

무료

BRÖK e

22

IN KOREA
Tim Burcker



犯罪學
FAN ZUI XIANG FA

THE MORE I SEE

IMAN'S LEAGUE

MR HEADBUTT

DEAD CHUNKS

THINGS WE'VE SAID

OCTOPOULPE

THE BRIGADE
SEOUL

THE PLASTIC KIZ



MAX REYNOLDS





Issue 22
December 2015

Letter from the Editor

Another issue, and I find myself in a very different place from last time. If you were to ever tell me I'd be editing Broke 22 in the office of the Times after hours, I'd say you were crazy. But that's just where I am, at 11:30pm the night before this thing should print. And just as I was working on the cover image, my copy of Photoshop decided my 30-day free trial was over and stopped co-operating.

It is what it is. That's going to be the unofficial motto of my workplace sometime in the near future. I'm not going to say too much on that topic, other than to suggest that this is what I'd intended all along. Also, if you want to try writing an editorial for the newspaper, it's easy. Basically, if you can read this, congratulations, you're qualified. Just send me an e-mail and we'll figure it out. Or I'll peer-pressure you into writing for Broke.

Anyway, this is something like my third Christmas issue in a row, and I'm getting a little tired of the concept. Maybe next year I'll aim for a Halloween issue instead.

Putting this together, I had a ton of bands in mind I wanted to interview, and as time went on a ton more names popped up as well. I decided to delay a few, including Reddot who would be better to interview in the spring around when they're set to tour Germany. I also initially did a pretty half-assed interview with Acid Party, not taking it all that seriously which annoyed the band members. Iain returned the answers to me in Spanish in an interesting display of passive-aggressiveness. Ultimately I decided it would be better to wait an issue before trying again. Interviewing bands can be unpredictable, as some will answer the most complicated questions with one word, and you'll ask others "How are you?" and end up getting a whole manifesto. Iain mentioned he was more interested in talking about music, and fair enough to him, but the craft of making music doesn't hold my attention and I'd be incapable of writing about it on a meaningful level.

I'll let you in on a little secret: the craft of music bores me to death. Sort of like how my eyes glaze over whenever I meet another photographer and they ask me what camera I have. "Uh...kit lens?" "Is it 18-55?" "Probably?" Or maybe the reason I thought I'd be interested in biology, but as soon as it got to cellular shit I had no interest. I'm much more interested in the content of things, which is why in Broke interviews I ask about band names, genres, and opinions, rather than how a guitar riff is played. I'd actually be grateful if anyone who liked that sort of stuff were to step up and contribute to Broke. I've mentioned before this is why Broke has a lot of totally nonmusical content, as it's more interesting to go after ideas than to sit and think about fingers on strings. We have quite a lot of that this issue, and I think we've struck gold with Paul's colouring pages. Might have to bring that back in the future as well.

The week before this issue printed, I got word that Tim Butcher had passed away. It seems like I never actually met him, but the news has greatly impacted the scene here, as well as over in the US. I axed my previous plan for a page-three article, no tears lost, and added in the article and pictures from friends. I also cancelled another article I was going to run, announcing band breakups in a joke obituary page, as it doesn't seem right to run a real one adjacent to a joke one. I also modified some small bits of the Choose Your Own Adventure, though probably improving it anyway.

Whoa, the lights automatically turn off at the Times at midnight! That was pretty freaky. I've gotta finish that damn cover, rip to PDF, and I'm out of here. So many people here don't turn off their computers. Man, this place is starting to freak me out. I keep catching view of movement in the corner of my eye, but I'm the only one in the whole press room. If I go missing, print this zine for me!

Jon Twitch

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This zine has been published at random intervals for the past ten-odd years.

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This zine laid out in a tri-
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2015, suckers.



Choose Your Own Crime Procedural

Who Killed Jeff Moses?

Ever since you were deputised as a KCSI agent at the 70th Police Day holiday, there haven't been any major crimes in Korea.

Until now.

A grisly murder: a body with six stab wounds found under Wow Bridge in Seogyo-dong, ID on the vic identifies him as an American resi-
dent of Korea named Jeffington Alva

Moses, husband, cat owner, and lead vocalist of a local punk band with a name that sounds something similar to ...What Do You Mean?

"Looks like," you say, putting on your sunglasses (or taking them off if they were already on), "there will be no encore."

(Smash-cut to opening credits, featuring a Who song—let's say "My

Generation")

Even though it's your first case, you've somehow been put in charge of the investigation. How do you want to start?

I'll go to the morgue for the autopsy. Go to page 3

I'll investigate the crime scene. Go to page 4

Rest in Power, Tim Butcher

Jon Twitch

Tim Butcher was in Korea for a brief time, but he made many strong connections with the local music scene. After it was announced on Saturday (Korean time) that his family had decided to take him off life support, his friends in Korea gathered for an impromptu wake.

“A lot of tears, a lot of beers and a lot of love,” said Iain Whyte, guitarist of local hardcore group Yuppie Killer. Iain and friends are currently planning a memorial concert for Sunday.

Butcher was in Korea for about three months in fall 2014, traveling through Korea with his fiancée.

“I first met him shortly after he had just arrived outside the GS25 store next to Badabie during the The More I See show,” said Iain. “He was standing there with (his fiancée) and I just felt like going over and saying hi. We decided to start a band the next day and basically recruited Mac/Haehyun and Graham in two minutes outside the Hongdae Playground bathroom hah.”

Together they formed Tokki Jot, and Butcher also played a few shows with Yuppie Killer, appearing with them at Spot’s final show on Halloween 2014 and the Iron Lung tour a couple weeks after. He also recorded with the band on their album “Cotton Candy,” for which Iain said “he played good guitar and backup-yelled yes.”



Photo: Lee Juyoung

Butcher left for home in California in late November, but there were plans for him to visit in March 2016 and record a demo.

“He wasn’t here long physically, but he was a big friend to a lot of us here in the scene,” lamented Iain. “He was a Yuppie Killer.”

Butcher was also well known for his role in the American punk scene. He was a founding member of Sac-

ramento hardcore band Trash Talk, and when they came to Korea he wasn’t a member anymore, but he jumped on stage and took over guitar on their final song.

At the time of his death he was an active member of Minus, Hell in the Cell, Whip Hand, Our Place of Worship is Silence and many others previously. “Tim played in more bands than I think I’m even aware of,” he

said.

After his death was announced, Instagram was filled with graffiti of his name, said Iain, and his Facebook wall “is just this crazy wall of memorial messages and stories about what a believably fucking righteous dude he was.”

A concert titled “Tim Forever” is scheduled for Sunday, December 13 at Nori Bar in Sinchon. The lineup will include Yuppie Killer, crusher crust band Scumraid, hardcore punk band the Kitsches, female-fronted fastcore band Dead Gakkahs, Agari and possibly one more.

“Basically the scene rallied like quick and it’s been incredibly great,” said Iain. “I barely had but to ask and everyone immediately agreed to participate.”

Iain stressed the group effort behind putting the show together, with help from Sohn Changeun (Find the Spot), Ryu Jihwan (Scumraid), Garrett Belair (Jordan River), and others. The poster was designed by Yim Yeji, and Park Jung-min also spontaneously made some art under his name izoxxx. Three Thumbs which co-manages Nori lacked equipment, so they managed to get Jo Sumin, manager of the new Steel Face venue, to donate his amp backline.

All money will be sent to Butcher’s fiancée who is expected to attend and his family to be used at their discretion, either for medical bills or a charity in his name.

Butcher was 27 at the time of his passing.

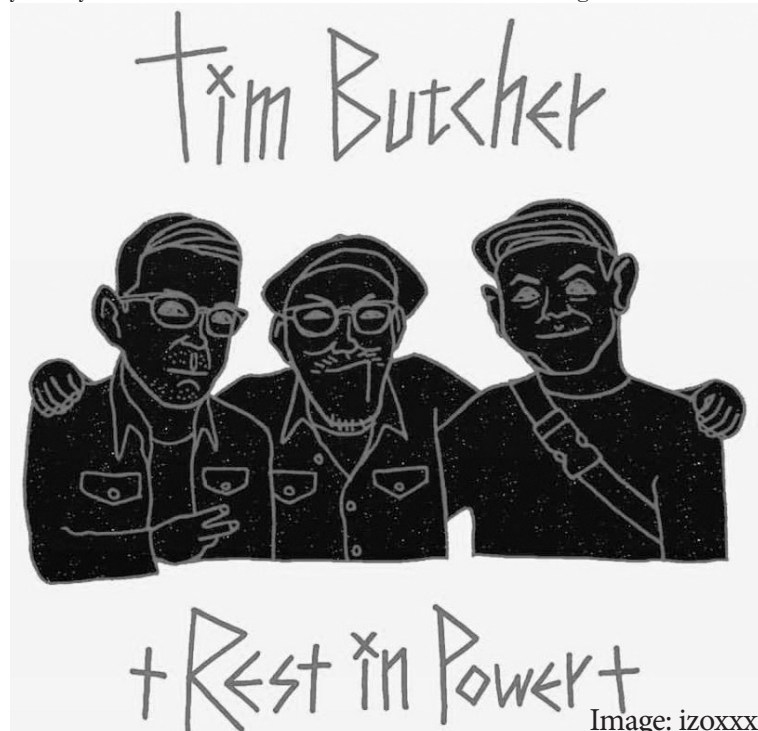


Image: izoxxx

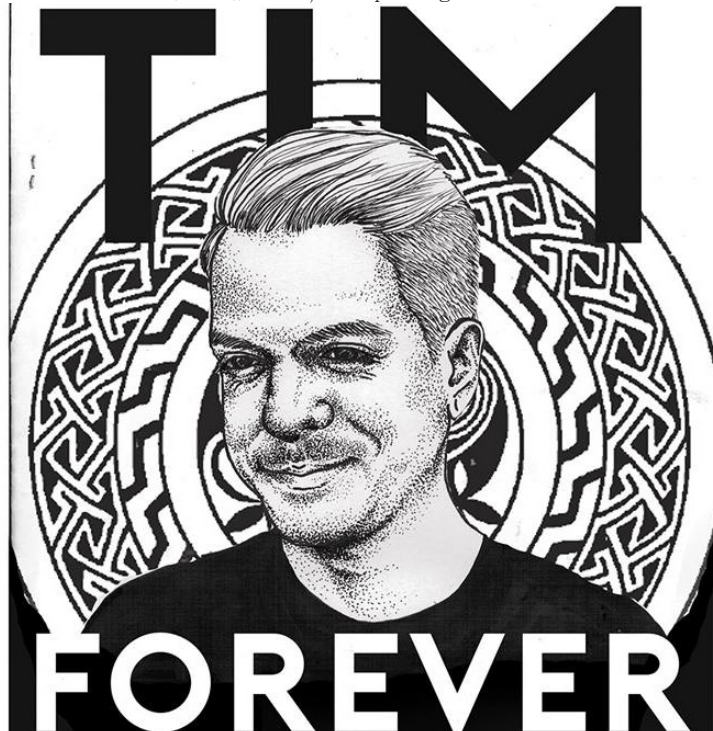


Image: Yeji

Down in the morgue, you find a saw, disgusting old medical examiner waiting for you, the kind of person who would actually be a murderer (if he were played by a recognisably famous guest star).

As he works on the cadaver, he eats from a bag of tteokbokki balanced on its chest cavity.

“As you can see, the vic’s body has been punctured six times,” he says,

munching away at a steaming hot piece of odaeng. “But what’s really strange is that each puncture wound is different, as if he’d been stabbed by six different murder weapons.”

You look closer. “Yes, that is interesting,” you say, while also observing his many tattoos. “Do you know anything about all these tattoos?”

“It appears they’ve come from many sources over the years,” the

ME says. “The most recent ones seem to be on his forearms. According to our tattoo database, there is a 95 percent chance they match a tattoo parlour known as Badass Tattoos.”

“Hmm, suspicious,” you say. “It also seems that a lot of these tattoos are related to punk music.”

“Look at this one over here,” says the doc, pointing at one tattoo. “It

says “old punk” and it’s a tattoo of an elderly punk with a walker. Sorry mac, that’s no longer in the cards for you, ha!”

So, what’s your next step?

I’ll investigate this Badass Tattoos. Go to page 5

I’ll go undercover in the punk scene and try to catch the killer that way. Go to page 10

Legionnaire's Disease

Jon Twitch
Translation: Park Solmin, Rin Park



Insoo: 크레용팝과는 잔다리 페스티벌에서 공연했다. 사실 이 프로젝트는 잔다리페스타 프로그래머의 농담 같은 것이었는데... 어찌되었든 공연했다. 우리는 라이브로 연주했지만 크레용팝은 엠알을 들으며 공연했다. ㅋㅋㅋ

당시 크레용팝은 케이팝 걸그룹중 유일하게 섹시컨셉이 아니었고 음악도 다른 케이팝과 달랐다. 심지어 아무도 쉬웠지... 그런데 그런 걸그룹이 성공하리라곤 아무도 몰랐다. 그런 의미가 다른 케이팝그룹들과 차이가 있었고 그래서 인디밴드와 가장 잘맞는다고 생각해서 프로젝트를 만든 것 같다.

가장 귀엽고 작은 걸그룹과 똥똥하고 무서운 아저씨 밴드라니 의외로 잘 어울렸던 것 같기도하다.

We performed with Crayon Pop at Zandari Fest. Actually this project was also like a joke by Zandari Fest staff... but anyway we did it. We did live but Crayon Pop performed to a prerecorded track. At that point, Crayon Pop was the only K-pop idol girl group who didn't stick to sexy concepts, and their music was different too. Even the choreography was easy... but then no one expected such group would become that famous. In that way they were different and therefore the staff thought they would go well with indie bands.

The little cute girl group and the big scary ajeosshi band... I think it matched surprisingly well.

Broke: What is your honest opinion of K-pop, as best as you can safely explain it to me? 본인이 생각하는 케이팝에 대한 가장 솔직한 의견을 말씀해주세요요(설명할 수 있는 한 가장 솔직하게...). 여러분이 만드는 음악이 케이팝의 한 부류가 될 수 있다고 생각하시나요?

Insoo: 기본적으로 K-pop이던 J-pop이던...

그런건 다 만들어진 단어들이 뿐이다. 카자흐스탄 대중 음악을 케이팝이라 부르거나 하진 않잖아? 다 월드뮤직이지...

프랑스의 샹송이나 이태리의 칸초네 아르헨티나의 탱고 브라질의 삼바... 이런것들 다 그 동네의 대중음악이다. 그런 것을 F-pop I-pop 뭐 그렇게 부르진 않는다. 다 그 지역의 문화와 색이 묻어나는 음악이다.

K-pop은 그냥 영미권 음악에 아니 정확히는 세계적으로 유행하는 음악에 한글 가사 붙여서 부른거지 뭐 딱히 다를건 없잖아? 어떤 이유에서 그것이 세계적으로 성공했는지는 모르지만 그것이 우리 문화의 승리라든지 자랑스런 한국인 이런식으로 선전하는건 뭔가 바보같다. 특히 나라에서 그런식으로 케이팝을 자랑

Continued next page.

Interviewing Crying Nut's Kim Insoo is always a pleasure, but this time I went after him for L.O.D, his old-school thrash/hardcore band with members from Samchung, Lowdown 30, and Doxology.

When I sat down to write questions for him, I had way too many, and it took a lot of self-discipline to narrow it down to what we have here. I was especially interested in his thoughts on K-pop, now having performed with a K-pop girl group, and he doesn't hold back.

Broke: Why is your band named Legion of Doom (LOD)? 답은 매우 분명해보이지만, 이름을 레지언 오브 뒀 이라고 지으셨나요?

Insoo: S.O.D카피 밴드를 만들고 싶었다. 딱히 심각하게 생각도 안했고, 어렸을때 프로레슬링을 좋아했었기 때문에 그냥 Legion of Doom이 생각나서 L.O.D라고 지었다. L.O.D가 DC 코믹스에 나오는 이름이란것은 결성 후에 알았다.

I wanted to make a S.O.D copy band. Wasn't thinking really seriously about it, and liked pro-wrestling when I was younger, so just the name Legion of Doom popped into my head. That's why it is L.O.D. I realized the name is from DC Comics after I made this band.

Broke: How did LOD form? 어떻게 결성하게 된건가요?

Insoo: 처음엔 로다운30의 윤병주 형님과 밴드에 관한 농담을 했다. 처음엔 S.O.D카피 밴드를 만들자로 시작해서 유명밴드를 만들어서 멤버와 티셔츠 머천은 있는데 정작 공연도 안하고 음반도 없는 밴드를 만들자. 그리고 당시 한창 시작되었던 밴드 서바이벌 프로그램이나, 신인 발굴 프로젝트에 가명으로 나가보자 이런 식의 농담들을 했다.

그러다 주변에서 멤버들을 모으게 되었는데, 삼청의 이보람이 합류하게 되었고 그 이후에 드라마를 구하게 되었는데 처음엔 병주형이 크레쉬의 정용욱씨를 추천했지만 그당시 정용욱씨는 사정상 바빠서라 판단하고 독솔리지의 박재륜 형님께 드림을 부탁했는데...

아주 흔쾌히 승낙해주셨다. 그렇게 해서 일단은 멤버를 구하게 되었고 처음엔 공연이나 합주 등보다는 식사와 음주로 시간을 보냈다.

I was joking about bands at first with Yoon Byungjoo from Lowdown 30. 'Let's make a SOD copy band,' 'let's make a ghost band that has members

and merch but has no albums or shows,' something like that. We also joked about something like let's apply for some band survival TV shows with a pseudonym. Then we started to collect some members from around, so Lee Boram from Samchung joined, and for drummer, Byung-joo recommended Jeong Yong-wook from Crash, but we thought he would be busy so asked Park Jaeryoon from Doxology, and he gladly said sure.

That's how we organized the members, and at first we spent most of the time just eating and drinking rather than doing shows and practicing.

Broke: Is it possible there's a father band in Korea than LOD? 한국에 LOD보다 체격이 더 큰 밴드가 있을까요? ㅋㅋ

Insoo: 예전에 Tama and Vagabonds라는팀이 우리와 대적할만한 팀이었지만... 지금은 없는것 같아 뭐....

우리 드러머는 살은 별로 안췌지만 엑스라지를 입는다. 뼈가 크다.

Well there was a band named Tama and Vagabonds that would be a good rival with us... but I don't think they're still together... Our drummer isn't that overweight but wears XL. He has thick bones.

Broke: What made you want to play music that's harder than Crying Nut? Are you bored of Crying Nut's music? 어떤 이유로 크라이닝넛보다 더 강한 음악을 하고 싶으셨던건가요? 크라이닝넛의 음악에 질리신건가요?

Insoo: 더 좋아하는 음악을 하고싶었다기보단 완전한 농담을 즐기고 싶었다... 원래 메탈을 좋아했고 메탈씬에 어울리고 싶은 핑계같은 밴드이긴 한데... 딱히 진지하고 싶지도 않고 열심히하고 싶지도 않다. 직장인의 취미 생활같은 밴드라고 할까...

우리 세대의 사람들은 농담을 좀 거칠게 한다. 사실 우리끼리 웃고 즐기면된다.

It's not like we wanted to do what we really like... but like we wanted a complete joke? Well yeah I've been liking metal music since before and this band sounds like an excuse to get involved in the metal scene... but didn't want it to be serious or diligent in any way. It's like a hobby band of businessmen... people of our generation make quite rough jokes. To be honest it's all good when we enjoy them.

Broke: So, LOD performed with Crayon Pop. How did that happen? LOD가 크레용팝과 공연한 걸 봤습니다. 어떻게 그게 가능할 수 있던건가요?

balding but still pretty smart looking. And he has an awkward eye twitch. Clearly this guy is a person of interest.

"Hey," he says, coming over. "Do you know what happened here?"

"That's what I'm trying to find out," you say.

"This guy in the punk scene was

murdered and his body dumped here," he says.

"Do you know whodunit?" you ask. "Uh, nope," he gulps.

Sounds like he's lying. What are you going to do?

I'll question him. Go to page 11 I'll take him into custody. Go to page 6

4 You go to Wow Bridge in Seogyo-dong. There's a small lane underneath just large enough for one car to pass, and you can see the chalk outline where the body was found by a jogger this morning. The wall of the underpass is coated with old posters for punk concerts, dating back probably several years.

There's probably all sorts of evidence in there.

You notice at the other end of the underpass, there's a white guy with a camera there, trying to act innocuous as he takes candid pictures of you. He's in his mid-30s, a bit overweight but you could clearly tell he's still in pretty good shape, and a bit

Blowing Chunks

Jon Twitch
Translation: noisemyulchi

스런 한국의 문화인마냥 전전할때는 그냥 제정신인가 싶다. 딱히 도와주긴했나? 이게 돈이 된다고 뒤늦게 느끼고 이 전선에 참여하게 된게 아닌가? 케이팝은 그냥 만들어낸 단어뿐이지 딱히 특별하다고 생각하진 않는다. 차별화 될 만한게 없기때문에...

Basically whether it's K-pop or J-pop... those words are just all made up. we don't call pop music in Kazakhstan K-pop. It's all just world music. Chanson of France, Canzone of Italy, Tango of Argentina, Samba of Brazil... they're all just local pop music in their region. They're not called F-pop, I-pop or something like that. They're all just music with local culture and colors.

K-pop is just some music with mostly Korean lyrics attached to Western music, I mean pop music, and there's no difference, isn't there? I don't know why it became successful but making propaganda like 'victory of our culture' or 'proud Koreans' is stupid. Especially when the government says something like 'proud Korean culture' about K-pop, I doubt their sanity. Did they even help? Aren't they just participating in this propaganda after lately noticing this will pay off? K-pop is just a made-up thing and I don't think it is special... nothing really stands out.

그리고 내가 만드는 음악은.....음 일단 인디밴드던 락음악이던 그냥 우리는 일단 좋아서 했고, 사실 이게 우리만의 고유한 문화라던지 딱히 자부심을 갖지도 않고, 그냥 좋아서 하는거다. 밴드들간의 교류는 사실 음악이 마음에 들면 서로 메일 주고받고 그러는거 아니었나...믹스테이프의 교환이라던지 서로 음악이 마음에 들면 음원 보내주고 뭐 그런 것들....

케이팝의 일부라고 보든말든 그건 그쪽의 자유지만 데발 K rock이라고 부르지 말아달라...락음악을 나라별로 분류 하는건 정말 바보짓이다. 다들 똑같은 음악을 하잖아....내가 영어만 잘해도 영어로 부를거라고...

And the music that I make is... Hmm basically we started this because we liked it no matter whether it's indie or rock music, and we don't really have pride in our own culture or anything like that. We do it just because we want to and we like it. A good connection between bands is... just exchanging e-mails if we like each other's music... or exchanging mixtapes or something like that...

It's your choice to say this is part of K-pop or not but please don't call this K-rock. Dividing rock music by borders is damn stupid. We all do the same music... If only I was good at English, I would've written songs in English.

I discovered these guys just a little too late to interview them in Broke 21—actually I was handing out freshly printed zines my first time seeing them, and I had to throw the zines aside and pull out my camera to get their pictures. As I drive the point home in the interview more than adequately, it is an interesting thing that there are people so young participating in our punk scene. Just a few years ago, if you told me the average age of a Korean punk show was 30, I would've believed you. It's an especially odd time to turn up, what with bands proclaiming "I'm youth punk!"

They have a demo out, though I'm looking forward to a future recording of better quality. I also wanted to translate some of their lyrics, only to find they sing exclusively in English. Looking forward to what their future holds.

Broke: 먼저 데드츄크스 라는 밴드 이름의 뜻을 알려주세요. First, what does the name Dead Chunks mean? Dead Chunks: 데드츄크스라는 이름은 딱히 숨겨진 뜻은 없지만 직역으로 해석하면 "죽은 두툼한덩어리"란 뜻이 됩니다.

Dead Chunks: No other implication in it. It literally means "Dead Chunks."

Broke: 펑크 그리고 한국 펑크씬을 어떻게 발견하게 되었나요? How did you first discover punk, and the Korean punk scene?

최진우: 펑크음악은 학교친구의 추천으로 처음 들어보게 되었고 한국 펑크씬은 지인들을 통해서 접하게 되었습니다 Jinwoo: I first listened to punk music through a recommendation of a school friend.

김동현: 펑크씬은 그라인드코어밴드 Dissektist로 활동할당시 여러 펑크밴드들과 공연하게된적이있어서 알게되었습니다.

Donghyun: I got to know the punk scene playing in the grindcore band Dissektist and having shows with several bands in the scene.

신경원: 기타를 배우게 되면서 "그린데이"나 "Sum41"같은 밴드들에 관심을 가지게되었고, 그 계기로 펑크에 관심을 가지게되었습니다.

그리고 접하게되었습니다.

Gyeong-won: Learning to play guitar, I got interested in bands like Green Day and Sum41. Got to know the Korean scene through some friends.

Broke: 다른 나라들과는 다르게 한국에서 Dead Chunks 나이 또래의 사람들이 공연을 보러 오는 일은 흔하지 않



은 것 같습니다. 밴드 멤버들의 나이가 정확히 어떻게 되시나요? It is pretty rare in Korea that we get people out to shows at your age, but totally normal in other countries. What are the ages of the band members? Dead Chunks: 기타와 베이스를 연주하는 신경원군과 최진우군은 15살 동갑이고, 드럼을 연주하는 김동현군은 20살 대학교를 다니는중 입니다.

Broke: 페이스북 페이지를 보면 데드츄크스의 장르가 "80s Hardcore Punk" 라고 되어있는데요, 멤버들은 80년대는 커녕 90년대에도 아직 태어나지 않았던 것 같아 보입니다. 하드코어 펑크라는 장르의 어떤 부분에 매력을 느끼니까? The band's genre is listed on Facebook as "80s Hardcore Punk" but you guys weren't alive in the '80s, let alone the '90s. What connects you to this genre?

Dead Chunks: 비록 멤버중 두 명은 술, 담배도 못사는 어린아이지만, 거칠고 빠른 템포의 음악뿐만 아니라 권위주의같은 사회의 문제점을 음악으로 표현한것에 대해 매력을 느꼈습니다.

Dead Chunks: Even though two thirds of our members aren't old enough to buy tobacco and alcohol, we became fascinated with the rawness and fast tempos of '80s punk and the underlying anti-authoritarian, socially conscious themes in it.

Broke: 왜 더 많은 청소년들이 펑크를 듣지 않는다고 생각하십니까? 한국 펑크씬이 어떻게 하면 청소년들을 더 많이 받아들이고 성장할 수 있을까요? Why don't more Korean teenagers get involved with punk? How do you think the Korean punk scene can grow and attract more people your age?

Dead Chunks: 제 주관적인 생각이지만, 몇몇 청소년을 제외한 청소년들이 펑크 음악이나, 한국 펑크씬을 제대로 접할 수 있는 기회가 별로 없다 생각하고 있습니다. 저의 경우에는 친한 학교 친구들을 펑크 공연장에 데려오고, 흥미있어하는 친구들을 계속 데려오는 중입니다.

Dead Chunks: IMHO, kids in Korea don't really get a chance to hear punk or to encounter the Korean punk scene. That's why I've been trying to bring my close friends in school to punk gigs.

Broke: 커서는 어떤 일들을 하고 싶으십니까? What do you all want to be when you grow up?

