I went over to the journalists and said "Come on, we can't be up here, we have to leave" -- assuming they had permission and would brush me off and I would continue to be unpleasant all the way out. But they started to leave too. On the way, I aimed my camera over the side and shot down blindly, and nobody stopped me.

Around the corner, some of the reporters kept going to another part on the roof. I followed them, and we identified each other as journalists. I took a few pictures from up there quickly and got out.

I exited down the central stairwell, where I found those three foreign women again. I gave them some sort of update, then went down to the second-top flight hoping to find the best escape route. But the door was locked, so I continued down a few flights before finding one that hadn't closed properly. Here, I went to the Hangangjin side again and took pictures out a window there.

Then I went to the elevators,

Uphill, investigators were gathering bags and phones, some which were ringing. The survivor I met was around the left corner.

but I saw one of the elevators was coming down from the top floor. In case the manager was in it, I decided to not be there when it arrived. So I went to the Noksapyeong side, where there was a service elevator that seemed to be out of order, and took the stairs down. Down around ground level, I found a door leading outside. It wouldn't be until several hours later that I realised this would be one of the two most important doors I've ever walked through.

When I opened the door, I was on a small landing overlooking an alley. Across the way was a hip-hop club, where the inside lights were on. All around were strewn items of clothing, shoes, bags, etc. There were some officials in the alley, but not many. Nobody paid attention to me up here, with my camera out.

After I took enough pictures, I went down the stairs to where there was a gate (unlocked) and came out into the alley full of discarded belongings. I walked around here a little bit more, and nobody seemed to care. There was a line of cops at the downhill end of the alley, so I went up, where there were a few more officials.

Right at the corner was a bar called Waikiki, where workers were cleaning up. I saw one young foreign woman standing right outside it, right up against the police line, looking worried. So I went over to ask her what she knew.

She identified herself as one of the people trapped in the crowd collapse, and I later found out she was Mxxxxx, 24, from Louisiana. She was covered in alcohol and she said also blood, and her legs were bruised from the incident.

She was new in Korea, having arrived in August to work for EPIK. She'd been dispatched to Sejong, and was in Seoul for the weekend with three friends all working in Daejeon. They were staying at a hostel in Galwol-dong, and had walked from there all the way to Itaewon.

Almost literally right when they arrived, the incident happened. They had gone into an Emart24 next to the Hamilton, and apparently there may have been a guy with them too who they later figured had just disappeared. Either while in there or right upon leaving they heard screaming, so they either stayed in or went back in. But then they assumed the coast was clear, so they went out.

Then they were caught up in the crowd collapse. Mxxxxx leapt left and tried to get close to a wall as the crowd surged. She was trapped in the crush and separated from her friends, who got away unscathed. She said there was someone under her.

She lost almost all her belongings -- her phone and her bag with her ID and everything. I'm guessing her phone had been in her hand, but she held tightly onto her purse, only for the strap to break when someone grabbed it. (Somehow, she'd held onto a soju bottle through it all, to which I remarked later was "legendary" and her friends said was "girl boss.")

She tried to awaken another woman close to her, and kissed her for some reason she didn't fully understand, maybe to try to wake her up. She may have vomited, but couldn't be sure. As she felt herself losing consciousness, thought she was about to die. She thought of her mom.

But she woke up, she doesn't know how much later but suspects a while, in the same place where she'd passed out. Somehow she freed herself, after confirming that her legs were just asleep, not broken, and was ultimately ushered behind the line to where I would find her.

I don't know how long she had been standing there by the time I arrived, but she looked cold so I offered her my jacket; I was overdressed anyway. She had no idea what to do or where to go, and the police weren't helping her.

I offered to help by calling her phone. She didn't know her number, because it was a new phone (she'd just arrived in August). So we tried calling her Kakao ID, and I walked around trying to hear it, but no such luck. Through the course of this I learned her name, and she was from Louisiana.

She also described her purse, which was white with butterflies decorating it, and a strap with pearls. In the chaos, the strap had broken and she lost it.

I went around looking again, hoping to find these items, but clothes were piled on top of other things and I couldn't identify any of it. At that point, someone noticed my presence and I was escorted out behind the line. I chose to exit next to Mxxxxx, rather than another way.

The police were not being helpful, and I continued to kick up a fuss. They refused to let Mxxxxx recover her belongings. At one point, she saw her Halloween wig lying in a pile (it was curly and red; she explained she'd gone as a vampire). Phones were being piled in one place, and we could hear some of them ringing. I kept asking for their help, if there was any place they could shelter her, where the other victims were so that maybe she could join them. A female cop who spoke English told me "I can't tell you." I asked if she meant she was unable to or unwilling to, but she just repeated what she'd said. At one point, some women who looked more like clubgoers than cops came over to look at the sorted belongings, and when I tried asking about them, one cop claimed they were police, rather than other victims being allowed to retrieve their property.

Buddhists were present at the memorial from the start. Christians, meanwhile, were always nearby, spouting hate, displaying anti-gay signs like the one here, and singing Christmas carols noisily.

I apologised to Mxxxxx for referring to her as "victim," which she didn't seem to mind, and I started calling her a "survivor" at some later point.

I offered my phone again to Mxxxxx for her to try to contact someone. She used Instagram to look up contacts in Korea, and was able to phone them, a function I didn't know about. Finally after several tries one answered, and at that point it was revealed that three of her companions were looking desperately for her. After some relaying, we managed to get a phone number of one of them, and she called on my phone. The slow process of reuniting her with her friends began.

She asked if she could call her mom, and I figured, how could I say no? So she did. At some point during the call, a reporter came over looking for interviewees. While she was on my phone, I told the reporter I was the same as him, and Mxxxxx was a survivor. I wasn't feeling like doing my job, because I wanted to help her first. I told the reporter the basic facts I knew as background, and I gave Mxxxxx the chance to refuse an interview, but she wasn't really against it.

At some point, we got in touch with a Korean-speaking friend of hers, who I think called my phone interrupting the call with her mom. She gave the phone to the female cop so they could communicate. The cop immediately took my phone and walked to a farther distance behind the line, and I yelled after her that I didn't want my phone being added to the pile. The cop returned my phone and told Mxxxxx with some sympathy that she wanted to help her retrieve her property, but the CSIs weren't allowing it.

While Mxxxxx was interviewed by the other reporter, I got on the phone with her friend, and we gradually figured out where each other were.

I brought Mxxxxx with me, who was walking a little slowly with a slight limp, and who had been wheezing a little. But we went up some stairs, and she was doing fine if slow. Ahead down the narrow alley, I saw two women dressed as devils. I was on the phone with her friend, trying to connect. Finally I said "I see three white women" and they hurried toward me.

They all hugged their friend in the alley together for quite some time. It turned out their hostel was in my neighbourhood, so I helped them get out of there. It was no use trying to get a taxi, so we walked all the way to Galwol-dong.

As we walked, we all were able to keep our spirits high. Even Mxxxxx was able to joke around a bit. I tried to converse about pleasant things, avoiding the news updates I was seeing announcing the rising death toll (I think it surpassed 50 while we walked). People around us were still dressed for Halloween, and many of them had injury makeup on, which was awkward. They remembered passing the silly American murals on the wall of Yongsan Garrison outside American Diplomacy House Seoul, and I'll never be able to look at those again without thinking of this night. I showed them the whale meat restaurant right by their hotel, and we missed the right turn and had to backtrack a bit.

I thought the story of Mxxxxx's separation from her friends and reunion was unique, and that my perspective was significant, but as more stories came out, I see that countless people have insightful comments and experiences from the disaster.

There've been a lot of remarks about prices of shows, and how they've gone up during the pandemic and need to come back down. What's your outlook on pricing punk shows?

펑크 공연의 가격 책정에 대해 어떻게 생각하십니까? 올바른 입장료는 어떻게 계산합니까?

The following answers to this question were given by many of the bands I interviewed for this issue of the zine. Their identities have been left unattributed because it's more fun that way.

I see that the entry fees these days can get crazy high, which to me is a bit too much. But with that being said, I do also believe in the bands getting paid something for their services so to be fair, I think 10,000-15,000 won would be a good and decent price to pay. Not too much and not too little.

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가격 책정은 기획자의 의도이고 가격책정의 기준에는
라이브클럽의 대관비와 규모, 라인업 등 여러가지의 기준이 있을것입니다.
그렇기 때문에 유동적이고, 부담스러운 입장료가 있늘때도 있습니다.
우리는 늘 많은 사람들이 볼수있는 공연을 하기를 원합니다. 그래서 늘 최소한의 입장료로 계산합니다.
I feel that the pricing of punk shows is important.
The pricing is based on the intentions of the planner and various criteria such as the rental fee and size of the venue, as well as the lineup.
Therefore, there may be fluctuations and burdens reflected in admission fees.
We always want to have performances that many people can see. That's why we always calculate the minimum price.

Most people don't join bands to get a full time salary. They do it cos they love the music. Getting some taxi or beer money is always appreciated, but I think a majority of bands I know would play for free to a packed house, rather than to 10 people who payed 30 bucks on the door. From a bar owners perspective I think charging high prices on the door to get a decent cut of the takings is counter productive. The price can scare off people, and the people that do come are less likely to buy drinks as they've already dropped a decent amount of cash just on entry

Bands aint making a lot of dosh, mate. Whats the point of charging 40,000? Low barrier to entry means the shows have more guests. More guests? A bigger scene. Some venues have obscene rates too. I understand club sharp since they have no bar but some venues charge more while also having a bar.

There are many factors at play. A special showcase for a niche market with a small crowd will not make enough money for the venue to make it profitable if the price is too low. I think ₩10,000 is good for a show that is 3 hours long. However, there should also be a cap because at some point it just gets too much for most of the potential concertgoers to pay. My max is ₩30,000, depending on the artists.