최진우: 아직 장래에 대해 확실한 결정은 못했지만 나의 생각들을 표현할수 있는 인테리어나 요리사를 희망하고 있습니다.

Jinwoo: I haven't made up my mind yet but I want to work as an interior designer or a cook, a job that gives you the space to express your own thoughts.

신경원: 아직 구체적으로 커서 무엇을 할지 생각을 못했습니다.

Gyeongwon: I don't have any specific ideas yet.

You find Badass Tattoos in Yeomni-dong, not far from the victim's home. Inside is a peppy-acting woman with a dark side probably lurking beneath her bubbly exterior. "Hi, welcome to Badass Tattoos," she says. "How can I help you?" "Yes, can I please speak to the

owner?" you ask. "Uh, I'm the owner," she replies. "Badass Bomi." You stare at her dubiously. "You? You're not all that badass." "I know, okay? The name was my husband's idea!" she says sheepishly, grabbing a tattooing needle and

wielding it menacingly. Could that be one of the murder weapons? "What are you here for?" she asks. "Another one of those 'Jeff sucks' tattoos? I'm tired of making those! Next time someone comes here for one, I could just kill them!" Something's not adding up here.

She really isn't badass enough to be a killer, is she? But that was kind of a confession right there, wasn't it? I'll arrest her. Go to page 30 No, I'll get a tattoo from her. Go to page 15

Shiny Happy Cocks

Jon Twitch
Translation: Park Solmin, Rin Park



the same circle of friends? 이름을 처음 보고 제가 한 반응은, 이걸 뭔가 '초록불꽃소년단'과 '총체적난국'의 중간쯤에 있다는 거였습니다. 아마도 멤버들이 섞여 있기 때문일테데요. 왜 서로 그렇게 친해지게 된거고 같은 친구들 사이에서 밴드를 만들게 되신건가요?

BongSu: 초록불꽃소년단, 총체적난국과 비슷하다는 것에 대해선 딱히 잘 모르겠네요... 멤버들이 뒤죽박죽 섞여 있어서 그런데 아닌가 싶습니다! 친해진 계기는 제가(봉수) 초록소를 너무 좋아해서 공연장에 계속 찾아갔던게 지금의 관계를 만들었다고 생각합니다. 초불소는 아직까지도 저에게 있어서 락스타인데 말이죠...!

BongSu: I'm not sure about it's similar to Green Flame Boys and Chongkook... It's maybe because the members are all mixed together! And we became so close because I liked Green Flame Boys too much and went to their shows a lot. Green Flame Boys are still huge rockstars for me..!

JH: 으음 그렇게 비슷하다는 생각은 해보지 않았었는데... 서로 친해지게 된 계기는, 이 편이 좁아터져서 서로가 한 두다리 건너면 아는 사이고, 세션은 없고, 그러다가 친구끼리 모여서 난장판을 만들어보자 해서 밴드가 결정되었답니다.

JH: Hmm never thought it's that similar... we became close because the scene is too small that his friends' friends were my friends, and there's no sessions, so we were like let the friends gather and make some mess!

Broke: What was that last song you played? A cover of AC/DC's "Highway to Hell" with something else called "지하철 to Heaven"? Did I hear that right? 마지막에 연주 하셨던 곡이 어떤 곡인가요? AC/DC의 'Highway to Hell'을 "천국으로 가는 지하철"로 바꿔서 커버한건가요? 제가 제대로 들은게 맞나요?

BongSu: 제대로 들으셨게 맞습니다. AC/DC의 "HIGHWAY TO HELL"을 오마주 한 "SUBWAY TO HELL"이라는 곡입니다. 특정 시간만 되면 한국의 대중교통은 지옥이 되거든요. 그중에서 또 출퇴근시간의 지하철을 "지옥철"이라고 하는데 거기서 모티브를 따와서 그런 노래를 써보았습니다.

BongSu: You're right. It's a homage of 'Highway to Hell' by AC/DC, titled, 'Subway to Heaven.' You know, public transportation in Korea becomes hell during certain times. Especially during the rush hour, we call that subway, '지옥철' (hell train). I got motivation from that and made the song.

Well this interview turned out pretty interesting. It seems they thought I was accusing them of sexism, but they adequately draw the line at just perverted fun.

Their answers came attached with almost a disclaimer at the end: "사이닝콕스는 순전히 저희끼리의 재미만을 추구해서 만든 매우 장난스러운 밴드입니다. 노래를 못하는 보컬, 곡을 망쳐버리는 드럼 등 완벽한 연주는 못하지만 봉수의 분노와 서정성을 느껴보시죠 아갓!" "Shining Cocks is a very jocular band just for fun, with a vocalist who can't sing, a drummer who ruins the song, etc. We can't play perfect, but feel our anger and emotion!"

I really enjoy this kind of music and their humour, so I'm glad we have these answers to read. Check out their song translation later in this issue, which I wouldn't have requested if I thought they were actual sexists.

Broke: Okay, why did you name a band Shining Cocks? 음... 왜 밴드 이름을 '사이닝 콕스'라고 지었나요?

BongSu: 멤버들이 전부 남자니까 우린 꼬추 밴드다! 해서 사이닝콕스가 됐던거 같습니다. 사실 기억안납니다... 똑바로 살겠습니다...

BongSu: I think it's just because the members are all males, so we're like this is dicks' band! Therefore, we became Shining Cocks. To be honest, I can't remember... I'll get a life...

JH: 사실 저희는 싸움닭 중에 가장 강하고 빛나는 우두머리를 의미하는 '사이닝콕스'로 밴드이름을 정하였습니다.

JH: Actually because 'Shining Cocks' means the strongest and the most glorious game cock that has won the fight.

Broke: What are the musical influences of Shining Cocks? 밴드의 음악적 영향은 어디서 받았나요?

BongSu: 대체적으로 원초적인 감정에 대한 노래를 주로 씁니다. "억울하다"라던가 "섹스 하고싶다"라던가... 주로 분노와 욕망이 원동력이 되어서 곡이 나오는것 같습니다. 제가 작사와 작곡을 해오면 정현이 편곡하는 과정으로 곡을 만들어내고 있습니다.

BongSu: We usually write about basic instincts and emotions. 'This is unfair' or 'I wanna have sex' something like that... often the anger and desire become the power

for songwriting. When I write songs and lyrics, Junghyun usually edits, and that's how we make our music.

JH: 멤버들 개개인이 음악 취향이 모두 다르지만, 곡을 쓰는 봉수와 편곡을 하는 저의 취향이 가장 많이 들어갔습니다. 사실 시작은 포고펑크를 하려고 했지만, 하다보니 아무거나 좋아하는건다 해보자 하는 마음에 엉망진창인 밴드가 되어버렸습니다.

JH: Our individual tastes all differ, but me and Bongsu's tastes are more into our music since we make songs. Actually we wanted to do pogo punk at the beginning, but now we're just doing whatever we want, and became a messy band.

Broke: Is your music as sexually explicit as the name? Are you guys all big perverts? 밴드의 음악이 밴드 이름만큼이나 성적으로 노골적인가요? 여러분 다 엄청난 변태이신가요?

BongSu: 네. 그렇습니다. 저희 엄청난 변태입니다. 남자가 변태인데 뭐가 나빠!

BongSu: Yes. That's right. We're all big perverts. What's wrong with a guy being a pervert!

JH: 저희는 굉장한 변태입니다. 하지만 노골적으로 성적인 곡은 몇개 안됩니다.

JH: We're all such a huge perverts. But we don't really have that many sexually explicit songs.

남자가 변태인데 뭐가 나빠!
What's wrong with a guy being a

pervert!

Broke: At your first show, there were a lot of female fans there. So, do you consider the sexual imagery of the band to be a big joke that they understand, or are you guys all sexist and girls like being treated like that? 첫번째 공연 때, 많은 여성 팬분들이 있는걸 보았습니다. 여러분이 생각하시기에 이런 현상이 밴드의 성적인 이미지가 그들에게 좋은 유머로 받아들여졌기 때문으로 보시나요, 아니면 여러분은 그냥 다 성차별주의자에 여성들은 그렇게 대접받는걸 좋아하는 건가요?

BongSu: 저희는 그저 성적인 농담과 이야기를 좋아할 뿐이지 성차별주의자는 아닙니다. 당일에 있던 여성팬들은 저희의 지인들이었습니다.

BongSu: We are just enjoying sexual jokes and stories, not being sexist. The girls at the show were our acquaintances.

JH: 딱히 성차별주의자적인 면모를 보지진 않았다고 생각합니다. 아니면 말고.

JH: I don't think we showed sexist aspects. If, not whatever.

Broke: My first reaction when seeing the name was that this is something somewhere between Green Flame Boys and Chongkook. Probably based on shared membership. Why are you guys all so close together, forming bands from among

6 "Hold it right there!" you shout. He takes off, leaping over a fence and climbing up onto the top of Wow Bridge. Who is this guy, Spiderman? You struggle after him, making it to the top of the bridge. Your perp turns to you, gives a little wave, and takes off, racing away from you at high speed. Then suddenly he trips on the flat sidewalk and falls flat on his face, nearly knocking himself cold. You catch up and put him in hand-

cuffs before he can get to his feet. Soon, you've got him in a holding cell in the police station. "We've got nothing," says your supervisor. "No matches on prints, DNA, dental. Clothing is tatters and rags, no labels. Nothing in his bags but burglary tools and wooden masks. No name, no other alias... nothing." "Congratulations, CSI agent," he says menacingly from behind bars, giving you a slow, weak golf clap as

best as his handcuffs allow. "What are you so smug about?" you shout. "We have an entire police force out here to keep you behind bars!" "We have a Redboi," he replies. Suddenly the wall crumbles down and there's a giant, monster of a man there, wearing only tattered Levi's jeans, a Fred Perry polo shirt several sizes too small for his mutated red body, various tattoos, and grey contact lenses. "Redboi smash!" he shouts, break-

ing your murder suspect out of the jail cell. The two flee together. Well, you're back to square one, with two dangerous fugitives on the loose. Well, one dangerous, one who can't even walk on sidewalks. What will you do next? I'll go back to the scene of the crime and investigate those posters. Go to page 7 I'll infiltrate the punk scene. Go to page 14

And end to Korea's oi! drought

Jon Twitch
Translation: Park Solmin, Rin Park

Recently I saw someone on Reddit saying it's hard to find hardcore or oi! bands in Korea. You can imagine I laid into them, at least on hardcore. But there really haven't been that many oi! bands in Korea since the last decade. Captain Bootbois are back together, but Resolute is gone. Fortunately we have a new band, The Brigade, so let the drought be over.

Broke: Why is the band named The Brigade? 밴드 이름을 'The Brigade'라고 지으신 이유는 뭔가요?

Brigade: 원래 킹오브킹스와 브리게이드를 가지고

고민을 했는데 킹오브킹스는 종교적 오해의 소지가 있을까봐 제외하고, 뜻과 어감이 좋은 브리게이드로 정했습니다.

I was contemplating between King of Kings and Brigade, but thought King of Kings might sound religious, so chose Brigade that sounds good and has a nice meaning.

Broke: I like that you guys gave yourselves stage nicknames. 각 멤버들이 무대에서만의 닉네임을 가지고 있는게 맘에 들어요.

Brigade: 장은 장협에 장이 있어서 따왔구요,

Djang is from Janghyup's Jang. 더블탑은 드럼 박종현의 두상이 진짜 더블탑이어서 지었습니다.

Double Top is because the drummer Jonghyun Park's head shape really is a double top.

골든 보이는 브리게이드 페이지의 멤버들 아기때 사진을 가지고 소개글을 올린 적이 있는데 돌반지가 눈에 띄어서 지었습니다.

Golden Boy is from when we wrote our self-introductions with baby pics of members on The Brigade Facebook page, we just spotted the first-birthday ring (돌반지) from the pic.

미스터 다운스트로크는 말 그대로 맛깔나는 다운스트로크 마스터이기 때문입니다!

Mr. Downstroke is literal because



he's a damn good downstroke master!

Broke: It sounds like your previous bands Resolute and Attacking Forces are finished. How does The Brigade differ from them, and other previous Korean oi bands? 이전에 하시던 밴드인 리졸루트와 공격대가 마무리 된 걸로 들었는데요. 그 밴드들과 '브리게이드'의 차이점과 다른 이전의 한국 Oi 펑크 밴드들과 다른 점은 무엇인가요?

Brigade: 글썬요, 다른 점과 차이점이라, 딱히 모르겠어요. 그냥 언제나 지금이 멋있으니

지금 브리게이드가 최고라는 것? Not sure, what is different... I can't really tell. Just always the present has been the coolest, so Brigade right now is the best?

Broke: Nowadays, Janghyup and Jongo are both in Skasucks, and

Janghyup also has Pegurians. Did you get tired of playing Jamaican music? After so much ska and reggae, how does it feel to play punk again? 최근에 장협씨와 종오씨가 둘다 스카섹스에서 활동하고 계시고, 장협씨는 '페구리언즈'에도 계시죠. 혹시 자메이칸 음악 연주하는 게 지치지지는 않나요? 스카와 레게를 많이 연주하시고 나서 펑크를 다시 하시는건 어떤 느낌인가요?

Brigade: 지칠 이유는 없는거 같습니다

장르가 다른건 다른 것 뿐이지, 공연하는 순간은 늘 재밌으니깐요. 단지 스카, 레게와 펑크가 뽀는 에너지의

형태가 다를 뿐 결국 긍정적인 영향을 주고자, 즐거움을 주고자 하는건 같다고 봐서 느낌이 다르다거나 하는건 없습니다

Well I don't think there's any reason to be tired of. It's just a dif-

ferent genre, but playing shows is always fun. Just the forms of the energy that ska, reggae, and punk provide are different, but they're all the same in the way that they offer some fun and positive cause, so not that much different.

Broke: Can you define oi music for me? Oi 펑크를 정의 해주실수 있나요?

Brigade: 너무나도 넓고 다양한 펑크 음악들 중에서

친구, 술, 블루칼라, 단단한 신념등을 더욱 강하게 외치는걸 Oi라고 생각합니다. 어떤 밴드가 좋은 예시일지는 유튜브에서 Oi punk를 찾아 직접 들어보심을 추천하지만, 스crew드라이버같은 화이트와워, 나찌즘밴드들은 안듣는게 좋습니다. 그리고 왜 Oi라 불리게 되었냐, 글썬요, 말이 너무 길어질텐데, 스킨헤드들을 비롯한 그 당시 청년들이 자주 쓰던 hello의 영국사투리였는데, 자막에 들었나보죠. Oi가 매우 힘찬 단어인건 지금의 우리도 공감하니까요.

There's a lot of different punk genres, but I think the strongest one that stands for friendship, drinking, blue collars, and conviction of belief is Oi. I would like to suggest you search up Oi punk on Youtube for recommendations, but don't listen to white-power Nazi bands like Screwdriver. And why is it Oi, well I think the answer could be too long, but it was a dialect of hello in England, which skinheads and youths usually used. Hmm guess they liked it, and we still agree that the word Oi is a really strong word.

Broke: It seems like there's a serious drought of oi music in Korea right now. Why do you think that is? 현재 한국 썬에서는 Oi 밴드를 찾기가 심각하게 어려운 것 같습니다. 이에 대해서 어떻게 생각하세요?

Brigade: 너무 아쉽죠. 정말 재밌는 장르중에 하나인데 이렇게 없는게, 브리게이드가 멋있게 하다보면 하나둘 생기지않을까요?

I feel so sad about that. It's such a really fun genre but there's none. Well I hope there will be more when the Brigade starts to make it real.



You go back to where it all started. The posters are all covered up by a bunch of flyers for some party at a nightclub. You tear them off, exposing the years of punk posters under-

neath. There are a few for shows at a venue called Lilac, which is the least-punk-sounding name you've ever heard. And you're a CSI in Ko-

rea, so that's saying something. And here's an interesting poster. that looks just a day old. "Melodic punk band seeking male lead vocalist, possible husband."

Which lead do you want to follow up? I'll go to the show. Go to page 14 I'll check out the band. Go to page 8

Kiz These Days

Kyle Decker and MinJi Seo



Changmin and Jeonil were both guitarists but Jeongil becomes bassist because he lost rock-scissors-paper.

Broke: You had been playing together for a long time before you decided to record. Why did you wait so long?

마침내 앨범을 녹음하기까지 꽤 오랜 시간 동안 함께 연주해왔다. 왜 그렇게 오래 기다렸는가?

TPK: 엄밀하게 따지면 2013년 12월에 앨범작업에 착수했는데, 햇수로 3년 만으로 1년 반이 넘게 걸린 셈이다.

어떻게 하면 멋진 것을 더 많이 담을 수 있을까를 고민하는 시간이었다. 원래 첫 앨범은 욕심을 부리게 되는 것 같다.

우리가리는 게을러서 그렇다고 얘기하지만, 앨범을 준비하는 동안 너무나 많은 활동을 함께 한 것도 사실이다.

결국은 초기에 생각했던 것만큼 집어 넣지 못했지만 오히려 더 좋은 결과물이 나왔다.

To be honest, we started recording in December 2013, so it is the third year from then and it took one and a half years to finish it.

We took time to think about how we could put more cool things in it. I think it is common for people to be over-eager for their first album. That is the reason but we actually did many activities while we were recording. Eventually, we could put as many things as we planned at first and get an even better result.

Broke: You do a really fun cover of "September" by Earth, Wind and Fire. Why did you choose to do a song so different from your style? How did you change it to make it your style?

Earth, Wind and Fire 의 "September" 라는 곡을 굉장히 재미있게 커버하였다. 왜 평소 음악스타일과는 굉장히 다른 그 곡을 선택하게 되었는가? 어떻게 그 곡을 자신의 평소 음악스타일로 변형시켰는가?

TPK: September는 우리가 여름을 겨냥(비록 제목은 9월이지만...대구는 9월에도 덥다...)하여 커버한 여러 곡 중 가장 잘 된 곡이다.

그 당시 여러 곡을 함께 들던 중 유명하고 신나는 것으로 골랐던 것 같다.

창민은 장르의 구별이 없이 굉장히 많은 음악을 듣고 영감을 얻는데 대체

로 편곡의 방향도 그에 의해서 결정이 된다.

정일의 재즈기타에서 유쾌한 연주, 명진의 강렬한 펑크드럼이 합쳐져서 조금 더 색다르지 않나 생각한다.

The song "September" is the best out of several songs that we were getting ready for the upcoming summer. We chose that song because it was fun and exciting while we were listening to several songs then. Changmin usually listens to various genres of music and has diverse inspirations. He does lots of roles when we arrange songs.

Broke: Your band is well known for its busking shows, Kiz on the Street, and recently you played in the Street Attack series. Why did you decide to do your shows on the streets?

당신 밴드는 Kiz on the Street 라는 버스킹쇼로 잘 알려져 있고, 최근에는 Street Attack series 에서도 연주했다. 어떻게 길거리에서 공연을 하기로 결정하였는가?

TPK: 우리는 키즈온더스트릿이 알려졌다고 생각치 않았는데...그렇게 이야기해주니 정말 고맙다. 에이!!!

키즈온더스트릿은 2013년 말 창민의 내년에 밖에서 공연해보자! 라는 이야기를 통해 시작되었다.

우리는 록음악을 하는 사람이고, 대체로 지하의 공연장이나 아는 사람만 아는 곳에서 공연을 한다.

그 당시에 많은 티비 프로그램(대체로 오디션)을 통해 스타가 된 그들은 모두 서울에 있지 않나.

많은 사람에게 대구에도 인디음악을 하는, 자신의 밴드음악을 하는 사람들이 있다는 사실을 알리고 싶었다.

하지만 홍보는 되지 않고 새로운 사람도 유입이 되기가 어려워 대구라는 로컬이 탄탄해지기가 어려워 보였다.

누가 시켜서 돈을 더 벌기위해서 혹은 남의 입맛에 맞춰주기 위해서 또 밖에서 공연하고 싶다는 이유만으로 우리의 멋지고 강렬한 색깔을 드러내지 못하는 방식을 취하긴 싫었다.

그래서 주변에 도움을 요청했다.

그리고 우리가 좋아하는 대구 뮤지션들을 초청해서 함께 모든 장비를 옮기고, 같이 맥주를 마시며, 사람이 많은 곳이라면 이곳 저곳에서 시끄럽게 연주를 해버렸다.

유동인구가 많은 날이라면 한일극장 앞 보도가 딱 차게 모두들 서서 즐겨 주었다.

물론 그러면 길이 막혔고, 우리는 공연 도중에 질서정리를 하기도 했다.

주변 상가들은 우리가 연주하기 시작한 초반에는 처음 있는 일이라 당황해서 그런지 별 말이 없었지만 몇 회가 지나면서 서서 공연을 보는 그들이 잠재적인 고객이기도 하나까 자기 가게로 들어오지 않고 서서 공연을 보고 지나가는 것에 대해 불만을 토로하기도 하고 경찰에 신고하기도 했다.

경찰은 오히려 협조적이었던달까. 공연하는 것은 좋는데 민원이 들어왔으니 좀 조용히 해달라 정도였다.

6월 6일에 공연을 했을 때는 해병대 출신의 할아버지들이 현충일에 공연을 한다고 굉장히 혼넸던 적도 있고. 2014년 지방선거 유세 때 키즈온더스트릿 현장에서 현 시장을 만나기도 했는데, 그 덕분에인지 거리공연에 대한 정책이 수립되려는 것 같다. 대체로 몸은 힘들지만 좋은 경험이었다. 다시는 별로 안 하고 싶다.....(농담ㅋㅋㅋ)

We did not know the Kiz on the Street was well known but thank you for saying that. We started the Kiz on the Street at the end of 2013 because Changmin suggested "Let's play outside!" We are people who do rock music, and people usually do their performances in underground halls. Most people who become famous musician through TV programs, such as audition programs, live in Seoul, not in Daegu. We wanted to let people know that there were also many people doing independent music or their own style of music living in Daegu. However, it was hard to settle down in Daegu because it was hard to promote and there were not many new people coming in and out of Daegu that often.

We did not want to hide our color of music as something for only earning more money, satisfying others, or playing music outside. So we asked for help. We invited many musicians in Daegu, moved equipment together, drank beer together, and played music loud wherever there were many people. Many people were enjoying together with us when we played in front of the Hanil Theater. We sometimes had to arrange all crowds in the middle of a performance. Owners of many stores around there did not say anything at first but some of them reported us to the police. The police were pretty nice to us because they only asked us to turn the volume down a little bit.

When we were playing on Memorial Day, June 6, we got scolded by retired soldiers for playing out loud on the Memorial Day. We met the mayor at Kiz on the Street in 2014. We think that's why there may be policies about busking soon. Most of them were good experiences even though we were physically all tired. We never want to do that again. (Lol, just kidding.)

It's pretty obvious where this is going, yes. Go to page 9.

As fun as that would be, I'm going to conduct this investigation by the books. Go to page 32.

Known for their high-energy (sometimes acrobatic) shows, and their famous (or infamous) fully electric busking, The Plastic Kiz have been a cornerstone of the Daegu music scene since I started following it two years ago. After reviewing their debut EP "Dancing with the Moon" last issue, an interview is long past due. We fired off some questions to drummer Kim Myung-Jin to learn more about these scrappy garage rockers.

에너지 넘치는 쇼와 버스킹 공연으로 잘 알려진 The Plastic Kiz는 내가 2년 동안 관심있게 지켜본 팀으로 대구의 음악세계에 중요한 역할을 하고 있다. 지난 호에 그들의 데뷔 EP인 "Dancing with the Moon" 에 대한 리뷰 글을 작성한 후, 이렇게 인터뷰를 진행하기까지 꽤 오랜 시간이 걸렸다. 우리는 이 개러지밴드 락커들에 대해 좀 더 알아보기 위해 드러머인 김명진에게 몇 가지 질문을 던져보았다.

Broke: I have always wondered this, and it is an easy question to open with, what does the name "The Plastic Kiz" mean?

항상 궁금했던 질문인데, 밴드 이름인 "The Plastic Kiz"는 어떤 뜻인가?

TPK: 우리는 처음에 개러지밴드를 하기 위해 만났다. 모든 개러지 밴드의 이름은 The로 시작하여 ~s로 끝나므로 우리도 그를 따랐을 뿐 큰 의미는 없다.

기타/보컬 창민이 문득 떠올랐다고 하는 PLASTIC과 KIDS 앞에 The를 합친 후 어미를 조금 조정했는데 딱히 대안이 없어서 사용하게 되었다. 쓰다 보니 어감도 괜찮아서 꼭 사용중이다.

We first met to make a garage band. We just followed the rule that the names of all garage bands start with 'The' and end with '~s'.

Changmin, who is a guitarist and vocalist in the band, suddenly had an idea of PLASTIC and KIDS. Then, we added 'The' and edited the ending a little bit. We have been using the name because the sound of the name is pretty good.

Broke: When did The Plastic Kiz start? How did the band come together?

The Plastic Kiz 는 언제부터 시작하게 되었나? 밴드는 어떻게 결성되었는가?

TPK: 2012년 하드코어밴드를 함께 하던 창민과 명진이 개러지 밴드를 하기 위해 의기투합했고, 예전에 창민과 다른 밴드를 함께 했던 정일을 영입해서 3인조로 만들었다.

창민과 정일은 원래 둘 다 기타리스트지만 가위바위보에 진 정일이 베이스를 맡게 되었다.

Changmin and Myungjin were in a hardcore band in 2012 and they were trying to make a garage band. So they invited Jeongil who was in a band with Changmin in the past and then we became The Plastic Kiz with three members in it.

You call the number on the ad. A woman answers.

"Hi, I'm calling about the ad looking for a male lead vocalist and possible husband?"

"Yes, would you like to audition?"

Well, you happen to know how to play guitar, and you're a pretty good singer.

How about it? Turn this investi-

gation into a chance to lead a band. You could catch the killer, become a rockstar, and maybe get a new wife in the process!

How about it?

Things We Said

Jon Twitch

Here's a quick interview I did with Victor about their breakup.

Broke: Why is Things We Say breaking up?

Victor: There is not a specific reason for that. We're all great friends and there weren't any conflicts among us. We've been playing for 11 years. We got older and some of us married. We all are busy with our jobs and businesses. Especially I have 3 daughters and I want to spend more time with my family. We play shows on weekends and I just simply don't want to be away too often from my kids on weekends. The room in our life for being in a band obviously got smaller. We still have fun playing shows and writing new songs, but we all think and agree to the fact that we're pretty much done with this band. We achieved almost everything we wanted to do with this band. So we are not bummed. We are satisfied.

Broke: Can you tell me about the final show? Why have a final show rather than just quietly quit?

Victor: Why just quietly quit? We've been having so much fun

and we feel we should return something to those who have supported us through the years. So we are throwing a party for everyone. It will be a free show and we just want to be happy and have fun with everyone for one last time.

Broke: Will you ever have any reunion shows?

Victor: Isn't it too early to ask? We have no plans for that right now. We will still be in the hardcore scene. In fact everyone else but me still plays in other bands. A reunion show would be really easy when it needs to be happened. Anytime when everyone want us to be back. But simply we don't have any plan right now.

Broke: One quick followup question, will we still see you at hardcore shows?

Victor: Me? Yeah for sure. I'm not leaving the scene. Just being at a show and playing a show are whole different thing.