This is difficult because rent has gone up, especially in Hongdae, and the audience seems unwilling to shift the scene to new locations in Seoul. Venues need to stay open, bands want to get at least some money, and audiences don't want to pay 30,000 for three local bands. I would rather keep shows under 20,000 and I would encourage venues to get creative with their business model and find new ways to make income outside of just charging more for shows. I also think venue owners need to realize how different the audiences are across genres and cater to that. For example, punk shows probably boost alcohol sales so a lower ticket price might be possible.

Well I understand that we are in a crisis and everyone needs to get fed, have a place to sleep and have a good time. Same applies for fans or people that come to shows that want to spend their money on good entertainment. I think what really needs to stop in my opinion is that hardcore is a business like other music industries. These days everything must be a mega event promoted by huge energy drink companies and bigger bands only play festivals or u gotta pay a lot of money for a club show. It's a difficult cycle.

Prices have gone up at venues, but in my experience, a lot of that is from owners just trying to catch up on their COVID losses so they can stay in business. That's reasonable to me, but I hope prices don't stay that high.

어려운 질문이다. 공연장과 밴드들의 존속을 위해서는 가격을 올려야하지만 관객의 입장에서는 (관객들 대부분 역시 펑크뮤지션인 관계로) 비싸면 갈 수가 없다. 나는 쇼를 기획할 때 대부분 2만원 이하로 책정하는 편이다. 하지만 사람이 많이 오더라도 싼 티켓 가격 탓에 작은 연주비를 밴드들에게 지급할 때마다 미안한 마음이 크다. 그래서 최대한 기관이나재단의 지원금을 받아 티켓가격이 싸지만 밴드들과 클럽에 충분한 돈을 지급할 수 있도록 노력 중이다.
This is a difficult question. In order to ensure the survival of the venue and the bands, prices need to be raised, but from the audience's perspective (most of whom are also punk music fans), they can't afford to attend if the prices are too high. When I plan shows, I usually set the ticket price at 20,000 won or less. However, even if many people attend, I feel guilty every time I have to pay small performance fees to the bands because of the low ticket price. Therefore, I am trying to receive as much support as possible from institutions or foundations to keep the ticket prices low, but still be able to pay the bands and the club enough money.

Most of the places that were able to survive COVID were able to do it because they raised their prices. Even then, it's not like they were making huge profits. I totally understand the necessity of it. Even now, clubs are trying to recover some of their losses from the last few years. However, I hope the average price doesn't stay at 30,000won+ forever. It's a huge detriment to getting new casual listeners to shows. If you're not super into live music, who wants to spend 30k to get in the door to see a bunch of bands you've probably never heard of? And even more importantly, it makes it a lot harder to get the next younger generation out to shows. One of the cool things about Korea and the way the laws work is that pretty much every venue can be an all ages venue. We just need to make sure kids can afford to get in. We've done our best to keep prices lower for WDI and … Whatever That Means shows, but there's only so much you can do. Some places are willing to just do a door split with no guarantee, but that means you can't really set the price on your own. Other places charge a lot for rent, so you end up with complete control over the show and pricing, but then we need to set the price in a way that we know we aren't going to lose too much money. It's all a balancing act. I am happy to say that IT'S A FEST! is still free. If anyone wants to just come out for the day, watch the fest, go home, and come back the next day to do the same thing, they can totally do that at no charge from us. All that is made possible by the support from Hanagae management and by the people who choose to support the festival by renting bungalows and buy festival merchandise packages. The whole thing really is a team effort to provide a really cool weekend.

For me a punk show should be cheap. But each country has its own definition of "cheap".

무대에 서는 사람이라면 우선 자기만의 자위 행위를 하기위해 공연을 준비하는 건지.
아니면 남에게 뭔가 해소시켜 줄수 있는 행위를 하는건지 먼저 생각해보고.
거기에 따른 자기만의 행위를 철저하게 준비 해보고 입장료나 개런티에 관해 깊히 생각 해보는게 어떨가 생각해봅니다.
내가 입장료를 내야 하는 관객이라면 내공연의 입장료는 얼마일까요?:)
As a person who stands on stage, I think it's important to first consider whether you are preparing for the performance for your own self-gratification or to provide a cathartic experience for the audience. Then, you should thoroughly prepare for your performance based on that goal, and consider carefully about admission fees or guarantees.
If you were an audience member who had to pay admission fees, how much would you be willing to pay for your own performance?

It would be great if they were just free, but I guess beer doesn't pay for itself

I really don't care. We came so far to play, I would hate that someone didn't come because it was $10 over $5. I just want everyone to be able to come who wants to. I have a dream to do "reverse cover" shows where we have to door person giving everyone $3 who comes in, but the band is not into that idea.

in my opinion no one should ever be turned away at the door because they can't afford it. punk is for the people.

I think venues should make their money at the bar and the band at the merch table. Make it free to get in.

The best price to charge for a punk show can vary depending on a number of factors, such as the size of the venue, the popularity of the band, and the local market conditions. However, in general, punk shows tend to have a reputation for being relatively affordable and accessible to fans of all ages and backgrounds.

One advantage of keeping punk concerts cheap is that it can help to build a loyal and dedicated fan base, as fans are more likely to attend shows regularly if they can afford to do so. Additionally, keeping ticket prices low can help to attract new fans and expand the reach of the band, as it allows more people to experience the live show.

Another advantage of keeping concerts cheap is that it can create a sense of community and inclusivity, as fans from diverse backgrounds can come together to enjoy the music and connect with each other. This can help to build a supportive and vibrant punk scene, which can in turn help to elevate the band's profile and create more opportunities for future shows and collaborations.

Overall, while the best price to charge for a punk show may vary depending on the circumstances, there are many advantages to keeping concerts cheap, including building a loyal fan base, expanding the reach of the band, and creating a sense of community and inclusivity within the punk scene.

Getting stuff printed

Jon Twitch

I was trying to decide if it would be interesting to interview the guy who runs the shop where I print the zine, or if it would just look like I'm trying to get a discount or something. Then I thought more and realised, of course it's interesting. I do my printing at Daeheung-dong's Copy Salon, a place that handles print jobs for a lot of people in the scene, and it's run by Jungbae who also plays in Chain Reaction, one of the IT'S A FEST! bands.

Broke: Can you please tell me how your background led you to open Copy Salon? 당신의 배경이 어떻게 당신이 카피쌀롱을 열게 되었는지 말씀해 주시겠습니까?

Jungbae: 19살 부터 신촌, 홍대 클럽에서 연주를 시작했고, 돈이 필요로 했습니다. 군입대 전에 주로 밥배달이나 막노동 등 일용직으로 주로 일했었는데, 군대 전역후에 주변의 권유로 인쇄 일을 배우게 되었습니다. 인쇄일을 오랫동안 하다보니 자연스럽게 카피쌀롱이란 이름으로 열게 되었습니다.

From the age of 19, I started playing at clubs in Sinchon and Hongdae and needed money. Before entering the military, I mainly worked part-time jobs such as delivering food and doing manual labor. After completing my military service, I learned about printing work through recommendations from people around me. As I did printing work for a long time, I naturally opened a store under the name of Copy Salon.

Broke: How did you learn how to do all that work? And where did you get all those machines? 어떻게 그 모든 일을 하는 법을 배웠습니까? 그리고 그 많은 기계들은 어디서 구했어요?

Jungbae: 을지로나 인현동 근처에 인쇄소 에서 일하면서 주로 어깨 너머로 배우기도 하고. 기계 들은 인쇄일을 하면서 그동안 알고 지내던 업자들한테 필요로한 기계들을 구입할수 있었습니다.

I learned mostly by watching and learning over my shoulder while working at printing shops near Euljiro and Inhyeon-dong. As for the machines, I was able to purchase the ones I needed from the business owners I had gotten to know during my time doing printing work.

Broke: When did Copy Salon open? 카피쌀롱은 언제 문을 열었습니까?

Jungbae: 2014년 결혼후에 작은곳에 장소를 얻어 운영하다가. 2021년 지금의 자리로 확장 이전 하게 되었습니다.

After getting a small space following my marriage in 2014, I operated there until moving to the current location in 2021.

Broke: I've printed zines, books, and photos there, and I know Jeff has printed some materials. Are we normal customers for you? 저는 그곳에서 잡지, 책, 사진을 인쇄했고, 제프가 몇 가지 자료를 인쇄했다는 것을 알고 있습니다. 우리는 당신에게 평범한 고객입니까? 당신은 주로 어떤 종류의 물건을 인쇄하고 전형적인 고객은 누구입니까?

Jungbae works on Broke 32 at Copy Salon, 20230608.

Jungbae: 일을 하다보니 한국왕립아시아학회가 오랜 역사를 가지고 한국을 연구하셨다는 사실에 경외감을 느끼게 되었고,이방인으로서 한국을 더 통찰하는 시각을 가지고 계시다는 사실에 놀랐습니다.

저에게 일을 맡기기 시작한 존은 자기만의 방식으로 서울, 한국의 이면을 보여주고 싶어하는 부분에 흥미를 느꼈습니다. 주로 출력, 제본, 복사, 스캔, 그 외 소량 인쇄가 필요로 한 업체에 납품 하는게 주요 업무지만. 맞춤인쇄를 필요로 하거나 인쇄 공정에 관한 인쇄 상담도 신경을 쓰고 있습니다.

As I worked, I began to feel a sense of reverence for Royal Asiatic Society Korea, which has a long history of studying Korea. I was surprised to learn that they have a unique perspective on understanding Korea as outsiders Jon, who started giving me work (printing RAS Korea's annual journal Transactions), showed an interest in the aspects of Seoul and Korea that he wanted to reveal in his own way.

Although our main work involves delivering to companies that need mainly printing, binding, copying, scanning, and other small-scale printing, we also pay attention to custom printing needs and provide consultation on printing processes.

Broke: I like watching you use that machine to trim the edges off pages, the laser-guided guillotine. What's your favourite task to do in the printing business? 저는 당신이 그 기계를 사용하여 페이지의 가장자리를 잘라내는 것을 보는 것을 좋아합니다. 레이저 유도 기요틴. 인쇄업에서 당신이 가장 좋아하는 일은 무엇입니까?

Jungbae: 맞춤 인쇄를 필요로한 고객과 함께 작업 해나가는 일을 좋아합니다. 왜냐하면 손님이 머리속으로 생각한 인쇄물에 대해 함께 작업하고 이야기를 하다보면 저 역시 어떻게 해야 더 좋은 퀄리티로 원하는 인쇄물을 작업할수 있는지에 대한 생각과 경험이 쌓이고 손님역시 인쇄공정을 눈으로 직접 확인할수 있어서, 잼있어 하는거 같기 때문입니다.

I enjoy working with customers who require custom printing. The reason is that as I work with them and discuss the print materials they have in mind, I also accumulate thoughts and experiences on how to produce better quality work. Moreover, customers can personally witness the printing process and it seems like they find it enjoyable as well.

Broke: I admit, I don't like the wasted scraps of paper from trimming pages. How do you reduce waste? 인정합니다, 저는 페이지를 다듬는 과정에서 낭비되는 종이 조각들이 더 작아지는 것을 좋아하지 않습니다. 어떻게 낭비를 줄입니까?

Jungbae: 일단 저희 카피쌀롱은 불필요한 포장 용지를 사용하지 않습니다. 예를 들어 아주 고급스러운 백화점 쇼핑백 같은경우 몇번 사용하지 않고 분리수거 쓰레기를 버리는 용도로만 사용한다면 너무 소모적이지 않나 하는 생각을 합니다. 단 한번 보여지는 용도로 사용처에 상관없이 비싼종이만 추구하고 불필요한 디자인때문에 소모적인 가공을 해야 하는건. 너무 선진적이지 못한방식 아닐까? 란 생각을 합니다. 주변에 잘린 종이 조각을 이용하며 수첩이나 엽서 또는 종이 공예품, 작품등을 만드는 작가님들을 알고 있어, 대부분 크게 잘린 용지는 모아두었다가 필요로한 작가님들에게 드립니다.

First of all, at Copy Salon, we do not use unnecessary packaging materials. For example, I think it's wasteful to use high-end department store shopping bags that are only used a few times and then thrown away as recyclable waste. Pursuing expensive paper for one-time use, regardless of the purpose, and having to engage in wasteful processing because of unnecessary designs -- I think this is not a very advanced way of doing things. I know some artists who use scraps of paper to make notebooks, postcards, paper crafts, and artwork. We collect the larger scraps to give to artists who need them.

The alley entrance to Copy Salon, 20210401

Broke: I remember the previous location of Copy Salon was very small. Do you miss anything about it? Copy Salon의 이전 위치는 매우 작았던 것으로 기억합니다. 당신은 그것에 대해 무엇이 그립습니까?

Jungbae: 작은 공간 이였기에 저만의 아지트 같은 느낌이 있었고, 지금은 커지고 사람도 많아 졌지만 신경써야 할 일들이 많아 졌습니다. 작은 공간이였지만 처음 시작하는 공간이여서 심리적인 부담이 없었던 부분이 제일 그립습니다.

Since it was a small space, it had a feeling of my own hideout, and now it has become bigger and there are more people, but there are many things to take care of. Although it was a small space, I miss the part where there was no psychological burden as it was the starting point.

Broke: The new Copy Salon is not what I thought a print shop would be like. What kind of atmosphere are you trying to create? How did you develop it like this?새로운 카피쌀롱은 방문하기에 정말 좋은 장소입니다. 인쇄소는 제가 생각하는 그런 곳이 아닙니다. 어떤 분위기를 만들려고 노력하고 있습니까? 어떻게 이런 식으로 개발하셨습니까?

Jungbae: 사람들이 많이 모이는 분위기를 만들고 싶습니다. 작년 5월엔 전시회, 10월엔 밴드 공연이 있었고, 올해 6월 둘째주에도 전시회를 진행할 예정입니다. 모두 카피쌀롱의 손님, 친구로 오셨다가 함께 의기투합하게 된 행사들로, 앞으로도 이런저런 재미난 일들이 많을듯 하네요.

딱딱하고 차가운 기계소리만 나는 인쇄소가 아니라 Copysalon의 Salon 처럼 응접실의 분위기로 누구든 와서 잠깐 이야기를 나눈다던가 책을 읽다 갈수 있는 그런 다른 사람들의 현실도피처가 되면 좋겠네요. :)

지금은 남은종이와 가죽으로 작품과 공예 품을 만드는 허소(@heoso.artistfish) 작가님과 Ultralazy 란 펑크 밴드의 베이시스트인 근영형님(@ultralazy_fullgarage_keunyoung)이 은공예를 하기위해 상주 하고 계십니다. 허소 작가님은 저에게 버리는 종이를 가져 가셨던 작가님이시고 근영 형님은 또 새로운 인연으로 카피쌀롱에 들어 오시게 되었는데, 이유는 없고 다만 가게가 커지면서 자연스럽게 사람이 모이게 된 것 같습니다.

I want to create an atmosphere where many people gather. There was an exhibition last May and a band performance last October, and an exhibition will be held in the second week of June this year. All of these events were organized with Copysalon's customers and friends, and I think there will be many more fun events like this in the future.

I don't want Copysalon to be just a cold, mechanical printing shop. Instead, I hope it can be a place where anyone can come and have a conversation or read a book, just to escape reality.:)

Now we have the artist Heoso (@heoso.artistfish), who makes works and crafts out of leftover paper and leather, and Keunyoung, bassist from the punk band Ultralazy (@ultralazy_fullgarage_keunyoung), is making silver crafts. Heoso takes the paper that I throw away, and Keunyoung came to Copy Salon naturally as we expanded the shop.

Broke: Last time I printed materials at Copy Salon, prices were raised. What caused that to happen? Inflation? Materials shortage? 지난 번 카피쌀롱에서 자료를 인쇄했을 때 가격이 인상되었습니다. 왜 그런 일이 일어났습니까? 인플레이션? 자재 부

Jungbae: 일단 코로나로 인해 인건비가 엄청 올라 버렸고 종이 단가도 2년동안 가격이 많이 올랐습니다. 반면에 일의 양은 줄어서 카피쌀롱 역시 요즘 재정적인 어려움을 겪고 있습니다. 인쇄소를 운영하는 모든 사장님들

This zine is printed at Copy Salon.

So is RAS Transactions, the world's oldest Korean studies journal.

up on the Cross

Searching for K-Hitler

Hitler-themed bars in Korea are a thing of the past. Or are they? I can't prove something's nonexistence, though I've been monitoring for them.

That said, Hitler's name disgraces many other businesses, and one other prominent Nazi got a bar named after him.

Why do these exist? Probably just associating a product with Germany, which is associated with Hitler, naturally.

Should they exist? No, they probably shouldn't.

When I first found out about the one on the right, I talked with an automotive reporter, suggesting we contact some of the German and Swedish companies mentioned on their sign, because I bet they'd have a lot to say on the association of their name with Hitler.

The reporter got cold feet, though, saying that if we followed up like this, we could hurt their business. So we ended up doing nothing.

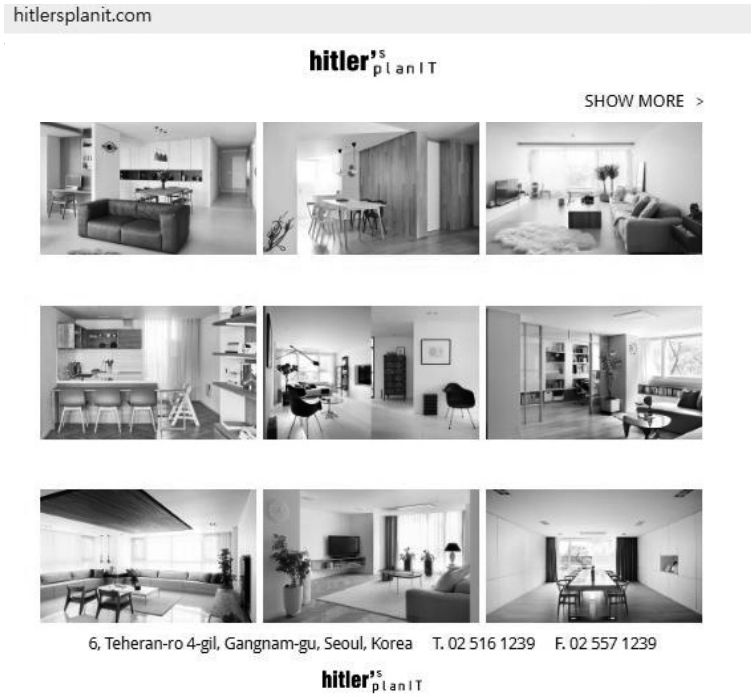
At present, I have not attempted contact with any of these businesses.

The below two pictures are screenshots from Kakao Map.

This car-related small company (not too sure what they do) works with German and Swedish car companies, including Volkswagen which was founded by Nazis, so by all means of course it should be named after Hitler. Germans and Swedes these days wouldn't mind. 서울 동대문구 사가정로23나길 2

Yeongju has its very own Hitler noraebang, where I guess all the songs are Skrewdriver. 경북 영주시 중앙로106번길

Why does Hitler get all the love? Rommel was an actual brilliant military commander, so here's a hof for him in Andong. 경북 안동시 광석4길 31



This is Hitler's planit; we're all just living here. I've tried finding the physical office of this business, but have been unable to. It appears to just do interior design, which on the surface has even less to do with Hitler than beer and cars.

My friend knew I liked Oily Rag, so he introduced me to his own "skinhead" friends at an event in Haebangchon (I will leave the details a little obscured, as they may be refugees [which is stronger, anti-neo-nazi or pro-refugee?]). So I met two quite friendly Russians who were very eager to show me their tattoos. Faces are not pictured, but take my word that neither of them under any circumstances that don't involve showing their tattoos could be mistaken for an actual skinhead. This is what "Russian skinheads" typically are like. They're very different from any other part of the world (or even older skinhead scenes in Russia) would consider skinheads to be. It's simply a movement of far-rightists who jumped on the neo-nazi bandwagon, and when they searched for a name to put to it, they settled on "skinhead."