I don't want to cancel the show for my personal reason. But with my kids those situations come too often. When I have to play a show, one of my kids get sick? It's just hard for me to choose



Return of the Headbutt

Jon Twitch

I also interviewed Clayton, whose Daegu band Mr Headbutt reunited for one final show same night as Things We Say had their farewell.

Broke: Tell me about how and why you're getting the band back together now.

Clayton: Alcohol is certainly the why. Jeff from WTM... and I were drunk and going through old Korean punk CD's when we saw a Mr. Headbutt album. He said he'd like to see us live again. We drunk dialed Ferdinand, the original guitar player, and that was that. The why has been harder. Ferd lives all the way in Busan, I live in Cheonan, and we are practicing in Seoul. It's been a lot of travel for Ferd.

Broke: How many original members?

Clayton: Just two. Ferdinand on guitar and me on bass and vocals. Jeff from WTM and Honggu from...like ten different bands are gonna fill in on rhythm guitar and drums. We actually talked to



Devon, the old rhythm guitarist about coming back from California to do a little minitour around Korea and maybe Japan. He was on the fence for a while, but work nixed the idea. We're jazzed to have Jeff and Hongu with us, though. WTM was always one of my favorite bands in Korea, and when Headbutt was together we played some really fun concerts together with WTM.

Probably the best way to proceed. You arrange to meet up with them at their practice studio.

"Hi, I'm [whatever Facebook forces Bialy to call herself these days], the bassist and also widow of Jeff," says the female member.

"Hello, I am [whatever Facebook

forces Bialy to call himself these days]," says the rhythm guitarist.

"Hello, I'm the drummer," says [whoever is drumming for ...Whatever That Means currently].

You guys have a practice together, and it goes really, really well. And you especially get along with

[Trash], who is a really cool Korean punk musician who shares great chemistry with you.

After a few practices, you're ready for live shows, and you guys have a few great performances. One time at the end of a performance, you and [Trash] lock eyes, and it can only

Somebody broke their arm as well, I think.

The break up was nothing all that interesting. We don't do drama. That's for bands in Seoul. Devon was finishing his contract and moving to Cali. Matt was getting married and moving to New Mexico, and Ferdinand and I were both moving up north for work. We didn't so much break up as migrate.

Broke: Will this be the last Mr Headbutt show ever, or could there be future reunions?

Clayton: Yeah, we're done after this. We will be doing 11/14 2nd Saturday, 11/21 in Daegu at Club Urban, and then 12/19 in Busan. I'm really looking forward to Busan. We'll be playing with Genius and Yuppie Killer, which is pretty much a family reunion for us. After that, though, we are done. Ferd is moving back to New Zealand, making me the only remaining member. Only dickheads have reunion shows with one remaining member (looking at you, Jerry Only).

mean one thing...

We're going to make beautiful music together. Go to page 17

It's always the wife. I'm going to arrest her for her husband's murder before she can black widow me too. Go to page 30

Nevin Returns to Korea

Jon Twitch

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

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

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

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

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

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

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

Nevin: That's a pretty big question



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

I started out in 2005 just going to shows, making friends and hanging out. Very quickly I formed two bands, BuHaoChi and Fanzui Xiangfa, together with my cousin, Adam Gaier, and several friends that we had met. BuHaoChi in particular was extremely active, playing something like 18 shows in a little over three months. It was partly thanks to that band and the people I met that I was asked to handle the booking at the, now somewhat legendary, punk venue D-22. I arranged the programming there for its entire existence, from 2006–2012, scheduling six shows a week. In the fall of 2007 I helped found and continue to work at one of China's biggest indie labels, Maybe Mars.

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

Alpine Decline to Korea and Demerit to the US for WARPED Tour among others.

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

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

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

Nevin: D-22 is often, rather uninspiringly, called the CBGB's of China however not without reason. The indie music scene as it exists in China today came into existence in 2005 with many of the biggest bands getting their start at D-22. Those early years of 2006 to 2008 were a super heady time with musicians and fans from all over the country making pilgrimages to our

venue. The various scenes that the venue birthed continue on today and the club's influence, from its iconic red walls to the classic playlist, can be seen all over.

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

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

For a short while I joined the legendary Gangwon-do thrash/grindcore band Pulgasari and helped with Korean tours for both R.A.M.B.O. and the Japanese crust band Battle of Disarm.

Honestly at that time I was much more active in the Korean anarchist scene working with the Migrant Workers protests as well as some environmental issues and a failed attempt to start a Seoul chapter of IMC (Independent Media Center) [part of the reason it failed was because Korea already had strong independent media of its own].

Broke: Korea had a strong independent media?

Nevin: Jinbo.net existed several years before IMC and is an impressive independent media network. Also, I found a couple links from Migrant Workers TV and from when I was on Heart to Heart but



10 You stop by the local Hot Topic and splurge on a new punk outfit. 200 000 won later, you look like you could be in BigBang. Time to do some undercover work.

As you wander Hongdae, looking for the punk scene, you spot a twitchy white guy with a camera eyeing you. When he thinks you aren't paying attention, he takes

your picture.
"Hey you!" you shout.
"Yes?" he replies. "Are you looking for the show?"
What are you going to do?

I'll ask for his help finding the show. Go to page 14
He seems highly suspicious. I'll question him and see if he's the killer. Go to page 11



unfortunately nothing that you can watch.

Broke: What was your first reaction being back in Seoul?

Nevin: My first reaction was just an overwhelming sense of joy and excitement to be back, especially with my own band. I'd been playing with Fanzui Xiangfa for almost ten years and had always wanted to make it to Korea and play with old friends. Glad it finally got to happen!

Broke: What has changed here?

Nevin: Korea, and specifically Hongdae have changed a lot since my time there. When I first arrived in 2002 all the drinking spots were in Sinchon and clubs like WASP and Drug, in the location later to become Skunk Hell, seemed a bit out of the way (I never discovered the original Skunk Hell, only its second incarnation), the park was a popular hangout for punks drinking or sleeping away the hours until the first morning subway back to their homes. That started to change while I was there but I never imagined the extent of gentrification and commercialization that eventually took over. It wasn't such a shock to me this time though as I had been visiting regularly and had already seen many of the changes, nor did I get much of a chance to explore the rest of the city and visit various neighborhoods I knew from before.

Broke: We got old, didn't we?

Nevin: Ha! Yes, we definitely did get old! However, while there were a lot of new faces I was happy and comforted to see so many old friends. Despite the time that has passed I do feel remembered and heartened that many of the kids that I knew from a decade ago are still part of the scene.

Seeing the bands, old friends and just (re)connecting with the Korean scene was our whole goal for this tour and we were all super happy with the results.

"Mind if I ask you a few questions?" you ask this twitchy suspect.

"Yes," he replies curtly.

"Okay, thanks," you say. "First, what is your name?"

"Jon Twitch."

"What's your legal real name?"

Broke: How was this tour organized?

Nevin: I had reached out to Kiseok to help organize the tour and even though he had just gotten married and was busy climbing the corporate ranks he agreed to help. I owe a lot to him but also Mizno who worked together with Ki and took on the bulk of the organizational responsibilities. While they handled the details for the whole tour and our first show there were also local promoters that did a lot. Juyoung from Scumraid was the organizer of the second show and was kind enough to add us onto a bill she had already booked. Geonhwi and the Club Realize crew in Busan pulled through with a great show for us down there. Just like every tour that I've ever been a part of it's been the combined efforts of a lot of different people who all helped plan, promote and participated in the event. I feel sincerely grateful and want to thank everyone involved, not least the people who came out to watch!

Broke: Can you give some thoughts on the three venues you performed at?

Nevin: I enjoyed playing at Club Realize — I always like that space, but

definitely felt more at home in the gallery and studio spaces (Yogiga and Jokwang). Those are the types of spaces we usually play in Europe and we really enjoy the energy and community around them. It's always nice not to have to play on a stage!

Broke: Which bands stood out most for you?

Nevin: I really enjoyed all the bands that we played with and getting to see the current state of the Korea hardcore scene was the whole point of the tour. If I had to pick a favorite though it would have to be Seoul Dolmangchi. Those guys were great! It was the first time I saw them and I absolutely loved it. The whole vibe reminded me a bit of CST back in the day with the whole audience getting into it.

It was also great to see a lot of old friends on stage, Trash playing with The Kitsches, damn they were good! And of course the Geeks! I've been a massive fan of them for over ten years now and always enjoy their shows. I'd seen Scumraid for the first time this past spring in Tokyo as part of Kappunk, so seeing them again on their home turf was a special treat and I'm very happy for how much traction they are gaining both in Korea and

abroad. I'd been communicating with Mizno for several months and was excited to see his band Dead Gakkahs, who did not disappoint! Find The Spot are an old favorite. ATF from Tokyo were a surprise. I knew we were going to be playing with them but didn't know who they were. It took me a moment to piece everything together when outside the venue I bumped into the very same Japanese guys I had been drinking with in Tokyo last spring! The guitarist/vocal also plays in one of my favorite Japanese bands, Voco Protesta. I've been a fan of that band since discovering them in 2004 and was very happy to be sharing the stage with him in Seoul!

In Busan we played with several great bands, including Dano Bannon, formerly Hell This Time, and Geonhwi's band, the awesome youthcrew act, All I Have!

I guess there are a couple bands that I didn't mention but they were great too! I just feel honored we got to play with so many great acts.

Broke: How did your bandmates handle Korea? Food and otherwise.

Nevin: This was a little tricky as three members of the group are pretty strict vegans. I'm vegetarian but eat fish and seafood so Korea is great for me but proved difficult for them. We worked it out though, Korea does have plenty of good vegan food if you are willing to search a bit. Besides the food, they all enjoyed their experience here. Adam had been here several times before and Liu Liu played bass with Demerit on their Korean tour so for most of us it wasn't a totally new experience.

Broke: When will we see you next?

Nevin: Hopefully soon! I've started a new crusty hardcore project with Spike, the vocalist from Demerit, and we are looking for a chance to come over. Even if that doesn't happen I want to try and get back more to visit. Been missing Korea way too much!



He shows you his ID card. It actually says Jon Twitch on it.

"And what's your job here?" you ask.

"Not much really," he says. "I put together this zine, and I also take pictures of the punk scene. I just printed

a zine with an article about Jeff's murder. Would you like a copy?"

You eye his camera as he hands a zine to you. The camera probably has lots of evidence, but the zine could be helpful too. However, for some reason you can only take one or the

other. So, which will it be?

I'll look through the zine for clues to the identity of Jeff's murderer. Go to page 1

I'll ask to look at the pictures in his camera. Go to page 12

The Call of Octopoulpe



Jon Twitch

If you get a chance, go check out Octopoulpe, which is basically JP on drums playing along with pre-recorded computer tracks set to a video projection. And if that sounds disappointing to you, all the better, because you'll be all the more blown away by the brilliance and commitment to concept demonstrated here. JP kills it on drums, as well as frequently appearing on the screen as guitarist, and he invites in some great vocalists too including Billy Carter and Jaehyeon from the Kitsches, as well as a few people he knows from Europe who I couldn't recognise.

Broke: First, what is an octopoulpe?

JP: It's a magical creature coming from the French mythology. It's in between a unicorn and an octopus. It's full of love, but dangerous at the same time.

Broke: I noticed you don't use Facebook (much), but on the Octopoulpe page, it says someone usually responds within an hour. So... how does that work?

JP: People usually don't know about it, but I have a team of 25 people working for me. Some of them book the shows, some of them work on my stage costumes, some create

the songs, some answer to the interviews and the others take care of my Facebook page.

I usually spend my days watching TV.

Broke: Why did you start this band? Not busy enough with MyManMike?
JP: When I came to Korea four years ago, I planned to start a solo project without any precise idea about what I wanted to do. Unfortunately two weeks after I arrived, I met two guys who became my buddies in MyManMike...

One year ago, Klaus Legal, a good friend of mine from France, asked me to tour with him in Indonesia in February 2015 with my "solo project"... I said yes even though I had almost nothing on that moment, not even a song...

So I really started to work a lot on it to be ready for the tour. It was long and painful, but I made it!

Broke: How did that go?

JP: The two tours I did with Octopoulpe were awesome! The first one was in Indonesia with Klaus Legal during one month. We crossed the Java Island from Jakarta to Bali and performed 17 shows. For me it was the big test... It was the first time I played alone in front of people, pretty scary I have to admit but it worked pretty good even if the

equipment in Indonesia is not the best for that kind of project...

The second tour with le Crabe was also a crazy interesting experience. We played 10 shows in Japan and two in Korea. This time of course, the conditions were way better, especially in Japan—the venues have the best equipment you can dream to play on, it was so comfortable...

But the most important during a tour, it's not only the shows but also the people we meet and of course the after parties. For both tours, we were really lucky and we met a lot of great people we kept contact with. We also have a lot of funny stories...

Broke: How about sharing one?

JP: Well, I had a weird story about waking up in a police station surrounded by seven cops at 3am in Kitakyushu... No idea what happened because I was too wasted but it was a bit scary. The cops were not that friendly with me... two random guys kind of rescued me so I could escape... Maybe I don't know about it but I'm forbidden to go back to Japan again... I hope not...

Broke: Genre is listed as "Fast / Math / Punk / Hardcore / Garage / Kracke'n roll." How does that work? And what's the last one?

probably shouldn't be. Here are a few he took while clearly driving a scooter. And is that one his ass?!

There's enough evidence of something! Will you take him in for these

JP: When I started Octopoulpe the concept of this project was pretty different—the music was close to math rock and the idea was to play with another myself video projected on a screen as a duo band, with the possibility of exchanging instruments (drums and guitar) randomly.

It worked pretty good but there were too many technical limitations. I needed a long soundcheck, some good monitors on stage and it was almost impossible to play very fast or very slow music.

After that tour, I had a new idea and I decided to change everything. Now I play only drums, but with my laptop and a lot of programming, the music follows what I play and I can make a song longer or shorter if I want.

It's way more comfortable and now I'm able to play whatever I want, punk rock, fastcore, math rock, garage, K-pop etc... I feel totally free!

By the way, the Kracke'n roll is also a monster from the French mythology. A pretty scary one.

Broke: Some of the filmed segments have you playing guitar in public, wearing only underwear and the octopus mask. Were there any concerns with people walking by and seeing you?

JP: It was in Hongdae, not far from the club Badabie. I went there few months ago with Ken Robinson for the shooting of a music video for the Geeks. It's a nice area for a music video. Most of the time, it was pretty empty, but we also went to some busier streets. I think I scared few ajummas but except that everything was fine!

Broke: From what I've seen of your performances with both MyManMike and Octopoulpe, you're not wearing a lot of clothes. Why is that?

JP: Actually I don't really have the choice. I sweat a lot when I play drums... If you give me only a tam-bourine, I'm sure I can play fully dressed.

Broke: I understand Octopoulpe started as more of a one-man band, but since has swelled to include a heavy roster of guest musicians. How did that come about, and how is it decided?

JP: You know, I like playing instrumental music but at the moment, I felt that some of my songs needed something more.

I didn't really feel able to sing while playing drums so I had that idea of asking some friends singing for me in front of a camera, then being projected on a screen during

Continued next page.

12 "Mind if I have a look at the pictures in your camera?" you ask.

He shrugs. "Sure, I guess," he says, handing it over.

There are all sorts of crazy pictures in there. Cat abuse, where he is forcing cats to wear funny hats. Pictures of him trespassing in all sorts of illegal places where he

offences?

Hell yes, let's bring this weirdo to justice! Go to page 6

I want a murder conviction. Go to page 13

Octopoulpe continued.

the shows. I tried it, and I'm really happy about the results. Some videos are pretty fun.

These days, when I start a song, I directly have some ideas about the vocals, and who could perform it.

I already recorded about 20 friends from France and Korea but I will record more, and not only for singing...

Broke: I really liked the collaboration with Billy Carter. How did you talk Goyang and Jina into taking part?

JP: "We're gonna eat your brain" is the title of the song and the only sentence Jina and Goyang say.

When I made this song, I don't know why but I imagined some female vocals. I directly thought about Jina and Goyang because there are good friends and I like Billy Carter. So I contacted Jina who quickly said yes, not really knowing what I expected from them...

Broke: What about the song with Jaehyeon, "Fashion Punk"? How did that come about, and who would you say it's targeting?

JP: What I like about this project is that I can easily put some friends as guest vocalist, so I have a list of many people I want to work with. When I wrote the lyrics and tried to think about a singer for "Fashion punk", I knew Jaehyeon was the man! I'm a big fan of the Kitchses.

With him, it was as easy as Jina and Goyang. We are good friends, I called him, he said yes, we did it few days later. We just had to borrow a leather jacket from Yoong Gwang to stick with the topic!

This song is about a lot of people in Korea, thinking that being punk only means wearing a leather jacket, a studded belt and a tshirt with a famous old punk band on it. No, being punk is not that at all...

Broke: ...Did I miss any other Koreans you collaborated with?

JP: Depending of what "Koreans" means to you, I also have a song where Tim from Yuppie Killer sings. This song is called "Bald pride" and I chose him for an obvious reason...

I also have a one with Sunwoon and Mathew, my buddies from MyManMike, singing a song called "don't throw your shit at your friends". The message of that song is very important...

Broke: What are your next touring plans?

JP: Next February 2016 I will go back to Indonesia—for touring with MyManMike this time—so I'm also very excited to meet again the friends I have there.

Your suspect twitches nervously. As opposed to twitching comfortably, as you'd previously seen.

"Did you have any reason to want the victim dead?" you ask.

"Honestly?" he asks.

"Sure, if you prefer," you say, wondering if all murder suspects are

Max Rock n' Roll

Jon Twitch

Max Reynolds moved to Korea earlier this year after a five-year long-distance love affair with Galaxy Express, whom he met while they were on tour through Texas in 2012, as filmed in *Turn It Up to 11, Part 2: Wild Days*. He came to Zandari a couple times, then finally said screw it and moved to Korea with his wife. There haven't been that many cases of punk musicians moving to Korea (to be musicians) yet, so I'll be watching with interest to see his experiences.

Broke: How did you initially meet up with Galaxy Express?

Max: In 2012 I opened a small DIY venue in Lufkin, Texas with my family. GE's booking agent Shawn Despres contacted me on Facebook, he was looking for a show between Houston and Dallas. I did an immediate Google search and was blown away. Those guys are true rock n' roll heavyweights.

Broke: It must've been pretty crazy meeting Galaxy Express, and being in a movie at the same time. What was that experience like?

Max: It was pretty rad, GE showed up on my doorstep at 3am with two RVs and a crew 8 people. The cameras rolled for about 48 hours straight, so I forgot about them pretty quick. The whole town was stoked for that show. My venue has never been so packed.

Broke: What made you decide to come to Korea for Zandari, and how were your initial visits here?

Max: I had such a great time playing shows with GE in my hometown and I also made a bunch of really great Korean friends on FB. After the movie came out I noticed a definite jump in my SNS activity.

Broke: How much luck have you had putting together a band to perform with in Korea? Easier or harder than in the US?

Max: There are so many great musicians here in Seoul. I've been lucky to have Chris Denny (Post Panic) and Dave Holden (Magna Fall) sit in on drums. On bass I've got a really great kid named Park Jeong-un. Jeong-un plays in the Korean punk band Insert Coin. It's definitely easier to find likeminded musicians here—everyone takes rock n' roll really seriously here

Broke: Why did you decide to relocate to Korea?

Max: I heard the call of adventure for one. I also never really related to my native culture. Texas—guns, hunting, Jesus—so I'm comfortable

this cooperative.

He takes a deep breath. "I paid for him to get a tattoo promoting my zine, and he went and got this Frylock version of the Descendents logo, and then put my zine's name underneath in small print. He totally made a fool of me! What else could I



being on the outside. I also really like living in a place with strict gun laws. Life is too short to stay in one place.

Broke: How long did it take for you to figure out that we really don't have our act together?

Max: Things seem pretty together here to me. Plenty of bands, plenty of clubs. Some people tell me the scene was stronger five years ago, but I've heard that in every city, town and country I've been to. Life is what you make it and life in Seoul is no different.

Broke: How's life in Korea for you in general?

Max: So far so good. I enjoy learning something new every day. Somedays I really miss my family.

Back in Texas my mom and dad play in the band with me. I've got a one-year-old Niece and a six-year-old nephew so I feel bad about missing out on their lives. I'm really diving into learning Korean. Learning a new language has a lot interesting effects on consciousness in general.

Broke: Can you talk about any difficulties you've had operating in the music scene?

Max: Playing music is difficult as hell. I'm having some trouble using

do? I had to kill him!"

Well, that's all tied up in a neat little package. Usually in these sorts of dramas, the first suspect is a red herring, but I don't know how long you've been reading this or what path you took here, so I can't say if that's the case in your situation, or if

different guitar amps at ever club. I have a fender amp back home that I've used for 10 years, so I got way too comfortable with that. Also lugging my guitar and pedal board on the subway has been a hassle at times. It can be quite a workout.

Broke: What can you uniquely contribute to the music scene?

Max: Uniquely? That's a good question. I play classic style punk and rock n' roll. I hope I can make a mark that is unique to me, but I really just focus on doing the best that I can. I'm not really an innovator. I just try to play as many shows for as many different people that I can. I'm grateful to get to play at all. No body has to give me a show and nobody has to play music with me.

Broke: What're your future music plans?

Max: Going to keep playing shows with different musicians until a permanent line up develops. I would love to find some people I could write with. I'm studying Korean constantly; I would love to do an all-Korean language EP. I dream of Pentaport. I'd love to play a large outdoor festival. Also let me plug this crazy show. On Jan 19th I'm going to open for Galaxy Express at Strange Fruit in Hongdae. GE are going to play 24 nights in a row at Strange Fruit in January.

you noticed the clue that there were six stab wounds made by different weapons.

What do you want to do?

He acted alone. I'll arrest him and call it a day. Go to page 30

No, I'll dig deeper. Go to page 14

A League of His Own

Jon Twitch

After ...Whatever That Means toured Southeast Asia, they had a lot of good things to say about Iman's League, a successful skatepunk band they met down in Singapore. They managed to get the band up to Korea for a three-day tour of Daejeon, Gwangju, and Seoul, and I interviewed Iman and Jeff for an article for the Times that only had a couple of lines from their interviews. So, here's more of what they said.

Broke: First, always an easy question I must ask. What does the name "Iman's League" mean?

Iman: Iman is actually a short form of my name. My full name is Nuri-man actually. I started this as a solo acoustic one-man band in 2007. In 2011 I decided to cut an EP. I went to the studio and recorded everything by myself. Only after releasing the EP did I realise I needed two more guys to help me out in my live shows. There were a few sessionist members that I used up till 2012 when I finally took Lal (bassist) and Anhar (drummer). I'd known them since my teenage days. We were all in different bands. We jammed and we kind of clicked and that's where I decided Iman's League is gonna be a three-piece band no more a solo act. We had a couple of followers during that time so we decided to just keep the band name as it is.

Broke: Can you tell us about punk in Singapore?

Iman: The SG punk scene now I guess is growing every day. It kinda died down a few years ago when venues closed down and there's not much places we get to perform, but I guess it's picking up again these few years with lots of punk gigs happening every weekend and touring bands coming to SG. I guess the mainstream culture is slowly accepting the underground music here in SG, but it's still hard for mainstream listeners to accept our kind of music. For instance we won two awards recently at APM and we received lots of haters comments by mainstream listeners online but I guess, to us we are set out to do what we initially wanted to do in the first place and we are still going to continue doing it as long as we can. Getting recognition in the mainstream industry is like a bonus to us and we truly appreciate all the support given to us by the underground scene as well as the mainstream industry all these years. At the end of the day we just wanna do what we love.



Broke: Why are you coming to Korea?

Iman: We started touring in 2012, covering countries like Malaysia, Indonesia and recently last year Japan. Our intention of touring is more to make new friends and learn the culture of the countries we visit, and also the local underground scene there. We also wanna spread our music to other parts of the world but most importantly we wanna make lots of new friends along the way. Since we toured Japan last year, we thought why not this year let's try to tour Korea.

Broke: Jeff, I understand you met Iman's League when you were touring Southeast Asia. How did that first meeting go and how did it turn into a Korea tour?

Jeff: It was really great. We love touring in Southeast Asia, but we mostly end up playing with hardcore bands. It was really cool to be on the bill with such an awesome skatepunk band that was a little closer to our style.

Whenever we tour in other countries, so many bands ask us about coming to play in Korea. Iman's League is one of the few that has actually followed up with us and said they wanted to make it happen no matter the cost. They were 100% ready to jump on a plane and come play, so we chose the dates and made it happen.

Broke: Iman, how much do you know about Korea prior to visiting?

Iman: Honestly speaking I did not know much about the Korean punk scene up till we opened up for ...Whatever That Means in SG last

year. They totally rocked the stage and that's when I did some research on the Korean punk scene. From there I got to know about bands like BettyAss, Startline and I also got to know about the documentary on the Korean underground scene.

Broke: What unique thing does Iman's League bring to the stage? What will impress us about the band?

Iman: What I think the crowd can expect is an energetic show from the three of us and lots of jumping around on stage heheheh... by the way we are mainly influenced by Asian bands like Dustbox and Totalfat from Japan and also American punk rock bands like NOFX and No Use for a Name and hopefully the crowd can hear that kind of influence in our music.

Jeff: They just seemed so excited to be on stage and playing their music for everyone. I know that might seem obvious and like something you could say about any band, but there was just something more sincere with Iman's League. They had a huge amount of energy and just plain joy while playing. It was really fun to watch.

Broke: Why are you taking the band across country to Daejeon and Gwangju?

Jeff: Foreign bands always play in Seoul, and if they venture out elsewhere, they usually go to Busan. We've had such great experiences in other cities that always seem to get overlooked by touring bands so we wanted to make sure they got the chance to see Iman's League, too. Our friends in Burning Hepburn helped set up

the show in Daejeon, and ...Whatever That Means has always loved playing in Gwangju. As far as I've been able to find, the only other foreign touring band to play down there was the Australian two-piece Digger and the Pussycats back in 2007 so we had to get Iman's League down there too. We wanted to make sure we could draw the best crowd possible in the smaller cities, so we're playing there on the bigger nights, Friday and Saturday, and then heading up to Seoul on Sunday to play at Channel 1969 in Hongdae. I'm really happy with how it's all worked out and hope to do it again with other bands that come through. It should be a lot more fun than just playing two or three shows in different neighborhoods of Seoul.

I'm really excited about having Iman's League, BettyAss, and Full Garage all on the same bill. They're all labeled as "skatepunk" but they each really show off different aspects of the genre. BettyAss has the most snarky, screamy vocals of the three. Full Garage likes to write short, fast 90-second songs that are like a quick punch to the face while still being really melodic. Iman's League is probably the most melodic of the three and has a lot of longer (for the genre), well-crafted songs. I'm not one to put several bands of the same genre on the same lineup, but this time it works really well.

Broke: So...how did the tour go?

Jeff: The tour went really well. Iman's League were fun to hang out with and killed it every night. It was really fun getting them to play in cities that don't usually get foreign bands, too.

I think one of the best results of this tour was making people a little more aware of the Singapore and Malaysian punk scenes. There's such a focus on Japan here in Korea, but we've had such amazing experiences touring in Malaysia and Singapore. I'm glad we could bring back a little piece of that. There have already been a few bands talking to me and Iman's League about touring down there. I hope the relationships between our scenes keep growing for a long time.