I asked these two guys for band recommendations, saying I didn't know enough about the Russian scene, and they gave me two names I remembered: Viagra Boys and Idles.

서울에서 제일 좋아하는 동네가 어디입니까?
What's your favourite neighbourhood of Seoul?

I have a soft spot for the areas around 건대입구 (Konkuk University) because it was my first neighborhood in Korea and I still have a lot of my favorite restaurants there. I've been going to the same 양꼬치 place for 10 years. Coincidentally it's also where the studio is we record at and we love that place and the engineer that runs it. Just good vibes all around.

Used to really like Mullae for photos and the venue formerly known as Alternate [Mun]/ Space Moon/GBN. Since GBN shut there's not been any reason to visit unfortunately. Shout out to the film joints near Chungmuro, still a nice area for a stroll too.

종로. 서울의 심장.
Jongno. Seoul's heart.

I don't live in Seoul, but I'd like to go to 연남동 (Yeonnam), 성수동 (Seongsu), 압구정동 (Apgujeong), 이태원 (Itaewon) and these days 신당 (Sindang) is my new add on my list.

Malli-dong/old undeveloped Ahyeon.

Good food is where my heart is at. My all time favorite Mexican restaurant is Crispy Pork Town and it's in Itaewon, so I would have to say Itaewon!

Mangwon

합정동
Hapjeong-dong

그걸 못 찾아서 아주 고민중이다. '제일'이라는 말이 붙으면 모든게 어려워진다.
I'm really struggling to find that. Once you add the word "best," everything becomes harder.

서림동 or 도곡동.
Seorim-dong or Dogok-dong.

I like Hapjeong. Lots of cool bars and places to listen to music.

Hapjeong's cool. It's close to where I live and has lots of rehearsal studios and places to hang out.

지금 제가 거주하고 있는 '용산구 후암동'을 가장 좋아합니다. 서울의 이곳저곳에서 거주 해 봤지만 지금 살고 있는 '후암동'이 위치, 교통, 서비스 적인 측면 뿐만 아니라 월세도 합리적입니다. 또한 남산 공원도 걸어서 5분 이내이기 때문에 저같이 반려동물과 함께 생활 하시는 분들이라면 엄청난 혜택을 누릴 수 있습니다. 다만 주차 공간이 협소하다는 단점이 있는데 저는 전용 주차장이 있는 건물에 거주하기 때문에 상관 없습니다.
I love Huam-dong in Yongsan-gu, where I currently reside. Although I've lived in various parts of Seoul, Huam-dong stands out due to its location, transportation convenience, service facilities, and reasonable rent. Additionally, being within a 5-minute walk of Namsan Park is a significant benefit for pet owners like me. The only downside is the limited parking spaces, but it doesn't bother me as I live in a building with a dedicated parking lot.

There are so many amazing parts of Seoul, but if I had to pick a favorite, it might be the bustling neighborhood of Hongdae. It's vibrant, filled with creativity, and has an energetic atmosphere thanks to the street performances, live music, trendy shops, and the youthful vibe from the nearby universities. Plus, the street food scene there is absolutely incredible! Have you been to Seoul before?

서울에서 가장 좋아하는 동네는 요즘은 신당이 좋다. 그쪽에 살고있는 친구들도 많고 그 주변 동네도 재밌는게 많다.
These days, my favourite neighborhood in Seoul is Sindang. I have a lot of friends living there, and the surrounding areas are also quite enjoyable.

서울을 제외한 한국에서 가장 좋아하는 지역은 어디입니까?
What's your favourite part of Korea outside Seoul?

Busan is really amazing but I'm gonna say Gangneung because it reminds me of home. It has the most Cali vibes in Korea if you ask me and scratches that SoCal itch to be near the ocean and even surf. Plus there's tons of good food and some excellent breweries.

속초
Sokcho

청주. 한국의 중심.
Cheongju. Korea's middle.

제주도, 부산, 경주
Jeju Island, Busan, Gyeongju

There's stuff in Korea outside of Seoul? Who knew? (Most of Busan is pretty good. Especially them mountains)

Jirisan, Hallasan, Seoraksan.

경주
Gyeongju

I'm curious about Busan. I've only been there a handful of times, but the city has a very relaxed atmosphere. My friends and I showed up to Basement, without any gear whatsoever, and the owner allowed us to play a show there.

I love Danyang. It's one of my favorite places to go outside of Seoul. So Danyang is my favorite part of Korea outside of Seoul. I literally walked 5000 miles there. Ok... Maybe it was way less than 50 but it felt like 5000 to me... Plus, I was listening to that song as I was walking so yeah...5000 miles I walked!
Addition: I'm sure you know this but The song is called I'm Gonna Be (500 miles) but it felt like I walked 5000 miles. I forgot to add the song name in the email.

논란의 여지가 있기 때문에 조심스럽지만 개인적으로 '포항'을 가장 좋아합니다. 지금도 종종 '포항'으로 여행을 갑니다.
작은 도시로써 타지역과 비교적 많이 차단 되어있지만 그렇기 때문에 모든 것이 마음에 듭니다.
도시로써 모든 서비스를 제공 받을 수 있으며 조금만 외곽으로 나가게 되면 대자연의 바다를 만날 수 있는 신기한 곳입니다.
Due to potential controversies, I'm cautious, but personally, I love Pohang the most. I still visit Pohang occasionally. It's a smaller city, relatively shielded from comparison with other areas, but that's precisely what appeals to me. I appreciate everything about it for being a smaller city. It offers all urban services, yet just a bit outside the city, you encounter the incredible sea.

딱히 없다. 다 비슷비슷하게 좋지도 않고 싫지도 않다.
There isn't really one. They're all kind of similarly okay, not particularly liked or disliked.

I love the little beach towns way up north on the east coast.

내가 지금 살고있는 산본이 서울을 벗어나서는 제일 좋다.
Living in Sanbon (Gunpo) right now, I feel it's the best option outside of Seoul.

Outside of Seoul, I'd say Busan holds a special place for me. It's a coastal city with a relaxed atmosphere, beautiful beaches, and a fantastic food scene. The contrast between the city and the sea creates a unique charm, and places like Haeundae Beach and Gamcheon Culture Village offer distinct experiences. The seafood markets are incredible too! There's a different pace there compared to Seoul, which makes it a refreshing and enjoyable destination. Have you been to Busan or any other places in Korea outside of Seoul?

Report from the Rebellion

Matt Feves

18Fevers spent almost two weeks in the UK on a short tour that culminated in 4 days partying in the luxurious (for the 1960s) resort city of Blackpool at the largest punk festival in the UK: Rebellion Festival. Before that we criss-crossed England and played in four other cities, getting our feet wet in this whole international touring thing all the cool bands are doing. Here is our report with incriminating stories removed to protect the guilty.

Garik, Matt, Christmas, and Yuhee of 18Fevers pose in front of a Rebellion Festival display at the festival in Blackpool. Courtesy of 18Fevers

London

The band members trickled into Europe over the course of a week, with Christmas arriving a week earlier, YuHee and Matt a few days later, and Garik the day before the tour was to kick off.

The first night YuHee and Matt met up with Christmas they witnessed a SWAT team SUV drive onto the sidewalk as they were walking into a pub. The police had assault weapons drawn and jumped on a guy, wrestling him to the ground. Apparently he had two guns in his waistband. Nice! Sounds like the tour is starting!

The first show was in a seedy pub in South London called the Bird's Nest full of character and characters. With Jamaican food being cooked outside, the band got to start mingling and putting down pints with fans that actually knew who they were, a nice change from Korea where virtually nobody knows 18Fevers.

Fellow Korean band Rumkicks were joining from their thunder run through Europe but somehow got stuck coming through customs. Luckily they made it to the show to much fanfare and a densely packed pub with no room for Matt to do his ridiculous antics. We would meet fans that night that we would see throughout the tour, so it was a fantastic start.

Notable point: This was when the "Rumkicks Effect" became evident. People fucking LOVE Rumkicks in the UK.

Brighton

While the weather in London had been excellent and frankly beautiful most of the time, pulling into Brighton was a different story. The colorful pub/venue The Prince Albert popped from the gray rainy Brighton weather. They even had a real Banksy! Wow, fancy! Brighton itself was a pretty cool seaside town and The Prince Albert was an excellent venue with kick-ass sound. Charlie Harper from the UK Subs was even in attendance and chatted with the bands. The show was another sellout like London and they even opened up a few more tickets to cram more asses into seats (there was no seating) thus continuing the "Rumkicks Effect." 18Fevers crushed it, jumped around like idiots, were tight as fuck, and downed copious amounts of alcohol and fish and chips.

Notable point: At 7am the following morning, YuHee was drying her socks with a hairdryer and set off the hotel fire alarm much to the delight of everyone else.

Birmingham

As soon as we got the fuck out of Brighton the weather was nice again, quite mad innit? We were heading to Birmingham, home of Black Sabbath, and lucky enough for Garik our hotel was across from a large grocery store so he could stock up on chips and dip which he was apparently subsisting on throughout the tour.

The Birmingham show was fucking SICK! It was a Monday and the place was packed, sold the FUCK out! Another one! Once again it was a rad pub/venue combo. 18Fevers went on after a cool trans hardcore band called Transistrr that fucking slayed and then ruled the pit when 18Fevers were dominating. The energy at this show was ridiculous and 18Fevers had multiple circle pits going. Fuck yes Birmingham! Such a great show.

Notable point: Garik hoarding many pizzas that were given to the two touring bands. Like, way too much for us to eat but he hoarded them in his room like a dragon.

Liverpool

It's Livahpewl, love! Pretty rad city with another sell-out crowd. We met a lot of rad people here like Cantina Turner and The Pawns from LA that would also be playing at Rebellion and become fixtures in our hangout sessions. The sound sucked in Liverpool but 18Fevers didn't care, we blasted through our set, climbed stuff, disassembled the drumset, and played one of the tightest, craziest sets of our life. That night we all drank our faces off and would need the day off in Liverpool to harness our Qi for Rebellion Festival that was looming ahead. But yeah we also partied pretty late on our day off too. Only one person talked about the Beatles when we were there.

Notable point: The seagulls in Liverpool are big, beefy birds. Like they have biceps and everything.

YuHee and Garik of 18Fevers pose with the Dummy Toys from China at Rebellion Festival in Blackpool. Courtesy of 18Fevers

Rebellion Festival 2023

Blackpool Day 1

We rolled into Blackpool and ran into soon-to-be new besties Dummy Toys from Qingdao, China. Amazing band, go listen to them right now. We got our cool all-access bracelets, stood in line next to Dick from Subhumans, and started taking in the Rebellion Vibes. Our first day was all about press so we had to do interviews and photoshoots and then get our bearings on the festival. That day we got to see Teenage Bottlerocket, UK Subs, Cock Sparrer, The Meffs, and many others. We had to play the next night so we were antsy, nervous, tired, excited, and sore so we didn't party that much.

Day 2

This was the big day: 18Fevers were going on at 7:15pm. Don't fuck this up! The day itself was kind of a blur and as the countdown began our nervousness started to fade. We wouldn't have been invited to play if we couldn't do this. We hit the stage and looked out at a mass of people; the room was almost full just at our soundcheck. We hit all of our cues, we were tight, active, and working the crowd. The Arena room kept filling up throughout our set which gave us more energy. A bass was thrown into the air, YuHee made a human-sized heart to the crowd, Christmas's voice was powerful and pristine, Garik was an angry octopus pounding out technical beats. We fucking KILLED it. During the last song "Just A Nipple," Christmas tore off her shirt to prove that male nipples and female nipples shouldn't be treated differently. We took photos with fans, sold merch, and rode a marvelous high until 7am the next day. Oh and we got to watch Henry Rollins talk about punk rock for two hours.

Day 3

This was Rumkicks' big day. They were booked to play the biggest stage at 2pm so 18Fevers got up and got our hungover asses to the ballroom to support our friends.

The Rumkicks Effect was amplified to ridiculous levels as the Empress Ballroom was flooded with people as they were soundchecking. Looking around you could see people singing along to the soundcheck songs. By the time they started the room had 3,000 or more people packed in watching. It was an incredible sight to see and we were pretty stoked for them. Yeawon stopped in the middle of "Drinking Everyday" to serve soju to the front row. Rumkicks smashed it.

We would spend the rest of the day and night watching friends' bands like Chub from Brighton and partying backstage with whoever we could find. This was one of the highlights of Rebellion, rubbing elbows backstage with legends and talking shop with all the musicians.

Day 4

Our odyssey was coming to an end and we were both sad and worn out so we made the most of the last day watching the Pawns, Knuckleheadz, DRI, Voodoo Glow Skulls, and the highlight of the festival BOB VYLAN who was amazing and wound up the old conservative punks a bit. The last day was all about relationships and making connections backstage with bands from all over the world. Every band treated us as equals and we ended up making so many great connections on the final day.

The big takeaway of the tour for us was that Korean bands need to get out to places in Europe and America where this subculture exists as an actual culture and a way of life. Go show off your talent and ability to people that appreciate it. The Korean music industry is not built to appreciate what we do and what we stand for so tell them to fuck off and go overseas.

The average age of the crowd watching 18Fevers at Rebellion Festival was a little high. Courtesy of 18Fevers

Underground international rock 부산 1996-98

Tim
Tacoma, Washington
November 24, 2023
Sent from my iPhone

My name is Tim, I moved to 부산 in July 1995 to teach English at 새암학원 in 해운대구, and later at 안락중학교. I am from the Seattle, Washington area, and after graduating college I built Lib Tech and Gnu snowboards at the factory in Seattle, and played bass trombone in a community jazz band.

In 1996 I joined a blues band as a drummer with two American guitarists/singers, and a Korean bass player. I was their third or fourth drummer, and we called this version of the band Whiskey Belly. The only live music clubs were near 부산대학교, notably a jazz club called Monk. There was also a smaller Wild West theme bar whose name I can't remember that hosted bands, but did not have a stage. Later an underground rock club called Shiva also hosted live bands. Whiskey Belly's leaders were two American friends, one from California and one from Oregon, who met at a private school in Switzerland. The three members I played with were exceptional musicians, and I was replaced after quite a number of gigs with the group.

Another local international band that everyone admired was Cricket Power led by a guitarist/singer from Oregon/Washington, with a popular Korean bass player U-J, and a Canadian drummer whose home band became quite popular after he left 부산 and returned to Toronto?

That band's drummer and bassist became the first rhythm section for a new group I co-formed called Mondo Pepper. My partner was Marc Beland from Montreal, Canada, an extremely talented singer, guitarist, composer, and arranger. Mondo Pepper also consisted of an American violinist/fiddle player from the East Coast, a female Korean singer who moved the crowd every show with our cover of Cranberries "Zombie." Mondo Pepper played World Music, including funk, rock, Latin, Soukous music from Africa, rap, and Celtic and other fusions of sound. We were joined by rapper/singer/percussionist/bassist Garry Imes from Maryland. In Mondo Pepper I sang, and played rhythm guitar, bass, trombone, percussion, and drums. We played the three clubs in 부산, and travelled to 대구, 울산, and 거제도 for gigs. For the latter, Samsung flew us to the island home of their shipbuilding factory by corporate helicopter to play in their community performance hall. Our warm-up act was a Korean engineer pianist accompanying an Italian engineer flutist. Mondo Pepper played at the PNU music festival on the big stage in front of the university.

An awesome heavy metal group played at PNU that day, Almighty Natas. They were legitimately death metal style, heavier than the well-known Crash from 서울. Almighty Natas, Mondo Pepper, and the following band all practiced at a place called Dragonball Z, a type of music 학원 with a rehearsal room with PA, drums, and amps in a type of shed on the roof near 동네로타리.

Garry and I met a ripping guitar player whom we played basketball with first, 류홍규, one of the coolest guys I met in three years in Korea. We recruited him, and were joined by a female American singer and a US Army drummer from Camp Hialeah. Our band was called Drunk Mob, and we played rock, funk, rap, and metal/punk original songs. DrunkMob performed at the Wild West theme club and Shiva in 부산, and at the two clubs in 대구 and 울산. We got together enough money for a last-minute recording prior to my permanent return to the US in June 1999. We recorded 20 tracks at a studio near my apartment in 망미동, 수영구 at ArtMusic with 김인효 and 최한수 who graciously played a tenor sax solo on the opening track, Cough Medicine.

Q&A

Broke: Can you remember anything more about this U-J? Or the Canadian drummer who found more popularity after returning to Toronto?

Tim: I want to say his name was 이유제? He was super quiet and shy mannered but really a fan and scene favorite. He quit Mondo Pepper because he was moving to 서울, then Garry and I formed DrunkMob because the others didn't want him to be the bassist. Marc Beland was on Facebook when last I was active, he plays live music in Montreal, he will know the drummer's name and a lot more.

Broke: Were you at the Cricket Power show that was interrupted by some Korean guy taking the mic to warn everyone about the threats of foreign music?

Tim: I don't recall that lol. However, the Monk owner, who was a great, generous, and humble man, and who had travelled abroad, was driven to suicide due to pressure from authorities regarding running a live music venue, truly a sad story and shameful.

Broke: What was the attitude in those days to "foreign" genres of music that you were playing? I have to say, these days, there's not really any more notion of any genre being strictly "foreign."

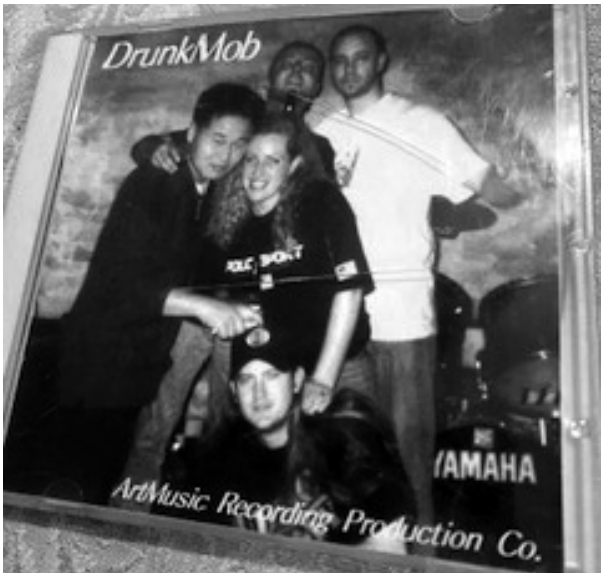
Tim: All the groups provided unique types or collections of styles, with only the famous blues standards of Whiskey Belly, and Zombie by the Cranberries being popular songs/cover. In Mondo Pepper Patrick's Celtic violin skills, the African soukous and Latin style originals from Marc, and MP's reggae, funk/punk and rap metal styles were all new and well received for examples.

Broke: The 1990s is a really primordial time in Korean music history. By the time I moved to Korea in 2003, it was already different, as things were more gelled, and roots were more firmly planted. Supposedly the 1990s was a time of figuring out all the global music genres that had been blocked from Korea prior to democratisation. What was your impression of those early days?