Iman: The tour had been an awesome experience for us. The support given by the audiences at all the shows was something that we didn't expect. This is our first time touring Korea and it was overwhelming. We are really gonna miss everyone there and all the new friends we made. For sure we will come back again more often!

14 Well, you rock up in Hongdae cleverly disguised as a punk and manage to find the punk scene, where you are sure to get to the bottom of this mystery. You arrive at the venue of the

show, to find a crowd of punks standing outside freaking out about something.

"Our headlining band's singer was murdered and they won't be able to play... unless we can find someone who

can play rhythm guitar and sing melodic punk lyrics?" someone exclaims. "Melodic punk?" you query.

"Okay... pop-punk." This could be an easy way in. It could also get you way too much at-

ention for this undercover investigation. Which way will you go?

I'll join the band. Go to page 16 I'd rather blend into the background. Go to page 21

The More We Read

Jon Twitch and noisemyulchi
Scene photographer and Scumraid drummer Juyoung released her second photo book under the title "The More I See." Finally, a discipline we at Broke can relate to! Here's what she said to us.



Image: Lee Juyoung / The More I See

Broke: 지난 한달간 책에 굉장히 많은 노력을 쏟으신 것 같습니다. 촬영은 물론이고 편집부터 인쇄까지 직접 다 하신 것 같은데, 그 과정에 대한 이야기를 조금 들어보고 싶습니다.

Juyoung: 4년 전에 비하면... 사진이 조금 더 늘었고, 학생이었던 시절보다 더 실용적인 디자인을 할 수 있게 된 것 같습니다.

이 책을 만들때 가장 중요한 점이자 큰 고민은 역시 '원에 있어서 이 책이 어떤 도움을 줄 수 있는가'였어요. 1편을 출판한 이후, 제 밴드를 하고 공연기획을 하면서 관객의 중요성을 알게되었습니다. 책을 보시면 알 수 있지만 동봉되어 있는 포스터나 책의 커버는 제가 촬영한 사진에 적힌 관객들의 손을 하나씩 찢어서 만든 아트웍입니다.

좋은 밴드도 중요하지만 관객이 (밴드도 공연을 안할 때는 관객이죠.) 참여할 수 있고 그 분위기가 만들어지는 환경이 중요하다고 생각해요. 관객의 얼굴을 하나씩 담을 수 없으니 채가 할 수 있는 방법으로 표현한 것입니다. 제가 이것을 깨닫게 된 점이 가장 큰 성장이라고 생각합니다.

그리고 디자인적인 변화로는 1편에서 구현하려다가 실패했던, 책 옆면을 이용한 날짜와 색선구분입니다. 책 옆면을 길게 늘어뜨리면 빨간색과 검은색으로 3가지 색선이 구분됩니다.

순서대로 한국, 일본, 동남아시아를 지역별로 구분한 것이고, 까만색부분이 점점 내려가면 날짜가 짧아집니다. 내려갈수록 현재에 가깝게 표기한 것입니다.

Broke: What have you seen more of since your last book?

Juyoung: Compared to myself four years ago, my skills in photography have improved a bit and I learned to do some practical designing.

The biggest concern while making this new book was, 'how can this book help the scene?' After the release of the first book, I came to acknowledge the importance of the audience. You'll notice that the poster included and the cover art of the book is artwork I made with photos of hands of audiences, cut out and reassembled. Good bands are of course important (in fact the band themselves are an audience when they are not playing) but an environment that creates this atmosphere where the audience can participate is of sheer importance. I cannot take photos of everyone in the audience so I tried to express this [atmosphere] the way I can. Realizing the importance of the audience was the biggest advance I made since the last book.

As for the change in design, I tried to use the side of the book to indicate when and where I took each photo. This was the thing I wanted to do in the first book but failed. If you look at the side of the book you'll notice it is divided in

three sections with colors, black and red. It's Korea, Japan, and Southeast Asia in order and the black parts indicate the date the picture was taken.

Broke: 찍은 것 중 가장 마음에 드는 사진이 있다면 어떤 건가요?

Juyoung: Kromosom @daytrive, nagoya Japan 2013.9.22. 제가 구현하고 싶은 색깔에 거의 일치하는 사진이고 관객들 한명한명의 얼굴이 보이는 게 좋습니다.

Broke: What's your favourite photo you've ever taken?

Juyoung: Kromosom @daytrive, nagoya Japan 2013.9.22. This photo seems to materialize, in the sense of color, what I think is the ideal. I also like the fact that I can see the faces of the audience, one by one.

Broke: 자신만의 특징적인 촬영 스타일을 갖고 계시나요? 사진을 보면서 "이 이진 이주영 꺼다" 싶은 부분들이 어떤 게 있을까요?

Juyoung: 촬영할때는 대충 찍습니다. 저는 프로사진가가 아니라서 어쩔 수 없어요. 대신 컴퓨터에 데이터를 옮기고부터는 원본과 대조해서 알아차리기 어려울만큼 색과 밝기조정을 많이 합니다. 누가 찍은 사진이든 제가 찍은 것처럼 만들 수가 있어요.ㅋㅋ
화면에 담긴 모든 물체가 밝고 선명하게 보이면서 모든색상이 썩하고, 저글저글 선명하게 제 사진의 특징입니다.

Broke: Do you have a distinctive photographic style? What could we look at in a picture to say "Oh yeah, this is a Lee Juyoung"?

Juyoung: I take photos roughly. I am not a professional photographer after all. However after I transfer the photos to my computer I change the color and brightness drastically to the extent that you wouldn't be able to recognize the original photoㅋㅋ Give me any photo and I can make it as if I took it. Everything on the photo gets much brighter and vivid to the extreme!

Broke: Broke in Korea 는 주 필진이 동시에 편집장이기도 하다는 점 때문에 편집하는 데 어려움을 겪고 있습니다. 공연하는 동시에 스스로를 찍을 순 없기 때문에

Juyoung: 맞아요, 정말 좋은공연에서 라이브를 할 기회가 생겨도 스킵레이드 사진만 없는 경우가 많아요... 하지만 친구들이 그 점을 배려해줘서 먼저 카

메라를 달라고 할 때가 종종 있습니다.

예지, 유림, 희운, 다솜, 대현 지금까지 너무 고맙고 앞으로도 잘부탁합니다.

Broke: Broke in Korea suffers because its main writer is also its main editor and I can't easily edit myself. Likewise, Scumraid must suffer because you are unable to get photographs of them, right?

Juyoung: Yes, we (as Scumraid) sometimes get to play really decent shows but a lot of the times can't get photos of Scumraid. However my friends help me a lot in these situations. Yeji, Yurim, Hee-eun, Dasom, Daehyun thanks for all the help!

Broke: 확인해본 바, 이번 책이 지난번 책보다 색이 훨씬 풍부해진 것 같습니다.

Juyoung: 항상 같은 공연장에서 핑크 밴드를 촬영하니 구도가 비슷하게 나올 수 밖에 없었습니다. 1편에서 흑백으로 뽑아보니 다 비슷한 사진같아서 재미가 없었어요. 그리고 제가 사진에서 가장 큰 매력을 느끼는 부분이 '색' 이기도 해서, 이번에는 전제산을 투자해서 컬러로 만들었습니다. 지금은 완전 빈털털이에요.

Broke: From what I've seen, the new book has a lot more colour to it than the previous one.

Juyoung: I take photos of punk bands in the same venues over and over again, so the composition of the photos I take is not that varied. Especially when it was in black and white it looked all the same. Also, I think that the most interesting thing about photography is colors, so this time I've invested everything I got to make the book in color! I'm completely broke now.

Broke: 지난 한달간 책에 굉장히 많은 노력을 쏟으신 것 같습니다. 촬영은 물론이고 편집부터 인쇄까지 직접 다 하신 것 같은데, 그 과정에 대한 이야기를 조금 들어보고 싶습니다.

Juyoung: 원래는 책을 천천히 만드려고 생각했었는데... 저의 사진동료이자 스킵레이드 일분투어와 앞으로있을 유림투어에서 촬영을 도와줄 수환씨가 서울 아트북페어 (엔리미티드 에디션7)에 참가해보라고 권유해서, 급하게 책을 만들게되었습니다. 본의 아니게 행사날짜에 데드라인을 맞춰서 시달렸어요. 지난 1년반동안 정말 바쁜 대선에 이진시 회사에 다녔었습니다. 그동안 사진작업은 꿈도 못꿨고요.. 하루에 13

시간 이상 일하고 평균 수면시간은 5시간 이내였습니다. 주말에 공연에 다니면서 촬영해놓은 사진은 많은데 작업할 시간이 없어서 이걸 한달만에 하느라 많이 힘들었어요.

그에비해 책의 디자인 기획은 5분만에 완성했어요. 이걸 구현하는데에 매일매일 밤새고 힘들었지만요. ㅋㅋ 본업이자 최대관심사가 복디자인이라서 디자인작업에는 큰 무리가 없었어요.

Broke: You seemed to work tirelessly for your new book for about a month. You not only took all the photos but also did the editing and printing by yourself. We want to hear more about that process.

Juyoung: I was originally planning to make the book a bit slowly but my photo-comrade and Scumraid European tour photographer-to-be Suhwan suggested that I participate in Seoul Art Book Fair, Unlimited Edition 7. I had to work real hard in a short time to finish the book by the due date. I worked for a fashion agency for a year and a half and was really busy because of it. I didn't have time at all to work with my photos, working more than 13 hours a day at the agency. I had a lot of photos accumulated, going to shows on the weekend and taking pictures but didn't have time at all to work on any of it. I had to work with all the photos left undone in a month and that really was exhausting. Designing the book wasn't that hard though. It only took me 5 minutes as book designing is one of my biggest interests and at the same time the way I earn a living. Giving concrete form to this design was a hell of a job!

Broke: 이번 책이 독립출판 마켓인 엔리미티드 에디션7을 통해 처음으로 선보이셨습니다. 독립출판에 대해 어떻게 생각하시나요? 이게 핑크의 DIY 정신과는 어떻게 연결될까요?

Juyoung: 이번 UE7에서 여러가지 작품들을 살펴보고와서 느낀 것이

독립출판이라는게 누구나 할 수 있다는건 정말 좋은 점이지만 무리하게 필요없는 것을 만들 필요는 없다고 생각합니다. 제게 있어서 DIY는 스스로한다는 의미보다도 '무엇을 위한 것'인지가 더 중요하다고 느끼기 때문에, 좀 더 가치있고 실용적인 작품이 많았으면 좋았을텐데..라고 생각했어요. 참고로 전 다른 참가자들의 좋은작품을 구입하는데에 전혀 돈을 아끼지않았습니다. ㅎㅎ

Broke: Can you explain more about Unlimited Edition 7, "an annual art book festival showcasing small-scale and independent publications"?
Juyoung: After looking around UE7, I got to think that it really is a great thing that anyone can make their own books (and goods) via independent publishing. But on the other hand, I wished people hadn't worked too hard making things that are useless. To me, DIY is more about 'what is to be done' with it rather than just doing things by yourself. I wished people had made more valuable things, something that has a use. By the way, I did not save money on goods that I thought had some value!

The View from Underground

Kyle Decker

I met John Yingling as he was passing through Daegu while documenting Chinese bands on tour back in summer of 2014. John's been working on a project over the last few years to document and archive DIY music scenes from around the world. His website theworldunderground.com is a great resource where you can find dozens of recordings of live concerts, as well as *The World Underground: Episode 1: China*, a full length documentary on the current music scene in China. With more episodes on the way and a growing list of contact info for bands, and more music being added it's worth visiting and revisiting. The whole thing is grassroots and self-funded. John came back through South Korea in October and I got a chance to hang out with him for the weekend and pick his twisted little brain. When I did insights came out.

Broke: Obvious question out of the way. This is quite an undertaking. What inspired you to take on this project? What do you see as the ultimate goal or impact of *The World Underground*?

John: I'm a nerd. I sit online all day anyway, so I figured why not put the time to good use. There are numerous sources of inspiration. Shitty travel blogs; overly sensationalized pieces that are too short, have little meaning, or graze over giant subjects with little substance. A main inspiration is trying to take a completely different approach to this type of project.

First off, the majority of music documentaries that reach the mainstream are about things that happened 10 or 20 years ago. A few dozen talking heads, insert a couple dozen animated flyers and photos, 20 seconds of music. Repeat. The more current ones you see, they all make the festival circuit, and then go dark. Half the time you can't even buy the thing. Websites from 2009 that had little substance to begin with are never updated, and just sit there, meaningless.

The point of this project is the exact opposite: an ever-evolving, grossly attentive archive of current documentaries on what's happening now. Dozens of live recordings, available for free. I'm doubling down and adding the "Connect" page of current links because it's important. Now people can use this as a resource, too. Each of the pages will grow larger with every trip I take. Now if someone wants to start researching China, Japan, Indonesia, wherever, they have a starting point.



Image: John Yingling / World Underground

The point is to make a global connectivity platform.

Broke: What common threads have you discovered in DIY scenes from country to country and culture to culture?

John: There's a love for the older generation of music, but it's different in each country. China loves everything, like Yang Hailing from P.K.14's love of Woody Guthrie, Beijing's DIDERS who loved Japan's Jetboys, or Indonesia's clamoring for old punk rock and grind-core.

It's always interesting to me to hear the younger kids eagerness to go to America. I always ask why, and a common answer is "because it's cool!", but then you talk to the ones that actually went, and most of them hated it. It's the same as any American who saw too many kung-fu movies and headed to Asia with an idea of what that place would be.

A common love for live music knows no boundaries, which is a main reason why this project is so important to me. 10 years ago, I never thought in a million years I would be in China, Korea, Japan, Indonesia, doing what I'm doing, but now I live in China. It's been insane.

Broke: How involved are foreigners (westerners) involved in the Asian scenes you've seen? Or is it mostly locals? Or does it vary from location to location?

John: Mileage, talent, and outlook may vary. Honestly, I mostly try to stay away from that being in the films. Sometimes there's pockets, like Cut Frenzy in Harbin being one of the only bands in this "small" Chinese town of 10 million. Beijing, there's a rather large scene with some really great things going on. Japan and Korea, as you know, there's a good amount. Indonesia, not so much.

that you've replaced Jeff entirely. After your extensive encore, you go up to the alley and find your drummer, freshly killed. "Oh man!" you exclaim. "How are

We're talking a very, very small fraction.

Broke: From what you've seen how do the bands add their own culture's flavor to what seems to be western style music? How do the Asian bands make it unique?

John: Those terms are becoming more and more meaningless as music itself grows, takes its own roots from elsewhere. You have bands like SENYAWA in Indonesia, this hyper unique blend of traditional Indonesian, noise, vocal manipulation. Pop bands like Hedgehog are a decent example of blending somewhat "Asian-sounding" bits (little bell dings, bike rings, instruments) while singing sometimes raw, sometimes cute pop songs in Mandarin. Duck Fight Goose have basically all but put Shanghai's frenzy into their spectacular 2012 album *SPORTS*. (tenzenmen.bandcamp.com/album/sports) Again, people have this idea of an "Asian sounding" band... and it's kind of bullshit. Someone is releasing a book called "NOT YOUR WORLD MUSIC" on Indonesia...and Rully from Senyawa shared a shame thread. What does that term even mean anymore? To Indonesian kids, traditional Indonesian music from a different continent is "experimental" music, and they think a lot of experimental American music is boring as hell.

Broke: What has stuck out to you about the Korean scene? What makes it unique from the other scenes you've witnessed?

John: You can see the long working hours ooze out on to the stage. Heavy drinking and 30 minutes to let out your frustrations bleed out into the crowd. GENIUS are a good example of this, and their lyrics follow suit. "I don't want to work tomorrow...just give me back my \$400 bucks."

we going to play shows now?" A Korean guy with thick glasses and long hair that sort of resembles Darth Vader's helmet comes over. "Hello, I'm Hong Gu," he says. "I

Broke: What (if anything) could the scene in Korea learn from the other scenes you've observed?

John: Go to more shows. Start a band. It doesn't matter if it's shitty. Just play. Fuck shit up. Take a thing you find in a store, smash it up, put a mic on it, add a keyboard. Just get out there and help create something larger. You and almost everyone else I talked to said there were only a handful of bands in each city worth a damn. I didn't spend enough time in Korea to have any idea how to fix that, and I sure as hell know nothing about the layers of culture and environment that cause such a thing. You're there now, YOU help fix it! Heh.

Broke: You came through last year following the Chinese bands Noise Arcade and Guiguishui what do you think has changed about the Korean scene since you visited last time?

John: Honestly, I have no idea. Everything seemed exactly the same to me. We finally caught Say Sue Me, which was awesome. Genius seemed a lot more drunk this time around. Which is funny because it's the opposite for me. It was tough to pay attention on the last go around because I was such a mess last time.

Broke: Which Korean bands have you gotten a chance to see and which have you enjoyed the most?

John: Genius are always excellent. Say Sue Me were spectacular, and it was the first time I saw them. Drinking Boys and Girls Choir. This was a short trip, basically waiting until we could legally enter China, so I didn't see a whole lot.

Broke: And finally, what's the craziest thing you've witnessed on your sojourn in Asia?

John: Aside from one guy attacking another with an umbrella in China, I'd honestly say just watching the masses of people do what they do is still quite insane to me.

Sitting down on a shitty plastic table, and looking at the pulse of each city. Drop a buck or two for more food more amazing than I've ever eaten in America, plaster a shit-eating grin on your face, and watch people interact. There's always these brief moments of clarity where you wonder how you got so lucky to do just that. That'll always be insane to me. If you haven't had these moments, I beg you to get out there and experience it.

could play drums."

Let's do it! Go to page 22
Motive! He killed both members of the band! Go to page 30

16 You get up on stage and join this band you still feel like you only just met. You guys play a great set and have the audience eating out of your hands. Nobody seems to care

Epstein vs Twitch

Jon Twitch

My 45-minute interview with Stephen Epstein is way too long to reprint here. Instead, here are my favourite moments from it.

Epstein throws down grammar-style on Jeff over titles.

Epstein: Actually the title of the compilation album is "Them and Us" rather than "Us and Them" it's just that "Us and Them" (the documentary name) is a more natural way to phrase it. I mean "Them and Us" is good as a title because it calls attention to itself.

What a mid-2000s documentary would have looked like:

Broke: One of the other questions I have is you didn't make a documentary during the 2000s, and I do think "We are the Punx in Korea" would have been an excellent, maybe a bit too on the nose, but that scene at the time was always a little too on the nose.

Epstein: As far as that it didn't happen, I mean had it happened then it would have had a very different feel than the other two. It would have been great if we had unlimited access to go around with Jonghee and get Rux to be the center of that one. And of course the problem what would make it a great documentary, and I don't think he would have been up for this in any way at all, but to have a documentary that focuses on Rux and deals with the Music Camp incident, then you've got something that people overseas would be really interested in seeing. I mean depending on the footage, it could be really interesting and really hilarious.

On screening his documentary to K-pop fans:

Epstein: Putting K-pop deliberately in the title was a bait-and-switch. Anybody reading the title without seeing the documentary will pick up that there's probably going to be an oppositional sense that's in there and it's going to be from the stance of the Korean indie rock scene. When we presented it at UC Santa Barbara as part of their K-pop week, so most of the people in the audience were K-pop fans.

Broke: Oh boy, how did that go?
Epstein: There are a lot of K-pop fans who are critical of aspects of the K-pop scene. And I feel like maybe they thought the documentary was really mocking K-pop. And they recognised the issue of large corporations and so on.

We discuss the merits of K-pop:

Broke: It's always weird to me when we get people who say "I like punk in Korea and also K-pop!"

Epstein: Look, I'm not going to say that I'm somebody who likes K-pop by any means, but I'm not

going to reject it out of hand.

Broke: I do. But I admit it is very culturally interesting.

Epstein: Yeah, it's culturally interesting. Over the years, I'd say I could probably give you a half dozen, maybe ten songs from mainstream K-pop that I genuinely like, that I think are pretty good songs.

On Brown Eyed Girls and their "Warm Hole":

Broke: K-pop stars have become strippers so quietly that we didn't even notice until it was too late.

Epstein: I think the Brown Eyed Girls in particular, they've shown up on SNL Korea, and have done satire, they've had this Lady Gaga's Poker Face and they changed it to "Plastic Face" it was a satire of plastic surgery. I think the women in that band going solo, they're the ones pushing the envelope in a pretty interesting and I would say kind of positive way.

Broke: They were only able to do that after they met their initial success. They probably started on a poor salary like all other drones.

Epstein: Well they started out and they still are a corporate act. But they have a bit of control, I mean control over what they're doing.

I grandstand on idols co-opting punk fashion:

Epstein: The one I'm kinda curious about for all the mocking is the guys in BigBang with all the punk clothes.

Broke: Oh god, that? Apparently two of them claim they listen to punk. But then that's even worse that they listen to punk and still make that music.

Epstein: But that music if you listen to them, they're different from a lot of the bands that are out there. They do have more of an edge.

Broke: Certainly, absolutely. But it doesn't seem like they have a social conscience or anything like that.

Epstein: Oh that's true.

Broke: The whole K-pop stars dressing up as punks and ruining it in my opinion, what's getting more attention now, like the Korean punks didn't care about them wearing Misfits patches, but a lot of the K-pop bands now are taking photo ops with anarchist symbols. I think a couple at least, or maybe it's the same band—they all look the same—they'll just dress kind of like punks and then have an anarchist symbol. Now that is getting awfully contradictory there.

Epstein: Yeah yeah yeah yeah, that's true.

Broke: I mean if it was a punk band using an anarchist symbol, they could have trouble.

That's my issue, BigBang dresses up in punk uniforms, and everyone's "Oh they're so dreamy!" And then you've got, say, Spiky Brats

and everyone's afraid of them. Like punks are getting arrested for their anarchistic beliefs and practices, and then K-pop bands are using the symbols.

...Oh yeah, we should get back to the interview.

Epstein: This is bound to happen.

We discuss the Noisy documentary on NYHC featuring the Geeks:

Epstein: I thought it was fantastic they showed up in that documentary that Tim Armstrong was narrating. I don't think Kiseok has met Tim Armstrong.

Broke: What is this?

Epstein: Oh, the Noisy documentary about the New York hardcore scene. Kiseok features pretty prominently in that. Korea's their primary example of how the New York hardcore scene spread around the world and influenced people. Kiseok comes off as being very thoughtful in his way, and it's good.

When I ask him about nationalism in Korean punk:

Epstein: It's kind of a globalised cultural element, it's not about being ethnically Korean. And in fact "We are the Punx in Korea" is a great example of that. If you're a punk you're with us, and we don't care if you're Korean, that's not the important thing. The important thing is that you're a punk, that we have this globalised cultural identity that we share, so you can be part of our tribe.

...Anyway, I don't think there's much nationalism, in fact very little over the last few years, maybe you can think of examples, of something within the scene of people doing something and saying "Yay Korea."

On originality in Korean punk:

Epstein: I dunno, you would get that, but one of the things is that 2015, bands overseas, it is very very hard to be in the indie music scene, be a punk band, and have people think you're original.

My take has been, for example Crying Nut, it's not like they were great innovators, but they don't sound like anyone else. You can argue about whether to call it punk or not, but it's definitely high energy.

Broke: I have no problem calling it punk.

Epstein: It is not like anybody else that I can think of. They've been around for a while and they've had all sorts of different songs.

What punk has to contend with here:

Epstein: I would say that the scene, in the last few years, a major thing that it has to contend with or take advantage of, differently from let's say Indonesia's scene, is K-pop. So you've got people outside

all around the world who in quite substantial numbers are aware that Korea is making interesting music. And there are people who are interested in K-pop, but then they think "You know, there was Gangnam Style too, so that country probably has some cool music." And if they're kind of interested then they may check it out.

On K-indie and hating CNBLUE:

Epstein: The more important question to me is is there K-indie?

Broke: I would say yes for bands like Busker Busker and stuff.

Epstein: Exactly, and I think there is, something that to me is recognisably K-indie, so Busker Busker, I mean the worst is CNBLUE.

Broke: They're not indie at all.

Epstein: I mean I really, watching their video they're playing with the Crying Nut version of a song, I watched that and within 30 seconds, really, I wanted to grab them and just slap them. The only difference between them and mainstream K-pop idol bands is they were playing instruments. That is all.

Broke: This is my opinion, this is what the future could hold, is K-pop will realise rock bands are doing well, and they'll make rock bands. CNBLUE makes good music when they're ripping off Crying Nut and YNOT?

The differences between K-pop and J-pop:

Epstein: I really don't like K-pop very much, but there's a lot of stuff that I would consider J-pop just within J-pop that I really like, including idol bands. There's one idol band I adore, called Guano. I think they're fantastic and have great songs. But the difference between K-pop and J-pop is Japan's popular music is guitar-based. There's just so much more guitar. K-pop you rarely hear guitars. It's so refreshing in K-pop when you hear a guitar. But in J-pop there's so much more guitar.

The first YouTube video he watched:

Epstein: You know, the very first video I ever saw on Youtube...

Broke: Spiky Brats, "Together Moshing?"

Epstein: Nope, Shorty Cat.

On making documentaries:

Epstein: In 2000 you had to have access to some pretty good computer equipment to do digital editing. Now, 2015, my nine-year-old daughter could put together a documentary.

What makes a great documentary:

Epstein: What the really great documentaries do, they put you within a time and place.

You stick with the band, and you guys figure out how to do alternating male/female vocals. Things are going well, really well.

One day after practice, [Trash] looks at you with wide eyes. "I love you and want to make music with you for the rest of time!"

Oh man, that's tough. You share her feelings, but this is a murder investigation and you are undercover, so how do you answer?