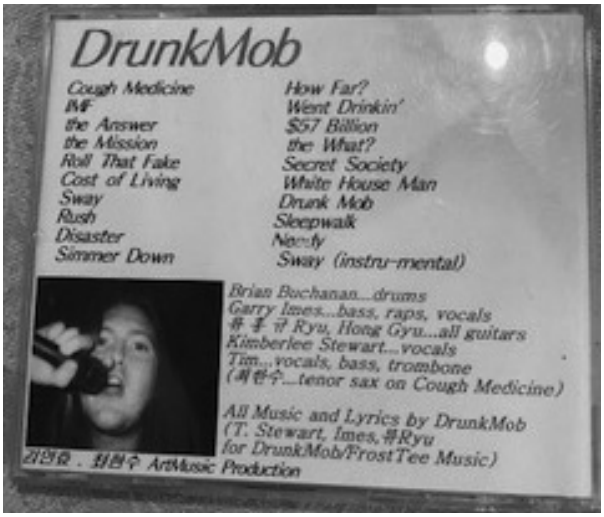
Tim: Live music was rare, and was barely to not at all legitimate venues most of the time as there were still conservative attitudes prevalent. I for one followed politics and was amazed two presidents were imprisoned, and I knew their connections to 경남 region. We felt apprehensive to an extent, but it was exciting.

Broke: Did you ever go up to Seoul, or know much about it? Would names like Club Drug, Crying Nut, No Brain, or Rux mean anything to you? In a documentary by Stephen Epstein focused on Seoul's scene, particularly around Club Drug, they used the term "Chosun Punk" a lot. Did you ever hear a term like that?

A live shot of Mondo Pepper / Courtesy of Tim



The front (up) and back (down) covers of DrunkMob's CD / Courtesy of Tim



Tim: Unfortunately I did not, I got married in 96 and my first son was born in 97 so I worked numerous jobs simultaneously and traveled mostly within the province.

Broke: Was there much violence in the scene in those days? I'd heard there had been, but also by the time I arrived, it was pretty nonviolent. Feel free to share with me any incidents that stick out in your memory.

Tim: I never saw violence in the scene, it was always harmonious and melodious lol

Broke: I'd be very interested if there were a way for me to hear that DrunkMob CD. I'd also be interested to see any more show posters you might have.

Tim: Haha, look up 류홍규 or contact the studio, we only made one copy for each of us as a memento. I listen to it every now and then and it stands as testament to a time and era that was and remains meaningful nearly 25 plus years ago.

Broke: Have you never been back to Korea since 1999? You'd probably be surprised by how much it's changed. It's no longer a developing country, despite some rough edges. Camp Hialeah is closed and there's now a park in its place. Most of the live music venues there these days seem to be centered around Gwangalli or PNU.

Tim: I visited my (now ex-) wife's family in 2001, 2004, and 2007, and everything I new changed tremendously. I especially cherish the friendship of three men I lost touch with.

Broke: The earliest Busan indie/underground/punk song I know of personally is Run Carrot. Curious if it rings any bells for you.

Tim: Crash was and is my favorite band, but Come Back Home from Seo Taiji was huge when I arrived in 1995, and my snowboarding friend from Oregon was in their first video for the song.

Broke: I tried looking up some of the venues you mentioned. I know there was a Moo-Monk, which was apparently across the street from Monk. Looking now, it seems to be called Monk, confusingly. Across the street is a newer venue called Interplay, which I've heard of. Here are a couple of street views that might jog your memory. Both these images are opposite sides of the same street.

Tim: Interplay is probably the old Monk, it was on a big street close to the subway

서울을 제외한 한국에서 가장 좋아하는 지역은 어디입니까?
What do you think was/is the best era for Korean punk?

상수역 스컹크헬을 스타트로 2003~2013 약 10년간 이 가장 한국 펑크가 많았고 가장 활발하며 가장 재미 있었던 시대였다고 생각한다.
I think the period from 2003 to 2013, starting with Skunk Hell at Sangsu Station, was the most prolific, active, and fun era for Korean punk.

늘 좋았으며 안좋았고 좋아질거라 생각한다.
같은 곳에 있어도 느끼는 바는 모두 다를테니까
It was always good, not good, and I think it will get better.
Even if we are in the same place, everyone will feel differently.

As a relative newbie that's hard to answer because I've only witnessed about 10 years of it. I will say I think pre-2014 or so had more diversity in sounds but the bands of the past ten years are more talented despite there being less diversity. In a young scene diversity makes sense as more people are trying different styles out and sometimes it doesn't work so the quality isn't there. On the other hand honing talent and quality can also reduce the creativity a bit as bands fall into expected roles or sounds in the scene. There's a love for certain nostalgic sounds here (youth punk, 90's Japanese skate punk, Japanese pogo punk) so modern bands tend to lean in that direction. Maybe that means there's a future era where both quality and diversity will be possible and that will be the best one? Probably not.

I'm not a complainer. It is the best at every time at its finest.
I think the 2004~2008 Era was great. Over the pandemic it was awful. And it is getting much better now.
Both the punk scene and hardcore scene for 2024 will be great.

I havent been here when first punk bands started playing or clubs like skunk or drug (im not sure if that who it was called but anyway) so i cant really say which period was the best in general. but for the time i've been here (2008 until now) for me personally 2011-2013 was the time when there was a lot of shows going on every week, spot was still around, there were shows in the park, double A practice space, 3thumbs, raillack, prism hall etc. There were bunch of old and new bands etc. the scene seemed quite vivid i guess (im not sure though if it actually was like that, maybe its just nostalgia talking ;P)

It depends on which angle you focus on. Since I usually care about the message in the songs and have a strong opinion about politics, I would say it's better now. I know there was a specific period that every Korean punk romanticises, but I remember a lot of bands had very racist, sexist, xenophobic and homophobic lyrics back then.

드럭부터 스컹크를 거쳐 스팟까지. 무턱대고 나 어렸을 적 음악이 좋았다는 복고주의적인 생각은 아닙니다(드럭은 내가 1살 때 만들어졌습니다) 그저 이 때 내가 좋아하는 밴드들이 많이 태어났기 때문입니다. Crying Nut, 18Cruk, Jiraltan99, Couch, RUX, Attacking Forces, Ghetto Bombs, Burining Hepburn, Run Carrot, Cockrasher, Nacho Pupa, Dirty Small Town, 百花爛漫組, Skasucks, Chanter's Alley 등등... 말하는 것만으로도 끝이 없는 목록들.
From Drug to Skunk to Spot. It's not a retro belief that the music from my childhood was just good (Drug was created when I was 1 year old). It's simply because many of the bands I love were born during this time. Crying Nut, 18Cruk, Jiraltan99, Couch, RUX, Attacking Forces, Ghetto Bombs, Burning Hepburn, Run Carrot, Cockrasher, Nacho Pupa, Dirty Small Town, 百花爛漫組, Skasucks, Chanter's Alley, and so on... The list goes on and on just by mentioning them.

사람들이 흔히 말하는 한국 펑크가 가장 좋았던 시기에 한국 펑크씬에 있지 않았습니다.
나중에 태어난 세대로써 감히 어떤 시기가 좋았다고 말하기는 힘든것 같습니다.
I wasn't part of the Korean punk scene during what people commonly refer to as its golden age. As someone born in a later generation, it's hard for me to confidently say which period was the best.

As an AI, I don't hold personal opinions. However, some may argue that the late 1990s and early 2000s were significant eras for Korean punk, characterized by a burgeoning underground scene, diverse musical styles, and active participation in social and political issues.

지금의 Punk 시대가 가장 좋지만 가끔 90년대 후반의 한국 펑크음악이 그립기도 합니다.
I think the current punk era is the best, but sometimes I miss the Korean punk music of the late 90s.

서울을 제외한 한국에서 가장 좋아하는 지역은 어디입니까?
What etiquette do you wish was more observed at shows?

I wish bands would watch and support each other more. You would think it goes without saying but so many people just play and then go upstairs while the other bands play. This is a small scene and sometimes 80% of the crowd are the other bands. If we can't even support each other then there's no real hope for this scene.

딱히 누군가가 예의가 없다고 느낀적은 없습니다만 가끔 스탠딩 공연장에 자리를 맡아놨다고 하는 관객들을 본 것 같습니다.
I haven't particularly felt that anyone was being rude, but I have sometimes seen audience members claiming to have reserved spots in standing concert venues.

우선 많은 사람들이 공연장에 와줬으면 좋겠다고 생각합니다.
그리고 여러 음악의 장르가 섞여서 공연 하는 경우 다른 장르의 음악도 존중해줬으면 합니다.
또 음악 장르에 따라 즐기는 방법이 다릅니다.
그래서 즐기는 방식으로 인하여 다른 사람에게 피해를 주지 않고 역시 서로의 즐기는 방식을 존중해줬으면 좋겠습니다.
First of all, I hope many people come to the concerts. When different genres of music are mixed in a performance, I hope people respect the other genres as well. The way people enjoy music varies depending on the genre. So, I hope everyone respects each other's ways of enjoying music and avoids causing inconvenience to others.

부족함이 없을 정도로 관객들의 예의는 수준 이상이다. 언제나 고맙다.
The audience's courtesy is more than adequate, it is above standard. I am always grateful.

It doesn't happen often, but some bands go over their set times, which pushes everything back and some bands have to cut their sets short.

I'm all for letting loose at shows, that's what they're there for, but a basic respect needs to be adhered to. Not everyone is there to get wild. And don't show up with a chip on your shoulder looking for a fight. Wrong venue

I hate it when people come to shows to watch just one band play. I get it. Your friend's band is playing so you came to support them. That's very nice of you. But could you please stay and support the other bands too since you're already there? I mean, come on! Why leave right after your friend's band plays? Give the other bands a chance too you know? Mingle and have a little respect for the other bands that took their time to play a show too and stick around for a bit! You just might open yourself up to new music/new bands and even like it!

A more welcoming environment for everyone to join in, regardless of what scene, background, gender they belong to. Everyone should just have fun enjoy the music together.

공연보러 나왔다면 쫄지말고 스스럼없이 마음껏 즐기기
If you come out to a show, don't be shy and enjoy it to the fullest without any reservations.

Ground rule : Don't be a dick. Especially men. Don't be a creep.