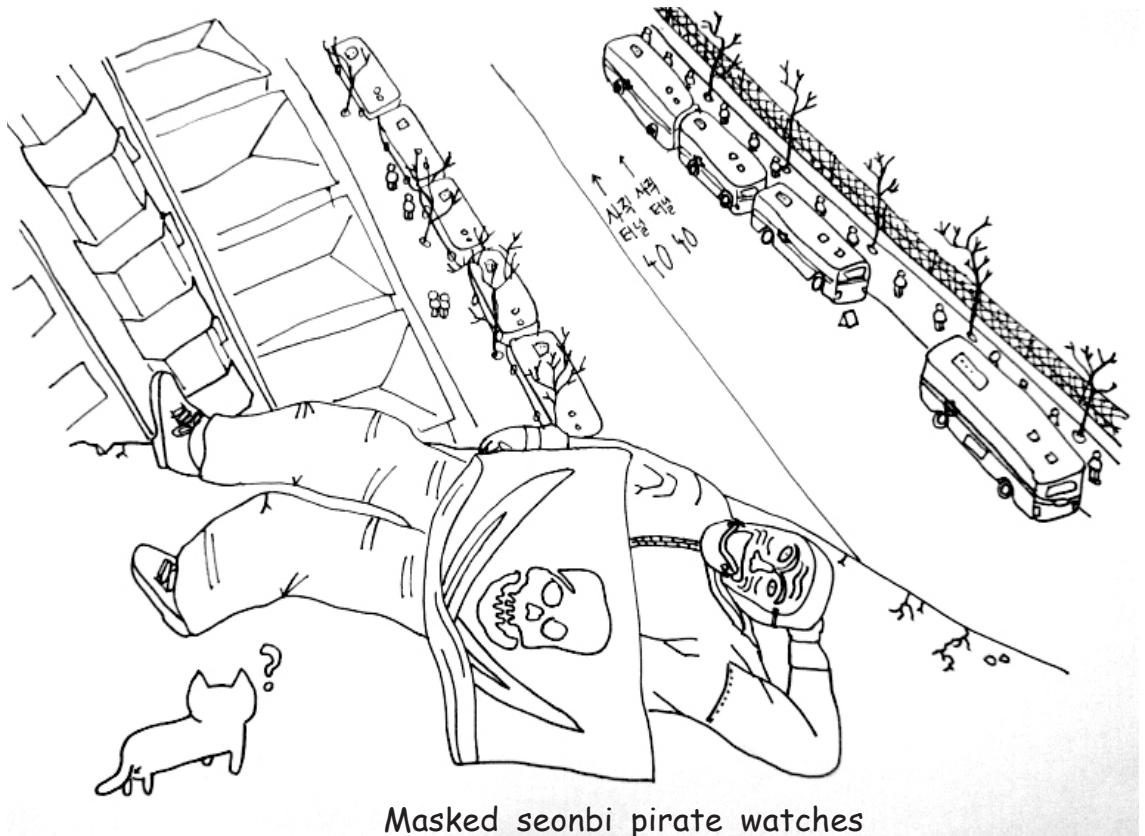
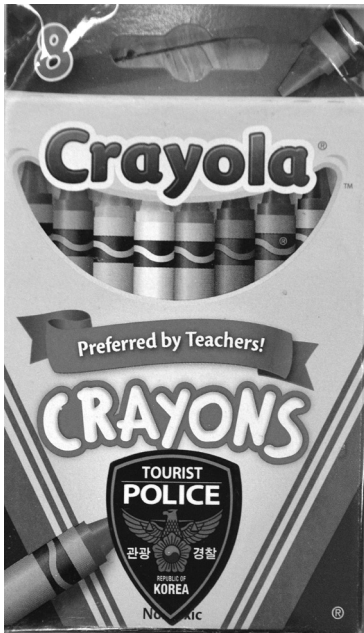
"Oh yes! I love you too, [Trash]!" Go to page 18

"No thanks, I'd rather keep it professional." Go to page 16

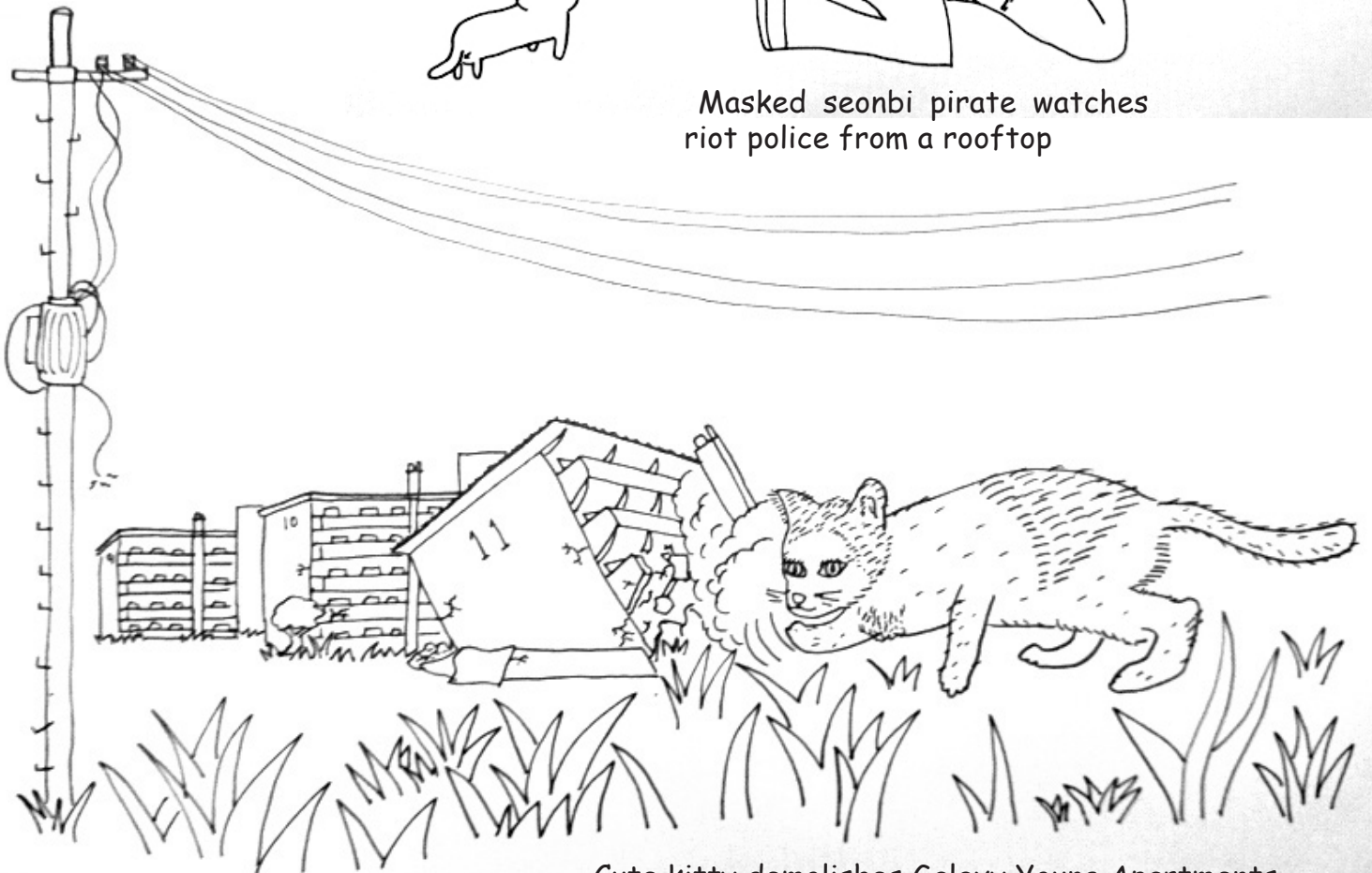
Fun with Colouring!

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

All illustrations by Paul Odds



Masked seonbi pirate watches riot police from a rooftop



Cute kitty demolishes Galaxy Young Apartments

18 You and [Trash] fall in love and get married. You have a dry wedding, because her parents don't allow there to be any alcohol other than what your guests can steal from the poorly locked coolers.

Life seems great, and you write a whole bunch of new punk songs about finding yourself and living the live you want in this situation. You show [Trash] some of the songs you've written.

"Agh, I hate this!" she exclaims, throwing your notes to the ground.

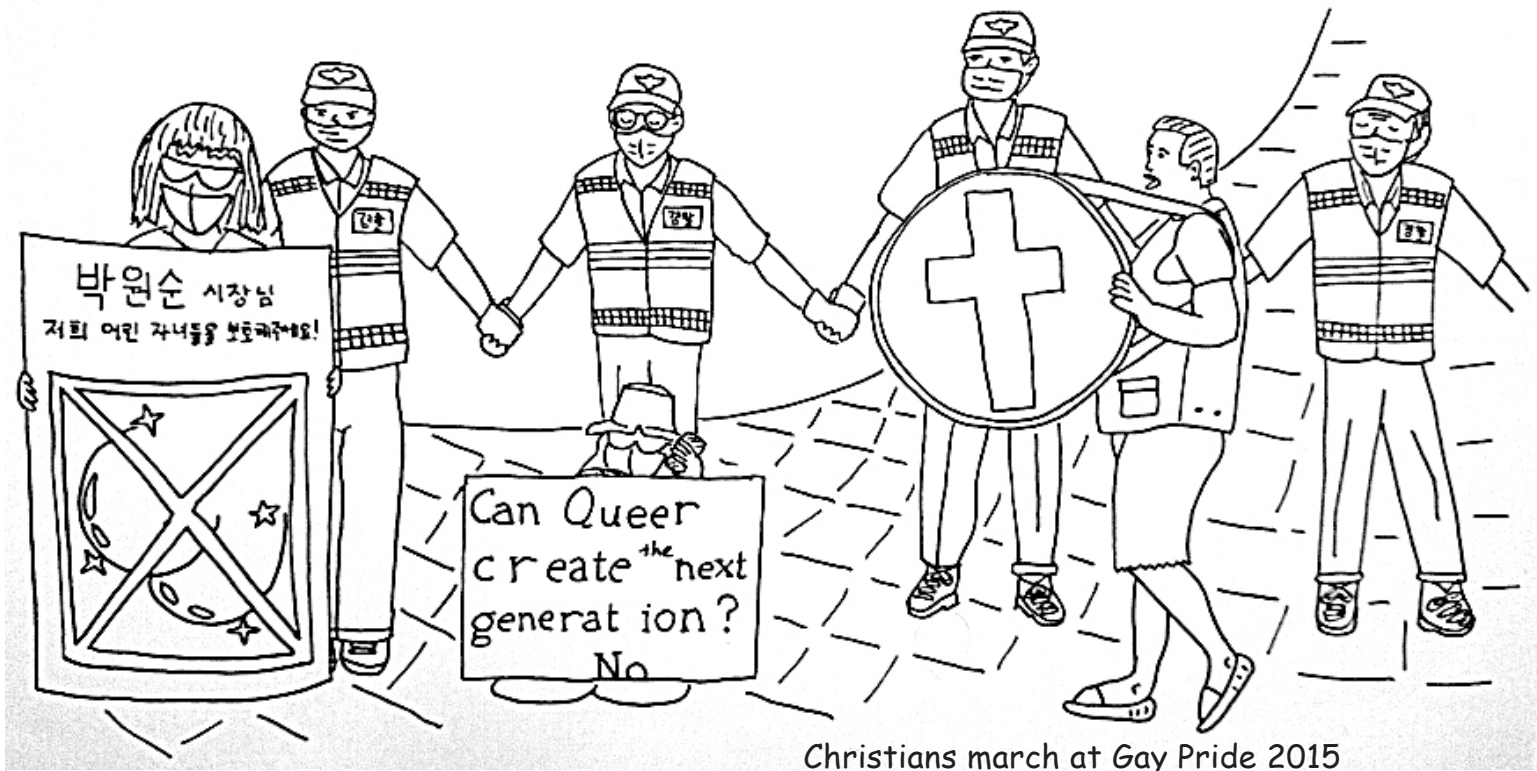
"You don't like my songs?" you ask.

"No, they're just like my last husband's!" she shouts at you. "Always writing songs better than me! Why

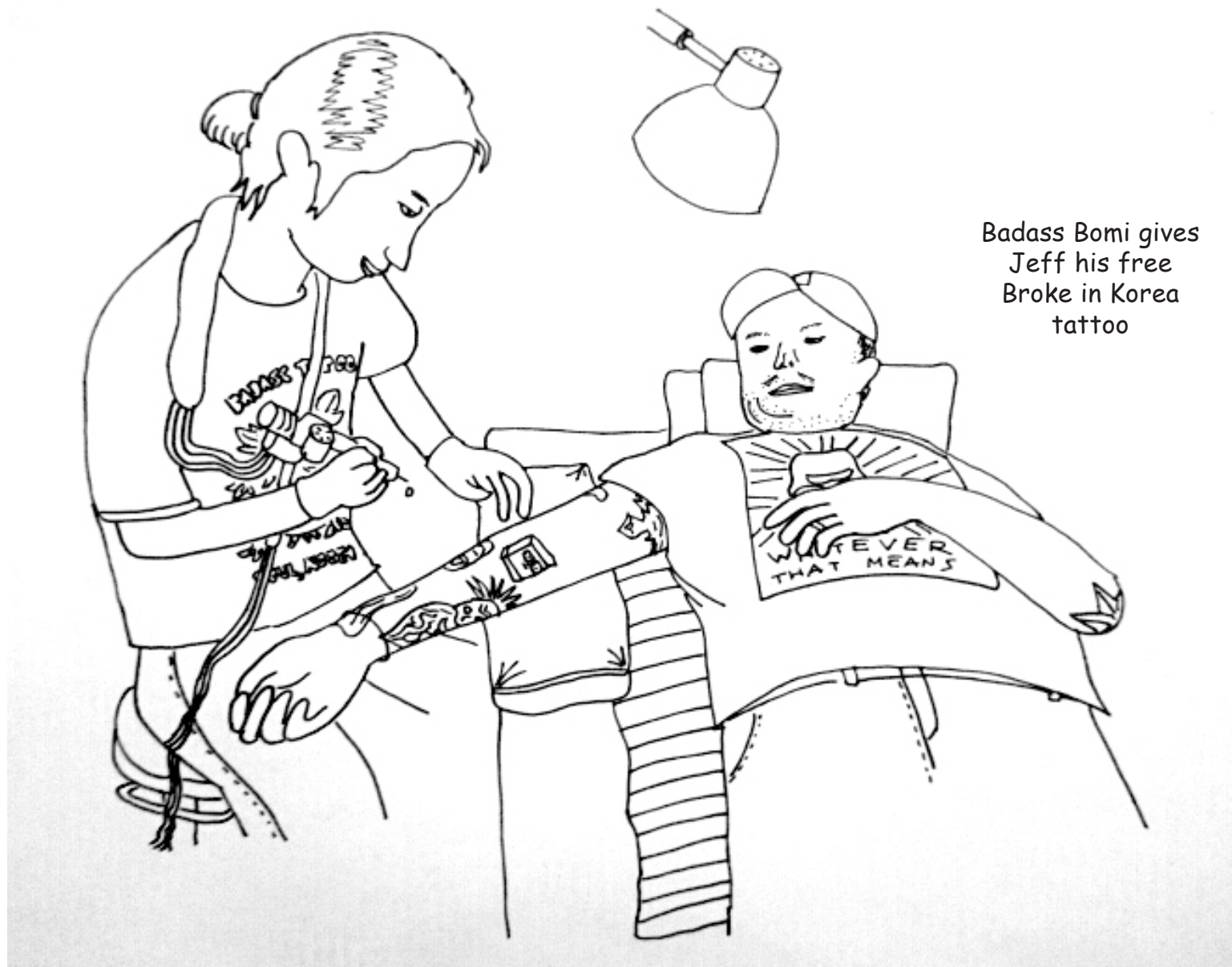
did everyone always think that Jeff is ...Whatever That Means? Now I'm going to do to you what I did to him!"

Then she kills the hell out of you.

THE END



Christians march at Gay Pride 2015



Badass Bomi gives Jeff his free Broke in Korea tattoo

Badass Bomi prepares her tattooing equipment. "So you want another Jeff Sucks tattoo?" she asks as she begins to administer the sedative to you. Wait, do tattoo artists give people sedatives? Oh well, she knows best. "Yeah, I saw it written somewhere," you say as the sedative takes effect. "Not another fucking one," says Bomi, and suddenly your whole body goes numb. Bomi uses her tattoo needle to slice off your limbs one by one, and all you can do is sit there paralysed as you feel yourself being torn apart. So that's why she's badass.

THE END

Jinyong from
Christfuck stamps
on a Bible



20 “Oh, you support the punk scene?” Bomi asks you. “Sure I do,” you say. “Punk is the only way to show disobedience to the carefully managed authorities that hold our society together.” She sets up and begins giving you tattoos of punk bands. This’ll be great for helping you blend in at shows. “I wish I could show disobedience to the authorities—my husband,” sighs Bomi as she works. “Oh really?” you ask. “Marital troubles?” “My husband doesn’t like that I run a tattoo shop and spend all this time with strange men,” says Bomi. “Which is strange since he named my business, supports me, and encourages his friends to get tattoos from me.” “He sounds like a total scuzzbag.” Soon the tattoo is done, and you ache all over your arms, chest, and neck where you got new tattoos. What now? I’m going to go after her husband. Go to page 23 Now that I’m properly tattooed, I’m going to a punk show. Go to page 33

Korea's 11 Most Haunted Places

Jon Twitch

To start, there's no such thing as ghosts, despite the fact that half of Discovery's schedule is shows about ghost-hunters who fail at the one thing they were supposed to do. There's increasing interest in ghosts in Korea, despite the fact that I can attest there are no ghosts here, or at least if there are, they don't interact with our physical plane in any meaningful way. And people certainly don't go hang out in abandoned mental hospitals after they die -- I mean if you can move through walls, why stay there? With that in mind, here are some noteworthy haunted places across the country.

Mailbox in Sinsa-dong

Several years ago, someone shoved a half-eaten sandwich from Isaac into the slot of this mailbox. The postal worker responsible for this area refused to touch it, and it ended up at the bottom under all letters, eventually blackening and remaining there until a new mailbox was installed. Now, the new mailbox is haunted by the ghost of that sandwich. Unfortunately, sandwiches aren't particularly interactive when they're alive, so it has eluded paranormal experts so far.

Seoul Culture Station 284

This remodeling of the original Seoul Station has been rife with ghosts since the day it was first built in 1900. But actually, its ghosts are not the souls of Koreans or even Japanese imperialists, but rather the spirits of the 147 passengers and 43 crew of the SS Stella, sank in March 1899 off the Casquets in the English Channel. It is unknown exactly how, but the spirits of the drowned somehow made their way to Korea where they eventually took up residence in the newly built Seoul Station. Although the shipwreck only killed 105 of the total 190 on board, all survivors are now also dead and their souls have travelled to Seoul Station to reunite with the fatalities. Seoul Station personnel are well aware of the haunting, but don't pay much attention because the ghosts mainly mind their own business and keep to themselves.

Daejeon elevator shaft

In 2010, a man in a wheelchair, impatiently waiting for an elevator to arrive, rammed the elevator door with his wheelchair, falling down the shaft and dying. He earned a Darwin Award for this feat, and as all Darwin Awards do, it opened up a portal to the afterlife. This particular portal at the bottom of the



elevator shaft is where the spirits of all handicapped people now pass through to enter the afterlife. Unlike regular people, it is believed by the world's top metaphysicists that the disabled are reincarnated, hence why a popular wheelchair brand in Korea is called Karma. If you ride this elevator, you may feel a shiver run down your back which means another handicapped person died.

Murdered Wife's Phone

For whatever reason, Mr Ahn (44) of Taean County murdered his wife and buried her in the mudflats along Korea's west coast. Prior to the recovery of her corpse, he tricked friends and family into believing she was still alive by sending out text messages and making social media updates. However, after a couple days, the phone started messaging the police with the location of the body, the identity of the murderer, and final farewells to loved ones. The phone, still inhabited by the spirit of Mr Ahn's wife, remains in a police warehouse in Taean County. It is left uncharged because everyone was getting sick of her continuing messages.

Saetbyeol Hanyang 6-danji Apartment Complex, Anyang

In 2010, two Korean parents became addicted to a game called Prius, in which they raised a virtual baby named Anima. Meanwhile, their actual baby, named Sarang, starved to death. The ghost of Anima still inhabits the hard drive of their computer, now used by their 16-year-old nephew Dongho who lives in Anyang. The ghost occasionally interferes with computer operations and demands that he

feed it, and he is thinking about upgrading to a new machine anyway, but his parents say not until after he takes the university entrance exam and gets into at least a SKY university. Oh, and don't cry for Sarang: she was resurrected into a rich family and is slated to one day inherit a comfortable position at an affiliate of Hanwha

Dongdaemun Baseball Stadium

In late 2007 plans went forward to start the Dongdaemun Design Plaza, slated for completion in 2010. But when the area was surveyed for redevelopment as DDP, officials missed a couple important facts. First, the original surviving stretch of city wall buried under the site, including Igansumun. Secondly, of the two stadiums on the site slated for demolition, one of them, Dongdaemun Baseball Stadium first built in 1959, possessed an eternal soul. Construction workers reported faint scream sounds throughout demolition, and nowadays if you put your ear to the DDP at the right place, you can hear a faint, ethereal voice singing "Take me out to the ballgame, take me out with the crowd, buy me some odaeng and tteokbokki, I don't care if I never get back."

Gongdeok Brownstone Apartments, Seoul

When the area was redeveloped in 2005, it already had an impressive history of ghost hauntings dating back to the early history of the area when it was first properly developed in the 1950s following the Korean War. The ghosts managed to tough it out during the construction period, and by the time the new Brownstone com-

plex opened, they began haunting the new housing. However due to the increased number of apartment units, the ghosts are further diluted and have not had much of an effect on current residents' lives. Also, the ghosts are quite comfortable in their new modern surroundings. Ghosts in nearby Ahyeon-dong have considered moving in, but the Gongdeok spirits insist that since this was originally their spot, they have unique rights to haunt it regardless of what buildings are there.

Seodaemun Prison, Seoul

In 1978, amateur mountain-climber Ko Yon-joo had a bad fall while hiking Ansan Mountain, and her cold body was recovered from the mountainside the next day by rescue services. Of course, souls like all matter are affected by gravity, but less constrained by friction. Her body remained on the hillside but her soul tumbled downhill into the modern-day Seodaemun Prison complex, which she continues to haunt to this day, wailing about not going hiking when rain is forecast.

Seoul, various locations

In 1801, Hwang Sa-yong was sentenced to death for treason and dismembered. The spirits of his various body parts haunt many locations around Seoul, but none of them are able to do much more than twitch on their own. It is rumoured that his voice may be heard in the ground somewhere around Yong-san where his head may be buried.

Saenamteo, Seoul

In 1987, the Saenamteo Martyrs' Shrine was consecrated south of Yongsan Railyard. Originally it was a site of execution for traitors and Catholics. Most of the Catholic souls remain, but they keep very quiet for fear of evidence of their existence luring believers away from the Catholic faith.

House, Ganghwa-do

On Ganghwa Island, there's actually one house that's haunted, but it's not by an original resident. The spirit belongs to Hong Jeong-hee, Korea's first urban explorer who fell through a floor and died slowly over the next 18 hours. His body was removed but his soul remains, forever exploring that one abandoned building. Visitors to the site during golden hour each day may hear the click of his camera shutter. Well, the ghost of his camera, anyway.

You keep your head down and walk into your first punk show, quietly observing everybody around you.

But it isn't long before your attendance is noticed.

A tall, lanky Canadian comes over to you. "Hello, friend, how goes it?"

Have you been made? Is your cover blown? "Move along," you say, "I'm not interested in making friends."

"Look, I know you're five-oh," says this lanky Canadian. "I have information about the recent murder of Jeff Moses."

"Oh yeah?" you reply.

"Yeah, my band Yuppie Killer is up next," he says. "If you feel like talking, I've got something I want to get off my chest."

That's a pretty good offer. Do you want to sit through this performance,

or drag him in for questioning **21** now?

I'll put up with this Yuppie Killer performance. Go to page 24

I'm pulling him in for questioning now. Go to page 30



I. bRok e.U Fun With Terrible Slogans

Jon Twitch
So by the time of publication, attention on the new Seoul city slogan will have worn away, but that's the problem with publishing so infrequently. And sometimes it's good to wait for the headlines to wander away and then tell all. Throughout the employed stages of my life, I've been called on to come up with, edit, or rubber-stamp various slogans for touristic or other purposes. Here is the story about how three went down.

Reaching Out Constantly, Resounding Globally

Shortly after I started working for the government, it was our propaganda agency's 40th anniversary (started in 1971 shortly after the signing of the Yushin Constitution to provide spin to pro-democracy foreign journalists). We had a contest to select a meaningless slogan for this occasion, and it went down about how it's been described in the city slogan selection process. First, we solicited online for readers to submit slogans, and they either had to be bilingual or it was preferred. After this was done, I was given a big printout with all the submissions, with other employees making marks next to the entries they preferred; we each got to make ten or so selections. It was already clear some entries were high in popularity, and I tried to vote strategically for the least bad ones, but I also selected several that had no previous votes, based on the merit of their English phrase. Man I wish I could remember some of them, good and bad. After that, it was narrowed down to a smaller list of entries of three,

and I honestly forget now how this stage proceeded. "Reaching Out Constantly, Resounding Globally" was a clear favourite, so I worked on suggesting improvements. My main problem was with the adverb "Constantly" which brings no flavour to it, instead putting a big empty space right in the middle. But it had to stay in to replicate the rhythm of the Korean phrase, which I'm told is pretty good. But the awkward rhyming of Constantly and Globally didn't work and didn't bring out any deeper meaning. Eventually it was just decided that improvements on the original entry weren't welcome, and it was selected as is. Later, at big meetings, everyone would chant the Korean phrase and then expect me to read this awkward, uninspiring English slogan. I wasn't so interested in having this happen again.

attrACTIVE Seoul

One of my coworkers came up to me and asked me my opinion of the existing slogan "Dynamic Seoul." I replied that it's probably the best slogan I've ever heard and doubted I could think up something better. She told me that it was falling out of favour because the higher-up powers were concerned that "Dynamic" sounds too close to "Dynamite." I never would have thought this, and I explained it was unlikely most other English speakers would make this connection, the same way we can eat a sandwich without picturing sand. Next, to double down on an inadvisable move, they introduced me to the proposed replacement:

"attrACTIVE Seoul." Essentially, welding the adjectives of "attractive" and "active" together in a way that seems clever until you realise there's no meaning behind it. Maybe that Korea is a country of skin-deep aesthetic, and people are active in some way, perhaps being that they're actively seeking gratification in cosmetic fixes. Anyway, not so attractive, in the same way women don't normally brag about the amount of makeup they're wearing or number of times they've let a plastic surgeon slice them up. I dug in my heels on this one, consulting with the other English speakers in the organisation and writing a page long letter beseeching the government not to make this mistake. Ultimately they acquiesced and Korea remained Dynamic for another two or three years (I believe "Imagine Your Seoul" was the ultimate replacement).

Ko-Medi

I'd been noticing a bigger push in the government to promote Korean Oriental medicine (KOM), and it frequently got on my nerves. The historic KOM text the Donggwi Bogam had been placed on UNESCO's Memory of the World Programme, and the government pounced on this, seeing it as evidence of the wisdom of the ancients. The Korean Medical Association (KMA) protested this move, emphasising that the book should be seen as a historic relic rather than a medical text, also pointing out that the book contains a recipe for an invisibility potion among other bullshit.

I did my part in lending input to how this was promoted and talked about. KOM would be referred to as scientific, based on principles such as the four elements as well as qi. Of course, we now know there are a great deal more elements than four, as also are there more than four states of matter. And also, the traditional Oriental map of qi channels throughout the body has absolutely zero basis in any observable anatomical phenomena, not with modern medicine, certainly not with KOM. I also did my best to ban the term "Western medicine" from content about KOM, insisting that it is not culturally based even if it originates from a particular region, and that we should use "evidence-based medicine." So they probably didn't like me. Still, they came to me looking for a brand idea they could use to promote KOM, somethin akin to what K-pop did to mass-manufactured music or K-food did to appetites around the world. They put a list in front of me with about five ideas, all (or mostly) based on variations of Ko-Medi, but basically insisting on Ko- instead of K- followed by some form of "Medicine." I was told that the organisation that would be using this word already really liked it and just wanted me to narrow it down for them. I was quick to point out that this sounded indistinguishable from "Comedy," not a word you want to be associated with if you're trying to get your alternative medical beliefs taken seriously. And... they listened. I could kick myself for having not bitten my lip and told them to go with it, only to be laughed out of the medical and cultural industries.

22 With Hong Gu as your new drummer and [Trash] at your side, you continue to make great music. Then one night, after a really good show, Hong Gu pulls out a knife and

slices off the tendons in both of your legs so you can't run. "Why? I don't understand!" you cry. "Oh, I am a serial killer," Hong Gu says. "I've been in 20 bands, and I've killed 20 lead singers. Didn't

you notice? Jeff isn't even my latest victim. Haven't you investigated the deaths of the lead singers of Captain Bootbois, Chadburger, and Dokkaebi Assault? Who's seen any of those guys recently?"

"So...why?" you ask. "Because drummers get no recognition!" Hong Gu shouts in your face. Then he stabs you a bunch of times. THE END

13 Words I Made Up

Jon Twitch

I've created my fair share of new words over my life, many recently and many at a much younger age. While I doubt I can no longer take credit for many, I am pretty certain I started saying them before they were anywhere else. Some of these are words I just have in my head, and some I've used and tried to get others to use.

Rebork

You increasingly hear people saying "I just threw up in my mouth," which is a weird statement because every time you throw up, it's going in and probably through your mouth. When this happens, you may either only get a bit of stomach acid in the back of your throat, or your mouth may fill with vomit, leaving you with the dilemma of either trying to swallow it again or find an acceptable place to spit it out. Either way, you probably should minimise the number of syllables you use to explain your situation. It's a lot easier to say "I just reborked."

While watching Nancy Grace on CNN, I must've reborked at least three times.

Shopdumping

When you have to take a dump, but there are no freely available public washrooms around, you might walk into a restaurant, a cafe, or a store and use their washroom which is only available for customers or employees. If you steal from one of these locations it's called shoplifting, so this act of leaving something behind is called shopdumping. It's shopdumping whether you ask for permission or just sneak/stroll in, but it's no longer shopdumping if you buy something to soothe your guilty conscience.

I had to find a bathroom quick, so I went and shopdumped in the Lot-teria.

Jiral lights

The hazard lights in a motor vehicle are intended to signal an emergency stop, such as during engine failure, when a car is parked at the side of a road in a dangerous position. However, in Korea when they are used to signal anything like "I'm in a hurry," "I don't intend to stop at this red light," or "I haven't decided whether to turn right or left, but I'm turning either of those ways," they're known as jiral lights.

The bus driver was in a hurry, so he flipped on his jiral lights and ran the red light.

You show up at Sungkyunkwan University to question Badass Bomi's husband, Badass Morgan.

"Hi, I'm here to talk to you about your wife, your best friend, and the Korean punk scene," you say.

"The Korean punk scene sucks,"

Premature ejaculacore

This is the style of music played by bands whose songs are all mostly under a minute long. The first band to do so in Korea that I saw was Vicious Nerds, and soon after every new hardcore band seemed to be doing it.

There are eight bands playing the show but most of them are premature ejaculacore so it will probably still end early.

Jesus vampire

Not to refer to all Christians, Jesus vampires are that special breed that try to recruit you into their church, either through proselytising, carrying around doomsaying placards, or deception. It seems to have spread beyond me far enough that I'm probably not responsible, but I've been using this one since at least 2004, possibly earlier but my memory doesn't go back that far.

Sorry I'm late but I was stopped by Jesus vampires at the train station.

Dropping the eh bomb

One of the biggest stereotypes about Canadians is the use of "eh?" at the end of sentences. It's really not as common as it's made out to be, where I'm from especially (you might hear me ending sentences with "huh?" a lot though). When Canadians leave our home country, we always have a bit of initial anxiety of being mistaken for Americans. Some Canadians sew flags on their backpacks, some wear annoying "I'm from fucking Canada" shirts and get kicked out of punk shows, and some start saying "eh" all the time, even though they never did back home. So, to drop the eh bomb is to say "eh?" to not-so-subtly, not-so-cleverly signify you're Canadian.

He never said "eh?" back in Canada, but now that he's in Korea he drops the eh bomb all the time.

'Murica

Everyone uses this word now to represent America at its stereotypical worst (or because it's their

says Morgan. "I could care less what happens there."

"Don't you mean you couldn't care less?" you say.

"Don't ask me, I'm just an English professor," says Morgan. "In fact, I just used a comma splice in ver-

accent and they're butthurt about immigrants or something), but I remember somewhere back in high school in the mid-late '90s (before I parted ways with that group of friends present who were there) once really labouring over the name and pronouncing it like 'Murica to emphasise some point. My high school friends scoffed at me like I had a speech impediment, and I buried it until over a decade later when I started seeing it pop up online. I can't say I invented it, and probably it's been said by millions before it built up the momentum in online culture.

I live in 'Murica, the greatest country in the world.

K'plunk

When I was born, my family had a cat who basically helped raise me from infancy. But what do you call the protruded part of a cat's face? It's not a nose because the mouth juts out with it. It's not a beak because, well, cats aren't birds, but it may have explained why in my infancy I nicknamed our cat Beaky. So my young mind decided these bodyparts would be called k'plunks. I never really settled on the spelling and it looks wrong with an apostrophe. My best guess to the origin is it's related to the sound made when you open a can of cat food and slide it out into a bowl for a cat to eat (with its k'plunk, which is vaguely cylinder-shaped). I was surprised on my last visit to my hometown that my whole family still uses the word, and they seemed to all indicate it came from me.



That cat's k'plunk is long enough to lick the bottom of the can.

'gna

I've never heard anyone refer to pizza as "za" but I use the word in

bal speech. What are you gonna do about it, copper?"

"I'm going to solve a murder," you retort. "Did you kill Jeff Moses?"

"If you want to know what really killed him, go to a punk show in Hongdae and see for yourself,"

Scrabble all the time. Anyway, la-sagna also easily conforms to this type of abbreviation, handsomely whittling down to 'gna, which should be pronounced like the final syllable of the word, as "nya."

I'll be at the restaurant in five minutes, so do me a favour and order me a 'gna.

Taint shot

A few years ago, an American urban explorer was visiting, and while we were wandering through somewhere, he told me this story. Once, he was in an old abandoned mental hospital or factory or something with a friend. He set up his camera on his tripod to get a picture from a particular angle, and he saw his friend setting up his own tripod to capture the exact same picture after he was done. He told his friend, "If you take the same picture, I'm going to punch you in the taint." We agreed that the act of poaching someone else's composition this way should be referred to hereonafter as a taint shot.

"The photographer won an award for his picture, but it was a taint shot of a picture he saw me shoot first."

Trenditional

Someone who gets into a scene and immediately develops an elitist attitude. I haven't used this word in over ten years, but it probably initially referred to skinheads.

Darryl thinks he's working-class, but he's just a skinhead who works in a coffee shop. He's so trenditional.

Going downstream

Back when Roots Time was still open and served Daedonggang Beer from North Korea at 8000 KRW a bottle, it wasn't economical to drink too many of them. Typically we'd start with one bottle of Daedonggang, and then downgrade to something cheaper, like Cass. This was called "going downstream."

Shinji, I need to save money so I'm going to go downstream next.

Cascade

This is when everyone at the table orders a Cass. So, four people ordering four Casses is a Cascade. If a Cascade is ordered, the server only has to count the number of people at the table.

Shinji, we'll have a Cascade please.

Morgan says.

Okay, this guy is definitely guilty. Arresting time. Go to page 30

Or, I'll go check out a punk show and see if I can figure out this mystery. Go to page 21

Say no to Don Junbar Gems

Very created this ridiculous Facebook page called Don Junbar Gems where he posts poorly made and confusing memes mocking Broke in Korea founder Jon Twitch along with other random people who are probably celebrities I can't recognise, through one of his many other aliases. Why? No idea really. Are they funny? Not really. Should you check it out? No.

Hey Lizzy, I'm **Don Junbar**
I've been wearing makeup for over a year now, and I love it. It gives me more confidence and I look pretty, too!
Why can't people just do what makes them happy without others telling them they can't?
#LetsBreakGenderBasedRoles



IGGY AZALEA
@atlantakilos
the king and queen of rap



Facebook.com/donjunbargems

24 You grab a beer and stick around for the next band, Yuppie Killer. They take the stage, and there's your inside source in the corner tuning his guitar. They start up with a belch of sound.

After one song the lead singer addresses the audience.
"It came to my attention we have a yuppie here tonight!" he shouts.
People in the crowd pull out their knives.

"My followers, we will have to kill again!"
Oh crap, are they onto you? Did your informant give you up? What should you do?

I'll get out of here and call for backup. Go to page 25 (and don't cheat by looking at the next page to see if it's an ending! I'll know.)
I'll wait and see what happens. Go to page 33

Local punk zine SALM Issue 2 looks outward

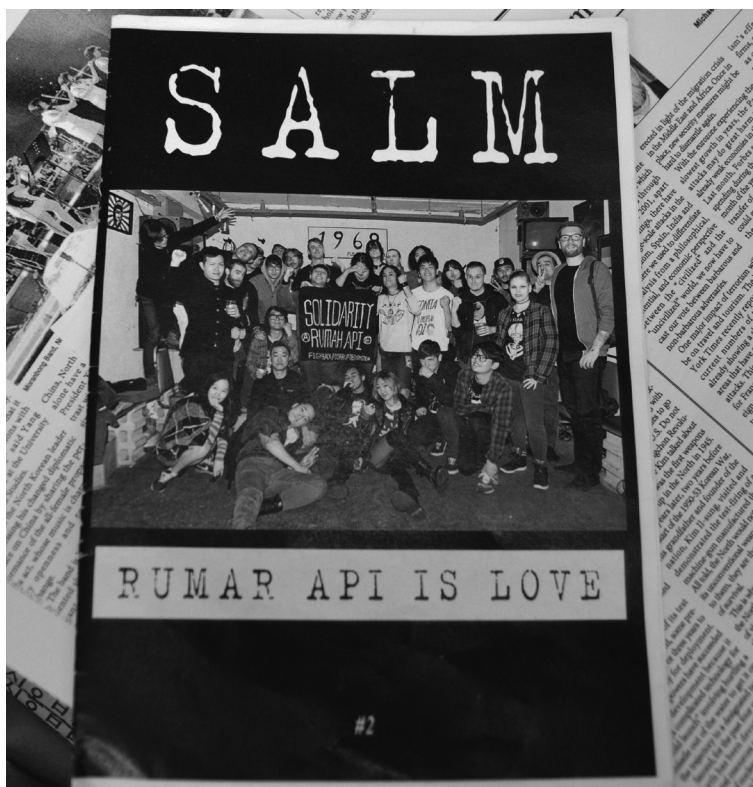
Jon Twitch

There haven't been any zines here I can name that have lasted as long as Broke, probably because other people eventually have better things to do. SALM is on its second issue, though I haven't seen the first. Looking at it shows a world of possibilities in zine-making, so this isn't so much a good-or-bad zine review but an assessment and a reflection on the medium.

First, it looks more "DIY" than Broke mainly due to its black background and carefully selected typography, but looking closer I can tell it's entirely digital just like Broke. Interior page layout is generally competent, less newspaperly than Broke and more free-flowing, with images much less prominent. Text dithers between pagewide and two-column, which is fine for A4 folded in half, but more regularly using two columns would save space, maybe allowing them to fit the entire Dead Chunks interview on one spread and allowing larger pictures.

The front cover is sharp, with a nice logo and a big group photo showing a message of scene solidarity. It's minimalist and well designed, though they spelled "Rumah" wrong. The cover sends a message of support for Rumah Api, a Malaysian punk venue raided by police this summer. I might look at the cover and conclude it's a Malaysian zine rather than a Korean one. Were it covered in Broke, a message for Rumah Api may have most prominently been featured on the back cover, maybe page 3. But that's their focus.

But anyway, Broke has always been primarily focused on Korea, and rather than suggest that's



a better approach, I see a perfect symmetry: a foreigner-created zine looking inward, and a Korean-made zine reaching outwardly. Both are incomparable and necessary.

The zine content is well selected, with the inside cover continuing on Rumah Api, followed by a page 3 article on, as far as I can tell, an article about urban flight by Seoul Dolmangchi's Yoo Youngsam I wish I understood better.

Hong Gu contributes an interview with Dead Chunks, which makes me wish he and some of the other SALM writers would one day want

to also contribute to Broke. Yongjoon from Banran is interviewed, primarily about the Texas scene, in an interview apparently conducted by himself. Fair enough, I've slipped self-interviews into Broke a few times. noise(yul)chi (wait, he also contributed to this Broke!?) writes a piece about digging into Finland's music scene. The Geeks' Kang Yongjoon contributes a piece on right-wing punk music, something I could always get Verv to do but don't really want to.

Then on the inner back cover there's a short unattributed article

on Cafe Saja, upcoming shows list, and what seems like the closest thing to a zine editorial by Lee Dongwoo of Scumraid. I'd actually like to see more underground media reporting on businesses worthy of support, so this is a good idea, best embodied in Broke by the former "Jesse's Choice" awards. The concept of listing upcoming shows, however, seems a little unnecessary, as shows are subject to changes, most shows aren't announced so far in advance, and now most of this section is outdated as I review it. Judging by how it's for November and December, I'm guessing they plan to print SALM every two months. If that's the case, then this isn't as unnecessary as a similar section would be in Broke. As for Dongwoo's thing, that's something I would've liked to see much closer to the front: I know they intend for this to be uncopyrighted, but it isn't easy to figure out who's behind it. That's why Broke has a carefully curated masthead on the inside front cover. Glancing through SALM, I would guess that Dongwoo and Yuying are the primary creators, but if I'm wrong then that's something that could be better communicated.

The zine concludes on the back cover with three ads, contact information, and a "NO COPYWRITE" notice. There's a cute picture of a dog and cat, the dog being the one I'm guessing is Lee Yuying's named Soondoongi.

Korea's music scene still needs more publication content, either in print or online, so I'm reassured to see SALM. It's a well-balanced, well-made little publication that I hope becomes a steady presence in the scene.

BIMONTHLY BOOTFUCK

We live in a time of uncertainty, but big deal—when has that not been the case?

American political rhetoric is overwhelmed by white supremacist ideology, capitalised on by Donald Trump but not invented by him. Non-state actors in the Middle East use religion to justify conquest and terrorism as allied bombs kill the innocent around them. In Korea, the government drifts further and further over our heads and out of reach, with frequent mass demonstrations maintaining a state of civil unrest and police clampdown.

Meanwhile, in Korea, the left wing once again can't get its shit together. Right now the New Politics Alliance for Democracy (NPAD) opposition party is on the verge of collapse as founder Ahn Cheol-soo squabbles for power with current leader Moon Jae-in. Hey wait, isn't Moon the guy who lost the last election? Just like back then in 2012 when Park Geun-hye was elected, it looks like discord in the left will

ensure Saenuri (unless they choose to rebrand again) is safe for next year's general elections and the following year's presidential election.

Korea is oppressed by this stern authoritarian government with its firm commitment to making previous decades of military dictatorship all right. But it's the left that's let Korea down.

This is a country that struggled against dictatorship for decades, starting governments that were soon toppled by military dictators. And then when they finally democratised, the left was split by two major leaders, the recently deceased Kim Young-sam and Kim Dae-jung, foreshadowing the left's inability to put differences aside and do what's best for the country.

I mean, I look at American right-wing politicians who use filibustering and outright dishonesty to block the Democrats and Obama "at all costs," and it sucks because we all disagree with them, but then I look at the Na-

bunch of people seize you. You back away and head for the exit, pulling out your radio to call for backup.

"Hey, we got a narc here!" someone shouts, and suddenly a whole

"That's right, I've really been an undercover cop this entire time!" you exclaim. "I'm here to catch the murderer of Jeff Moses!"

"You bloody idiot, we all know who did that!" says a small, skinny, blond Welshman in the crowd. "Kill the outsider!" yells another. What are you going to do now?

tional Assembly on Yeouido and see similar uncooperative tactics played out by left-wing politicians.

There is a certain immaturity to left-wing politics in Korea—and they have every right to blame Korea's past dictators, the decades of book bans and thought policing that prevented liberal and socialist ideals from taking proper root here, in the name of anti-Communism.

But at some point, everyone has to admit that there are some things in the past beyond their control and move forward.

So for this constantly missed opportunity, I target this issue's Bimonthly Bootfuck to Korea's left wing, so incapable of standing up for anything, not even when there's a big old evil heritage of police oppression and authoritarian government just standing to the side, waiting for a fight. Meanwhile, the right has become the party of multiculturalism and environmental protection (if only by lip service),

two good causes usually more of a leftist thing everywhere else in the world.

Caveat: it certainly is possible the NIS has had some influence on this. They did after all not too long ago outlaw a political party and lock up a few political leaders. Did they even ever have to follow through on the evidence they claimed to have?

In my own home country, a federal election voted out Canadian Prime Minister Stephen Harper, an act that delivered the Canadian voters' rejection of the racist rhetoric Harper had been dealing with in order to hold onto power for the sake of power. It came close to a point where Canada would've been taking a much more curbside role in this column had the election gone the other way. How did that happen? Because leftist supporters of the New Democratic Party mainly swallowed their pride and voted for the centrist Liberals.

Your move, Korea. I'll try to sway the crowd to my side. Go to page 27

I just want to know the answer to this murder mystery, even if it kills me. Go to page 29

A couple months ago I decided to try writing for the punk satire website, *The Hard Times*. They've been printing some pretty outrageous stuff and their social media presence is on par with Juyoung's drumming if she ever discovers meth.

To submit, you have to send ten headline ideas, and one full article. I said screw that and came up with 20.

The article I completed was drawing blood one to the right. They accepted and also asked me to write the reunion one. Somehow

only the latter ever was printed.

It was so heavily edited, only one part of one paragraph remains in my writing. They also kept my reference to our own Clayton of Mr Headbutt, removing my reference to Victor of Things We Say and replacing the band name "Thingbutt." Basically they removed some of my in-jokes and replaced them with their own, which is fair enough. I had my own inspirations writing the thing, but others reading it saw other things.

I'm glad it did well, but it's so different that I figured I could safely reprint it here without worry.

But I doubt I'll write anything for them again, as article submission is such a crashout. Once you're in the door, you post headline pitches in a Facebook group and see if anyone bites. This might explain why often the headlines are the best part. There are so many ideas—some good, some awful, some incomprehensible—that I can't imagine catching their attention again.

The guy in charge, Matt, left behind a copy editor job to focus on the site full-time, and I'm pretty sure this will lead to something big for him. When I started they were offering a USD 5 honorarium, now increased to 10, so good on them for even bothering to care about their contributors.

For me, I'm glad I got one submission printed, and I'll continue to take part on the fringes.

But anyway, here are the three full articles I wrote for them.

Band reunites one last time for fifth year in row

Jon Twitch

Five years ago, local punk band Thingbutt bade farewell with one final blowout show, held at Appleton Community Hall on December 4, 2010.

"Our set was something like two hours long, and people just kept getting rowdier," reminisces Thingbutt lead guitarist Clayton O'Brick. "I walked out of that show with a black eye and cigarette burns all over my chest. Somebody broke their arm as well, I think."

After such a legendary finish, everyone was eager for Thingbutt to reappear on stage once more. In November 2011, the four founding members got back together for a one-time reunion show at Pinevale Community Hall. The show kept going until the police showed up to shut it down, and punk promoters have been barred from holding shows there ever since.

Then, in November 2012, the guys from Thingbutt got together for one more last reunion show, this time held at Salmon Creek Community Hall. This was followed by two more final reunion shows in 2013 and 2014.

"Thingbutt were, like, the quintessential sloppy drunk punk band of the early 2010s," says local

punk fan Millie Forrester, who's been to all their shows. "They were only originally together from about June to December, and in their whole run maybe played only three shows, counting the farewell one."

As of last year, Thingbutt has played more reunion shows than they ever had during the few months they were active. All four members are still close friends and hang out together frequently. Five years after their breakup, nobody can remember the original reason they called it quits.

"Thing is, nobody cared much about us when we were together," explains Clayton. "Promoters wouldn't book us, and when we had shows, we were the openers and nobody came. It wasn't until we started doing reunion shows that anybody actually gave a shit."

This year's final reunion show is scheduled for November 28, at Hamridge Community Hall.

"This one is the final performance of Thingbutt," says lead singer Victor Hargreaves. "I don't think we'll have a reunion show next year, man. Clayton is getting pretty crotchety. Also, I think we're running out of community halls that will rent to us."

Lead singer tries, fails to draw blood during live performance

Jon Twitch

Audiences at a local show last weekend reacted in disappointment when Wallow in the Mire frontman Shawn Turner attempted to cut his forehead to draw blood during a performance.

After about 20 thumps from the mic on his forehead during their signature song "A Sow That is Washed," Turner seemed to give up, before pulling out a dull old Swiss Army knife and sawing excruciatingly at his forehead, trying to coax blood out for the admirably patient audience.

Still unable to draw his own blood, Turner turned to the audience in desperation. "Has anyone got anything sharper?" he asked between songs.

Keys, a pair of scissors, even toothpicks were offered. The band took a break as Turner attempted to break through his thick forehead skin. Eventually he gave up in frustration.

"I'm really disappointed I couldn't put on a better show for my fans," Turner told *The Hard Times* reporters. "This is our bassist Shad's last show before he moves away for med school, so I wanted to do something special for him."

According to Turner, he had seen a black metal band do it at a show the week before, and he thought it

looked cool. But it turned out not to be as simple as he thought.

"He really wasn't trying hard enough," said witness Ian Gray, who was one of 32 audience members paying USD 7 for entry to the show. "I mean if you want to cut yourself, it isn't that hard. I think he couldn't cut himself because he didn't want it hard enough."

"It was really pitiful to see," said fellow audience member Casey Bujacsek. "He clearly felt pain from doing this, if not physical then psychological, so I'm satisfied. I got my money's worth out of this show."

The Amateur Musicians' Medical Association (AMMA) cautions that sharing microphones or other cutting implements among musicians trying to draw blood theatrically on stage could lead to the spread of many diseases, including hepatitis, tetanus, and Jeff Clayton Syndrome. AMMA director Dr. YG Hwang recommends singers use a sterilized scalpel to slice open your forehead, or smash your head with a beer can rather than a mic for sanitary purposes.

"We are not aware of the incident in question," said a statement from the Facebook page of black metal band Dark Daeboreum, the band Turner was emulating. "To be honest, these days we just use fake blood instead."

Band that sings exclusively about brotherhood, scene unity breaks up, citing irreconcilable differences

Jon Twitch

The social media channels of band Unified Front were abuzz on Monday, after which they fell silent.

The local band, famous for its streetrock anthems including "Scene-wide Solidarity" and "To Every Last Man," announced it was breaking up and all planned shows were cancelled, citing irreconcilable differences.

Frontman Joey Hendricks, whose incendiary vocals led group sing-alongs like "In your corner to my very last breath / Backing you up in

the face of death," told *The Hard Times* reporters, "It's just getting harder to care about this band. We started it when we were still in high school, and all the guys are growing apart."

"Fuck all those guys and the bitches that control them," said guitarist Adam Hearst, whose aggressive chords spoke to the band's uncompromising unity on their two recorded albums, "Our Unity" (2010) and "Lifelong Brotherhood" (2014). Hearst recently lost his job at the cement refinery and is fighting depression with a

prescription drug addiction. Other members of the band described Hearst as increasingly needy and hard to sympathize with.

"It's fun to sing about unity during good times, but I don't see the point of holding on to a project that's clearly past its prime," said bassist Billy Hassan, best known for his arrest after smashing the car windows of a club owner who wouldn't let Unified Front play. Last spring, Hassan married his longtime girlfriend, Tina McMurray, and the two have settled down into a

happy domestic life.

"Things haven't been good lately, and we just don't see eye to eye anymore," said drummer Adam "Sticks" Uditsky, who has the name of the band's sophomore album, "Lifelong Unity," tattooed across his chest. Uditsky has been getting into some pretty extremist politics lately, according to his ex-bandmates.

The band has cancelled all upcoming shows. It is unclear if Hearst and Uditsky will still perform with their side project, old school hardcore band Bond of Blood.

26 You charge in, attempting to separate the crowd from its sacrificial lamb.

"Back! Everyone get back!" you shout.

"What do we have here, another yuppie?" says a tall foreigner in the crowd, coming toward you. He tries to grab at you, and you pull back, but you tear away a bit at the skin on

his face. Is he a leper? Or wait, is he wearing a skin mask?

The crowd closes in on you from all sides.

What will you do?

I'll try to sway the crowd to my side. Go to page 27

I'll go after the lead singer. Was that really a mask? Seems mysterious! Go to page 28

More Offensive Band Names

Jon Twitch

Ten issues ago, I rated the top ten most offensive Korean band names. This original list included, with letters added to show where the new additions will fit in:

10. Rusty Belle
9. Fuckers Everywhere
8. Half Brothers
7. Samchung
6. Suck Stuff
5. Skasucks
- g. f. e.
4. Cock Rasher
- d.
3. Booted Cocks (yes, I know they're Japanese)
2. Brothers of the Hole
- c.
1. Christfuck
- b. a.

But in the four years since that was printed, a number of new offensive names have popped up, and I feel like updating the list. I'm not going to mess with the order of the original list, though I'll remove Booted Cocks. You could say that band name offensiveness may be related to relevance of the band, which may have declined since the previous list, or even as we move farther away from their last show,

maybe the name starts to float. I would certainly have considered downgrading Suck Stuff and upgrading Half Brothers. But I'm not going to second-guess myself. So, here are the five new additions to the list. You can consult the list above to get an understanding of where I might rank them in relation to the old list.

g. Sulsa

Sulsa is a nice obvious one, a word that sounds in English like a good dip for nachos, but is Korean for diarrhoea. Only offensive in a childish way, and while it's weird that they'd name their band after it, it's not all that inappropriate. Also, their music often stirs my bowels, which may be the true reason that Monkey Business closed down.

f. Durchfall

Yet another name referencing diarrhoea, this one from German. Why did Durchfall beat out Sulsa? Because everything sounds filthier in German, and the German word is more visually descriptive, starting with onomatopoeia and incorporating imagery of a waterfall. Meanwhile, the Korean word sounds like something you dip your nachos in. Unless, I don't know, it comes from

particularly potent Chinese characters. It may be more accessible to more people here, so this one is as close to a tie as any two names have come in the chart.

e. DickPunks

These guys are not a punk band, which is probably the more offensive part of their name. Actually they're a pretty toothless soft rock band, the epitome of "K-indie" branding. So why do they want a name like this, that suggests something way more raunchy?

d. Shining Cocks

This band which we're currently in the process of discovering has a great new name. I have to conclude that the only reason a cock would ever be shining is because it's glistening in vaginal juices, lube, or santorum, so that elevates the offensiveness over Cock Rasher and Booted Cocks.

c. Cunttlefish

This name is a work of art, particularly for how it works in both languages. Cunttlefish in English translates perfectly to 보징어 in Korean, making a neat play on words that is deeply disgusting on

many levels.

b. Konorea

This name just creeps past Christfuck, with its McGangBanging of the country name and an STD. A perfect, four-syllable critique of Korea's pop-nationalism and opportunistic sexualisation of the female form at all ages (prior to motherhood, social role, and every little gesture).

a. Rapercussion

This world music band debuts at the top of the charts for a number of important reasons. Obviously, this is not a reference to rape, but a portmanteau of rap and percussion, so unlike most of this list, it is totally unintentional, yet horrible (at least stuff can be sucked consensually). Also, this band is much bigger than all the other bands on the list, and is likely to be seen by way more people, elevating its potency. As well, it was brought back to my attention recently when someone saw them performing at a festival, with their name displayed on an electronic marquee that moved very slowly and only had space for five letters at a time. *Il Duce* would be proud.