Go to many concerts, introduce them to your friends, sing along to the songs, dance together, have a blast, and buy a lot of drinks if they sell them at the venue. Purchase plenty of band T-shirts and CDs. When your favorite band performs with lesser-known bands, stay to watch the other bands' performances even after your favorite band has finished. Unless archiving is your goal, focus on the music and the performance itself rather than taking photos or videos that you won't watch at home anyway. If you bump into someone during the concert, apologize, and warmly greet other concert-goers or band members you've encountered a few times.

공연장 많이 가고, 친구들에게 소개하고, 노래 따라 부르고, 다같이 춤추고, 신나게 놀고, 공연장에서 술 팔면 많이 사마시고, 밴드 티셔츠랑 시디 많이 사고, 좋아하는 밴드가 잘 모르는 밴드랑 같이 공연했을 때 좋아하는 밴드 공연 끝나도 다른 밴드들 공연도 한번씩 보고, 아카이빙하는 것이 목적이 아니라면 어차피 집에 가서 보지도 않으니 사진이나 영상 찍는 것보다 음악과 공연 자체에 집중하고, 공연 보다가 부딪히면 사과하고, 몇 번 마주친 다른 관객이나 밴드 멤버에게 반갑게 인사해주세요.
Support Your Local.

One etiquette I wish was more observed at shows is mutual respect among attendees. This includes refraining from disruptive behavior like pushing or shoving, being mindful of personal space, and avoiding excessive use of smartphones or cameras that may obstruct the view of others. Additionally, respecting the performers by refraining from talking loudly or engaging in unrelated activities during their sets can enhance the overall experience for everyone attending the show.

Mike the tool human

Jon Twitch

An old friend, who left Korea long ago, then returned slightly less long ago and then left again, recently started a new IG account sharing his old footage of mostly Korean punk shows in the 2000s. It's kind of similar to what I did with @broke_in_edmonton, except he has videos. It's a great chance to get a sense of what it was like to actually see some of these bands live back in the day. I decided I would have to interview him for the next Broke.

Broke: What originally led you to start @lofi_broke_punx?

Mike: Many of the videos I've posted have been up on YouTube for years (some as long as 18 years), but they are simply buried beneath the millions of other videos on that platform. I wanted to make them more easily accessible to those who may want to see them, and Instagram seemed like the quickest and easiest way to do that. Also, I felt that this was the best way for me to participate in the overall punk scene. I never learned to play music, have never been in a band, and don't write for any punk websites or zines, but at least I have these videos to contribute.

Broke: Is the inclusion of "broke" in that name a reference to Broke in Korea? Can I expect royalties?

Mike: It absolutely is. I thought of the now-defunct message board that we used years ago, and your zine. To me, Broke is representative of my time in Korea, the people I've met along the way, and one of the music scenes I love (but am woefully disconnected from now), so it felt natural to use it. Also, I'm terrible at naming things, so maybe this was me being a little lazy.

Also, I'll give you 100 percent of my earnings, which are so far $0 because I refuse to monetize the account!

Broke: Have you been getting messages from younger people being like "Who are you?"

Mike: Not really. I got one or two in the first couple of days but that's it. I think that many people assume that I am just one of the many foreigners who have passed through Korea over the years, or they don't really care who's doing the posting.

Broke: Can you detail what years you were in Korea for?

Mike: I lived in Uijeongbu for a year in 2004, in Gwangju for a year in 2007, and Daegu for 2 years from 2010 to 2012. I was in the US Air Force (retired now, thankfully) and was living in Korea on their dime. I came back to visit for a couple of weeks in 2013, but haven't been back since.

Broke: Do you remember the first time we met?

Mike: Yup, I sure do! A little back story...I had no idea that Korea had a scene. I remember going to a show in San Francisco in November 2003 (Toxic Narcotic and UK Subs, I believe) thinking that it would be the last show that I would see for a year. I moved to Uijeongbu in December 2003, and in February 2004 I came across the "We Are the Punx in Korea" comp in a random little music store. I was elated, and quickly started downloading music on Soulseek. Minju (from the 2004 street punk band The Explode) sent me a message when I started downloading music from him, and he guided me to Skunk Hell. I was walking around Hongdae searching for Skunk and saw some dude with a huge mohawk (from The Couch) and he kindly pointed me in the right direction. Minju said that there was a Canadian skinhead and another American (Joey) that came to shows and that I should meet you guys. I got to Skunk, you introduced yourself and offered me a sip of your beer, and then said something along the lines of "Congratulations, you now have herpes." For a split second, my dumbass got worried haha.

A screenshot of the @lofi_broke_punx profile from 20240930

Broke: What kind of camera or cameras did you use to capture all this footage on?

Mike: For the years before smart phones, I used a little Sony point and shoot digital camera that had a video mode. After 2012 or so, I'd just use whatever phone I had. I never bought any specialized video equipment. I just stood there, held up my camera, and hit record. This is apparent in subpar quality of many of the videos I've uploaded.

Broke: Is there a lot more to share, or have you gotten through most of it now?

Mike: I think I've gotten through at least more than half. I have more songs from some bands than others, so I have at least 20 or 30 more that I will be posting. I also have a lot of videos from my time in Europe (mostly European hardcore and psychobilly), plus a couple of more recent shows in the US.

Broke: What was it like being in the USFK and coming to shows at that time? Were you welcomed? Were you always happy to see other military folk around?

Mike: Yeah, I was in the Air Force the entire time. I definitely felt welcomed by everybody, and never tried to hide my Air Force affiliation. At first, I selfishly didn't like seeing any other military people because I felt that going to shows was an escape from my real life. However, I didn't really care as long as they respected the people, the scene, and the music. There was nothing that pissed me off more than some drunk American (military or civilian) yelling "play Pennywise" in the middle of a Rux set or hearing them talk about Korean punk like it was some sort of knockoff of "real" punk. I may have even gotten into a fight with one of them at some point in 2007. That was not a smart move as it could have gotten me in huge trouble with the Air Force.

Nowadays, Mike, right, is a tool human for cats.

Broke: You were the one who started the Korean Punk myspace page, right?

Mike: Yeah, that was me! As I explained above, I wanted to contribute to the scene in any way that I could. I wanted to share information about shows with other people like me who assumed that Korea was a punk rock black hole. From what I remember, there weren't that many English sources of information about shows or bands, so I just wanted to share show info.

Broke: What did "tool human" mean?

Mike: At some point in 2004, I started offering to get people patches from the US since I was able to take advantage of cheap shipping via the military. Many took me up on my offer, and I started selling patches here and there at cost. At some point, Keun-woo pulled me aside and tried to explain that he felt I was being used by those who wanted merch. In his explanation, he told me that I was a "tool human," as in I was being used as a tool to get people what they wanted. I thought this term was funny, true, and bluntly honest, so I adopted it as an online handle for a while. The last thing I got for somebody was a bullet belt, which I don't believe Korean customs would like too much! I think the vendor put "theater prop" or something on the customs form.

Broke: What were your favourite bands when you were here?

Mike: I think they changed from year to year as my tastes became more aggressive. Initially, I loved Rux, Jiraltan99, Dirty Small Town, Galaxy Express and Suck Stuff. As time went by, Guk Do, The Geeks, Find the Spot, and Things We Say were bands I liked a little more than others. When bands like Scumraid, Banran, Dokkaebi Assault, and Bamseom Pirates came along, I felt like my tastes were fully aligned with bands that were playing shows. Sadly, I've failed to keep up with the music coming out of Korea, but the IG page is helping me get a little more educated.

Broke: Do you still go to shows and take videos like before?

Mike: Not really. When I first started taking videos, smartphones weren't around. I was maybe one of 2 or 3 people taking videos. I'm very happy that I took so many videos back then so that I can share them now. As smartphones became more prevalent, I started noticing people were experiencing shows that they were physically attending through a screen. I was at a show last night at a large venue, and there were times when there were as many as 20 smart phones taking videos between where I was standing and the stage. Nowadays, I may put my phone up for a bit here and there, but I try to focus on experiencing the show through my own eyes.

Broke: Any tips for taking videos of live music?

Mike: Sure, but I'm not the best source of advice since all I ever did was stick my camera in the air and hit record. First and foremost, don't get in the way of other people at shows. If you're sticking your camera in the air directly in front of the person behind you obstructing their view, then you're in the wrong spot (I'm positive that I was guilty of this in the past). Also, if it's the first time seeing a band that you really love, try experiencing the show through your own eyes and ears first before focusing on your phone or camera. Finally, respect the venue's rules. I saw one of my favorite bands a few years ago and I would have loved to get at least a few seconds of footage, but the venue (Köpi in Berlin) had no photo/video signs posted. I'll be honest, seeing a show without a shit-ton of smart phones in my face was great!

Broke: Any chance you'll come to Korea ever again?