Dear Korean Metal Scene,

As you know, I am one of the most recognizable figures in the Korean metal scene, pretty much everyone knows who I am. I have been at almost every show that I was physically able to attend since I have first step foot in this country more than 5 years ago. You know that I am also a very dedicated fan, I am sometimes the one bringing life and energy to the shows, starting pits, etc.

One thing I notice is that Korea, just like anywhere else in the world doesn't exactly have a large fan base. We tend to be a very small, tight-knit community. Of course, that being said and considering the population density of this country, the fanbase just isn't very large.

I've been to a few shows, such as the Hellride shows or whatever and I've seen some pretty decent turnouts, and even at times the halls were packed. At others, the turnout was just completely pathetic, and there seems to be more musicians than paying audience members. Of course, considering the price to rent out these places, and all other expenses, there's probably a deficit as a result.

Now, I'm not an expert on math, but I think I know why some of these shows have a shortage of people, and I've seen this shortage firsthand when I went to the Death Party on September 25th,

"Everybody!" you yell, trying to make time as you think of any word to say next.

But the crowd seizes you before you can say or do anything more.

Suddenly, someone's phone rings, and they're able to put it up on the screen behind the stage.

which had pretty much a very stellar lineup, possibly the best I've seen in Korea, featuring greats as Crossbones, Terror Squad, Gotsu Totsu Kotsu, and Mahatma. For these amazing bands, the turnout was pretty pathetic, but in this case, I know EXACTLY fucking why it was a small turnout... turned out there were not one, but TWO OTHER shows playing... AT THE SAME EXACT FUCKING DAY!!!! Who the FUCK makes shows that clash with other shows with similar music and expect a decent turnout?

The fanbase is already small as is, making overlapping shows, especially with full knowledge of other shows happening is just marketing suicide. It's not only the Death Party clashing with two other shows...

On November 21st, Method is going to have its album release party with special guests Crash. Now this looks like it will be one hell of a show. However, on this very same day, we got the Extreme Camp, featuring Seed and Sahon, the latter of which is an extremely kickass band and one that hardly EVER performs in Seoul. If not for the fact that Sahon almost never plays, my choice would be much more difficult as to which concert to attend.

The main problem with this is that this isn't exactly a new phenomenon either. One instance included a show

A kind-looking Jewish guy whose shortness you can't judge from this side of the screen appears. "Everybody, don't kill this protagonist. This person may be of use to us."

"What do you mean, o great Borison?" asks someone in the audience. "The universe has been righted,"

at the now defunct Three Thumbs clashing with the Asia Metal Festival, which featured power metal band Kamelot. That was a hard choice for me to make, and if not for my girlfriend who didn't want to pay an expensive cover, I'd have gone to that. There are more examples, but I'd rather not go through all of them.

I know for a fact though that TONS of the Korean metalheads are struggling as to which show to go to. First off, we can't split ourselves in half, and we definitely CANNOT pay two cover charges as well.

You guys want a better turnout at your shows? How about you consider the shows that are already going on, try to see if you can make them not overlap? The clashes in shows with a fanbase that just isn't big enough is not going to help the scene. Our beloved metal scene should be a community, not a competition.

I'm sure we've had enough competition growing up with this educational system, I see it with my own eyes where my students must turn into enemies and compete against one another in order to get a good grade, and thus, a good job. I thought the metal scene was an escape from the bullshit of society. The whole competing with each other is definitely one of the biggest bullshits of society, why bring it to what is

about it, stranger? Can you keep the dark secret of the Korean punk scene, that we all plotted to kill Jeff Moses? Or will you join him?"

Well, will you? Punk.

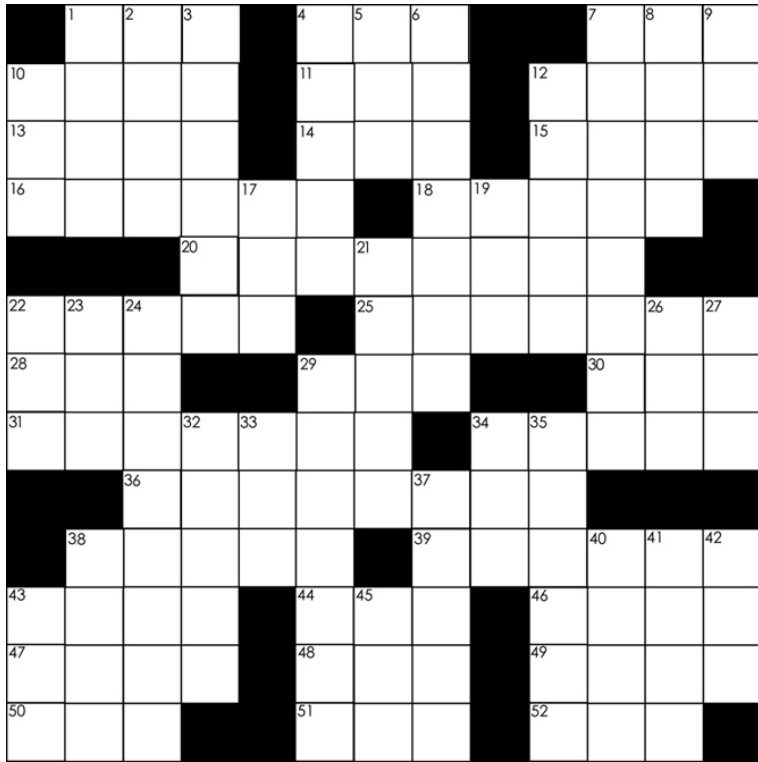
THE END

about it, stranger? Can you keep the dark secret of the Korean punk scene, that we all plotted to kill Jeff Moses? Or will you join him?"

Well, will you? Punk.

THE END

Broke Crossword



ACROSS

- 1 Circuit
- 4 Chiang ___ -Shek
- 7 SVR predecessor
- 10 Korean chicken franchise
- 11 Police warning
- 12 Alright
- 13 Curves
- 14 Urbex site
- 15 Man U supporter
- 16 Nucular country
- 18 Arboreal ape
- 20 ___ Boys and Girls Choir
- 22 Wifey's opposite
- 25 Sexual desire for parent
- 28 Big bird
- 29 Antelope
- 30 Pirate's yes
- 31 Ancient Greek city
- 34 Goes with punk or crime
- 36 Nazi symbol
- 38 Hump
- 39 ___ Xiangfa
- 43 German city
- 44 Honky-tonker Joe
- 46 Goes with hard or new
- 47 Boast
- 48 Bang Goom ___
- 49 Diana Rigg's first name
- 50 US network
- 51 Disco ___
- 52 Camcorder button

DOWN

- 1 Machu Picchu country
- 2 Cancer song
- 3 Next to
- 4 Cutest Hawaiian island
- 5 Cafe Go ___
- 6 New slogan for this zine
- 7 Hired goon
- 8 Crew
- 9 ROK underwear
- 10 Old enemy of 16 across
- 12 Yemeni neighbour
- 17 The C in CST
- 19 Do away with
- 21 Nine-line poem
- 22 Hebrew em
- 23 Poehler or Schumer
- 24 One from Arizona, maybe
- 26 Shruggable writer Rand
- 27 Goes with Juyoung or Perry
- 29 Don't blow these
- 32 Dallas family
- 33 UK grandma
- 34 Reggae predecessor
- 35 Le Crabe's other project
- 37 BigBang song (2 words)
- 38 Birthed
- 40 Region
- 41 Piss acid
- 42 Iraq weapon
- 43 UK station
- 45 ___ it be



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

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

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

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

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

badasstattoo@gmail.com



28 You lunge at the stranger, and his face comes off in your hands. "Look, everyone! The idol you follow is not who you thought it was!"

The lead singer wipes all the fake skin and makeup away from his face. It's Jeff Moses, the murder victim! He must have faked his own death.

"Aha!" you exclaim. "You're under arrest!"

"For what?" Jeff says. "For the murder of myself?"

"For—" You're dumbstruck. "Well for the murder of whoever's body we have in the morgue!"

"What, are you joking?" says Jeff. "That was a K-pop idol who was

copying what he thought was punk fashion, including all my tattoos! He even stole my wallet to try to steal my identity."

"Well, why didn't he look like a Korean person?" you ask.

"Plastic surgery, obviously."

"So then what, he committed suicide?" you ask. "By stabbing himself

six times?"

Jeff laughs. "Well no, obviously we killed him. What are you gonna do about it?"

Well, what will you do about it?

Justice must be served! Go to page 34

I'll keep their secret. Go to page 31

What You Say!?!

For this installment of What You Say!?! I called on professionals renowned for their work on translating Korean poetry to English. Two of them had recently won awards for poetry translations, presented by the third one.

Sophie Bowman recently won the Korea Times Grand Prize for her translation of poems by Jin Eun-young. We gave her the lyrics to “쫓같은 하루” by Shining Cocks.

Shining Cocks
쫓같은 하루
Dick of a Day
Translation: Sophie Bowman

쫓같은 하루살이 끝내고 나면
When this dick of a day is over
지겹고 또 지겨운 내일이온다
Boring and tiresome tomorrow comes
쫓같은 일상이 반복되는구나
These dick days are just repeating
이제는 해가 떴다 자, 시작이다!
Now the sun is rising, cha, it's beginning!
아무리 애를 써도 노력해봐도 될대로되는건 쫓
도없는데
No matter what I do or how hard I try,
it's always the same, I'm left with fucking
nothing
될대로 되라지 다덤벼라 랄랄랄라라라라라
x2
Whatever's coming let it, come on, do your
worst la lal la la lal la la la x 2
이제는 내게 남은 것도없는데 (오오) 될대로 되
라지 다덤벼라
There's nothing left for me now (oh, oh)
whatever's coming let it, come on, do your
worst
더이상 내게 남은 것도없는데 (오오) 될대로 되
라지 다덤벼라 x2
There's nothing left for me no more (oh,
oh) whatever's coming let it, come on do
your worst x 2
될대로 되라지 다 덤벼라!
Whatever's coming let it, come on, do your
worst!

She did an admirable job with despite having some trouble with 쫓같은. We would've accepted the less literal but more contextual “fucking” but the crudity of hers matches the band's name.

“Yeah... I don't get to do too much swearing these days in English or Korean so...” she admitted to me.

Christine Kwon is a former government propagandist, having worked for KOCIS as a writer and translator from 2011 to 2014. She now works as a freelance translator, and recently won a Commendation Award for her part in translating Kim Soom's “Left-Handed Woman.” We gave her the choice between two Kitsches songs and she went with “Social Network Service,” appropriate for her time at Korea.net.

The Veggers
Social Network Service
Translation: Christine Kwon

잠이 오지 않는 새벽 나는 너를 생각해
뜨눈으로 밤 지새워 나는 너를 생각해
답장이 오지 않는 전화기를 바라보며
누군가 잠 못 자는 날 알아줬으면 해
Still awake at dawn, I think of you
All sleepless night, I think of you
Staring at my phone—no reply—
I can't sleep, I want someone to know

소셜 네트워크 서비스
오늘 나는 잠들 수 없네
Social Network Service
I won't be sleeping tonight

잠이 오지 않는 새벽 나는 너를 생각해
뜨눈으로 밤 지새워 나는 너를 생각해
답장이 오지 않는 전화기를 바라보며
누군가 잠 못 자는 날 알아줬으면 해

Still awake at dawn, I think of you
All sleepless night, I think of you
Staring at my phone—no reply—
can't sleep, I want someone to know
소셜 네트워크 서비스
오늘 나는 잠들 수 없네
소셜 네트워크 서비스
누구든지 나를 위로해줘

Social Network Service
I won't be sleeping tonight
Social Network Service
Won't anyone ease my mind

“It took a bit of rereading to try and figure out what the metaphor was... like... who ‘you’ is, in relation to SNS,” she reported. “I think I first assumed that it would be very literal, because I feel (wrongly or not) like lyrics more than poetry tend to be literal. With poetry I guess I assume from the outset that there will be something else going on behind the language. The lyrics were pretty straightforward, even after I concluded (my take) that there was maybe a figurative context. But it was fun! Sometimes straightforward language is harder to translate because there's not a lot of ‘wiggle room’ and it still needs to make sense as a whole.”

Brother Anthony of Taize (AKA 안선제) is a well-known translator of Korean poetry, who was awarded an MBE (Member of the Most Excellent Order of the British Empire) earlier this month with a signed letter from Queen Elizabeth II. He came to Korea in 1980 on invitation of Cardinal Kim. As well as serving as president of the RASKB and having literally written the book on traditional Korean tea, he is well known for his translations of Ko Un's poetry. He's also translated Ku Sang, Ch'on Sang-Pyeong, So Chong-Ju, Kim Su-Yong, Shin Kyong-Nim, Yi Si-Young, Kim Kwang-Kyu, Ynhui Park, and Yi Mun-yol. Now we can add the Veggers to this list.

The Veggers
Waste Youth
Translation: Brother Anthony

우리는 끝을 향해 Handing over to them
하찮은 헛수고는 all the pointless efforts
그들에게 맡겨놓고 heading dead-end-wards,
Waste Youth! we'll waste youth!

욕망은 Wanting's
나만의것 all I want
진부한 이야기는 Who needs
나에게 필요없지 stale chat?
의미 없는 갈등과 Pointless stress,
멍청한 고민들은 idiotic worrying, that's
어리석은 shadows dogging
우리를 stupid
따라오는 그림자 us.
정신 없이 Minds blown,
몰아치는 숙취에 plagued
허덕이며 by raging hangovers,
생각 없이 그들을 we'll stare at them without
바라보네 a thought.

“Is this what it's saying?” he asked after finishing translation. Who are they? No idea. Punk?”

Thanks to all three for agreeing to participate without really knowing what was in store. This has been a very interesting experiment. Next issue, you're probably back to my lousy translations.

“Then who was it?” you ask. “Who did.”
killed Jeff Moses?” Her husband steps forward. “I did.”
His widow, whose name isn't permitted by Facebook, steps forward. “I did.”
“I did.” His former drummer steps forward.
His tattoo artist steps forward. “I ward. “I did.”
The guy taking photos all the time steps forward (in case you had previously caught him, how did he escape custody?) steps forward. “We all did. What are you gonna do about it?”
I'll die upholding the law. Go to page 34
I'll keep the secret of for the rest of my life. Remember what you have read here, but share it with nobody ever

MUSIC REVIEWS

Le crabe AKA Cancer et Octopoulpe

Three-way split
DIY

Jon Twitch

Octopoulpe was awesome live, but how would that translate to a recorded album? And I wasn't too into Le crabe seeing him live in AA Studios, but could imagine their music being better recorded. And who is Cancer?

Spoiler: cancer is Latin for crab, duh.

The album starts with Cancer, some very heavy music I'd say falls somewhere between noise and industrial. I'd have to assume this is at least partly digitally orchestrated, just by the density of sound effects going into it. There are a lot of sounds that embody familiar electrical processes—a dot matrix printer in track 2, “France Flamme,” and a scooter engine in track 3, “CNCR” (remember that one, as it's a Broke crossword clue!). It's elevated beyond just someone fucking around on a laptop by the texture of the analogue-based sounds. There are also vocal effects that would probably make the Nazgul pee their pants.

Switching to Octopoulpe is welcome, just plain old-fashioned punk rock, math rock, hardcore, Kracke'n roll. All four tracks are energetic instrumentals, which is great, but I would've loved to hear some of the vocal tracks that give JP's performances so much character. I know he's got a lot of recorded material to accompany his live drumming on stage, but maybe it would dilute that to allow us to possess recordings of that stuff. Anyway, I shall refer to JP's judgement.

Yep, Le crabe was the high point of the album for me, with heavily French-accented rap vocals set to a gritty breakcore backing that overwhelms with 8-bit video game sounds in “Blvcktrvck.” Maybe he didn't interest me much live, because watching a guy slave over a laptop or mixing board or whatever in a musical performance is about as interesting as coming to my office and watching me proofread articles. But on the album it's the clear highlight based on its vocal engagement alone. Can't say I've heard much French-language rap, and that in itself shouldn't be a draw, but it works well, right from the initial “Not a Method” with its oddball vocals.



드링킹소년소녀합창단

우리는 (We Are...)

Independent

Kyle Decker

Drinking Boys and Girls Choir is a band that makes no attempt to hide their influences. They are straight-up skatepunk, and if it weren't for the Korean vocals they could easily be mistaken for something out of early '90s Southern California. Featuring boy vs girl vocals and a youthful energy with a hint of melancholy, they could be compared to Startline. The band has been together for about three years and finally released the EP independently earlier this year before going from a four-piece to a three-piece (guitarist and vocalist Soyeon left the band to go to college).

Put simply, the album is fun. The harmonizing female vocals are light without being timid, and it's easy to picture the band smiling as they sing together. And while it has

an “aeygo” surface to the vocals there's a feisty attitude simmering below. The songs chosen to be on the album meld well together, but in certain spots sound a little too similar. But then, that's a common criticism in the genre as whole. So do with that nitpickery what you will. It's good time music and the playful tone is consistent. That's what matters.

“Mario” is catchy, fast paced, and sets the tone for what the band is all about. It's cheeky and has a fun, anything-but-subtle nod to the classic video game from which it takes its name.

“얼마나 더 (How Much Longer?)”, the EP's second track, is probably my standout favorite, as it has more emotional layers. While it maintains the same youthful energy as the other tracks, there's a melancholy tone to it as well. And even though I don't understand the Korean lyrics,

the vocals capture the feeling of longing hinted at by the title.

Guitarist Bondu (the Boy suggested by the band name), takes lead vocals on the final track, “Some Other Day”, which sounds like something that might play over the end credits of an action cartoon. The tempo changes are well placed and give the track some variety.

The band's rhythm section also deserve props for keeping the driving pace throughout. Meena Bae on bass also provides a great deal of the vocals. And Kim MyeongJin is just a machine. I'm pretty sure it's harder to find a band in Daegu this girl doesn't play drums in. We Are... is clearly a product of love made by people who just want to have fun and make music with their friends. Which, at the end of the day, is what the best pop-punk is all about.

WE ARE FROM FUCKING DAEGU

v/a

DIY

Jon Twitch

This isn't really gonna be a CD review, more a review of a particular tactic used.

Right at the end of the Plastic Kiz set at Zandari, one girl who'd been sitting watching them play behind me suddenly got out and very vigorously, very proudly, handed out DIY-recorded and -printed mix CDs proudly announcing on the cover, “WE ARE FROM FUCKING DAEGU.”

It was a special printing for Zandari, using the festival logo, possibly without permission. The CD spotlighted the three Daegu bands participating, along with details of their performance times and venues for

the festival. I'm assuming the CDs were handed out at all three sets.

What an impressive show of scene pride, that they would pay to print up and distribute these free samples; this certainly had an effect on me paying for the full Plastic Kiz album. Daegu's scene seems to be the one place in the country that's so imbued with local pride, something that can't remotely be said for Seoul or any other part of the country, even despite all the instability their scene suffers.

The track by Drinking Boys' and Girls' Choir, “얼마나 더” is fine music, on par with Plastic Kiz but sung in Korean, which works as proof that Korean language lyrics sung by Koreans are great. At least if their

grammar is sucky, I'm unable to render judgement. Plastic Kiz contribute “Step Into,” which was my least favourite song on their EP just based off subjective personal tastes (Kyle named it his favourite in his review last issue). November on Earth, the third band, I'm not familiar with, but their genre description of “postrock, ambient, shoegaze” sums them up well. They should open for Hollow Jan sometime, and find 10 other bands representing the other months of the year.

Stuff like this, the thought and attention to detail that goes into reaching a disinterested local population and a detached capital city scene, genuinely impresses me. Plus I like free stuff.

30 “You're under arrest for the murder of Jeff Moses,” you say, cuffing your suspect. “And I would've gotten away with

it, if it weren't for you meddling cops!” shouts your suspect. “It was all me! I acted alone, and I alone wanted Jeff Moses dead! He is oth-

erwise a great guy that no one would ever want to kill.”

“Great, thanks,” you say. “This'll look super on my resume.”

Nice work! But you only caught one of the murderers.

The End

Animal Anthem Max Reynolds

Bones Will of Fire

Blen_D Company
Jon Twitch

Being able to actually hear a band recorded is a big thing. I'd never had a chance to listen to Animal Anthem in the comfort of my own home or read their lyrics, and the complexity presented surprises me. This has to be one of the wordiest bands in Korea, and the lyrics are delivered with feeling and commitment to their message.

And of course the actual levels of the album sound fine, keeping perfectly up with the intensity of the vocals, but for the first time in my experience allowing them to take center stage.

For proof of the lyrical brilliance of this album, let's look at some of the lines on track 2, "Empty Page," one song that is filled with effective imagery that calls to mind colours in a particularly effective way. "So quiet it feels like her tomb." "Carves a network of scars to map her mistakes." "The silence falls like snow." The tears on her pillow are all that he gives her." "Her heart's an empty page / It doesn't speak of me / and I'm a ghost / but at least that page is clean."

Another song that stands out for me is "Drown," the lyrically shortest but also densest, starting with the line "This year burned my face like acid."

Then there's "Bones," the title track, which builds to a high level of intensity and lays out the central thesis of the band. "We are animals / every last one of us / and our anthems they burn like the sky at dawn." Sean says in the song he won't lose hope, so I hope this isn't a message he's given up on and he will continue to carry on in the next chapter of his life.

The complexity of parts previously hidden to me (and everyone else, right?) may be part of why Sean feels disappointment in the music scene. He's poured a lot of himself into the lyrics of this band, and I don't think anyone's ever said anything about it. I'm not saying this recording will change things around, as there are dozens of bands out there with English lyrics, which to the majority of listeners here may be mistaken for as good as this. But unlocking the poetic lyrical side of this band increases my appreciation a lot, from an already high level.

It sucks when a band releases its first album as its epitaph. I would be happy if this weren't the end of Animal Anthem.

DIY

Jon Twitch

At the last Zandari Festival, I managed to catch Max performing in Bbang and I picked up a CD from him. It's from 2013, but being the most recent recording on hand I figured it's fair game to get to know more about what we can expect from him—though by connecting with new musicians and making music influenced by coming to Korea, the next thing we hear out of him will likely be very different.

I'm not sure what to make of this album, simply due to its unfamiliarity in the Korean music context this zine is about, and likewise it took me several listens and a ton of alcohol before I could think about how to review this album. Ultimately it was deemed "Brokeworthy," a dubious honour.

Recorded back in 2013, it was made entirely outside of Korea and has a kind of general geographical feeling. I might best liken it to the Heimlich County Gun Club songs written about life in the US. Korea's scene is notorious (if you ask the right people) for snubbing outsider voices (once again, HCGC), which seems especially contradictory considering how many Korean bands craft lousy English lyrics.

I enjoy Max's music—in particular, "Midnight Train" is a slow, quality song I want to hear more of. "Draw the Line" has a good anthemic feel to it that's a little more hooky than your average ...Whatever That Means song.

"The Qui" is a little harder to appreciate, full of boasting as Max compares himself favourably to whatever famous old-school punks you can think of, and although the verse lyrics flow smoothly, the song has this cocky attitude I don't think translates here in Korea that well.

Likewise, the last song "We Became" seems a little too impressed with itself for introducing us to the cliché of chanting "oi oi!" I'm not so sure those songs would resonate well with Korean listeners, but I could be totally wrong.

For the time being, Max comes across more like a touring musician just visiting Korea without much spiritual connection. He's been soaking up experiences like a sponge since coming to Korea, and I'll be very interested in the music he produces in the near future as his transplantation to the country takes root.

ACROSS
1 PCB
4 KAI
7 KGB
10 NENE
11 APB
12 OKAY
13 ARCS
14 UER
15 MANC
16 MURICA
18 ORANG
20 DRINKING
22 MATEY
25 OEDIPAL
28 EMU
29 GNU
30 AYE
31 MYCENAE
34 SCENE
36 SWASTIKA
38 BOINK
39 FANZUI
43 BONN
44 ELY
46 CORE
47 BRAG
48 TEO
49 ENID
50 CNN
51 STU
52 REC

"Alright, your secrets are safe with me," you say.
"Then..." says Jeff, "welcome to the punk scene."

Everyone crowds around to welcome you. Then, in a ritualistic sac-

rice, your left pinky toe is severed with a paper shredder to initiate you into the Korean punk scene. Apparently that's a thing they do here. You're sceptical at first, but everyone else takes off their shoes and

Walking on Empty
Warner Music/Love Rock
Jon Twitch

So, latest Galaxy Express re-release. I'm always interested in more music from them because they're a great band to share with people overseas, but being mainly familiar with their early years

Say Sue Me

Big Summer Night
Warner Music/Vitamin
Jon Twitch

I didn't know if this was "punk" enough to pick up, but one look at the liner notes, and "Spy on Motorbike!" and I was like, I was in need of a new theme song anyway.

So anyway, you don't really need to care who I am or what I like, but surf music was the first genre that I loved.

Say Sue Me has surf music and reverb in its DNA, and from what I hear there's even surfing off Busan so this isn't as bizarre as Man... or Astro-Man being from Alabama, or my own landlocked home province of Alberta's excellent surf rock scene. But that's mainly confined to the instrumental intro and extro tracks, "Fight the Shark" and the aforementioned "Spy on Motorbike!"

Between that is four oddly tender songs, all in English. "Bad Habit" feels somewhere between surf and shoegaze, with Choi Sumi's emotionless droning vocals piercing through the laid-back mood of the

The Veggers

Jazz Master
Mirrorball Music
Jon Twitch

I will never shake the habit of pronouncing their name "더 베저스," which gave me a brief moment of confusion when I tried looking for their newest album at SHARP Ink.

The Veggers have recorded before, but this album is a step up. It's a full 28-song, 40-minute album. Songs range from 12 seconds to 2 minutes 59 seconds, coming at you fast, with influences ranging from the bluesier side of garage at one extreme to hardcore at the other, with lots of texture in between. Three of the four band members contribute their own lyrics to the album, with Izno, Soongyu, and Saewoo all putting their own voices in words (and drummer Pyodon doing his thing behind the drums) and contributing actual vocals, which means this album is full of distinct voices and ideas.

They have a few great choices

DOWN
1 PERU
2 CNCR
3 BESIDE
4 KAUAJ
5 APE
6 IBROKEU
7 KKANGPAE
8 GANG
9 BYC
10 NAM
12 OMANI
17 CRY
18 RID
19 NONET
21 MEM
22 AMY
24 TUCSONAN
26 AYN
27 LEE
29 GASKETS
32 EWING
33 NAN
34 SKA
35 CANCER
37 IFYOU
38 BORN
40 ZONE
41 URIC
42 IED
43 BBC
45 LET

socks and shows you that they too have had their toes severed. Painful, but it ensures loyalty to the scene.

Once you're welcomed in, you're a member for life. You quit the police and become a full-time punk.

I never know where to reach to prove their greatness.

I might have to stick with the old stuff, because not one of these songs has caught my attention. It's all not bad, but the energy isn't there, and I couldn't imagine any one of these songs blowing out an amp.

album. Next, "My Problem" may come across the most middle-of-the-road, a slightly more upbeat and emotionally simple song than the rest of the album, but still very enjoyable. "Summer Night" uses a drum machine (right?) and an oddly familiar feeling from the summery bass, whose sound probably best embodies the feeling the whole album is going for.

Then there's "One Question," which threatens an alleged boyfriend-stealer, promising to kill her, her family, and her pets. Shivery. It's such a beautiful song, where she promises such absolute vengeance, that without knowing her from all the way on the other side of the country, I wonder if she's totally nuts or is there a real person this song was written for? Holy fuck, I'm legitimately scared now. And does the fact that it's in English add in another racial dimension, that she's cursing off foreign women moving in on her territory? Anyway, I think I'll stick with cats for now, rather than women.

for guest musicians, including Cry-ing Nut's Kim Insoo (who also produced the album) on "Kimchi Klux Klan" and Jungmin from Look and Listen on "Social Network Service." They even have tenor saxist Han Jinho and organist Kwon Hyeokjang on the oddball "Rot 'n Roll" which brings rock and roll back to its lowbrow origins and beautifully piles on the ooze. As much as I want to resist holding them up to the Kitsches, their song "Yes" which they used to record a music video is high on parallels to the latter's "Fence Sitter" -- the Veggers are yelling "Tiel!" while the Kitsches are I'm assuming yelling "Die!" and the two videos have some parallels despite wildly different and each creative approaches.

This is an album done well at Mushroom (no surprise there) and I would not hesitate to recommend this to all fans of garage, rock, and punk.

That involves a lot of ritualistic murders, too, which your police training gives you a lot of expertise in doing.

THE END

닭꼬치 | (chicken skewers)

Miss Mislone

*Save, save, save me
I can't face this life alone
Save me, save me oh...
I'm naked and I'm far from home*

Recently I was listening to a song by the greatest British band Queen, "Save Me." I love this band so much yet I haven't listened to them very thoroughly, so finding this song brought so much joy and happiness to these days where my life seems very hard. After all of the gray and dark days I could rest myself and feel a bit of emotion through their songs. I have to admit that they have too many cheesy love songs from a boy's point of view and it doesn't excite me too much since I don't want any kind of romance now. But their songs are just great on their own, no matter what they say. Freddie Mercury has the soulful voice that touches every heart.

This brought me back to a memory from when I was 15. It was during winter, when I was an 'in-between' transitioning from middle school to high school. At the school I went to, they had a special academic program for soon-to-be-freshmen to take courses ahead of time and help with 수능(college entrance exam). As the whole purpose of high school life was aimed on 수능, it was a sweet and unavoidable suggestion for all those who wanted good scores.

The school was located in the remote countryside of Hwaseong, a suburb of Gyeonggi area, next to Suwon. I chose this school for I was so harassed and had been considered a 왕따 and was getting bullied by the whole class, or by the whole school, for 3 years. It was a huge problem for me and my family, and they were all down to the idea of finding me a new ground to take root and stand on. I went there with a heart full of dreams and hope, wishing that I would find some nice friends and continue my life as a new person away from the disgrace of my former status. I had often wished to be away from everyone that knows me as an outsider, so it was exciting for me to move away. I even put my fringe away and revealed my whole face, for I didn't have to care about what others said about how I look. I had been wanting to do that for so long but I couldn't, since kids would pick on me for changing my hairstyle (they would have picked on me no matter what I had done, though).

In Hwaseong, it was cold and gloomy. The sky was grey and very low, full of smooth and dim

clouds. It was right on the verge of snowing. I walked out the main gate of the school with the few friends that I just gained, and went down to the road to find some snacks. We were young 15-year-old girls who were always hungry and looking for things to munch, and we were hungrier after spending hours and hours in a cold classroom—bearing the boredom from hours of non-stop classes that taught us about nothing we know, all high-school level programs. It was a cold day yet I didn't feel cold at all with the excitement of a new town to discover, with new friends, and everything new yet old—the buildings that had stayed the same for years, and the place where everyone stayed the same with the same friends and same teachers.

We walked a few minutes, and across the street we found a vendor selling '닭꼬치 (chicken skewers)'. I wasn't much a fan of chicken skewers. First of all I didn't like street foods because I had not had many chances to have them. Usually it is consumed with friends, after school, on the way home, but most of the time I was alone and I couldn't wait to be home and snuggle myself in bed and shut the doors to the world, for I was being harassed and picked on so much, and I was anxious the whole day. Second, they tasted horrible and weren't very appealing to the tongue of a depressed teenager, and I wasn't a fan of any kind of meat. Third, there was an urban myth about the chickens used for skewers by street vendors—that they were from pigeons. They are dirty, known as 'flying rats of urban streets,' which I never want to intake, consume, or eat in any way. I didn't care about it though, since I never liked it anyway, but there it was. But my friend suggested I have a stick of it and I was OK with it. Every friend was having one, so why not? It was grilled with thick soybean sauce, and it looked yummy. I asked the vendor guy to put some sweet cheese spice over it, when others were getting hot pepper spice. I wasn't good with hot foods so it was my usual choice.

I don't remember how it tasted though, maybe because it's just average street food. But it was more than just a 2000 won skewer from a street in the Korean suburb countryside. It was more than just a chicken skewer I remember, because Queen was playing.

For the first time I didn't believe my ears when I heard a song by Queen out of nowhere, in the middle of nowhere, in a town where I'd

never been. But Freddy Mercury's voice was so clear and shining. It was a familiar voice that I listened to so much—a few days before my last exam in middle school, lying on the living room floor with blankets pulled under my chin, with the warmth of floor heating, with some mandarin oranges, when I was watching the live show of Queen from 1991. I felt a bit sorry to watch it since I knew I wasn't even born at the time, and thinking how awesome it would be to watch Freddie live. Not living the same era with Freddie Mercury and knowing the fact was the brutal truth for this 15-year-old girl, and no one understood it, because their ears were muffled with some stupid K-pop that I hated (I still hate it thoroughly).

I loved Queen that much. My dad was the first person who taught me there was a band called Queen. He didn't lecture me about the history of rock n' roll in front of a blackboard like Jack Black did in his movie *School of Rock*, but growing up as his daughter I naturally had to learn the music he loves, and that was the greatest teaching from him for my whole life so far. It was the only common interest between us. Most of the time we barely talked to each other, but if we had to, it was about music I guess. He was the one who told me about Freddie's death and AIDS... and I of course fell in love with Queen's music since then.

So, back to the street vendor, I stayed there and focused on the song. Yep, it was 90% Queen, with the clear voice of Freddie Mercury and their rhythmic guitar and piano, the typical Queen sound. Yet I wasn't sure since it was a song I didn't know. I was excited yet holding my horses, trying to calm down. But I had to ask to the vendor guy or I would have died with curiosity, so I burst the question—"Hey, is this the song of Queen?"

The vendor guy seemed pretty surprised. His grey hair and hands with a shiny golden wedding ring, busy spreading sauce all over the skewers, suddenly stopped, and he looked at me. He kept on working again but said, "How do you know Queen at your age? Yes, it's their song but it's for Christmas. It's been so long since it came out. How do you know the band by the way? You're fairly young and I've never seen a kid who knows Queen!" He was excited.

We had short conversation about the band and I told him I loved them ever since I got to know them through my father. I asked him a few questions like why he started as vendor and how the business

goes. Apparently he was doing it to make money for graduate school, and was recently married so he was having some financial difficulties. He was a diligent guy who rushed to his dream, yet he didn't lose romance of his life—romance of the music he love, romance of his dream, and romance with a lady he loved.

It was a cold day that I don't remember very much, but it was one of those few days in my high-school life full of excitement and happiness. I wonder if the vendor guy went to graduate school, or kept selling those skewers. I wonder how his life is going. I wish his life after that was all easy. 'Cause mine wasn't very good and I had to go through terrible experiences, yet I wasn't knowing at the moment.

Listening to Queen in this cold weather makes me think a lot about my time and the people I met in my early year of high school. It didn't last for the full three years for me since I dropped out in the middle, due to severe depression and having no friends around me. It was right in the middle of my second year after a semester, when the trees were blooming late with the heat of summer that had just started, and it was green around me. I looked out to at school for one last time, and it was sunny, green and breezy. Kids were noisy, and the boot of my mom's car was full of my half-arsed high-school life. I wasn't complete and my hard time was just beginning...

I don't miss those days since it was tough to go through. Whoever asks me and says how much they miss their time as teenagers, I can't stop myself getting mad with the urge of punching them in the face. It was certainly difficult, but I miss the day when I was so excited and full of hope and newly found ground that I trusted and put myself on. I miss the day because it was full of potential, and it was a place where I could just begin—how naive and pure was I. I just miss myself being clean as snow, like the time in front of a vendor being excited by a song from my favorite band.

A 2000 won skewer and cold weather brought me too far back in the day. But that part of the song tells me what I will be like in school, far from home, alone, sad. Well, it's all gone so it's good now.. I guess... and I wish... It will be good from now on.

*Save, save, save me
I can't face this life alone
Save me, save me oh...
I'm naked and I'm far from home*

What do you think, arrest this Polish guy, or go check out a punk show?

Let's book this perogi eater. Go to page 30

No, that's racial profiling. I'll check out a show. Go to page 21

32 You show up at the band's practice studio to interview the three members.

"Where were you guys on the night of Moses' murder?"

"I was working," says the bassist.

The drummer says something in Korean you can't quite understand.

Whoa, the guitarist is Polish. "I was studying," he says suspiciously. Everything sounds suspicious when said in a Polish accent.

"You," you say, narrowing in on him. "Did you and Jeff get along?"

"Of course," says the Polishman. "Except when he made me play

'Peace of Mind (The Communist Song).' I hate playing that song! If I ever hear it again, I'll kill someone!"

He looks like he's ready to snap. And that would be a nice easy way to end this case, with the arrest of a foreigner.



While going through some old folders looking at my old writing, I came across an old project I started back in the days of *Indecline* (a precursor to *Daehanmind-ecline*). I wanted to collaborate with an amateur filmmaker and make a TV series about a punk house. Back in Edmonton we had a lot of these from the Royal Palace to the House of Poor Choices, from the Skin Bin to the Sandbar, and reading through my old work brought back a lot of memories of a way of living that just isn't present here. I wrote a half dozen scripts and plot outlines, but moving to Korea ended any hope of this going farther. Also, my filmmaker collaborator didn't know what a rapscaLLion was.

I know last time I said this issue would have a story about Charlie becoming a skinhead. Even when I wrote that I suspected it was going to be a lie. Instead, here's a story where he muses a little on it while the whole gang goes on a Christmas adventure, right in the safety of their own living room during a blizzard. Also note, since all characters were created several years before I met Jeff Moses, the bane of this issue, the landlord Moses is totally unrelated to him, being based more directly off a local promoter who was nicknamed Jebus due to his long hair and his genuine good nature.

RapscaLLion's Den Chapter 4 A Very Merry Punk Christmas Jon Twitch

I know last time I said this issue would have a story about Charlie becoming a skinhead. Even when I wrote that I knew it was going to be a lie. Instead, here's a story where he muses a little on it while the whole gang goes on a Christmas adventure, right in the safety of their own living room during a blizzard. Also note, since all characters were created several years before I met Jeff Moses, the bane of this issue, the landlord Moses is totally unrelated to him, being based more directly off a local promoter who was nicknamed Jebus due to his long hair and his genuine good nature.

I really don't like doing any drugs harder than marijuana or alcohol. So that means sometimes I was called on to babysit the other guys of the Den when they got high. Which can still be a fun time because I got to mess with their heads.

This one time, it was December

and the forecast called for a week of heavy snowfall. Already on the first day we had about 20 centimeters and it continued to rage outside. Pretty well every conceivable school and employer was saying just to stay home; it looked like everyone would spend the next week stuck indoors, and that worked for us. Just before the big dump started we had a big party, and the skinheads left our fridge stuffed with beers. As for food, well, that's part of a longer, less entertaining story.

A little after 4pm, my three roommates—Charlie, Vas, and Darwin—ate a whole bag of about 20 grams of shrooms. I can't say for sure whether they divided it evenly, or who would have a higher dose than the others, but as we sat there in our living room, I could tell we were in for rough times ahead. It was dark outside both due to the approaching winter solstice and the heavy snow, and I quietly waited for a bomb to go off inside my roommates' heads.

Our living room is stuffed with couches, mainly picked up from curbs and a few from Value Village, and climbing around when you're sound of mind is hard enough already. How many couches have you seen in one place that wasn't a furniture store? We had at least eight crammed in there, with no legroom between them. And one of the couches—I could never remember which—rocked like a rocking chair, so that was like a landmine waiting to go off.

I struggled across the couch garden to get a beer from the fridge. The skinheads had left it packed with Kokanee, a western Canadian beer that did the job and came in an attractive blue-and-white mountain-themed can.

"Who knew Kokanee was so popular with skinheads?" I remarked, coming back to the couches and sitting on the end close to the floor this time.

"What sort of beer should skinheads drink?" asked Charlie, draped over the couch next to mine.

"Budw-Oi!-ser!" quipped Vas, causing Darwin to snort.

I shook my head in disapproval as I opened a can of beer. "You really are surprisingly unfunny when you're high," I remarked.

Vas looked at his watch. "I still have at least ten minutes to go before they kick in," he said.

"Everybody knows Bud is the

tacks your informant, stabbing him repeatedly and ripping him limb from limb.

Whoa, what the fuck!" you shout as you're doused in Canadian blood.

shittiest beer ever," said Charlie. "No self-respecting skinhead would drink that piss."

"Sure," I said, "but why Kokanee?"

Charlie grabbed the can from me. "You ever see the Bigfoot on the can?" he asked, pointing to a dark splotch in the mountainscape.

"How do you go from bigfoots to skinheads?" Darwin asked.

"Yeah, they're not exactly known for their short hair," I remarked.

Around then, our fifth roommate Abdullah ran out of his room and interrupted our cold-open banter. Later on we found out his name wasn't really Abdullah and he wasn't who he seemed—not a crime on his behalf as we were partly to blame and had failed to communicate with him during waking hours, but more on that another time. He was half dressed, his turban wound wildly around his head with tufts of natty black hair sticking out. He was in pyjama pants but had his belt on with his kirpan hanging loosely around his legs, like some sort of perversion of a Wild West gunslinger.

"Which one of you is walking around on the ceiling?" he demanded.

"Huh?" said Vas, alarmed. "Clearly all of us are accounted for."

"Well somebody's stomping around out there," said Abdullah, "and it certainly isn't any of my friends!"

"It's snowing heavily," I pointed out. "Surely nobody could be up there right now."

Abdullah looked at me and that beer can in my hand with fiery eyes. Judging me for wasting my life drinking? "Somebody is up there right now!" he insisted.

Well it certainly was easy enough to get on the roof by jumping from the backyard shed—I'd done that a few times before I moved in permanently—but it was still -15 out.

Regardless, the five of us went to the front door, and Vas and Darwin were the first to get suited up in winter boots and coats and go outside. The rest of us stayed at the door watching as they tromped through the knee-deep snow down to the sidewalk where they could look up at the roof.

"Yeah, somebody's up there!" Vas reported back to us over the blowing storm.

"It's Santa!" exclaimed Darwin.

Santa? I guessed the shrooms were kicking in already if that's what he was seeing.

"Yes, there is somebody in a Santa suit on the roof," Vas added.

"What's he doing up there?" Charlie asked from the entryway.

"It appears he's taking a leak!" Darwin reported, watching whatever was happening on the roof.

I threw on the quickest available shoes (without socks) and pulled on a random jacket, hurrying out to see what they were seeing.

It wasn't easy to see through the

snow, like watching a porn channel you weren't subscribed to, but yes—there was Santa up on the rooftop, standing over a rapidly fading puddle of yellow snow. I only got a glimpse as he put his dick back into his pants, but it must have been more than enough to scar me, I assure you.

He was up at the highest part of the roof, where the snow was starting to pack together but still wasn't holding on much yet. Every little move sent eddies of snow snowballing down over the eave and thumping into the deep snow piling on the front lawn.

Then suddenly he slipped and sent an avalanche of snow down onto the lawn in front of us, landing with a very meaty "Ho!" escaping from his chest as he hit the ground. The sack that he was carrying landed next to him in the bushes. If it weren't for the snow, he could be really hurt, but even now, that was quite a fall. Before our eyes, the heavy snowfall began to bury him, so we had no choice but to bring him inside.

Abdullah and Charlie helped us at the door and we got Santa inside, throwing him down on the nearest couch. He was barely responsive and he smelled like vomit and urine.

"I've had it with you Christians and this season," Abdullah groaned, handing me the cordless phone. "Anyway, I'm going back to my room. Here's the phone. Call an ambulance."

"Wait, who are you calling Christian?" Darwin challenged as he walked away. "We're all atheists."

"Hey, I'm Christian!" retorted Charlie.

"Yeah? When's the last time you went to church?" Vas asked.

"Hey, Jesus is the original punk," said Charlie. "The guy hung out with prostitutes and pierced his own skin."

I started dialling 911, but Charlie stopped me.

"Wait!" he exclaimed. "What if they come and they find out we're on drugs?"

"A guy could die!" Darwin shouted back at him.

"But he's Santa!" said Charlie. "Santa can't die...can he?"

"That's not Santa," said Vas. "He's just some drunk Indian sleeping it off on our couch."

I dialled 911 and listened to the ring.

"Hang the fuck up the phone!" Vas exclaimed. "Charlie's right, if they find out we've been doing drugs, they'll bury us in a hole in the ground up to our necks!"

"Quiet," I said, "it's ringing!"

Well it rang. And rang and rang. No answer. Finally, after at least a minute, I heard someone pick up. "911?" Just as I was hanging up the phone.

The guy in the Santa suit on the couch coughed and hacked, and we all looked at him.

"Our own guitarist, Iaiiaian Whyyte, is a yuppie! Get him!" shouts the singer of Yuppie Killer.

The crowd rushes the stage and at-

This is messed up. What do you do?

I have to rush in right now. It's right there in the first chapter of the

police handbook! Go to page 26

Fuck that, it's already too late for him. I'll make a tactical retreat and call for backup. Go to page 25

"Are you okay?" Darwin asked, kneeling down next to him. "Do you feel pain anywhere?"

"Sack," mumbled the stranger.

"Huh?" said Darwin.

"I think he wants a happy ending," laughed Charlie.

"Santa's sack," said the stranger, a little less feebly than before. He managed to seat himself upright on the couch, though it didn't look like he would be able to hold that upright position for very long, and pointed toward the front door.

"His sack outside!" said Darwin, running to the door, jumping into a pair of snow boots, and running outside to dig Santa's sack out of the snow.

Just then, the phone in my hand rang. I answered instinctively. "Hello?"

"Hello, is there an emergency?" asked the female voice on the other end.

"No?" I yelled.

"Well, somebody from this number dialed 911," said the operator.

"Well, there isn't an emergency," I retorted and quickly hung up. Hopefully they wouldn't call back, because that was pretty freaky.

Darwin burst back inside, slamming the screen door behind him. He had the sack in his hands, a deep velvet cloth holding a hefty amount of loose items. He brought it back to our Santa, who pulled himself upright on the couch with great effort.

"Who are you?" Charlie asked. "What were you doing on our roof?"

"Son, I am thy lord, Santa," replied the stranger, fishing through his sack as he almost keeled over and disappeared inside it. "And I come bearing gifts."

Santa pulled out a six-pack and broke off a beer for each of us. It was TNT beer, so about the worst-quality beer you could find in town, but at least it was free. We accepted the beers in awe of this strange, dark-skinned Santa who'd fallen from our roof.

The five of us, including Santa, opened our beers and slammed them. When he finished, Santa grabbed his sack and violently retched into it. So...no more free beers from Santa, no thanks.

Charlie hurried to the sink and brought Santa back a glass of water. "What is this shit?" said Santa, his voice still raspy with the stomach acids in his throat.

"Well, what can we get you?" Darwin asked, but Santa was zonked out.

"He's Santa," I said. "Bring him milk and cookies."

Charlie hurried to the kitchen and poured Santa a glass of milk.

"I think Owen has cookies his mom made for him," said Vas.

"What? No, those are not for him," I retorted.

"Bottom shelf, in a little cookie tin," said Darwin.

Charlie fetched them and brought

the milk and cookies back to Santa, who washed his mouth out with the milk and nibbled on the cookies.

"Are you really Santa?" Darwin asked him.

"Of course the fuck I'm Santa," retorted Santa, aspirating cookie crumbs all over our already damp carpet.

"Wait," said Vas, eyes wide. "If you're truly Santa, then you'd know all of our names."

"And whether we've been naughty or nice," added Charlie.

"Okay," said Santa, starting to regain strength in his voice. He went in a circle, starting with Charlie. "You, you're Fatso. You've been bad because you beat off in your room."

Charlie fell backwards onto another couch, flabbergasted.

"He's got your number!" Darwin laughed.

"You, Glasses," continued Santa, pointing at Darwin, "you're a hateful little troll. Relax, it just means you get only one beer."

"Well, that's good, considering you already barfed in your sack," said Vas.

"And you, High-Hair," said Santa, jabbing a finger at Vas, "there's a reason you can't sleep at night."

"Tell me something I don't know," retorted Vas.

"What about me?" I asked. "What's my name?"

Santa raised his hand as if to clout me. "You, you don't count," he said. "Coal in the stocking."

"Yeah, Emo Owen," laughed Darwin. "Yeah, Emo Owen," repeated Santa, or at least a slurred version of it.

This Santa was kind of a dick, I thought. And also, as Vas pointed out before, he just seemed to be a Native guy dressed up in a Santa suit no some reason.

"So is there somewhere we can help you get to?" I asked, not really wanting this character spending the night under our roof tonight.

"Santa's looking for Moses, kids," he answered, spitting to try to get some of the hairs from his fake beard out of his mouth.

"Wow, who would've guessed in our living room," said Charlie, "we'd have one Biblical character looking for another."

"You dumbass, Charlie," retorted Darwin, "Moses isn't in the Bible."

"We're all in the Bible," said Vas. "This is a Bible passage right now."

"Yeah?" said Charlie. "Which book?"

Santa reached into his sack, falling forward into it, and when he managed to come up again with our help, there were chunks of barf in the trim of his Santa hat and all over his fake white beard.

"The Book of Revulsion," I remarked.

Just then, the doorbell rang. I, the most sober one, bounded out of the couch maze to the front door. Through the glass, right on our

your method of execution!"

"Hmm," you muse. Something really merciful and quick, like a bullet to the head? Or how about something really memorable, like death by catapult? No wait...you've got it!

"How about...death by alcohol poisoning?"

front steps, I could see two cops standing there. Crap, they'd already seen me!

"Guys, cops!" I said in a low voice, trying to remain calm. Okay, I was the sober one here. I'd only had two beers all night, and this was a punk house, not a car, so I was not exceeding any laws. As long as the guys could keep it together, there was nothing wrong with hanging out with Santa, even if he was a fake.

Still, the guys hid Santa, tucking him deeper into the couch maze and covering him up with a blanket. He snorted, possibly having fallen asleep.

I opened the door to the two cops, one man and one woman, both dressed in heavy winter weather gear. "Yees?" I said, maybe a little too creepily.

"Hi, we've had reports of suspicious activity in the area," said the male cop. "Have you seen anyone suspicious around here?"

"You mean other than my roommates?" I laughed, a little too loudly.

"That depends," said the female cop, her voice all business, "are your friends suspicious?"

"Oh yeah," I said, "I'm always suspecting them of stealing my food out of the fridge."

"Can we come in?" asked the male cop.

The wind was swirling and snow was getting in, so I automatically, dumbly stepped aside to let them in. So the cops came in, and had a look around our house from the foyer.

"Don't track snow inside!" Vas shouted from the couch maze where they were still hiding Santa.

"Whoa, that's a lot of couches," remarked the male cop.

"Is there anybody else in this house?" asked the female cop.

"No, just the four of us," I answered guiltily. Why was I such a terrible liar.

Suddenly, Abdullah came into the kitchen. His turban was on better, and his belt was tightened, with his kirpan still hanging at his side.

"Sir, put your hands where I can see them," said the female cop, eyeing his weapon.

"Oh, that's just Abdullah," I said.

Abdullah went to the fridge and opened the door. This tensed the two cops up.

"He's just our roommate," I explained.

"He sleepwalks," said Charlie from the couch fort. "Don't disturb him or he'll kill you."

Abdullah grabbed a beer out of the fridge and the cops immediately relaxed.

"He obviously won't kill you," I explained to the cops.

"Well if you see anything suspicious, call 911," said the male cop. "They may take a little longer to answer, but they'll answer every call."

Jeff shrugs. "Alright, bring on the meat and booze!"

Tables are rolled out and you sit down to your last meal. They expect you to keep drinking until you die, and they're all intent on drinking a lot with you and cooking up some great barbecue meat.

"Okay, sure, I'll do that," I said, showing the cops out the way they came.

As soon as they were gone, I turned back to my three tripping-balls roommates.

Santa popped up from within the maze of couches, flinging a couch cushion off himself. "Here I am!" he exclaimed, which made the sleep-walking Abdullah leap back a step. "And who is this in the house of Santa?"

"This is our roommate," said Darwin. "He doesn't drink usually, but once he falls asleep he sleep-walks and drinks all our beer."

"Oh ho-ho!" Santa said, opening up his arms to Abdullah. "Come and sit on Santa's lap for the first time!"

Abdullah bounded over and planted himself on Santa's lap.

"Oh, fuck!" Santa exclaimed under the pressure of Abdullah's weight. "He's a big one! What would you like for Christmas, Mohammedist?"

Abdullah, incapable of sleep while sleepwalking, just snuggled up in Santa's lap.

Just then, the patio door opened, and our landlord Moses bounded in, followed by a gust of cold air. "What the fuck were the cops doing here guys?" he yelled.

"Moses?" shouted Santa, reaching his arm into the barf-filled sack he still had with himself. His hand emerged with a snubby revolver, and fired he off six shots right at our landlord.

Abdullah, who was still sitting partially on Santa's lap, whipped out his kirpan, knocking the gun out of his hand and clubbing him on the head with it.

I leapt in and grabbed Santa's gun, which was already surprisingly hot, and forced it upwards to the ceiling. I felt like I was a superhero at the time I was doing it, but was later told by the time I got my hands on it that it was out of bullets.

"Whoa," said Charlie. "Did Santa just try to kill our landlord?" All of my three conscious roommates were dumbfounded.

"You idiots," said Moses. "This isn't the real Santa. This is just a hitman named Spiff who was sent to kill me."

A few moments later, those same cops returned, having heard the gunshots through the storm, and placed Santa under arrest.

After they hauled him away, Abdullah started to come out of it where he sat on the couch. "What just happened, guys?" he asked, looking down at his unsheathed kirpan in his hand.

"Nothing to worry about, Abdullah," I said. "You just saved Christmas!"

Abdullah looked at me blankly for a minute. "Who the hell is Abdullah?" he asked. "Fuck, I need a beer."

Next time: Charlie totally becomes a skinhead!

It takes 84 hours before your liver finally shudders and gives up, and another 12 hours of unconsciousness before you fade to oblivion. But it was the best four days of your life!

THE END

34 "I'd rather die than let you get away with murder!" you shout.

Everyone looks at each other and nods in agreement.

"I'm kind of glad you made this choice, because we really do enjoy killing people," says Jeff. "Name



Masks were a big thing at the December 5 rally downtown, following President Park's claim that terrorists could use masks to hide their identity while carrying out attacks in large crowds, and the police pledge to crack down on masked protesters. Art renegade Yangbantal (see Broke 11 for an interview) shares some pictures of his adventures. Gaze on, appreciate, find him on Instagram, and now you can turn over this page or cut it out and use it as your own personal mask. Let's see Maximum Rock and Roll do that!