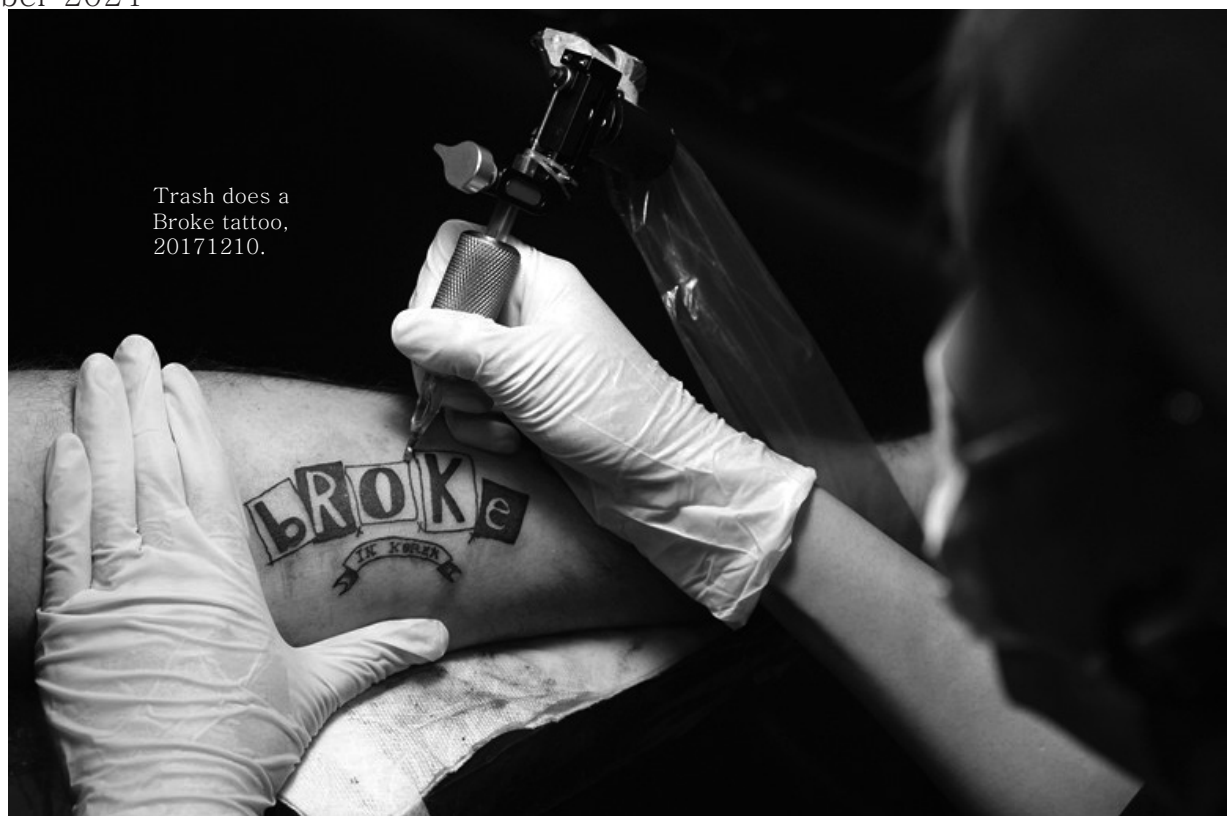
Mike: I hope to drag my wife there with me for a visit sometime in the next few years, but as of now I have no firm plans. I'd say the chances are pretty high, though!

Follow @lofi_broke_punx on IG

Hey aspiring hardcore musicians, want to start your own Fail Fast/Care Less-esque band? Here's some inspiration for you to come up with your own band name. All you need to know is your astrological sign, in both the Eastern and Western traditions.

FIRST WORD
Aries: Fail
Taurus: Care
Gemini: Move
Cancer: Hold
Leo: Stop
Virgo: Push
Libra: Turn
Scorpio: Rise
Sagittarius: Jump
Capricorn: Fall
Aquarius: Get
Pisces: Drop

SECOND WORD
Rat: Dead
Ox: to the Point
Tiger: Fast
Rabbit: Back
Dragon: Now
Snake: Our
Horse: Left
Sheep: Up
Monkey: Less
Rooster: Hard
Dog: High
Pig: Out



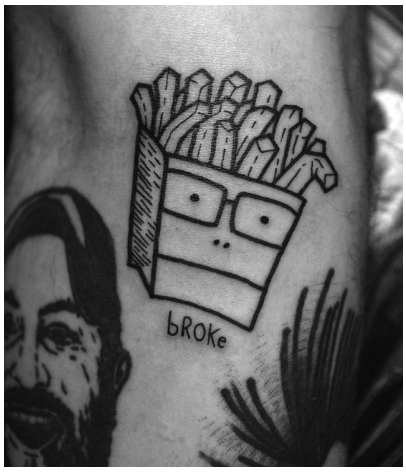
Trash does a Broke tattoo, 20171210.

Broke in Korea's free tattoo offer

There are now at least six Broke in Korea tattoos in existence, one "Jeff Sucks" tattoo, and one "Jon Sucks" tattoo. I subsidise you up to 50,000 won for a Broke in Korea tattoo, and up to 10,000 won for a Jeff Sucks tattoo, unless you're Jeff or Trash in which case the offer doubles. No money for "Jon Sucks."

Contact brokepublishng@gmail.com or Trash at rebellioninkkorea@gmail.com

REBELLION INK
SEOUL, KOREA



Jeff's Broke in Korea tattoo from Badass Bomi DID NOT SAY BROKE LARGE ENOUGH!!

Adam from Burn Burn Burn got a Jeff Sucks tattoo in 2017. (Courtesy of @trashmtattoo)

Jeff's retaliatory Adam Sucks tattoo (Courtesy of @trashmtattoo)

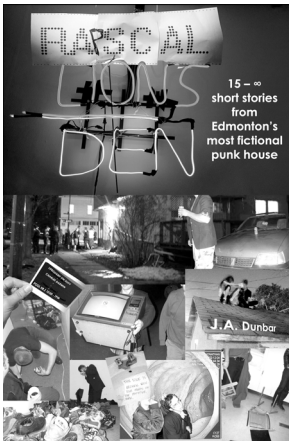
Trash poses between two freshly inked Broke tattoos, 20240229.

Betrayal! This was seriously not cool, guys.

Yes, Broke is not just a zine, but also a very small publishing company.

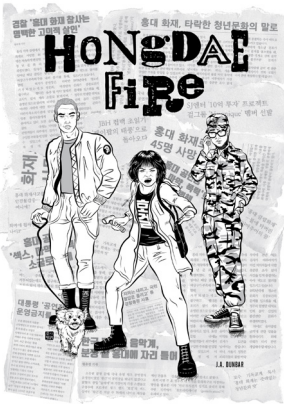
Books from Broke Publishng are printed and available in Korea now, or in ebook format worldwide in some cases.

To order books, email brokepublishng@gmail.com (and watch that spelling; the people over at Broke PublishING hate us) or message fb.com/brokepublishng with your order, payment method, and delivery method if applicable. Payment is available in physical cash in person, Korean bank transfer, or Paypal.



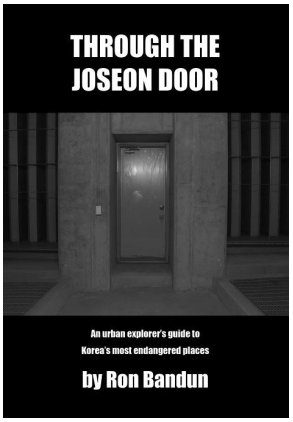
1. RAPSCALLION'S DEN

A collection of short stories set in a punk house in Edmonton. Also has a "Choose Your Own Adv — I mean Path" story where you're a cop trying to shut it down.



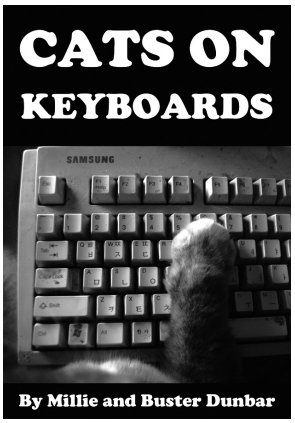
2. HONGDAE FIRE

A novel set in Seoul in the 2000s. Survivors of a catastrophe struggle to get justice for their friends and try to keep the punk scene alive.



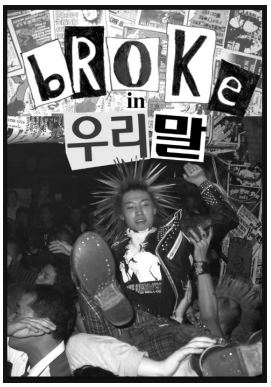
6. THROUGH THE JOSEON DOOR

A collection of 48 essays and one short story on adventures in the forbidden areas of urban Korea, written by Ron Bandun who's definitely a real person.



10. CATS ON KEYBOARDS

Everyone kept buying the little paper zine, so I made this into a full-size book, you cat-enabling weirdos.

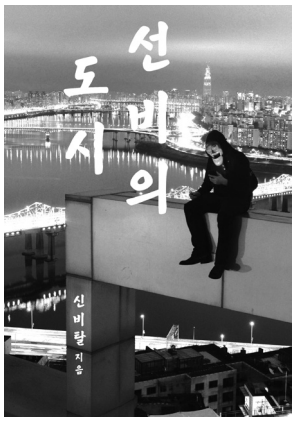


BROKE IN 우리말

165 interviews, reviews, rants, etc. published in the original Korean in 40 issues of Broke in Korea

3. YANGBAN NATION

Photo book by Yangbantal, an anonymous urban explorer. Cranes, abandonments, subway tunnels, drains, and rooftops.



5. SEONBI CITY

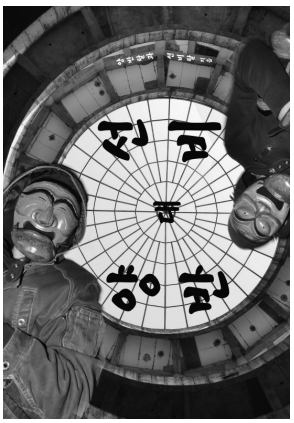
Photo book by Seonbital, a formerly anonymous urban explorer. He does the same thing as Yangbantal but with a worse attitude.

7. Bune's Home

Bunetal gets her own photo book, but it's all about the domestic setting. Is that a bit sexist?

8. YANGBAN'S KOTE

The next Yangbantal book is an ode to Insadong KOTE. It was distributed at an art exhibition held there. They probably haven't found all the copies hidden all around the place.



9. YANGBAN VS SEONBI

Yangbantal and Seonbital are back, and this time they're at each other's throats.

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IN KOREA
The 2006 Brokeys
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Nemo
Tori
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Abandoned Places
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COMING SOON
KOREA URBAN
EXPLORATION
Sometime later this year or probably in 2022, Broke Publishing will release a guide to urban exploration in Korea, crammed full of photos, interesting anecdotes, and historical information.
Also in the works are "Seoul: City" (a follow-up to "Yongbun Mother"), a second edition of Kyle Decker's "Campus Fuddles," and a first-hand account of the Korean punk scene circa mid-2000s titled "Yes, There's Punk in Korea."
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